

ADAM'S Est 1887

COUNTRY HOUSE COLLECTIONS
AT TOWNLEY HALL, DROGHEDA, CO.LOUTH

AUCTION TUESDAY 11TH OCTOBER 2016

*Thomas Butler Earle of Oscory Eldest Son to James D.
of Ormend Lord Lieuten' of Ireland . . .*



ADAM'S Est 1887

COUNTRY HOUSE COLLECTIONS AT TOWNLEY HALL

TUESDAY 11TH OCTOBER 2016 AT 11:30AM





COUNTRY HOUSE COLLECTIONS AT TOWNLEY HALL

AUCTION

Tuesday 11th October 2016 at 11:30am

VENUE

Townley Hall, Slane Road, Drogheda, Co Louth A92 R6WE

CONTACT

During Viewing, Auction and Collection Days.

Phone: +353 (0)1 676 7922 Fax: +353 (0)1 662 4725

SALE CODE

This sale may be referred to as 9051 in all correspondence

CATALOGUE

€20.00 (Plus postage & packaging)

Free to download at www.adams.ie

or download the Adam's app and browse the catalogue on iPad or iPhone

VIEWING

Saturday	8th October	11:00am - 5:00pm
Sunday	9th October	11:00am - 5:00pm
Monday	10th October	10:00am - 5:00pm

Admission strictly by catalogue only - One catalogue admits two.

COLLECTIONS

All lots must be paid for and collected before 12.00 noon on Thursday 13th at the purchaser's risk and expense, after which time items will be removed to commercial storage and carriage and storage fees will apply.

ADAM'S

EST. 1887

26 St. Stephen's Green

Dublin 2 D02 X665

Tel +353 1 676 0261

info@adams.ie

www.adams.ie

Bid online at our auctions through
the-saleroom.com



CONTACTS



Brian Coyle FSCSI FRICS
CHAIRMAN



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



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



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



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



Nick Nicholson
CONSULTANT
n.nicholson@adams.ie



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



Ronan Flanagan
FINE ART DEPARTMENT
ronan@adams.ie



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



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



Amy McNamara BA
FINE ART DEPARTMENT
amy@adams.ie



Katie McGale BA
FINE ART DEPARTMENT
Katie@adams.ie

COUNTRY HOUSE COLLECTIONS AT TOWNLEY HALL 2016



For their eighth auction of Country House Collections Adam's are moving from their habitual location, Slane Castle, to nearby Townley Hall, downstream, but happily not downhill.

Slane, with its astounding new distillery taking shape in the old yards, is entering a new and exciting phase. Townley will be more bucolic, a house, not a castle, and with less likelihood of 80,000 hard rockers on the lawns outside. But the two are joined both by the river Boyne and the architect Francis Johnston, who was creating the finest neo-Grecian buildings and monuments well before the great Schinkel of Berlin. The latter is famous, the former unknown outside Ireland. The architectural history of Townley is well documented, suffice to say Johnston and his patron, Blaney Townley Balfour created a masterpiece. John Betjeman said he knew of no other house "so dignified, so restrained, so original". It is curious that three of the great domestic spaces in Ireland are so close together; the staircase well at Townley, the Gothick ballroom at Slane and the Adams "Eating Parlour" at Headfort.

So the offering of the present sale will be displayed in an appropriate setting and there is much of interest. The 'swagger' portrait of Lord Kingsborough sprawled in his chair encapsulates the braggadocio of 18th century aristocratic Dublin. As a commission, the artist would have followed the sitters instructions, so young King fancied himself as a Hogarthian rake and copied the pose seemingly without qualms as to Hogarth's satire. No doubt it hung in No. 13 Henrietta Street where the craic was mighty.

The great serving table from Fort Granite, probably originating from Belan House is a reference to another Anglo-Irish dynasty, the Earls of Aldborough, whose story is beyond fiction. Fort Granite, itself by name, appears to conjure up a forbidding bastion guarded by sentinels. Not at all, a fading friendly house loved by dogs and horses where full and quiet lives were led by old sportsmen, old soldiers, old friends, often times being one and the same. Mountainstown, a house dedicated to sport and the picture of Mr Pollock and the Meath Hunt of 1846 could not be further removed from the reality of mid-19th Century Ireland. It represents a sporting idyll but perhaps not a callous one. After all the horse transcended in Ireland, and still does, all politics, religion and social divides.

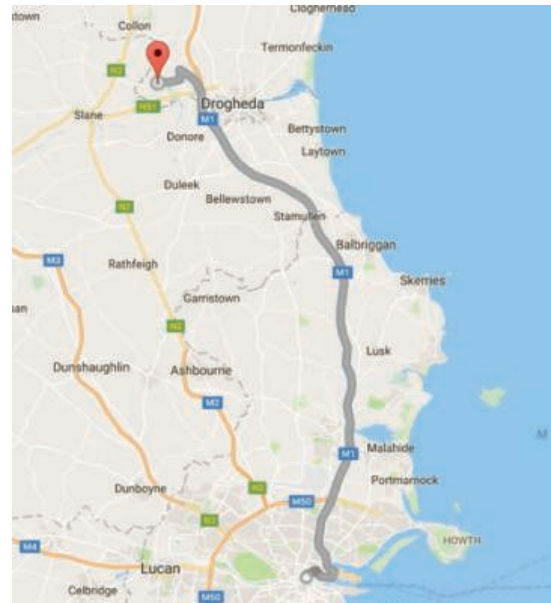
There is much to tempt here from simple Irish mahogany furniture to Regency sophistication, rare guns, good Irish glass, portraits, old master paintings, Swiss views etc. all surveyed by the busts of the Vere Hunt family of Curraghchase, beloved by poets, burnt, but perhaps something of the memories of such houses can be evoked by the present sale in the entrancing setting devised by Francis Johnston at Townley Hall, even if the stage hands are but grubby auctioneers.



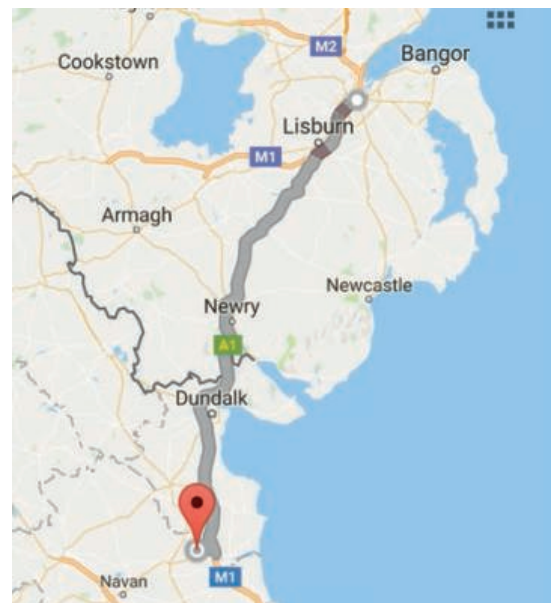
DIRECTIONS TO TOWNLEY HALL



From Dublin: Follow the M1 going North. After the toll station, continue on the M1 until you cross the Boyne suspension bridge. Immediately North of the bridge, take exit 10 signposted N51 - Navan - Drogheda North. At the roundabout over the motorway take the Slane exit. After about 1.5 miles, look for railings and gates on the right hand side then follow the avenue through the woods. Travelling time from Dublin airport: about 35mins.



From the North: Follow the M1 as far as the exit 10 turn-off just before the suspension bridge, signposted as N51 - Navan - Drogheda North. Cross over the motorway and take the Slane exit. After about 1.5 miles, look for railings and gates on the right hand side then follow the avenue through the woods. Travelling time from Dundalk: about 30mins.



IMPORTANT INFORMATION FOR PURCHASERS

ESTIMATES AND RESERVES

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

PADDLE BIDDING

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

PAYMENT, DELIVERY AND PURCHASER'S PREMIUM

Wednesday 12th October 2016, 10.00am - 5pm. Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than 12 noon on Thursday 13th October 2016 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply.

Auctioneer's commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque drawn on an Irish bank. Cheques will take a minimum of five working days to clear the bank, unless they have been vouched to our satisfaction prior to the sale, or you have a previous cheque payment history with Adam's. Purchasers wishing to pay by credit card (Visa & MasterCard) may do so, however, it should be noted that such payments will be subject to an administrative fee of 2% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Debit cards including laser card payments are not subject to a surcharge, there are however daily limits on Laser card payments. Bank Transfer details on request. Please ensure all bank charges are paid in addition to the invoice total, in order to avoid delays in the release of items.

Goods will only be released upon clearance through the bank of all monies due. Artists Resale Rights (Droit de Suite) is NOT payable by purchasers.

VAT REGULATIONS

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

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

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

ABSENTEE BIDS

We are happy to execute absentee or written bids for bidders who are unable to attend and can arrange for bidding to be conducted by telephone. However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Cancellation of bids must be confirmed before this time and cannot be guaranteed after the auction as commenced.

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

All lots are being sold under the Conditions of Sale as printed in this catalogue and on display in the salerooms

CREATE A 'MY ADAM'S' ACCOUNT

You can now create your own account with us by signing up and registering your particulars online at www.adams.ie. The process involves uploading identification by way of passport or driving license and supplying valid credit card information. This is a once off request for security purposes, and once the account is activated you will not be asked for this information again. You can leave absentee bids online, and add, edit or amend bids accordingly as well as other useful functions including paying your invoice.









COUNTRY HOUSE COLLECTIONS AT TOWNLEY HALL



- 1 A 19TH CENTURY BALTIC TIMBER FRAMED IRON MOUNTED SLEIGH, with green painted wicker panels and with painted front figure-head terminals. 210cm long x 120cm wide x 104cm high

€ 2,000 - 4,000

- 2 A 19TH CENTURY CAST-IRON FRAME WEATHER VANE,
with brass compass points and a brass gable end with cut out date
1856. 231cm high

€ 500 - 600



- 3 A CAST IRON GARDEN SEAT,
the back and sides organically formed in twigwork and with slatted
seat, on side supports, 128cm

€ 1,000 - 1,500





- 4 A PAIR OF VICTORIAN CAST IRON URNS.
of campagna form with lobed rims, the bodies with masks and swags and fitted twin handles and raised on pedestal feet and square bases, 60cm high

€ 1,500 - 2,000



- 5 A PAIR OF CAST IRON GARDEN SEATS.
the pierced back and sides formed as fernleaves and with slatted seats raised on side supports, 114cm wide

€ 2,000 - 3,000



- 6 A LARGE PAIR OF CAST IRON GARDEN URNS,
of compressed campagna forms with lobed bodies and raised on
on pedestal stands with applied wreath motifs

€ 1,500 - 2,000



- 7 A PAIR OF SMALL CAST IRON GARDEN
URNS,
of tall campagna form, with reeded bodies and raised on square
tapering pedestal stands

€ 1,000 - 1,500



- 8 A PAIR OF VICTORIAN CAST IRON GARDEN URNS OF CAMPAGNA FORM, the flared lobed rims above a continuous frieze in low relief of scrolling foliage, raised on circular spreading feet over square pedestal bases. 77cm tall

€ 2,000 - 3,000



- 9 A PAIR OF VICTORIAN CAST IRON GARDEN
URNS
of baluster form the floral rims and fluted bodies on square bases.
52cm tall

€ 700 - 1,000



- 11 A LARGE 19TH CENTURY CAST IRON GARDEN URN,
of campagna form, with flared egg and dart rim, above fluted and reverse fluted body, on a spreading foot and square pediment.
105 x 127cm

€ 1,000 - 1500



- 12 A HEAVY WROUGHT IRON CONSERVATORY TABLE,
mid 19th century, with polished rectangular granite to
183 x 98 x 82cm high

€ 1,500 - 2,000



- 13 A VICTORIAN CAST IRON HALL STAND
with arched pierced back above a stick stand base

€ 800 - 1000



- 14 A FINE PAIR OF VICTORIAN CAST IRON LONG RECTANGULAR GREEN HOUSE PLANTERS, the tops pierced with flower heads and raised on opposing scroll side supports and supporting stretcher.
162cm wide, 46cm deep, 68cm tall

€ 3,000 - 5,000

- 15 AN ANCIENT SANDSTONE FRAGMENT,
carved in relief with the head of a bearded man. 35cm high
€ 800 - 1,000
-



- 16 A RARE DATED CARVED BRICK-SHAPED LIMESTONE
STANDISH,
probably Irish, with initials 'DF' and '1712' in relief on feet. 24cm
wide x 11cm high
€ 300 - 500
-





- 17 A VICTORIAN BRASS TELESCOPE,
by T. Harris & Son, London 'Improved Day or Night', with
mahogany and brass tripod stand. 78cm fully extended

€ 1,000 - 1,500



- 17A A VICTORIAN BRASS TELESCOPE,
by Broadhurst, Clarkson & Co., London, on a mahogany tripod,
complete with original stained timber case. 101cm long

€ 1,000 - 1,500



- 18 A VICTORIAN PINE AND CAST IRON SADDLE STAND,
by Musgrave & Co., Belfast, London & Paris, with raised cast iron
centre rack fitted with a brass rail and various hooks above a trian-
gular fold out section forming a worktop, with three long drawers
to one end and cupboard to opposing side, with fitted castors.
121cm wide x 182cm high

€ 1,500 - 2,500



- 19 A PAIR OF 19TH CENTURY TIMBER AND BRASS
MOUNTED SADDLE STANDS,
each with domed top rails, adjoining 'H' stretcher, raised on
splayed legs with brass castors. 83cm high x 88cm wide x 35cm
deep. (2)

€ 600 - 800



- 20 A LARGE COPPER FUEL BUCKET,
of circular form, fitted with twin carrying handles. 53cm high x
70cm diameter

€ 200 - 400



- 21 A LARGE 19TH CENTURY MAHOGANY AND BRASS SHIPS WHEEL, with ten turned fluted spokes, and hand spikes within a brass frame. 168cm diameter.

€ 1,000 - 1,500



- 22 A DANISH 19TH CENTURY PAINTED PINE DOME TOPPED AND METAL STRAPPED TRUNK, decorated with painted flowers and initials, with metal side carrying handles, raised on bun feet. 149cm long x 69cm deep x 80cm tall

€ 800 - 1200

23 A PAIR OF GREAT IRISH DEER ANTLERS.

Approximately 290cm, some damage

The Giant Deer or 'Irish Elk' (*Megaloceros giganteus*) lived during the Pliocene, Pleistocene and Holocene epochs and survived the Great Ice Age, although the climactic changes following the Ice Age may have hastened its extinction. The latest known remains of the Irish elk have been carbon dated to about 5,700 B.C. The largest concentration of its remains have been found in Ireland, chiefly in the marl underlying bogland. These ancient antlers, many discovered in caves in Counties Waterford, Cork and Clare, have long been a feature of the Irish banqueting hall.

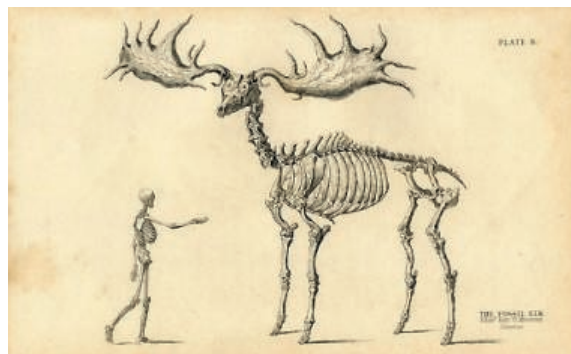
An early recorded example of the Irish giant deer or 'Elk' antlers, of the type found around Co.'s Waterford, Cork and Clare, was those sent in 1597 to Hatfield House, Hertfordshire.

The Giant deer (or 'Irish Elk') originated during the Pleistocene Period of the Great Ice Age and is thought to have initially colonised Siberia before migrating towards the west in response to the deteriorating climate. Although the Elk inhabited a vast expanse of central Europe and Asia, the largest concentration of its remains have been found mainly in the marl underlying bogland of Ireland giving rise to the popular nomenclature of this species. The high calcium carbonate content of the marl is conducive to the preservation of bones and examples of these ancient antler specimens have been discovered in Counties Waterford, Clare and Cork, many of them in caves. Many have featured in Irish banqueting halls following a centuries old tradition, particularly during the 19th century when it was fashionable for such antiquarian relics to be displayed in baronial halls. An instance of this is recorded in an 1850's interior drawing of the new manor at Adare, Co. Limerick (see J. Cornforth, *English Interiors, 1790-1848*, London, 1978, fig.51).

A sketch recording one of the most celebrated examples of the extinct Giant Deer displayed at Rathfarnham Castle in the 1580's is preserved in the National Museum of Ireland (see A. Crookshank and the Knight of Glin, *Irish Watercolours*, London, 1994, pl.30). Records also exist of a pair of Antlers of this genus which were sent to Hatfield house, Hertfordshire in 1597.

Related elk antlers include a pair which were presented to Sir Robert Peel by the people of Ireland, sold by The Earl Peel, Christie's London, 6 April 2000, lot 210 (£47,000) and another pair originally belonging to the Cobbe family of Newbridge, Co. Dublin sold anonymously in the same rooms, 10 April 2003, lot 45 (£57,360)

€ 7,000 - 10,000



- 24 GEORGE BERNARD O'NEILL (1828-1917)
Hide and Seek
Oil on canvas, 61 x 50cm
Signed

€ 4,000 - 6,000



- 25 SARAH CECILIA HARRISON RHA (1863-1941)
Blayney R.J. Balfour and Madeline, his Wife, of Townley Hall,
Drogheda
Oil on canvas, 91 x 73cm
Signed and dated 1910

Exhibited: The RHA Annual Exhibition 1911, Cat. No.26
Provenance: Important Irish Art sale, these rooms, September 2002,
Cat. No.65, where purchased by current owners.

€ 7,000 - 10,000





26 A 19TH CENTURY CARVED GILTWOOD AND PAINTED SALON HARP, decorated with classical figures, fluted column and floral gilding, with Royal Patent inscribed on frame '2247', made by J. Delveau & Co., 18 Berner's Street, London. 171cm high

€ 3,000 - 5,000



27 A CASED SET OF "COUNTY OF WESTMEATH LOCAL STANDARD" DUMBELL BRASS WEIGHTS BY NICHOLL & FOWLER, LONDON, one weighing 14 pounds, the other 28 pounds, each stamped 'County of Westmeath' and stamped numerously with monarch's initials 'VR' and 'ER', contained in a fitted hinged top mahogany box, with side brass handles.

These verification marks became a country-wide legal requirement in 1835, indicating that the weight has been inspected by an official Weights & Measures Inspector and found to be of the correct capacity.

€ 400 - 600



28 A CONTINENTAL BRONZE CANDLESTICK, in 17th century style, with raised circular candle socket over a turned and faceted baluster column and domed base. 32cm high; together with a renaissance style bronze lamp, with turned centre column and domed circular base and supported on recumbent lions. 41cm high. (2)

€ 600 -900



29 A GROUP OF THREE GERMAN SALT GLAZED BELLARMINE JUGS, 19th century, graduating in size, each of baluster form centred with initialled medallions against a blue and grey stone ground. The largest 30cm; together with a large German salt glaze pitcher, of conforming style. 34cm high. (4)

€ 200 - 300



30 A 17TH CENTURY OAK JOINT STOOL, the panelled seat on block and turned canted supports, with plain stretchers. 53cm tall, 45cm wide

€ 1,000 - 1,500

31

AN EARLY 19TH CENTURY CODE-
STONE KEYSTONE,
with a human mask of an old man with chin
beard. 26cm high 24cm wide

€ 1,500 - 2,000





- 32 A VICTORIAN OAK FRAMED DINNER GONG AND BEATER
the frame with gothic incised decoration and raised on side supports
€ 600 - 800



- 33 A 19TH CENTURY TAXIDERMY HAWKSBILL TURTLE.
62cm long
€ 400 - 600



- 34 A TAXIDERMY DOG,
in a glazed ebon case, 83 x 28cm
€ 600 - 800



- 35 A GEORGE I WALNUT CHAIR,
the vase shaped splat with crested rail above balloon seat frame
with drop-in seat, on cabriole legs with acanthus carved knees and
pad feet.
€ 400 - 600



- 36 SIR GODFREY KNELLER (1646-1723)
Portrait of James, 2nd Marquess of Annandale
Oval oil in canvas, 72 x 60cm
The frame is stamped N. Gernon & Sons Picture Cleaners Etc,
34 Molesworth Street, Dublin and a handwritten label is affixed,
inscribed 'Malahide 1855'

€ 2,000 - 3,000



- 37 AN ITALIAN WALNUT AND MARQUETRY INLAID
CASSONE, 17TH CENTURY,
of rectangular form, the hinged top inlaid with allegorical scene
surrounded by scrolling arabesques, repeated to the body and
centred with a carved armorial on heavy carved paw feet.
172cm long

€ 700 - 1,000



- 38 A PAIR OF GEORGE IV MAHOGANY HALL CHAIRS, with scroll panel backs, centred by painted oval crests depicting a leopard's head flanked by wings and panelled seats, raised on turned legs.

€ 800 - 1,000



- 39 A GEORGE III PAINTED AND PARCEL GILT DECORATED SNAP-TOP OCCASIONAL TABLE, the oblong octagonal top painted with a seated figure by an urn within a neo-classical banded border, raised on a spiral turned centre pillar and splayed tripod base. 40 x 32.4 x 71cm high

€ 300 - 500



- 40 AFTER HOLBEIN
Portrait of a Lady, Half Length
Oil on panel, 33 x 27cm
In a maple frame

€ 800 - 1,200



- 42 A PAIR OF GEORGE III MAHOGANY FRAMED
 "COMPASS FRONTED" HALL CHAIRS,
 with solid panel seats and oval fluted backs on fluted tapering legs

These chairs closely relate to a set of 8 supplied to the sixth Earl of Antrim, of Glenarm Castle, Co. Antrim. Sold by auction from their Dublin town house in 1804, see 'Irish Furniture' by The Knight of Glin and James Peill Page 191, Fig. 257.

€ 2,000 - 3,000

- 43 A LARGE IRISH GEORGE III MAHOGANY BRASS
BOUND FUEL BUCKET,
of coopered construction, with twin brass side carrying handles.
76cm high, 64.5cm diameter

€ 15,000 - 20,000

The mahogany peat or fuel bucket was a ubiquitous fireside companion in Irish country houses of the Georgian era. They tended to be made to a fairly standard design, sometimes reeded or spirally reeded, with brass banding for stability and swing handles for carrying. The vast majority are no more than 16" high and often are accompanied by a matching 'plate bucket', used for ferrying warmed dinner plates from the downstairs kitchen to the dining room.

Cut turf and for that matter, logs are by their very nature large and big quantities were needed to maintain day and night-long fires. Standard buckets tended to accommodate relatively small amounts of fuel so in more commodious houses the turf buckets tended to be much larger, some as big as three feet high. As they were too large for the 'help' to carry using a swing handle, these large buckets were carried using two applied brass handles on the sides. The present lot, that has come from a lovely Co. Wicklow country house, is one such original Georgian bucket that displays the robust craftsmanship these pieces required just to survive. Their elegance too is desired these days by not just the inhabitants of the great old Irish houses but also by owners of modern streamlined, light-filled apartments where the minimalism of their design is appreciated.



- 45 ATTRIBUTED TO SIR ANTHONY VAN DYKE
 Portrait of Thomas Butler, Earl of Ossory, Eldest son of James,
 Duke of Ormond, in armour standing near his charge
 Oil on canvas, 208 x 116cm

Provenance: Formerly in the collection of the Earl of Fitzwilliam, 1948

€ 10,000 - 15,000

Thomas Butler, 6th Earl of Ossory, (1634 –1680) was born at Kilkenny Castle, the eldest son of James Butler, 1st Duke of Ormonde and Lady Elizabeth Preston.

His early years were spent in Ireland and France. He was an accomplished athlete and a good scholar. In 1661 Butler became a member of both the English and the Irish Houses of Commons, representing Bristol in the former and Dublin University in the latter House. In 1665 he was appointed lieutenant-general of the army in Ireland and in 1666 was created an English peer as Lord Butler.

Having proven himself as an expert military strategist, and whilst visiting France in 1672, he rejected the liberal offers made by Louis XIV to induce him to enter the service of France, and returning to England he added to his high reputation by his conduct during the Battle of Texel in August 1673. From 1677 until 1679, he served alongside his father as a Lord of the Admiralty.

The earl was close to William, prince of Orange, and in 1677 he joined the allied army in the Netherlands, commanding the British section and winning great fame at the siege of Mons in 1678. He acted as deputy for his father, who was lord-lieutenant of Ireland, and in parliament he defended Ormonde's Irish administration with great vigour. In 1680 he was appointed governor of English Tangier, but his death prevented him from taking up his new duties.

Ossory had eleven children, including James Butler who became the 2nd Duke of Ormonde in 1688. A portrait of Thomas Butler by Lely, painted in 1678 is in the National Portrait Gallery, London and a portrait by the same hand of his father, the 1st Duke is in the ownership of the National Trust at Kedleston Hall.



*Thomas Butler Earl of Ormonde, Eldest Son to James Duke
of Ormonde Lord Leinster of Ireland.*

- 46 AN IRISH GEORGE III MAHOGANY BRASS-
BOUND TURF BUCKET OF COOPERED
CONSTRUCTION,
with brass swing handle and banding.
36cm diameter, 41cm tall

Provenance: Burrow Hall, Burrow with Burrow, Lancashire, England

€ 1,500 - 2,000



- 47 AN IRISH GEORGE III MAHOGANY BRASS-
BOUND TURF BUCKET OF COOPERED
CONSTRUCTION,
with brass swing handle and banding.
35cm diameter, 40cm tall

Provenance: Burrow Hall, Burrow with Burrow, Lancashire, England

€ 1,500 - 2,000



48 AN IRISH GEORGE III WALNUT FRAMED WINGBACK ARMCHAIR,
upholstered in tapestry pattern fabric raised on carved cabriole
legs with acanthus fronds and paw feet

€ 3,000 - 5,000



49 A 19TH CENTURY GEORGE II STYLE MAHOGANY
FRAME LEATHER UPHOLSTERED TUB WING BACK
ARMCHAIR,
with brass beading and loose cushion on square chamfered legs

€ 2,000 - 3,000



- 50 AN UNUSUAL IRISH WILLIAM IV MAHOGANY FRAME TRIPLE HALL SEATBENCH, each back rail of oval fluted form on spiral turned supports and armrests, with upholstered leather seat on turned leg, with gadroon frame, brass toecaps and castors. 197cm wide

€ 4,000 - 6,000



- 51 A BLACK STAINED PANELLED BACK OPEN ARMCHAIR, 17TH CENTURY, of large proportions with scrolled arms.

€ 300 - 500

- 52 AN IRISH GEORGE III MAHOGANY AND BRASS
BOUND TURF BUCKET,
with ribbed body of coopered construction with brass swing
handles, 42cm tall
€ 3,000 - 5,000
-



- 53 AN IRISH GEORGE III MAHOGANY AND BRASS
BOUND TURF BUCKET,
with ribbed body of coopered construction with brass swing
handles, 42cm tall
€ 3,000 - 5,000
-



- 54 A GEORGE III MAHOGANY FRAMED THREE SEATER CAMEL BACK SOFA, upholstered in striped cream fabric, the outscrolling arms carved with trailing flowers and scrolls, raised on square chamfered legs with stretcher. 136cm wide, 90cm deep

€ 3,000 - 5,000



- 55 A PAIR OF GEORGIAN MAHOGANY CORNER ARMCHAIRS, each with twin pierced slat splats and turned baluster supports, having drop in seats raised on single cabriole legs with shell carved knees and claw and ball feet

€ 1,000 - 1,500



- 56 AN IRISH GEORGE III LONGCASE CLOCK BY ELIAZER WARREN, the mahogany case with hood and carved swan neck pediment, the frieze centred by a lion mask above a waisted case, working. 231 cm tall

Recorded in Watson's Almanac for Merchants and Traders, in Dublin 1783, at 48 South Great George's Street, a Watch Maker.

€ 5,000 - 8,000



57 A PAIR OF GEORGE III WALNUT SIDE TABLES IN THE MANNER OF THOMAS CHIPPENDALE, the white carrara marble tops above a blind fret continuous frieze, centred by bold carved scallop shells in relief, raised on square tapering legs, with blind fretwork extending. 137 x 66cm

€ 40,000 - 60,000





58 STYLE OF VERBRUGGHEN (17TH CENTURY)
Tulips and other Flowers, in Mannerist Ewers Set in Niches
A pair, oil on canvas, each 117 x 90cm

€ 1,500 - 2,500



59 NEAPOLITAN SCHOOL,
17th Century
Still lives of vegetables with birds
A pair, oil on canvas, 74 x 100cm

€ 2,000 - 4,000

- 60 STYLE OF RUISDAEL, 18TH CENTURY
A wooded landscape with figures by a lake
Oil on canvas, 63 x 75cm

€ 300 - 500

- 61 AN IRISH GEORGE IV MAHOGANY CIRCULAR DINING
TABLE IN THE MANNER OF GILLINGTONS,
the reeded rim raised on a plain tapering centre pillar with reeded
quadruped outstretched legs, brass toe caps and castors.
153cm diameter

€ 1,000 - 1,500





62 FRENCH SCHOOL,
Late 18th Century
An elegant lady, three quarter length, wearing a hat
Pastel, 126 x 100cm

€ 300 - 500

63 AN EARLY 20TH CENTURY POLISHED STEEL CLUB
FENDER,
by Maple and Co., London, with twin Morocco leather seats raised
on turned columns mounted on a platform base. 53cm high x
155cm wide x 66cm deep

€ 800 - 1,200



- 64 ATTRIBUTED TO ROBERT HUNTER
(18TH CENTURY)
Portrait of a gentleman Standing Three Quarter Length within a
Caribbean landscape
Oil on canvas, 127 x 102cm

€ 2,000 - 3,000



- 65 A GEORGE III STRAIGHT BACK SOFA,
c.1810, with reeded mahogany frame on four
baluster fluted legs, now upholstered in green
linen with bolsters.
183cm wide x 68cm deep x 85cm high

€ 1,000 - 1,500



- 66 ROBERT HUNTER (FL. 1752-1803)
A Portrait of Sir Robert King, created Baron Kingsborough, died
1755
Oil on canvas, c. 238 x 142cm (93 x 56")

Illustrated in catalogue Town & Country Auctioneers 27/28 Clare St
19/20 March 1959 Sold £40.

