

Easy chair, with self-adjusting back and leg-rest, covered with satin damask.
New-shaped ottoman, spring stuffed in brocatelle.

77 BURTON, Miss, *Edinburgh*—Producer.
Picture-frame ornaments, made of embossed leather.

78 JONES, ARTHUR JAS., 135 *Stephen's Green, Dublin*—
Designer and Manufacturer.
Series of Irish bog-yew decorative furniture, designed to illustrate the history, antiquities, animal and vegetable productions, &c., of Ireland.
No. 1, a cabriolet sofa, with chimeras at front com-

posed of head of Irish wolf and hoof of the giant deer, both animals now extinct. The back surmounted by war trophy, with badge of the order of St. Patrick. The pillows in form of shamrock, covered in Irish tabinet.

No. 2, an occasional table, the top curvilinear and moulded, presenting a fine specimen of the delicate and beautiful figure, close grain, and susceptibility of high polish of the bog-yew. The frame and pillars elaborately carved: bards' heads at four corners. The centre of the stretcher ornamented by a group representing the destruction of the wolf by the Irish wolf-dog. The massive pillars and claws enriched by scrolls, foliage, rose, shamrock, and thistle. This table is represented in the cut, with the timepiece mentioned in No. 12, placed upon it.



Jones's Irish Bog-yew Occasional Table and Timepiece.

No. 3, a circular table, exhibiting a similar fine specimen of the wood, supported on tripod, decorated with Irish harp and crown, fruit, flower-work, &c. The frame under top elaborately carved, and antique moulding on the edge.

No. 4, a teapoy: this article, forming a receptacle for foreign produce, has been designed to represent the ancient commerce of Ireland: accordingly, a figure of Commerce is placed on the summit, surrounded by the exports of Ireland. Emblematical bustos, copied from Flaxman's figures on the south front of the Custom-house, Dublin, representing the four divisions of the earth, embellish the four corners; and behind each, on the lid of the teapoy, are groupings characteristic of the military, scientific, and literary genius of the four great divisions of the ancient world. The intermediate spaces contain specimens of their most remarkable vegetable productions. The front panel, in bas-relief, represents Hibernia inviting Commerce (symbolized by a Tyrian merchant-galley) to the shores of Ireland: she is seated beneath the basalt cliffs of the Giant's causeway,—the

giant deer on the heights. The article being specially a lady's piece of furniture, the appropriate legendary ballad of—

“Rich and rare were the gems she wore,”

by Thomas Moore, Esq., furnish three scenes to enrich the other fronts. The support of this teapoy presents the chase of the giant deer by wolf-dogs: the animal appears bounding through the oak forest and suddenly entangled by his antlers—the dogs rushing to their prey. The cut (p. 736) represents this teapoy.

No. 5, an omnium, containing three plateaus, on massive and carved base and claws, from which rise two end standards, formed by an Irish spear entwined with shamrocks; a tray round three sides of top, enriched by open foliage-work of ivy, arbutus, yew-tree; old round castles, copied from existing ruins, connect the corners. This omnium is represented in the cut (p. 736), surmounted by No. 6, a statuette of Her Majesty.

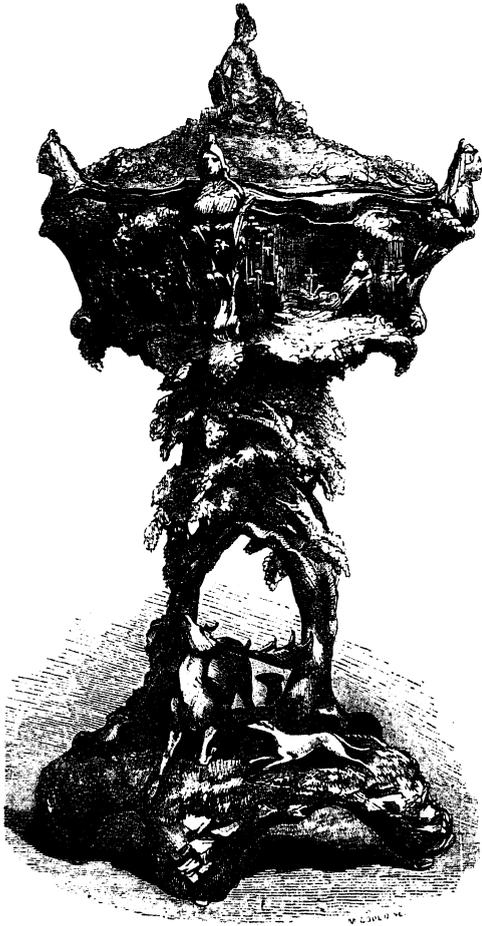
No. 6, a statuette of Queen Victoria ornaments the top of the former article. Her Majesty sits on a chair



