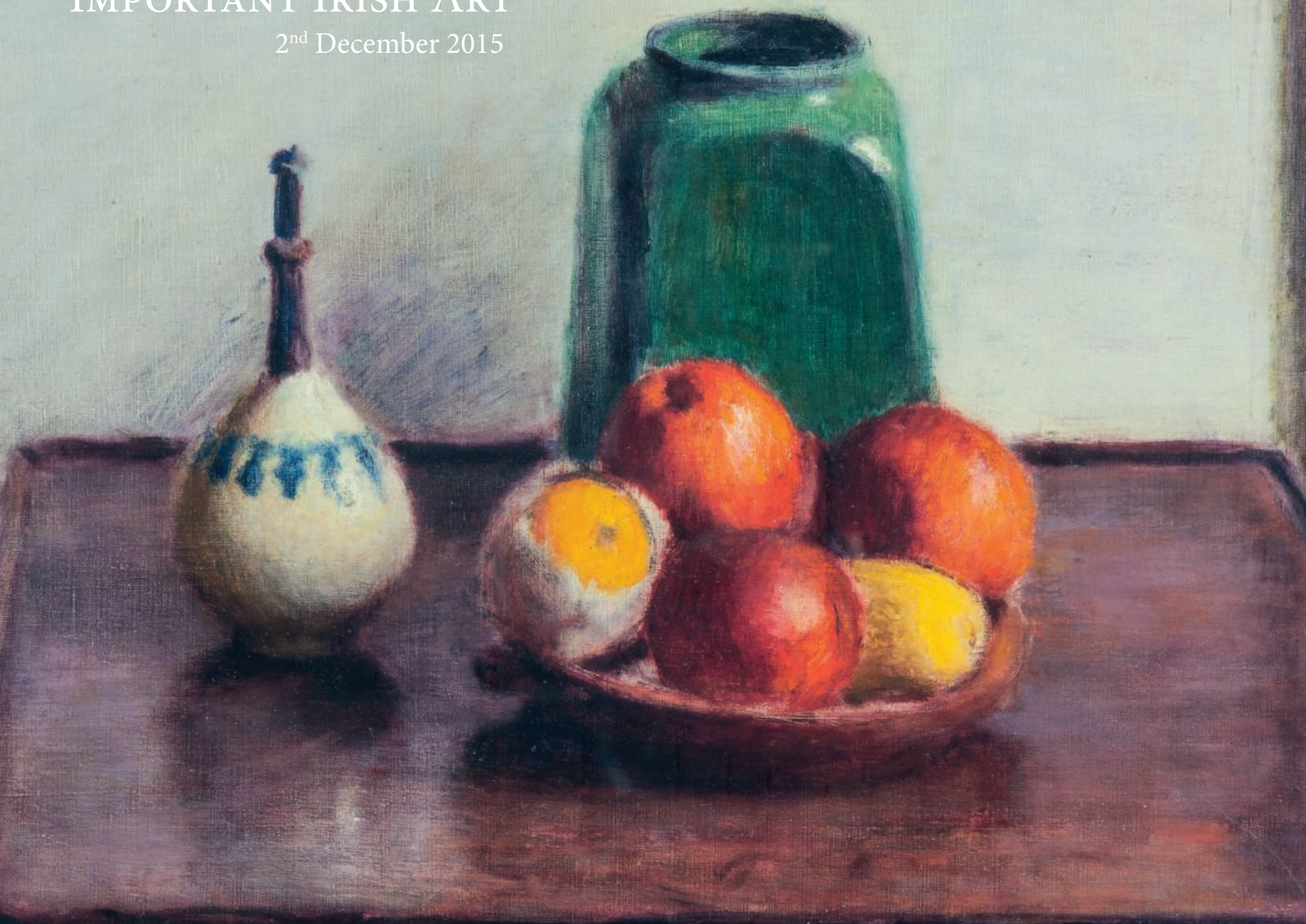


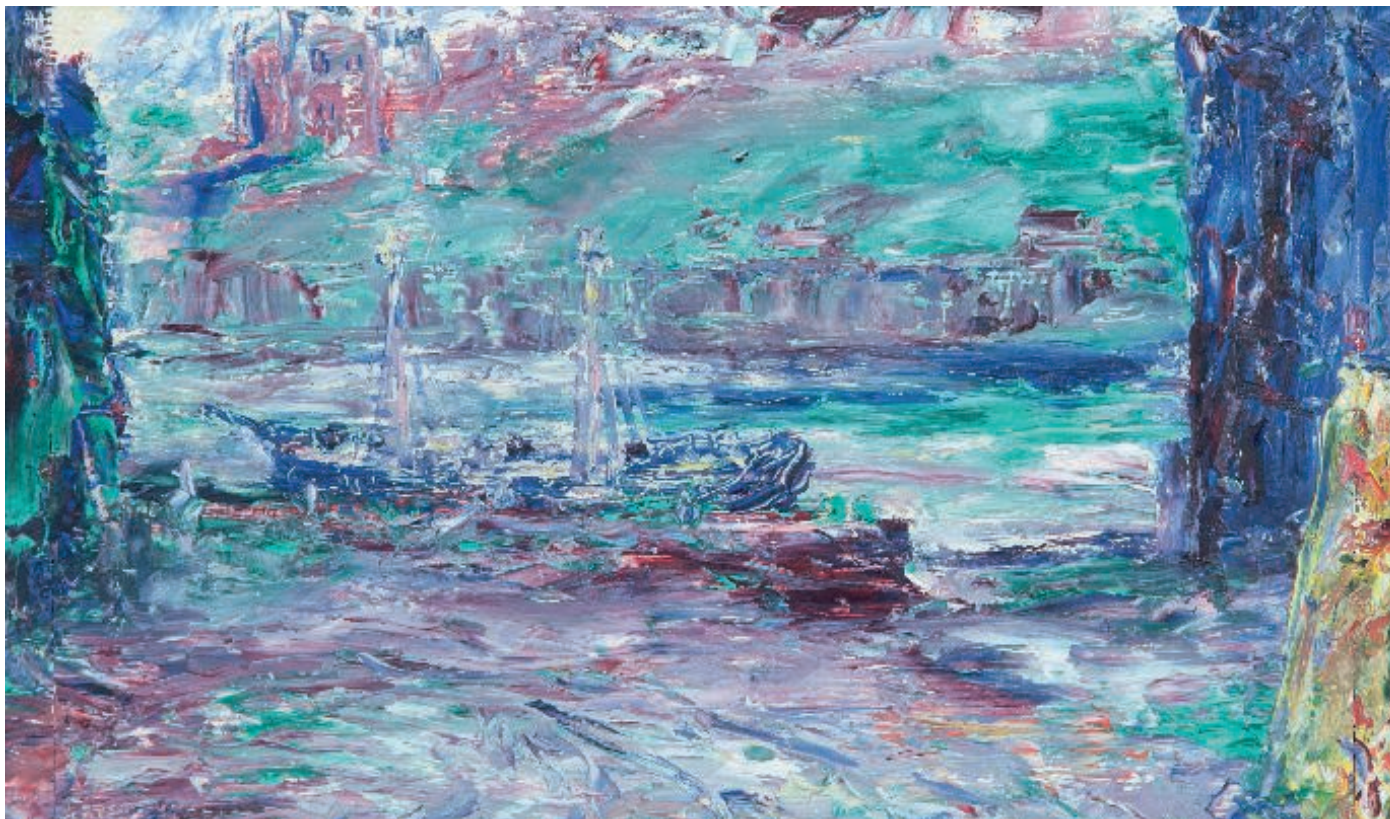
ADAM'S EST. 1887

IMPORTANT IRISH ART

2nd December 2015



Front Cover	Roderic O'Connor - Lot 71
Opposite	Jack B. Yeats - Lot 64
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ADAM'S Est. 1887
IMPORTANT IRISH ART

AUCTION

Wednesday 2nd December 2015 at 6pm



ADAM'S Est. 1887

IMPORTANT IRISH ART

AUCTION

Wednesday 2th December 2015 at 6pm

VENUE

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

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NOVEMBER 12th - 19th

At the Ava Gallery, Clondeboye Estate, Bangor, Co. Down BT19 IRN
Monday - Friday 11:00am - 5 :00pm
Saturday 14th November 2:00pm - 5:00pm
Sunday 15th November 2:00pm - 5:00pm

FULL SALE VIEWING

NOVEMBER 29th - DECEMBER 2nd

At Adam's, 26 St. Stephen's Green Dublin D02 X665
Sunday 29th November 2:00pm - 5 :00pm
Monday - Wednesday 30th Nov - 2nd Dec 10:00am - 5:00pm

ADAM'S Est. 1887

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IMPORTANT INFORMATION FOR PURCHASERS

1. ESTIMATES AND RESERVES

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

2. PADDLE BIDDING

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

3. PAYMENT, DELIVERY AND PURCHASERS PREMIUM

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

5. 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 2nd December as we cannot guarantee that they will be dealt with after this time.

6. ABSENTEE BIDS

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

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

7. ACKNOWLEDGMENTS

We would like to acknowledge, with thanks, the assistance of Catherine Marshall, Dr. Maebh O'Regan, Julian Campbell, Karen Reihill, Hillary Pyle, Dr. Roisin Kennedy, Dr. Denise Ferran, Marianne O' Kane Boal, Sinéad McCoole, Jonathan Benington, Dr. Kenneth Mc Conkey, Dr.S. B. Kennedy, Claudia Kinmonth and Prof. Niamh O'Sullivan.

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



- 1 DEREK HILL HRHA (1916-2000)
Tory September
Oil on panel, 13 x 24cm (5 x 9½")
Signed with initials verso

Provenance: The Dawson Gallery, Dublin

€ 800 - 1,200



- 2 MARTIN MOONEY (B.1960)
Evening View, Radi, Near Sienna, Italy
Oil on board, 17.5 x 35cm (7 x 13 ¾")
Signed with initials and dated (20)03. Signed
again and inscribed with title verso

€ 800 - 1,200



- 3 GUY HANSCOMB (B.1968)
Hedgerow Glenn na Smol Reservoir
Oil on canvas, 33 x 82cm (13 x 32¼")
Signed with initials

Exhibited: 'Guy Hanscomb Exhibition', The Frederick Gallery, Oct/Nov 2001,
Catalogue No.45, where purchased by present owner

€ 600 - 800



- 4 MARK O'NEILL (B.1963)
 Riding Home
 Oil on board 54.5 x 61cm (21½ x 24")
 Signed and dated 2001

Exhibited: 'Mark O'Neill Exhibition', The Frederick Gallery, May 2001. Catalogue No.38, where purchased by present owner

€ 4,000 - 6,000



- 5 MARK O'NEILL (B.1963)
Dutch Yellow
Oil on board, 30.25 x 35.5cm (12 x 14")
Signed and dated 2002

Exhibited: 'Mark O'Neill Exhibition 2002', The Frederick Gallery, Catalogue No. 64, where purchased.

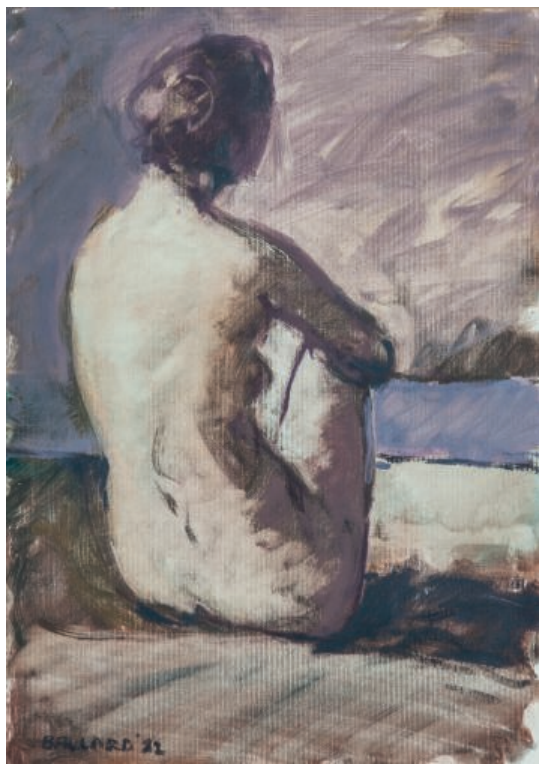
€ 2,000 - 4,000



- 6 JOHN BOYD (B.1957)
 Why do we Insist on This (2000)
 Oil on panel, 43 x 53.25cm (17 x 21")
 Signed and inscribed with title verso

Exhibited: "John Boyd - The Rites of Man?" Exhibition, Archeus Fine Art, London 2000, Catalogue No.14.
 John Boyd studied at the Slade School of Art and has been painting in Ireland for the past number of years. His surrealistic work has matured and grown in popularity over the past decade, with his paintings being seen in major collections such as the AIB Art Collection and the Merrion Hotel Collection.

€ 4,000 - 6,000



7
BRIAN BALLARD RUA (B.1943)
Seated Nude
Oil on card, 36 x 26cm (14 x 10")
Signed and dated (19)82

Brian Ballard studied in his home town at Belfast College of Art and went on to further studies at Liverpool College of Art.

Best known for his modern treatment of the traditional genres of still life, nude and landscape, and his distinctive use of bold yet evocative colour, he now works mainly in Belfast and on Inishfree Island off the coast of Donegal. Examples of his work can be found in the collections of the Arts Council of Ireland, Arts Council of Northern Ireland, AIB, Crawford Municipal Gallery and the Ulster Museum.

His very successful touring retrospective exhibition is currently on show at Rathfarnham Castle until 16th December.

€ 800 - 1,200



8
BRIAN BALLARD RUA (B.1943)
Jug and Lemons (1981)
Oil on board, 15.25 x 20.25cm (6 x 8")
Signed

Provenance: The Garden Gallery, where purchased, November 1989.

€ 600 - 800



- 9 BRIAN BALLARD RUA (B.1943)
Composition with Tulips
Oil on board, 61 x 76cm (24 x 30")
Signed and dated (19)86

Exhibited: Tom Caldwell Galleries, Belfast, June 1986

€ 2,000 - 4,000



10 DESMOND STEPHENSON ARHA (1922-1963)
Still Life of Fruit and Wine
Oil on canvas, 69 x 50cm (27¼ x 19¾")
Signed

€ 600 - 800



11 OISIN ROCHE (20TH/21ST CENTURY)
Still Life with Lilies and Pomegranate
Oil on canvas, 59 x 59cm (23 ¼ x 23 ¼")
Signed and inscribed with title and dated 2015 verso

€ 1,000 - 2,000



- 12 CONOR WALTON (B.1970)
 Still Life with Lilies and Oranges
 Oil on canvas, 77 x 52cm (30¼ x 20½")
 Signed and dated 1998

Literature: "One Hundred Years of Irish Art", Edited by Eamonn Mallie 2000, full page illustration p.105

€ 2,500 - 3,500



- 13 PETER COLLIS RHA (1929-2012)
Sunset, Cleggan Bay, Connemara
Oil on canvas, 46 x 51cm (18 x 20")
Signed, artist's label verso

€ 1,000 - 2,000



- 14 PHIL KELLY (1950-2010)
Rush Hour
20 x 30.25cm (8 x 12")
Signed. Signed again and inscribed with title and dated (20)03 verso

Provenance: Acquired through The Frederick Gallery

€ 400 - 600



15 PETER COLLIS RHA (B.1929)
Letterfrack, Connemara from Rossleigh
Oil on canvas, 66 x 76cm (26 x 30")
Signed

Provenance: Purchased directly from the artist by the current owner

€ 4,000 - 6,000



16 JOHN SHINNORS (B.1950)
Female Still Life Calendar - April
Oil on canvas, 61 x 61cm (24 x 24")

Exhibited: "John Shinnors: 21 Paintings" The Taylor Galleries Oct/Nov 2000 where purchased. Later Sold Whytes 18th Nov 2003 catalogue No.84 where purchased by current owner.

€ 4,000 - 6,000



17 JOHN SHINNORS (B.1950)
Girl at the Piano
Oil on board, 51 x 76cm (20 x 30")
Signed and dated 1979

€ 6,000 - 8,000

LOUIS LE BROCQUY HRHA (1916-2012)

Study for Anne with Images

Oil on canvas, 73 x 116cm

Signed and dated 1968 on canvas verso. Inscribed with title and numbered opus No.202 on stretcher verso.

Provenance: with the Dawson Gallery.

Exhibited:

"Louis le Brocquy - Recent Paintings" Exhibition, Gimpel Fils London Oct 1968 and travelled to Gimpel and Hanover Galerie, Zurich the following January. Later returned to The Dawson Gallery Dublin where sold.

1968, the year in which he painted *Anne with Images*, was a busy one for Louis le Brocquy. In that year he was completing his now famous, illustrations to Thomas Kinsella's new translation of the Gaelic hero tale, *The Tain*, the prints for which were to be shown a year later in a solo exhibition at the Dawson Gallery, Dublin. But he was also developing his series of heads - ancestral heads, and heads of Irish heroes and writers, which were to dominate his practice for the next two decades.

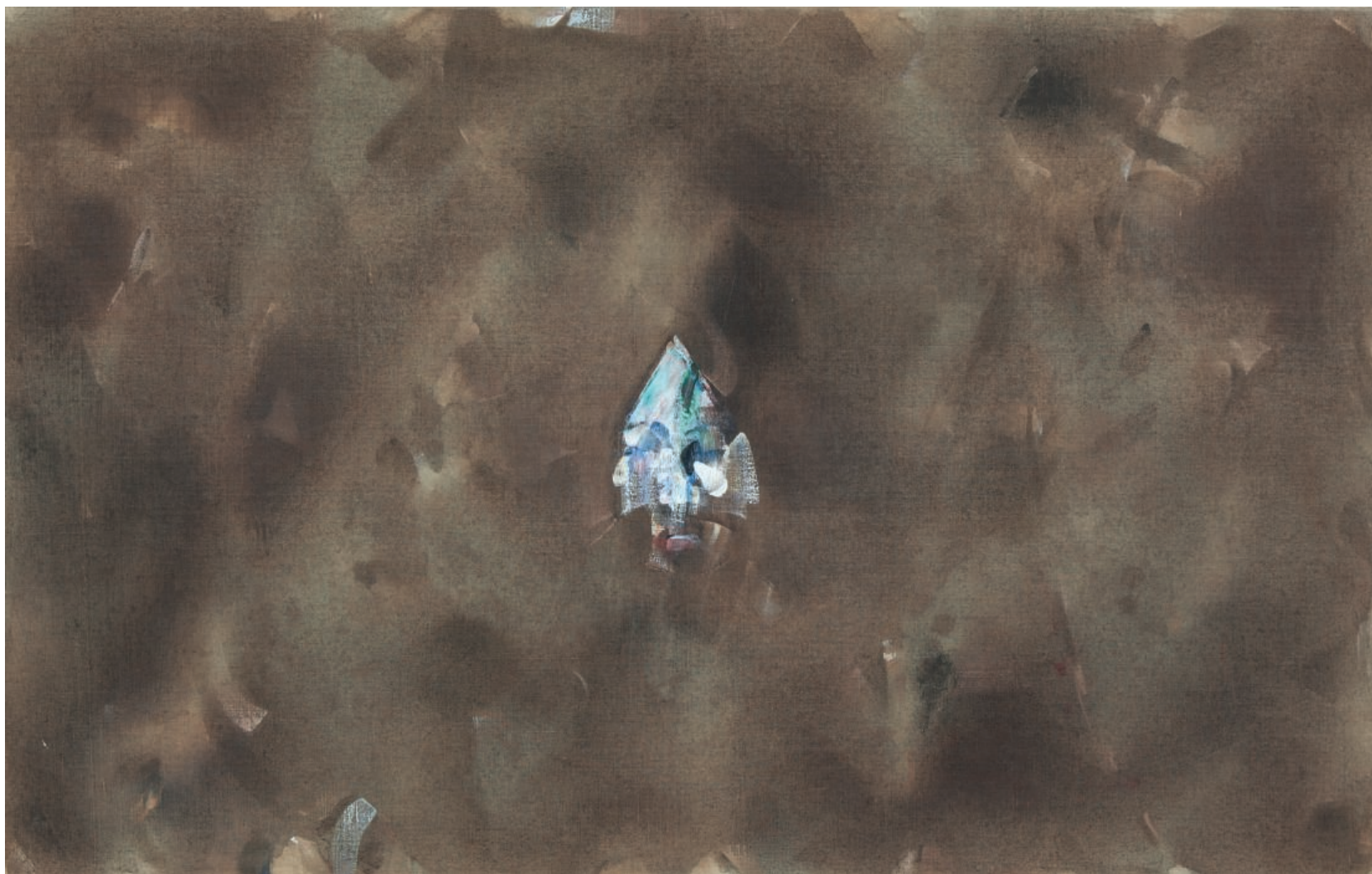
Anne with Images can be identified as *Study for Anne with Images*, which he showed at his exhibition at the Gimpel Fils Gallery, London, October 1 -26, 1968, and at Gimpel and Hanover Galerie, Zurich, the following January (See Louis le Brocquy, *Recent Paintings*, catalogue, no 15, artist's ref. no. 202 Gimpel Fils, 1968,).

Le Brocquy's interest in the head is generally said to have begun when he saw a collection of Polynesian heads at the Musée de L'Homme in Paris in the early 1960s and was cemented by his knowledge of Celtic stone carving in Ireland and other Celtic-Ligurian heads that he saw in Entremont and Roquepertuse in southern France in 1965. However his first head studies were of a different kind. As a young artist, Le Brocquy had been commissioned to make drawings of the human brain, in particular the pituitary gland, by a Dublin surgeon Adam McConnell. The horrific events of the Second World War temporarily blotted out that line of research in favour of more socially committed art dealing with travellers and other marginalised groups, but a meeting with Erwin Shrodinger led him to explore the connection between matter and consciousness, the universal and the particular, and re-awakened his search for universal human essence as manifested in the individual.

Le Brocquy developed a very personal classification system for his head paintings, they could be 'reconstructed' as in archaeological practices, 'occluded' as if hidden by time or other agencies or 'evoked', in which they appear to be prompted by a purely spiritual and imaginative stimulus. Generally the heads float in isolation against a pale ground. *Study for Anne with Images* is unusual in that the head is not the only figurative presence 'evoked' on the canvas although it is not possible to discern what the images represent. Instead the unusually active background, in shades of deep brown, interrupted by flashes of light, seems alive with imaginative possibility and may be a reference to the artistic work of the sitter, his wife, the painter Anne Madden. The use of colour and the treatment of the background here connect this work to another painting of the same year, *Stele: Hommage à Entremont* (Fondation Maeght, St. Paul).

