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IMPORTANT IRISH ART

WEDNESDAY 4TH DECEMBER 2013 AT 6.00PM

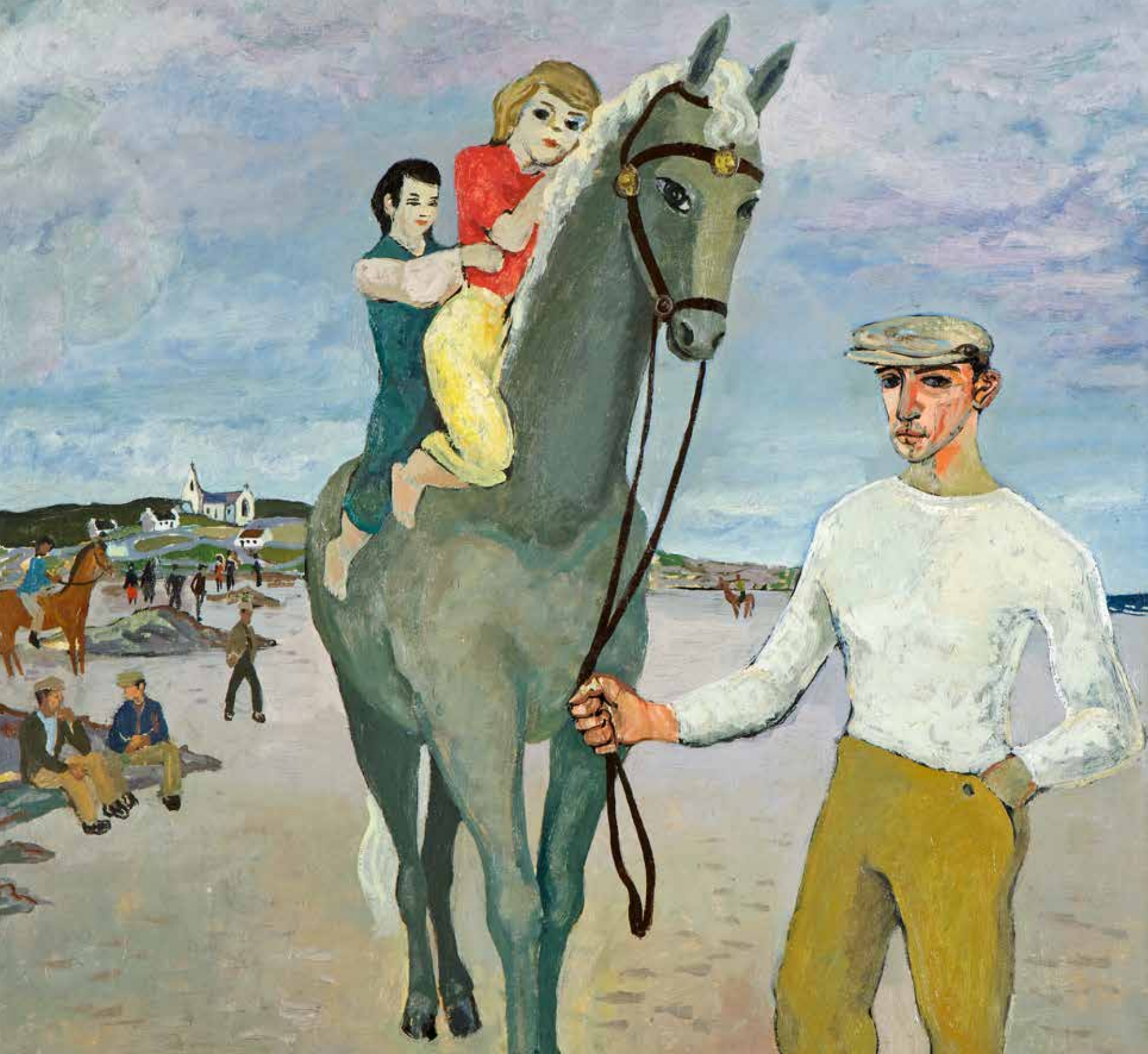


IMPORTANT IRISH ART

AUCTION WEDNESDAY 4TH DECEMBER 2013 AT 6 PM







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VENUE

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ADAM'S EST 1887

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

7. Acknowledgments

We would like to acknowledge, with thanks, the assistance of Dr. S.B.Kennedy, Karen Reihill, Dickon Hall, Dr. Julian Campbell, Dr. Róisín Kennedy, Dr. Denise Ferran, Dr Kenneth McConkey, Marianne O'Kane Boal, Claire Dalton, Catherine Marshall, Niamh O'Sullivan, Dr Joseph McBrinn, Aoife Leach, Peter Murray, Tom Dunne, Aidan Dunne, Dr Éimear O'Connor, Robert O'Byrne, the late Dorothy Walker and John Hewitt whose help and research were invaluable in compiling many of the catalogue entries.

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





PAUL HENRY



George and Maura McClelland

THE GEORGE AND MAURA MCCLELLAND COLLECTION

Through their roles as dealers, gallerists and artist agents, George and Maura McClelland made an invaluable contribution to the lives of some of Ulster's most significant artists at a time when there was little available in the way of support, either financial or moral. The artists represented here came to maturity during and after the Second World War, at a time of rationing, instability, and hardship.

Although CEMA (the Council for the Encouragement of Music and the Arts – later the Arts Council Northern Ireland) was established in 1943 in order to redress this balance, artists relied on a limited number of private galleries to give them a platform and way of supporting themselves. Prominent among them was the McClelland Antique and Art Galleries, which was established in the late 1960s and exhibited local artists including Colin Middleton, Daniel O'Neill and William Scott. 'The Troubles' caused the McClellands to leave their May Street premises in 1973 and move to the Lisburn Road, reincarnated as McClelland Galleries International – the name a hint of the ambition it's owners possessed. Successful solo exhibitions for Colin Middleton, Louis le Brocquy and F.E. McWilliam followed but the difficulties generated by the political unrest, among other things, led George McClelland to sell the gallery and move to Dublin to join his family.