€ 20,000 - 30,000

Robert King 1724-1755 M.P. for Boyle succeeding Richard Wingfield, succeeded as 4th baronet in 1740 and was made Baron Kingsborough at the age of 23 in 13/06/1748, having fought a notorious duel with Captain Johnston. He borrowed the large sum of £40,000, became Grand Master of the Freemasons, set the family up in Henrietta Street and lived with a mistress, Mrs. Jones. He died unmarried and his will was bitterly contested by his surviving brothers as far as the House of Lords in London, Edward claimed that Kingsborough was subjected to undue influence by Mrs. Jones, a common prostitute, and that the will was witnessed by a drunken porter and a Swiss servant, all such being scoundrels.



- 67 A GOOD 19TH CENTURY MAHOGANY CASED ADMIRAL FITZROY BAROMETER, with mercury filled tube, temperature and atmospheric gauges. 106cm high

€ 400 - 600



- 68 A GEORGE II WALNUT FRAME WINGBACK ARMCHAIR, of typical form, upholstered in gross point tapestry fabric, raised on cabriole legs, finely carved with leaf scrolls, on claw and ball feet

€ 4,000 - 6,000



- 69 AN 18TH CENTURY DUTCH WALNUT LONGCASE CLOCK,
by Jan Berninck, the arched moulded hood enclosing a steel chapter ring, second hand, calendar and painted moon phase, all above a painted automaton movement depicting shipping in a coastal landscape, the hood flanked by columns, the waisted case with single door set with a cast brass frame aperture depicting Europa and the bull, raised on paw feet. 245cm tall

€ 8,000 - 12,000



- 70 A MATCHED PAIR OF PIERCED BRASS CURB FENDERS,
c.1840, with leaf panels divided by horizontal moulding, each on
three claw feet. 118cm wide and 112cm wide

€ 300 - 500



71

- A PIERCED BRASS CURB FENDER,
c.1840, with scroll front panels, interspersed with panels of acan-
thus, the gadroon base on paw supports. 106cm wide

€ 300 - 500

- 73 A VICTORIAN JAPANNED METAL FIRE STAND.
201cm high

€ 300 - 500





- 74 A FINE NORTH EAST PERSIAN RUNNER,
natural vegetable dye. 77 x 490cm

€ 1500 - 2000



- 75 A LARGE WOOL CARPET,
decorated in the Neo-Classical taste, the pink ground centred with
a pale green foliate medallion and with restrained foliated swags
and bellflower border. c.510 x 505cm

€ 2,500 - 3,500



Vere Hunt, a '49 officer settled in County Limerick, claimed descent through his grandmother, Jane de Vere, from the Earls of Oxford. His descendent, Sir Vere Hunt Bt. of Curragh Chase was M.P. for Askeaton and raised three regiments in 1798. A supporter of the Union largely to obtain financial compensation for surrendering his life interest in the borough of Askeaton, he was fobbed off, to his chagrin, with the Office of Weighmaster of Cork.

Among other ventures, he bought Lundy Island in the Bristol Channel in 1803 and devised a scheme to populate it with natives of County Limerick. It was a financial disaster, not least in legal costs where he attempted to prove that the government had no tax raising or excise jurisdiction over the island. He lost the case. The people literally escaped to the mainland and his son only managed to sell it on in 1830.

His son, Aubrey de Vere Hunt, assumed the surname of de Vere which sounded much more romantic and in tune with his literary interests which were inherited by his younger son, the poet Aubrey de Vere. Thus, the association of Curragh Chase with Tennyson and the literati of Victorian England.

This elder Aubrey became the 2nd Baronet in 1818 and extended Curragh Chase to accommodate his wife Mary Rice and their eight children. Mary, whose mother was sole heir to Thomas Spring, came from next door Mount Trenchard. On the failure of the baronetcy, Curragh Chase went to Aubrey O'Brien who assumed the name 'de Vere'.

Curragh Chase burnt accidentally in December 1941. This 'truly enchanted place' (James Lees-Milne) is now a ruin and the park is carefully maintained by the OPW.

76 ATTRIBUTED TO THOMAS KIRK RHA

A white marble bust of a woman, thought to be the Lady De Vere (nee Mary Spring), wife of Sir Aubrey De Vere, wearing a classical drapery, her hair as a Roman matron, inscribed verso 'FANTAS CHIOTTIEECE, NEL 1845' in Firenze. 61cm high

*Provenance: Curraghchase, Co. Limerick;
and by descent to the De Vere Trust beneficiaries*

€ 3,000 - 5,000

77 A WHITE MARBLE BUST OF A MAN C.1840, thought to be Sir Aubrey De Vere Hunt, 2nd Baronet (1788-1846), with stylised beard wearing a Roman toga. 72cm

*Provenance: Curraghchase, Co. Limerick;
and by descent De Vere Trust beneficiaries*

€ 3,000 - 5,000

THOMAS KIRK RHA

A white marble bust c.1826 of Thomas Spring Rice, on a podium above an integrated socle, inscribed on the truncation T.S. Rice Esq and again T. Kirk RHA fecit 1826

Exhibited: Royal Hibernian Academy 1827 No.304 'bust in marble of Thomas Spring Rice Esq MP, executed for Sir Aubrey DeVere Hunt.

*Provenance: Curraghchase, Co. Limerick;
and by descent to the DeVere Trust beneficiaries*

€ 4,000 - 6,000





- 79 A WHITE MARBLE BUST OF A YOUNG WOMAN
C.1850,
thought to be the daughter of Sir Aubrey DeVere and Lady DeVere,
wearing a ribbon tied bonnet on a socle. 54cm

*Provenance: Curraghchase, Co. Limerick;
and by descent to the DeVere Trust beneficiaries*

€ 1,500 - 2,000



- 80 EDWARD HODGES BAILEY RA (1788-1867)
A white marble bust of a woman c.1833 wearing a classical robe,
her hair in a classical style, on an integrated socle
Signed E. H. Bailey R.A. sculpt, London 1833
76cm high

*Provenance: Curraghchase, Co. Limerick;
and by descent to the DeVere Trust beneficiaries*

€ 3,000 - 5,000

- 81 A WHITE MARBLE BUST OF A WOMAN, MID-19TH
CENTURY,
thought to be Lady Mary De Vere in later years (d.1856) with
braided hair gathering in a ponytail and wearing a renaissance
style dress, inscribed.

*Provenance: Curraghchase, Co. Limerick;
and by descent to the DeVere Trust beneficiaries*

€ 5,000 - 8,000





- 82 AN ITALIAN CARVED ALABASTER MODEL OF VENUS, resting in an open shell, supported by winged putti on a naturalistic circular base, raised on veined black marble socle with an applied plaque inscribed "La Perla", the shell incorporating an electric light bulb. 63cm high; together with a green marble circular pedestal

€ 3,000 - 5,000

- 83 A RESTORATION STYLE GILT BRASS TWELVE BRANCH CHANDELIER, 19TH CENTURY, with central flambeau, suspended by chains from an anthemion framed ceiling boss. approx. 63.5cm diameter

€ 700 - 1,000





84 A 19TH CENTURY WHITE PAINTED
PLASTER FIGURE OF A BOY IN
CLASSICAL ROMAN STYLE,
holding a flute, standing on a circular plat-
form base. 146cm high

€ 600 - 1,000



85 A GEORGE III MAHOGANY OCTAGONAL TWO TIER REVOLVING DUMB WAITER, with folding flaps and raised on turned centre pillar and reeded tripod supports. 116cm high x 62 x 62cm

€ 300 - 500



86 AN IRISH GEORGE III OVAL DOUBLE DROP LEAF SUPPER TABLE, the top with moulded rim, raised on four cabriole legs, with carved hoof feet. 109cm high

Provenance: Burrow Hall, Burrow with Burrow, Lancashire, England

€ 3,000 - 5,000

- 87 AN IRISH GEORGE IV MAHOGANY CELLERETTE IN THE MANNER OF GILLINGTONS, the flat domed lid opening to reveal a fitted interior, the tapering body decorated with spiral reeded banding and applied gilt brass foliate plaques, raised on turned centre pillar and quadruped base.
€ 1,500 - 2,500
-



- 88 AN IRISH GEORGE III MAHOGANY CIRCULAR TEA TABLE, the plain top with moulded rim on an open birdcage, with turned centre column and tripod base. 96cm wide
€ 2,000 - 4,000
-





- 89 A GEORGE III MAHOGANY OPEN PIERCED PLATE BUCKET, with brass banding and swing handle. 30cm diameter x 32cm high

€ 1,500 - 2,000



- 90 A GEORGE IV BURR YEW WOOD RECTANGULAR TEA CADDY, with white metal hinged handle, decorated with boxwood and ebon stringing, the interior fitted with two compartments. 23cm wide, 14cm high, 13cm deep

€ 500 - 800



- 91 A GEORGE IV MAHOGANY RECTANGULAR MUSIC CANTERBURY, with slatted divisions and single drawer on turned legs, with castors. 48 x 34cm

€ 400 - 600



- 92 A PAIR OF GEORGIAN SLOPE FRONT KNIFE BOXES

€ 600 - 800



- 93 ATTRIBUTED TO NICHOLAS BAUDESSON (1611-1680)
 Still life of peonies, carnations and other flowers in a basket on a ledge
 Oil on canvas, 49 x 61cm
 In a fine contemporary French carved giltwood frame
 € 1,200 - 1,800



- 94 A PAIR OF GEORGE IV MAHOGANY FRAMED
 ARMCHAIRS,
 upholstered in red hide with scroll arm rests, on turned legs with
 lotus carved collars
 € 3,000 - 5,000



- 95 A PAIR OF SMALL 19TH CENTURY CUT GLASS BON BON DISHES,
of baluster form with dome lids and circular stands. 13cm tall on
stands

€ 600 - 800



- 96 A PAIR OF 19TH CENTURY MALLET SHAPED BON BON DISHES,
with carved pillar fluting. 13.5cm tall

€ 300 - 500

THE CHARLEMONT JUG, AN 18TH CENTURY WATERFORD CUT GLASS JUG,
of baluster form, with crimped handle, moulded fluted base, later engraved by Franz Tieze, with the Caulfield crest below a coronet and the letter 'C', one side cut with crossed flags inscribed 'Liberty / Freedom, 1782', the other side inscribed with 'Prosperity to the Dublin Regiment' within what ears. 17.5cm tall, 15.5cm wide over handle and spout

Provenance: Knight Frank & Rutley sale at 20 Hanover Square, London 2/8/1952, Lot 45

€ 1,000 - 1,500



The 'Charlemont Jug' was the first piece of Franz Tieze's late 19th Century / early 20th Century historicist glass to be recognised. Unlike the designs for most of his 'Volunteer' glasses which were copied directly from medals, Tieze appears to have composed the design for the Charlemont Jug personally, on a jotted-page preserved in his personal notebook. As the only fully documented 'original' Volunteer design by Tieze, this is perhaps the single most important piece of Irish historicist glass recognised to date. The jug in itself is also a rarity. It is a fine quality, thickly-blown moulded Irish jug of c.1800, possibly attributable to Penrose Waterford. Very few moulded Irish jugs of such particular quality are known - it is easy to appreciate why Tieze singled out this piece for such special enhancement.



- 98 A 19TH CENTURY CUT GLASS JUG,
with fluted rim and C-scroll handles cut with bold pillar flutes.
21cm tall, 22cm wide over handle and spout

€ 300 - 500



- 99 A 19TH CENTURY CUT GLASS JUG,
of baluster form with diamond fold banding, and c-scroll handle.
17cm tall x 21cm wide over handle and spout

€ 300 - 500



- 100 A 19TH CENTURY CUT GLASS CIRCULAR BUTTER
BOWL,
the scallop moulded serrated rim with two raised sides, above a
fluted body and star cut base. 15cm diameter

€ 500 - 700



- 101 A 19TH CENTURY CUT GLASS OVAL DISH,
with lobed rim and star cut base, the raised sides decorated with a
series of wheel cut ferns. 27.5 x 20cm

€ 300 - 500



- 102 AN 19TH CENTURY IRISH CUT GLASS TURN OVER BOWL,
of circular form, with fluted turnover rim, the body decorated with a triple band of facets, raised on a square pedestal base. 19cm high, 23cm diameter

Provenance: The John Baily Collection

€ 600 - 800



- 103 TWO SIMILAR 19TH CENTURY CORK GLASS COMPANY DECANTERS AND MOULDED TARGET STOPPERS,
of mallet form with fluted bases and three round neck rings. 26cm tall and 27cm tall;
together with another cut glass decanter and stopper. 25.5cm tall (3)

€ 2,000 - 3,000



104 A 19TH CENTURY CUT GLASS URN SHAPED HONEY POT AND COVER, raised on circular lobed moulded foot, the entire with flat-cut decoration. 17cm tall

€ 300 - 500



105 A 19TH CENTURY CUT GLASS BISCUIT BARREL AND COVER, of circular form with domed lid and faceted finial, the fluted body decorated with a central band of wheel-cut trailing bellflowers, with corresponding decoration to the lid. 18.5cm

€ 400 - 600



106 A 19TH CENTURY AMBER GLASS JAR AND COVER, of circular form with domed lid and shaped cylindrical finial, the entire decorated with wheel cut floral and curvilinear scrolling designs. 17.5cm tall

€ 400 - 600



107 A 19TH CENTURY CANOE-SHAPED BUTTER DISH, with scallop rim, raised on pedestal base with carved fluted edges and star cut base, 17.5cm wide

€ 400 - 600



108 A EARLY 19TH CENTURY LARGE IRISH CUT GLASS
CANOE-SHAPED CENTRE BOWL,
with scallop rim on baluster turned support and stepped square
base. 37cm wide

€ 800 - 1,000



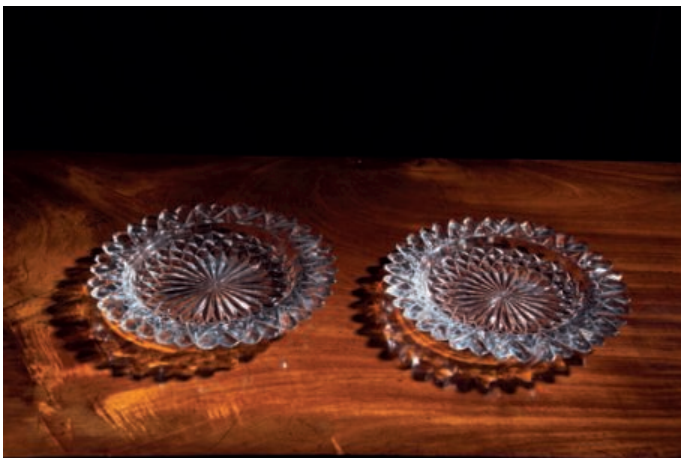
109 A 19TH CENTURY PAIR OF LIQUOR GLASSES,
of trumpet form, with diamond cut banding and knopped stems.

€ 20 - 40



110 A 19TH CENTURY CUT GLASS JUG,
the wide spout and c-scroll handle set into a shallow heavy star-cut
base. 10cm tall x 15cm wide over handle and spout;
together with a diamond cut glass salt treacher and stand. (2)

€ 200 - 400



111 A PAIR OF 19TH CENTURY CUT GLASS DESSERT
PLATES,
of circular form with star-cut well and serrated banding. 22.5cm
diameter

€ 600 - 800



112 A 20TH CENTURY CUT GLASS HONEY POT AND
DOMED COVER,
with bands of diamond cut decoration to the body and cover,
raised on a square stepped pedestal base. 18.5cm tall

€ 300 - 500

- 113 A 19TH CENTURY DIAMOND CUT GLASS PIGGIN,
of circular form, with short stave handle and star-cut base. 13cm wide over handle.

€ 80 - 100

At the close of the 18th century, due the ability to export glass, which was made possible by the excise duties placed on glass produced in Great Britain, new glass-houses were set up in Cork, Waterford, Belfast, Dublin and Newry. Before the 19th century it was difficult to tell the difference between Irish and English glass shapes and cuts as they employed very similar styles- on account of the large number of English glass makers working in Ireland. Equally glassmakers, similar to other crafts of the period were following the lines of London fashion. However, with individual objects it becomes easier to tell the differences and subtleties of design.

With this present example of a glass piggin considerable changes occurred in its style and function. It was not until end of 18th century that piggins made from glass or silver were produced in Ireland. Previous to this they had been formed out of wood and in keeping with this earlier material some glass piggins from this period were cut to simulate the staves and horizontal rings as to resemble the wooden pails. These wooden piggins were used mostly in the more rural homes functioning as miniature pails. However, their status gradually changed, moving from quaint cottage life to the upper echelons of the 19th century 'big house' to be used for more elegant purposes. The survival of glass piggins with serving ladles they were used for serving at the table. Equally the rarity of glass piggins seems to indicate that they were not a domestic necessity but rather an object of design. Cut motifs decorated the rim - as they were no longer used for drinking - similar to glass decanters or fruit bowls. The body of the piggin was formed from cut pillar flutes, a pattern much favoured by the Waterford glassworks in the 1820s while others were cut all over with prismatic rings or sharp diamonds.



- 114 A 19TH CENTURY CUT GLASS JUG,
inscribed 'Alice Cowell', with pillar fluting. 19cm tall, 16.5cm over handle and spout

€ 400 - 500



115 A PAIR OF 19TH CENTURY PUGH
GLASS CELERY VASES,
of trumpet form decorated with wheel cut
continuous landscapes of deer in woodland.
25.5cm tall

€ 800 - 1,000

In 1855 Thomas and Richard Pugh left the glassworks firm Iriwin's of Potters' Alley to set up a small glassworks at Lower Liffey Street. The business expanded quickly and by 1863 the Pughs had taken over the historic premises at Potters' Alley where glass had been manufactured since the middle of the 18th Century. The firm produced a wide range of domestic and industrial glass and when it closed its doors in 1890 no led glass was manufactured in Ireland until the establishment of Waterford Glass in 1947. In an effort to meet the growing popularity of good quality table glass the Pughs recruited accomplished bohemian glass engravers, among them was Franz Tieze. Here Tieze developed an elegant, highly individual style focusing on naturalistic and Celtic revival motifs. He was one of the only engravers brought over by the firm who settled in Dublin, remaining here long after the Pugh's glassworks had closed.







- 115A A GEORGE I WALNUT SLOPE FRONT BUREAU, in two parts, the interior with fitted pigeon holes and drawers above two short and two long drawers, the slope front inlaid with pairs of opposing heartwood veneers within herringbone banding, the brass handle engraved with floral sprays, raised on bracket feet. 91cm wide

€ 2,000 - 3,000



116 A FINE WILLIAM AND MARY OYSTER VENEERED OLIVE TULIPWOOD CHEST, comprising two short and three long graduated drawers with brass drop handles, raised on bun feet. 96 x 58cm

€ 8,000 - 10,000

Oyster veneering is one of the most decorative and striking techniques developed by English cabinet-makers in the second half of the 17th Century. The process involves cutting thin slices of saplings transversely across the trunk to create a veneer or 'oyster-piece'; the name 'oyster veneering' is derived from the resemblance of each piece of veneer to an oyster shell. Once cut, the oyster-pieces are laid side by side in the furniture creating a radiating pattern. Although the end result is beautiful, there is no doubt that this technique posed many difficulties for cabinet makers - namely the exceedingly brittle nature of the oyster-pieces, their tendency not to adhere to the bed in which they are being laid on the furniture as well as veneers that had been cut with the direction of the grain.

Walnut, laburnum and lignum-vitae were the most frequently used timbers in oyster veneering, however by the mid-17th century olive wood was a highly sought after material and was being imported to Britain in large quantities, thus olive veneers are commonly found on British furniture from c.1660 onward. This 'oyster' fashion made the best use of the small scantlings of the olive wood and the higher contrast between light and dark wood maximising the visual impact of the veneer. Table tops and the tops and sides of case furniture were frequently veneered with olive oysters in geometric arrangements as can be seen in the William and Mary chest in this sale.



- 117 A FINE GEORGE I WALNUT CABINET SECRETAIRE,
the plain moulded cornice above twin mirrored panel doors, enclosing an arrangement of sized drawers,
above a pull-out slide and a chest of four long graduated drawers with one fall front, secretaire drawer
with drawers and pigeon holes, mounted with engraved brass handles and lock plates, on bracket feet, .
110cm wide x 195cm high

This cabinet is almost identical to an example by William Old and John Ody, London c.1725, sold in Christie's New York, 18th October 2001, lot 266. bearing the printed maker's paper label inscribed "WILLIAM OLD AND JOHN ODY At the Castle in St. Paul's Church-Yard, (over-against the South-Gate of ye Church) London. Makes and Sells all sorts of Cane & Dutch Chairs, Chair Frames for Stuffing and Cane-Sashes. And also all sorts of the best Looking-Glass & Cabinet-Work in Japan Walnut-Tree & Wainscot, at Reasonable rates."

€ 8,000 - 12,000





118 A GEORGE IV MAHOGANY GENTLEMAN'S LIBRARY READING TABLE, the hinged adjustable lift-top forming a reading stand, with side candle slide, above a single frieze drawer, on an adjustable turned centre pillar, with brass collar, and tripod legs.

€2,500 - 3,500



119 A GEORGE III MAHOGANY RECTANGULAR KNEE HOLE DESK, the top carved with ribbon rosette banding, above a central frieze drawer and a kneehole space and flanked by three drawer pedestals, with gilt brass handles, on bracket feet. 94 x 54cm

€ 1,000 - 1,500



- 120 A GEORGE II WALNUT COLLECTOR'S CABINET ON STAND,
the moulded cornice above twin fielded panel doors enclosing
fourteen fitted drawers, raised on a carved stand with cabriole legs
with heavy paw feet. 110cm high x 78cm wide

€ 3,000 - 5,000





121 HENRY BROCAS (C.1790-1846)
A View of Ballsbridge
Watercolour, tondo, 23cm diameter
€ 500 - 800



122 JAMES HENRY BROCAS (1790-1846)
Portrait of a young gentleman on horseback with a black retriever
in landscape
Oil on canvas, 91 x 70cm
Signed and dated 1830
€ 3,000 - 5,000



123 WILLIAM SADLER II (1782-1839)
 A View over Dublin Bay Looking Towards Howth, Ireland's Eye
 and Lambay Island, with Frescati in the foreground, together with
 figures and animals
 Oil on panel, 48 x 79cm

€ 8,000 - 12,000

William Sadler II was born about 1782 and practised in Dublin, painting chiefly small views of the environs of the city and the Wicklow countryside. Strickland mentions that he was fond of painting conflagrations, and did many copies of the Old Masters. His works are generally small in scale and were painted on mahogany panels, some salvaged from coach door panels.

Larger works such as the present lot are rare as are recognizable topographical views. This view of Dublin Bay from the south provides us with a panorama ranging from Blackrock on the right over as far over as Sutton on the left. On the Blackrock shores we have a vignette of what appears to be Frescati House, built in 1739 for the family of John Hely Hutchinson, the Provost of Trinity College. In the 1750s, Hely-Hutchinson sold the house to the FitzGerald, Ireland's largest landowners, who owned land throughout Leinster. Frescati became one of their three principal residences alongside Leinster House in Dublin and Carton House in Co. Kildare. They spent much time in Frescati, especially in the summer.

The house tripled in size and received flanking wings and bay windows to take advantage of its wonderful sea views. It was at this time that the house was given its name, Frescati, a deliberate derivation of the Italian resort of Frascati. Sadly in more recent, less enlightened times the house was allowed decay and it was finally demolished in 1983 to make way for a shopping centre.

The diminishing mounds of Howth, Ireland's Eye and Lambay Island to the north and the man-made promontory that is the South Bull Wall and Poolbeg Lighthouse are seen in the middle distance. Dublin Bay had a long-running problem with silting and held major sand banks to either side of the Liffey mouth. Between the North and South Bulls, a sand bar existed, rising over time, limiting access to the city quays. After various ineffective efforts in the early 18th century, a stone pier of massive granite blocks, brought from quarries at Dalkey was commenced in 1761, working from the Poolbeg Lighthouse back to shore. It was the world's longest sea wall at the time of its construction and remains one of the longest in Europe.

These clearly recognized points of reference are framed between stands of woodland and a charming rural family scene with cattle and horses, the kind of idyllic farming scene long since gone in south County Dublin.



124 FOLLOWER OF JOHN NOST SARTORIUS
Over the brook
Oil on canvas laid down on board, 21 x 35cm
Bearing signature

€ 300 - 500



125 FOLLOWER OF JOHN FREDERICK HERRING
JNR
Racehorse with jockey up
Oil on canvas, 17 x 24cm

€ 500 - 600



126 GEORGE MORLAND (1762 - 1804)
Watering the horses
Oil on panel, 22.5 x 26.5cm
Signed and dated 1795

€ 1,000 - 1,500



127 FOLLOWER OF JOHN FREDERICK HERRING
SNR
Bay hunter with terrier
Oil on canvas, 26 x 30cm
Bearing signature

€ 300 - 400



- 128 SAMUEL SPODE (19TH CENTURY)
 A Chestnut Hunter in a Stable
 Oil on canvas, 44 x 60cm
 Inscribed verso: From Collection Lord Enniskillen, Florence Court
 € 2,000 - 3,000
-



- 129 SAMUEL SPODE (19TH CENTURY)
 A Chestnut Hunter in a Stable, a Horse Blanket on the Ground with
 Intertwined 'C' under a Coronet
 Oil on canvas, 44 x 60cm
 € 2,000 - 3,000
-



- 130 A GEORGE III MAHOGANY FRAMED ARM-CHAIR
with slight arched panel back and bowfronted seat
and raised on chamfered square legs and stretchers
€ 500 - 700



- 131 A GEORGE IV MAHOGANY TUB BACK BERGERE
ARMCHAIR,
with cane seat and sides, scroll arm supports, on turned and
fluted legs with brass castors.
€ 1,000 - 1,500

- 132 AN IRISH WILLIAM IV MAHOGANY TUB BACK
ARMCHAIR (STAMPED)
€ 2,000 - 3,000



- 133 A 19TH CENTURY TUB BACK LIBRARY CHAIR
with distressed hide upholstery and raised on turned
tapering front legs
€ 300 - 500



- 134 A 19TH CENTURY CIRCULAR INLAID FRUITWOOD BOOK STAND, the open segmented top against a panelled tapering back, decorated with foliate banding, on turned centre pillar and splayed tripod base, with brass toe caps and castors. 74cm diameter

€ 2,000 - 3,000



- 135 A VICTORIAN ANGLO-INDIAN CIRCULAR TOP TABLE, the top inlaid with specimen timbers in a circular pattern within a geometric key border, on a well carved centre pillar, on a tripod base. 59cm diameter

€ 4,000 - 5,000



136 A GENTLEMAN'S BROWN LEATHER CASED TRAVELLING TOILET CASE, with silver plated mounted containers, brushes, mirror etc

€ 100 - 200

137 A FRENCH EBON AND BRASS INLAID BOULLE DESK STAND, 19th century, of rectangular form, centred with a raised leaf cast carrying handle, the top with dished pen compartments, over a single frieze drawer decorated all over with fruiting vines and raised on brass bun feet. 32cm wide

€ 200 - 300



138 AN ITALIAN EBON AND PIETRA DURA TOBACCO CASKET, 19th century, of rectangular form, the hinged cover decorated with coloured matchbox and other smoking related items, with timber lined interior and raised on bun feet

€ 400 - 600



- 139 A FINE EDWARDIAN TAN LEATHER COVERED TRAVELLING TOILET CASE, with an interior fitted with silver topped bottles, brushes etc., Birmingham 1911, with a canvas travelling cover. 50 x 35cm
€ 700 - 1,000
-



- 140 AN EDWARDIAN GREEN LEATHER COVERED TRAVELLING TOILET CASE, the interior fitted with silver plated and blue enamel brushes, mirror and bottles; together with a canvas travelling cover. 41 x 28cm
€ 400 - 500
-



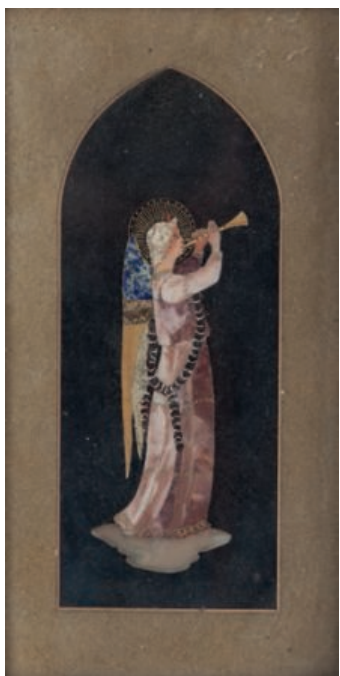
141 A GERMAN 16TH CENTURY CARVED FRUITWOOD FIGURE OF THE MADONNA AND CHILD.
18cm tall

€ 200 - 400



142 A 19TH CENTURY FRENCH FOUR GLASS PETITE SONNERIE CARRIAGE CLOCK, by Drucourt, Paris, the white enamel dial above a small second hand face, the engraved case with foliate scrolls and sprays, the rear of the movement stamped 'D.G.'. 14cm tall

€ 800 - 1,200



143 A PAIR OF ITALIAN PIETRA DURA MARBLE PANELS, 19th century, depicting Gabriel the Archangel playing his trumpet, contained within ripple moulded ebonised frames. Each 20cm high. (2)

€ 800 - 1,200



144 A GEORGIAN RAM'S HORN SNUFF MULL, with hinged top and white metal mounts. 8cm

€ 150 - 250

- 145 CARL KAUBA (AUSTRIAN, 1865-1922)
 An American Cowboy on a Rearing Horse
 Bronze, 19.5cm, on a circular marble base, 22cm in total
 Signed with indistinct foundry mark
 € 1,000 - 1,500



- 146 A 19TH CENTURY CARVED BONE FIGURE OF SHAKESPEARE
 Standing leaning on a pile of books on a raised pedestal.
 20cm tall
 € 2,000 - 3,000





- 147 AN EBONY AND IVORY INLAID FOLDING CHESS AND BACKGAMMON BOX, the interior decorated with two inlaid ivory and marquetry wood lozenges, containing an Early English Monobloc Ivory Chess set (c.1800) one side stained red, the other left natural, the Kings 9.4cm high, the pawns 4.1cm high; also containing Ivory Backgammon counters, one side stained red, the other left natural. The Box 43.5 x 50cm (open)

€ 800 - 1,200



- 148 A LATE 18TH/EARLY 19TH CENTURY ENGLISH TURNED AND CARVED IVORY CHESS SET, the kings and queens with multi-baluster knobs and domed-shaped finials, the bishop tops in the form of mitres, pawns with baluster knobs and domed finials; together with a set of ivory draught counters, one side of each set stained red and the other left natural, contained in a fitted mahogany hinged top chess box with key.