Catherine Marshall

€ 8,000 - 12,000





19 LOUIS LE BROCQUY HRHA (1916-2012)
Iron Roof, Beara
Watercolour, 18 x 25.5cm (7 x 10")
Signed and dated (19)90.

Provenance: The Taylor Galleries, Dublin

€ 3,000 - 5,000



20 LOUIS LE BROCQUY HRHA (1916-2012)
Liffey in Deep Country
Watercolour, 18 x 25.5cm (7 x 10")
Signed and dated (19)91.

Provenance: The Taylor Galleries, Dublin

€ 3,000 - 5,000



21 CAMILLE SOUTER HRHA (B.1929)
Calary Bog
Mixed media, 44 x 59cm (17¼ x 23¼")
Signed and dated 1958

€ 4,000 - 6,000

22 CAMILLE SOUTER HRHA (B.1929)
The House at Dalkey
Oil on paper, 57 x 57cm (22½ x 22½")
Signed and dated 1972

Provenance: The Dawson Gallery where purchased by Mrs H. Jameson

Camille Souter (Born 1929) grew up in Sandycove and has good memories of the Dalkey area, particularly the secret tunnel out to Dalkey Island, dangerous even in her childhood but completely collapsed now; and time spent exploring the forbidden Dalkey Quarry. The house at the centre of this painting, she remembers as a nice family house, although she had no personal connection with it. However Souter has always been interested in the connection between, nature, the landscape and the human presences that have worked on it. In this case the house with its adjoining greenhouse are represented lightly, just a few swift grey lines for the house itself, set against the rugged terrain of its natural surroundings, yet it holds its place solidly within the composition. The blend of monochrome 'drawing' with vigorous areas of colour that define the landscape in which it sits is a signature motif of Souter's. She employed it again and again in her paintings especially in the 1960s and early '70s. It can be seen in classics from that period, such as *Calary when we came back* (1964), *My Father's Garden* (ca 1970), *Near Dublin, Grand Canal* (1971).

The scale of the work is also very typical of Souter's practice at that time. She worked on a small scale, very frequently on paper, usually on a flat table top, rather than an easel, but the small scale is never allowed to limit the grandeur of her conception. This painting combines topographical accuracy with a sense of the underlying geology and the human history of the place.

Camille Souter is self-taught, having trained initially as a nurse. Her art education was derived from the company of fellow artists and her keen observation of the Old Masters, of whom Rembrandt remains a particular favourite. She is one of the most highly regarded of Irish artists, a Saoi of Aosdána, recipient of the IMMA/Glen Dimplex Award for long term contribution to the arts (2000) and was conferred with an honorary doctorate from Trinity College, Dublin, in 2015.

Catherine Marshall

€ 12,000 - 16,000





23 TONY O'MALLEY HRHA (1913 - 2003)
Borodale Bridge, Enniscorthy
Watercolour, 23 x 35.5cm (9 x 14")
Signed, inscribed with title and dated Sept. 1952

Provenance: Peppercannister Gallery, where purchased by present owner
€ 1,000 - 1,500



24 TONY O'MALLEY HRHA (1913 - 2003)
The Fowl Yard, Co. Wexford
Watercolour, 23 x 35.5cm (9 x 14")
Signed, inscribed with title and dated Sept. 1952

Provenance: Peppercannister Gallery, where purchased by present owner
€ 1,000 - 1,500



- 25 TONY O'MALLEY HRHA (1913-2002)
 Pond and Winter Sun (1998)
 Triptych, oil on board, each panel 30 x 30cm (12 x 12") Overall 30 x 90 cms (12 x 36")
 Signed with initials on left panel

Exhibited: 'Tony O'Malley Exhibition', The Taylor Galleries Dublin, Catalogue No.7.

€ 6,000 - 10,000

TONY O'MALLEY HRHA (1913-2003)

St Martin's, April (1973)

Oil on canvas on board, 61 x 91.5cm (24 x 36")

Signed; also signed in Irish, inscribed, dated 1973 and with Opus No. 7710 verso

Provenance: The Taylor Galleries, Dublin where purchased

Tony O'Malley (1913-2003) spent many years living and working in St. Ives in Cornwall, joining a thriving art community that also included such figures as Patrick Heron, Peter Lanyon and William Scott. St. Ives was a liberation for him, it gave him a life away from his former banking job in Ireland, and opened up a world of studios, artists and conversations about art and Modernism that were still only peripheral at home, and particularly difficult to access outside of Dublin. There he could experiment with new forms and new art practices that were still challenging to Irish audiences.

St. Martin's - April, was painted in 1973, a particularly happy year for O'Malley. It was the year in which he married his wife Jane, an important turning point in his life. The couple were regular visitors to the island of St. Martin's, one of the Scilly Islands off the coast of Cornwall, and a favoured home from home for many of their Cornish friends, including the artist Bryan Wynter (1915 - 1975) and their friend, the collector and medical doctor, Doctor Slack. The O'Malley's usually went to St. Martin's twice a year, in Spring and again in late Summer, making sketches and gouaches that often inspired paintings to be executed back at their studio overlooking Porthmeor Beach.

This would have been the case with *St. Martin's, April* since it is painted on canvas laid on board, materials that O'Malley did not take with him on his island escapes.

The forms in this painting occur again and again in O'Malley's work, and defy specific interpretation, although some motifs appear in other paintings of his work-table, where they may refer to his box of colours. Others belong, exuberantly to his consciousness of the eternally moving, twitching, singing, southing sounds of nature which absorbed him wherever he was. Here, the colours remind us of the time of year, but lest we forget, the artist has inscribed it in his native language at the lower right hand side of the painting.

O'Malley is one of a number of prominent Irish artists of the last century who were self-taught, yet he went to receive every accolade open to artists in this country; honorary membership of the RHA, Saoi of Aosdána, winner of numerous awards and honours for his long term commitment to the visual arts in Ireland, and an Honorary Doctorate from Trinity College, Dublin.

The number 7710 on the reverse is the reference number in the O'Malley Archive.

Catherine Marshall

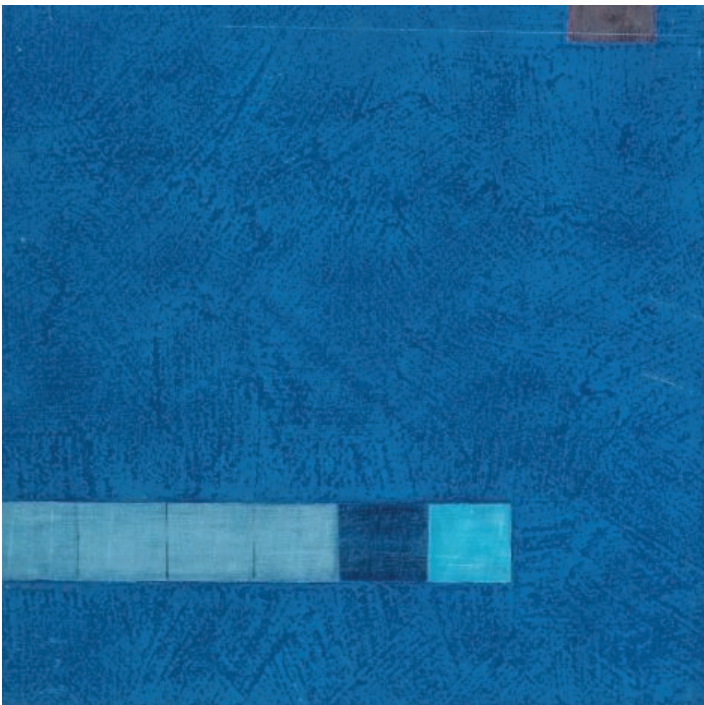
€ 8,000 - 12,000





- 27 TONY O'MALLEY HRHA (1913-2003)
Tree in an Orchard
Gouache, 19 x 24cm (7½ x 9½")
Signed with initials and dated 6/74

€ 700 - 1,000



- 28 FELIM EGAN (B.1952)
Blue Abstract Composition
Oil on board, 48 x 48cm (18¾ x 18¾")
Signed and dated '03 verso

Originally from Strabane Co. Tyrone, Felim Egan studied at the Slade School of Art in London and became known internationally early in his career after representing Ireland at the 1980 Biennale de Paris and at the Bienal de Sao Paolo five years later. He exhibited widely in Dublin and Glasgow through the 1980's, including at ROSC '84. Egan's success continued into the 1990's with a major exhibition at the Irish Museum of Modern Art and at Whitworth Art Gallery in Manchester, and numerous awards and prizes including the Premier UNESCO Prize for the Arts in Paris. He has completed commissions for The National Gallery of Ireland and Dublin Castle, and the year 2000 saw another major exhibition of his work at the Stedelijk Museum in Amsterdam. A member of Aosdána, Egan is represented by the Kerlin Gallery in Dublin.

€ 1,000 - 1,500



29 TERENCE P. FLANAGAN RHA PRUA (1929 - 2011)
Lough Navar, Co Fermanagh
Oil on board, 76 x 91.5cm (30 x 36")
Signed

Provenance: Purchased in these rooms, Important Irish Art, 2nd April 2008, lot 61.
Acquired circa 1969 by the previous owners.

€ 5,000 - 7,000



30 GEORGE CAMPBELL RHA (1917-1979)
Memories of Howth
Oil on board, 27,5 x 52cm (11 x 20.5")
Signed

€ 3,000 - 5,000



31 GEORGE CAMPBELL RHA (1917-1979)
 Belfast Rioters
 Oil on board, 60 x 50cm (23½ x 19¾")

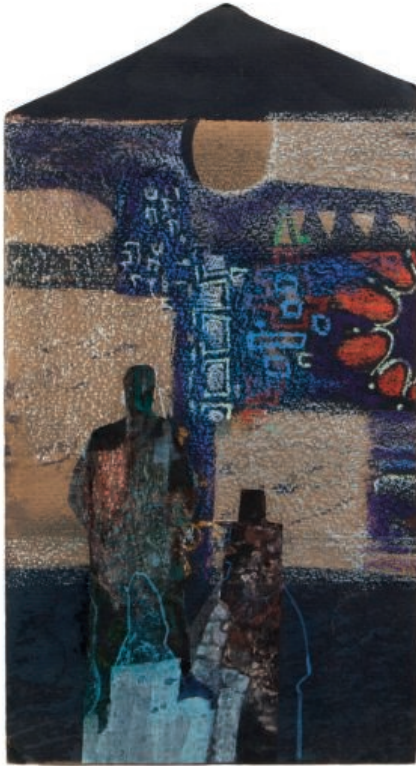
Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015, Catalogue No. 132.

Provenance: The Estate of George and Madge Campbell

After 'Bloody Sunday' and the Abercorn bombing in 1972, George Campbell embarked on a series of paintings, *'The Belfast Series'* representing Belfast during the conflict. Friend and journalist, Martin Dillon offered to drive Campbell around Belfast showing him the areas worst affected by the Troubles and believed Campbell 'captured iconic images of the Troubles' in 1973. This painting, *'Belfast Rioters'* is part of this series of paintings that were exhibited at the Tom Caldwell Gallery in June 1973. The artist chose not to give titles to these works and they were included in the award winning RTE film "Things within things" produced the same year by Jim Jones.

Karen Reihill

€ 2,000 - 4,000



- 32 GEORGE CAMPBELL RHA (1917-1979)
Circus Folk
Collage and mixed media, 46.5 x 25cm (18¼ x 9¾") shaped
Signed and inscribed 'Circus Folk, Gente del Circo' verso

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
Summer 2015, Catalogue No. 149.

€ 500 - 700



- 33A GEORGE CAMPBELL RHA (1917-1979)
Moore Street Seller
Pencil and wash, 25 x 18cm (9¾ x 7")
Signed

Exhibited: 'George Campbell and the Belfast Boys',

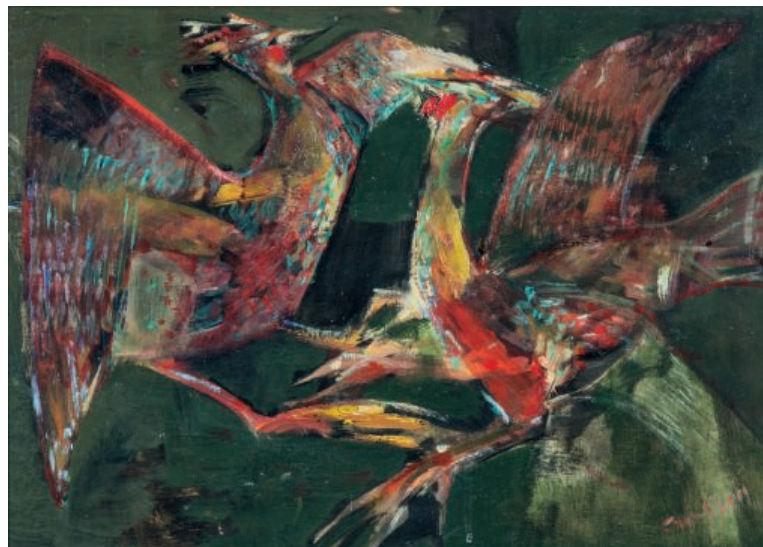
Adam's, Summer 2015, Catalogue No. 140.

€ 400 - 600

- 33 GEORGE CAMPBELL RHA (1917-1979)
Fighting Cocks
Oil on board, 35.5 x 45.5cm (14 x 18")
Signed

Provenance: The Robert Workman Collection and his sale, Ross's
28.01.09, Catalogue No. 131, where purchased.

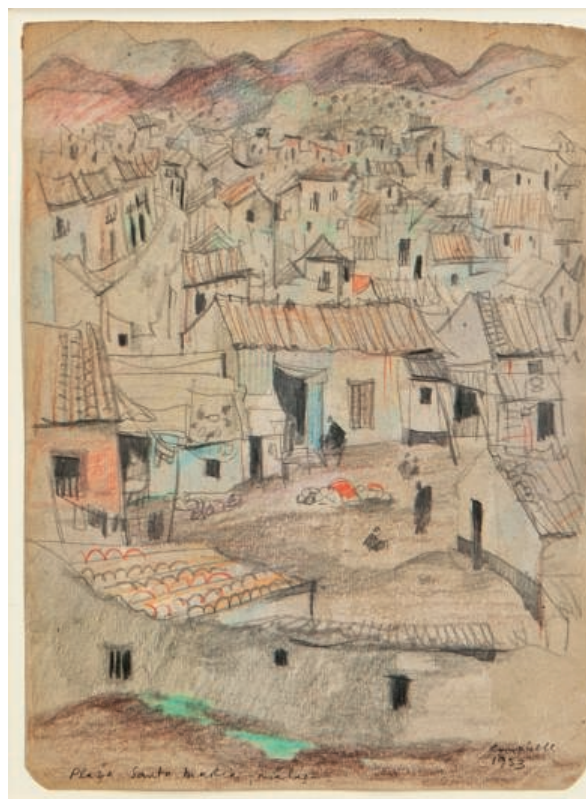
€ 1,000 - 2,000



- 34 GEORGE CAMPBELL RHA (1917-1979)
Plaza Santa Maria, Malaga
Coloured pencil, 21.5 x 15.5cm (8½ x 6")
Signed and dated 1953

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
Summer 2015, Catalogue No. 138.

€ 400 - 600





35 ARTHUR ARMSTRONG RHA (1924 -1996)
"Shore I"
Oil on board, 15 x 20cm (6 x 8")
Signed

€ 400 - 600



36 ARTHUR ARMSTRONG RHA (1924 - 1996)
Still Life - Pot and Coffee Grinder
Oil on board, 38.1 x 53.3cm (15 x 21")
Signed

Provenance: Arthur Armstrong Studio Sale, DeVeres, Feb. 1998

€ 600 - 800



37 ARTHUR ARMSTRONG RHA (1924 -1996)
"Field Patterns 2"
Oil and mixed media, 38 x 50.5cm (15 x 20")

Exhibited: Arthur Armstrong Exhibition, The Richie Hendriks Gallery, September 1964, Cat. No. 15

€ 700 - 1,000

38 DANIEL O'NEILL (1920 - 1974)

Diane

Oil on board, 61 x 45cm (24 x 17¾")

Signed, inscribed with title verso

Provenance: Mrs. J.J. Stafford

Exhibited: The Dawson Gallery, Dublin

'*Diane*' was probably executed in 1955 when O'Neill painted a series of female portraits, '*Girl Fiesta*', '*Jacqueline*' and '*The Pearl Necklace*.' Described by the poet John Hewitt as a 'tall fair handsome man', O'Neill was known to attract female company and women feature strongly in his oeuvre highlighting his female friendships and marriage to Eileen Lyle in 1943 and relationships with Sheilagh Deacon in the 1950's, Maureen O'Neill in the 1960's and Margaret Allen towards the end of his life.

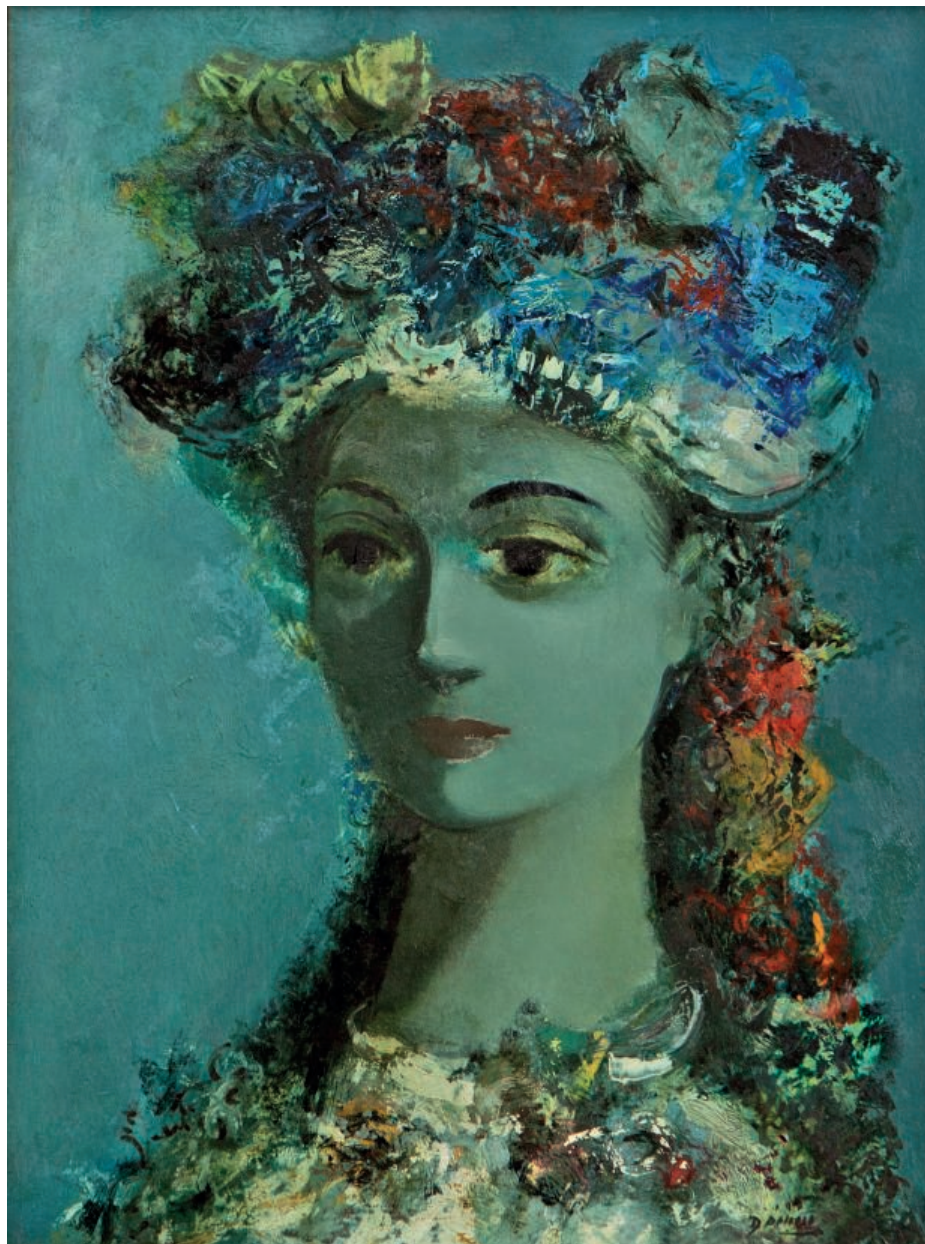
Throughout his career, O'Neill was interested in painting techniques. He liked to use sable, hog and camel brushes to add translucent glazes to the paint surface. To apply paint, he used a palette knife, fingers, brush handles, crumpled paper, sponges and squeezed liquid paint from an icing bag to create lace-like effects on clothes and still life studies. Natural light and perspective were abandoned in favour of a glow that permeated from the paint achieved by the artists' personal technique.

'*Diane*' may represent Sheila Deacon who was his partner at the time or the model may have been adopted from his fantasy world. Depicted against tones of blue, a colour favoured by the artist, the model's mesmerizing gaze, Modigliani-like features and lavishly coloured hat belong to another era. O'Neill has deliberately ensured the clothes do not belong to a time or a place thus shrouding her in mystery.

Remarking on O'Neill's paintings during his solo exhibition at Waddington's in 1955, a critic in *The Independent* noted "Painting with assurance and indeed authority, he [O'Neill] now reveals himself as an artist with something to say and the technique to say it beautifully. Every picture bears the signature of his very personal and distinctive outlook."

Karen Reihill, November 2015

€ 15,000 - 20,000





- 39 GERARD DILLON (1916-1971)
Men in a Bar
Watercolour, 11.5 x 10cm (shaped) (4½ x 4")
Signed with Christmas Greetings verso

Provenance: From the Estate of George and Madge Campbell

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
Summer 2015, Catalogue No.55

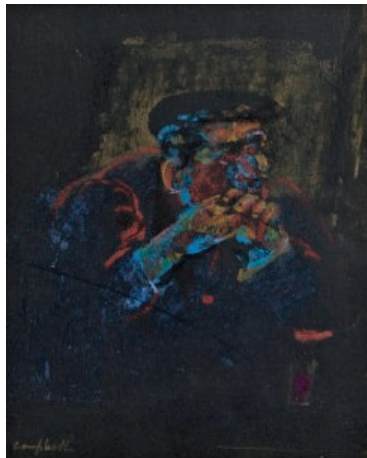
€ 300 - 500



- 40 GEORGE CAMPBELL RHA (1917-1979)
Study of a Man in a Bar
Ink and watercolour, 12.5 x 17.5cm (5 x 7")
Signed

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
Summer 2015, Catalogue No. 56.

€ 200 - 400



- 41 GEORGE CAMPBELL RHA (1917-1979)
Sailor Thinking in a Bar
Coloured chalks, 16.5 x 13.5cm (6½ x 5¼")
Signed

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
Summer 2015, Catalogue No.98.

€ 250 - 350



42 GERARD DILLON (1916-1971)
Boats at Rest
Watercolour, 22.5 x 33cm (9 x 13")
Signed

Provenance: The Artist's Family

€ 1,500 - 2,500



- 43 GERARD DILLON (1916-1971)
Portrait of an artist as a young man
Monochrome watercolour, 20 x 19cm (8 x 7.5")
Signed

€ 1,000 - 2,000



- 44 GERARD DILLON (1916-1971)
Portrait of George Campbell
Pencil, 24 x 17cm (9½ x 6¾")
Signed in Gaelic script

Exhibited: 'George Campbell and the Belfast Boys',
Adam's, Summer 2015, Catalogue No. 10.