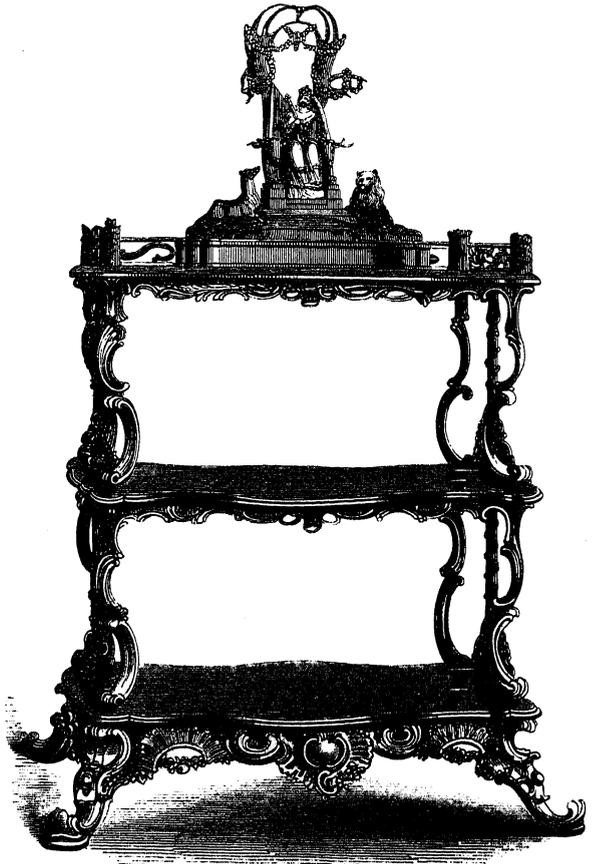
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Jones's Irish Bog-yew Occasional Table and Timepiece.

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Jones's Irish Bog-yew Teapoy.



Jones's Irish Bog-yew Omnium and Statuette.

of state, holding a sceptre of peace in her right hand, and in her left a wreath composed of rose, shamrock, and thistle. The British lion supports the throne on the right, couchant upon the imperial shield; and the Irish wolf-dog on the corresponding side looking up with attachment to the Queen, his fore-paws resting on a heart-shaped, shield engraved in Irish characters, *Chshla Machree*, "Vein of my Heart." A canopy composed of the antlers of the giant deer, with tresses of shamrock, surmounts the chair.

No. 7, an omnium to match the former one.

No. 8, a statuette of Brian Boruighe, "Brian Boru," monarch of Ireland, surmounts this article. He is represented on the victorious field of Clontarf, with his battle-axe in his right hand, in an attitude of defiance, and in the act of trampling upon the broken Danish banner and ensign. The monarch appears in the appropriate costume and armour of his time; the wolf-dog reposing on the shield after the battle, with the sun-burst beaming forth, emblematic of better days, is among the accessories.

No. 9, whist table. The pillar and claws carved with rose, shamrock, and thistle, scrolls, foliage, &c.