€ 800 - 1,200



- 149 A 20TH CENTURY FRENCH FAIENCE POTTERY CHESS SET AND BOARD, with handpainted decorated, one side blue and white, the other painted with blue, green, red and yellow, the board having raised sides with similar decoration, and signed with makers mark to the underside. The king 10cm high, the pawn 6.5cm high; the board 43cm wide, 53cm long

€ 800 - 1,200



- 150 AN EARLY JAQUES STAUNTON OF LONDON IVORY CHESS SET, c.1850, one side stained red and the other left natural, some pieces with original applied green diamond registration labels to the bases dated 1st March 1849, the king side rooks and knights stamped with crown, contained in Carton Pierre casket box of typical gothic form. The kings 8.9cm high, the pawns 4.3cm high

€ 2,500 - 3,500



- 151 AN EARLY 19TH CENTURY IVORY CHINESE EXPORT 'KING GEORGE' CANTONESE CHESS SET, one side stained red, the other left natural, the natural side finely carved into figures representing King George III and Queen Charlotte, along with bishops as clergymen, knights as horsemen and rooks as elephants, the stained side carved into figures representing the Chinese Emperor and Empress, the bishops as mandarins, the knights as horsemen and the rooks as elephants. King George and the Chinese Emperor c.12cm tall, the pawns 6.5cm tall

€ 1,200 - 1,800



- 152 A CHINESE STAINED AND NATURAL IVORY CHESS SET,
c.1860, each figure standing on puzzle balls and lotus pod bases, the king and queen carved as emperor and empress, the bishops as Qing officials, the knights as horseback warriors, and rooks in the form of marching elephants, each side complete with eight pawns depicted as footmen. The kings approx 13cm high. (32)

€ 800 - 1,200



- 153 A CHINESE EXPORT CARVED IVORY CHESS SET,
Canton, 19th century, with red stained and natural ivory opposition, each piece carved as ranked figures and balanced on an inverted lotus throne, with three-sphere puzzle ball and circular disk base. The kings 32cm high. (32)

€ 800 - 1,200

- 154 AN IRISH GEORGE III GILTWOOD MIRROR,
the shaped rectangular mirror plate within a frame of pierced
scrolls and flowers, surmounted by a cartouche, fitted with leaf
spray (distressed). 88 x 38cm

€ 500 - 800



- 155 A SMALL IRISH EBON AND GILT WALL
MIRROR,
of oval form with two bands of applied cut glass studs.
55 x 46cm

€ 400 - 600



- 156 A SEMI ANTIQUE MALAYER RUNNER, West Persia, c.1930/40, the red hexagonal field with all-over Herati design within three narrow borders and guard stripes. 398 x 97cm

Provenance: With Peter Linden, Blackrock.

€ 1,000 - 1,500

- 157 AN OLD JOZAN (LILIHAN) RUNNER, the brick red field with all-over foliate motifs and vases of flowers at each end, within bands of foliage and guard stripes. 218 x 81cm

Provenance: With Peter Linden, Blackrock.

€ 400 - 600



- 158 A SEMI ANTIQUE JOSHAGAN WOOL RUG, the red field centred with a serrated medallion and all-over foliate and geometric motifs within a foliated band and guard stripes, 135 x 200cm

Provenance: With Peter Linden, Blackrock.

€ 500 - 800



- 159 A SEMI ANTIQUE KHAMSEH HAMADAN WOOL RUG, the brick red ground centred with a quatrefoil medallion and all-over foliate motifs within a royal blue foliated border and multiple guard stripes. 135 x 204cm

Provenance: With Peter Linden, Blackrock.

€ 500 - 800



160 A LARGE AUBUSSON CARPET,
the ivory field decorated with summer flowers, with lozenge pat-
tered flower head border.
835.5 x 551cm

*Provenance: Benacre House, lot 32 Sotheby's ID672, 09/05/2000;
Ardraccan House, Navan, Co Meath*

€ 8,000 - 12,000



161 A GEORGE III MAHOGANY SMALL DOUBLE DROP LEAF OCCASSIONAL TABLE, with serpentine leaves, on turned and block supports. 89 x 90cm

Provenance: purchased from William Bedford, London.

€ 3,000 - 5,000

162 AN IRISH GEORGE III MAHOGANY RECTANGULAR LOW BOY, the top with moulded rim above a single frieze drawer with brass handles, raised on slender cabriole legs with slipper feet. 76 x 45cm

€ 2,000 - 4,000





- 163 AN IRISH GEORGE III MAHOGANY FRAMED WALL MIRROR, the rectangular plate within a carved gilt slip, the outer frame of scrolling fretwork, surmounted by a swan neck pediment with gilt carved rosettes and centred by a carved eagle. 125 x 67cm

There are similar examples of these mahogany carved pier glasses, particularly by John Houghton who worked as a senior carver and gilder in the mid 18th century in Dublin.

€ 5,000 - 8,000



164 A PAIR OF 19TH CENTURY MAHOGANY COMPACT TALL PEDESTAL CHESTS BY JAMES SCHOOLBRED, TOTTENHAM COURT ROAD, LONDON, decorated with rosewood banding, comprising 8 graduated cock-beaded drawers with brass cast ring and rosette handles, raised on bracket feet. 51 x 43 x 106cm tall

€ 2,000 - 3,000



165 A FINE GEORGE IV MAHOGANY TALL COLLECTOR'S CABINET, the panelled twin doors opening to reveal a chest of twelve specimen drawers with turned wooden handles. 88cm wide x 143cm tall x 43cm deep

€ 1,200 - 1,800



166 A FINE REGENCY MAHOGANY METAMORPHIC LIBRARY ARMCHAIR/LIBRARY STEPS, to a design by Morgan and Sanders, with reeded rail back and scroll armrests, loose squab cushion and raised on sabre legs.

€ 6,000 - 8,000

The present armchair is based on a design published by the firm of Morgan and Sanders in Rudolph Ackermann's *Repository of Art* in July 1811 where it is described as the 'best and handsomest article ever invented, where two complete pieces of furniture are combined in one – an elegant and truly comfortable armchair and a set of library steps'.

Morgan and Sanders were specialists in the manufacture of 'metamorphic' furniture of this kind and held the patent for this particular model, which was known as 'Patent Metamorphic Library Chair' (cf. G. Bernard Hughes, *'Regency Patent Furniture.'*, *Country Life*, 2 January 1958, pp.10-12, and Brian Austen, *'Morgan and Sanders and the Patent Furniture Makers of Catherine Street.'* *Coinnoisseur*, Vol.187, No.753, November 1974, pp.180-191).



167 A GEORGIAN MAHOGANY RECTANGULAR BEDSIDE LOCKER, with pierced gallery, above a single fielded door, raised on square supports. 33 x 37cm

€ 1,200 - 1,600



168 A GEORGE III WALNUT FRAMED SQUARE UPHOLSTERED STOOL, covered in striped fabric on cabriole legs, with pad feet. 46 x 54cm

€ 1,000 - 1,500



169 A WILLIAM IV MAHOGANY RECTANGULAR TWO DOOR CABINET, the fielded panel doors flanked by panelled pilasters, on platform base. 81 x 45cm

€ 700 - 900



170 A GEORGIAN MAHOGANY CIRCULAR GRADUATED TWO TIER DROP LEAF DUMB WAITER, on turned centre column and outswept tripod base with castors. 59cm diameter, 84cm tall

€ 1,500 - 2,000



171 A PAIR OF GEORGE III MAHOGANY KETTLE STANDS
ATTRIBUTED TO GILLOWS OF LANCASTER,
the tops with moulded rims, above single cup slides, raised on
turned fluted and reverse fluted tapering canted legs, with brass
toe caps and wooden castors. 29cm squared, 70cm tall

€ 4,000 - 6,000



- 172 AN IRISH GEORGE III MAHOGANY TRIPLE FOLDING TOP CARD/TEA TABLE, the top with rounded corners opening to reveal a card table with candle stand and sunken counter well, below a plain tea table with one pull out and hinged side drawer, raised on slender tapering legs with pad feet. 83 x 41cm

€ 2,000 - 3,000



- 173 A GEORGE IV MAHOGANY SERPENTINE FRONT DRESSING TABLE IN THE MANNER OF GILLOWS, the central frieze drawer flanked by two deep drawers in a four drawer facia, raised on reverse fluted tapering legs. 112 x 54 cm

€ 1,500 - 2,500



- 174 A CHINESE BALUSTER VASE, REPUBLICAN PERIOD, C.1910, painted with scholars and infants in a garden setting, applied with dog mask side handles and gilded rings, seal mark to base

€ 2,500 - 3,500



- 175 A PAIR OF GEORGE III INLAID SATINWOOD SIDE CABINETS, the raised open shelves above single frieze drawer and two cupboard decorated with rosewood banding, and raised on splayed feet. 78.8cm wide, 41cm deep, 112cm tall

€ 2,500 - 3,500



- 176 A LARGE PERSIAN SILK CARPET, C.1920, the large central field woven with yellow central medallion with blue and orange highlights, and scattered with multi-coloured flowers against a deep blue ground, within rows of graduated borders and guard stripes in pink, red and light blue tones, each decorated with geometric and foliate motifs. 366 x 274cm

€ 3,000 - 5,000



- 177 A LATE 19TH CENTURY WALNUT FLAT-TOP 'WOOTON PATENT' TWIN PEDESTAL *ROTARY* DESK, the rectangular top inset with compartmented lift-top brown leather scribe, above central frieze drawer with teardrop knob handles, flanked by two short drawers, above swing-out cupboards opening to reveal fitted shelving and pigeon holes, the entire decorated with stained geometric panels, raised on outset plinth base. 143cm wide, 78cm deep, 77cm high
Illustrated in the catalogue of Wooten's Patent Cabinet and Secretaries and Rotary Office Desks, 1876, Wooten Desk Company, Indianapolis, Indiana.

€ 3,000 - 5,000

- 178 A GEORGE III MAHOGANY RECTANGULAR
BOWFRONT SIDE TABLE IN THE MANNER OF
THOMAS CHIPPENDALE,
the plain top raised above a fluted frieze, centred with a tablet
carved with an urn and husk swags, having oval paterae heading
the four front square tapering reeded legs with block feet, and
with two conforming back legs.
304cm long, 92cm deep

Provenance: Fortgranite, Co Wicklow

€ 15,000 - 20,000



- 179 A FINE GEORGE IV MAHOGANY BREAKFRONT BOOKCASE,
the moulded cornice above four tall glazed panel doors with acanthus carved terminal glazing bars within ebon beaded panels, on a four panel door cupboard base on platform, with applied lobed bun feet. 284cm high, 277cm wide, 55cm deep

Provenance: Fortgranite, Co Wicklow

€ 10,000 - 15,000





- 180 A GEORGE I STYLE YEW WOOD SECRETAIRE BUREAU CABINET,
possibly Irish, the broken arched pediment flanked by pedestals
with parcel gilt urns, the glazed doors concealing shelves and
pigeon holes above candleslides, the slope concealing a pillared
fitted interior, the base with three short drawers above three long
graduated drawers, on bracket feet.
246cm high, 100cm wide, 58cm deep

Provenance: Fortgranite, Co Wicklow

€ 5,000 - 8,000





- 181 AFTER COUSTEAU
A pair of spelter Marly horses and attendants on rocky bases
53cm high
€ 600 - 800



- 182 A PAIR OF FRENCH LOUIS PHILIPPE BRONZE AND ORMOLU CANDELABRA IN THE EGYPTIAN TASTE,
the gilt sconces on scroll branches with leaf cast decoration, raised on a bronze female figure, her arms outstretched, raised on a marble plinth, inset with an ormolu relief panel depicting putto.
72cm tall
€ 1,500 - 2,000



- 183 THÉOPHILE FRANÇOIS SOMME (1871-1952)
Danseuse aux Serpents
Bronze and mixed metal on sienna marble base
37cm high x 35.5cm wide
Signed
€ 800 - 1,200

- 185 NO LOT

185 AIMÉ-JULES DALOU (1838 - 1902)
 La Brodeuse (The Embroiderer)
 Bronze, 29cm high, dark brown Patina
 Signed and numbered 12/12; stamped with foundry mark
 'CIRE/C.VALSUANI/PERDUE'

Provenance: Fortgranite, Co Wicklow

€ 4,000 - 6,000

Aimé-Jules Dalou was a French sculptor working in the mid-19th century amidst the country's revolutionary politics and a rising realist style in art. In hindsight there is a tendency to overly equate the art of this period with the contemporary political climate. However, Dalou readily eschewed the recognition of the academy by repeatedly refusing the Prix de Rome - a highly sought after accolade for artists at the time - despite the fact that it guaranteed commissions. Like most nineteenth-century French artists he began his training in the *École des Beaux-Arts*, where he studied for three years. His earliest works reveal the mastery of craft and design with highly detailed anatomy that would go on to characterize his entire oeuvre.

La Brodeuse was made a year before he was exiled from Paris. Similar to many other artists and avant-gardes, Dalou was affected by the fall of the Second French Empire in 1871. He relocated to London, returning to Paris in 1879 following the end of a long period of political unrest within the Third Republic. Dalou's career continued to grow during his exile, spending his time as a portrait sculptor, unlike other contemporary artists such as Courbet whose reputation was destroyed following his association with revolutionary politics. Completed in 1870 *La Brodeuse* was the sculptor's first public success and lauded by critics when exhibited at the Salon in the same year. This present example is an interesting insight into the work - stylistic and thematically - that Dalou would go on to produce for the following decade. The smaller sculptural works such as the *La Brodeuse* express an increasing interest in the simple tasks of modern life. The main focus of the work centres on the woman's hands, a sense of tension which seems to imply a taught thread. Dalou's modelling of the seated seamstress with her head bent forward reflects an almost silent reverie at her task. Dalou's representation of working class society always contains an element of dignity captured with beautifully observed detail.

Dalou was a consummate draughtsman preparing preliminary sketches for his sculptural works, with this work cast after one of these large groups of esquisses. The bronze medium cast in the lost wax process requires an incredibly high-level of skill and craftsmanship. It is also immensely labour intensive requiring multiple individuals to create an exact replica of the original plaster cast made by the sculptor. This work was produced by the Valsuani Foundry as indicated by their mark on the base. The company was established in 1899 by brothers Claude and Attilio Valsuani who had learned their trade while employed at the Hebard foundry. The workshop was located in the southwestern suburbs of Paris in commune of Chatillon, casting mostly small works for various artists primarily using the lost wax technique of casting, 'cire perdue'. In 1905 they relocated to a more central location on the Rue des Plantes. They cast works for artists including Renoir, Paul Troubetzkoy, Matisse, and Gauguin. Claude Valsuani died in 1923 in his native Italy but his son, Marcelle took over the running of the foundry and continued to produce extremely fine detailed bronzes until the 1970's.





- 186 A CHINESE BLUE AND WHITE CRACKLEWARE VASE, LATE 19TH CENTURY, of baluster form, the detachable cover surmounted with a model of a kylin, and decorated with simulated bronze bands. 51 cm high
€ 40 - 60



- 187 A PAIR OF JAPANESE IMARI PATTERN OVAL DISHES, late 19th century, of traditional palette, asymmetrically decorated with panels of flowers and trellis banding. 31 cm wide
€ 200 - 300



- 188 A LARGE JAPANESE PORCELAIN IMARI CHARGER
The central reserve decorated with a still life within a panelled border. In burnt orange blue and gilt.
€ 800 - 1,200



- 189 A LARGE CHINESE FAMILLE VERTE JAR AND COVER, Kangxi period (1661-1722), fitted with pierced floral carved cover, the ovoid body delicately enamelled with four panel reserves filled with antiques, birds, insects and flowering plants against a colourful honeycomb ground, vacant double ring to base. 32cm high
€ 800 - 1,200



190 AN IMPRESSIVE PAIR OF LARGE CHINESE FAMILLE ROSE VASES,
 Canton 19th century, of baluster form, the exterior decorated
 with panels filled with court scenes above a battle scene depicting
 warriors of the Taiping Rebellion, surrounded by a colourful foliate
 ground, with turquoise interior. Each 92cm high

€ 2,000 - 3,000



- 191 A GEORGE III 1796 PATTERN CAVALRY TROOPS SABRE, the single fullered German steel blade by J.J. Runkel Solingen, the stirrup hilt with wire band leather covered grip within a steel scabbard. 100cm overall

€ 300 - 500



- 192 A GEORGE III 1796 PATTERN CAVALRY TROOPS SABRE, the single fullered German steel blade by J.J. Runkel Solingen, the stirrup hilt with wire band leather covered grip within a steel scabbard. 100cm overall

€ 300 - 500



- 193 A GEORGIAN INFANTRY OFFICERS SWORD, single edged narrow single fullered blade, with traces of engraving, the plain stirrups hilt with reeded wooden grip. 94cm long

€ 150 - 250



- 194 A LEATHER SHOT FLASK AND A COPPER POWDER FLASK.

€ 100 - 200



- 195 AN IRISH GEORGE III FLINTLOCK BLUNDER-
BUSS,
with three stage cast brass barrel, with swamped muzzle, fully
stocked in walnut with brass furniture and stamped with 'WM
1377' (Westmeath). 76cm overall

€ 600 - 800



- 196 A GEORGE III FLINTLOCK BLUNDERBUSS,
with brass proofed barrel and swamped muzzle, fully stocked in
walnut, with engraved brass furniture. 70cm overall

€ 500 - 800



- 197 AN EARLY 19TH CENTURY IRISH SWORD,
by Brady's of Dame Street, Dublin, for the Order of St. Patrick, the
gilt metal cruciform hilt engraved with trailing shamrocks, crowned
harps and heraldry, in a fabric covered sheath. 82cm

€ 800 - 1,200



- 198 A FINE IRISH GEORGE III 1796 PATTERN VOLUNTEER'S
PRESENTATION SABRE,
by Brady's of Dame Street, Dublin, the stirrup hilt with lion mask
pommel and olive bound wooden grip, the block steel blade inset
with gilt trophies, contained in a gilt brass scabbard. 82cm long

€ 1,500 - 2,000



199 A GEORGE III FLINTLOCK SPORTING GUN,
the lock engraved John Richards, London, the two stage Spanish barrel stamped Ripoll and
engraved with silver foliate scrolls and gilt embossed proof marks and fleur de leys, the
walnut stock fully extending to the muzzle

Ripoll is a town on the Spanish French Catalan border, famous for its manufacture of guns
in the 17th and 18th century.

€ 4,000 - 6,000



Wheel locks are amongst the earliest and most ingenious methods of ignition system in antique firearms, coming to prominence in the early 16th century until the middle 17th century. The main centre of production was Germany, although they were popular in Italy and France.

The lock employs a serrated metal disc which is linked by a chain to a powerful V spring. The wheel has a protruding steel shank which, when turned, compresses the main spring.

Wheel locks could be made in any size, however the skill and craftsmanship required made them very expensive weapons. As a consequence, they are usually highly decorative and elaborate as a way of displaying their owner's great wealth and taste, as is evidenced in the example above.

This hunting rifle has a rifled barrel. The grooves visible at the muzzle extend down the length of the barrel and have a twist as they extend. This spins the ball gyroscopically, stabilising the projectile and producing a more accurate shot.

Rifling was invented sixty-four years before this rifle was made in 1520 by a Nuremberg armourer by the name of August Kotter. The system, however, was expensive and was not widely in use until the mid-19th century and the advent of the industrial age.

200

A RARE GERMAN 16TH CENTURY WHEEL LOCK RIFLE, the octagonal steel barrel fitted with an inlaid bronze sight, the cherrywood stock fully extending to the muzzle and profusely inlaid with engraved bone depictions of angels, nymphs, foliate bands and lion masks, the butt with a panel depicting Adam and Eve and the expulsion from Eden, together with Cain and Abel, dated 1584. 109cm long

NB: See Peter Finer catalogue 1996, No.70 for a similar stockwork, most probably by the same hand, from the Clay P. Bedford Collection, Scotsdale, USA.

€ 12,000 - 16,000





- 201 A FINE EARLY 18TH CENTURY ROMAN LOCK SPORTING GUN, possibly Italian, the long steel barrel with a sighting rib, stamped H.G. Coma at the breech, the root wood stock with ebon ramrod with applied white metal engraved mounts of running hounds, eagles, foliage scrolls and mermaids. Barrel, 108cm; 147cm overall

€ 4,000 - 6,000





202

A VERY FINE 18TH CENTURY SILVER MOUNTED FLINTLOCK SPORTING GUN,

by Boutet, Arquebusien du Roy, Versailles, the single stage barrel with sighting ridge engraved with a sunburst with crown and numbered No.38, the finely carved walnut stock extending fully to the muzzle, with ebon ramrod, the silver mounts hallmarked and engraved with foliage, the butt with leather cheek piece. 37cm overall

Nicholas-Noel Boutet was a director of the Versailles Rifle Manufactory. Born in Paris, son of the Royal Gunsmith, in 1788. He married Emilie Desainte, daughter of his father's colleague. This conferred a greater influence at court and the title *Gunmaker in Ordinary to the King*. During the revolution, he worked for Napoleon as the Director of the State of Arms Company

€ 8,000 - 12,000



- 203 A PAIR OF IRISH EARLY 19TH CENTURY PERCUSSION MUFF PISTOLS, by W & L Rigby, Dublin, the plain screw off barrels with box lock and drop trigger engraved with scrolls, having safety slide on a chequered walnut grip. 15cm overall

€ 800 - 1,200



- 204 A PAIR OF GEORGE III FLINTLOCK MUFF PISTOLS BY KNURLY LONDON, the plain screw off barrels with boxlock and drop trigger engraved with trophies, having a safety slide and plain walnut stock and white metal B. H plate. 16cm overall

€ 600 - 800



- 205 A VICTORIAN INFANTRY OFFICER'S SWORD, by Ireland and Sons, Ellis Quay, Dublin, the brass hilt with cartouche containing the royal cypher for Victoria, stepped pommel, shagreen grip and acanthus decorated back piece above a slightly curved single fullard blade with rounded back and spear point, the blade etched on both sides with crowned royal cypher and scrolling foliage, bearing the maker's name and brass proof disc contained in a steel scabbard with two loose rings. The blade 82.7cm long

€ 400 - 600



- 206 A CUT STEEL ENGLISH COURT SWORD, the triangular steel spear point blade. 32" (81cm), facet cut steel hilt grip and guard with urn pommel; together with a German cavalry officers lion head sword, with single edged curved blade, 32" (81cm) etched with scrolling foliage and trophies and signed Eisenhauer, the brass hilt with a lion head pommel and wire bound fish skin grip; and a British infantry officers sword, 19th century, with 31" (79cm) single edge blade with pierced steel hilt with royal cypher and a wire bound fish skin grip. (3)

€ 200 - 400



207 A GEORGE III MAHOGANY RECTANGULAR LIBRARY DESK ATTRIBUTED TO GILLOWS OF LANCASTER, the hinged top folding to reveal a double adjustable drawing table, above a pull-out secretaire, with fall front false drawer fascia, the interior with hinged lift top compartment, inlaid and painted with ovals and letter pairs V X and W Y etc., above a cupboard base with fitted deep drawers. 124cm wide x 69cm deep

This handsome example of Georgian library furniture closely follows the pattern that Gillows produced in 1782 designed by Richard Gillow to a commission from his brother Robert, and is most likely to have been made by that firm. They called it a writing or library table 'of New Construction and Plan of our Invention'. It was the most expensive piece of furniture that the firm had made to date and they guarded its design, insisting it could only be sold to 'gentlemen'.

They stressed the quality of the wood, the arrangement of internal drawers with lettered compartments and the double-ratcheted top enabling writing to be done standing up, if desired, and the other 'innovations', most of which are present in the current lot.

€ 2,000 - 4,000



- 208 AN IRISH GEORGE III TRIPLE FOLDING TOP TEA /
CARD / GAMES TABLE,
the hinged top opening to reveal a plain tea table and folding
once again to a baize lined interior with sunken counter wells and
candle stand roundels, lastly a chessboard and an inlaid bridge/
backgammon board, raised on plain cabriole legs with paw front
feet. 94cm wide x 45cm deep

€ 2,000 - 3,000



209 A SET OF FOURTEEN IRISH GEORGE III MAHOGANY
FRAMED DINING CHAIRS
the serpentine crest rails with scalloped terminals, above open
pierced vase shape splats, and reeded side supports, upholstered
in red hide and raised on square supports with stretchers. (12
single and 2 elbow chairs)

€ 8,000 - 10,000



- 210 A PAIR OF EARLY VICTORIAN OAK FRAMED SEATS, the shaped scrolling crest rail carved with acanthus fronds and centred by leaf scrolls with padded upholstered back and seats raised on carved cabriole legs. 150cm long

€ 2,000 - 3,000



- 211 A REGENCY INLAID ROSEWOOD CIRCULAR TABLE, the top radially veneered within an inlaid brass banded border, raised on a rectangular tapering centre pillar with stepped beaded collars, a shaped quadruped platform with roundels and fluted baluster feet. 121 cm diameter

€ 1,500 - 2,000

- 212 GEORGE WATSON (1767-1837)
 A Young Female Artist
 Oil on canvas, 74 x 61cm
 Literature: *Scottish Painters at Home and Abroad, 1700-1900*, pp. 215-16, illustration no. 80.



A copy of this book is included with this lot.

€ 1,500 - 2,000



- 213 AN IRISH GEORGE III MAHOGANY RECTANGULAR
 SIDE TABLE,
 the plain top above a shaped frieze centered with a shell and
 raised on cabriole legs, with shell carved knees, paw feet beneath
 a knuckled hock. 133cm wide x 70cm deep

€ 8,000 - 12,000

The Killarney Woodwork Industry

By the middle of the 18th Century Killarney and its hinterland was emerging as a 'tourist centre'. Early visitors related their experiences of awesome lakes, mountains and wildlife in guidebooks and by 1853 Killarney was accessible by rail, allowing even greater numbers to reach the area. Roughly 30 years before the arrival of the railroad, enterprising men such as Jeremiah O'Connor established factories for the production of handcrafted souvenirs such as chessboards, snuffboxes, card cases - even jewellery.

The items were made from a variety of beautiful local timbers - arbutus, elm, ash, holly, yew, bog oak and bog yew which grew in abundance on the mountainsides surrounding the Lakes of Killarney. Arbutus and bog oak were used prolifically and became particular to the Killarney wares. As mementos of the area, the items mentioned were inlaid with marquetry images of the most popular local sites: Muckross Abbey, Ross Castle, Glena Cottage, Old Weir Bridge, Innisfallen, Aghadoe, Dunloe Castle and Killarney House, several of which can be identified on the Davenport desk illustrated.

The images were largely taken from a book of engravings 'Ireland: Its Scenery, Character &c' (1841) by Mr and Mrs S. C. Hall. In addition the wares were decorated with symbolic motifs of shamrock, harp, ivy, ferns, mountain eagles and deer.

The depiction of wreaths, shamrock, rose and thistle together symbolised the union of Ireland with England, Scotland and Wales. It is possible that producers obtained the notion for such souvenir articles from other tourist resorts such as Tunbridge Wells in Kent as there are records of similar items being manufactured earlier than those at Killarney. The sale of these small, portable, often exquisitely carved items was seasonal and by the mid-nineteenth century manufacturers had turned their hand at creating fine quality pieces of furniture such as writing desks, sofas and cabinets aimed at the gentry, both locally and nationally/internationally.

Good producers such as James Egan displayed wares at exhibitions as far away as Paris and New York. Around 1860 Egan was commissioned by Lord Castlerosse to manufacture a fine arbutus cabinet and desk as a gift for Queen Victoria and many of the manufacturers both gifted and sold pieces to members of the royal family giving further status to the wares. The decline in production of Killarney woodwork came in the late 1800s. The lack of innovation in design and competitive pricing from outside manufacturers assisted in the demise of the industry. The production of items in bog oak lasted longer than that of arbutus but by the early 1900s Killarney was better known for its lace than its woodwork. Now only woodwork museums in Kerry and the items themselves remain.