€ 300 - 500



- 45 GERARD DILLON (1916-1971)
Resting in Botanic Gardens
Watercolour, 10 x 17cm (4 x 6½")
Signed

Provenance: The Artist's Family

€ 400 - 600

- 46 GERARD DILLON (1916-1971)
Dunville Park, Falls Road, Belfast
Watercolour, 25.5 x 35.5cm (10 x 14")

Provenance: The Artist's Family

€ 1,500 - 2,500



- 47 GERARD DILLON (1916-1971)
Ice Cream Seller, Botanic Gardens
Watercolour, 15 x 10cm (5¾ x 4")
Signed with initials

Provenance: The Artist's Family

€ 600 - 800



48

DANIEL O'NEILL (1920 - 1974)

Carnival

Oil on board, 41 x 61cm (16¼ x 24")

Signed, inscribed with title verso

Provenance: The Waddington Galleries label verso, where purchased by present owner

Exhibited: "Daniel O'Neill" 1955 Exhibition, The Waddington Galleries, cat No.23.

Exhibited at O'Neill's final solo show at Waddington Galleries in Dublin in 1955, '*Carnival*' is similar in style to other works in the exhibition, "*Dinner in the Garden, 1925*"; '*Rehearsal*' and '*Chorus Girls*' when the artist was painting in an Impressionist style. It is highly likely that O'Neill visited the National Gallery 'Jeu de Paume' which housed Modern paintings, when he stayed in Paris in 1949. These series of works represent a deliberate move away from the artist's characteristic moody subjects of the 1940's in favour of small group or multi-figure compositions.

Carnivals normally occur during the week before Lent in Roman Catholic countries consisting of music, dancing, processions and the use of masquerade. Carnivals were however, also held in Paris and the renowned Paris Carnival snaked along Rue Saint Antoine till 1952 and consisted of the 'Walk of Masks'. It is not known if this image was inspired by an actual event or has been adopted from the artist's imagination. In another work '*Carnival*', sold in these rooms (Lot 106 1st October 2014), O'Neill allows light from the background to dramatically filter through the crowd to revellers wearing hats in the foreground. Here O'Neill has chosen to employ a spotlight effect or 'Tenebrism' a technique in art favoured by Tintoretto and Caravaggio to cause dramatic illumination in the composition. In a moonlit scene, a single candle held by a masked figure adds drama to a group of eerily masked faces and to the left a young girl marvels at the unfamiliar theatrical scene imbued with excitement.

Daniel O'Neill explained his passion for painting to fellow Belfast man Seamus Kelly, ('Quidnunc') a columnist in the Irish Times following the success of one of his exhibitions at the Waddington galleries 'I believe that to experiment, to make discoveries in technique and apply them, is the excitement of painting.' Above all else O'Neill enjoyed the discovery of something new and he continued to experiment in the 1960's with Polymer colours and painting techniques till his death in 1974.

Karen Reihill, November, 2015

€ 5,000 - 7,000





- 49 HENRY ROBERTSON CRAIG RHA (1916 - 1984)
Children of Seville
Oil on canvas, 66 x 40cm (26 x 15¾")
Signed, also signed and inscribed with title verso

Literature: "One Hundred Years of Irish Art" Edited by Eamonn Mallie 2000, full page illustration P105

Scottish born Henry Robertson Craig studied at the Dundee College of Art before travelling extensively throughout Europe and painting scenes in Germany, France, Italy, Belgium, Holland and Spain. During the Second World War Craig joined the British Army designing camouflage and working on maps. He exhibited at the Ritchie Hendriks Gallery and at the RHA, and was elected a full member of the Academy in 1955.

€ 2,000 - 4,000



- 50 PATRICK HENNESSY RHA (1915-1980)
 A Horse Alone
 Oil on canvas, 62 x 87.5cm (24 x 34½")
 Signed. Inscribed with title verso

Exhibited: "Patrick Hennessy Exhibition", David Hendriks Gallery, Dublin, November 1973,
 Catalogue No. 9

€ 7,000 - 9,000



51 LETITIA MARION HAMILTON RHA (1878 - 1964)
A Street, Lake Orta, Italy
Oil on canvas, 51 x 66cm (20 x 26")
Signed with initials

Originally from Co. Meath, Letitia Hamilton studied at the Dublin Metropolitan School of Art where she was taught by William Orpen, continuing her studies at the Slade School of Art in London and with Frank Brangwyn. She exhibited at the RHA from 1909, and was elected a member in 1944. In the 1920's she exhibited a number of times at the Paris Salon as well as at the Goupil Gallery, Walker Gallery, International Society of Sculptors, Painters and Gravers, Royal Society of British Artists and Scottish Society of Women Artist in Edinburgh. In 1945 Hamilton had a solo show at Victor Waddington Galleries in Dublin, and another in 1948, the same year that she won a bronze medal at the Olympic Games art section in London. She went on to have three solo shows at the Dawson Gallery in the following years. Hamilton's work can be found in major collections such as the National Gallery of Ireland, Ulster Museum, Crawford Gallery, Hugh Lane Municipal Gallery, Office of Public Works, VHI, Wesley College and City Gallery of Art in Limerick.

€ 4,000 - 6,000



52 LETITIA MARION HAMILTON RHA (1878 - 1964)
Achill Head
Oil on board, 50 x 61cm (19½ x 24")
Signed with initials, inscribed on label verso

€ 6,000 - 8,000

53

NORAH MCGUINNESS HRHA (1901-1980)

The Seaside Park

Oil on board, 35 x 48cm (13½ x 18½")

Signed and dated (19)53

Exhibited: "Summer Exhibition of Contemporary Irish Painting and Sculpture", July/August 1953, the Victor Waddington Galleries, catalogue number 8

Norah McGuinness's *A Seaside Park* is an elegant depiction of post-war Ireland. Seated on a bench, a well-dressed woman gazes on an outlet of sea and a row of brightly painted Georgian houses. The setting is thought to be the seaside park near Sandycove in Dublin. The painting encapsulates the artist's particular ability to unite nature and the modern cityscape in one composition.

Having returned to Dublin after a brief but successful period in the United States in 1940, McGuinness produced many paintings of the city and of rural Irish towns. She lived in a flat in what was then Bohemian Fitzwilliam Square and subsidised her income as an artist by designing the window displays in the city's most fashionable department store, Brown Thomas. She managed to acquire a cottage in Co. Wicklow where she spent much of her spare time. This close engagement with place informed her painting. She introduced stronger and brighter colours as the work developed and as is evident in *A Seaside Park*. The vibrant hues of the houses and the touches of strong greens that denote dappled sunlight on the shrubbery create a halo of warm light in the centre of the composition. McGuinness had studied cubism as a young woman in Paris with the painter André Lhote and it enabled her to produce modern stylized imagery with ease. It is evident in this painting in the way in which the undulating forms of the trees in the left-hand foreground are subtly offset by the simple curved shape of the streetlamp. Some recognition of McGuinness's distinctive use of modernist form was given to her when she was selected to represent Ireland at the Venice Biennale in 1950, just three years before this work was painted. *A Seaside Park* was included in a major exhibition of Irish art organised by Victor Waddington in the summer of 1953.

Dr. Roisin Kennedy November 2015

€ 7,000 - 10,000





54 NORAH MCGUINNESS HRHA (1901 - 1980)
Head of River
Oil on canvas, 51 x 77cm (20 x 30¼")
Signed

€ 4,000 - 6,000



55 EVIE HONE HRHA (1894-1955)
Abstract Composition
Gouache, 21.5 x 16.5cm (8½ x 6½")
Signed

€ 2,000 - 4,000

MAINIE JELLET (1897-1944)

Composition XIII

Oil on canvas, 39 x 49cm (15¼ x 19¼")

Numbered "XIII" verso

In the 1920s Mainie Jellett collaborated with the French painter Albert Gleizes in the development of a new type of non-objective art. Having studied Cubism with Andre Lhote in Paris in 1921, she worked in the studio of Gleizes, an important theorist of abstract art. Gleizes combined Cubism and non-objective art in the method, Translation-Rotation. The artist begins with the basic shape and two dimensional surface of the canvas and selects colours and shapes which echo it. This is translation, the static aspect. To introduce the element of time and to suggest movement, the forms are rotated in a manner inspired by Cubism. Jellett exhibited her first Translation-Rotation paintings in Dublin in 1923 when they were met with much ridicule. They were the first non-objective paintings exhibited in Ireland. *Composition XIII* dates to the years 1925 to 29, a period in which she continued to experiment with the method. She introduced many colours and multiple elements into the paintings as can be seen in this work. A series of interlocking shapes are built up on the surface of the canvas, moving from large rectangular forms that echo the shape of the ground, to smaller more complex shapes. The climax of the composition is the connection between the four elements on the left-hand side. A pale yellow circle or disc is surrounded and interlocked by three larger more rectilinear shapes. These also contain curved as well as angular lines and therefore reflect a wider correlation of forms in the painting. An immediate association with the interlacing forms of Celtic art is evident in the work. Jellett compared the work of the Cubist artist to that of the Celtic artist in that both were concerned with abstract art and both rejected realism and materialism. She regarded both as fundamentally concerned with spiritualism and with conveying universal ideas rather than superficial detail. The stippled areas of paint add to the dynamism of the composition. For Jellett and other pioneers of non-objective art these represented vibrations or imperceptible movements in nature and the cosmos that united matter on a metaphysical level. The painting is dominated by various tones of blue, conventionally considered to be a spiritual colour. While the blue tonality conveys solemnity, it is relieved by the warmth of the orange, red and yellow passages.

This remarkable painting was made shortly before Jellett began to introduce more recognisable forms into her paintings at the end of the twenties. Subsequently her work became more outwardly religious. *Composition XIII* is uncompromising. It is an exercise in the language of abstract art at its most pure, a complex and rewarding example of non-objective art.

Dr Roisin Kennedy, November 2015.

€ 8,000 - 12,000





57 GRACE HENRY HRHA (1868-1953)
Madonna of the West
Oil on canvas, 62 x 49cm (24¼ x 19¼")
Signed

€ 2,500 - 3,500



58 MAURICE MACGONIGAL PRHA (1900 - 1979)

Cattle Fair, Connemara

Oil on board, 40.5 x 76cm (16 x 30")

Signed. Also signed, inscribed with title and dated
1976 verso

Exhibited: "Maurice MacGonigal Exhibition" The Taylor Galleries, Dublin 1978 Catalogue No. 19

Literature: "One Hundred Years of Irish Art" Edited by Eamonn Mallie 2000, full page illustration P179

€ 5,000 - 7,000



59 CECIL MAGUIRE RUA (B.1930)
June Fair, Clifden, Connemara
Oil on board, 40.4 x 50.6cm (16 x 20")
Signed and dated (19)'86; Also signed and inscribed verso

€ 4,000 - 6,000



60 CECIL MAGUIRE RUA (B.1930)
 Horse Fair, Ballinasloe
 Oil on canvas, 76 x 61cm (30 x 24")
 Signed and dated '05; also signed and inscribed verso

€ 6,000 - 8,000



61 KENNETH WEBB RWA FRSA RUA (B.1927)
Macroom Castle and The Bridge
Oil on canvas, 51 x 61cm (20 x 24")
Signed. Inscribed with title verso

€ 3,000 - 5,000



62 HARRY EPWORTH ALLEN RBA (1894-1958)
 Lusk Village
 Oil on canvas laid on board, 49.5 x 59.5cm (19½ x 23½")
 Signed with initials

€ 5,000 - 7,000

63

JACK BUTLER YEATS RHA (1871 - 1957)

Top of the Fall (1945)

Oil on Board, 23 x 35cm (9 x 13¼")

Signed

Exhibited: "Jack B Yeats Exhibition" Sligo County Museum and Art Gallery, Aug - Sept 1989,
Catalogue No. 43

Literature: "Jack B Yeats - A Catalogue Raisonne of the Oil Paintings" by Hilary Pyle, Catalogue No. 680,
page 617 (Vol II)

Hilary Pyle has identified the setting of *The Top of the Fall* as Glencar Waterfall, north of Sligo town. Glencar appears in several of Jack Yeats's paintings, most notably as the dramatic backdrop to *In Memory of Bouicault and Bianconi*, (1937, National Gallery of Ireland). It also features in a number of pure landscapes such as *Glencar, Co. Sligo*, (1949, Private Collection).

Glencar Waterfall is a famous landmark in the Sligo area. It flows into the lake of Glencar, passing through 'fields of wild garlic and rhododendrons and tall trees'.* The serenity of the lake and the surrounding countryside dominate this painting. Strong yellows and blues evoke the lush late summer vegetation. Exposed to the sky, the spindly forms of the trees, sway in the breeze. Their proximity offsets the dramatic expanse of space behind where sky, mountains and water blend. Pale blues and whites convey this light-filled vista, which is surveyed from the height of the waterfall.

The view was painted from memory and is one of a number of works of the 1940s in which Yeats revisited Sligo in his imagination. He was drawn to places that dominated his childhood. Glencar Lake with its crannogs and steep waterfall was a place of magic and joy to the Yeats siblings when they visited their grandparents in Sligo in the 1870s and 1880s. But rather than dwell on its mysterious aspects, this work subtly conveys the sense of vibrancy and possibility that the location evoked in Yeats's mind, suggested by the breadth and abundance of its terrain.

*Hilary Pyle, Jack B. Yeats. A Biography, 1970.

Dr Roisin Kennedy, November 2015.

€ 25,000 - 35,000



JACK BUTLER YEATS RHA (1871 - 1957)

The Creole (1946)

Oil on board, 23 x 35.5cm (9 x 14")

Signed

Provenance: Sold by the artist to Reeves Levanthal, USA, 1946; Joseph B. Gallagher, New York

Literature: "Jack B. Yeats - A Catalogue Raisonne of the Oil Paintings", by Hilary Pyle, No. 787, p.709

The exotic title *The Creole* refers to the ship at anchor depicted at the centre of the painting. There were two famous ships called *The Creole* that Yeats would have known about. One was the ship on which the famous slave mutiny took place off the Bahamas in 1841, known as the Creole Mutiny. The other was a ship that was chartered to take people from Roscommon to New York via Liverpool in October 1847, at the height of the Great Famine. Yeats would have been particularly conscious of the latter connection as he painted this work almost exactly one hundred years later. Yeats was constantly revisiting his own history and that of the West of Ireland in his paintings of the 1940s. Ships and sea-journeys feature in several of these works.

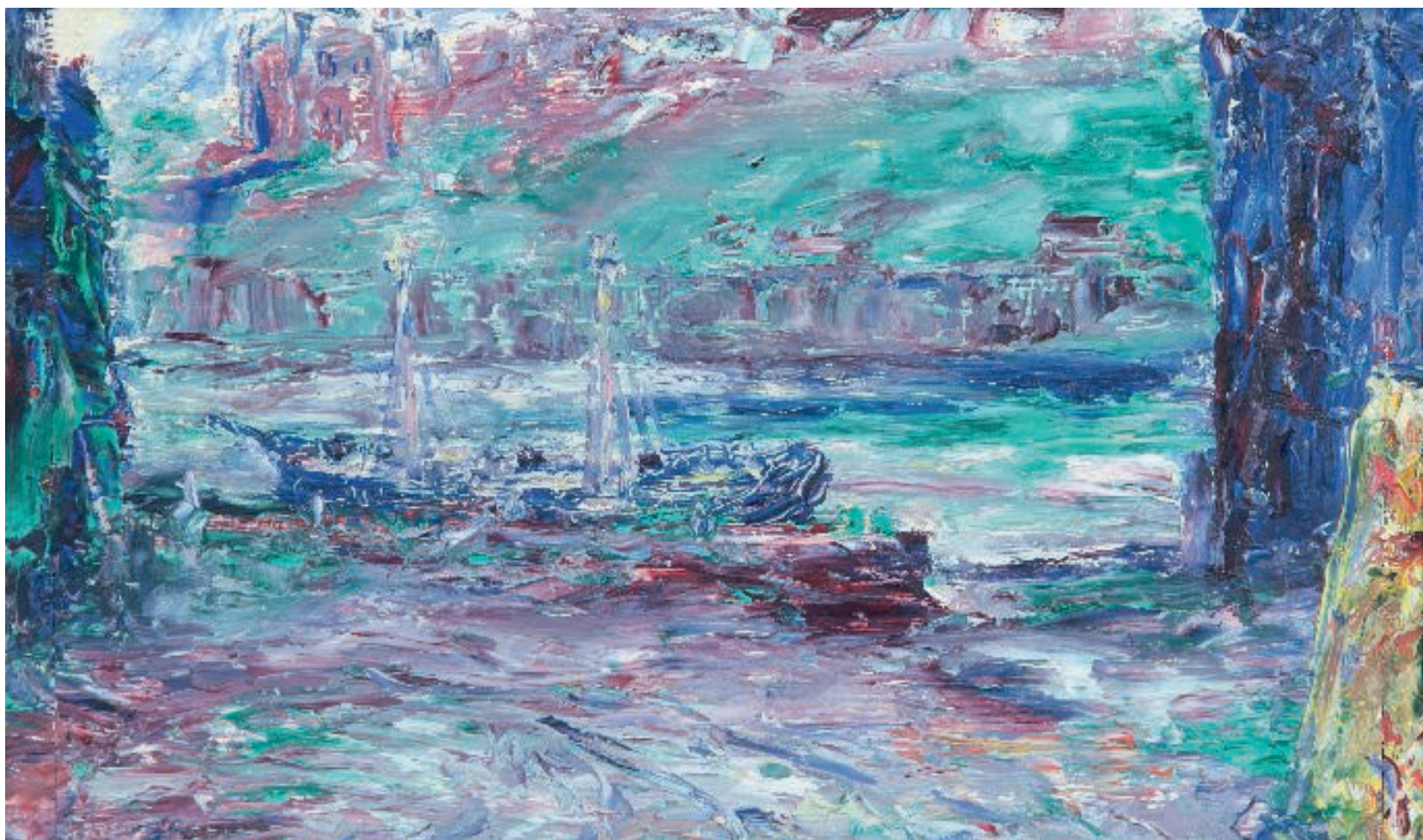
Yeats was undoubtedly attracted to the subject by the name Creole. He was fascinated by words and language and used them to create poetic and evocative titles for his paintings. Creole refers to a descendant of a foreign race who has settled in an alien land or to a language which is a mixture of two or more parent languages. The word and the idea of the creole have obvious relevance to an Irish artist working in the middle of the twentieth century. It is an appropriate title for a work that relates to the experience of migration.

The specific details of the ship and its journey are not referred to in the painting. Its complex composition centres on a vessel that is overwhelmed by the surrounding sea and land and by the massive walls of a harbour mouth or precipitous canal walls. The steep cliffs of the nearby coastline topped by green banks and dominated by an array of buildings command the horizon. The view is framed by two vertical blocks of deep blue which act like the coulisses of stage scenery to dramatically curtail the vista. A large bright yellow element in the right hand foreground adds to the theatricality of the scene and seems to confine the rest of the composition to the realm of history or of the imagination.

The strident blend of blues, greens and reds create an intense array of colour that heightens the strangeness of the image. Yeats experimented with using contrasting hues in this manner in his work of the 1930s when he discussed colour theory with the Professor of Physics in UCD, Felix Hackett. In such works as *About to Write a Letter*, (1936, National Gallery of Ireland) Yeats juxtaposed a strong red with acidic greens. In *The Creole* he uses a similar blend of clashing colours that suggest the turmoil of the sea journey at both a physical and psychological level.

Dr. Róisín Kennedy November 2015

€ 30,000 - 50,000





- 65 ESTELLA SOLOMONS HRHA (1882-1968)
Beach Scene - Jersey 1912
Oil on board, 13 x 16cm (5 x 6¼")
Inscribed with date and title verso

Provenance: The Artist's Estate; purchased privately through The Frederick
Gallery

€ 400 - 600



- 66 SARAH PURSER HRHA (1848-1943)
Trees on the Dodder
Oil on board, 17.5 x 23cm (7 x 9")

Provenance: The Artist's Studio Sale

See Adam's "The Sarah Purser Sale" December 2006 for
similar examples especially Lots 5 and 23

€ 600 - 800



67 WILLIAM OSBORNE RHA (1823-1901)
 Bay Hunter in a Stable Yard
 Oil on canvas, 45 x 59.5cm (17¾ x 23½")
 Signed with monogram

Provenance: Arthur Ackermann trade label affixed verso

William Osborne was born in Dublin in February 1823 and was twenty-one years of age when he entered the Royal Hibernian Academy as a student. He began exhibiting at the RHA in 1851 with three works, a portrait of a Terrier Dog, a watercolour of a Boy and another of a Girl from an address in Pleasants Street in Dublin. He became a Member in 1868 and exhibited almost every year up to his death. Strickland notes that Osborne "devoted himself to the painting of animals, chiefly dogs and horses, which he loved and thoroughly understood."

His son, Walter eclipsed the father as a painter and sadly only outlived him by a couple of years.

€ 3,500 - 4,500

68

SIR JOHN LAVERY RA RHA RSA (1856 - 1941)

The Gap of Dunloe

Oil on board, 50 x 60cm (19¾ x 24")

Signed, also signed, inscribed "For the High Commissioner of the Irish Free State in London from the Artist" and dated 1924 verso

The William Rodman Gallery Belfast (original label verso) and label from John Magee Gallery

Provenance : A gift from the artist to James McNeill, Ireland's first High Commissioner to the Court of St. James, London.

In August 1924 Lavery and his wife Hazel made their annual trip to Dublin for the Horse Show staying at the Vice-Regal lodge with Tim Healy . They also attended the Aonach Tailteann games in Croke Park at the invitation of W.B. Yeats. The Lavery's then took an automobile tour of Wicklow, Wexford and Cork where they visited Bealnablath on route to Kerry, staying with Lord Castlerosse at Kenmare House and at The Great Southern Hotel at Parknasilla. The paintings done in the gardens of Kenmare House are well known but Lavery also endeavoured to paint a series of southern landscapes taking their inspiration directly from the Kerry countryside, with the intention of staging an 'Irish' exhibition. Unfortunately bad weather thwarted the artists intentions but he did manage to paint several views of the Kerry Hills, such as this one, between showers . Another work from this suite of paintings was "*Bringing home the turf: The Kingdom of Kerry*" which was sold in these rooms 4th December 2013 Lot 22. The artist was intent on capturing the elusive and shifting light patterns of the moody Kerry landscape.

James McNeill served as the first High Commissioner to London and was also the second Governor-General of the Irish Free State. Born in Glenarm Co. Antrim in 1869, McNeill served as a high-ranking member of the Indian Civil Service in Mumbai for 25 years. On leaving the Indian Civil Service, he returned to Dublin to live with his brothers, Eoin and Charles. McNeill became a Sinn Féin supporter following his brother Eoin's involvement in the 1916 rising, and his own arrest and confinement for a short time due to his brother's connections. He was elected to Dublin City Council in 1920, and served as chairman of the council in 1922. McNeill was then offered the position of High Commissioner in December 1922, and he took up the position in London on January 8th 1923. McNeill was High Commissioner for five years, when he left to return to Dublin to take up the position of second Governor General of the Irish Free State, a position he held until 1932. He died in London in December 1938. Both James and his wife Josephine whom he married in November 1923 were friends and regular guests at the Lavery's Cromwell Place home. Josephine McNeill writing to Audrey Morris wrote "When I came to London Hazel's house was a most gracious centre of hospitality to Irish political and artistic personalities". They were later to fall out when the McNeill's took up residence at The Vice-regal lodge as Governor General a position that Hazel Lavery had always hoped would go to her and her husband John.

We would like to acknowledge Dr. Kenneth McConkey and Sinéad McCooles whose research and writings formed the basis of this catalogue entry.

