

seventy pieces and did not offer them for sale on the open market. This excellent, well-designed hammered silver is now rare—as indeed are the lithographed Cork stamps of the same troubled period. When communications were reopened during the autumn of 1922, the dies were destroyed.

THE 1916 COMMEMORATION MARK

To mark the fiftieth anniversary of the 1916 Rising a special Sword of Light mark was added to the normal Hall marks for 1966. Illustrated are a bowl of spun silver copied in Dublin from an eighteenth century prototype in the National Museum, and also a well-designed Cork-made caddy-spoon and a Kilkenny example. (See illustration no. 67, p. 66.)

YOUGHAL

This is an ancient seaport, with its mediaeval collegiate church of St. Mary and its house where Sir Walter Raleigh lived, and it has an old-fashioned civic air which seems appropriate to a flourishing seventeenth-century company of hammermen. This guild included goldsmiths, blacksmiths and pewterers, and it was incorporated on September 15, 1657. Already, by charter of 1608, the Corporation had been empowered to enrol the craftsmen of the town into guilds and the Mayor was authorized to appoint a clerk of assay. Two silversmiths are recorded in 1620. These are Morrish Lawless and John Sharpe, whose initials, IS, are stamped on the communion cup of that date in the Collegiate church. As in Cork, the town heraldic emblem was used as an identifying mark. This is a boat, a yawl, which is an obvious pun on the name of the town.

Of the goldsmiths which Youghal supported, John Green is mentioned in the town records for 1652 and Edward Gillet, who became a Freeman of Youghal in 1711 was Mayor of the town ten years later. There is a 1712 Gillett paten at St. Mary's Youghal, a 1712 cup and paten at Ightermurrough, and in the National Museum a 1710 tankard which bears the arms of Parker of Gortroe, County Cork.

KINSALE

In 1687 the Kinsale Company of blacksmiths, goldsmiths, silversmiths, cutlers, glaziers, graziers and other hammermen that worked by fire, acquired a new charter at a cost of £8. The Dublin records

show that between approximately 1700 and 1736 Joseph and William Wall made plate in Kinsale. It is possible that the mark WW in a heart-shaped shield ought to be ascribed to the Wall family, and that the patens of Ringrone, County Cork (Templetrine) and of Whitechapel, County Waterford were made by them, as also a set of soup spoons the property of Mr. and Mrs. Warren-Perry. The National Museum possesses a fine 1720 tankard, similarly marked, as well as the unmarked silver ladle of Kinsale Corporation. (See illustration no. 68, p. 67.)

LIMERICK

Limerick, close to the Silvermines Mountains, made a fair quantity of silver from mid-seventeenth century to the end of the first quarter of the nineteenth, though the total must be only a small fraction of that which came from the Cork workshops. We have already noted some of the early pieces. Some of the best items of the later period were ecclesiastical, as the Thady Quin Chalice of Adare or the Percival service of communion silver of Bruheny (Buttevant), all made by John or Jonathan Buck, and the latter sharing the Cork ship and the Limerick Castle town marks. This may be dated at between 1659 and 1661, the years during which Sir John Percival remained a knight. The earliest actually dated seventeenth century piece of Limerick silver is the Askeaton chalice of 1663. No record survives of a Limerick guild or assay office.

The principal makers recorded during the seventeenth century were Robert Smith and James Robinson, 1680, followed during the subsequent century by the family dynasty of John, George and Joseph Robinson. The Buck family seems to have been as long-lived. There was Adam Buck, whose mark included a tiny figure of a buck (reminiscent of Girard's dancing lamb of Emly Cathedral), and the John or Jonathan Buck mark persisted in both Cork and Limerick, until in the Cork Journal for October 23, 1762, we read 'Died at Castle Street Cork, Mr. Jonathan Buck an eminent Jeweller'. (See illustrations nos. 69-70, pp. 67, 68.)

The two-towered castle or gateway emblem, together with a star or mullet (sometimes with wavy rays) was the earliest local mark. Possibly it was borrowed from the arms of the civic family of Galway in St. Mary's Cathedral, where both emblems appear on the shield. I have found examples of either or both marks in a very local circle embracing Askeaton, Buttevant, Balingarry, Croom, Dundrum, County Tipperary, Dunkerrin, Ennis, New Inn, Kilmastulla, and,

of course, in Limerick at the centre. (See illustrations nos. 71-73, pp. 68, 77.)