- 214 A VICTORIAN KILLARNEY-WORK SHAPED CIRCULAR SNAP-TOP TEA TABLE,
the inlaid arbutus wood decorated with boxwood plaques depicting Killarney views and with sprays of ferns raised on centre triple pillar supports and a triangular platform base on similarly decorated carved paw feet. 71cm diameter

€ 6,000 - 10,000



- 215 A FINE VICTORIAN KILLARNEY-WORK DAVENPORT
 DESK OF EXHIBITION SIZE AND QUALITY,
 the slope front decorated in typical style and featuring ferns and
 oval vignette of the Swiss Cottage, the panelled sides, with ovals of
 monastic towers, harps and hounds and an eagle on the obverse
 all within bands of trailing shamrocks, the twin door cupboard
 front featuring local ruins, enclosing four fitted drawers and having
 twin bog oak column supports, with continuous trailing shamrocks
 carved in low relief.
 85cm wide x 70cm deep x 108cm tall

€ 15,000 - 20,000





216 WOUTER VERSCHUUR THE ELDER (1812-1874)
 Horse in a Stable
 Oil on panel, 19 x 28cm signed
 € 3,000 - 5,000



217 AN IRISH GEORGE III STYLE TRIPLE CHAIR BACK SETTEE IN THE MANNER OF BUTLER OF DUBLIN, the pierced vase shaped splat, surmounted by scrolling crest rails, scallop shell terminals, the ormolu supports formed by scrolling swans heads, having a drop-in tapestry padded seat above a deep apron carved with scallop shells, raised on cabriole legs with claw and ball feet and a flat stretcher. 191cm wide

€ 5,000 - 7,000



218 ATTRIBUTED TO G.P. VERBRUGGEN (1664-1730)
Flowers in a Sculptured Urn, Supported by Three Putti
Oil on canvas, 117 x 107cm

€500 - 1,000



219 AN IRISH GEORGIAN REVIVAL CARVED MAHOGANY TRIPLE CHAIR BACK SETTEE,
from a design in Chippendale's Directory, 19th century, with pierced ribbon splats, now upholstered in green leather, the apron carved with swags and shell motifs, raised on palmette capped cabriole legs and acanthus wrapped feet. 95cm high x 160cm wide

€ 1,500 - 2,000



220 ADRIANUS EVERSEN (1818-1897)
A Dutch Streetscape with Figures
Oil on panel, 29 x 41cm
Signed

€ 3,000 - 5,000



221 EDWARD LADELL (1821-1886)
A Still Life with Fruit, Basket and Glass
Oil on canvas, 24 x 30cm
Signed

€ 2,000 - 3,000



222 PIETER LODEWIJK FRANCISCO KLUYVER (1816-1900)
An Extensive Dutch Landscape with Figures
Oil on board, 35 x 48cm
Signed

€ 6,000 - 8,000

222A HERBERT PUGH (FL. C. 1758-1788)
Cows, Sheep and Goats in a Landscape
Oil on canvas, 39 x 47.5cm
Signed and dated 1762

Born in Ireland, Pugh moved to London, settling in Covent Garden. He exhibited at the Society of Artists between 1760 and 1776 where his work was admired by no less than the great connoisseur Horace Walpole. He painted low-life, caricatured genre subjects rather in the manner of Hogarth and also landscapes seemingly influenced by the later period of George Barret, although the influence of Richard Wilson, his neighbour in Covent Garden has also been detected in his work. Pugh's landscapes were praised by Colonel Grant, the great chronicler of the subject, who described him as 'very nearly a great artist'. Within the landscape tradition, Pugh specialized in the genre popularized by Dutch artists such as Aelbert Cuyp who was enormously popular in England and of the forty-five works he exhibited at the Society of Artists about a quarter were landscapes with cattle (Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland* Vol. 1, 2001, p. 395). Clearly within this tradition, the present work, signed and dated 1762, is closely related to an example in the National Gallery of Ireland (NGI 1819) dated three years earlier which shows similarly, anthropomorphized cattle, here joined in a forest glade by sheep, goats and sparing bulls. In the background is a pyramid-shaped funerary monument. Pugh's work is extremely rare and this is a fine example. The canvas is painted with great brio and enthusiasm, and an element of quirky humour – found in his Hogarthian caricatures – should not be denied this gathering of the species. According to Strickland, Pugh's 'intemperate habits hastened his death' which occurred some time after 1788.



€1,000 – 1,500



- 223 AN IRISH GEORGE III MAHOGANY BOWFRONT TRIPLE FOLDING TOP CARD / TEA TABLE, the plain hinged top with baise lined interior and sunken counter wells with single frieze drawer, on slender cabriole legs with acanthus carved knees, raised on pad feet. 77 x 41cm

€ 2,000 - 4,000

- 224 A GEORGE III BRASS BOUND MAHOGANY OVAL OYSTER BUCKET, with inset brass liner and swing handle, with coopered construction. 36cm wide, 30cm tall

€ 1,000 - 1,500



225 A FINE IRISH GEORGE III MAHOGANY GAMES TABLE,
 the plain tray top reversible to reveal a baize lined card table with
 sunken counter wells, the interior frame inlaid with a backgammon
 board in specimen timbers, the plain frieze concealing a pull-out
 chess board raised on fine slender cabriole legs with pad feet and
 end counter trays.
 80 x 58 x 74cm high

N.B: An identical table is illustrated in *Irish Furniture* by The Knight
 of Glynn and James Peill, page 238, number 139

€ 4,000 - 6,000



- 226 AN IRISH GEORGE III GILTWOOD MIRROR,
of shaped rectangular form, surmounted by a cartouche of
splayed foliage and within a frame of scrolls, rockwork and trailing
flowers, the base with open cartouche. 133cm high x 68cm wide
€ 4,000 - 6,000
-



- 227 A FINE GEORGE III MAHOGANY SERPENTINE FRONT CHEST,
the three long graduated drawers with cast brass handles of foliate
form, the canted corners carved with blind fret tracery and raised
on bracket feet. 120cm wide
€ 2,000 - 4,000
-





228 A FINE GEORGE III MAHOGANY BOOKCASE, in the manner of Thomas Chippendale, the open triangular pediment with dentil moulding and carved scrolls above twin arched astragal glazed doors enclosing shelves, the base with leaf carved rim and twin fielded cupboards on bracket feet, 251cm high, 132cm wide.

€ 12,000 - 16,000

- 229 A FINE IRISH GEORGE III MAHOGANY RECTANGULAR FOLDING TOP CARD TABLE, the frieze centred by a carved classical medallion bust in profile, flanked by carved scrolls and acanthus leaf decoration on a punched ground, the legs with sprouting eagle heads, raised on carved paw feet below fetlocks. 87cm wide, 44cm deep, 76cm high

An identical table is illustrated in *Irish Furniture* by The Knight of Glin and James Peill, Page 237, plate 135.

€ 30,000 - 50,000





230 A FINE IRISH GEORGE III MAHOGANY RECTANGULAR FOLDING TOP CARD TABLE, the interior baize lined, the deep frieze carved with opposing scrolls, leafwork and rosette terminals etc. on a punched ground, each leg with acanthus bands extending fully down each leg, the carved paw feet with prominent carved fetlocks. 87cm wide, 40cm deep, 73cm high

An identical table is illustrated in *Irish Furniture* by The Knight of Glin and James Peill, Page 237, plate 136.

This card table, with gracefully shaped apron centred by a scallop shell, the badge of Venus, goddess of love, is a superb example of mid-18th century Irish craftsmanship. The ground of the apron is pounced like contemporary gilt-gessowork and the Bacchic lion paw feet are squared in the Irish manner below carved fetlocks, another Irish characteristic.

Like many Irish tables of the same period, it bears no frieze and the top sits directly on the apron, such as a similar card table in the National Museum of Ireland, Collins Barracks, Dublin (no. 1911.532). There is a side table with a very similar apron and probably by the same cabinet-maker in the Fogg Art Museum, Harvard University, U.S.A.

An inventory of Lawrence Delamain's house in Cork, taken in 1763, lists in the front parlour, a mahogany dining table, a marble table, a card table, chairs with leather seats and brass fittings for wall lights to impress his clientele as he was a teacher of dancing.

(Toby Barnard, *Making the Grand Figure, Lives and Possessions in Ireland, 1641.-1770*, 2004, p. 112).

€ 20,000 - 30,000







- 231 A FINE PAIR OF IRISH GEORGE III GILTWOOD WALL MIRRORS, each decorated with a spray of flowers flanked by ho-ho birds their wings outstretched, the shaped rectangular plate within a fan of open scrolls, rockwork carved trailing flowers and foliage, surmounted by a cartouche with inset folly. 141cm high x 86cm wide

Purchased in these rooms in 2002

€ 20,000 - 30,000



- 232 A 19TH CENTURY IRISH GEORGE III MAHOGANY ARMCHAIR, in the manner of Butler of Dublin, the pierced vase shape splat with a curved crest rail and having arm rests formed by curled eagles' heads on leaf scroll supports, the seat upholstered in red hide and raised on cabriole legs with shell carved knees, with a flat H stretcher

€ 2,000 - 3,000



- 233 AN IRISH GEORGE III MAHOGANY RECTANGULAR SILVER TABLE, the dished top above a plain scalloped apron raised on slender tapering cabriole legs, each knee carved with acanthus fronds, the paw feet beneath a hock. 76 x 49cm

€ 1,500 - 2,000

- 234 A SMALL PAIR OF IRISH GEORGE III GILTWOOD WALL MIRRORS, each with an open swan neck pediment, with flower head terminals, the sides with trailing scrolling foliage and serpentine apron centred by a scallop shell.

A similar pattern to these mirrors is illustrated in *Irish Furniture* by The Knight of Glin & James Peil, No. 222, p.261

€ 2,000 - 3,000



- 235 A REGENCY MAHOGANY FRAMED DOUBLE SCROLL END WINDOW SEAT, of Egyptian form with reeded frame, padded seat and twin bolsters, raised on splayed legs and cast brass feet. 170cm long, 48cm wide

Provenance: Fortgranite, Co Wicklow

€ 2,000 - 3,000



- 236 A PAIR OF GEORGE III NEO-CLASSICAL PIER TABLES,
possibly Irish, the inlaid and painted satinwood tops decorated with rosewood crossbanding and stringing, oval portrait medallions, ribbon, drapery and foliate swags, raised above a frieze decorated with gilded bas relief drapery swags and rosettes on a pitted green ground on four leaf capped turned fluted tapering legs and concave stretchers
141cm wide x 55.5cm deep x 92cm high

Provenance: Sale, Evington House, Carlow, 1989, home of Capt. R.H. Prior Wandesforde, where purchased by the current owners.

€ 30,000 - 50,000

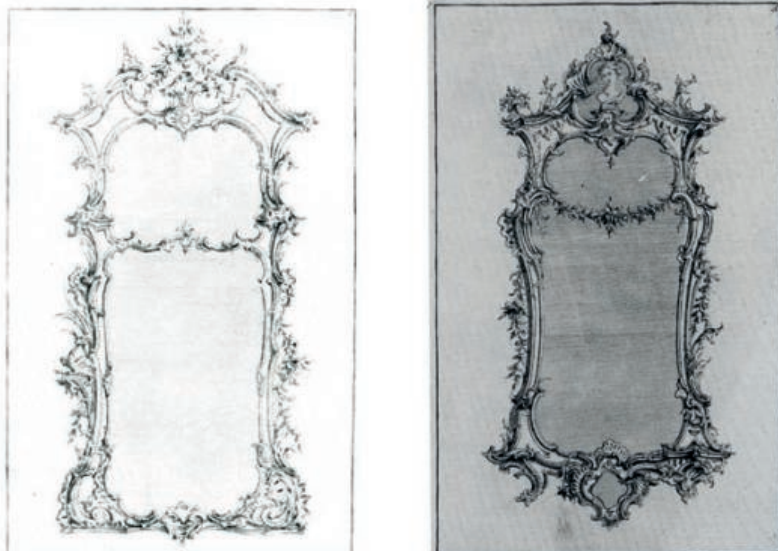


- 237 A FINE LARGE GEORGE II GILTWOOD MIRROR, IN THE MANNER OF MATTHIAS LOCK CIRCA 1745, the compartmented frame with rockwork, foliate and bull rushes, a pair of long necked birds flanking the lower sides and the base centered with a stylised shell
220 x 117cm

This mirror collects together elements taken from numerous designs published in the mid 18th century by the leading exponents of the new rococo style, including Matthias Lock, William Johnson and William and John Linnel. In this instance the drawings of Matthias Lock, taken from his sketch books share the same distinctive bull-rush leaf decoration to the sides as shown in this example.

Literature: P.Ward-Jackson, *English Furniture Designs of the 18th Century*. 1958 pls 63-66

€ 30,000 - 50,000



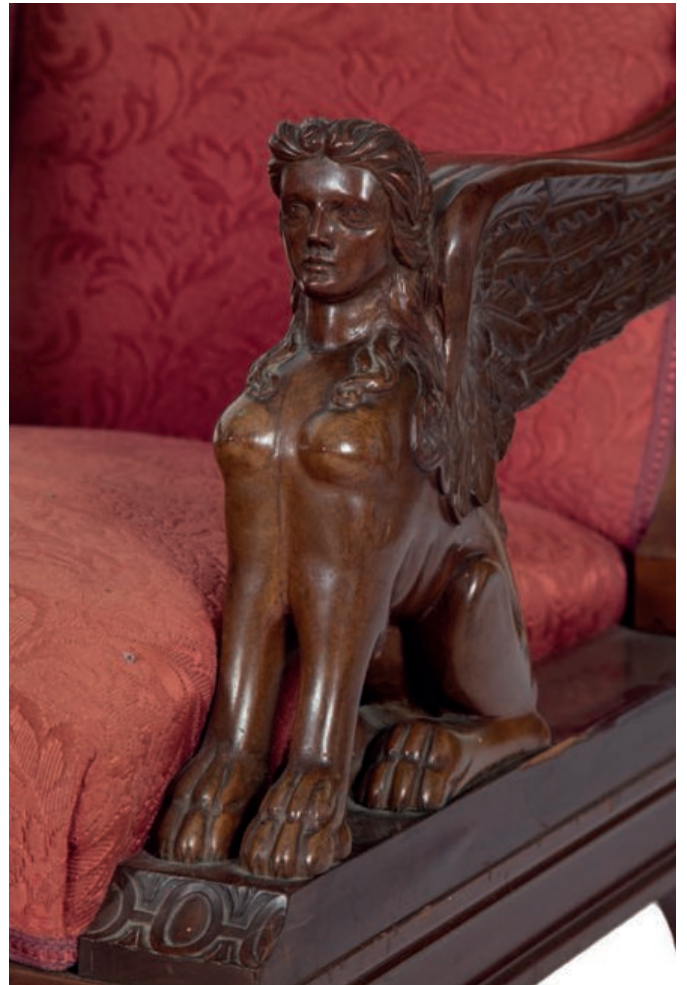
Drawings by Matthias Lock





- 238 A PAIR OF FRENCH 19TH CENTURY ARMCHAIRS IN THE EGYPTIAN TASTE.
The scroll frame backs with upholstered backs and seats having arm supports in the form of finely carved winged sphinx's, raised on square tapering legs, with castors.
€ 3,000 -3,000

- 239 A PAIR OF FRENCH 19TH CENTURY SCROLL BACK SIDE CHAIRS,
raised on square tapering legs with brass shoes and castors.
€ 800 - 1,000





240 AN IRISH GEORGE III STYLE MAHOGANY MURAL TABLE
 IN THE MANNER OF JAMES HICKS,
 the rectangular top with moulded rim above a carved frieze centred
 by a lion mask, flanked by swags and carved scrolling foliage, the
 corners carved with human masks, raised on cabriole legs with claw
 and ball feet.
 180 x 84 x 87cm tall

A similar table by James Hicks is illustrated on page 196 of *Irish Furniture* by The Knight of Glin and James Peill, , plate 263.

€ 8,000 - 12,000



241 AN IRISH 19TH CENTURY FRENCH GREY MARBLE-TOP CIRCULAR CENTRE TABLE, the dished top raised on a tapering square spreading pedestal carved with elaborate hoof feet. 100cm diameter

€ 1,500 - 2,000



242 A LARGE 19TH CENTURY GILTWOOD WALL MIRROR, the shaped rectangular plate within a plush border frame, bordered by scallop shells and surmounted by an elaborate open cartouche formed by leaf scrolls and sprays, centred by a scallop shell. 211 x 114cm

€ 1,500 - 2,000



- 243 A CARVED GILTWOOD RECTANGULAR OVERMANTLE MIRROR,
c.1830, the ebonised reeded border contained within a bold spiral turned moulded frame.
75cm high x 145cm wide

€ 500 - 800



- 244 A WILLIAM IV MAHOGANY BOW END LIBRARY TABLE,
the plain top above a frieze with twin cockbeaded drawers, with beaded banding, raised on plain side supports, with scroll brackets and feet, with baluster turned cross stretcher. 105 x 70cm

€ 1,500 - 2,000

- 245 A FINE GEORGE III MAHOGANY TRIPLE PILLAR DINING TABLE,
the figured rectangular top with double reeded rim raised on three turned baluster pillars with outswept reeded quadruped legs, with plain brass toe caps and castors. 378 x 130cm
- € 20,000 - 30,000
-





246 A SET OF EIGHT GEORGE III STYLE MAHOGANY DINING CHAIRS, 19TH CENTURY, the heavily carved crest rails above an open pierced splat and entwined scrolls, having drop in padded seats, raised on cabriole legs with shell carved knees and hairy paw feet, (6 single and 2 elbow chairs)

€ 5,000 - 7,000



247

A SET OF TWELVE GEORGE III DINING CHAIRS, AFTER A DESIGN BY THOMAS SHERATON.

the stepped rectangular backs with three vertical spars, surmounted by carved Prince of Wales feathers, the upholstered seats covered in green fabric and raised on square tapering legs. (10 single and 2 elbow chairs)

€ 15,000 - 20,000

See: *Thomas Sheraton 'Design for Chair Backs, English Furniture of the 18th Century'* Herbert Cescinsky 1909, page 248.



248 A PAIR OF GEORGE II MAHOGANY *SGABELLO* HALL CHAIRS

the shaped panel backs above dished solid panel seats on shaped supports with stretcher

€ 2,000 - 3,000

Sgabello is derived from the Latin word 'scabellum' meaning 'stool'. This type of chair was based on a simple medieval design, however more elaborately decorated models became particularly associated with Venice in the 17th Century. Their popularity extended throughout Europe in later decades. With its low octagonal seat and thin, elongated back these chairs were not designed for comfort. They were typically placed in corridors or hallways or in an Italian context, along the walls of a portego. Generally made of walnut, *sgabelli* were often carved with decoration on the back, sides of the seat, and feet so the chair could be moved around a room to fit whatever function necessary and maintain a level of attraction at any given angle. In addition to the decoration, it was not uncommon that *sgabelli* also featured an impresse or an emblem drawn from a family's coat-of-arms.



249 A LARGE 19TH CENTURY CHIPPENDALE STYLE MAHOGANY FRAMED STOOL, of shaped rectangular form, upholstered in green silk damask, on well carved cabriole legs on scroll feet. 100 x 58cm

€ 2,000 - 3,000



250 A FINE PAIR OF EARLY 19TH CENTURY CARVED OAK GOTHIC HALL CHAIRS ATTRIBUTED TO JOSEPH PIERRE FRANCOIS JEANSELME, the backs with padded panels and covered in red hide, with similarly upholstered seat, with reeded arm supports, on octagonal columns, decorated with carved pierced trefoils etc.

A similar example of these chairs can be found in The Metropolitan Museum of Art, New York, Accession Number: 1995.164

The overall design of this armchair is taken directly from elements used in Gothic architecture, as are the prominent ogee-arch back surmounted by carved leaves and flanked by spandrels cut with trefoils, and the moulded details of the posts, arms, supports, and legs, as well as the pierced skirt imitating tracery. The original leather upholstery has a pressed design showing a pattern of flowering scrolls in red, rust, gold, and black (originally green); the outer back is covered with a gold-coloured silk glued over green serge. Although the Gothic Revival is primarily associated with English tastes, the style also appeared in France during King Louis-Philippe's reign (1830-48). While in exile in England, Louis-Philippe developed a taste for English styles. The Gothic was also promoted by the influential architect and theorist Eugène-Emmanuel Viollet-le-Duc, a restorer of French Gothic cathedrals.

The Jeanselme firm was founded in 1834 and within ten years had acquired the renowned furniture firm of Jacob-Desmalter. By the middle of the century, Jeanselme had become one of the most important cabinetmakers in Paris as well as Fournisseur du Mobilier de la Couronne (Furnisher to the Crown) under Louis-Philippe. The firm continued until 1930.

€ 6,000 - 8,000



251 A FINE GEORGE III INLAID SATINWOOD AND TULIPWOOD OVAL DOUBLE DROP LEAF PEMBROKE TABLE, having ebonised moulded rim, with single end drawer, raised on tapering legs, inlaid with trailing bellflowers with castors. 110 x 86 x 73cm tall

€ 2,500 - 4,000



252 A GEORGE III INLAID SATINWOOD DOUBLE FOLDING TOP DRESSING TABLE, converted to a curio cabinet, the hinged top decorated with crossbanding and chequered banding opening to reveal a glazed compartment above a single drawer with two drawer facia, raised on square tapering legs. 59 x 52cm

€ 1,000 - 1,500



- 253 A FINE GEORGE III INLAID ROSEWOOD DOUBLE DROP LEAF METAMORPHIC SOFA / GAMES TABLE ATTRIBUTED TO GILLOWS OF LANCASTER, the top banded in satinwood, the central section sliding to reverse as a chessboard and to reveal a plushlined backgammon board, having false frieze drawer facia and two short side drawers, raised on parcel turned side supports and outswept scroll legs with castors, with turned stretcher. 147cm wide, 71cm high x 65cm deep

€ 6,000 - 10,000



254 A BLACK VERNIS-MARTIN SWISS BRACKET CLOCK, LOUIS XV PERIOD, Neuchâtel, the white enamel dial with Roman numerals and pierced hands, enclosed by a black case with repousse ormolu mounts, the bracket en suite. 81cm high overall

€ 250 - 500



255 A 19TH CENTURY GEORGE III STYLE MAHOGANY SHAPED RECTANGULAR CENTRE TABLE, in the manner of Thomas Chippendale, the top with stepped moulded rim above a blind fret frieze, raised on square tapering panelled legs carved with trailing foliage on plinth feet. 92 x 56cm

€ 2,000 - 3,000



256 A LOUIS XV BOULLE BRACKET CLOCK,
with lavish ormolu mounts, cast and chased with hunting scenes,
surmounted by a figure of a huntsman with horn, the dial and
movement signed Clouzier à Paris on its bracket (possibly associat-
ed). 132cm high, the clock 100cm high

€ 2,500 - 3,500



257 AN IRISH GEORGE III DOUBLE CHAIR-BACK
SETTEE,
upholstered in floral pattern fabric, raised on short cabriole legs,
with carved cartouches and pad feet. 117cm wide

€ 6,000 - 8,000



- 258 AN IRISH EDWARDIAN SILVER SAUCE BOAT, Dublin 1903, mark of Hopkins & Hopkins, with wavy rim, applied 's' scroll handle', the body with repoussé chased and engraved pastoral animals and foliate decoration, surrounding a cartouche engraved with initials, raised on three shell capped feet, (c.342g). 22.5cm wide over handle and spout

€ 500 - 700



- 259 A SMALL GEORGE III IRISH SILVER TAPER HANDLE GRAVY SPOON, Dublin c.1788, mark of John Power, engraved with initials 'DAE' verso. 12.5cm diameter

€ 400 - 500



- 260 A GEORGE III IRISH SILVER FIDDLE PATTERN SERVING SPOON, Dublin 1790, no marker's mark, crested with mythological sea creature, (c.124g). 33cm long

€ 400 - 500



- 261 A GEORGE III SILVER MARROW SCOOP, by William Collings, London 1762. 21cm

€ 200 - 300



- 262 TWO RARE IRISH CREAM JUGS,
 Dublin c.1780, mark of Joseph Jackson, of similar design, the demi
 fluted lobed bodies each applied with 'c' scroll handle, one with
 lion crest, (c. 264g). (2)

€ 2,000 - 4,000



- 263 A GEORGE II IRISH SILVER FIFTEEN PANEL
 STRAWBERRY DISH,
 Dublin 1743, mark of John Walker, crested to centre, (c.186g).
 15cm diameter

€ 4000 - 5000



- 264 A RARE 17TH CENTURY IRISH SILVER DRAM CUP
 Dublin c.1685, mark of John Cuthbert, of miniature form, with
 demi-fluted body and applied twin scroll handles. 7.9cm wide over
 handles

€ 2,000 - 4,000



- 265 A GEORGE I IRISH SILVER CIRCULAR PATEN SALVER
 ON FOOT,
 Dublin 1717, mark of Joseph Walker, with the Talbot family head
 crest to centre, (c.62g). 9.5cm diameter

Provenance: Malahide Castle

€ 2000 - 3000



266 A FINE PAIR OF IRISH SILVER ENTRÉE DISHES AND COVERS, Dublin 1840, mark of Robert W Smith, each of circular form, with reeded and engraved scroll and shell borders, the covers with central twist-off cast and engraved foliate handles, (c.3483g). Each 28cm diameter

€ 6,000 - 8,000



- 267 AN IRISH PROVINCIAL SILVER TWO HANDLED CUP,
makers mark of John Nicholson and stamped 'STERLING' Cork c.1780 the plain ovoid body with central girdle and applied leaf capped side handles, engraved with initials, on a waisted and domed circular foot, 14cm high and 17cm across handles. 500 grams (c.500g)

Provenance: The Mahony family of Blarney Woolen Mills, who owned and operated the woollen mill in Blarney, established c.1750.

€ 1,000 - 1,500



- 268 A GEORGE III IRISH SILVER TWO HANDLED LOVING CUP, DUBLIN C.1770
with ovoid body later engraved with bands of fruit, flowers and foliage around a cartouche to each side, one filled with engraved initials 'MM', with twin scroll handles on a waisted circular foot, 13cm high 380 grams (c.380g)

Provenance: The Mahony family of Blarney Woolen Mills, who owned and operated the woollen mill in Blarney, established c.1750.

€ 400 - 600



- 269 A GEORGE I SILVER OLD ENGLISH PATTERN RAT TAILED TABLESPOON,
London, Britannia standard 1712, with initials P.G. 1712. 20.5cm

€ 200 - 300



- 270 A LARGE IRISH ARDAGH CHALICE PATTERN SILVER REPLICIA CHALICE BOWL,
Dublin 1910, mark of West & Son, with bi-coloured glass studs and chased and embossed Celtic pattern banding, (c.1337g). 17cm high, 25.5cm wide over handles

€ 700 - 1,000



- 271 A GEORGE III IRISH SILVER FREEDOM BOX OF CIRCULAR FORM, Dublin c.1767, mark of Bartholomew Stokes, the detachable lid with ribbed rim, engraved with the City of Dublin Coat of Arms and inscribed "The Corporation of the City of Dublin to the Right Hon. Theophilus Jones Esq. 1767", the base engraved with the Jones family crest and the motto "Deus Fortitudo Mea", God is my strength, with gilt interior, (c.124g). 8cm diameter

Theophilus Jones (1729-1811) was the eldest son of Walter Jones of Headfort, Co. Leitrim and his wife, Olivia, daughter and co-heiress of the Hon. Chidley Coote of Coote Hall, Co. Roscommon. Jones was married three times; his second son also named Theophilus Jones (1760-1835) was a member of the royal navy who was eventually promoted to the rank of admiral in 1819. The Jones family were descended from Wales, they received a grant of lands from King James I in 1622 of which they made a settlement by indenture dated 11th September 1660. The family had estates in the counties of Leitrim and Dublin as well as Kent in England holding the seat of Hayle Place near Maidstone.

The freedom box, designed by Dublin silver maker Bartholomew Stokes (w.1746) was presented to Theophilus Jones in 1767 to mark his tenure as Privy Counsellor of Ireland. The Privy Council was an institution of the Kingdom of Ireland until 31 December 1800 and it performed a similar role in the Dublin Castle administration to that of its counterpart in the United Kingdom. As a member of the Privy Council of Ireland he was styled Right Honourable, just as the members of the British Privy Council were. Jones had a long and diverse career serving as a secretary to August Hervey, 3rd Earl of Bristol, the Chief Secretary of Ireland, a post he held until 1799. He was also Collector of Excise at the Dublin Port during a similar period. As an MP in the British Parliament he represented County Leitrim and subsequently the borough of Coleraine.

The practice of presenting Freedom boxes to individuals was popular in the 18th Century, particularly in Ireland, in which visiting dignitaries were bestowed with the Honorary Freedom of the City. They were engraved with the city's coat of arms and personalised with the recipient's family crest and motto, as in this example with, 'Deus Fortitudo Mea, God is my strength'. Usually a Freedom scroll was enclosed within the engraved box, although with the circular shape of this present example it is possible that no such item was included. Livery companies and guilds also followed the practice gifting the boxes to newly appointed Freemasons.

Niamh Corcoran BA
September 2016

€ 10,000 - 15,000



- 272 A 19TH CENTURY JAPANESE PORCELAIN IMARI BALUSTER VASE, with flared rim, the body decorated with foliate panels in burnt orange, green and blue. 61cm

€ 600 - 800



- 272A A CHINESE GLAZE PATTERN URN OF BALUSTER FORM, the brown coloured glaze decorated with dragons and other motifs. 58cm tall

€ 300 - 500



- 273 A LARGE MOUSTIERS FAIENCE BLUE AND WHITE WALL CISTERN AND MATCHING BASIN, surmounted by dolphins and with shell base, the semi-circular basin flanked by masks, decorated with leaves, flowers and fluted, marked with raised "M" in the glaze. The basin 51cm wide, the cistern 56cm high, together with another Moustiers blue and white faience wall cistern and cover, with dolphin terminal and mask spout (damaged). 56cm high.