€ 8,000 - 12,000





69 HENRY JONES THADDEUS (1860-1929)
A Lady of Fashion
Oil on panel, 25.5 x 18cm (10 x 7")
Signed

€ 3,000 - 5,000



70 GEORGE BERNARD O'NEILL (1828-1917)
Hide and Seek
Oil on canvas, 61 x 50cm (24 x 19¾")
Signed

€ 6,000 - 8,000

71

RODERIC O'CONNOR (1860 - 1940)

Still Life Study with Fruit and Pottery c.1917-19

Oil on canvas, 55 x 65cm (21½ x 25½")

Stamped with atelier mark verso on canvas and stretcher

Provenance: Hôtel Drouot, Paris, Vente O'Connor 7th February 1956.

Exhibited: "Roderic O'Connor" Exhibition Musée de Pont-Aven June - September 1984 catalogue no. 43; "Roderic O'Connor - Shades of a Master" Exhibition June-August 2003 The Hunt Museum, Limerick, catalogue no. 16

Literature: "O'Connor" Pont-Aven 1984 illustrated p44, "Roderic O'Connor" by Jonathan Benington 1992 catalogue Raissonne no. 213. Full page colour illustrated fig 58

O'Connor's return to Paris in 1904 marks a new phase in his oeuvre with a much higher proportion of still life paintings, flowerpieces and female portraits, in terms of subject matter, and moving from a strongly experimental approach to one of a more traditional nature, in terms of style. The setting of the still life close to his studio window in Montparnasse and the use of white drapery, recalling Cezanne, are two devices commonly used by O'Connor to illuminate his works.

O'Connor here leaves aside his usual tormented style, resulting in a peaceful, contemplative still life. He deliberately chooses to gather together several bright/shiny objects, white ceramic, a dark green vase, a table of waxed wood which strongly contrasts with the warm colours of the fruit in the basket. In Paris, O'Connor seems to return to a more academic style and paints numerous still lifes, groups, figures, and nudes in his studio. The objects used here appear in other paintings, dating from 1915, with similar treatment, which allows for the dating of this period.

€ 30,000 - 50,000



72 JOSEPH O'REILLY (1865-1893)
The Tinsmith
Oil on canvas, 111 x 142cm (43.5 x 55.75")
€ 8,000 - 12,000

Among the group of Continental-trained young Irish artists, which included Walter Osborne, Joseph M. Kavanagh, Nathaniel Hill, Richard T. Moynan, Dermot O'Brien and Henry Allen, who introduced a new Realism into Irish art in the 1880's and 1890's, one of the least-known is Joseph O'Reilly (1). Slightly younger than some of the others, of a poorer background, and dying at a young age, O'Reilly was a highly-accomplished, hard-working and brilliant artist, who combined elements of the Genre painting of an earlier period with a modern Naturalism. One of his pictures is in the collection of the National Gallery of Ireland, while many of the others are in private collections.

Joseph O'Reilly was born into a family of humble background in Upper Grangeegorman, Dublin in 1865 (the same year that O'Brien and Allan were born). He studied at the Royal Hibernian Academy (RHA) Schools from 1884-1888, and he was soon regarded as a brilliant student. He won a large number of prizes, and was already exhibiting pictures at the RHA and Royal Dublin Society (RDS). In 1885 he was awarded a bronze medal, and he won a silver medal for Life Drawing. In 1887 the painting 'A Young Girl's Toilet' won the Albert Scholarship, and his 'In the National Gallery' the Taylor Prize at the RDS. In 1889 he won a scholarship of £50 - for 'A Parisian Girl', and in 1890 a Taylor Scholarship for 'An Italian Flower Girl' and 'Contributions Earnestly Solicited'.

O'Reilly became a friend of Walter Osborne, who greatly admired his work. Osborne and many of his circle had studied in Antwerp; however, it was to Paris that he encouraged O'Reilly to go to continue his art education. There he was a pupil, not in the popular Academie Julian, but in the Academie of Delecluse, at 84, Rue Notre Dame des Champs, Montparnasse, c.1888-89. It was described in the 1890's as being "probably the most reactionary atelier in Paris and already moribund".(2) But this criticism is unfair, as is evidenced by the fine atelier- inspired figure paintings produced by O'Reilly. These include 'Head and Shoulders of a Girl', 1892 (NGI) and 'Torso of a Nude Boy' which are notable for their skilled drawing, bold realism and sense of tone. Back home in Ireland, he specialized in genre scenes and landscapes. His genre subjects include 'An Interesting Game', c.1892, a scene of children playing cards and 'Retribution' (3); 'Girl Musician' and 'Chimney Sweep' (4). One of O'Reilly's finest interiors is 'Contributions Earnestly Solicited', 1890 (mentioned above) offered in Adam's in 2013 (5) featuring a seated barefoot boy surrounded by pets. It illustrates the artist's skilled treatment of glassy sunlight falling in a room, precise representation of still-life objects, and distinctive realism.

O'Reilly exhibited at the RHA, 1885-1893, and many pictures at the Dublin Sketching Club, 1887-1892. Such was the esteem with which he was held that he was elected an associate of the RHA on 18 October 1892. However he contracted tuberculosis, and died on 31 March 1893, aged only twenty eight, thus: "closing at an early age what promised to be a brilliant and successful career" (W.G.Strickland) (6). O'Reilly was buried at Glasnevin Cemetery, the presence of Osborne, Moynan, Allan and Alfred Grey at his funeral indicating the respect with which he was held by his fellow artists.

The present large canvas 'The Tinsmith' shows a genre scene of a family in an interior: featuring an elderly tinsmith at work with pots and pans, and a girl, and an infant looking on. The painting seems to combine the genre tradition of earlier artists, such as Edward Sheil (c.1834-69) and George W. Brownlow (c.1835-76) (7), in its careful, affectionate observation of family life, yet also the more modern Naturalism of the 1880's. The man is seated on a low chair, wearing a protective apron, and working at a metal bowl upon his knees. Light falls on his handsome face, silver hair and beard. Small tools are placed at his feet, and a simple brazier glows with heat. Scattered nearby are some of the other objects on which he is working: kettle, cylinder and bucket. The angle and modeling of the man's face is comparable to that in O'Reilly's 'Retribution', and a similar earthenware jar upon a shelf appears in both pictures. To the left of the picture a girl is seated on a stool, watching the man at work. She also restrains the blond toddler, touchingly holding the folds of her dress, who leans forward, wooden spoon in one hand, doll in the other, wanting to be part of the activity. The white table cloth on the dining table in the background is tattered at the edges, but the white objects and lighted candle on it suggest a simple gentility. The children are wearing comfortable, clean clothes, have pink, healthy cheeks and shining hair.

The overall tonality of the picture is quite subdued, but the colours: browns, maroons, whites, silvery greys and orange, are subtly balanced throughout the picture. The gleaming greys of the man's hair, for instance, are also seen in the tones of his sleeves, and the metal instruments around him. The white pinafore which the child is wearing is repeated in the tablecloth, while the orange of her dress is echoed in the glowing brazier. The cheeks of the seated girl have a healthy pink hue, while the pink glow on the tablecloth below the candle is beautifully observed.

We are grateful to Julian Campbell for his assistance in cataloguing this lot.

[A printed trade label on the stretcher indicates that it was supplied by J.D. Spence, 'Printseller, Artist's Colorman, Picture Frame Maker' of Lower Sackville Street, Dublin. Walter Osborne also purchased artists materials at this supplier. (8)]

Notes.

(1) For Joseph O'Reilly, see W.G.Strickland, Dictionary of Irish Artists, vol. 2, 1913; The Irish Impressionists, 1984; Nicola Figgis, ed. Painting 1600-1900, Art and Architecture of Ireland, vol.2, 2014; Claudia Kinmonth, Joseph O'Reilly, Contributions Earnestly Solicited, Adam's, 26 March 2013, p.88

(2) Arthur Lett Haines, in Cedric Morris, by Richard Morphet, 1984, p.18

(3) Gorry Gallery, 1987 no.45; and 1998 no.61

(4) Iveagh Gallery, Dublin

(5) See C.Kinmonth, 2013, p.88

(6) Strickland, vol. 2, p.201

(7) See, for example, 'Home After Work', by Sheil, Gorry Gallery, 2003, no.15 and 'Come Awa', by Brownlow, Adam's 26 Sept. 2012 lot 42.

(8) See Nicola Figgis, 'Artists' Materials' in Painting 1600-1900, Art and Architecture of Ireland, vol.2, 2014, p.140.





73 ATTRIBUTED TO THOMAS BARKER OF BATH (1769-1847)

An Irish Cabin

Oil on canvas, 62 x 74cm (24½ x 29¼")

€ 3,000 - 4,000



74 ALOYSIUS O'KELLY (1850-1929)
 Kitchen, West Of Ireland
 Oil on canvas, 70 x 90cm (27½ x 35½")

Provenance : Salruck House, Kylemore, Connemara

Exhibited: "Aloysius O'Kelly" The Hugh Lane Gallery, Dublin May 1999 - Jan 2000 Catalogue No.2

Literature: "Aloysius O'Kelly" Hugh Lane Gallery May 1999 - Jan 2000 Full page illustration p44

"Irish Rural Interiors in Art" by Claudia Kinmonth 2006 illustrated p120

"Aloysius O'Kelly" : "Art, Nation, Empire" Niamh O'Sullivan Fig 2.2 page 20 Catalogue No. 1 illustrated p275

"The most innovative aspect of O'Kelly's Irish work in the 1800s was his projection of the west of Ireland as the personification of the spiritual, cultural and social values of the nation." So wrote Prof. Niamh O'Sullivan in *Aloysius O'Kelly Art, Nation, Empire* (Field Day Publications, 2010). While his *Mass in a Connemara Cabin* exemplifies in a more direct fashion much of those important values, the present work, thought to have been painted in the environs of Salruck near Kylemore in Connemara displays a much more basic activity, that of butter-making. Claudia Kinmonth in her *Irish Rural Interiors in Art* (Yale University Press, 2006) notes that "Up until the 19th century it was the woman's task to milk the cows and tend to their calves, make butter with the dash churn and keep the vessels from the dairy clean. Some farms might have a separate room for dairying, usually on the coolest, north facing side of the house, but in smaller households it was done in the kitchen." She remarks when discussing the present work – "Notice the waisted and flared top of this dash churn, which is small in size, reflecting the small number of cows kept on the farm.

"The same model appears in the centre of *Mass in a Connemara Cabin*, with the same churn and strainer. The direct entry into the house is another indicator of that region."

€ 6,000 - 10,000

RICHARD THOMAS MOYNAN (1856-1906)

The Little Newspaper Boy

Oil on canvas, 56 x 40cm (26 x 15¾")

The Irish artist, Richard Thomas Moynan (1856-1906), painted a variety of subjects that reflected the social, political and economic landscape of his day. As a student at the Dublin Metropolitan School of Art and the Royal Hibernian Academy, he won many academic prizes, but his crowning achievement occurred in 1883 when he was awarded the Albert Prize, 'for the best picture shown in the Academy by a student' (Strickland, 1989, p. 144). Roderic O'Conor, C.E. Lodge and H.C. Tisdell were also contenders for this coveted award. Winning the Albert Prize facilitated Moynan's move to the Royal Academy of Fine Art in Antwerp where he followed in the footsteps of Irish artists such as Walter Osborne, Joseph Malachy Kavanagh and Nathaniel Hill. It was only a matter of six months before:

'He gained the first place for painting from the living model in the annual 'concours,' in which a hundred students of all nationalities competed.' (Walter Strickland, 1989, p. 144). This entitled Moynan to private tuition from the Director of the Academy, Karel Verlat. During the artist's second year in Antwerp, the college admitted its most famous student, Vincent Van Gogh. However, the Dutchman's temperament proved to be incompatible with the Academy's ethos and, two months later, he moved on to Paris. In 1885, Moynan also moved to Paris to study portraiture at the Academy Julian under 'Collin, Courtois, Robert-Fleury and Bouguereau'. (Strickland, 1989, p. 144)

Returning to Dublin in the winter of 1886, Moynan made several self-portraits to showcase his newly-developed skills. Two works from this series, *The Artist in His Studio at Harold's Cross* (1887) and *Taking Measurements* (1887), are in the National Gallery of Ireland collection, while a third adorns the dining room of University College Galway.

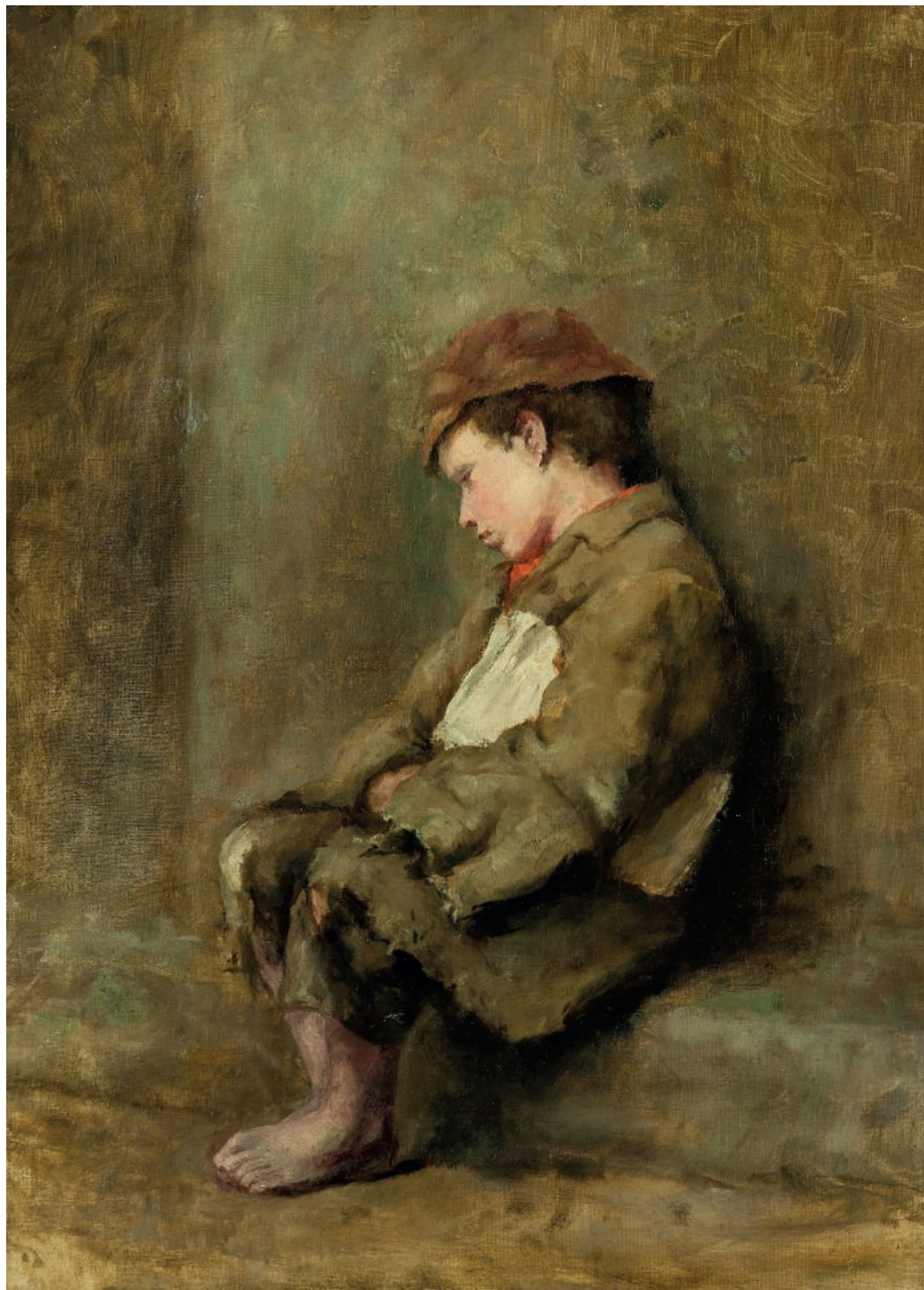
Moynan was a dedicated father whose rapport with children was noted as far away as London: Mr Moynan was chiefly a figure painter, and his favourite subject was child life in the slums. (Obituary of Richard Thomas Moynan: London Times, 11th April 1906) He made many large compositions depicting children at play: *Tug of War* (1891), *A Travelling Show* (1892) *Ball in the Cap* (1893), *Invitation to go Haymaking* (1898), *A Game of Skill* (1890s). But, the most celebrated of these works is *Military Manceuvres* (1891), (National Gallery of Ireland). This genre-piece depicts boys parading through Main Street Leixlip, pretending to be a military band.

But the artist also painted smaller canvases featuring a single child. These so called Street Arabs were associated with an occupation. *The Newspaper Seller* (1891) is the first of many works dealing with this subject. Three years later the same child featured in *Only a Waif, Cold and Wearied* (1894). This signed and dated painting shows a sleeping boy in three-quarter view, clutching a sheaf of newspapers. He is seated in an alleyway, dressed in a coat, muffler, skull-cap and knee-length trousers. His left foot rests on his right, in an effort to avoid contact with the cold ground. The artist's palette reverts to his Antwerp days and is compiled chiefly of browns and greens, relieved only by the paleness of the boy's face, the whiteness of the newspapers, and the orange muffler at the child's throat. This canvas is very similar to the smaller painting *The Little Newspaper Boy*, in this catalogue. The child is seated in left profile, wearing identical clothing to the subject in *Only a Waif, Cold and Wearied*, with a newspaper secured under his arm, and his hands are similarly tucked into the sleeve of his jacket to provide warmth. Once again his left foot rests on his right to help fend off the cold, but his eyes are open and downcast. The clean face of the child suggests pride in his appearance despite his poverty. The detailed figure-painting coupled with a looser depiction of the clothing and background brings the plight of the boy into close focus. This unsigned work has all of the elements of *Only a Waif, Cold and Wearied*, but perhaps Moynan thought that a sleeping child would be more appealing and adjusted the composition accordingly.

Having worked as a political cartoonist on *The Union* newspaper, these little paper-boys had a special place in Moynan's heart. His final unfinished work: *Death of The Queen* (1902, National Gallery of Ireland), tells the true story of a Dublin newsboy who commemorated Queen Victoria's passing by spending his last penny on a bunch of violets that he placed on a bill-board announcing her death. Moynan, who frequently looked to Dickens for his subject-matter, brought an empathetic eye to the activities of the Dublin Street Arab.

Dr. Maebh O'Regan, October 2015

€ 3,000 - 5,000





76

ALFRED DOWNING FRIPP (1822-1895)
Pilgrim Approaching the Altar Site at Clonmacnoise
Watercolour, 74 x 57cm (29¼ x 22½)
Signed and inscribed with title on artist's label verso

Alfred Fripp was born in Bristol and studied at the British Museum and Royal Academy School. He exhibited regularly with The Royal Watercolour Society (where he was secretary from 1870 to 1895), at the Royal Academy, the Royal Society of British Artists, and had eight titles at Dublin's Royal Hibernian Academy between 1844 and 1853. Frederick Goodall encouraged him to visit Ireland, and together with Francis William Topham and Mark Anthony they worked together during several visits to Galway from 1844 onwards. Their focus on poor rural Irish culture has resulted in a unique legacy of related work. Fripp visited Ireland between 1844-53. This work is thought to be one that he completed for an illustrated book on Clonmacnoise published in 1846. He also exhibited three works of Clonmacnoise at The Society of Painters in Watercolour in 1851.

Clonmacnoise is one of Ireland's most famous ancient monasteries founded by Saint Ciarán in the sixth century. It was where the nobility of Connaught had their children educated and thus its name which translates "the secluded recess of the sons of Nobles". For many centuries it was the favoured burial place of Irish Kings and many believed right into the 19th Century that all persons interred there would pass immediately from Earth to Heaven. It was in fact a settlement of some considerable size as reflected in the number of crosses, churches and towers still surviving. It was situated on an important site at a crossing of the Shannon on the main East to West road and still impressive today especially if approached by boat.

€ 2,000 - 4,000



77 WILLIAM JOHN HENNESSY (1839-1917)

The Balloon

Oil on canvas, 67 x 82cm (26¼ x 32¼")

Signed

William John Hennessy was born in Thomastown, Co. Kilkenny but moved to the United States when he was only ten, following his father who had fled Ireland due to his participation in the Young Irelanders' uprising. He studied at the National Academy of Design in New York and quickly achieved recognition. However, in 1870 Hennessy and his wife moved to England. It was in France, particularly the Calvados region of Normandy where Hennessy acquired much of his inspiration, spending each summer there. In 1875 he moved to France, renting a manor on the coast near Honfleur. He produced iconic works such as "Fete Day in a Cider Orchard, Normandy, which is in the Ulster Museum Collection. Hugh Lane included Hennessy in the 1904 exhibition of Irish Painters at the Guildhall London, where he exhibited "Twixt Day and Night, Calvados".

This particular work is based on a well-known painting "*Le Ballon*" by Julian Dupré which was in the collection of The Metropolitan Museum of Art New York from 1887 until 1928 when it was acquired by Reading Public Museum and Art Gallery in Pennsylvania in whose collection it remains. Whether Hennessy saw the picture in New York or before that on one of his yearly summer painting trips to Normandy is unknown but the composition is very similar.

€ 4,000 - 6,000

78

PAUL CÉSAR HELLEU (1859-1927)

Portrait of Pamela Mitford

Pastel, 78 x 62cm (30½ x 24½")

Signed

Provenance: A gift from the sitter to Canon R.J. Hazelton and thence by descent to the current owner.

Helleu remained independent from 'The Impressionists', mixing instead with John McNeill Whistler and John Singer Sargent with whom he shared a studio. He moved within a network of high society both in France and England and is well known for his long flowing strokes that capture a natural elegance that flattered his sitters. The artist's passion for yachting brought him into contact with the Mitford family with whom he spent time in Deauville during the 1890's, painting several portraits of the sitter's mother, Lady Sidney Redesdale. Their acquaintance developed into a lasting friendship and the Mitfords were regular guests of Helleu and his wife Alice.

When aged only 16, Diana Mitford went to study in Paris, the artist took her under his wing and was quite smitten by the young girl who he likened to a Greek goddess. He painted several portraits of her and certainly did not allow the fifty year difference in age interfere with his flirtatious advances.

This portrait is of Diana's elder sister Pamela and was painted around her 18th birthday. Probably the least well known of the Mitford girls, she found Helleu's advances tiresome. After many suitors, including John Betjeman who proposed to her twice, Pamela aged 29 finally married Derek Jackson. Jackson, an Oxford scientist, was also an amateur jockey with a love of hunting. They set up home together at Tullamaine Castle outside Fethard in Co. Tipperary where they rode out with the 'Gallant Tipps'.

Pamela loved all things rural and was initially very happy at Tullamaine where guests included Evelyn Waugh, Harold Macmillan and the local hunting families, the Earl and Countess Donoughmore, the Bourkes and Ponsobys. Her sister Debo, Duchess of Devonshire regularly visited their Irish seat, Lismore Castle for the fishing; while her other sister Diana, married Sir Oswald Mosley and moved to Illecash House in Fermoy after their home Clonfert Palace in Galway burnt down were also regular visitors as was Nancy Mitford. After 1950, Pamela's own marriage to Derek fell apart but she remained at Tullamaine for another eight years, where she was joined by her Italian friend and keen horsewoman Giuditta Tomassi.