Once back in Dublin, George McClelland enrolled in the National College of Art and experienced life as an artist for three years. Yet he could not resist returning to his role as champion of lesser known and appreciated Irish artists, and embarked on a vigorous campaign of promotion for Tony O'Malley, then already in his 60s, living in St Ives and virtually unknown in his own country. In just a few years, O'Malley came from relative obscurity and poverty to a level of prominence unimagined by the artist, and he thanked McClelland for "saving his life".

Whilst possessing an international outlook, the McClelland Galleries are best remembered for their enthusiastic promotion and support of contemporary Irish artists, and the legacy of the exhibitions was further strengthened by the production of publications to accompany each show, an infrequent practice in Belfast at the time. George and Maura also personally supported artists most in need of financial and practical assistance, providing Dan O'Neill with a place to stay and studio space which led to a sell-out exhibition, his first in Belfast in eighteen years, and funding Colin Middleton's extended trip to Australia which resulted in a very successful watercolour exhibition.

As well as exhibiting and promoting these artists, George and Maura McClelland built up their own significant collection, the scope of which ranged well beyond the artists with whom they came into direct contact. Over 400 works from the McClelland art collection were loaned to the Irish Museum of Modern Art between 1999 and 2004 and formed the basis of four distinct exhibitions, as well as a significant part of other touring exhibitions throughout Ireland. The McClelland's work and legacy have helped to shape the artistic landscape of Northern Ireland and have made a substantial contribution to Irish art in the 20th century. The collection was bought by private collectors, who then made a significant heritage donation of works to IMMA in 2004.