€ 100 - 150



- 274 A PAIR OF FLORENTINE CARVED GILTWOOD WALL BRACKETS, 19th century, the carved platforms supported by winged cherubs. 41cm high

€ 200 - 300



- 275 A PAIR OF ENGLISH EARLY 19TH CENTURY PORCELAIN FIGURINES MODELLED AS A SULTAN & SULTANA, each figure standing on a circular base, in richly patterned dress and turbanned, the sultan with a turquoise cape embellished with gold stars; the sultana wearing a purple caftan; gilt highlights all over, Derby marks under the base 35.5cm high each (2)

€ 600 - 800



- 276 A PAIR OF CHINESE EXPORT PORCELAIN CRANES, 19th Century, Qing Dynasty each modelled in mirror image, in standing position with turned necks and pointed tapering beaks, balanced on pierced naturalistic rockwork bases and picked out in grey, aubergine and turquoise enamels, 35.5cm high

€ 3,000 - 4,000



- 277 J.A.W
 A study of a fox by a stream
 Oil on board, 20 x 28cm
 Signed with monogram; the frame is inscribed verso 'Painted the
 Beaufort Hunt, 1895'
 € 300 - 500
-



- 278 WILLIAM ANDERSON (1757-1837)
 Fisherfolk with their catch
 Oil on panel, 30 x 40cm
 € 800 - 1,200
-



- 279 DUTCH SCHOOL (LATE 17TH CENTURY)
 Figures on a track by a bridge
 Oil on panel, painted oval, 22 x 30.5cm
 € 1,000 - 1,500
-



280 ATTRIBUTED TO JOHN BUTTS (c.1728 -1765)

An extensive river landscape with cattle and sheep and droves, a distant town and hillside castle

Oil on canvas, 81 x 102cm

The reverse bearing an old label "Landscape by Butts"

€ 10,000 - 15,000

John Butts (c.1728 -1765) was an Irish landscape painter who originated from Cork, producing a large body of work based on his local environment, such as the work in the Crawford Art Gallery attributed to him, *View of Cork from Audley Place* (c.1750). It was a source of creative as well economic sustenance for Butts who trained artists in the city, his pupils including Nathaniel Grogan the Elder and James Barry. As one of the earliest recorded painters in Ireland, Butts was acutely aware of the great landscape tradition which had been established a century earlier by artists in Italy. His large-scale and ambitious landscapes are filled with iconography deployed to create an Arcadian tableau. With this present example it reflects Butts' tendency to populate the scene with staffage figures which offset the dramatic sheer cliff face behind. Atop of this sits a fortress of classical architectural buildings that stretch out and eventually fade into the hazy distance of the horizon.

Butts left his native Cork for Dublin in 1757, but this would prove to be an unsuccessful move. By this time married with a large family, Butts tried hard to generate extra income but unable to get commissions, he had to revert to sign painting or producing copies after other artists. Signed works by Butts are very rare and there are none in any Irish municipal collections. Despite occasional assistance - in 1763 the Dublin Society paid six guineas for one of his landscapes - he died young and impoverished in 1765.



John Osborne Pollock, seated outside Mountainstown house circa 1880

281 THOMAS WALKER BRETLAND (BRITISH, 1802-1874)

John Osborne Pollock (1812-1886), Master of the Meath Hunt with Hounds and the Field in a North Meath Landscape with the Cavan Hills in the Distance

Oil on canvas, 69 x 90cm

Signed

John Osborne Pollock married Maria Louisa Darley of Wingfield, Co. Wicklow, who was also a renowned breeder of prize cattle and commissioned many itinerant artists to record the stock and horses at Mountainstown.

€ 30,000 - 50,000

Foxhunting in County Meath is a well rooted sport. Christopher Nicholson of Balrath is recorded as keeping a pack of hounds in 1723. The Meath Hunt came together in the Regency period by the amalgamation of individually owned packs. In 1813 the Gerrard and Pollock packs combined and, being kept in kennels by the old castle, were known as the Clongill Hunt, with Pollock as master. With the combination of other packs, the hunt formally changed its title to 'The Meath' and in 1841 a committee comprising John Pollock, John Tisdall and Thomas Rothwell put the hunt into good shape and it continues merrily to this day, having become one of the most renowned hunts under the stewardship of the famous Sam Reynell who laid out coverts and brought in the best strains of hounds. John Pollock resigned after the first class season of 1845 and it seems that this picture commemorates this, being completed in his studio by Bretland the following year. Bretland was part of the tradition of English artists, starting with Ferneley and going on to Baldock, Lynwood Palmer, Munnings, Lionel Edwards and 'Snaffles', painting Irish hunts. It is strange that in Ireland, with its great equestrian tradition, with the exception of individuals, no native Irish school of sporting artists emerged.



- 282 THOMAS WALKER BRET LAND (BRITISH, 1802-1874)
A Hunt Servant, Believed to be Dixon Holding Hunters in a Landscape
Oil on canvas, 65 x 102cm
Signed, inscribed and dated 1846
- € 20,000 - 30,000
-





283 JAMES FORRESTER (C. 1730 -1776)
Landscape with figures overlooking a waterfall
Oil on canvas, 87 x 118cm

€8,000 - 12,000

An Irish landscape painter, John Forrester had a short career in Dublin working with the Society's School of drawing, before moving to Rome in 1755, where he spent the last twenty years of his life. He travelled extensively while living in Italy to familiarise himself with the landscape. He is best known for vast romantic landscapes depicting scenes of idyllic pastoral life and his drawings are particularly renowned, such as his eight views of Italian scenes which were purchased by William Henry Dawson, 1st Earl of Portarlington. Two drawings from this group, 'Waterfall' and 'Italian View' are in the V & A Museum collection.

He contributed to 'A Collection of Some of the Finest Prospects in Italy' in 1762, which included numerous engravings by artists including Forrester. In the volume Forrester depicted the views of the city of Terni across the lake. A lush valley, populated by olive groves and vineyards, it was perfectly suited to Forrester's style of painting. While he was a consummate draughtsman, including topographical accuracy to the landscape depicted there remains an element of an imagined romantic mood in his landscapes. This present example seems to reflect a reimagining of Terni by Forrester. A rushing waterfall thunders over the sheer precipice of the cliff tumbling downwards to the valley below. The scene frames two figures in the foreground pausing to rest. The vastness of the environs almost consumes them except for the strong accents of red in their costumes. However, unlike other romantic 18th century works, Forrester does not dress his figures up in classical Arcadian guise but instead presents them in ordinary attire, one carrying a walking staff adding an almost religious sentiment to the work.



284 JEREMIAH HODGES MULCAHY (1804-1889)
A Southern River Landscape with Figures and Animals, a Classical
Statue by a Ruin in the Right Foreground
Oil on canvas, 72 x 99cm
Signed and dated 'J. Mulcahy, May 18--'

€ 8,000 - 12,000



- 285 A GEORGE III GILTWOOD AND GESSO COMPARTMENTED OVERMANTLE MIRROR, the surmounted panel filled with an oil painting of game, flanked by engraved scroll panels, gadrooned and bead frieze, the mirror divided by blue glass studded struts. 138cm wide x 108cm high

€ 800 - 1,200



- 286 AN UNUSUAL MAHOGANY TILT-TOP TEA TABLE, mid 19th century, with scalloped frieze top, on tapering carved fluted tripod support, on pad claw feet (distressed). 61 cm diameter x 75cm high

€ 800 - 1,400



- 287 AN IRISH CARVED GILTWOOD MIRROR,
18th century, in the manner of Thomas Johnson, the oval plate
surmounted by a pagoda and flanked by scrolls and rock work,
applied with Ho Ho birds on leafy boughs, the mirrored apron with
acanthus terminal. 175cm high x 97cm wide

€ 6,000 - 8,000



- 288 A FINE LARGE IRISH MAHOGANY SIDE TABLE,
c.1740, with Irish moulded green marble top, with wave shaped apron centred by a scallop shell and raised on shell and leaf capped
cabriole legs with paw feet. 188cm wide x 91cm deep x 78cm high

Provenance: From the collection of the late Willie Dillon.

€ 10,000 - 15,000



289 ATTRIBUTED TO JOHN FREDERICK HERRING SENIOR
(1795-1865)

A Corner of a Farmyard with Horses and other Animals
Oil on panel, 40cm diameter
Signed mid right 'J.F. Herring Snr 1849'

€ 2,000 - 3,000

290 A GEORGE IV INLAID MAHOGANY RECTANGULAR
BREAKFAST TABLE,
the top crossbanded and decorated with boxwood and ebon
stringing, raised on a carved and gilded turned centre pillar, with
quadruped base, with gilded paw feet.

€ 1,000 - 1,500





- 291 EDMUND BRISTOW (1787-1876)
 'Challenging the Intruder', Dogs and a Donkey in a Stable Interior
 Oil on mahogany panel, 54 x 62cm
 Signed 'Ed. Bristow' upper right

€ 3,000 - 5,000

- 292 A GEORGIAN STYLE MAHOGANY SIDE TABLE IN THE MANNER OF JAMES HICKS OF DUBLIN,
 the moulded rectangular top above a plain frieze and heavily carved apron, centered with a basket of flowers and with hanging foliate swags and raised on leaf carved cabriole legs and claw and ball feet. 80 x 51cm

€ 10,000 - 15,000





293 A PAIR OF VICTORIAN MAHOGANY CIRCULAR PEDESTAL POT CUPBOARDS, with inset marble tops and single door cupboards. 38cm diameter x 73cm tall

€ 1,200 - 1,600



294 A GEORGE III MAHOGANY RECTANGULAR MUSIC CANTERBURY, with open slated compartments and single drawer, raised on square tapering legs with castors. 47 x 30cm

€ 1,000 - 1,500



295 A GEORGE III INLAID MAHOGANY SERPENTINE FRONT SIDE TABLE, with two frieze drawers on square tapering legs with concave undertier on brass castors. 75 x 52cm

€ 2,000 - 3,000



296 A GEORGE III INLAID MAHOGANY RECTANGULAR CHEST, of two short and three long graduated drawers, with brass handles, raised on bracket feet. 94 x 50cm

€ 1,000 - 1,500

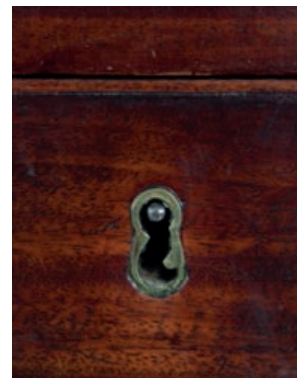
297 A FINE GEORGE III CHIPPENDALE PATTERN MAHOGANY SERPENTINE FRONT CHEST,

the plain top above four long graduated cockbeaded drawers with brass drop handles and fitted 'S' shaped escutcheons and raised on bracket feet. The underside has a thin red wash applied.

The thin red wash appeared on a number of pieces of mahogany furniture at Dumfries House, Ayrshire, which were attributed to 'The Dumfries House Cabinet-Maker' - possibly Thomas Chippendale (included in the Dumfries House Christie's sale catalogue, 12-13 July 2007, among them lots 106, 236, 251 and 252). Rufus Bird highlights each of the chests examined have a distinctive 'thin red wash' painted on the underside and sometimes on the backboard, similar to the lot offered here (Bird, R. *Ibid*, Volume II, p.9). The wash is seen on many lesser pieces of Chippendale furniture in the house and also on the magnificent Padouk bookcase. At Nostell Priory Chippendale wrote to Sir Ronald Winn in August 1767 regarding 'the bottle of red stain for the medal case' and instructed him to apply the stain two or three times to ensure depth of colour (Royton, L. and Goodison, N., *Thomas Chippendale at Nostell Priory*, Furniture History, 1968, p.21)

The distinctive S-pattern keyhole is a feature used nearly exclusively by Thomas Chippendale, although only occasionally recorded on furniture by his competitor John Cobb. According to Gilbert it was noted that a number of documented cabinet pieces by Chippendale are fitted with S-shaped key-hole openings. The S-shaped keyholes appear most notably on the bookcases supplied by Chippendale around 1772 to Sir Penistone Lamb for the Library at Brocket Hall (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, figs. 77, 80 and 267). In his 1768 account to Lady Shelbourne, Chippendale mentioned that a commode table had 'very good spring and tumbler locks and S-bitted keys', as Gilbert remarks, this hardly justifies talk of a special 'Chippendale key-hole' it confirms he employed the pattern' (C. Gilbert, *The Life and Work of Thomas Chippendale*, vol. I, p.253). A serpentine chest attributed to Chippendale sold anonymously, Christie's, London, 25 November 2004, lot 79 featured 'S-pattern' keyholes, which were favoured by Chippendale and were a speciality of the Gascoigne family of St. James's. This lock pattern has very occasionally been recorded on furniture attributed to Chippendale's competitor John Cobb, for example on the commode sold anonymously, Christie's, New York, 19 April 2001, lot 148. However, nearly all occurrences are on furniture attributed to Chippendale.

€ 8,000 - 10,000





- 298 A SEMI-ANTIQUÉ JOSHAGAN WOOL RUG, the red and blue ground centred with a large ivory ground foliated medallion within multiple border and guard stripes. 135 x 197cm

Provenance: With Peter Linden, Blackrock.

€ 500 - 800



- 299 A LARGE PERSIAN WOOL RUG, the central reserve containing a dominant golden flower head motif against the deep navy ground, surrounded by similar scattered foliate sprays to a border of wavy spandrels and contained within a thick elaborately decorated border, enclosed to either side by a pale blue guard stripe, each with interspersed rosettes and acanthus leaf motifs, the entire highlighted with cream and light blue details. 390 x 286cm

€ 1,000 - 2,000



- 300 A LARGE PERSIAN CARPET with elongated central medallions, with all-over foliate motifs in blues, reds and browns, within multiple borders and guard stripes. 394 x 305cm

€ 2,000 - 3,000



- 301 A CAUCASIAN WOOL RUG, the central reserve composed of rows of multi coloured lozenges, each containing an individual foliate, leafy or beaded motif with highlights in pink, turquoise, gold, navy, cream and black, contained within four narrow bands of rosettes and geometric designs, to a broad exterior border, the cream ground interspersed with multi coloured flower heads. 300 x 202cm

€ 700 - 1,000



- 302 AN ANTIQUE KARABAGH KELLEI,
c.1890/1900, the field with all-over red and navy blue Herati style
design, with two human figures, bird and animal motifs within a
serrated leaf border and guard stripes. 373 x 187cm

Provenance: With Peter Linden, Blackrock.

€ 2,000 - 3,000



- 303 A LARGE SEMI-ANTIQUE JOSHAGAN WOOL
CARPET,
the brick red ground centred with a serrated medallion in deep
blue and with all-over foliate motifs, within a wide border and
multiple guard stripes. 265 x 367cm

Provenance: With Peter Linden, Blackrock.

€ 2,000 - 3,000



304 RICHARD HOUSTON AFTER PHILIP MERCIER
 'Morning' reverse coloured engraving published by Sayer, London (1758)
 36 x 25cm
 In an old 'Hogarth' frame
 € 300 - 500



305 T. BURFORD AFTER P. ARICONI
 The four elements; Earth, Water, Fire and Air,
 A set of four reverse coloured engravings, sold by Henry Parker, London
 Three in old 'Hogarth' frames
 Each 35 x 25cm
 € 800 - 1,200



306 T. BURFORD AFTER LANCRET
 'Afternoon', 'Morning', a pair of reverse coloured engravings (1741)
 26 x 36cm, in old ebonised and painted gesso frames
 € 500 - 800



307 THOMAS MILTON (1743 – 1827)
 A collection of 15 select views from the Different Seats of the Nobility and Gentry in the Kingdom of Ireland, comprising: Ballyfinn; Beau Park; Belan-House; Bessborough; Brockley House; Dun-Ran; Howth House; Leinster House; Lismore Castle; Lucan House; Marion; Mount Kennedy; Phoenix Lodge; Shanes Castle; and The Dargle, engravings, each framed. (15)
 €600 – 1,000



- 308 AFTER JOHN FREDERICK HERRING SNR
Teddington, winner of the Derby Stakes at Epsom in 1851
Coloured aquatint by J. Harris, published by Fores, 54 x 82cm
A good impression

€ 200 - 300



- 309 AFTER W.L. WALTON (1834-1855)
The International Contest between Heenan and Sayers
at Farnborough, on the 17th April 1860
Lithograph, 78 x 106cm

€ 200 - 400



- 310 GEORGES LOUIS CHARLES BUSSON (1859-1933)
A continental wild boar hunt with a fashionable party following in a carriage
A set of 4, watercolour, each 25 x 40cm
Each signed

€ 1,000 - 1,500



- 311 STYLE OF MICHAELANGELO HAYES
The Bristol and London Mail Coach, with passengers, en route, in a landscape, a village in the distance
Watercolour, 31 x 54cm

€ 150 - 250



312 AFTER GABRIEL METSU
 Girl Washing her Hands
 Oil on canvas, 42 x 34cm
 € 800 - 1,200



313 AFTER GODFRIED SCHALCKEN
 Moonlit exchange
 Oil on canvas, 43 x 33cm
 € 800 - 1,200



314 JAKOB OTTO PLATTNER (SWISS, 1886-1951)
 Lake Scene Through Poplars
 Oil on canvas, 60 x 80cm
 Signed
 € 500 - 800



315 JAKOB OTTO PLATTNER (SWISS, 1886-1951)
 Girl on Horseback in a Landscape
 Oil on canvas board, 96 x 71cm
 € 700 - 1,000



316 IRISH SCHOOL, EARLY 19TH CENTURY
View of a Manor and Landscape with Figures Resting in the Foreground
Oil on canvas, 90.5 x 121cm

€ 3,000 - 5,000



317 A GEORGE III MAHOGANY SERPENTINE SERVING TABLE, the moulded shaped top above a fluted frieze with inset central tablet carved with urns and swags in high relief, flanked by canted corners with paterae in high relief, on square tapering legs carved with ribbon and trailing bellflower decoration, raised on block feet. 209cm wide, 75.5cm deep, 89cm high

€ 10,000 - 15,000

318 NATHANIEL HONE THE ELDER RA (1718-1784)

The Spartan Boy

Oil on canvas 66 x 51cm

Signed with initials NH, lower left

Provenance: Captain Barrington Bradshaw, by whom bequeathed in 1804 to George Bygen; A.H. Bradshaw, and by descent in 1852 to W. Bradshaw; Acquired privately in 1955; Private Collection, Dublin.

The success of Nathaniel Hone's famous painting *The Spartan Boy* when first exhibited at the Royal Academy, London in 1775 would solidify its reputation amongst art-buying public and critics alike. To satisfy demand for the work numerous prints were produced, such as one by William Humphrey and now in the British Museum collection. Following on from the example of fellow artists Hone later produced this present example based on his original painting. It was not unusual at the time for artists to exploit the popularity of a particular subject matter through repeated versions of the same painting.

John Camillus Hone, the artist's young son is acting as the sitter for the portrait, dressed up as a Spartan youth. Hone regularly used his family members as models in his paintings producing a large series of portraits of his children and grandchildren. Though disguised in various costumes of allegorical figures from antiquity, the decision to use his own family introduces an element of individuality. We know the identity of these figures even if the function of the work is not an insight into their personality or emotions. Equally Hone manages to capture the innocence of his young sitters through their relationship with a small animal such as rabbit or dog. However in this example there is a somewhat darker tone, indicated by the ominous cloud-filled sky behind the boy. He is holding a fox which refers to the story of initiation undergone by Spartan youths in Ancient Greece.

As a highly disciplined society, Spartan children were raised to be diligent and respectful of their elders. They were also a pre-eminent military power, training male children from a young age to be great warriors. One part of their initiation into the ranks of the army was judged by the act of stealing without being caught. If they failed, it would mean disgrace for the individual and great shame for their family. Usually the sitter's in Hone's portraits have somewhat blank gazes, but on this occasion the internal battle is perfectly captured by the troubled expression on the boy's face as he smuggles the animal inside his coat. As fate would have it the fox bites the boy and he suffers a mortal wound. Rather than be discovered he remains silent, a pained look of despair which belies his age. In a culture where modesty and strength are highly respected the allegory of the Spartan Boy became an important symbol of stoic perseverance.

€ 20,000 - 30,000





- 319 AN IRISH GEORGE III MAHOGANY DOUBLE DROP LEAF SUPPER TABLE, of octagonal form, raised on cabriole legs, with acanthus carved knees, on claw and ball feet. 129cm wide x 135cm deep

€ 1,000 - 1,500



- 320 A PAIR OF GEORGIAN STYLE MAHOGANY WING BACK ARMCHAIRS, each covered in brown hide with brass studding, on chamfered square supports and H-stretcher. cm wide x cm high

€ 2,000 - 3,000



321 A FINE PAIR OF IRISH GEORGE III MAHOGANY TEA TABLES, the shaped rectangular folding tops with rounded corners and gate leg supports, raised on slender cabriole legs with acanthus carved knees on slender pad feet. 74cm wide x 40cm deep

€ 10,000 -15,000



322

A FINE IRISH GEORGE III MAHOGANY CONSOLE TABLE,

the breccia marble top with moulded rim above a frieze centred by a prominently carved jupiters eagle, flanked by opposing scrollwork and flower heads, on a crosshatched and punched ground, the sides centred by carved scallop shells and rosettes, each leg with a scallop capital and extending acanthus carved knees on well carved paw feet with fetlocks. 85cm wide, 47cm deep, 82cm high

Several examples of similar tables are illustrated in *Irish Furniture* by The Knight of Glin and James Peill Page 232, plate 76; a similar example Page 224, plate 76

€ 30,000 - 50,000







- 323 A GEORGE IV MAHOGANY SARCOPHAGUS SHAPED CELLARETTE
of rectangular tapered form, the flat domed lid with bold gadroon rim, fitted twin side carrying handles and raised on carved lions paw feet

€ 1,000 - 1,500



- 324 A FINE GEORGE IV MAHOGANY CELLARETTE,
of sarcophagus form, with lobed body, hinged flat domed lid, with fitted interior, raised on scroll feet, with acanthus carved caps.
75 x 62cm

€ 4,000 - 6,000



- 325 AN EXCEPTIONAL AND LARGE GEORGE III
 MAHOGANY CIRCULAR CELLARETTE
 of tapered form with domed hinged lid decorated with radial
 veneers with carved urn and flame finial having bead and reed
 banding and carved gadroon rim above four fielded panels each
 within bead and reed border, raised on four paw feet, 63cm diam-
 eter, 82cm high

€ 6,000 - 8,000



326 A GEORGE IV MAHOGANY BEDSIDE LOCKER, the gallery top with internal handles above twin panel door cupboard and three drawer frieze, pull out section on square supports, 56 x 45cm

€ 500 - 700



327 A GEORGE III MAHOGANY RECTANGULAR LOW-BOY, the plain top with moulded rim above single frieze drawer, on slender cabriole legs with pad feet. 72 x 45

€ 1,500 - 2,000



328 A GEORGE IV MAHOGANY 'X' FRAME STOOL, with panel seat with scroll ends, the X frame support with turned stretcher

€ 700 - 900

- 329 ATTRIBUTED TO STEPHEN CATTERSON SMITH RITA
(1806-1872)
'Gran Bess' - Portrait of Elizabeth Tanner of Cork, with Two Grand-
children
Oil on canvas, 127 x 101cm
Inscribed with details of the sitter on paper label verso

€ 3,000 - 5,000



- 330 A GEORGE III PAINTED AND INLAID SATINWOOD
HALF CIRCULAR FOLDING TOP CARD TABLE,
the top decorated with painted fan, ribboned floral swags and
sprays, within a geometric border, with baise lined interior, raised
on square tapering legs. 46 x 54cm

€ 2,500 - 3,500





- 331 A GEORGE IV MAHOGANY FRAMED ARM CHAIR,
the reeded frame with scroll panel back, padded
seat and arm supports raised on sabre legs.

€ 400 - 600



- 332 A GEORGE II OAK LONGCASE CLOCK,
the tall hood with broken pediment above a brass face with
dolphin spandrels, date aperture and second hand against an en-
graved and inked landscape, flanked by columns, above a waisted
case. 239cm tall

€ 1,000 - 1,500



- 333 A GEORGE III IRISH MAHOGANY OVAL DOUBLE DROP
LEAF DINING TABLE,
with plain moulded top raised on tapering gate-legs and pad feet.
145 x 151cm

€ 700 - 1,000



- 334 A GEORGE IV MAHOGANY RECTANGULAR SIDE
TABLE,
in the manner of Gillows, the top with raised tray edge above two
frieze drawers, with turned wooden handles and beaded banding,
on turned legs with castors. 64 x 53

€ 1,000 - 1,500



- 335 A GEORGE III STYLE GILTWOOD WALL MIRROR, the shield shaped mirror surmounted by a large urn, hung with ribbon tied swags, the base with urn, with flanking sprays and foliate branches. 149 x 100cm

€ 1,500 - 2,000



- 336 A PAIR OF GEORGE IV INLAID ROSEWOOD RECTANGULAR FOLDING TOP CARD TABLES, the plain top with rounded corners and lined baise interiors, decorated with crossbanding, on slender square tapering legs. 92 x 45cm

€ 2,500 - 3,500



- 337 A LARGE VICTORIAN MAHOGANY WINE COOLER,
of sarcophagus form, the raised painted hinged lid with scroll finial, above field paired sides within a scroll frame, raised on scroll feet. 87 x 62cm

€ 1,200 - 1,600



- 338 A VERY LARGE GEORGE IV MAHOGANY CANTERBURY,
the 'X' frame held within a laurel wreath and floral boss with single frieze drawer with turned wooden handles on turned legs with castors, 80 x 50 x 80 high

€ 1,000 - 1,500

- 339 A LARGE GEORGE III GILTWOOD AND PAINTED CONVEX WALL MIRROR,
the convex plate within a reeded ebon slip, the frame with leaf
banding and border with spheres in intervals surmounted by a
rockwork folly with painted dragon astride, flanked by fleeing deer,
the base with leaf scroll terminal

€ 4,000 - 6,000



- 340 A GEORGE III MAHOGANY SILVER TABLE,
the top with pierced gallery raised above a shaped frieze with
single drawer, raised on cabriole legs, with pad feet. 83 x 55cm

€ 4,000 - 6,000





- 341 A LATE 19TH CENTURY FRENCH WALNUT RECTANGULAR WRITING TABLE, the top with inset tooled leather scribe, within a moulded rim, and shaped apron, raised on slender cabriole legs with scroll feet. 92 x 60cm
€ 600 - 1,000



- 342 A LATE GEORGE III MAHOGANY TEAPOY ON STAND, the top with hinged lid enclosing a fitted interior with compartments and two wells for mixing bowls, with Bramah lock, raised on a baluster turned centre pillar and tall downswept scroll legs, with tied stretcher, brass toecaps and castors. 43 x 30 x 84cm tall
€ 1,500 - 2,000



- 343 A 19TH CENTURY DUTCH MARQUETRY SHAPED RECTANGULAR SIDE TABLE, the top inlaid with central cartouche of flowers and scrolls within a frame of floral sprays, raised above a frieze similarly decorated, on cabriole legs. 81 x 50cm
€ 400 - 600



- 344 A GEORGE IV FIDDLE BACK MAHOGANY SARCOPHAGUS SHAPED TEA CADDY, the hinged flat domed lid with a lobed carved finial, enclosing fitted interior, decorated with beaded banding, on fluted tapering centre pillar and reeded sabre quadruped legs with block feet. 43 x 32 x 80cm tall
€ 1,000 - 1,500



- 345 HUGH DOUGLAS HAMILTON RHA (1734-1808)
Portrait of Lady Frances Leslie
Oval, pastel and pencil, 22.5 x 18.5cm
€ 1,000 - 1,500
-



- 346 A GEORGE II WALNUT CHEST ON CHEST,
the moulded cornice above two short and six long graduated
crossbanded drawers, in two stages, with brass tyre, having a
dressing slide, the bottom drawer with centred recessed fan, and
raised on shaped bracket feet 107 x 57cm
€ 6,000 - 8,000
-



347 JOHN CHARLES MAGGS (1819-1896)
A coach and four passing The Crown in the snow
Oil on canvas, 46 x 76cm
Signed lower left

€ 2,000 - 3,000



348 FREDERIK MARINUS KRUSEMAN (1816-1882)
Figures Skating on a Frozen River
Oil on panel, 28 x 39cm
Signed and dated 1863

€ 5,000 - 7,000



349 DUTCH SCHOOL, 18TH CENTURY
Waiting for the Ferry Boat, figures and cattle by a river
Oil on panel, 31 x 47cm

€ 500 - 800



- 350 EVA HENRIETTA HAMILTON (1876-1960)
 Gentleman Seated in an Interior with Scientific Instruments
 Oil on canvas, 81.5 x 61cm (32 x 24")
 Signed with initials
 €2000 - 3000



- 351 A FINE REGENCY INLAID ROSEWOOD D-END LIBRARY
 TABLE,
 the top inlaid with brass stringing above two frieze drawers with
 conforming false drawer frieze raised on x side supports on a
 platform with inscroll legs, 121 x 60cm
 € 7,000 - 9,000



352 A GEORGE III MAHOGANY FRAME WINGBACK ARMCHAIR, upholstered in salmon fabric raised on square chamfered legs, with stretcher and castors.

€ 1,000 - 1,500



353 A 19TH CENTURY MAHOGANY ESTATE CUPBOARD, the moulded cornice above two doors, each with three field panels. 144cm wide x 173cm tall

€ 800 - 1,200



354 A GEORGE IV INLAID MAHOGANY RECTANGULAR WORK TABLE, the top crossbanded with rosewood above pull-out adjustable writing slide and an assortment of cockbeaded drawers, the opposing side with false drawer fascia, raised on turned centre pillar quadruped supports. 53.5 x 38 x 76cm high

€ 1,000 - 1,500



355 A 19TH CENTURY DUTCH MARQUETRY SERPENTINE FRONT FOLDING TOP GAMES TABLE, the top inlaid with urn and floral sprays, the interior with a chess board, the corners with candle stands inlaid with playing cards, raised on slender cabriole legs. 76 x 38cm

€ 1,000 - 1,500



356 A GEORGE III MAHOGANY BREAKFRONT BOOKCASE,
the moulded cornice above four panel doors on a conforming panel door base, the interior with fitted compartments, pigeon holes, the entire decorated with reeded banding.
275cm wide x 245cm high

€ 5,000 - 8,000



- 357 A PAIR OF GEORGE III PAINTED SATINWOOD HALF CIRCULAR FOLDING TOP CARD TABLE ATTRIBUTED TO GILLOWS OF LANCASTER,
the tops decorated with painted continuous bands of garden flowers and foliage within rosewood banding and boxwood stringing, the friezes similarly inlaid with a central plain tablet and raised on square tapering banded legs 91cm wide, 45cm deep, 74cm high

Provenance: Ex Barrett Collection, Crowe Hall, Bath Christie's 2010 lot 78

Gillows produced these types of satinwood and inlaid tables with or without floral festoons in the 1780s - 1790s.