The vendor, then a young boy at the nearby Church of Ireland rectory, remembers going to the castle - which he describes being colder than his own home - to play chess with Pamela, surrounded by her beloved dachshunds. She was a close friend to his parents and a regular visitor to their home. Just before she left Tipperary for Switzerland she came to the rectory and gave his parents this painting as her parting gift. It has remained in their family ever since.

€ 20,000 - 30,000



79

WILLIAM JOHN LEECH RHA ROI (1881 - 1968)

The House Opposite

Oil on canvas, 60 x 51cm (23½ x 20")

Signed

Exhibited: Royal Hibernian Academy, Dublin, 1964, Catalogue No. 3

"William John Leech - An Irish Painter Abroad", National Gallery of Ireland, Dublin Oct - Dec 1996, Catalogue No. 109.

Literature: "An Irish Artist - William J. Leech" by Alan Denson, 1968 Catalogue. No. 56

"William John Leech - An Irish Painter Abroad" by Denise Ferran, National Gallery of Ireland 1996

Full page illustration page 286.

Denise Ferran writes in the catalogue for the 1996 exhibition:

The House Opposite was painted from Leech's studio at Candy Cottage; the same pattern of the panes in the window recurs in the still lifes "*Cast Shadows*" (cat.108) and "*Still life with Anise Lanterns*" (cat.110).'

'Candy Cottage, West Clandon was an ideal house for Leech and his wife to retire to in their seventies, since they were already acquainted with the area and had the friendship of the Wallace family. It was an idyllic Tudor-style cottage with diamond-pained mullioned windows with climbing roses over the trelliswork, and the birdbath, from Steele's studios was given pride of place in the garden.'

'Even in his late seventies, the intensity of light and vibrancy of colour attained in his canvases as in "*The Studio Garden*", "*Etude Clandon Station*" and "*Steps to the Studio*", testify to his undiminished ability as an artist. He paints with the assurance and knowledge acquired from over fifty years of painting. His move from London to the Surrey countryside, his marriage finally to May and the freedom and security which this had brought to him in his later years seemed to suit his retiring personality and his paintings.

In bad weather, Leech painted still lifes and portraits as well as views out of his studio window. One of the views he painted from his studio was "*The House Opposite*". Here terracotta reds glow against the green of the hedges and the diamond-lead panes of Leech's front window form a cross-hatching through which the house is glimpsed.'

€ 10,000 - 15,000





80 THOMAS ROSE MILES (1869-1910)
The Seal Rocks, Connemara Coast
Oil on canvas, 39 x 66cm (15½ x 26")
Signed, inscribed with title verso

€ 1,500 - 2,500



- 81 GEORGE MOUNSEY WHEATLEY ATKINSON (1806-1884)
 The Paddle-steamer 'Prince' Proceeding up the River Lee to Cork, by a pilot boat, the passengers and crew on deck, a rowing boat in the foreground
 Oil on panel, 43 x 61 cm (17 x 24")
 Signed and dated 1842

Atkinson, the pre-eminent recorder of Cork shipping diligently painted the newly introduced steam packet boats powered by paddle-wheels. The Crawford Gallery has a view of (possibly) the same boat entering the Port of Cork, with its sister ship tied-up to the quay side (1842).

€ 6,000 - 8,000



82

WILLIAM PERCY FRENCH (1854-1920)

A Kerry Bog, Evening

Watercolour, 17 x 24cm (6¾ x 9½")

Signed and dated 1906

Title inscribed on Rodman label verso

€ 1,500 - 2,000



83

WILLIAM PERCY FRENCH (1854-1920)

In the Kingdom of Kerry

Watercolour, 17 x 24cm (6¾ x 9½")

Signed and dated 1908

Title inscribed on Rodman label verso

€ 1,000 - 1,500



84 ANDREW NICHOLL RHA (1804 - 1886)
Bank of Wild Flowers
Watercolour, 33 x 50cm (13 x 19¾")
Signed

€ 4,000 - 6,000

85 WILLIAM CONOR OBE RUA RHA ROI (1881 - 1968)

Fares Please

Wax crayon, 38 x 50cm (15 x 19½")

Provenance: Previously in the collection of The Arts Council Of Northern Ireland who purchased it in 1961; their sale, Sothebys, 24/11/93 catalogue no. 31 where purchased by current owner.

Kenneth Jamison found it refreshing that Conor was not aiming for a moralistic social commentary in his work - 'He is perhaps, a kind of Irish Daumier, but without the bitter satirical edge, certainly an impressionist of sorts whose affection for his subjects saved him from becoming doctrinaire'. (14, Causeway: The Arts in Ulster, 1971). It was important to the artist that he gave a pure reflection of people in their habitual environment without applying an underlying message. In a radio broadcast in 1961, he commented; 'I'm not interested in social questions at all. I just want to express my fellow men and women as I see them'. (13, Conor-Drawing from Life, 2002)

'*Fares Please*' is a perfectly orchestrated composition with harmonious figurative proportioning. In a compressed space, Conor has distilled a scene that communicates the hustle and bustle of the city tramcar. Central to the work is an upturned smiling face that shares in a joke with surrounding companions. In the right foreground there are two figures engaged in cordial conversation. Behind the central figures, in the right corner, a man with hat is captured in pale tones. He almost blends into the background of the tram window behind him. He looks down and could be reading, perhaps, or taking a short nap. There is a sense of quietude and happy reflection in the three seated figures to the left of the composition. The conductor, indicated in the title, is the only standing figure and, centrally placed with arm stretched upward to hold onto the ceiling handles in the moving tram, he is an important structuring device for the composition. The detail of the tram itself, as is common in the work of the artist, is kept to the essentials of a contextual backdrop with no unnecessary details expressed. Conor accomplishes a remarkable feat in that he produces a vivacious scene full of local colour with a relatively limited and muted palette. It is the texture of the crayon that heightens the liveliness of the composition.

Judith Wilson has observed, 'When Conor's idiosyncratic figures find themselves brought together in a drawing or painting, it is as if the spectator, the observer, were eavesdropping, overhearing some snatch of conversation, some tatter of gossip, badinage, rumour of song, some brief work of greeting, of endearment or comfort'. (121, Conor 1881-1968: The Life and Work of an Ulster Artist, 1977). This is exactly the feeling the viewer has with 'Fares Please' we can almost hear the conversations and the noise of the tram and traffic. Although the treatment is somewhat looser, there is an affinity between '*Fares Please*', and '*Evacuation of Children, Great Northern Railway Station, Belfast*', c1942 in the collection of the Ulster Museum. Executed in pencil and wax crayon on paper, it also features the outline of the train carriage in the background and a wide range of cheerful people are captured in conversation and in saying their goodbyes. These scenes have a strong and memorable narrative and it is one full of a positive nostalgic sentiment that leaves a lasting impression on the viewer.

Marianne O'Kane Boal, October 2015

€ 5,000 - 7,000





86 WILLIAM CONOR ROBE RUA RHA ROI (1881-1968)
The Waiting Room
Crayon on card, 36 x 46cm (14 x 18")
Signed

€ 3,000 - 5,000



87 WILLIAM CONOR OBE RUA RHA ROI (1881-1968)
Molly
Pencil and conte, 28.5 x 23cm (11 ¼ x 9")
Signed and title inscribed on John Magee label verso

€ 600 - 800



88 WILLIAM CONOR OBE RUA RHA ROI (1881-1968)
 The Remnants
 Oil on canvas, 45 x 35cm (18 x 13½")
 Signed

William Conor was born in Belfast and studied graphic design at the Government School of Design before being apprenticed to a poster designer. He exhibited at the RHA for the first time in 1918 and continued to do so until the year before his death. During both World Wars Conor was commissioned by the British Government to produce records of soldiers in the form of sketches, some of which were included in an exhibition of war artists at the National Gallery, London in 1941. He spent a number of years in London in the 1920s where he met John Lavery and Augustus John, and in 1926 travelled to America to undertake various portrait commissions. Conor was elected a member of the RHA in 1946. His works can be found in major collections including the Ulster Museum, Hugh Lane Municipal Gallery, Crawford Municipal Gallery, Imperial War Museum in London, The Victoria and Albert Museum in London and the Brooklyn Museum in New York.

€ 8,000 - 12,000

WILLIAM CONOR OBE RUA RHA ROI (1881-1968)

Motherhood

Crayon on card, 48 x 37cm (19 x 14½")

Signed; inscribed with title on artist's label verso

'You Conor were the first of painting men
whose art persuaded my young eyes to see
the shapes and colours which give quiddity
to the strange bustling world about me then;
and if I recall those days again,
yours are the shadows which accompany me
the shawled girls linked and stepping measuredly
the heavy footed tread of Islandmen...'

(Extract from *The Collected Poems of John Hewitt*, Blackstaff Press, Belfast, 1991, 225)

In 1957, John Hewitt wrote of Conor's 'abundant humanity', in his representations. 'For, in an epoch in which art has been much concerned with abstraction and fantasy, Conor has kept too the representation of human life and movement as "the main region of his song"'. (88, *Art in Ulster I*, 1977). Conor was an artist of the people to such an extent that he immersed himself in their midst and was as subtle as possible in his observations of human interaction to get the most accurate and naturalistic representations achievable. As John Hewitt has documented Conor was accustomed to making studies and sketches behind a folded newspaper so 'not to disconcert his subjects as he wandered around the streets. (88)

In *'Motherhood'*, Conor has captured an intimate moment between mother and child. Both figures are smiling while watching a happening beyond the picture's edge. The crayon employed upon the card takes on the appearance of oil paint in certain areas, particularly on the mother's clothes, where light and deep shadows are caught in the folds of her coat or shawl. The baby she holds has a distinctive visage, full of personality and one that suggests an affable and engaging character. This baby appears to be a little boy and he is the main focus of the composition. His demeanour in this work shares an affinity with a crayon drawing by Conor entitled *'The Joke'*. The drawing was featured in reproduction in *The Tree* published by the Ulster Society for the Prevention of Cruelty to Animals, Belfast 1936. Both baby in *'Motherhood'* and seated woman in *'The Joke'* have the same full beam, smiling eyes and colour in their cheeks. The depictions are so natural that it must be assumed that Conor used his discrete technique of making studies unobserved in both these works. There is no sense of the awkwardness often associated with conventional portraiture. The outdoor setting of the scene of *'Motherhood'* is clear from the green foliage at the top and right of the work, coupled with the natural light that bathes the composition from the right.

The artist's treatment of the woman's draperies is interesting and demonstrates Conor's fascination with clothing. He observed 'There are countless materials - materials so light and diaphanous that they would be more of an aura to a beautiful head...[The shawl] is also very feminine. After all, is it not in a sense one symbol of motherhood...?' (43, *Conor 1881-1968: The Life and Work of an Ulster Artist*, 1977). Brian Kennedy has written that Conor presents 'a robust, optimistic outlook on life', and it is this outlook and the naturalism of the representations that ensure William Conor's work stands the test of time. It is clear why Hewitt felt the inclination to poeticise the artist's impact on his consciousness.

Marianne O'Kane Boal, October 2015

€ 5,000 - 8,000





90

PHILIP MOSS (B.1961)

A Pregnant Girl

Oil on canvas, 71 x 91.5cm (28 x 36")

Signed and Inscribed with title verso

This work, which features the artist's wife pregnant with their son Patrick, very much shows the influence of the artist Lucien Freud on his work. Philip was first introduced to Freud's work in about 1984 by his tutor in NCAD, the artist Carey Clarke; and to this day Freud has had more influence on the artist than any other painter.

After NCAD, Philip got a scholarship to Bezalel School of Art in Jerusalem. It was here that he met and befriended another artist, Anthony Auerbach, and a few years later he got his dream job through him, working in London for James Kirkham, Lucien Freud's agent. Philip says "I learnt more about painting in two years working for James Kirkman than I did during my whole time at Art College and that was because I was able to get so close to Freud's art".

The artist now lives and works in Co. Donegal and his output is quite small.

€ 2,000 - 4,000



- 91 STEPHEN MCKENNA PRHA (B.1939)
 Nude on a sofa
 Oil on canvas, 38 x 55cm (15 x 21½")
 Signed with initials
 Artists Reference: K7313/CH3

A past president of the Royal Hibernian Academy and former Turner Prize nominee, Stephen McKenna was born in London and studied at the Slade School of Fine Art. During his career he has travelled widely and lived in Germany, Belgium and Italy as well as in Donegal. He exhibits regularly in Dublin at the Kerlin Gallery and RHA, and has had solo shows in London, Milan, New York, Dusseldorf and Eindhoven. A retrospective of his work was held at the Hans and Sophie Tauber Arp Foundation in Bonn, Germany, and his work has appeared in numerous group shows internationally. He currently lives and works in Co. Carlow.

€ 3,000 - 5,000



- 92 BARRY CASTLE (1935-2006)
The First Born
Oil on board, 36 x 32.5cm (14¼ x 12¾")
Signed with monogram and dated (19)79
€ 700 - 1,000

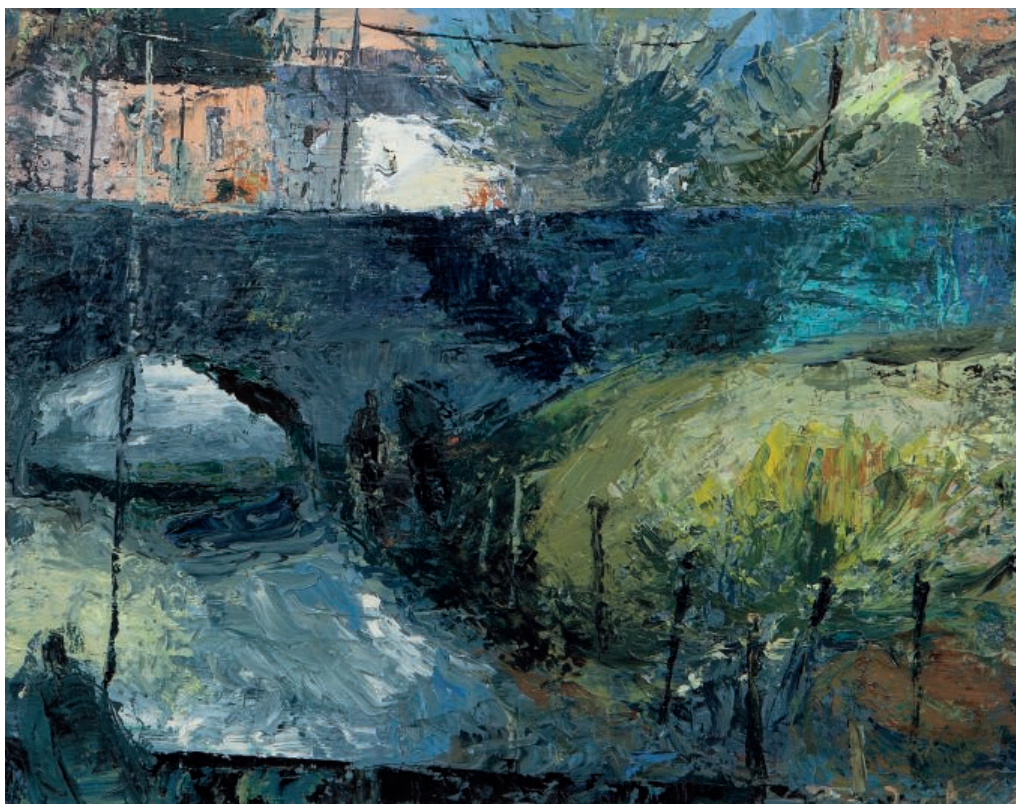


- 93 STEPHEN MCKENNA PRHA (B.1939)
Anthenian Treasury
Oil on board, 32 x 46cm (12½ x 18")
Signed with initials, also signed, dated 1985
and with Opus No. K8542 verso
€ 1,500 - 2,500



94 STEPHEN MCKENNA PRHA (B.1939)
 Still life with Fuchsia (1988)
 Oil on canvas, 80 x 60cm (31½ x 23¾")
 Signed with initials; signed, dated 1988 and with Opus No. K8822 verso
 Kerlin Gallery, Dublin exhibition label verso, where purchased

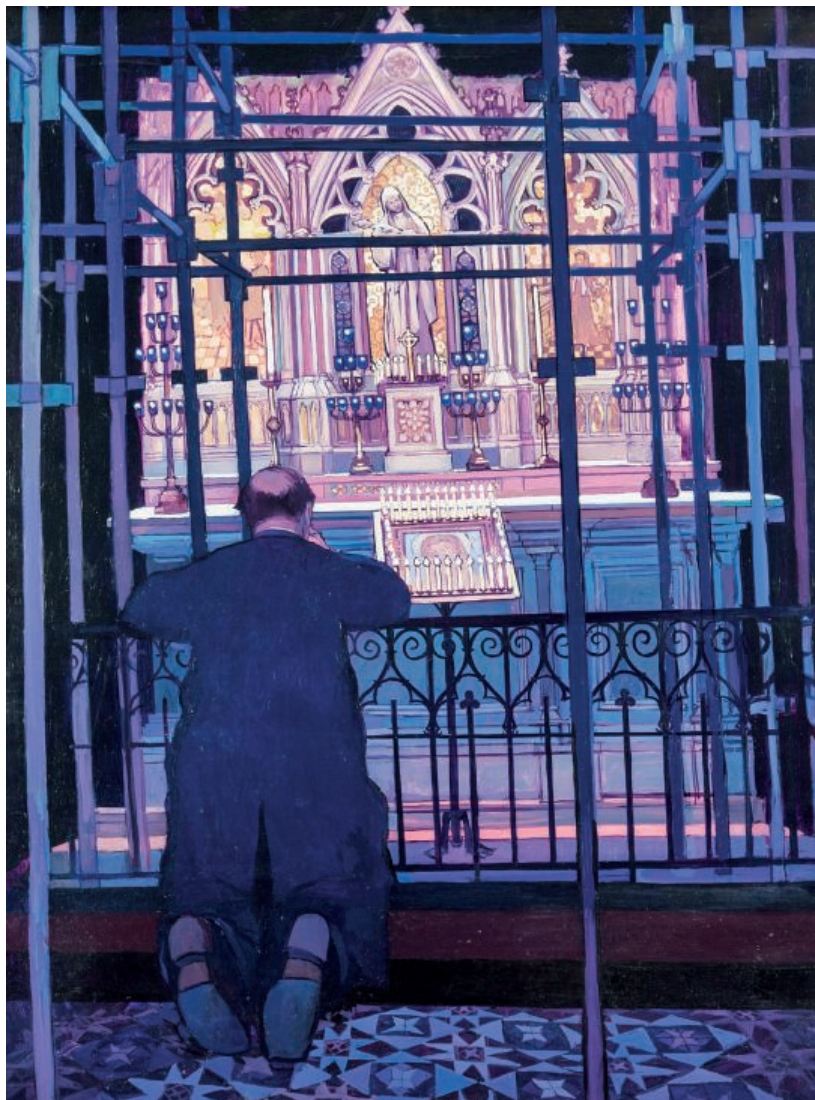
€ 3,000 - 5,000



95 DONALD TESKEY RHA (B.1956)
Bridge over the river
Oil on canvas, 45.5 X 58 cm (18 X 22.75")
Signed

Donald Teskey was born in Co Limerick in 1956. After graduating from the Limerick College of Art & Design with a Diploma in Fine Art in 1978, he began a successful career in Fine Art exhibiting throughout Ireland as well as in the USA, UK, Germany and Canada. His talent has been rewarded on many occasions; as early as 1981 he received a prize for drawing at the Limerick EV+A; and in 1995 he was presented with the Fergus O'Ryan Award at the RHA Annual Exhibition. This pattern has continued to the present day with residency programmes in Cill Rialaig, Kerry and the Josef Albers Foundation, CT, USA. Based in Dublin, Teskey has been commissioned to create numerous pieces - for ESB Ardacrusha and Corrigan & Corrigan Solicitors, Dublin. Interest in Teskey has intensified over the last decade following a world record price for his work "Bank Holiday Monday" from the Smurfit Collection which made €42,000 in Adam's Christmas Sale, December 2004. His work is included in many prominent public and private collections in Ireland and worldwide. Among the public /corporate collections, his work is to be found in The Arts Council, the AIB Collection, OPW, ESB, the University of Limerick and Irish Life Assurance to name but a few. His work has been favourably reviewed in countless publications - The Irish Times, The Irish Arts Review and Circa Magazine amongst them.

€ 4,000 - 6,000



96 HECTOR MCDONNELL RUA (B.1947)
 Saint James' Church, Dublin
 Oil on canvas, 100 x 75cm (39½ x 29½")
 Signed, inscribed with title and dated 1984 verso.
 Grants Fine Art Gallery label verso.

€ 5,000 - 7,000



- 97 COLIN HARRISON (B.1939)
Two Sea Disasters
Oil on canvas laid on board, 76 x 91.5cm (30 x 36")
Provenance: With the Dawson Gallery, Dublin label verso
€ 600 - 800



- 98 JOHN COYLE RHA (B.1928)
The Conservatory
Oil on panel, 50 x 75cm (19¾ x 29½")
Signed.
Artist's label verso
€ 1,000 - 2,000



- 99 JACK KIRWAN (B.1956)
Rainbow
Oil on canvas, 119 x 183cm (46¾ x 72")
Signed
€ 1,500 - 2,500



100 NOEL MURPHY (B.1970)
The Tunnel
Oil on panel, 61 x 51cm (24 x 20")
Signed with monogram. Original exhibition label verso

Originally from London, Noel Murphy studied at the University of Ulster and trained later at the National College of Art and Design in Dublin. His work has been shown at numerous galleries including The Emer Gallery in Belfast and Pictoons Gallery in London. Murphy has won numerous prizes including The Arts Council for Northern Ireland Award and The Ulster Museum Award. He lives and works in Co. Antrim.