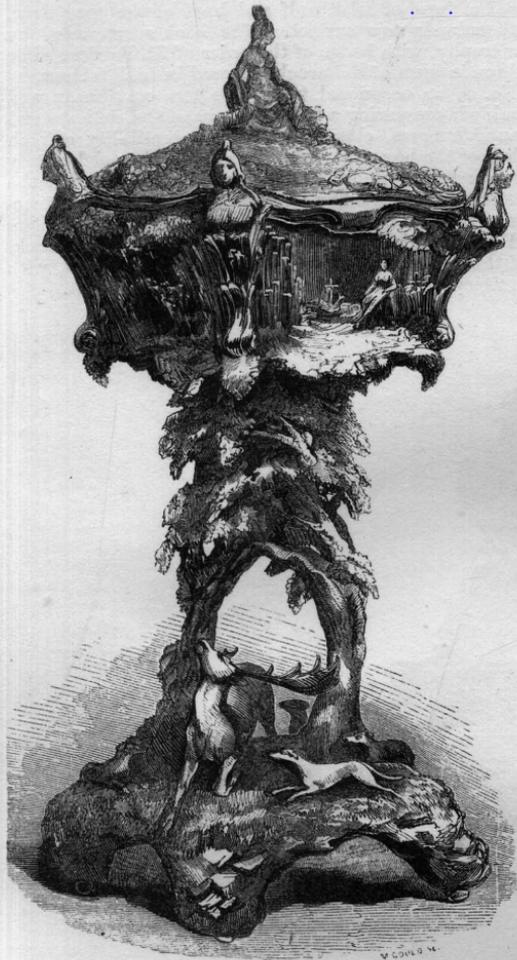
No. 10, loo table to match.

No. 11, lady's work table, supported by crest and antlers of the Irish giant deer. A collar of shamrocks terminates the bust. A bouquet of Irish wild flowers enriches the front of the pit. The top displays the variegated and beautiful figure of the Irish bog-yew

No. 12, a table, or bracket-stand for timepiece. From the base rises an oak tree, whose branching foliage forms the receptacle for the clock. On the right hand is a figure of Hibernia leaning with one hand on the head of the wolf-dog, and from the other depends a scroll, inscribed with the national motto, *Erin-go-bragh*, or "Ireland for ever." On the left hand is a figure of Time, with expanded wings, and whose scythe, made of Irish silver, has inscribed on the blade, in Irish gold letters, another national motto, *Faugh-an-Baughlagh*, "Clear the Way." The block on which it rests is constructed for a barrel organ to perform six old Irish airs, and rests upon winged globes, emblematic of the world itself passing away with the lapse of time.

The timepiece has its dial of Irish fine gold, and the hands of Irish silver; the hours are marked by Irish diamonds, and the minutes by Irish pearls; a beautiful specimen of Irish malachite of copper forms the centre. The clock, and the blade of the scythe of "Time," were manufactured by Messrs. West and Son, goldsmiths and jewellers, College-green, Dublin. This timepiece is represented standing upon the occasional table No. 2.

No. 13, pair of pole fire-screens, on tripods composed of three bustos with helmeted heads; surrounding pillar and pole, terminating with copy of an antique bronze spear head—the original in Royal Irish Academy's Museum. The mounts consist of chivalric shields enriched with bustos, scrolls, rose, shamrock, and thistle. The looking-glass panels form the field on which is sculptured in demi-relief, on the one, the ancient Irish kern, or

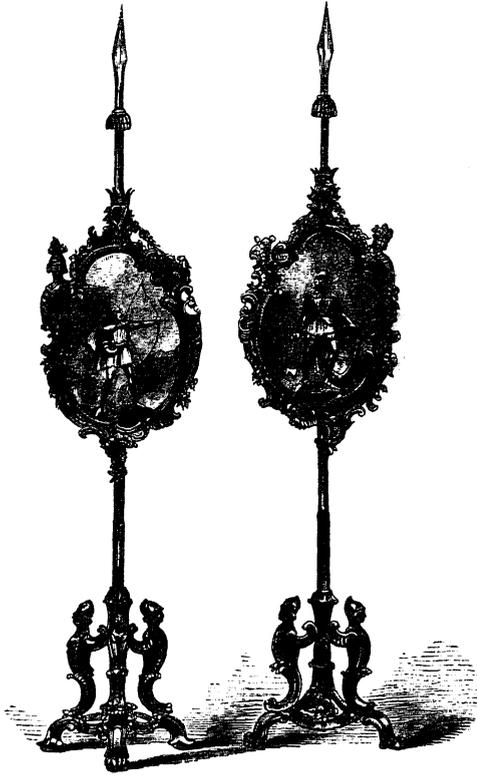


Jones's Irish Bog-yew Teapoy.