See Susan Stuart, *Gillows of Lancaster and London* Volume I 2008, pages 260-261.

A related pair sold Christies, 14 July 2001, Lot 110 £58,000.
Supplied to Lionel Tollemache, Earl of Dysart.

€ 20,000 - 30,000





358 A VICTORIAN BURR WALNUT BREAKFRONT BOOKCASE, the moulded cornice above four plain glazed panel door cupboards enclosing shelves raised on conforming cupboard base on platform base. 203 x 60cm

€ 4,000 - 6,000



359 AN 18TH CENTURY AUSTRIAN WALNUT MARQUETRY BREAKFRONT SECRETAIRE CABINET, the top section fitted with central door inlaid with scrolls with bird cresting and flanked by tiers of four short drawers above a slope front secretaire, with kingwood banding and boxwood stringing, above a serpentine front chest of three deep drawers, and raised on bun feet. 130cm wide x 178cm high

€ 2,000 - 4,000



- 360 A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS, en cabriolet, covered in light blue silk damask, with floral carved cresting, serpentine front seats, and raised on cabriole legs. (4)
€ 1,000 - 1,500
-



- 361 A PAIR OF HAND CARVED 'SOUTHWICK' THREE-SEATER SOFAS of plain rectangular form, with single loose seat cushion, covered in 'Beaufort Bouleau' fabric with contrast chording, raised on carved giltwood frame, with beaded fascia and raised on turned top reeded legs. 213cm long, 91cm deep, 91cm high
€ 4,000 - 6,000
-



362 A LARGE VICTORIAN GILTWOOD CONSOLE TABLE
AND PIER MIRROR,
surmounted with foliate scrolls and with moulded foliate banded
frame, raised above a rectangular table with white veined marble
top above a moulded frieze and raised on leaf carved cabriole legs
with scroll feet. 46cm deep x 316cm high x 171cm wide

€ 6,000 - 8,000



- 363 A REGENCÉ BOULLE-WORK AND ORMOLU BRACKET CLOCK, the dial inscribed by Balthazar Martinot à Paris, c.1725, of large proportions, the arched pediment surmounted by a figure of Victory, the carved gilt brass dial with Roman numerals set on individual enamels, above a glazed panel and Apollo mask to the base, flanked by caryatide brass mounts, the movement engraved 'Paris Balthazar à Martinot' verso and hung with brass disk pendulum, raised on fern and canted mask feet. (lacking its cresting) 66cm high

€ 500 - 700



- 364 A PAIR OF EARLY 19TH CENTURY FRENCH ORMOLU FIVE LIGHT CANDELABRA, in rococo style, the naturalistic cast sconce and scrolling branches, raised on waisted columns, with applied floral swags and acanthus scrolls, on downswept spreading base. 56cm high

Provenance: by repute, Westport House.

€ 800 - 1,200



- 365 ATTRIBUTED TO BOUT (1658-1702) AND
BOUDEWIJNS (1644-1711)
An Extensive Landscape with Travellers
Oil on panel, 18.5 x 34.5cm

€ 1,000 - 1,500



- 366 A RÉGENCE KINGWOOD AND TULIPWOOD COMMODE,
de forme tombeau, stamped Moreau, with pink veined marble moulded top above serpentine front with two short
and two long drawers lavishly mounted in ormolu, 130cm wide

Stamped Moreau JME, and with stencilled inventory numbers and C.A. monogram to the sides, probably Adrien
Moreau, Maître 1750, who is known for Régence style furniture

€ 1,500 - 2,500



367

A RARE SET OF SIX GEORGE I MAHOGANY FRAME CHAIRS, POSSIBLY IRISH

the slightly swept backs with curved scroll crest rails carved with acanthus leaves above pierced vase shape splats, the drop in seats upholstered in embroidered silk on deep frames, with bow fronts and shaped backs, the rails carved with central scallops and flanking acanthus leaves, raised on cabriole legs finely carved with leaves and scrolls, the claw and ball feet unusually pierced to emphasise the claw grip

€ 30,000 - 50,000

These chairs have the extremely rare feature of pierced web claw feet. This feature is normally associated with American furniture of the period. However, Ronald Horst's article 'Irish Influences on Cabinet Making in Virginia's Rappahannock River Basin (see C. Beckerdite (ed)), American Furniture 1957' shows that many Irish cabinet makers emigrated to the towns and rural districts of the coastal plain during the second and third quarter of the 18th century. This led to Irish features becoming part of the American cabinet making tradition.

Christie's sold a pair of similar chairs in 1998 with pierced claw feet, described as being possibly Irish and a set of six red walnut chairs with pierced claw feet were sold by Sothebys London, 4th May 1991, lot 51, the property of Dame Violet Willis.





- 368 A FINE GEORGE IV IRISH MAHOGANY TRIPLE PILLAR
DINING TABLE,
in the manner of Williams and Gibton, the top with reeded rim,
raised on three pad supports, each with short baluster centre
pillars and outswept reeded quadrupe bases, with brass toe caps
and castors. 152 x 520cm
- € 50,000 - 70,000
-



- 368A HUGH DOUGLAS HAMILTON RHA 1740-1808
Portrait of a Lady, bust length, in profile to the left, in a white dress
Pastel, oval, 21.5 x 18cm (8½ x 7")

Provenance: Christie's, London 11/12/09

€ 3,000 - 5,000



- 369 A GEORGE III IRISH MAHOGANY SIDE TABLE.
the moulded rectangular top raised above a shaped apron centered with a scallop shell and raised on leaf carved cabriole legs and paw feet 153cm wide x 73cm deep

€ 12,000 - 16,000



- 370 AN IRISH GEORGE III GILTWOOD MIRROR IN THE MANNER OF JOHN AND FRANCIS BOOKER, the triangular open pediment with carved urn, above a compartmented mirror, flanked by fluted Corinthian columns, above scaled scroll brackets. 185 x 110cm

The Bookers, father and sons, are recorded in premises in Essex Bridge, Dublin from 1715. Francis Booker became Lord Mayor of Dublin in 1772 and died later that year, leaving his brother John to continue with the business in their shop in Essex Bridge until 1786 when he moved to Jervis Street. He died three years later in 1789 and the experience and craftsmanship of two generations of Irish looking-glass sellers died with him.

This mirror is very close in form to designs by William Jones in his 'The Gentleman's or Builders Companion' containing a variety of useful designs for doors, gateways, peers, pavilion, temples, chimney-piece, slab tables, pier glasses, or tabernacle frames, ceiling pieces, etc., 1739 (see Glin and Peill, *Irish Furniture*, fig. 193). It also belongs to a documented group of similar mirrors by the Brooker brothers, formerly at Charleville, Enniskerry, and in the collection of the Marquess of Dufferin and Ava, amongst others. (See Glin and Peill, *Irish Furniture*, fig. 194, cat. nos. 224-226.)

Related mirrors include one from the 'Collection of The Knight of Glin, Glin Castle', sold Christie's London, 7 May 2009, lot 51 (£61,650 including premium), another, Christie's, London, 9 June 2011, lot 281 (£49,250 including premium), another, Christie's, London 14 November 2013, lot 5 (£68,500 including premium) and another Christies, London 13 November 2014, lot 60 (£80,500 including premium).

€ 20,000 - 30,000



- 371 VICTORIAN SCHOOL (C. 1850)
 Half length portrait of a young gentleman
 Oil on canvas, 76 x 63 ½ cm
 € 800 - 1,200
-

- 372 A FINE GEORGE III INLAID MAHOGANY
 SERPENTINE FRONT CHEST IN THE
 MANNER OF MAYHEW AND INCE,
 comprising four long graduated cockbeaded drawers
 with cast brass circular handles, the frieze with an
 unusual inlaid fluting with oval paterae, raised on
 outswept bracket feet. 102 x 64 x 85cm tall.

€ 6,000 - 8,000





373 JACOB VAN DIEGHEM, 19TH CENTURY
 'Sheep by a barn' and 'Sheep and ducks in a landscape'
 A pair, Oil on panel, 23 x 30.5 cm
 Both signed lower right and dated 1871

€ 1,500 - 2,000



374 A PAIR OF CARVED LIMED WOOD CONSOLE
 TABLES,
 with eagle supports, below a frieze of vitruvian scrolls, and white
 marble tops, raised on platform bases. 72 x 45cm

€ 5,000 - 7,000



- 375 A WILLIAM IV INLAID MAHOGANY SECRETAIRE BOOKCASE, the moulded cornice above twin arched glazed doors enclosing slides, the fall front drawer, enclosing a writing slide and drawers, raised on a twin fielded cupboard base with shield shaped bone escutcheons, flanked by scroll pilasters and raised on bun feet. 110 x 58 x 234cm tall
- € 2,000 - 3,000



- 376 A SET OF SIX LOUIS XV STYLE PAINTED BEECHWOOD FAUTEUILS, the reeded frames surmounted by carved flower heads, having cane backs and seats, with loose squab cushions, raised on slender cabriole legs.
- € 1,000 - 1,500

- 377 AN IRISH REGENCY MAHOGANY RECTANGULAR BREAKFRONT TABLE, the reeded rim raised on centre pillar of turned and lobed baluster form, with reeded downswept quadruped, with plain brass toe caps and castors, stamped 'Williams & Gibton D9253'. 150 x 110cm
- € 1,000 - 1,500





- 379 A MID 19TH CENTURY DIEPPE CARVED IVORY FIGURAL GROUP, depicting Voltaire and Emile du Châtelet and a standing lady companion playing chess, attended by a seated dog and raised on an oval tortoiseshell base with brass rim on short cylindrical legs. 25 x 20 x 25cm high

€ 3,000 - 5,000



- 380 A PAIR OF GEORGE IV MAHOGANY WINE COOLERS OF TAPERING RECTANGULAR FORM. The Flat hinged lids enclosing fitted interiors, above tapering panelled sides, with spiral turned pillasters each capped with a carved lion head, having turned wooden side handles and raised on paw feet.

€ 6,000 - 8,000

381

THE LUNDY ISLAND PLATES,

A near pair of 19th Century Liverpool Creamware armorial plates, each with the DeVere crest, incorporating the Marisco Castle on Lundy Island.

*Provenance: Curragh Chase, Limerick;
and by descent to the DeVere Trust beneficiaries*

Upon the death of his father, Sir Bart Vere Hunt 1st Baronet of Curragh, in 1818, Sir Aubrey de Vere, born Vere Hunt (1788-1846) inherited the Estate of Curragh Chase, Co. Limerick and with it, a small Island in the Bristol Channel of the Coast of Devon called Lundy Island. Sir Bart Vere Hunt purchased it spontaneously at auction; he knew little to nothing about the property but was compelled to buy it upon hearing the auctioneer proclaim that 'it never paid neither tax nor tithes, that it acknowledged neither King nor parliament, not civil law or ecclesiastical, and that its proprietor was pope and emperor in his own scanty domain'. Hunt often found himself in financial trouble and Lundy presented itself as an attractive retreat when his creditors in Ireland or England pressured him. Hunt settled the island with people from Limerick but struggled to generate any income from the land. He passed this difficulty onto his son Aubrey along with a mountain of debt when he died in 1818. Aubrey de Vere married the eldest daughter of Stephen Edward Rice of Mount Trenchard and went on to stand for election in Parliament. In 1832 by Royal License he assumed the surname and arms of de Vere only. Lundy Island was eventually purchased in 1834 as a summer retreat by William Hudson Heaven who claimed it to be a "free island" and managed to continue running the island independently, free from mainland jurisdiction.

€ 200 - 300

382

A PAIR OF JUGS DECORATED WITH GEORGE III EXPORTATION PLAYING CARDS BY THE MAKER HUNT,

possibly Derby; together with an inkstand and a collection. w.a.f.

*Provenance: Curragh Chase, Co. Limerick;
DeVere Trust beneficiaries*

The decoration on these interesting and unique jugs highlight the duty system which was applied on playing cards in 19th Century Britain. For cards that were being sold within Britain 'DUTY' was written above the crown, however for cards that were being exported to foreign lands where no tax was to be paid to the crown, 'EXPORTATION' was written below the maker's name.

Sir Aubrey de Vere had them specially commissioned to remind him never to gamble again.

€ 300 - 500



383 A RARE PAIR OF COALISLAND ULSTER POTTERY VASE GROUPS,

each vase mounted on a naturalistic orange-peel ground base, alongside a bird, flowers and foliage. Having red printed mark of The Ulster Pottery of Coalisland Ireland to the underside.

€ 600 - 800



384 AN EARLY 19TH CENTURY SPODE PORCELAIN PART TABLE SERVICE,

comprising a large two handle centre bowl, four oval serving dishes, three scallop shape bowls and eight dessert plates, each painted with floral sprays and scattered insects against a white ground within a gilt edged border, impressed factory mark verso. (18)

€ 200 - 300



- 385 ABRAHAM ORTELIUS (1530-1585)
A Map of Ireland from "Theatrum orbis Terrarum",
Latin edition 1595
Engraving coloured, 36.5 x 49cm
ABL p. 39

€ 800 - 1,000



- 386 JOHN SPEED (1552-1629)
A map of Ireland from the 1632 edition of his Theatre
of the Empire of Great Britain
Coloured engraving, 40 x 51cm
ABL p. 260

€ 800 - 1,000



- 387 JOHN SPEED (1552-1629)
A map of Munster from the 1612 edition of his Theatre of The
Empire of Great Britain
Coloured engraving, 39 x 51cm
ABL. 241

€ 400 - 500



- 388 JOHN BLAEU (1596-1673)
A map of Ireland from the 1654 Dutch edition of
Theatrum or Novus Atlas
Engraving, 39 x 50cm
ABL 48.1

€ 500 - 700



- 389 JOHANNES JANSSEN (1588-1664)
A Map of Munster, from the 1846 Latin Edition of his Atlas Novus
Engraving, 38 x 48cm
ABL ME152.2

€ 400 - 500



- 390 GERARD MERCATOR (1512-1594)
A map of the Southern half of Ireland
Engraving, 36 x 48cm

€ 350 - 450

- 391 JOHN SELLER (1634-1697)
A chart from Galway to the Shannon
Engraving (1750), 45 x 53cm

€ 200 - 300



- 392 GIOVANNI MARIA CASSINI (C. 1745-1824)
A Map of Connaught and Munster
From "Nuovo Atlante Geographico Universale", published Rome 1797
Engraving, 49 x 36cm
ABL1576

€ 150 - 200

391



393 A 19TH CENTURY ITALIAN INLAID BONE AND EBON SQUARE TWO TIER OCCASIONAL TABLE in the Renaissance manner, the top inlaid with central panel depicting putti playing within a border of continuous scrolls, the lower tier similarly decorated on turned and block supports, 50cm sq

€ 1,000 - 1,500



394 A 19TH CENTURY BOULLE SERPENTINE FRONT FOLDING TOP CARD TABLE, of shaped rectangular form, the interior lined in red baize, the frieze decorated with brass inlaid cartouche, on slender cabriole legs. 92 x 46cm

€ 500 - 800



395 A CONTINENTAL 'GOTHICK' FRUITWOOD THRONE CHAIR, with raised pierced back flanked by finials, with scroll armrest terminals, solid panel seat and raised on square supports. 63cm wide x 137cm high x 56cm deep

€ 500 - 800



396 A 19TH CENTURY FRENCH MARBLE TOP ETAGERE, the marble top within a brass cast leaf band, the frieze centred by an oval medallion depicting a putto in low relief, raised on baluster turned and fluted tapering supports with parquetry tiers, 34 x 36 x 82 high

€ 2,000 - 3,000



397 A 19TH CENTURY MAHOGANY HALL CHAIR,
with cartouche shaped back, solid panel seat and raised on
baluster turned tapering legs

€ 150 - 250



398 A PAIR OF 19TH CENTURY OAK FRAMED ARM
CHAIRS,
the square padded backs surmounted by double scrolls, raised on
baluster turned legs with stretcher, decorated with gilt fluting.

€ 500 - 700



399 A PAIR OF CARVED GILTWOOD AND PAINTED FRAME
UPHOLSTERED ARMCHAIRS,
in the George III taste, with leaf scrolled arm terminals, scroll ree-
ded frames and raised on carved reeded tapering legs. 68cm wide x
100cm high x 85cm deep

€ 3,000 - 5,000



400 A LOUIS QUINZE STYLE FRUITWOOD FRAMED
UPHOLSTERED ARMCHAIR,
the moulded frame with knurled arm terminals, covered in green
velvet fabric with loose cushion and raised on cabriole legs and
scroll feet. 72cm wide x 105.5cm high x 87cm deep

€ 300 - 500



401 HENRY SCHAFFER (1854-1915)
Frankfurt
Oil on canvas, 35.5 x 30.5 cm
Signed with monogram and dated 1882 lower left
€ 1,200 - 1,600



402 HENRY SCHAFFER (1854-1917)
Rouen
Oil on canvas, 40.5 x 30.5 cm
Signed lower right and inscribed with title verso
Provenance: With The Frost and Reed Gallery (label verso)
€ 1,200 - 1,600



403 AN IRISH GEORGE III MAHOGANY SHAPED
RECTANGULAR CARD TABLE,
the folding top with rounded corners, the baise lined interior with
candle stands and counter wells, above a plain frieze and raised on
cabriole legs and pad feet. 84cm wide x 42cm deep
€ 2,000 - 3,000



404 A 19TH CENTURY INLAID MAHOGANY FRAMED
SETTEE, PROBABLY CORK
with upholstered upright back and sides, two loose cushion seats
above a frieze with boxwood stringing and raised on turned tapering
legs. 200cm wide x 79cm deep x 82cm high
€ 800 - 1,200



405 A VICTORIAN MAHOGANY BOOKCASE,
with moulded cornice above three glazed panel doors
on a triple fielded panel door cupboard base.
204cm wide

€ 1,500 - 2,500



406 A LARGE LATE VICTORIAN MAHOGANY
RECTANGULAR PARTNER'S DESK,
fitted three frieze drawers above twin pedestals, fitted draw-
ers and cupboards, with inset scribe and fitted brass handles.
184 x 119cm

€ 800 - 1,200



407 A LATE GEORGE III MAHOGANY HUNTING
TABLE,
the plain double drop leaf top raised on chamfered square gate
legs. 205cm long

€ 1,500 - 2,000

- 408 A PAIR OF FRENCH WHITE MARBLE BUSTS, 19TH CENTURY
 depicting Bacchus and a Nymph, he carved wearing a draped lion pelt and she partially covered supported on variegated marble socles. 30cm and 29cm high, the bases each 10cm high



Provenance: Murnahan collection, Dublin Christie's 1999

€3,000 -5,000



- 409 A GEORGE IV MAHOGANY SHAPED RECTANGULAR DINING TABLE,
 raised on triple pillar supports, the reeded pillars terminating on scroll quadruped feet and brass castors (four additional leaves).
 481cm long x 132cm wide

€ 3,000 - 5,000



- 410 A PAIR OF LARGE MEISSEN SCHNEEBALLEN PORCELAIN COVERED VASES, of urn form, the domed lids with surmounted parrots, the urn bodies embellished with all-over encrusted blue, white and yellow flowers, having twin naturalistic branch handles and applied with flower heads and small birds, raised on a circular platform base. Distressed. 80cm high

€ 400 - 600



- 411 A LOUIS XV MARQUETRY AND PARQUETRY COMMUNE, TRANSITIONAL, 18TH CENTURY, with breccia marble top, above two drawers sans traverse centred by a raised panel of floral marquetry, with ormolu mounts, on short tapering legs. 104cm wide x 48cm deep x 86cm high

€ 400 - 600



- 412 A MAHOGANY AND MARQUETRY NEO-CLASSICAL COMMUNE, Milan, Late 18th Century, of compact proportions, inlaid in intarsia with pastoral subjects, the frieze drawer above drawers, sans traverse, on square tapering legs. 62cm wide x 39cm deep x 81cm high

€ 500 - 700



- 413 A PAIR OF LOUIS XVI WHITE OVOID MARBLE AND ORMOLU FOUR-LIGHT CANDELABRA, each with four naturalistic floral branches and flower head sconces, the bodies decorated with swagged rams masks, and pieds de biche on triangular bases. 56cm high

Provenance: by repute, Westport House

€ 1,500 - 2,500



- 414 A SET OF FOUR LOUIS XV FRUITWOOD CHAIRS À LA REINE, by Nicolas Quinbert Foliot (1706-1777), the reeded back and seats later upholstered in floral pattern silk, the frames stamped N.Q. Foliot, raised on slender cabriole legs with scroll bun feet. N.Q. Foliot maître 1729. A chair of this exact pattern is illustrated in Kjellberg, *Le Mobilier Français du XVIII siècle* (1998) p.317

€ 1,500 - 2,500



- 415 A VICTORIAN MAHOGANY FRAMED THREE SEAT SETTEE, c.1860, in the French style, with shaped back and sides centred with an oval panel, upholstered in a mint green and floral damask, with reeded frame and raised on short scroll supports. 106 x 160 x 56cm

€ 800 - 1,200



- 416 A FRENCH MAHOGANY SECRETAIRE À ABATTANT, early 19th Century, with gilt-brass headed pilasters, the fall front enclosing a fitted interior above a cupboard base. 96.5cm wide x 145cm high

€ 1,000 - 1,500



- 418 AN OAK GLAZED WALL MOUNTED GUN CABINET, lined with red felt, with a brass plaque inscribed "Capt. Could, Holland, Nov. '98 one shot, 132 teal". 128cm wide x 72cm high

€ 300 - 500



419 CHARLES ROSSITER (1827-1890)

The Arrest

Oil on canvas, 71 x 91cm

Signed lower right

Provenance: Probably exhibited in the Royal Society of British Artists, 'The Arrest' 1867, No 39.

€ 4,000 - 6,000



420 A MAHOGANY GRECIAN STYLE RECTANGULAR SERVING TABLE, IN THE STYLE OF WILLIAMS & GIBTON, c.1835, the triangular gallery with carved anthemion and anacroterion, frieze drawer, on scroll capped panelled legs. 127cm wide

€ 500 - 1,000



- 421 A FINE GEORGE III STYLE INLAID MAHOGANY SIDEBOARD IN THE MANNER OF EDWARDS AND ROBERTS, LONDON.
Profusly decorated with inlaid scrolls and foliage. fitted with drawers and brass mounts , raised on square tapering legs.
203 x 76cm
€ 3,000 - 5,000

- 422 A GEORGIAN MAHOGANY CIRCULAR TEA TABLE,
with plain moulded rim above a birdcage on turned centre pillar and tripod base. 79cm diameter
€ 400 - 600

- 423 AN IRISH MAHOGANY RECTANGULAR STOOL,
with carved apron on cabriole legs
€ 800 - 1,200

- 424 A VICTORIAN GOTHIC OAK CRUTCH FRAME TOILET GLASS,
the rectangular plate within a border of leaf banding, raised on a platform with paw feet. 71cm tall
€ 200 - 300





- 425 A REGENCY EBON AND BOULLE DESK SET ATTRIBUTED TO GEORGE BULLOCK, inlaid with brass scrollwork, and trailing vine leaves, with rounded brass pen tray and two glass ink pots, with cast brass lids. 35 x 22cm

€ 1,000 - 1,500

A similar example sold in Bonhams, 17805, £3600
See Blairman's publication, *George Bullock Cabinet Maker*, fig 24. it was described in a bill which formed part of the Tew Archive invoiced by Bullock to Mathew RobinsonBoulton in 1817. The designs for the side panels, which are identical to the inkstand offered can be found in Wilkinsons tracings, (p123 and unbound numbers 241, 242 and 249
There were apparently several lots in the catalogue of the Bullock Sale of 1819 described as a 'tray-shaped inkstand' and in various finishes. Martin Levy notes rosewood and brass inlaid example also in contre-partie on the London market in 1987, but without carrying handles (as shown here) and bottles. Another example of circular form, was sold Christies, London, 23 April 2009, lot 1 (£8500). This ink stand was also in scarlet tortoiseshell and brass, but with mother-of-pearl inlay and lacking bottles. It was noted that the circular pattern could have been created for Queen Charlotte as she was a visitor to Bullock's establishment at the Grecian Rooms, Piccadilly in 1812. A similar example described as 'A very sumptuous circular ink stand, of the late George Bullock's Buhl manufacture with richly cut glass' was included in the Queen's effects sold anonymously, Christie's, London as 'The Remaining part of the valuable collection of curiosities 24-26 May 1819, lot 38



- 426 A GEORGE III INLAID MAHOGANY BOWFRONT SIDEBOARD ATTRIBUTED TO GILLOWS OF LANCASTER, with single central frieze drawer and flanking cupboard doors (one a deep drawer), decorated with satinwood spandrels, rosewood banding, boxwood stringing. 184 x 68cm deep

Provenance: Sale Wooley & Wallis, 1995

€ 3,000 - 5,000



- 427 A PAIR OF VICTORIAN BOULLE SIDE CABINETS, with single glazed panel doors enclosing shelves, flanked by inlaid brass banding on a tortoiseshell style ground, and human mask capitals on raised pilasters, all on platform base. 77 x 46cm

€ 5,000 - 7,000



- 428 A PAIR OF CAST BRASS THREE LIGHT CANDELABRA, on dolphin supports, 50cm tall

€ 400 - 600



- 429 A LARGE SWISS PAINTED AND PARCEL GILT BRACKET CLOCK, 19th century, with white enamel dial. 66cm

€ 500 - 800



- 430 AN 18TH CENTURY INLAID BOULLE BUREAU PLAT,
of rectangular form, the ebon ground decorated profusely with brass inlay of scrolls, anthemion and acanthus leaves within a cast egg and dart boarder, above a frieze with three drawers, raised on slender cabriole legs, with cast mask capitals and hoof sabots. 122 x 74cm

€ 4,000 - 6,000

- 431 AN 18TH CENTURY FRENCH RED BOULLE WRITING TABLE,

by Vitel, the top with inset leather scribe within a cast egg and dart banding, decorated with panels of faux tortoiseshell and brass inlay with side frieze drawer raised on square tapering legs, 82 x 49cm

Identical to the lot Sold by Christie, Manson & Woods, London. Property of Major-General Sir George Burns, North Mymms Park, 24th September 1979, Lot 296

Jack Bailey Collection, Gloucestershire, England

That gilt-bronze and boulle-mounted writing table previously formed part of the great collection at North Mymms Park, Hatfield, Hertfordshire. Built at the end of the 16th century, the estate was purchased in the early 1890s by Walter Hayes Burns, brother-in-law of J.P. Morgan, who made modifications to the house to accommodate the his growing collection of art and furniture. The table stood in the library before being sold in 1979 by Walter's son, Major-General Sir George Burns, a decorated British army officer and president of the North Mymms Cricket Club for over sixty years.

Boulle marquetry, the technique of inlay in brass and tortoiseshell, had been perfected in France by the celebrated ébéniste to Louis XIV André Charles Boulle (1642 -1732), and its use continued throughout the eighteenth century on some of the finest French furniture. André Roubo's *L'Art du Menuisier*, published in Paris in 1775, offers the most detailed account of the method Boulle and his followers used. He described how the preferred tortoise-shell was in fact that of a turtle from the seas around the island of Quimbo. The shell was prepared for cutting by a complex process of boiling it, clamping it into moulds and polishing one side whilst continually watching for shrinkage. The shell, together with the brass and pewter inlay was then cut after a tracing, the three combining to produce the elaborate designs which characterize such work.

The present table is executed in contre partie and stamped VITEL. He is recorded as a manufacturer of furniture in boulle marquetry, guilloche mouldings and ormolu mounts, as well as a restorer of objects of art and curiosity. In 1838 Vitel had premises at 30 rue Saint-Jean-de-Beauvais, followed by 37 rue de la Montagne-Sainte Geneviève in 1840-41, and finally at 17 rue des Fossés-Saint Vicor until 1864.¹

Rather than being a slavish copy of a table in an earlier style, Vitel has created, by a fusion of Louis XVI-inspired neoclassical elegance and Louis XIV period baroque detailing, a table of notable originality and presence. Such creations were extremely popular in the first part of the 19th century among the British aristocracy and collectors such as George IV, William Beckford and George Watson Taylor. The fact that it formed part of such a notable patrician English collection leads one to speculate that it was a custom Parisian piece for the English market.

Footnotes:

1. Ledoux-Lebard, Denise. *Les Ébénistes Parisiens Du Xixe Siècle. 1795-1870. Leurs Œuvres Et Leurs Marques, Etc. (seconde Édition Revue, Corrigée Et Considérablement Étendue.)*. pl. CXXVIII. Paris, 1965, 1965. 550.



€ 4,000 - 6,000

Tuesday 11th October



432 WILLIAM WARD AFTER MORELAND
The Anglers Repast
Mezzotints, A Pair, 45 x 56cm

€ 1,000 - 1,500



433 A SET OF NINE IRISH GEORGE IV INLAID MAHOGANY
RAIL BACK DINING CHAIRS,
Cork c.1830, the stylised lyre shaped backs with five bar splats,
upholstered seats and raised on turned and baluster tapering legs.
(Eight single and one elbow chair)

Provenance: Hamilton Osborne King, 17th June 2004, private collection.