€ 1,200 - 1,600



101 THOMAS RYAN PRHA (B.1929)
A View of the Four Courts, Dublin
Oil on canvas, 39.5 x 50cm (15½ x 19¾")
Signed

€ 2,000 - 3,000



102 TOM CULLEN (B.1934)
The Four Courts, Dublin
Oil on canvas, 55 x 82.5cm (21½ x 32½")
Signed and dated 1978

€ 500 - 800



103 OISÍN ROCHE (B.1973)
Ringsend Gasometer from Grand Canal Street
Oil on canvas, 51 x 109cm (20 x 42¾")
Signed, inscribed and dated 2002 verso

Provenance: With the Molesworth Gallery, Dublin where purchased

€ 1,200 - 1,800



- 104 THOMAS RYAN PRHA (B.1929)
 A set of six views of Boland Mills, Dublin
 Watercolour, 40 x 50cm (15¾ x 19¾")
 Signed and inscribed (6)

€ 4,000 - 6,000



105 FLORA MITCHELL (1890-1973)
The Campanile, Trinity College
Pen and ink, 20 x 23cm (8 x 9")
Signed and inscribed with title and dated 1921

€ 800 - 1,200



106 FLORA MITCHELL (1890-1973)
Trinity College Chapel
Pen and ink, 21 x 33 cm (8¼ x 9")
Signed and inscribed with title and dated 1921

€ 800 - 1,200



107 FLORA MITCHELL (1890-1973)
 Moore Street
 Pen, ink and watercolour, 26 x 33cm (10 x 13")
 Signed and inscribed with title
 € 1,500 - 2,000



108 FLORA MITCHELL (1890-1973)
The Children's Shrine, St. Audeon's, Dublin
Watercolour, 21.5 x 27cm (8½ x 10½")
Signed and inscribed with title

€ 700 - 1,000



109 FLORA MITCHELL (1890-1973)
Hoey's Court
Birthplace of Jonathan Swift (now demolished)
Watercolour, 30 x 23cm (12 x 9")
Signed, inscribed with title and inscribed artist's label verso

€ 700 - 1,000



110 FLORA MITCHELL (1890-1973)
 Johnsons Court, off Grafton Street, Dublin
 Watercolour, 29 x 20cm (11½ x 8")
 Signed and inscribed with title

€ 1,000 - 1,500



111 DESMOND HICKEY (1937-2007)
Sunny Evening, Laytown
Oil on board, 34 x 44.5cm (13 ¼ x 17 ½")
Signed and inscribed with title verso

€ 700 - 1,000



112 DESMOND HICKEY (1937-2007)
4 p.m. O'Connell Street
Oil on canvas board, 49.5 x 59.5cm (19 ½ x 23 ½")
Signed and inscribed with title verso

€ 800 - 1,200



113 BRIAN MCCARTHY (20TH/21ST CENTURY)
 Easter 1916
 Mixed media, 60 x 80cm (23½ x 31½")
 Signed

€ 2,000 - 4,000



114

PAULINE BEWICK (B.1935)

Sarfina

Watercolour, pen & ink, 16.5 x 22 cm (6.5" x 8.75")

Signed, inscribed and dated (19)'89

Provenance: Sold in these rooms, 31/03/2004

Pauline Bewick had an unusual upbringing, being born in Newcastle, England, and raised mainly in Co. Kerry yet moving around Ireland frequently. A self taught artist, her creativity found an outlet early in life, and an exhibition of some 1500 works from age 'Two to Fifty' was held at the Guinness Storehouse in 1986. A member of both Aosdána and the RHA, she has exhibited at the Taylor Galleries in Dublin, Frank Lewis Gallery in Killarney and Catto Gallery in London.

€ 1,000 - 1,500



115

PAULINE BEWICK RHA (B.1935)

Two Ducks and Flags

Pen, ink and watercolour, 27 x 20cm (10½ x 8")

Signed, inscribed with title and dated 2001

€ 400 - 600



116 PAULINE BEWICK RHA (B.1935)
Woman in a Brown River
Watercolour, 58 x 78.5cm (22 ¾ x 30 ¾")
Signed and inscribed and dated 1985 to 2004

€ 2,000 - 4,000



117 PAULINE BEWICK RHA (B.1935)
Bird in a Thornbush
Watercolour and ink, 59 x 80cm
Signed and dated March 1979

€ 1,000 - 1,500



118 VICTOR RICHARDSON (B.1952)
 The Leaning Church, Martigues
 Canal du St. Sebastian, France (2002)
 Pastel, 53 x 79cm (20 ½ x 31")

Provenance: The Solomon Gallery, Dublin.

€ 1,500 - 2,000



119 NICHOLAS HELY HUTCHINSON (B.1955)
Interior with Wild Flowers Overlooking Clew Bay
Gouache and pastel, 58.5 x 40.5cm (23 x 16")
Signed with initials

Exhibited: 'Nicholas Hely Hutchinson Exhibition', The Frederick Gallery, November 2002, Catalogue No. 46, where purchased by current owner.

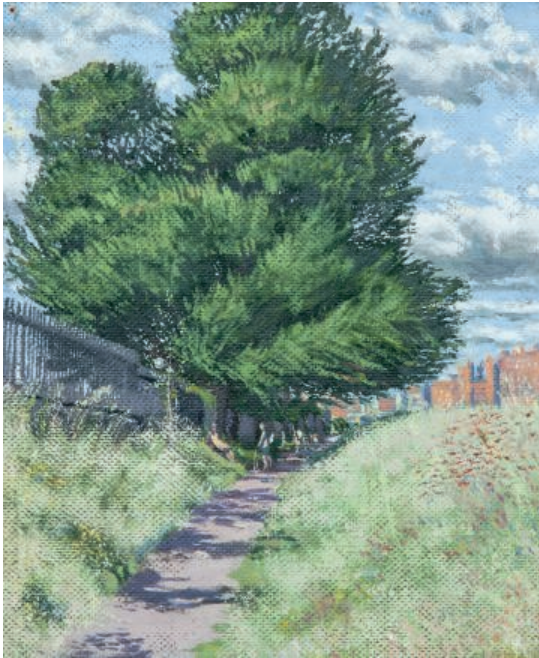
€ 2,000 - 4,000



- 120 NICHOLAS HELY HUTCHINSON (B.1955)
 Still Life, Fitzwilliam Street
 Gouache and pastel, 87.5 x 67.3 (34½ x 26½)
 Signed. The Frederick Gallery label verso

Exhibited: Nicholas Hely Hutchinson Show, The Frederick Gallery, Dublin, December 2000, Catalogue No.9

€ 2,500 - 3,500



121 SIMON COLEMAN RHA (1916-1995)
Children in a Dublin Lane
Oil on board, 35 x 28.5cm (13½ x 11¼")
Signed

€ 400 - 600



122 SIMON COLEMAN RHA (1916-1995)
Man and Dog
Oil on board, 49 x 39cm (19½ x 15¼")
Signed

€ 500 - 700



123 NORMAN TEELING (B.1944)
Venice
Oil on board, 50.5 x 61cm (20 x 24")
Signed

€ 1,000 - 1,500



124 MAURICE C. WILKS RUA ARHA (1910-1984)
Morning Light at Roundstone, Connemara
Oil on canvas, 35.5 x 45.5cm (14 x 18")
Signed and inscribed with title verso

€ 1,500 - 2,500



125 MAURICE C. WILKS RUA ARHA (1910-1984)
In St. Stephen's Green, Dublin
Oil on canvas, 49 x 39cm (19¼ x 15½")
Signed and inscribed with title verso

€ 1,500 - 2,500



126 MAURICE C. WILKS RJA ARHA (1910-1984)
Quiet Day, Dunseverick Co. Antrim
Oil on canvas, 50 X 60cm (19¾ X 23¾")
Signed, inscribed with title verso
Waddington Gallery label verso

€ 4,000 - 6,000



127 MAURICE C. WILKS RUA ARHA (1910 - 1984)
Connemara
Oil on canvas, 51 x 61cm (20 x 24")
Signed; inscribed with title verso

€ 1,500 - 2,500



128 MAURICE C. WILKS RUA ARHA (1910 - 1984)
Landscape, Ballynahinch, Co. Galway
Oil on canvas, 35.5 x 46cm (14 x 18")
Signed, inscribed with title verso

€ 1,500 - 2,500



129 MAURICE C. WILKS RUA ARHA (1910-1984)

Evening, Quoile River, Downpatrick

Oil on canvas, 45 x 55cm (17¾ x 21¾")

Signed. Inscribed with title on stretcher verso

€ 1,500 - 2,500

FRANK MCKELVEY RHA RUA (1895-1974)

Tramore Bay, Near Rosbeg, Co. Donegal

Oil on canvas, 50 x 67cm (19¾ x 26¼")

Signed

Provenance: title inscribed on John Magee, Belfast Gallery label verso

Belfast born, Frank McKelvey (1895-1974) was the son of William McKelvey, a painter and decorator. McKelvey began work as a poster designer before commencing at the Belfast School of Art where he won the Sir Charles Brett Prize and the Fitzpatrick Prize for figure drawing. From the outset in his career, McKelvey was an artist who devoted himself entirely and with discipline, to his art career. A prime example of his sustained devotion to his craft is his exhibiting record at the Royal Hibernian Academy. He began showing there in 1918 and continued to exhibit, without missing a year until 1973. Hence for a record 55 years his work was to be seen in Dublin, around three to five works annually; this might partly explain his firm place in the collective memory and indeed enduring appeal to Irish art collectors from the twentieth century to date. Brian Kennedy has observed that; 'he helped to forge a new and distinct way of representing the Irish scene which is the nearest approximation we have to a distinct Irish school of painting.' (9, Kennedy, 1993).

Kennedy also admired his accomplished approach to landscape painting; '...he succeeded brilliantly in capturing the character of the Irish landscape and it is perhaps due to this rather than any other aspect of his work, that he is so admired today'. (9, Kennedy, 1993) He has also noted the essentials of a McKelvey painting; 'overall feeling of lightness...spontaneity of the moment...even film of paint...naturalistic use of light....apparent ease of the artist's technical ability'. Crookshank and Glin admired McKelvey's 'great freshness and competence'. (290, Crookshank and Glin) It was also accepted that the artist was '...Ulster's primary anti-modernist painter...Possessed of considerable hand skills and sensitive observation, particularly in landscape and seascape in Antrim and Donegal...' (160, Anglesea, 2000) Theo Snoddy also noted that County Donegal was a favourite painting area for him and it is certainly evident in his many existing paintings from places such as Marble Hill, Dunfanaghy, Bloody Foreland, Annagry, Glencolmcille, Portnoo, Narin; not to mention the more loosely titled 'Donegal Landscape' and 'Donegal Scene', of which there are a number. He focused primarily on coastal scenes but also made studies of the Donegal landscape and mountains including Muckish and Errigal.

'Tramore Beach near Rossbeg Co Donegal', is a fine example and it captures some of what Kenneth Jamison observed in McKelvey's work; 'In landscape he maintains the Constable-Impressionist mode, to me most significant in his rendering of evening light on level estuaries, the gritty squall from bleak sand-dunes, and, best of all, in the stir of children wading at the sea's edge in sunset...' (89, Sam Hanna Bell, 1971) The tiny figures are indicated with a few careful brushstrokes, just discernible, yet perfectly indicated. McKelvey employs his signature sunshine bathing the composition and this causes the viewer to squint to spy the figures in the distance; a familiar effort this actually gives the uncanny impression of being a participant in the scene and not merely the viewer of a painting. There are also two figures playing in the sand-dunes of the right foreground which further emphasises the inclusion of the viewer on the periphery. This painting features a range of the artist's technical accomplishments; the carefully arranged composition, light foreground, fine rendering of the small breaking waves, the rocks, the beach and sand-dunes, naturalism of the scene and unifying employment of colour and light. It is a sensory painting where the viewer can imagine and appreciate the summer's day, the light sea breeze and the sand underfoot.

Marianne O'Kane Boal, October 2015

€ 8,000 - 12,000





131 FRANK MCKELVEY RHA RUA (1895-1974)
Landscape, West of Ireland
Oil on canvas, 46 x 56cm (18 x 22")
Signed

€ 3,000 - 5,000



132 CHARLES MCAULEY RJA ARSA (1910-1999)
Woman and Goat, Glens of Antrim
Oil on board, 37 x 53cm
Signed

€ 1,500 - 2,500



133 DOUGLAS ALEXANDER RHA (1871-1945)
Connemara Landscape
Oil on panel, 39 x 43cm (15½ x 17")
Signed

€ 800 - 1,200



134 ROWLAND HILL ARUA (1915-1979)
Feeding the Chickens
Oil on board, 40.5 x 50.5cm (16 x 20")
Signed

€ 600 - 1,000



135 JAMES HUMBERT CRAIG RHA RUA (1877-1944)

Digging the Turf Donegal

Oil on canvas, 55.5 x 73.5cm (22 x 29")

Signed

Combridge Gallery framing label verso

€ 3,000 - 5,000



136 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
The Dun River, Cushendun
Oil on board, 29.5 x 42.5cm (11 ¾ x 16 ½")
Signed
Title inscribed on John Magee label verso

€ 1,500 - 2,500



137 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
Cattle Watering at the Edge of a Lake
Oil on panel, 37 x 49cm (14 ¼ x 19 ¼")
Signed

€ 1,500 - 2,500



138 JAMES HUMBERT CRAIG RHA RUA (1878-1944)
Leenane, Connemara
Oil on canvas, 71 x 132cm (28 x 52")
Signed

€ 6,000 - 10,000



139 FRANK EGGINTON RCA FIAL (1908-1990)
Feeding the Chickens, Donegal
Watercolour, 25.5 x 35.5cm (10 x 14")
Signed

€ 600 - 800



140 FRANK EGGINTON RCA FIAL (1908-1990)
Cottages by the Coast, Donegal
Watercolour, 25.5 x 35.5cm (10 x 14")
Signed

€ 400 - 600

141 FRANK EGGINTON RCA FIAL (1908-1990)
Benbaun, Connemara
Oil on canvas, 61 x 91.5cm (24 x 36")

Provenance: The Gallery, Dunfanaghy, where purchased.

€ 1,500 - 2,500



142 FRANK EGGINTON RCA FIAL (1908-1990)
The Glengoughan River, Connemara
Oil on canvas, 51 x 76cm (20 x 30")
Signed

Provenance: The Gallery, Dunfanaghy, where purchased.

€ 1,000 - 2,000





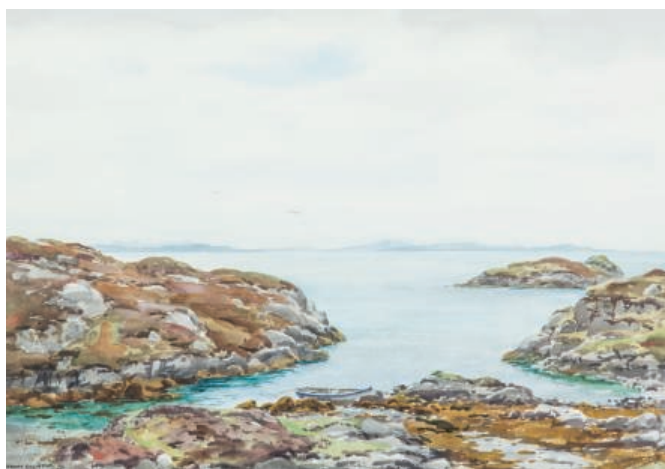
143 FRANK EGGINTON RCA FIAL (1908-1990)
A Bog Road, Connemara, Ireland
Watercolour, 36 x 52cm (14¼ x 20½")
Signed

€ 500 - 700



144 FRANK EGGINTON RCA FIAL (1908-1990)
Autumn, Connemara, Ireland
Watercolour, 36 x 52cm (14¼ x 20½")
Signed

€ 400 - 600



145 FRANK EGGINTON RCA FIAL (1908-1990)
Lingar Bay, Isle of Harris
Watercolour, 38 x 53cm (15 x 20¾")
Signed and dated '73

€ 600 - 800

- 146 FRANK EGGINTON RCA FIAL (1908-1990)
Cottages by a lake, West of Ireland
Watercolour, 36 x 53cm (14¼ x 20¾")
Signed

€ 600 - 800



- 147 FRANK EGGINTON RCA FIAL (1908 - 1990)
Upper Lough Mask, Co. Mayo
Watercolour, 37 x 54 (14½ x 21¼")
Signed

€ 700 - 1,000





148 OWEN WALSH (1933-2002)
The Dodder River
Oil on canvas, 40.5 x 50cm (16 x 19¾")
Signed

€ 500 - 700



149 WALTER VERLING (B. 1930)
Winter Landscape
Oil on board, 29 x 39cm (11½ x 15¼")
Signed

€ 500 - 800

- 150 NORMAN J. MCCAIG (1929-2001)
 Near the Nenagh River
 Oil on board, 40.6 x 50.8cm (16 x 20")
 Signed; inscribed on label verso
 € 400 - 600



- 151 ROY LYNDSEY (B. 1945)
 Figure Rowing on a River
 Oil on canvas, 72 x 85cm (28¼ x 33½")
 Signed
 € 1,000 - 1,500





152 JOHN COLL (20TH/21ST CENTURY)

Patrick Kavanagh

Bronze, 24.5cm (9¾") high

Provenance: The Kenny Gallery, Galway, where purchased

This is a maquette for the full sized piece which is situated on the north bank of the Grand Canal on Mespil Road. The statue was built as part of Dublin European City of Culture 1991, inspired by his poem "Lines written on a seat on the Grand Canal, Dublin".

€ 1,500 - 2,500



- 153 ROWAN GILLESPIE (B.1953)
The Pillar
Bronze and stones, 156cm (61 ½") high from slate base
Unique

Presented on a slate base, diameter 70cm (28"), made for a pond/pool as water flows through the piece, coming out under the crouching figure.

€ 15,000 - 20,000



155 CONOR FALLON ARHA (1939-2007)
Pregnant Woman
Bronze, 34cm high (13 ¼") including base
Edition of 9

Exhibited: 'Conor Fallon', Theo Waddington Fine Art, May/June 1997, where acquired.

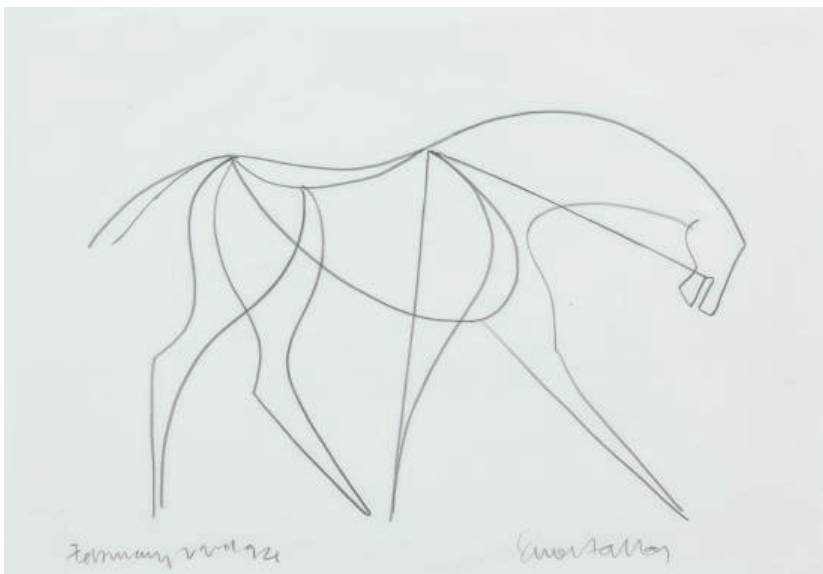
€ 3,000 - 5,000



156 CONOR FALLON ARHA (1939-2007)
Big Thin Horse
Bronze on limestone base, 28cm high (11") including base
Edition of 9

Exhibited: 'Conor Fallon', Theo Waddington Fine Art, May/June 1997, where acquired.

€ 6,000 - 8,000



157 CONOR FALLON ARHA (1939-2007)
Study for Big Thin Horse
Pencil, 42 x 59.5cm (11 ½ x 23 ½")
Signed and inscribed with date Feb 22nd (19)94

Exhibited: 'Conor Fallon', Theo Waddington Fine Art, May/June 1997, where acquired.

€ 500 - 800



158 OISIN KELLY RHA (1915-1981)
Madonna and Child
Earthenware Wall Applique (30/100), 23.5cm (9¼")
Signed with initials verso

This is one of a number of designs that Oisín Kelly did for Kilkenny Design

€ 300 - 500



159 ANTHONY SCOTT (20TH/21ST CENTURY)
Horse (2006)
Bronze, 42cm high (16 ½")
€ 3,000 - 5,000



160 JOHN COEN (B.1941)
Waiting figures 1999
Bronze, unique, 37.3cm high (14¾")

Provenance: With Hillsboro Fine Art, Dublin

€ 800 - 1,200



161 JOHN COLL (20TH/ 21ST CENTURY)
The Great Irish Elk
Bronze on ebonised wooden base, 54.5cm high x 51cm wide
(21½ x 20")
Unique

€ 4,000 - 6,000



162 JOHN BEHAN RHA (B.1938)
Flight of Birds (c.1990)
Bronze on limestone base, 33cm high (13") including base

Provenance: From the Estate of Brendan O'Tighearnaigh who received the piece in 1990 on his retirement from the Board of the Irish National Insurance Company

€ 1,500 - 2,500



163 KRYSTYNA POMEROY (20TH/21ST CENTURY)

A Pecking Hen

Bronze, 39cm (15¼")

Signed with initial 'K' and No. 4/9

€ 1,500 - 2,000

164 KRYSTYNA POMEROY (20TH/21ST CENTURY)

The Little Red Hen

Bronze, 38cm (15")

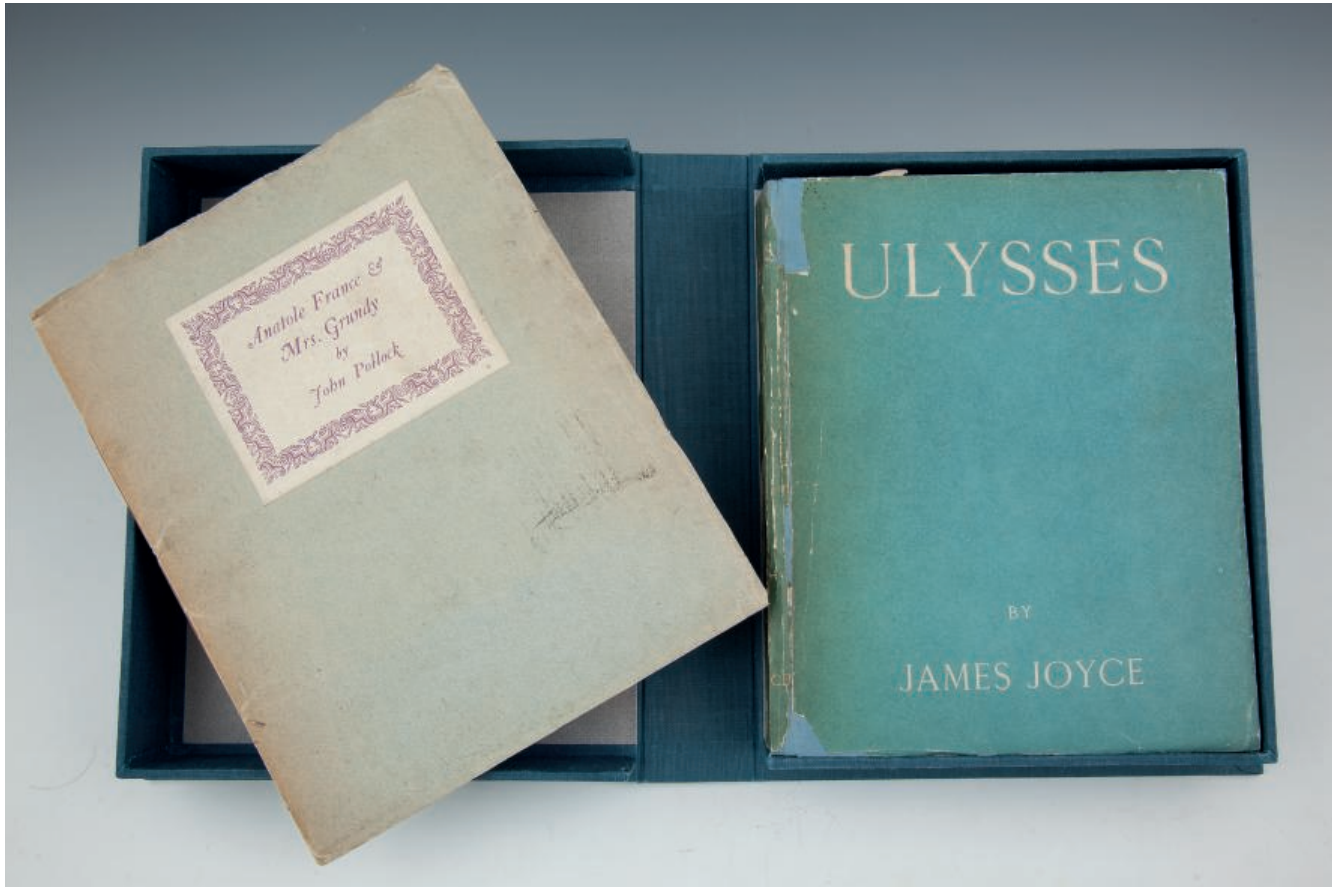
Signed with initial 'K' and No. 4/9

€ 1,500 - 2,000





165 KRYSZYNA POMEROY (20TH/21ST CENTURY)
A Curious Hen
Bronze, 39.5cm (15½")
Signed with initial 'K' and No. 5/9
€ 1,500 - 2,000