After 1720, as in Cork, 'Sterling' with many variations began to be used as a guarantee mark, together with the initials of the local maker. During the second half of the eighteenth century George Halloran, John Stritch and Philip Walsh took to putting their respective initials into a crowned harp shape—crude imitation of the Dublin mark. Towards the end of the century a kind of fleur-de-lis or Prince of Wales plume mark was added, similar to the peculiar Limerick bright-cut device found on so many spoons there. This is possibly connected with the heraldry of the Pery family. The more distinguished makers include the Fitzgeralds, 1760-1820, Maurice, Garret, William and son, and the Johns Family, Joseph and Samuel, 1731-95. Joseph Johns used a handsome mark of a lion rampant between II, and was a celebrated maker of two-handled cups who also achieved the Mayoralty of Limerick. Other makers whose marks are sometimes to be found were Robert O Shaughnessy, the successive Walshs, and William Ward whose intertwined double italic 'WW' is unmistakable.

The *Limerick Chronicle* preserves an interesting record of the wares of a mid-eighteenth century silversmith, who worked at the sign of 'The Two Blue Posts'. This was the shop sign of Collins Brehon who had his shop opposite the Exchange. The date is 1765. The advertisement says: 'He makes all kinds of repeating watches and mends them in the best and safest manner . . . said Brehon has a large assortment of touched plate, Butterboats, large and small ditto, large and small cups, Variety of touched Shoe and Knee Buckles, and a large assortment of Jewellery work from the maker in Dublin, such as paste and stone, shoe and knee buckles, Garnet Hoops, Gold set locket, Rings, of different kinds, Pebble rings set round with garnets, watches, etc. He will engage; also plain and chased Coffee pots, and plate-handled knives and forks with cases, with several other articles too tedious to mention. N.B. He will give the highest price for old Gold and Silver and for Silver and Gold lace.' Dr. Ticher has shown that Brehon's mark included a lion rampant like that of Joseph Johns. (See illustrations nos. 74-75, pp. 78, 79).

Towards the end of the nineteen-fifties the craft was revived in Limerick by Messrs. Cosmac of Patrick Street. Most of the output was of church silver, but there were also some attractive wine labels. These rare pieces have the Dublin hall marks for 1959, with the maker's mark 'C.Ltd.'

KILKENNY

Kilkenny has always been a place of some sophistication, and from the seventeenth century there are records of silver having been manufactured there. Jackson is the chief authority. He points out that in 1678 Joseph Teate, son of the late Dean of St. Canice's Cathedral and a kinsman of Nahum Tate the Poet Laureate, had been enrolled in Dublin as an apprentice. Several other Kilkenny apprentices are also mentioned in the Dublin records. In 1687 a 'pretended goldsmith' of Kilkenny was prosecuted for selling worthless plate. The emblem of MK above a star may be that of Mark Kelly of Kilkenny in 1690.

Again, the Chapter Minutes of Cashel Cathedral record the purchase of a Dublin-assayed verge.

	£	s	d
Pd ye messenger for verge to Kilkenny	0	3	6
Pd Mrs. Dorothy McJoy for verge weighing 25oz 18dwt at 5/10p. oz	9	17	6

She was the widow of Benjamin Manjoy or Mountjoy, a silversmith, but the minute quoted is the only evidence to suggest that she may have worked in Kilkenny.

However, the leading maker was one who used the town emblem of a three-flagged castle with the initials E.R. Jackson suggests that he was a certain Edward Rothe who is known to have lived between 1609-24. However, the surviving examples are a good deal later than these dates. The marks are found on a National Museum tankard in the style of about 1680, and on the church plate of Fethard, County Tipperary, Skreen, the Abbey Church Waterford, as well as at Carrick-on-Suir. Here the conjecture of a Kilkenny connection is strengthened by the inscription, *The gift of the Duke of Ormond troop to ye parish of Carrick Anno Domini 1673*. This is very similar in style to the unmarked Muschampe chalice of Inchiolohan Kilkenny which is dated 1687. (See illustrations nos. 76-77, p. 80.)

In 1965 the Kilkenny Design Workshops opened, and silver articles are being produced there, very simple and good, modern in outlook and cosmopolitan. Their Scandinavian designer feels that Irish forms are not without influence. The need at present is for more trained craftsmen of which there is a shortage in Ireland today. Prospects for an expanding demand are good in Ireland, and there is something of a renaissance in quality. Undoubtedly, no collection