€ 2,000 - 3,000



- 434 DUTCH SCHOOL, 18TH CENTURY
 Drovers with cattle, sheep and a goat in an extensive river landscape with classical ruins
 Oil on canvas, 63.5 x 114cm
 € 5,000 - 8,000
-



- 435 AN IRISH GEORGE III INLAID SATINWOOD HALF CIRCULAR FOLDING TOP CARD TABLE, in the manner of William Moore, the top centred by a demi-patera with radial panels in fiddle back mahogany within a card border of trailing flowers, the frieze with inlaid fluting and raised on square tapering banded legs inlaid with trailing bellflowers, 94 x 47cm
 € 6,000 - 8,000
-

- 436 A PAIR OF GEORGE III MAHOGANY OCTAGONAL TOP TRANSFORMING TABLES/ POLE SCREENS, the hinged tops on ring turned tapering supports with plain out-swept tripod supports with ball feet

€ 2,000 - 4,000



- 437 A GEORGE III MAHOGANY WINE TABLE, with pie crust rim on turned centre pillar and tripod base. 50cm wide, 68cm tall

€ 3,000 - 5,000





438 A VERY FINE GEORGE III MAHOGANY TILT TOP WINE TABLE,
the top with scalloped edges above a fluted tapering centre pillar
with birdcage and carved bulbous collar, raised on outswept scroll
tripod legs finely carved with acanthus leaves and scroll feet,
67cm diameter, 73cm high

€ 12,000 - 16,000



- 439 AN IRISH GEORGE III INLAID MAHOGANY BOW FRONT COMMODE,
the entire decorated with boxwood stringing and crossbanding
with central single door cupboard enclosing shelves, raised on
square tapering feet, 107 x 46cm

€ 3,000 - 5,000



- 440 A GEORGE III MAHOGANY RECTANGULAR SILVER TABLE,
with tray top above a blind fret frieze, raised on carved cabriole
legs with scroll feet, 93 x 57cm

€ 3,000 - 5,000



- 441 A SET OF FOUR IRISH MAHOGANY AND UPHOLSTERED GAINSBOROUGH OPEN ARMCHAIRS, 19th century, with stuffed and upholstered backs, arms and seats, and having palmette carved arms raised on cabriole legs with claw and ball feet, upholstered in foliate figured velvet

Provenance: Russborough House, Co. Wicklow; Killeen House, Co. Galway.

€ 3,000 - 5,000



- 442 A 19TH CENTURY GEORGE III STYLE IRISH MAHOGANY SIDE TABLE, in the manner of Butler, the later grey marble top above a heavy carved frieze, centred by a lion mask and flanking swags, raised on central legs with paw feet.

€ 6,000 - 8,000



- 443 A PAIR OF VICTORIAN HOWARD STYLE
ARMCHAIRS,
upholstered in yellow pattern fabric, raised on turned front sup-
ports with castors. (2)
Provenance Ashford castle, Stamped rear leg 9485

€ 2,000 - 3,000



- 444 A VICTORIAN UPHOLSTERED OVAL FOUR SECTION
CONVERSATION SEAT.
180 x 140cm

€ 1,500 - 2,000



- 445 A PAIR OF FRENCH WALNUT FRAMED
ARMCHAIRS,
with scroll backs, upholstered in red fabric on cabriole legs

€ 800 - 1,200



446 AN IRISH GEORGE IV MAHOGANY FRAMED COCKFIGHTING / LIBRARY CHAIR,
with tub form arm supports with slatted back, above a balloon shaped upholstered seat,
raised on turned legs.

The design for this library reading chair relates to one in Rudolph Ackermann's, *The Repository of Arts, Literature, Fashions & r.*, 1809-1828, pl. 19. Ackermann made an outstanding contribution to the formation and dissemination of contemporary tastes in the early 19th century and *The Repository* charts the development of furnishing styles of this period. This was an era which prized innovation and ingenuity above all and the present lot brilliantly illustrates this with its pragmatic design. In *The Repository*, Ackermann describes it as one of 'the most convenient and comfortable library chairs perhaps ever completed... gentlemen... sit across, with the face towards the desk, contrived for reading... when its occupier is tired of the first position, it is with the greatest ease turned round in a brass grove [sic], to either one side or the other; in which case, the gentleman sits sideways'. To conclude, he notes 'They are now in great sale at the warerooms of the inventors, Messrs. Morgan and Saunders, Catherine Street, Strand'.

For a very similar chair by William Priest, see that illustrated by Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture*, London, 1996, p. 379, fig. 743.

€ 1,500 - 2,000

447 A GEORGE III BLACK AND GILT JAPANNED TIMBER LONGCASE CLOCK,
c.1760, with arched top supported on twin pillars enclosing a brass and steel dial, inscribed 'John Dene, London', the entire profusely decorated in the chinoiserie taste with figures and animals in landscapes.
229cm high x 49cm wide

€ 4,000 - 6,000





- 448 A GEORGE III GILTWOOD BOWFRONT CONSOLE TABLE,
the white marble top within a pierced brass gallery rail above a
frieze of ribbon tied diamond blind trellis in gilt on black ground,
raised on spiral reeded tapering legs, 40 x 95cm

€ 3,000 - 5,000



- 449 A PAIR OF 19TH CENTURY FRENCH GILTWOOD
CORNER CONSOLE TABLES,
each with a marble top, above moulded frieze, with scroll car-
touches, raised on s-scroll legs with leaf carving. 80 x 40cm

€ 2,000 - 3,000



- 450 AN EARLY 19TH CENTURY EMPIRE STYLE PAINTED
AND GILDED CONSOLE TABLE,
the white marble top and cream ground decorated in low relief
with military trophies and foliate branches, raised on scrolling
supports with leaf capped knees and gilded heavy paw feet, the
back set with a mirrored panel. 143.5 x 43cm

€ 1,500 - 2,000

- 451 AN 18TH CENTURY GILTWOOD FRAME
COMPARTMENTED FRENCH MIRROR,
decorated with cable banding and cartouche corners. 81 x 97cm
€ 2,000 - 3,000



- 452 A REGENCY INLAID ROSEWOOD SHAPED RECTANGULAR LIBRARY TABLE
the crossbanded top above twin frieze drawers with brass ring handles raised on shaped end supports, cross stretcher and splayed legs with brass toe caps
121 x 65 cm
€4,000 - 6,000





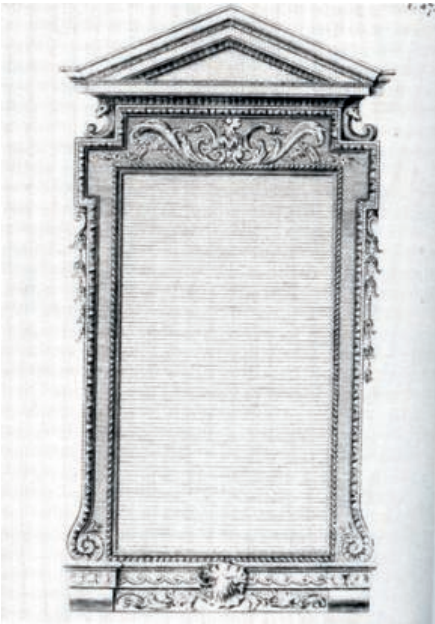
- 453 A GEORGE III STYLE BRASS MOUNTED MAHOGANY OVAL WINE COOLER ON STAND
 AFTER A DESIGN BY SAMUEL NORMAN, the coopered body with cast gadroon rim and flat brass banding, the twin ring handles in the mouths of cast rams heads, raised on an oval stand with cast brass satyr masks, on acanthus winged hoof feet. 72cm wide, 50cm deep

€6000 - 8000



- 454 AFTER FRANCESCO ALBANI (17TH CENTURY)
 A Frieze of Disporting Bandini on a Flower Head Strewn Stage
 Oil on oak panel, 56 x 92cm

€ 5,000 - 8,000



- 455 AN IRISH GEORGE III GILTWOOD WALL MIRROR IN THE MANNER OF WILLIAM JONES, POSSIBLY BY BOOKER
 the triangular pediment above a frieze of carved scrolls and flanking human masks, the rectangular mirror plate within an aricular frame with egg and dart border.
 187cm tall x 84.5cm wide

NB: The firm of Booker drew much of their inspiration from the designs of William Jones. The design of this pier glass is mostly taken from *The Gentleman's or Builder's Companion 1739* by William Jones

€ 20,000 - 30,000



- 456 ATTRIBUTED TO FRANCESCO FIERAVINO, IL MALTESE
(FL. ROME 1610-1660)
Still Lifes of Fruit and Flowers on Stone Ledges, part covered in
carpets
A pair, oil on canvas, 70 x 120cm; 68 x 115cm
€ 10,000 - 15,000
-



- 457 AN IRISH REGENCY OCTAGONAL BRASS BANDED
WINE COOLER,
with original fitted metal interior, with cast brass drop handles,
on its stand with baluster turned legs and brass castors, the stand
with contemporary paper label inscribed 'Lock Side'.
63cm wide x 76cm high
€ 2,000 - 3,000
-



- 458 A FINE GEORGE III INLAID MAHOGANY CIRCULAR WINE COOLER, the domed lid with raised leaf collar and pineapple finial, the frieze banded with inlaid trailing oak leaves in continuous bands, having applied gilt bronze leaf roses, the tapering base with fluted banding, raised on hairy hoof feet.

€ 15000 - 20,000

459 STUDIO OF JOSHUA REYNOLDS (1723-1792)

A portrait of Captain Byron
oil on canvas 126cm x 100cm

€ 35,000 - 45,000

John Byron (1723-1786) 'Foul Weather Buck' is John Byron, British vice-admiral, the second son of the 4th Lord Byron, and grandfather of the poet, was born on the 8th of November 1723. He joined the navy as a midshipman but would go on to be considered one of the finest sailors in all of England; despite his dogged bad luck for which he received the nickname of 'Foul Weather Jack'. During one of his expeditions he was wrecked on the southern coast of Chile but survived and proceeded to write up his adventures as 'The Narrative of Hon. John Byron, Containing an Account of the Great Distresses' (1768), which his grandson, George Gordon Byron, used in his satirical poem 'Don Juan' (1819-1824). Habitually in action against the French, he was chosen to command a secret British expedition in the Dolphin frigate - one of the first British ships to have a copper sheeted hull - to the Falkland Islands to break into the Spanish trade. Afterwards, he completed the circumnavigation of the globe, claiming various Pacific islands for the Crown.

The provenance of the present example is with Torridon House in the Scottish Highlands, the estate, which once belonged to the Duke of Leeds and is now home to the Earl and Countess of Lovelace, is sandwiched between rugged, soaring mountains and the deep blue of a sea loch. The family auctioned the contents of the house in 2015 offering a wonderful collection of furniture, paintings and other works of art to the public. The connection with the Byron family resulted from the marriage between Lord King William who married Augusta Ada Byron, the only legitimate daughter George Gordon, 6th Baron Byron. The Lovelace title was chosen to mark the fact that Ada was, through the families of Byron, Milbanke, Noel and Lovelace, a descendant of the Barons Lovelace of Hurley. This union brought the promise, in marriage settlement, of vast estates in the Midlands and also political advantage, for Ada's cousin was Lord Melbourne, the Whig Prime Minister.

In this quarter-length portrait Byron is presented in an appropriate manner of attire wearing his captain's undress uniform and a grey wig. He is set against a dark clouded filled background, with a small patch of light blue sky out of which sails a ship from the British Fleet. Byron strikes a formidable presence in this portrait reflecting his many successive years of dedicated and hard service. The numerous long and arduous expeditions is succinctly captured in the line inscribed on the frame, from Byron's poem, 'Epistle to Augusta', 'Our grandsire's fate of yore /He had no rest at sea.'

Joshua Reynolds (1723-1792) was apprenticed in 1740 to the portrait painter Thomas Hudson, (1701-90) and after early work in his native Devon travelled to Italy in 1749. He returned in 1753 to London and rapidly began to establish himself as a portrait painter, profoundly influenced by his time in Italy. He was the most influential figure of the century in elevating British painting and portraiture which paved the way for a generation of work. Reynolds borrowed poses from the old masters, such as Lord Byron's strong stance with arms crossed and his left hand holding onto the sword hilt, which dignified the status of the sitter.

THE HON^{BLE} JOHN BYRON VICE ADMIRAL OF THE WHITE 1779



OUR GRANDSIRE'S FATE OF YORE: HE KNEW NO REST AT SEA



460 AN IRISH GEORGE III MAHOGANY RECTANGULAR SILVER TABLE, with cavetto top raised on cabriole legs with acanthus carved knees and paw feet. 76 x 48cm

€ 4,000 - 6,000



461 AN IRISH FLAME MAHOGANY AND POLLARD OAK BANDED CENTRE TABLE, in the manner of Williams & Gibson c.1825 on central pillar with triform platform base, with bold carved paw feet, on recessed castors. 132cm diameter

Provenance: Enniscoe House, Co. Mayo, know to be part of the refurnishing of that house in the 1820s following a legal process taken by Mervyn Pratt of Cabra Castle to regain possession under his father-in-law, Colonel William Jackson's will.

€ 3,000 - 5,000



462 AN IRISH GEORGE III OVAL MAHOGANY HUNT TABLE,
on square gate leg supports. 257cm long

€ 8,000 - 12,000



463 THE TOWNLEY HALL ESTATE CABINET,
an Irish country-made oak estate cabinet, 18th Century, the top
part with a pair of doors concealing pigeon holes, the table base
with a moulded rim above a pair of deep frieze drawers, on square
grooved and chamfered legs brass handles and lockplates and
preserving paper labels with letters and dates such as "letters
1794". 129cm wide x 83cm deep x 207cm high

€ 2,000 - 3,000



- 464 A FRENCH LATE 18TH CENTURY DIRECTOIRE PERIOD CHERRYWOOD COMMODE, with grey mottled marble top, above three long drawers with inset brass banding and with drop handles and shield shape escutcheons, raised on square tapering legs. 122 x 60.5 x 83.5cm high

€ 800 - 1,200



- 465 A PAIR OF EMPIRE STYLE CARVED TIMBER AND GESSO RECTANGULAR WINDOW SEATS, the padded seats raised on X-frame supports, with cross stretchers, decorated with roundels, bell flowers and terminating on scroll feet.

€ 500 - 800



- 466 A PAIR OF OAK FRAMED GOTHIC SIDE CHAIRS, with square padded seats on block supports with stretchers

€ 200 - 400



- 467 A WILLIAM IV ROSEWOOD RECTANGULAR LIBRARY TABLE, the plain top with rounded corners above two frieze drawers, with turned timber handles, on side supports with platforms and raised on lobed bun feet. 68 x 140cm

€ 1,000 - 1,500



- 468 A PAIR OF PAINTED AND GILDED RECTANGULAR CONSOLE TABLES, the inset pink veined marble tops within a moulded border above a frieze, decorated with applied vine decoration and raised on square tapering legs with bellflower decoration. 140 x 65 x 86cm high

€ 2,000 - 4,000



- 469 A MODERN PARCEL-GILT AND PAINTED TIMBER FOUR POSTER CANOPY BED, the undulating cornice with painted floral decoration, raised on painted and gilded fluted pillars, in the manner of Robert Adam, complete with drapes and valance and fitted with twin brass light sconces. 168cm wide x 204cm long

€ 3,000 - 4,000



- 470 A PAIR OF IRISH REGENCY MAHOGANY LIBRARY CHAIRS BY WILLIAMS & GIBTON, upholstered in yellow patterned fabric, raised on turned supports with castors, each stamped 'Williams & Gibton' and numbered '25548' and '24855' respectively.

Provenance: Lissadell House, Sligo

€ 2,000 - 3,000



- 471 AN IRISH REGENCY ROSEWOOD HINGE-TOP GAMES TABLE BY WILLIAMS & GIBTON, the hinged doors opening to reveal a chess board, over two long false drawers and two short chess piece drawers to each sides, raised on opposing scroll side supports with turned stretcher and scroll pedestal base. 62 x 46 x 76cm tall

€ 1,500 - 2,000



- 472 AN IRISH GEORGE III MAHOGANY BLANKET CHEST ON STAND, of rectangular form, with ratchet action hinged top, brass side handles and lock plate, on fluted stand centred with a scallop shell on cabriole supports and claw feet. 126cm wide x 63cm deep

€ 800 - 1,200



- 473 A GEORGE III MAHOGANY TAMBOUR TOP WRITING DESK, c.1800, the roll-top tambour enclosing a fitted interior with ratchet action adjustable writing panel, candle slides and an arrangement of pigeon hole compartments, over two short frieze drawers flanked by pull-out slides to each side, on squared legs and castors. 94cm wide x 74cm deep

€ 700 - 1,000



- 474 A SET OF TEN IRISH GEORGE III STYLE MAHOGANY FRAMED DINING CHAIRS
by James Hicks of Pembroke Street Dublin, the pierced vase shape splats with entwined scroll decoration with surmounted carved serpentine crest rails, drop in seats on carved cabriole legs with claw and ball feet. (stamped J. Hicks).

€ 5,000 - 7,000



- 475 A VERY FINE IRISH EARLY VICTORIAN MAHOGANY METAMORPHIC DINING/ BREAKFAST TABLE
by Strahan & Co. of Dublin, the top with deeply moulded rim and plain frieze on a ring turned baluster and circular pedestal raised on four well carved scroll downswep legs and hairy paw feet with casters (two additional leaves), Strahan label affixed.
118cm x 124cm extending to 227cm x 124cm

€ 6,000 - 8,000



476 A MAHOGANY FRAMED GAINSBOROUGH OPEN ARMCHAIR, 18th century, upholstered in striped silk raised on square legs and stretchers

€ 1,000 - 1,500



477 AN IRISH RED WALNUT STOOL, c.1730, with drop in seat, deep apron on cabriole legs with pad feet. 57 x 50 x 48cm high

€ 600 - 800



478 A PAIR OF REGENCY STYLE GAMING TABLES, on parcel gilt and ebonised bases. Each 48 x 48 x 74cm high

€ 100 - 200



479 A MAHOGANY INLAID STAND, early 20th century, the curved legs joined by a platform stretcher. 100cm high; together with a Georgian style bedside cabinet, with tray top. 78cm high. (2)

€200-400



- 480 A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS, including a pair of possibly later armchairs, in the Hepplewhite style, with open shield shaped backs carved with husk pendants supporting acanthus springing from quarter paterae, with upholstered seats on square tapering channelled legs

€ 2,000 - 3,000



- 481 AN IRISH MAHOGANY FOLDING TOP TEA TABLE, c. 1760, of rectangular form with frieze drawer on scroll topped cabriole legs with accentuated trifold feet. 83cm wide x 43cm deep (closed) x 75cm high

€ 1,200 - 1,800



- 482 A 19TH CENTURY RED LACQUER AND CHINOISERIE DECORATED BRACKET CLOCK, the domed top surmounted with bracket handle and four pointed finials, above a glazed white enamel dial surrounded by pagodas in an oriental landscape, the movement stamped 'R & Co. Paris', case number 68154. 28cm high

€ 300 - 500



- 483 A 19TH CENTURY GEORGE III STYLE WALNUT FRAMED RECTANGULAR STOOL, with drop-in seat and raised on cabriole legs with trefoil feet. 55 x 36cm

€ 600 - 900



- 484 AN IRISH GEORGE III MAHOGANY BRASS BOUND PLATE BUCKET of coopered construction and with swing handle

€ 1,000 - 1,500



- 485 A GEORGE III MAHOGANY RECTANGULAR FOLDING TOP TEA TABLE, in the manner of James Hick of Dublin, the plain top raised on gate leg supports and a carved shaped central apron, on claw and ball feet. 92 x 45cm

€ 2,000 - 3,000



- 486 A FRENCH EBONISED AND ORMOLU MOUNTED EMPIRE MANTEL CLOCK, 19th century, signed 'Martens a Gand', of upright form with black capital studded with five equidistant rosettes above a gilt metal circular dial inked with Roman numerals and flanked by Tuscan columns, the stepped plinth base applied with interlinked laurel wreaths, on shallow bun feet. 49cm high

€ 1,000 - 1,500



- 487 A 19TH CENTURY FRENCH ORMOLU MANTLE CLOCK, of pedestal form, surmounted by a pair of courting couples, with white enamel dial, signed Chemaset Higginbotham, A Paris, raised on bracket feet. 40cm tall

€ 500 - 700

- 488 ANNIBALE DE LOTTO (ITALIAN, 1877-1932)
The Crab (Il Granchio)
Bronze, 100cm high
Signed to base

€ 1,500 - 2,500





489 A PAIR OF VICTORIAN MAHOGANY FOLDING TOP CARD TABLES, with round corners, raised on octagonal tapering baluster centre pillar and quadruped base with brass castors. 89 x 44cm (2)

€ 2,000 - 4,000



490 A GEORGE III MAHOGANY TALL BOY CHEST, of two short and five graduated cock beaded drawers, with brass handles and raised on bracket feet. 100 x 52 x 134cm high

€ 800 - 1,200



491 A SET OF EIGHT EARLY VICTORIAN OAK FRAMED BALLOON BACK LIBRARY CHAIRS, the padded back surmounted by roundel with painted crest depicting a ship, raised on turned legs. (8)

€ 1,000 - 1,500



492 A WILLIAM IV MAHOGANY FRAMED UPHOLSTERED FOOT STOOL, of slope front form, carved with acanthus leaf scroll to each side, supported on a rosewood stand and ribbed feet. 38cm wide

€ 600 - 800

- 493 A PAIR OF VICTORIAN WALNUT FRAMED WINDOW SEATS,
with upholstered seats and raised on turned tapering legs
with castors.

€ 1,000 - 1,500



- 494 A PAIR OF VICTORIAN OAK 'SHOOLBRED' HALL SEATS
with low gallery backs, solid panel seats and rounded
ends on sabre legs, 54cm wide, stamped with design
registration marks

€ 2,000 - 4,000



- 495 A VICTORIAN MAHOGANY NEST OF RECTANGULAR
QUARTETTO TABLES,
each with raised moulded banding, on ring turned panel supports,
and outswept legs. 45 x 30cm (4)

€ 1,500 - 2,000



- 496 ABRAHAM ORTELIUS, PUBLISHED BY JOANNES BAPTISTA VRIENTS (ANTWERP 1603-1612)
 Irlandiae Accurata Descriptio Auctore Baptista Boazio
 A hand coloured map of Ireland, engraved with crest, dedication reserve, cartouches and sea creatures
 436 x 537mm

Provenance: Stackallen House, Christies and Hamilton Osborne King, 1992

€ 3,000 - 5,000



- 497 UNKLES
 A sketch representing the wreck of the steamer Killarney off Bristol on the evening of Saturday 20th January 1833 at Renny Bay on the Southern Coast of Ireland
 Dedicated to lady Roberts of Roberts Cove
 Lithograph, 37 x 30cm

€ 150 - 250

- 498 AFTER FRANCIS WHEATLEY RA (1717-1801)
 The Cries of London
 Coloured stipple engravings
 In eglomised glass mounts

The Cries of London depict the various vagabond traders whose cries brought life to the London Streets and marked the passing seasons and times of day, even amongst the grand buildings of London these itinerant traders brought a welcome anarchy to the imported social order of their surroundings.

€ 500 - 700

- 499 [JOHNSON] SAMUEL
 A Dictionary of the English Language (2 vols)
 4th Edition, 4to, Dublin 1775, subscribers list, in contemporary full-calf, spine in compartments with crimson and blue morocco labels

A nice set of the Dublin printing, the London edition having been revised by Johnson himself.

€ 600 - 1,000



500 EDWIN THOMAS ROBERTS (1840-1917)
"Never too late to mend"
Oil on canvas, 61 x 51cm
Signed lower right and signed and inscribed with title verso.
€ 5,000 - 7,000



- 501 ANTON WINDMAIER (1840-1896)
Cattle watering in an extensive landscape with storm clouds
Oil on canvas, 25 x 46cm
Signed lower right
€ 1,200 - 1,600



- 502 JOHN ARNOLD WHEELER (1821-1903)
Farmyard Friends
Oil on canvas 40.5 x 61 cm
€ 1,200 - 1,600



- 503 AN IRISH GEORGE III MAHOGANY FOLDING TOP
CARD TABLE,
the hinged top opening to reveal a baize lined interior, with round
candle stands, the frieze with centre drawer, on cabriole legs with
acanthus knees and panelled pad feet. 86 x 41cm
€ 2,000 - 4,000



- 504 A VICTORIAN WALNUT FOLIO CABINET
with tall front panel, brass side carrying handles and
raised on scroll feet, 88 x 34cm
€ 700 - 1,000



- 505 EDWIN HAYES RHA RI ROI (1819-1904)
Fishing Boats off the Coast, in choppy seas
Oil on canvas, 76 x 127cm (30 x 50")
Signed and dated 1874

Provenance: Sale Christies London 1981, where purchased.

€ 5,000 - 7,000



- 506 A FINE GEORGE III INLAID MAHOGANY SERPENTINE FRONT CHEST ATTRIBUTED TO GILLOWS OF LANCASTER,
with four long graduated cockbeaded drawers, with cast foliate ring handles, decorated with boxwood stringing on slender downswept feet. 99cm wide, 58cm deep, 87cm high

See Gillows Book and Drawing

€ 8,000 - 10,000



507 A GEORGE III MAHOGANY SMALL CHEST,
of two short and three long drawers with brass handles and
pierced escutcheons, raised on bracket feet

€ 1,200 - 1,600



508 A VICTORIAN INLAID ROSEWOOD RECTANGULAR
OCCASIONAL TABLE,
the top decorated with a border and continuous trailing foliage
above a concave frieze, an octagonal centre pillar and quadruped
base with bun feet, 61 x 40cm

€ 600 - 800



509 A 19TH CENTURY MAHOGANY CONCAVE FRONT
WASH STAND,
with single frieze drawer and undertier on square tapering legs,
71 x 45cm

€ 400 - 600



510 A 19TH CENTURY FRUITWOOD BREAD POOFING
TROUGH,
100 x 51cm

€ 300 - 500



- 511 A SET OF TWELVE REGENCY INLAID ROSEWOOD DINING CHAIRS, the curved rail backs, middle rail and seat fascia decorated with boxwood foliate motifs and carved anthemions, having cane seats and loose squab cushions and raised on turned reeded legs. (12)

€ 6,000 - 8,000



- 512 A REGENCY INLAID ROSEWOOD SHAPED RECTANGULAR BREAKFAST TABLE, with brass quatrefoil star decoration and stringing raised on a turned centre pillar and four scroll supports on a raised platform and four scroll legs with brass paw toe caps. 93 x 123cm

€ 1,500 - 2,500



513 A VICTORIAN OAK FRAME GOTHIC SIDE TABLE,
with circular white marble top

€ 200 - 300



514 AN EDWARDIAN BRASS FRAMED TESTER BED OF SQUARED SHAPE,
with tubular frame, the headboard hung with pleated curtain.
160cm wide

€ 500 - 700



515 A LATE VICTORIAN BEECHWOOD AND EBONISED CHEST
of one long over two short and three long drawers, with panelled sides. 129cm wide x 61cm deep x 108cm high

€ 150 - 300



516 A STUFFED MODEL OF A COW ON WHEELS

€ 300 - 400

- 517 A PAIR OF LARGE VICTORIAN PALE OAK THRONE ARMCHAIRS,
in the Gothic taste with pierced splats, solid seats and raised on
chamfered square supports. 74cm wide x 144cm high
€ 2,000 - 4,000



- 518 A 19TH CENTURY OAK RECTANGULAR LIBRARY TABLE
IN THE MANNER OF PUGIN,
the top with moulded rim, above twin frieze drawers, raised on
side supports, carved with rosettes and the arched brackets with
plain stretcher and platform base. 130 x 76cm
€ 2,000 - 4,000



- 519 A 19TH CENTURY CONTINENTAL FRUITWOOD
FRAMED BANQUETING CHAIR
in the 17th century style, with scroll arm supports, on turned and
blocked legs with stretcher.
€ 300 - 500



- 520 A LOUIS XVI KINGWOOD BUREAU EN PENTE with inlaid chequer line banding, the slope front enclosing a fitted interior of pigeon holes and drawers, above fitted drawers, raised on cabriole legs. 90cm wide x 106cm high
€300-500



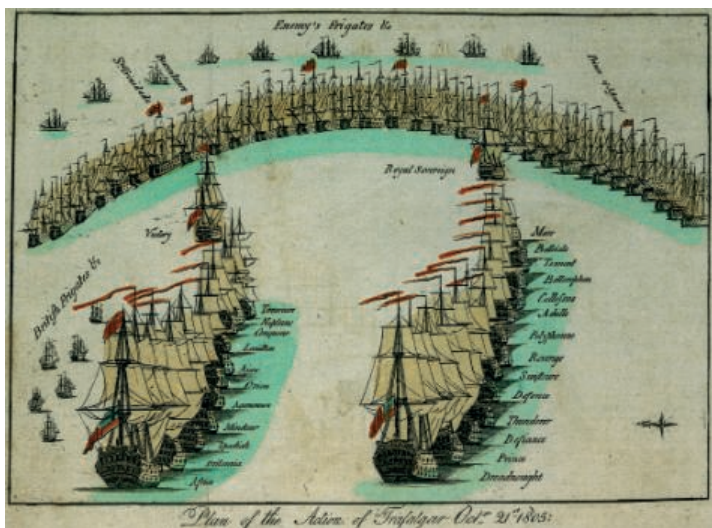
- 521 A PAIR OF FLEMISH WALNUT CHAIRS, 18TH CENTURY, with grooved channelled backs and lyre shaped splats, tapestry seats, on cabriole legs
€100 – 200



- 522 A 19TH CENTURY INLAID MAHOGANY OVAL BUCKET, with brass swing handle and banding. 30cm high, 35cm long over handle
€200 – 300



- 523 A PAIR OF EARLY 19TH CENTURY MAHOGANY HALL CHAIRS, with balloon shaped backs, solid seats and raised on sabre legs
€500 – 600



- 524 THE TRAFALGAR TABLE CLOTH A LARGE IRISH DAMASK TABLECLOTH approx. 13ft 2" x 8ft x 10" almost certainly made by Coulson & Sons of Lisburn. The central cartouche depicts the plan of the battle of Trafalgar with each ship of the British fleet depicted in "battle order" confronting the joint French/Spanish fleet. Each of the British ships are named. Above the cartouche is written "Trafalgar Oct. 21st. 1805" and below "England expects every man to do his duty", in each corner there are depicted various naval trophies, with "Victoria" above them. In the corner is sewn in red thread J.W.K. 1821. The Earl of Kingston thought that he would be visited at Mitchelstown Castle by George III and commissioned suitable linen for his new house. In the event the King, dallied at Slane and never returned to Ireland. It is understood that the "Trafalgar" tablecloth was specifically commissioned for the intended visit of George IV to Mitchelstown Castle 1821, which in the event never took place. Investigation in train has discovered that the same design would seem to be on a cloth in Lurgan. The design and exact order of battle seems to have been taken from a print created not long after the battle itself, as illustrated. Provenance: Sir Cecil Stafford-King-Harman, Rockingham, Boyle, Co. Roscommon. Hamilton and Hamilton, St. Catherine's Park Clearance Sale, The Late Sir Cecil Stafford-King-Harman

€2,500 – 3,500



- 525 A PAIR OF GEORGE III STYLE MAHOGANY GAINSBOROUGH ARMCHAIRS, the back seats and armrests upholstered in burgundy fabric, raised on cabriole legs.