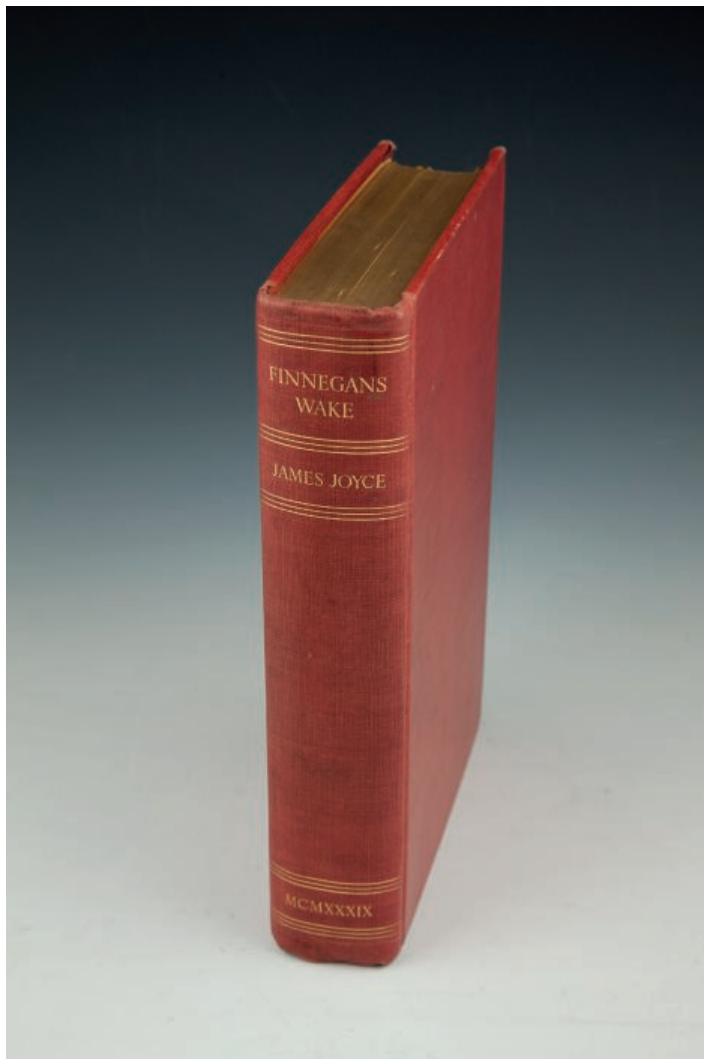
166

JAMES JOYCE (1882-1941)

Ulysses

1928 printing by Shakespeare & Co., Paris. Signed by the author and inscribed to the writer, John Pollock, and dated "Paris, Christmas, 1929". Presented in a presentation box; together with "Anatole France and Mrs. Grundy" by John Pollock, printed by the Cayme Press (1926). Limited to 750 copies where the writer refers to "Ulysses" on page 12. He writes, "one author indeed has attempted to set down everything that a man might think, and a most disgusting job he made of it. I refer to Mr. James Joyce and to "Ulysses", the greater part of which should never have been written, not only because it is portentously dull, but also because it is flatly indecent."

€ 4,000 - 6,000



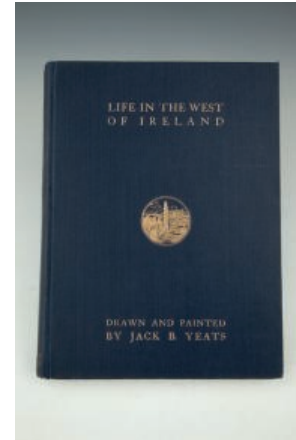
- 167 JAMES JOYCE (1882-1941)
Finnegan's Wake
1st edition (1939), Faber and Faber Limited, London. Signed and numbered 117 out of 425 copies.
€ 3,000 - 5,000



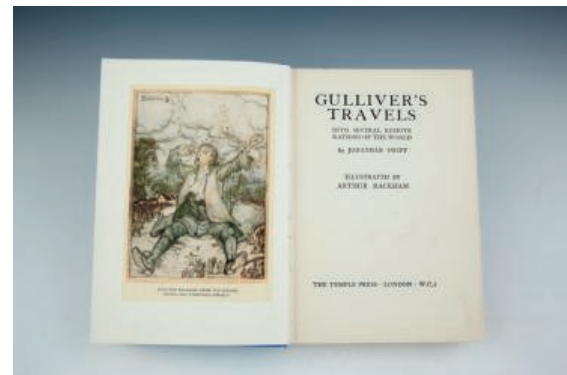
- 168 BASIL BLACKSHAW HRHA RJA
(B.1932)
'Blackshaw' edited by Eamonn Mallie
Limited Edition, presented in a slipcase and signed
by both artist and author. Good clean copy.
€ 150 - 250



- 169 WILLIAM CROZIER (1930-2011)
Garden
Carborundum print, 22 x 16cm (8½ x 6¼")
Signed and inscribed with title and numbered
49/125; together with 'William Crozier' book, edited
by Katharine Crovan, presented in slipcase
€ 300 - 500



- 170 JACK B. YEATS (1871-1957)
Life in the West of Ireland
With illustrations by Jack B. Yeats
Printed by Maunsel & Company, London 1912
Numbered o/s out of an edition of 150 copies. 8 colour plates,
32 line drawings and 16 reproductions of oils in black and
white. (Scarce)
€ 700 - 1,000



- 171 JONATHAN SWIFT (1667-1745)
Gulliver's Travels (1937 edition)
With illustrations by Arthur Rackham
€ 80 - 120



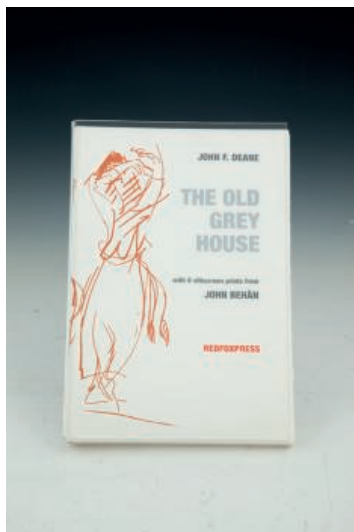
172 THE CRACKED LOOKING GLASS BY THE GRAPHIC STUDIO GALLERY

Consisting of works by 32 of Ireland's leading artists. Each artist was asked to make an original limited edition print inspired by James Joyce's Ulysses in celebration of the centenary of Bloomsday.

Artists involved in this exhibition were Yoko Akino, John Behan, Carmel Benson, Charles Cullen, Michael Cullen, Felim Egan, Barry Flanagan, Joy Gerrard, Richard Gorman, Terence Gravett, Michael Haskett, John Kindness, Jennifer Lane, Stephen Lawlor, Maev Lenaghan, Mary Lohan, Alice Maher, Kelvin Mann, Colin Martin, James McCreary, Margo McNulty, Niall Naessens, Lina Nordenström, Lars Nyberg, Ruth O'Donnell, Tom Phelan, Mark Reilly, Heather Ryan Kelley, Dermot Seymour, Tracy Staunton, Strphen Vaughan and Susan Weil.

This is one of ten Boxed sets available, each containing a complete series of thirty-two limited edition prints from the exhibition, presented in a solander box manufactured to the highest conservation standard by G. Ryder & Co.

€ 1,200 - 1,600



173 JOHN BEHAN RHA (B.1938)

The Old Grey House by John F. Deane, with 8 hand silk screen prints by the artist, printed by Red Fox Press Studios, Achill, 31st August 2006, this one numbered 64/75 and signed by artist and author.

€ 200 - 400



- 174 FERGUS O'RYAN RHA (1911-1989)
 St Finbarr's Cathedral, Cork and Ennistymon, Co.Clare
 A pair, hand-coloured woodcut prints, 16.5 x21.5cm (6¼ x 8½"), 14 x
 19cm (5½ x 7½")
 Each signed and inscribed with titles

€ 150 - 250

- 175 FERGUS O'RYAN RHA (1911-1989)
 Muckish, Co. Donegal
 Oil on board, 30.5 x 39.5cm (12 x 15¾")
 Signed and inscribed with title verso

€ 500 - 700



- 176 FERGUS O'RYAN RHA (1911-1989)
 Parkland with Trees
 Oil on board, 29 x 39cm (11½ x 15¼")
 Signed

€ 300 - 500



177 THOMAS RYAN PRHA (B.1929)
A Self Portrait in Studio with Flowers
Oil on board, 61 x 50.5cm (24 x 20")
Signed

€ 800 - 1,200



178 GRACE CUNNINGHAM (B.1972)
'More Treats Please'
Oil on canvas, 59.5 x 44cm (23¼ x 17¼")
Signed

The proceeds of this painting will go to PAWS charity which does fantastic work rescuing homeless and abandoned animals, primarily dogs from high-kill pounds and owners who can no longer care for them. They rescue hundreds of animals every year; provide them with loving temporary care, as well as veterinary care where needed, and find them well-matched, carefully screened 'forever homes'.

€ 2,000 - 4,000



179 GRACE CUNNINGHAM (B.1972)
Best Friends
Oil on canvas, 39 x 49cms (15.4 x 19.25")
Signed

This lot was previously sold in these rooms in aid of the charity PAWS; and is now being sold as a charitable donation for Focus Ireland and The Peter McVerry Trust.

€ 2,000 - 3,000



180 PATRICK HENNESSY RHA (1915-1980)
Rose and Butterfly
Oil on board, 25 x 17cm (10 x 6¾")
Signed

Provenance: Guildhall Galleries Chicago (label verso)

€ 1,500 - 2,500



181 PATRICK HENNESSY RHA (1915-1980)

A Prospect of Clonmacnoise
 Oil on canvas, 76.2 x 127cm (30 x 50")
 Signed

Provenance: The Ritchie Hendriks Gallery, Dublin, where purchased by Charles W. Nicols Jr.

Cork artist Patrick Hennessy's painting skills were recognised early in his career, winning a scholarship to study at Dundee College in Scotland, and a further one which enabled him to travel to Paris and Rome. During his time at Dundee he met Henry Robertson Craig and both were taught by James McIntosh Patrick RSA. Hennessy also travelled throughout Europe and to Morocco, but returned to Ireland in 1939, dividing his time between Cork and Dublin, where he exhibited regularly at David Hendriks Gallery and from 1941 at the RHA. He was elected a member of the Academy in 1949. His works can be found in major public collections such as the National Gallery of Ireland, Irish Museum of Modern Art, Hugh Lane Municipal Gallery, Ulster Museum and Crawford Gallery. Hennessy did a number of works from the early 1960's featuring photo montages many, as in this case, featuring the "Josephine Bruce". The photos are pinned to the wall using charity flags from the likes of St. Vincent de Paul and the Order of Malta. Clonmacnoise is one of Ireland's most famous ancient monasteries founded by Saint Ciarán in the sixth century. It was where the nobility of Connaught had their children educated and thus its name which translates "the secluded recess of the sons of Nobles'. For many centuries it was the favoured burial place of Irish Kings and many believed right into the 19th Century that all persons interred there would pass immediately from Earth to Heaven. It was in fact a settlement of some considerable size as reflected in the number of crosses, churches and towers still surviving. It was situated on an important site at a crossing of the Shannon on the main East to West road and still impressive today especially if approached by boat.

€ 6,000 - 8,000



182 MILDRED ANNE BUTLER RWS (1858-1941)
East Side Estate (Kilmurry)
Watercolour, 33 x 23.5cm (13¼ x 9¼")
Signed with initials, inscribed with title and dated 1920 verso

€ 2,000 - 4,000



183 MILDRED ANNE BUTLER RWS (1858-1941)

A Summer's Day

Watercolour 50.5 x 34.5cm (20 x 13.5")

Signed

€ 8,000 - 12,000



184 JOHN FAULKNER RHA (1835-1894)
Extensive Landscape with Harvest Scene, Roundstone
Watercolour, 43 x 73cm (16¾ x 28¾")
Signed and inscribed indistinctly

€ 700 - 1,000



184A NATHANIEL HONE RHA (1831-1917)
Pastures with Cattle, Big White and Dark Clouds on Blue
Watercolour, 12 x 20cm (4¾ x 8")

Literature: No.464 in appendix to Four Landscape Painters by Professor J. Bodkin.

€ 400 - 600



185 EDWIN HAYES RHA RI ROI (1819-1904)
 Sunset over an Estuary
 Watercolour, 40 x 60cm (15¾ x 23½")
 Signed indistinctly
 "Royal Institute of Painters in Watercolour" original label verso
 € 3,000 - 5,000



186 MICHAEL ANGELO HAYES (1820-1877)

The Buffs

Watercolour, 25 x 33cm (9¾ x 13")

€ 400 - 600



187 DANIEL MACLISE RA (1806 - 1870)

Suspense

Pencil and sepia wash , 22 x 32.5cm (8¾ x 12¾")

Inscribed with title verso

Provenance: Bearing the stamps of Sir William Drake F.S.A.,
from his collection of Maclise drawings, mainly purchased
at the artist's sale (lugt 736)

€ 300 - 500



188 HELENA MAGUIRE (1860-1909)
A Young Girl and Two Dogs
Watercolour, 57 x 42cm (22½ x 16½")
Signed

€ 600 - 800

189 MURIEL BRANDT RHA (1909-1981)
Horse and Cart with Figures
Coloured pen and ink, 25 x 19.5cm (10 x 7¾")
Signed

€ 300 - 500





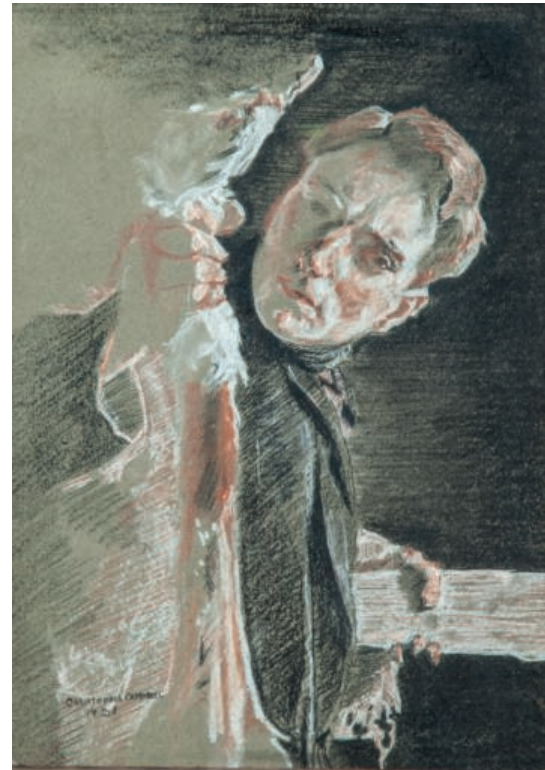
190 NICCOLO CARACCILO RHA (1941-1989)
The Card Players
Charcoal, 26.4 x 24cm (10½ x 9½")
Signed and dated (19)68

€ 300 - 500



191 THOMAS RYAN PPRHA (B.1929)
Boxing
Watercolour, 15 x 22cm (6 x 8½")
Signed

€ 300 - 500



192 CHRISTOPHER CAMPBELL (1908-1972)
The Raider (A self-portrait)
Conte, 34 x 24cm (13½ x 9½")
Signed and dated 1931

Provenance: The Emmet Gallery, Dublin

Exhibited: RHA 1931, Catalogue No. 333
"Christopher Campbell Retrospective", The Neptune Gallery,
1976, Catalogue No.21

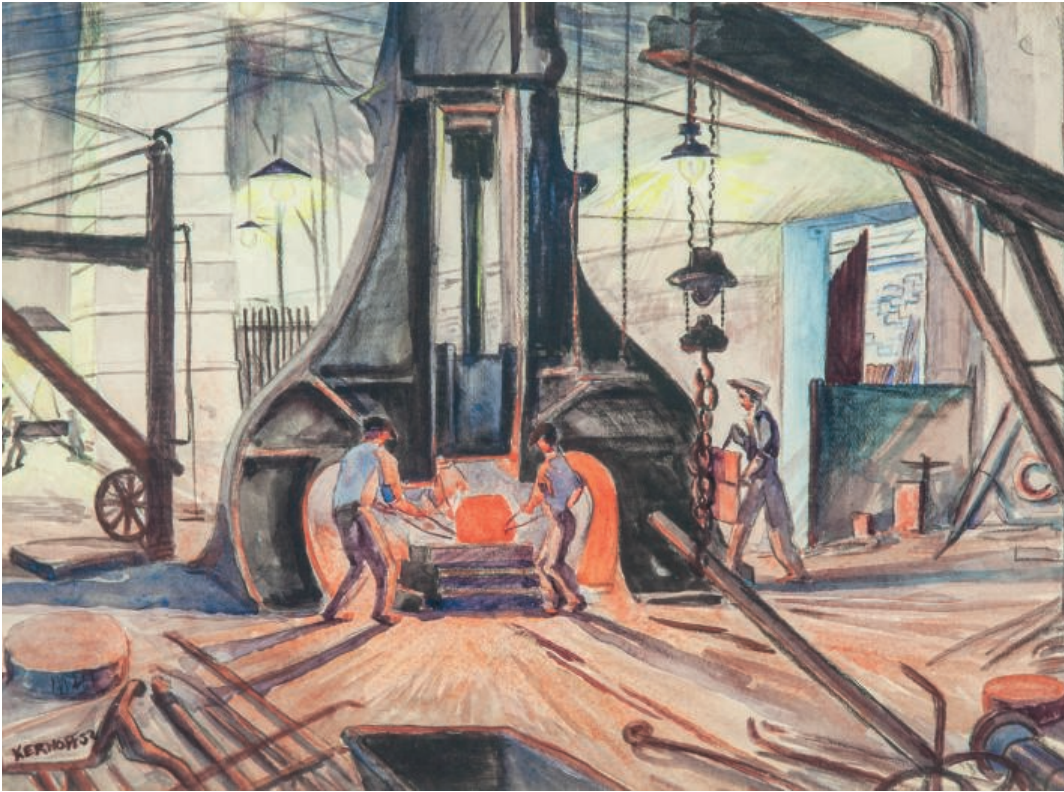
€ 300 - 400



193 JOHN B. VALLELY (B.1941)
Fireside Session (c.1965)
Oil on canvas, 91.5 x 71 cm (36 x 28")

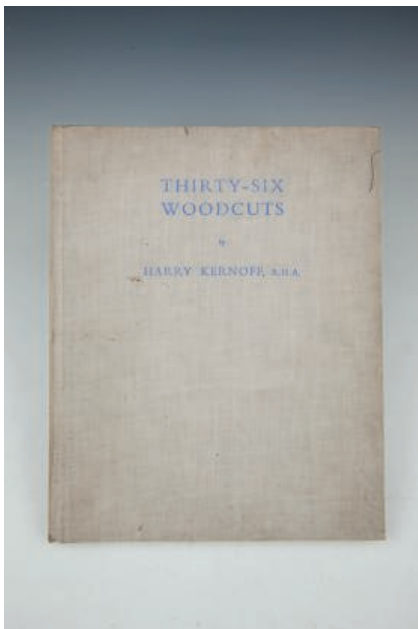
Provenance: From the Estate of Senator Edward McGuire and sold in these rooms
September 2011 where purchased by current owner.

€ 3,000 - 5,000



194 HARRY KERNOFF RHA (1900-1974)
Inchicore Railway Works, Dublin
Watercolour 27 x 36.5cm (10½ x 14½")
Signed and dated (19)52

€ 1,500 - 2,500



195 HARRY KERNOFF RHA (1900-1974)
Thirty-six Woodcuts printed from the actual blocks. Privately
printed by Hely's Dublin, 1951. Limited to 400 copies, this one
numbered 7 and signed by the artist.

€ 300 - 500



196 HARRY KERNOFF RHA (1900-1974)
Village Scene with Church and Bus
Watercolour, 25.5 x 33.5cm (10 x 13¼")
Signed and dated (19)37

€ 1,500 - 2,500



- 197 GLADYS MACCABE ROI RUA (B.1918)
The Antique Market
Oil on board, 30 x 50cm (11¾ x 19¾")
Signed
€ 1,000 - 2,000



- 198 GLADYS MACCABE ROI RUA (B.1918)
Vase of Red Flowers
Watercolour, 35.25 x 25.5cm (14 x 10")
Signed
€ 300 - 500



199 MARKEY ROBINSON (1918-1999)
Connemara Shawlies with Pots
Oil on board, 29 x 54cm (11¼ x 21¼")
Signed

€ 2,500 - 3,500



200 JOHN LONG RHA (B.1964)
St. Sebastian
Oil on canvas, 51 x 32cm (20 x 12½")
Signed and dated (19)91 verso

€ 1,000 - 1,500



201 JAMES ENGLISH RHA (B.1946)
Heather and Stone, Achill
Oil on board, 44.5 x 34.5cm (17 1/2 x 13 1/2")
Signed. Signed again and inscribed with title verso

€ 800 - 1,200

- 202 STELLA STEYN (1907-1987)
 Still Life with Potted Plants
 Oil on canvas, 71 x 81cm (28 x 32")
 Stella Steyn Studio stamp verso

€ 800 - 1,200



- 203 PATRICK SWIFT (1927-1983)
 Olive Pickers
 Pen, Ink and watercolourm 42 x 59.5 cm (16½ x 23½")
 Signed

Exhibited: 'Patrick Swift Retrospective', Irish Museum of
 Modern Art, 1993 Cat. no. 74

€ 1,400 - 1,800





204 PATRICK SWIFT (1927-1983)
View of a Girl Through a Curtain
Pottery charger, 40cm (15¾")
Signed and dated (19)'80 verso

Patrick Swift had been living with his wife Oonagh and three daughters, Katherine, Estella and Juliette in London for a number of years before emigrating to Portugal in 1962. Originally intended as an extended visit, they remained living in the Algarve and in 1968, with the help of Portuguese artist Lima de Freitas, established "Porches Pottery" in the town of Porches near Lagoa. From the beginning, the emphasis in their designs was to be on 'free painting within the established style', merging an original unaffected form of design with traditional patterns and techniques. Portuguese "azulejos" (typical local tin-glazed ceramic tile-work crafted in the traditional manner known as "majolica") were revived. Using this method, Swift created exquisite tile murals, notably that in the Café Bar Bacchus adjoining the pottery. He also fashioned earthenware chargers, such as those included in this sale, which he then hand-painted and glazed, again in the majolica style. The girl depicted is thought to be his daughter Juliette, who, like her sisters, worked in the pottery as a teenager and studied under her father's guidance. Today the pottery is run by the two surviving members of the Swift family, Estella and Juliette, who continue to manage the pottery and design new patterns for both the shop and commissioned works.