1 Hans Iten RUA (1874-1939)

Swans

Oil on canvas laid down on board, 20.3 x 21.5cm (6 x 8½")

Signed

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004;
Private Collection Dublin*

€1,000 - 1,500



2 Cecil French Salkeld ARHA (1904-1969)

Leda (Beatrice Behan)

Oil on canvas, 61 x 51cm (24 x 20")

Signed

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Literature: *The Hunter Gatherer* IMMA 2005, illustrated p.133, Fig.136

€2,000 - 4,000

3 John Luke RUA (1906 -1975)

Swans & Cygnets (1935)

Tempera, 19 x 26.5cm (7½ x 10½")

Signed & inscribed verso, exhibition label on reverse

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *John Luke Exhibition*, Arts Council of Ireland 1978, Ulster Museum and Douglas Hyde Gallery, Cat. No. 26, where lent by George and Maura McClelland; and *A Selection of Works from the McClelland Collection*, IMMA, Sept 2000 - Jan 2001

Literature: *The Hunter Gatherer*, IMMA 2004, illustrated Fig. 135 p.137

John Luke was born in Belfast and after a short period working in the city's shipyards and textile industry he entered Belfast School of Art where he won a major scholarship to the Slade School of Art in London. Here Luke studied under the prestigious Slade teacher Henry Tonks and was one of the last artists to emerge from an art school system that had produced major painters such as Paul Nash, Stanley Spencer, Edward Wadsworth and David Bomberg.

Luke completed his Diploma at the Slade in the summer of 1930 and after a brief spell at the Westminster School of Art he returned to Belfast in 1931. During the early 1930s Luke painted a number of imaginative landscapes such as this. He often included small details of animals, such as birds, cats, dogs, horses and even foxes, in his compositions following the example of medieval and Renaissance art. However, the image of swans would recur in several important works from this period from the linocut of *Shaw's Bridge* (c.1933) to the major tempera painting *Locks at Edenderry* (1944). The cross-hatched brushwork and early use of tempera in this composition are evidence of Luke's increasing concern with issues of craftsmanship and technique that would come to be a defining feature of his subsequent work.

Dr. Joseph McBrinn
Belfast School of Art
University of Ulster

€10,000 - 15,000





4 **Gerard Dillon (1920-1971)**

The Nativity

Wax crayon, 44.5 x 48cm (17.5 x 19")

This is a design for a Bord Fáilte Christmas card.

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004;
Private Collection Dublin*

Exhibited: *Gerard Dillon Retrospective*, Droichead Arts Centre, Jan/Feb 2003;
Art Tank Gallery, Belfast, Feb/March 2003;
Nano Reid and Gerard Dillon Exhibition, Highlanes Gallery, Drogheda, Nov 2009/ Jan 2010;
F.E. McWilliam Museum, Jan/April 2010; and
Gerard Dillon Art and Friendship, Adam's, Dublin, July 2013, Cat. No.85 & The Ava Gallery, Clondeboye, Aug 2013

Literature: *Nano Reid and Gerard Dillon* 2009, full page illustration p.47;
Gerard Dillon, Art and Friendship Karen Reihill 2013, full page illustration p.97

€800 - 1,200



5

Markey Robinson (1917-1999)*Young Rascal and the Neighbours*

Oil on board, 39 x 60cm (15¼ x 23½")

Signed, inscribed with title verso

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004;
Private Collection Dublin*

Literature: *Markey Robinson: Maverick Spirit* by Dr Michael Mulreany, 2003, Cat. No.20, illustrated p.58

€4,000 - 6,000

6 Gerard Dillon (1920-1971)

Door Ajar

Oil on board, 30.5 x 49.5cm (12 x 19½")

Signed

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *Gerard Dillon Retrospective*, Droichead Arts Centre Jan/Feb 2003;
 Art Tank Gallery, Belfast, Feb/March 2003;
Nano Reid and Gerard Dillon Exhibition, Highlanes Gallery, Drogheda, Nov 2009/ Jan 2010, F.E.
 McWilliam Museum, Jan-April 2010;
Gerard Dillon, Art and Friendships, Adam's, Dublin, July 2013, The Ava Gallery, Clondeboye, August 2013, Cat. No. 78