€1000 – 1500



- 527 A SET OF FOUR COLOURED LITHOGRAPHS, SWISS VIEWS, A
n engraving 'Vue de la Ville d'Avenche' and a coloured engraving,
'Vue du Chateau de Chantilly', various sizes

€200 – 300



- 528 XAVIER DE PORET (SWISS, 1897-1975)
Deer in a Forest
Monochrome wash over pencil, 55 x 37cm
Signed

€2000 – 3000



- 529 XAVIER DE PORET (SWISS, 1897-1975)
Alpine deer feeding on a hay rick in snow
Monochrome wash over pencil
Signed

€2000 – 3000



530 A LATE GEORGE III MAHOGANY INLAID SECRETAIRE CHEST, with a writing drawer above three long drawers, with reeded sides and turned feet. 100cm high x 93cm wide x 50cm deep

€200 – 300



531 A CONTINENTAL FRUITWOOD AND MARQUETRY EXTENDING REFECTORY TABLE, on turned and blocked splayed legs with low railed stretchers. 86 x 118cm (closed)

€400 – 600



- 532 JEAN-BAPTISTE HUET (1745-1811)
Animals and a Shepherdess in Landscapes
 A pair, watercolours over an etched base, 3 x 11cm; 4.5 x 9.5cm
 Dated 1780. (2)
 €100 – 150



- 533 A GEORGE III BRASS AND CAST IRON FIRE
 GRATE,
 the arched back decorated in relief with figure of a phoenix, the
 inverted bow front with pierced brass rail and urn finials over
 tapering supports. 69cm high x 79cm wide x 33cm deep
 €400 – 600



- 534 AN IRISH VICTORIAN MAHOGANY FRAMED WINDOW
 SEAT,
 by Robert Strahan of Dublin, with olive green upholstery, on bob-
 bin turned legs and brass castors, stamped 'Strahan 22775' and
 labelled to underside. 175cm long x 46cm deep
 €600 – 800

- 539 ITALIAN SCHOOL (19TH CENTURY)
Still life of flowers in an urn on a stone ledge with fruit
Oil on canvas, 75 x 60cm

€500 - 800



- 540 A GEORGE III IRISH MAHOGANY SIDE TABLE,
with later white marble top, above a plain frieze, on cabriole legs
and pointed pad feet. 112 x 52cm

€ 2,000 - 3,000



542 JOHN RUSSELL RA (1745-1806)
Portrait of a Young Boy with Book
Oval, pastel, 59 x 34cm
Signed with initials and dated 1785
€ 1,500 - 2,500



543 GEORGE VICAT COLE RA (1833-1893)
Figures on a path in an extensive wooded landscape
Oil on canvas, 35 x 53cm
Signed with monogram and dated 1876 lower right
€ 2,000 - 3,000



544 A GEORGE III MAHOGANY RECTANGULAR WRITING
TABLE
, with pull out central section on legs with fitted interior and candle
slides
€ 2,000 - 3,000



545 A WILLIAM IV MAHOGANY FRAMED RECLINING
ARMCHAIR,
with leather, buttoned upholstery and raised on leaf capped legs
€ 1,000 - 1,500



546 A GEORGE III IRISH MAHOGANY SIDE TABLE,
with breccia marble top, above a plain frieze, on cabriole legs and claw and ball feet. 112 x 52cm

€ 2,000 - 3,000



547 A GEORGE IV INLAID MAHOGANY BREAKFRONT
BOOKCASE,
the moulded cornice above four plain glazed panel doors above
a base fitted two short and two long drawers with brass handles,
flanked by twin panel door cupboards. 253cm wide

€ 2,000 - 3,000



- 548 A SET OF THREE CHINESE PADOUK SPLAT BACK SIDE CHAIRS, with solid panel seats and raised on square supports and stretchers. 53cm wide x 108cm high (3)

€ 1,000 - 1,500



- 549 AN IRISH KILLARNEY WORK TILT-TOP OCCASIONAL TABLE, 19th century, the wavy circular top inlaid with feather plume within an ebon reserve on a panelled centre column and trefoil base. 72cm high x 62cm diameter
Note: Made to coincide with the visit of the Prince of Wales to the Killarney workshop.

€ 1,000 - 1,500



- 550 A VICTORIAN GILTWOOD AND GESSO TALL PIER MIRROR, the top with open triangular pediment and putto above an arched mirror fluted by columns. 116 x 212cm

€ 2,500 - 3,500



- 552 A FRENCH FIN DE SIECLE FOUR PIECE WALNUT MARQUETRY BEDROOM SUITE, by Mercier Frères of Paris, comprising a panel end double bed, a large mirror door wardrobe with twin curved panel doors flanking, with applied ormolu mounts and decorated with marquetry floral urns and raised on platform base; a kidney shaped dressing table, the mirror flanked by twin candle sconces; and a single nightstand with fitted drawer and marble lined pot cupboard. Bed, 156cm wide; Wardrobe, 195cm wide x 236cm high; Dressing table, 122cm wide; Nightstand, 46cm wide

€ 2,000 - 4,000

- 553 A LOUIS XV STYLE KINGWOOD AND MARQUETRY BOMBÉ COMMUNE, PARIS, BY BERNARD, with two drawers mounted in ormolu, shaped apron, on splayed supports, with breccia violette marble top, stamped P. Bernard JME

Provenance: Belvedere House, 1964

P. Bernard, ebeniste, fl.1856-1876, worked to a high standard in the Louis XV tradition.

€ 1,500 - 2,500



- 554 A 19TH CENTURY GEORGE III STYLE PAINTED SATINWOOD DRAWING ROOM SUITE, comprising a two-seater settee and four arm chairs each with cane back and seat, decorated with painted vignettes, of putti and sprays of fauna and foliage, raised on turned tapering legs with castors.

€ 2,000 - 3,000





- 555 A WILLIAM IV MAHOGANY AND ROSEWOOD SHAPED RECTANGULAR LIBRARY TABLE, c.1835, having twin frieze drawers, with brass drop handles, on twin fluted column supports, the platform base on short downswept fluted legs. 134cm wide

€ 300 - 500



- 556 A GEORGE III MAHOGANY NIGHT-STAND, with tray top above a panel door cupboard on square legs. 77cm high x 33cm wide x 33cm deep

€ 400 - 600



- 557 CORK SCHOOL (EARLY 19TH CENTURY)
Portrait of a Man, Half Length, Wearing a Black Coat, Cream Waistcoat and White Cravat
Oil on canvas, 64 x 54cm

€ 3,000 - 5,000



558 A VICTORIAN EBONISED BURR WALNUT AND MARQUETRY SHAPED TWO TIER ETAGERE, with metal gallery and mounts. 78 x 49cm

€ 250 - 400



560 A PAIR OF MAHOGANY STANDS, in Georgian style, on tripod bases. Each 90cm high x 26cm diameter

€ 200 - 300



561 A PAIR OF REGENCY MAHOGANY AND BRASS INLAID SINGLE CHAIRS, with cane seats on sabre legs

€ 50 - 100



563 A GEORGE IV MAHOGANY LONG RECTANGULAR SIDE CABINET, the top with gadroon banding, above twin grill panel doors enclosing shelves, flanked by spiral turned pilasters and turned feet. 158 x 38cm

€ 1,500 - 2,000



564 A VICTORIAN ROSEWOOD CIRCULAR BREAKFAST TABLE, the top with bead and reel rim, on a carved and turned centre pillar, with tripod base and bun feet. 135cm diameter

€ 2,000 - 3,000



565 AN IRISH GEORGE III CARD TABLE, with frieze drawer, on cabriole legs, pointed feet. 75cm wide x 36cm deep

€ 1,500 - 2,000



567 A REGENCY MAHOGANY LONG BENCH,
the plain seat raised on X frame scroll supports with turned
stretchers. 114 x 40cm

€ 800 - 1,200

566 A REGENCY INLAID ROSEWOOD DOUBLE DROP LEAF
SOFA TABLE,
with frieze drawers, with bone handles on square tapering end
supports, with bowed stretcher on outswept legs, with brass toe
caps and castors. 150cm long x 61cm deep

€ 3,000 - 5,000

568 A FRENCH EMPIRE STYLE BED,
with scrolled head-board and swan neck foot-board
with swagged sides. 168cm wide x 204cm long

€ 200 - 400



567

569 A 19TH CENTURY CONTINENTAL MAHOGANY
SETTEE,
the shaped back carved with central figural decoration and
scrolling foliage, above upholstered panel seat, the arms
carved with leaf wrapped heads and scrolls, with plain
apron, raised on squat scroll feet. 96 x 190cm

€ 600 - 800



- 570 A PAIR OF GEORGE III STYLE MAHOGANY BOWED PIER TABLES, the plain tops with girth carved rims, above a centred swagged urn tablet, the square panelled tapering legs headed by paterae and filled with husk pendants on block feet (the backs rebated to form a centre table). 83cm high x 124cm wide x 58cm deep

€ 3,000 - 5,000



- 571 AN IRISH MAHOGANY STOOL, mid 18th century, with a drop in seat, the plain frieze above a bold gadrooned apron, on palmette capped cabriole legs, with claw and ball feet, and with rosette. 42cm high x 54cm wide x 46cm deep

€ 3,000 - 5,000



- 572 A GEORGIAN STYLE MAHOGANY RECTANGULAR CENTRE TABLE, the top with gadroon rim above a blind fret frieze on a carved apron and raised on carved cabriole legs and claw and ball feet. 125 x 70cm, 80cm high

€ 800 - 1,200



- 573 A GEORGE IV ROSEWOOD SHAPED RECTANGULAR FOLDING TOP GAMES TABLE, with braise lined interior, the frieze centred with a carved foliate tablet and with a double band of beads, raised on rectangular centre pillar and quadruped platform base, the scroll legs terminating in brass paw castors. 92 x 45cm

€ 1,200 - 1,800



574 AN IRISH GEORGE III MAHOGANY OVAL DROP LEAF SUPPER TABLE, raised on slender legs, with Prince of Wales carved knees, with panelled feet. 118cm wide

€ 4,000 - 5,000



575 A PAIR OF EARLY 19TH CENTURY CARVED GILTWOOD CONSOLE TABLES, with marble tops above a frieze of pierced carved scrolls, raised on twin scroll legs with scroll stretchers. 94 x 46cm

€ 8,000 - 12,000

576 AN IRISH MAHOGANY TALL BOY, mid 18th century, with seven graduated drawers on bracket feet, apparently retaining original brass work. 163cm high x 68cm wide x 68cm deep

€ 2,000 - 3,000



577 THE FREEMAN'S JOURNAL, APRIL 1916 – JANUARY 1917

A significant run of this Dublin printed newspaper in three large bound volumes.

€500 – 700



579 1916 RISING – TWO RARE PICTORIAL ACCOUNTS
 'THE REBELLION IN DUBLIN, APRIL, 1916, Dark brown oblong booklet with string binding (as issued), cover image of the Custom House, published by Eason & Son, 1916. The earliest of a number of versions, containing an introductory page on "The Six Days' Rebellion" along with 12 views of the post-Rising destruction and portraits of some of the leaders.
 Together with THE "SINN FEIN REVOLT" ILLUSTRATED, printed and published by Hely's Ltd., Dublin [1916]. Oblong quarto, the best of the 1916 photographic records, including maps, photos mainly by Keogh Bros. & T.W. Murphy.
 As a collection. (2)

€150-350



578 ALBERT ANKER (1831-1910)
 A woman seated at a table stirring a cup on a saucer
 Crayon, 24 x 31.5cm

Provenance: Acquired in Switzerland by the vendor's grandfather, attached is a copy of a note from Marie Guinche Anker "Le dessin, au fusain, représentant une Bernoise, en bonnet, remuant son café, assise a une table de face dimensions 32.24 est une oeuvre de mon père le peintre Alb Anker."

€ 2,000 - 3,000



580 A SWISS WALNUT AND FRUITWOOD PARQUETRY SERPENTINE CHEST OF THREE LONG DRAWERS,
19th century, with brass lion mask handles, on square feet.
90cm high x 126cm wide x 73cm deep

€ 600 - 1,000



581 JOSEPH EMMANUEL CURTY (1750-1813)
Vue de Morat et Environs vers le Mont Vully, c.1790
Gouache, 26 x 41cm

Curty, who depicted the scenery around his native Fribourg was in the employ of Lord Northampton who visited Avenches in 1786. His work is distinguished by the scale of his foreground figures and his atmospheric 'hochsommerluft'.

€ 3,000 - 5,000



582 A LIVERPOOL CREAMWARE COMMEMORATIVE PUNCH BOWL, 18TH CENTURY
Of circular shape painted with a depiction of a tea-clipper set sail and titled below : "Success to the Europa, East Indiaman Capt. Pelly Edward Roach", the exterior printed with monochrome images of clippers at sea. 25cm diameter

*The Europa (1766-67) registered as taking 499 tonnes, one voyage Madras and Bombay

€ 200 - 300



583 A DUTCH BRASS FRAMED FIVE BRANCH CHANDELIER,
in 17th century style, with large globular body issuing five down scrolling arms with raised light sockets and drip pans, surmounted with suspension loop and chain. 58cm diameter

€ 800 - 1000



584 SWISS SCHOOL (19TH CENTURY)
A Mountain River Valley with Buildings and Figures,
(the Tower Clock cut out to receive a time piece)
Oil on canvas, 58 x 72cm
Signed 'G. Rosfelle 1840'

€ 500 - 1,000



585 A GEORGIAN INLAID WALNUT AND CROSSBANDED
KNEEHOLE WRITING DESK,
of rectangular form, with quarter veneered top with feather banded
stringing above one long frieze drawer, shaped knee space and
twin three drawer pedestals on outset bracket feet. 86cm wide x
48cm deep

€ 600 - 1,000



586 AN IRISH MAHOGANY DROP LEAF TABLE,
mid 18th century, with frieze drawer on scroll leaf topped cabriole
legs with pad feet. 95cm wide x 49cm deep x 72cm high

€ 600 - 1,000



587 A WILLIAM IV ROSEWOOD FOLD TOP TEA
TABLE,
c.1830, stamped 'Jack Patterson & Co.', the rectangular top with
rounded fore corners, on turned centre column, and concave
platform base with up-scrolled feet. 74cm high, 107cm wide, 49cm
deep

€ 800 - 1,200



588 AN IRISH MAHOGANY OPEN ARMCHAIR,
mid 18th century, with pierced back splat and out-scolled arms,
drop in seat on cabriole legs with pad feet

€ 150 - 250



589 AN IRISH MAHOGANY OPEN ARMCHAIR,
c.1760, the centre splat with the typical crossover strut, with
upholstered seat on square bracketed legs

€ 200 - 300



590 AN IRISH MAHOGANY OPEN ARMCHAIR,
c.1750, with leaf carved crest rail, down scrolled leaf arms, drop in
seat, waved and carved apron, on square channelled legs

€ 250 - 500



591 A GEORGE IV MAHOGANY BOWFRONT
COMMODOE,
the tray top above twin panel drawer in a two drawer pull out
fascia pot drawer, on bracket feet. 60 x 50cm deep

€ 1,000 - 1,500



- 592 A GEORGE III MAHOGANY TALLBOY CHEST, of upright rectangular form, with moulded and Greek key cornice above two short and six long graduated drawers, fitted with brass handles and supported on bracket feet. 108cm wide x 164cm high
€ 1,000 - 2,000



- 593 ITALIAN SCHOOL, 19TH CENTURY
Half-length portrait of a bearded gentleman
Oil on canvas, 64 x 52cm
Signed indistinctly
With label verso, indistinctly inscribed 'William S. Bracken... painted in Florence'
€ 1,000 - 2,000



- 594 AN EARLY VICTORIAN 'REAL IRONSTONE' CHINA SOUP TUREEN, cover and stand, c. 1840, each decorated with floral reserves, separated by chinoiserie vignettes against a green ground with gilt highlights, with stylised side handles modelled as entwined carp. Stand 38cm across handles, height 31cm
€ 600 - 800



- 595 A 19TH CENTURY ENGLISH COUNTRY-MADE OAK, FRUITWOOD AND FLORAL MARQUETRY HANGING CORNER CABINET.
78cm high x 52cm wide
€ 200 - 300



- 596 A 19TH CENTURY IRISH GEORGE III STYLE BUREAU BOOKCASE, in the manner of Butler of Dublin, the open swan neck pediment with pierced trellis above twin astragal glazed doors, the slope front bureau fitted with pigeon holes and drawers above two frieze drawers, the entire raised on a well carved serpentine apron centred by an off centre scallop on cabriole legs, with paw feet beneath a hock. 100cm wide x 56cm deep

€ 4,000 - 6,000



- 597 AN EDWARDIAN SHAPED TWO TIER TEA TABLE, in satinwood and tulipwood, with fine floral marquetry inlay, with gilt brass banding and mounts, on cabriole supports and legs, the lower tier flanked by carrying handles. 91cm wide x 83cm high

€ 600 - 1,000



- 598 A GEORGE III MAHOGANY BOWED CORNER WASHSTAND, with cut out top, the platform with a drawer on out-splayed legs. 108cm high x 60cm wide; together with a George III mahogany inlaid bowed corner washstand, with cut out top, the platform with central drawer flanked by dummies, on out-splayed legs centred by a roundel. 116cm high x 65cm wide. (2)

€ 500 - 800



- 599 AN IRISH GEORGE IV INLAID MAHOGANY SHAPED RECTANGULAR BREAKFAST TABLE, the top banded in rosewood and decorated in stringing, raised on a fluted baluster centre pillar and reeded quadraped supports, with brass toe caps and castors. 182 x 120cm

€ 1,500 - 2,000



600 A FRENCH PROVINCIAL TRAY TOP TABLE, 19th century, on cabriole legs with 'pied de biche' feet. 70cm wide x 48cm deep; together with two fruitwood stools with heart shaped backs

€ 150 - 250



602 A SMALL SWISS PAINTED BRACKET CLOCK, with white enamel dial, on its bracket. 55cm

€ 300 - 500

601 A SWISS CARVED OAK AND FRUITWOOD DRESSER, basically 17th century, the top part with mask pendant panels flanked by fern headed pilasters, the cabinet base with doors with panels of flora and musical motifs

€ 500 - 800



603 A SWISS COVERED WALNUT AND PARQUETRY MANTEL CLOCK, the white enamel dial in a brass bezel, in pediment case. 36cm

€ 150 - 250



604 A 19TH CENTURY CHINESE RED LACQUERED RECTANGULAR BOX, decorated with panels of birds in garden landscapes etc. 42cm wide, 28 x 28cm

€ 100 - 200



605 A MACHINED AND GILT-BRASS TWO BRANCH TABLE LAMP IN THE EMPIRE STYLE, fitted for electricity

€ 100 - 200



606 A VICTORIAN MAHOGANY FRAMED
ARMCHAIR,
with bobbin turned rail back and legs, with scroll arm supports.
€ 1,000 - 1,500

607 A 19TH CENTURY ORMOLU MOUNTED CIRCULAR
CEILING LIGHT, 106 X 132CM
€ 800 - 1,200

608 A BRASS CEILING LIGHT, WITH GLASS LIGHT AND
GILT CHAIN
€ 2,000 - 3,000



609 A VICTORIAN MAHOGANY FRAMED THREE SEATER
SETTEE, c.1860, in the French style, with shaped back and sides
centred with an oval panel, upholstered in a mint green and floral
damask, with reeded frame and raised on short scroll supports.
106 x 160 x 56cm

€ 800 - 1,200

606

609A A NORTH WEST PERSIAN WOOL CARPET,
woven to a serapi design, the large rectangular field filled with
multiple geometric lozenges in red, blue, navy and cream tones, all
within a broad border and guard stripes.
340 x 232cm

€ 800 - 1,200





- 610 A PAIR OF GERMAN PORCELAIN ROCOCO FOUR LIGHT CANDELABRA, the stems formed as women holding an infant, painted and en-crustured with flowers, with naturalistic branches. Hatched marks. 46cm high

€ 400 - 600



- 611 AN INDIAN CARVED WOOD, IVORY & MICRO-MOSAIC CASKET SHAPED SEWING BOX, 19th century, with fitted interior. 33cm wide

€ 200 - 300



- 612 A PAIR OF GROUPS OF SEATED CHERUBS WITH GRAPES AND FLOWERS, 19th century, on Rococo bases, pseudo Chelsea gold anchor marks, probably Sampson. 21cm

€ 200 - 300



- 613 A SET OF THREE MINIATURE PORTRAITS ON IVORY, of beauties, late 19th century, framed as a set in machined brass and faux tortoiseshell frames. Each oval 8 x 6cm

€ 300 - 500



- 614 A MINIATURE PORTRAIT ON IVORY OF A LADY AFTER REYNOLDS, in a ribbon tied gilt metal frame. Oval 6 x 5cm; and another of the King of Rome. Oval 8 x 6cm. (2)

€ 80 - 140



- 615 A GEORGIAN MINIATURE PORTRAIT OF A YOUNG GENTLEMAN, his hair tied in a queue, c.1790. Oval 6 x 4.5cm; another of Mrs. FitzHerbert after Cosway. Oval 8 x 6.5cm; and another of a fashionable lady, half length, c.1830. 9 x 7cm. (3)

€ 200 - 300



616 A SMALL GEORGE IV MAHOGANY TEA CADDY, with brass swing handle 23cm wide
€ 200 - 300



617 AN ANGLO INDIAN TUB BACK ARMCHAIR IN EBONY, the reeded frame with upholstered back, sides and seat, having fluted arm supports with rosette terminals, raised on turned tapering legs, with leaf collars, on brass castors.
€ 3,000 - 5,000



618 A JAPANESE LACQUER MOON SHAPED CABINET, with twin doors decorated with a flying dragon in gilt on a black ground, enclosing fitted drawers and pigeon holes.
€ 500 - 800



619 A GEORGE III MAHOGANY RECTANGULAR CHEST OF DRAWERS, comprising four graduated drawers with brass handles and central brass key hole plates, surmounted by a pull-out brushing slide, the canted corners carved with blind fret work, the base with blind fret banding, raised on bracket feet. 94 x 47cm
€ 1,500 - 2,000



620 A GEORGE IV FLAME MAHOGANY POLE SCREEN, with urn top on triform platform base, the panel filled with a silk embroidery; together with a George III example on tripod base, with a silk embroidered panel. (2)

€ 200 - 300



621 A CARVED GILTWOOD AND GESSO OVERMANTLE MIRROR, c.1830, the floral moulded border contained within a turned frame with block corners, embellished with flowerheads. 68cm high x 131cm wide

€ 250 - 350



622 A GEORGE IV MAHOGANY RECTANGULAR FOLDING TOP TEA TABLE, with reeded rim and raised on baluster turned centre pillar and reeded quadruped support

€ 600 - 800



624 A GEORGE III THREE-TIER MAHOGANY WHATNOT, the gallery trays supported on turned columns, the deep base on slender baluster turned legs

€ 200 - 300



623 AN IRISH STAINED MAHOGANY SINGLE CHAIR, mid 18th century, the shaped carved back rail with punched and shell cresting above a pierced scroll splat set with rosettes, on square moulded legs joined by stretcher; together with another, c.1760, with waved crest rail and a pierced and carved scroll splat, on square grooved legs and with fretwork brackets. (2)

€ 500 - 800



625 DUTCH SCHOOL, 17TH CENTURY A Horse Woman with her mount, feeding attendant hounds Oil on panel, 28.5 x 43cm

€ 200 - 300



626 A GEORGE III STYLE MAHOGANY RECTANGULAR PARTNERS DESK, the top with inset gilt tooled green leather scriver, fitted frieze drawers and raised on twin pedestals. 157.4 x 116.8cm

€ 1,500 - 2,500



627 A GEORGE III MAHOGANY LINEN PRESS, the moulded cornice above twin panelled doors, on a chest of two short and two long drawers, with bracket feet. 129cm wide, 198cm tall

€ 800 - 1,200



628 AN EDWARDIAN SHERATON INLAID SATINWOOD BOWFRONT SINGLE DOOR WARDROBE, decorated with stringing and oval foliate sprays. 77cm wide x 194cm high

€ 600 - 1,000



629 A PAIR OF KNOLL STYLE RECTANGULAR SETTEES, in the traditional taste, with loose cushions and upholstered in a beige damask fabric. 198cm wide x 98cm deep x 74cm high

€ 800 - 1,200



630 A RECTANGULAR PINE TRUNK,
with twin handles and brass banding.

€ 300 - 500



632

631 A GEORGIAN MAHOGANY ARMCHAIR

€ 200 - 300



633

632 A FRENCH GILT BRONZE MODAL OF A SEDAN
CHAIR,
19th century, fitted with blue velvet cushion seat, the exterior
decorated with cherubs and classical figures against a scrollwork
ground. 23cm high

€ 250 - 350

633 A CHINESE CANTON PORCELAIN AND ORMOLU
MOUNTED OIL LAMP,
19th century, of baluster form, the detachable top with adjust-
able burner, the body decorated with coloured figural panels and
mounted with foliate ring handles on outset ormolu base. 50cm
high

€ 800 - 1,200



635

634 A SMALL MAHOGANY KIDNEY SHAPED TRAY,
with internal handles, 60 x 36cm

€ 200 - 300

635 A GEORGE III MAHOGANY FRAMED
ELBOWCHAIR,
in the Chippendale taste, the open pierced splat back, with carved
armrest and scroll supports raised on cabriole legs with scroll feet.
(drop-in seat lacking)

€ 400 - 600



636 A GEORGIAN COUNTRY-MADE CROSSBANDED OAK CHEST, fitted two short and three long drawers, with brass bracket feet. 97cm x 50cm deep x 99cm high

€ 200 - 400



638 A PAIR OF RIDING BOOTS

€ 200 - 300



639 A CHILD'S PAINTED TIMBER AND STEEL MOUNTED MODEL OF A MOTORBIKE, on a platform base. 119cm long x 91cm high

€ 200 - 400



640 A CHILD'S MID-CENTURY PAINTED TIN MODEL OF A CONVERTIBLE ROADSTER, two seater, with two steering wheels, on white tyres. 144cm long x 78cm wide

€ 200 - 400



641 A PAIR OF 19TH CENTURY NEEDLEWORK AND PAINTED OVAL PANELS DEPICTING CLASSICAL MAIDENS IN LANDSCAPES, framed. 42 x 36cm. (2)

€ 250 - 350

642 A LATE GEORGIAN POLISHED STEEL AND BRASS
PIERCED GALLERY FENDER,
with knopped finials. 152.5cm wide

€ 100 - 200



643 A BRASS CORINTHIAN COLUMN TABLE
LAMP,
with spiral fluting and raised on a square stepped base, with
cream shade. 35.5cm high (excluding shade)

€ 80 - 120



644 AFTER FRANCIS WHEATLEY (1747-1801)
Cries of London
Coloured stipple paintings, oval, 30 x 24cm
A pair

€ 150 - 250

645 HENRI ABRAHAM CHATELAIN
Three maps from Guedevilles' Atlas historique or nouvelle intro-
duction a l'histoire 1708
Engravings, 46 x 33cm
ABL 46-48

€ 300 - 400



646 CHARLIE JOHNSON PAYNE (SNAFFLES) (1884-
1967)
'Merry England' and 'Worth a Guinea a Minute'
Coloured print, 45 x 41cm
Signed

€ 300 - 500

647 A PAIR OF 19TH CENTURY BLEACHED TIMBER
SKIS,
with leather foot strap. 215cm long

€ 100 - 150





STUARTS GARAGES

www.stuartsgarages.com

Stuarts Garages, Ireland's largest Land Rover specialists, are delighted to showcase the full range of Land Rover vehicles at our dedicated showroom on the Greenhills Road, Dublin 24.

Stuarts Garages is one of Ireland's best known franchise dealers, it was set up over 70 years ago by Robert Stuart. Located now in Dublin 24, Stuarts Garages remains a family run business under David, Jason & Gary Stuart and has evolved to become the largest Land Rover specialists including Land Rover servicing and the supply of genuine Land Rover parts and accessories.

From the style and desirability of the Discovery range to the award winning refinement of the new Range Rover, the Land Rover family has now grown to include a wide spectrum of customers with very differing needs.

Stuarts Garages specialisation has enabled us to give our customers unmatched service and expertise, a fact acknowledged in the most recent "Summit Customer Satisfaction Experience" - a Land Rover customer satisfaction survey - in which Stuarts Garages finished first in Ireland.

STUARTS GARAGES
GREENHILLS ROAD
DUBLIN 24
PH: 01 4624100
WWW.STUARTSGARAGES.COM



ABOVE & BEYOND

RANGE ROVER

MAKE A STATEMENT. BE UNDERSTATED.



ABOVE & BEYOND



Refined. One word that perfectly illustrates the three classic lines that go to make Range Rover's unmistakable exterior design.

As for the interior, effortless springs to mind.

Intuitive, simple to use home screens, all lie within easy reach of the elegant console.

The Range Rover. Effortlessly refined and that's an understatement.

Stuarts Garages

Greenhills Road, Dublin 24.

01 4624100.

stuartslandrover.ie

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 (7) 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.

Recision 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.