€ 600 - 800

205 PATRICK SWIFT (1927-1983)
Portrait of a Girl
Pottery charger, 38cm (15")
Signed and dated (19)79

€ 600 - 800



206 PATRICK SWIFT (1927-1983)
Portrait of a Girl II
Pottery charger, 35.5cm (14")
Signed and dated (19)79

€ 600 - 800



207 BASIL RAKOCZI (1908-1979)
"Riding the Cock"
Pencil and ink and monochrome watercolour,
66 x 51cm (26 x 20")
Signed
€ 800 - 1,200



208 BASIL RAKOCZI (1908-1979)
Owls of Wisdom
Pen and ink, 24 x 15cm (9½ x 6")
Signed, with personal inscription and dated
€ 400 - 600



209 LIAM O'NEILL (B.1954)
Shepherd With His Flock
Oil on canvas, 44 x 60cm (17¼ x 23½")
Signed

€ 6,000 - 8,000



210 JOHN DOHERTY (B.1949)
Metal Fatigue
Acrylic on acid free board, 30.5 x 46cm (12 x 18")
Signed, inscribed with title and dated (20)02

Exhibited: 'John Doherty: Boys and their Toys', Taylor Galleries, Dublin April 2003. Full page illustration in catalogue (label verso)

€ 3,000 - 5,000



211 JOHN DOHERTY (B. 1949)
 Skywalk
 Acrylic on canvas, 56 x 76cm (22 x 30")
 Signed and dated (19)78 on side
 Unframed

Provenance: Estate of Mary Eddington, née Day

€ 3,000 - 5,000



212 PADRAIG MACMIADHACHAIN (B.1929)
Chapel on Headland, 1984
Oil and graphite on board, 22 x 23cm (8.75 x 9")
Signed

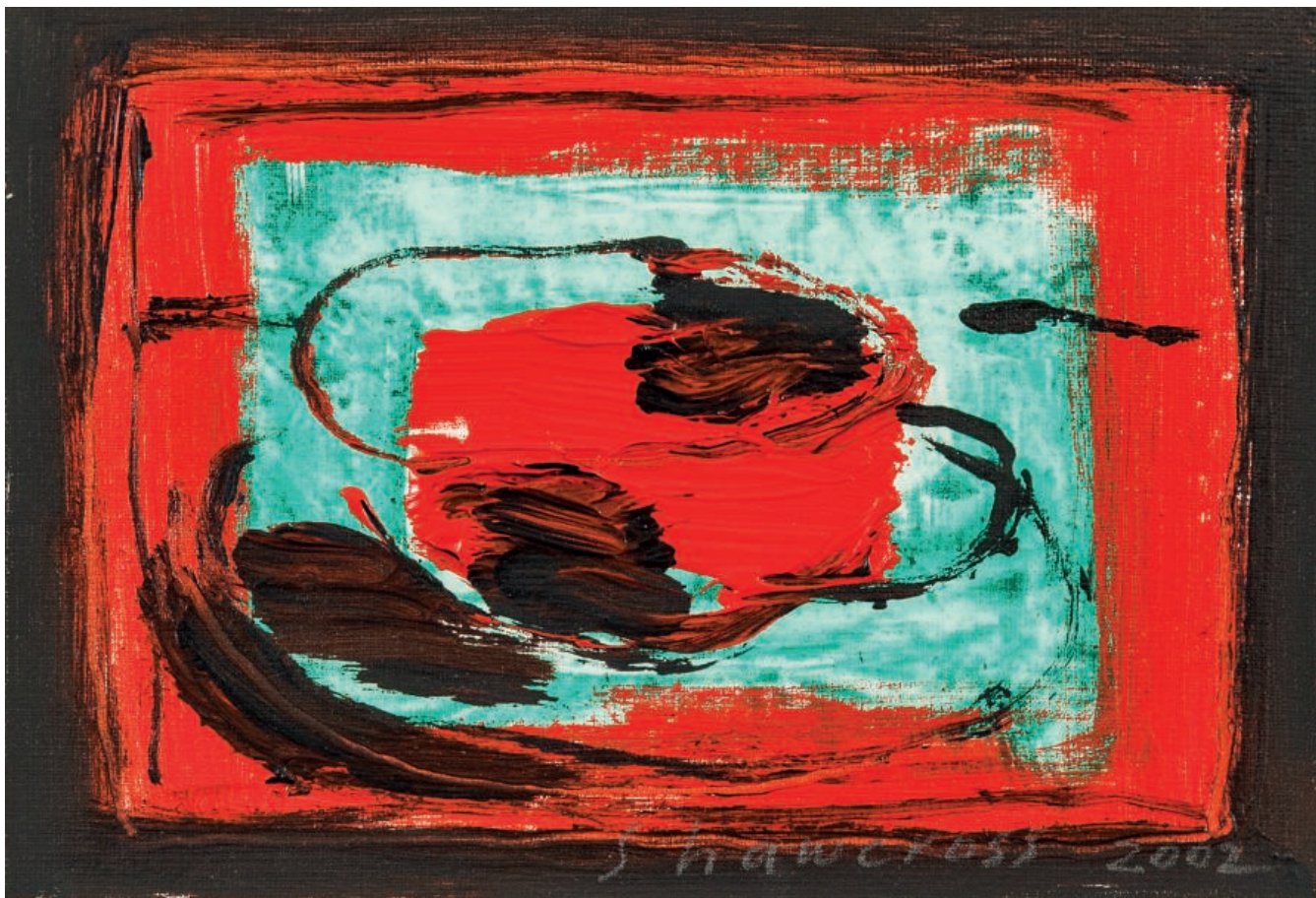
Exhibited: "Padraig MacMiadhachain Exhibition", Molesworth Gallery,
September 1999, Cat. No. 26

€ 500 - 800



213 NEIL SHAWCROSS RHA RUA (B.1940)
Female Nude
Oil on board, 17 x 12cm (6¾ x 4¾")
Signed and dated '77

€ 400 - 600



214 NEIL SHAWCROSS RHA RUA (B.1940)
Cup and Saucer
Oil on board, 17.6 x 25.5cm (7 x 10")
Signed and dated 2002

Provenance: With Caldwell Gallery, Belfast

€ 600 - 800



215 BARRIE COOKE RHA (1931 - 1914)
Bone No. 23
Watercolour and pencil, 48 x 35.5cm (18.75 x 14")
Signed and dated (19)72

Exhibited: "Barrie Cooke Exhibition", David Hendriks Gallery,
April 1972, where purchased by Mrs. John Regan

€ 300 - 500



216 MICHAEL FARRELL (1940-2000)
Self Portrait
Lithograph, 59.5 x 81cm (23½ x 31¾") sheet size
Signed, inscribed, numbered 39/80 and dated (19)77

€ 300 - 400

- 217 LOUIS LE BROCQUY HRHA (1916-2012)
 Riverrun, Procession with Lilies
 Lithograph, 58 x 77cm (22¾ x 30¼")
 Signed and numbered 21/75

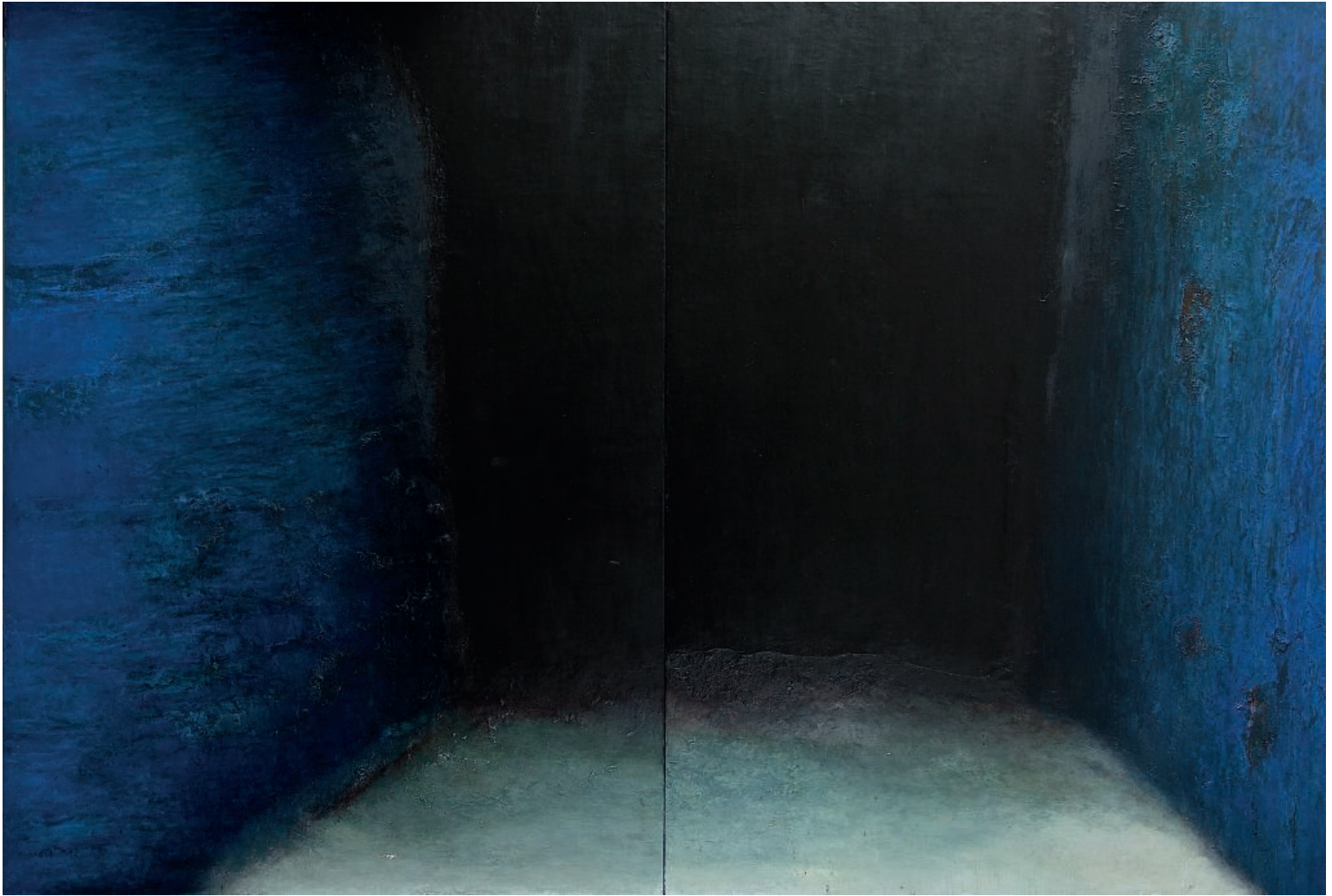
€ 1,500 - 2,000



- 218 LOUIS LE BROCQUY HRHA (1916-2012)
 Dove of Peace
 Limited edition print, 22 x 27.5cm (8½ x 10¾")
 Signed and numbered 6/250

€ 300 - 500





219 GWEN O'DOWD (B.1957)
Uaimh 55 (1999-2000)
Diptych, oil on canvas, 168 x 246cm (66¼ x 96¾")
€ 2,000 - 4,000



220 ELIZABETH MAGILL (B. 1959)
View (Green) 1997
Oil on canvas, 92 x 122cm (36¼ x 48")
Signed, inscribed and dated verso

Provenance: With the Kerlin Gallery, Dublin, where purchased

€ 2,000 - 3,000



- 221 CHUNG EUN MO (B. 1946)
May (1994)
Oil on gesso panel, 35 x 35cm (13¾ x 13¾")
Signed, inscribed and dated verso with opus numbers P947

Provenance: with Kerlin Gallery, Dublin where purchased

€ 300 - 500



- 222 CHUNG EUN MO (B.1946)
August (1994)
Oil on gesso panel, 35 x 35cm (13¾ x 13¾")
Signed, inscribed and dated verso with opus numbers P946

Provenance: with Kerlin Gallery, Dublin where purchased

€ 300 - 500



- 223 CHUNG EUN MO (B.1946)
September (1994)
Oil on gesso panel, 35 x 35cm (13¾ x 13¾")
Signed, inscribed and dated verso with opus numbers P944

Provenance: with Kerlin Gallery, Dublin where purchased

€ 300 - 500



224 CHUNG EUN MO (B. 1946)
Abstract 1997
Oil on canvas, 110.5 x 110.5cm (43½ x 43½")
Opus No. C971
€ 2,000 - 3,000



225 MAKIKO NAKAMURA (B. 1951)
Conscious 2
Oil on canvas, 122 x 61 cm (48 x 24")
Signed, inscribed and dated 1998 on stretcher verso

€ 2,000 - 4,000



- 226 CIARAN LENNON (B.1947)
 Five Part Arbitrary Colour Collection (2010-2015)
 A set of five, Acrylic on mild steel, 25.5 x 19cm (10 x 7½")
 One signed and inscribed with title. All panels bear Lennon Studio label

€ 3,500 - 4,500

- 226A PATRICK GRAHAM (B.1943)
 Swans at Lough Owel
 Mixed media, 90 x 120cm (35½ x 47¼")
 Signed, extensively inscribed and dated 1999

€ 1,000 - 2,000





227 LORCAN WALSH (B.1952)
Abstract landscape
Mixed media, 41 x 53cm (16¼ x 20¾")
Signed and dated 1984
€ 300 - 400



228 PATRICK SCOTT HRHA (1921-2014)
Catherine Wheel
Watercolour, 55.5 x 43.5cm (22 x 17")
Signed
€ 1,500 - 2,000



- 229 MARY LOHAN (B.1954)
 Bachelor's Walk (1999)
 Oil on canvas, triptych, 45 x 35cm (14 x 18") each panel
 Signed, inscribed and dated 1999 verso (3)

Provenance: With Taylor Galleries, Dublin where purchased

€ 2,000 - 3,000

- 230 TREVOR GEOGHEGAN RHA (B.1946)
 Mountain Stream
 Acrylic, 40 x 56cm (15¾ x 22")
 Signed.
 Artist Studio label verso.

€ 800 - 1,200





231 GEORGE CAMPBELL RHA (1917-1979)
Self Portrait
Watercolour, 18 x 12.5cm (7 x 5")
Signed

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015,
Catalogue No. 11.

€ 250 - 350



232 GEORGE CAMPBELL RHA (1917-1979)
Portrait of the Artist's Wife, Madge
Coloured Pencil, 12 x 9cm (4¾ x 3½")
Signed and dated 1944

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015,
Catalogue No. 8.

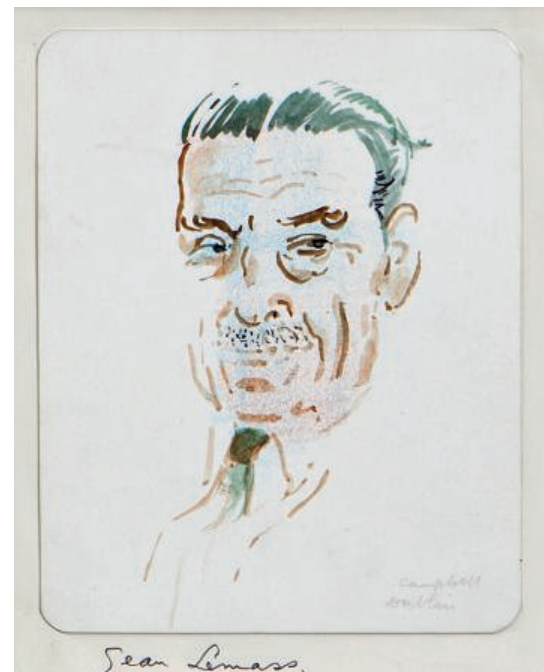
€ 200 - 400

233 GEORGE CAMPBELL RHA (1917-1979)

Portrait of Taoiseach Seán Lemass
 Watercolour, 16.5 x 12.5cm (6½ x 5")
 Signed and inscribed

Exhibited: 'George Campbell and the Belfast Boys', Adam's,
 Summer 2015, Catalogue No. 104.

€ 300 - 500



234 GEORGE CAMPBELL RHA (1917-1979)

Ria Mooney - Actress
 Pen and watercolour, 25.5 x 18cm (10 x 7")
 Signed and inscribed with title and dated 1949

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer
 2015, Catalogue No. 148.

Ria Mooney (1904-1973) was an Abbey actress who acted alongside
 some of the great names of the day of the 1920s and 30s. She was
 director of the Gaiety School of Acting and was the first female
 producer at the Abbey.

€ 200 - 400





- 235 GEORGE CAMPBELL RHA (1917-1979)
Paddy Bolton, Roundstone
Pen and ink, 28 x 18cm (11 x 7")
Signed and inscribed with title

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015, Catalogue No. 146.

€ 200 - 400



- 236 GEORGE CAMPBELL RHA (1917-1979)
Portrait of Artist Paul Nietsche (1885-1950)
Pen and ink, 28 x 20cm (11 x 8")
Signed

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015, Catalogue No.27

€ 200 - 400



- 237 GEORGE CAMPBELL RHA (1917-1979)
Coco
Pen and pencil 20 x 13cm (8 x 5")
Signed and inscribed with title and dated 1961

Exhibited: 'George Campbell and the Belfast Boys', Adam's, Summer 2015, Catalogue No. 101

€ 200 - 400

238 GEORGE WALSH (B.1939)
 "After the Storm" (1993)
 Mixed media, 23.5 x 25.5cm (9¼ x 10")
 Signed

Exhibited: "Arthur Armstrong", Gallery 22, May 1980, Cat. No. 7,
 where purchased by the current owner

€ 200 - 400



239 MANUS WALSH (B.1940)
 "Burren Night Window I" (2001)
 Mixed media, 29 x 33cm (11½ x 13")
 Signed,

Exhibited "Of Steps and Stones", June 2001,
 Origin Gallery, Dublin Cat. No. 10

€ 250 - 350





240 DANIEL O'NEILL (1920 - 1974)
 'The Oranges Arrive' and 'Self Portrait'
 Pencil, 13 x 11cm each (2)
 Signed and dated '47 and '44

Provenance: The Estate of Gerard Dillon

€ 400 - 600



241 RICK BENTHAM (B.1950)
 Summer Evening - Greystones
 Oil on canvas, 25.5 x 35.5cm (10 x 14")
 Signed. Signed again and inscribed with title and dated (20)'04
 verso

Exhibited: 'Spring Exhibition', The Frederick Gallery 2004, Catalogue
 No. 26, where purchased.

€ 300 - 500

CONCLUSION OF SALE

General Terms and Conditions of Business

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

DEFINITIONS AND GENERAL CONDITIONS

DEFINITIONS

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

'Auctioneer' – James Adam & Sons.

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

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

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

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

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

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

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

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

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

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

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

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

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

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

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

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

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

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

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'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.

Auctioneer Bidding on behalf of Buyer

4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

Admission to Auctions

5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

Acceptance of Bids

6. The Auctioneer shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

Indemnities

7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

Representations in Catalogues

8. Representations or statements made by the Auctioneer in any Catalogue as to contribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgment and opinion as to such matters.

9. The headings of the conditions herein contained are inserted for convenience of reference only and are not intended to be part of, or to effect, the meaning or interpretation thereof.

Governing Law

10. These conditions shall be governed by and construed in accordance with Irish Law.

Notices

11. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Order Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of delivery and if delivered by post three (3) business days after posting.

The Buyer

12. The buyer shall be the highest bidder acceptable to the Auctioneer who buys at the Hammer Price. Any dispute which may arise with regard to bidding or the acceptance of bids shall be settled by the Auctioneer. Every bidder shall be deemed to act as principal unless the Auctioneer has prior to the auction, acknowledged in writing that a bidder is acting as agent on behalf of a named principal.

Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20%, exclusive of V.A.T..

Payment

14. Unless credit terms have been agreed with the Auctioneer before the auction the buyer of a Lot shall pay to the Auctioneer within one (1) day from the date of the auction the Total Amount Due. Notwithstanding this, the Auctioneer may, in its sole discretion, require a buyer to pay a deposit of 25% of the Total Amount Due at the conclusion of the auction.

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

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

Reservation of Title

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

Collection of Purchases

16. The buyer shall at his own expense collect the Lot purchased not later than 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 (7) 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 one (1) day from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time.

Packaging and Handling of Purchased Lots

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

Non-Payment or Failure to Collect Purchased Lots

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

- To issue court proceedings for damages for breach of contract;
- To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- 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.
- To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- 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.
- 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.
- 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.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

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

- To decide whether to offer any Lot for sale or not;
- 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;
- To determine the description of any Lot in a Catalogue.
- To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

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

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under IRE100 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 IR £25. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reverse.

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

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

Commission

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

Insurance

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

Rescission of Sale

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

Payment of Proceeds of Sale

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

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

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

Payment of Proceeds to Overseas Sellers

29. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Irish Punts

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

Charges for Withdrawn Lots

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

Unsold Lots

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

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

Auctioneer's Right to Photographs and Illustrations

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

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

VAT

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

35. Artist's Resale Rights (Droit de Suite)

Government Regulations (S.1. 312/2006)

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

The resale royalty payable is calculated as follows:

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

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

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



FINE JEWELLERY & WATCH AUCTION

Tuesday 8th December 6pm

Viewing:

Sunday 6th 12 noon - 5pm

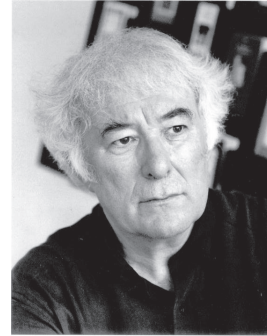
Monday 7th 10:30am - 5pm

Tuesday (Day of sale) 10:30 - 4pm

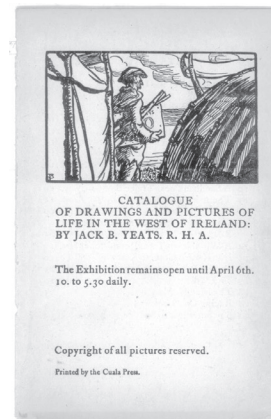
For all enquiries please contact Karen Regan | karen.regan@adams.ie | 01 6760261

A GENTLEMAN'S LIBRARY

Auction Monday 14th December 11:00am



Seamus Heaney



Tim Vignoles: A Lifelong Dedication to Collecting
including sections on Seamus Heaney, The Dolmen Press, Louis le Brocquy, Jack B. Yeats etc.

Viewing: Friday 11th - Sunday 13th December
Catalogue available soon.

The Professor R.S.J. Clarke Collection

The Printed Charts & Maps of Ireland

Auction Wednesday 9th December 12 Noon



Ortelius Vrints "Irlandiae Accvrata Descriptio Auctore" by Baptista Boazio
From the latin edition of the Theatrum Orbis Terrarum 1608

The most Important Collection of Charts & Maps of Ireland, to ever come for auction, chronicling over 500 years of the changing views of the coastline and landscape.

Viewing: Sunday 6th - Tuesday 8th December
Catalogue available soon.



FRANK M'KELVEY. R.I.A.

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