Literature: *Nano Reid and Gerard Dillon* 2009, full page illustration p.32;
Gerard Dillon, Art and Friendships Karen Reihill 2013, illustration p.89

From the mid 1950's, Gerard Dillon's Connemara images became less primitive and his interest lay primarily in colour, shape and design. Children feature in many of his works in different mediums during the 1950's and 60's, perhaps recalling his childhood playground in the redbrick streets of Industrial Belfast.

Door Ajar is stylistically similar to another work from the same period, *Girl at Door*. Both depict a dark haired girl inside an open door. In *Door Ajar* however, Dillon has devised a pictorial technique by employing a bold colour on the door to direct the viewer's eye to the child holding a book. This technique can be seen in another work, *Tea Break* from the same period. By directing our attention to the young girl, Dillon has disguised his central interest in colour, shape and design.

Enthralled by the simple lives of the people in the West of Ireland Dillon took holiday breaks from odd jobs in London in the 1940's and 50's to seek out subject matter in preparation for exhibitions. The artist's Biographer, James White stated, "He cultivated simplicity and a love of childhood openness and honesty and he was the only artist whom I ever believed was really sincere when he declared that he wanted to paint with a child's directness."

Karen Reihill
 Currently researching Gerard Dillon & Friends

€10,000 - 15,000



7 **Daniel O'Neill (1920-1974)**

The Clown

Oil on board, 55 x 51cm (26 x 20")

Signed

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Literature : *Daniel O'Neill (1920 - 1974) : Landscape and Figure Painter* by Gena Lynam, Irish Arts Review Vol 15 1999, illustrated p.139.

There are three separate inscriptions written by George McClelland verso. The first dated December 1969 states "This was the first of Dan's bright paintings painted shortly after we discussed his return to Belfast and the idea of collecting a group of paintings to put on a one man exhibition in Belfast. It started a "Bright happy period in his life" he said later on the night of the opening of his exhibition".

Then in March 1973 George added "Conversation with Dan when a hint was made that this painting was a self portrait".

And in June 1974 George wrote "Dan's painting continued in this bright mode almost without exception during the next three years. During the period he became a member of AA and had a long period of non-drinking".

For further information on Daniel O'Neill see note at lot 8.

€10,000 - 15,000

FROM THE MCCLELLAND COLLECTION



8 **Daniel O'Neill (1920-1974)***The Gleaners*

Oil on board, 35.5 x 53cm (14 x 21")

Signed, inscribed verso

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004;
Private Collection Dublin*

Exhibited : *Daniel O'Neil* Exhibition, Victor Waddington Galleries, Dublin, May 1953 Cat. No. 22.;
Gerard Dillon, Art and Friendships, Adams, Dublin July 2013, The Ava Gallery, Clondeboye
August 2013 Cat. No. 19

Literature : *Daniel O'Neill (1920 - 1974) : Landscape and Figure Painter*, by Gena Lynam, Irish Arts Review Vol 15, 1999
Illustrated p.136;
The Hunter Gatherer, IMMA 2004 illustrated Fig.45 p.36.; and
"Gerard Dillon, *Art and Friendships*" by Karen Reihill 2013 illustrated p.19

Dan O'Neill was one of 20th century Ulster's most significant landscape and figure painters. He received little formal training yet his works were very skilful and subtle in their tonal harmonies, painterly brushwork and use of impasto. He declared himself to have been interested in the work of the Italian primitives from the age of fifteen. However, his style was a contemporary one and unique to him. Along with Gerard Dillon, George Campbell, Nevill Johnson and to a lesser extent Colin Middleton, this group were collectively known as the Northern Painters.