Jones's Irish Bog-yew Omnium and Statuette.

light-armed warrior; and on the companion the gallow-glass, or heavy-armed warrior. These fire-screens are represented in the annexed cut.



Jones's Irish Bog-yew Fire-screens.

No. 14, a fauteuil, or arm-chair. Chivalric busts of



Jones's Irish Bog-yew Arm-chair.

ancient Irish warriors form the outline of the back, and

the ancient arms of Ireland, as given on the authority of Sir William Betham, Bart., are in the centre. The elbows of the chair formed by wolf dogs—one at ease and recumbent, with the motto on the collar, "Gentle when stroked;" the other irritated, with the counter motto, "Fierce when provoked." This chair is represented in the preceding cut.

No. 15, a specimen drawing-room chair. To match the above; one of a set of eight, the remaining seven being in progress.

No. 16, a semicircular, or horseshoe wine table, supported by the harp of Brian Boru and bacchanalian standards. The screen at the back ornamented by satyrs, grapes, and foliage, vases of fruit, and the badges of the three principal orders of knighthood, the Prince of Wales' Plume in the centre, and the St. George conspicuous above. In the centre of the screen is an historic sculpture in high relief, representing the punishment of inhospitality, or the abduction of the young St. Lawrence, heir of Howth, by Granuwaile, the Irish princess, on her landing at Howth, when returning to Ireland from the Court of Queen Elizabeth. Granuwaile having landed proceeded to the castle for refreshment, when the gates were closed, and the gate-keeper informed her the family were at dinner, and no person could be admitted. Retiring in disgust and irritation, and proceeding to the shore, she met with a child in care of attendants, who, on inquiry, proved to be the young heir of Howth: she immediately ordered her attendants to seize the boy: a sturdy sailor conveys him to the boat at the stern command of Granuwaile; the female attendants are in grief and dismay; the young heir is conveyed away to the west of Ireland, and not restored for fifteen years; and then only on condition that the gates of Howth Castle shall never be closed at the dinner hour, a condition which is fulfilled to this day. The scene of this remarkable transaction is laid at the old landing-place of Howth, the spot where it actually occurred, and the point of view selected, is where the late King, George IV., first set foot on Irish ground. The hill of Howth forms the background; Lord Howth's castle being to the right of the spectator. The leading objects on the acclivity of the hill, and the ruins of the old abbey church, are shown.

Stretching out to the left, Ireland's Eye, with its conspicuous and picturesque craggy cliffs, is depicted from nature. Around this picture, forming a sort of frame, are objects in keeping with marine scenery, shell-work, coral, fishing apparatus, &c.

From the centre of the screen projects an ornate rotatory coaster, composed of rich clusters of grapes and foliage, and traverses the inner semicircle of the table. Arising from the coasters are two aerial figures, the Irish fairy man and woman, supporting an ancient Irish meather, and pointing to the national motto inscribed thereon, *Cead mille failte*, "A hundred thousand welcomes."

The ancient Irish entertained a strong superstitious belief and reverence of "Fairies," or "Good People," attributing virtues and vices, with their corresponding rewards and punishments, to their influence; so that every propensity, whether bad or good, resulted from their enchantment. They are represented on the coaster as exercising their bewitching power to tempt the lovers of the "pure blood of the grape" to exceed due bounds. In this period of their progress they appear in celestial forms and with captivating smiles; but having accomplished their purpose, they are capable of assuming the most malignant and hideous aspects, and inflicting deadly punishments.

No. 17, a sarcophagus wine-cooler, or garde-vine, sculptured on the four sides, and enriched with bacchanalian busts at the four corners, and also with fruit, foliage, and appropriate emblems. A figure of Hibernia ornaments the top, with the accessories of wolf-dog, harp, &c. The top is constructed to elevate by an improved sliding stem and spring catch. This wine-cooler is represented in the cut on next page.

No. 18, music temple. The ancient and modern Irish