In 1945 the Dublin Magazine commented: 'His sensuous handling of paint, his rich colour and dramatic sense in composition, are used to express an individual vision which is essentially Romantic'. He had his first one man show at the Waddington Gallery in Dublin in 1946 and visited Paris in 1949, turning a three week trip into almost six months, and there was able to study and absorb the works of painters he admired including Watteau and Puvis de Chavanne. He later exhibited in London, New York and Amsterdam and left Ireland for London in 1958.

When George McClelland met him in 1969, O'Neill was downhearted after several difficult years in London. McClelland gave him a place to stay in Belfast and a studio, and he produced paintings for a 'Recent Paintings Exhibition' at the McClelland Galleries in 1970, his first major show in Ireland for 18 years. In these paintings he left behind the brooding intensity of his earlier work in favour of the saturated colour of acrylic paint and simplified motifs. The exhibition was very successful and encouraged O'Neill to continue on this path, which he did for the remainder of his rather short life.

The Irish Times review of 15th May 1953 referred to the "imaginative, often haunting, melancholic interaction between figure and environment, mood and circumstance". While bathed in a golden glow, the figures in *The Gleaners* embody this feeling of melancholy, silhouetted against the landscape and described in the newspaper as 'a means of painting light - hard, cold brilliance of moonlight'. It references O'Neill's awareness of other European paintings on the subject, primarily Jean-François Millet's *The Gleaners* (1857) and others by Pissarro, Seurat and van Gogh. The rich, warm colours of the fields and the figures' clothes are accentuated by the effects of light picking out their contours, and the long lingering shadows suggest the end of a day of hard work.

€20,000 - 30,000



9 **William Conor RUA RHA (1884-1968)**

Funny Mr Punch

Coloured crayons, 37 x 51cm (14½ x 20")

Signed, signed & inscribed with title on artist's label verso.



Also attached verso is a letter dated 14th Dec 1967 with a drawing of an accordion player and Christmas greetings from the artist to a Mr Knealsey

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: RHA Annual Exhibition 1956, Cat. No.134

Literature : *The Hunter Gatherer* IMMA 2005 illustrated Fig. 20 p.28

Conor loves to draw out the union between performer and audience, or the shared moment of anticipation of the spectators, as in *Funny Mr Punch*, and those little flashes of humour that relieve drabness and poverty. Here, the artist is observing the audience who are watching the Punch and Judy show, their young faces awe-struck and captivated by the scene in front of them.

For further information on William Conor see note at lot 10.

€10,000 - 15,000

t



10 William Conor RUA RHA (1884-1968)

The Friday Fish Cart

Oil on board, 40.5 x 51cm (16 x 20")

Signed

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

William Conor occupies a special place in the history of art in Northern Ireland, as perhaps the only painter of all aspects of daily life throughout the province, from villagers going to mass, couples courting or drummers practising for the marching season. Despite spending time in Paris, London and New York, his style was hardly affected by the outside and retained a uniquely Irish tone in subject and style. His genre scenes are characterised by Conor's ability to transform the mundane and the impoverished experiences of life during two world wars into something at times heroic, and always good humoured.

Conor carried a notebook with him at all times which he would use to "note down any happening which strikes me as interesting and significant", and by hiding his sketching block behind a newspaper he was able to "garner many happy expressions". His attitude is unpatronising and empathetic, as an artist he is not just an outside observer, but one of those whose lives he depicts with such insight and good humour.

George McClelland inherited his appreciation for Conor's paintings from his mother, who was a keen collector. Conor's representations are social history as much as distinctive works of art, and an invaluable record of life in Northern Ireland in the first half of the 20th Century.

Conor succeeds in drawing the viewer into his scenes by appealing to all our senses. It is easy to imagine the sound of children laughing or music playing, and the rough texture of the shawls worn by the mill girls. In *Friday Fish Cart*, his economic use of telling detail such as the girl with a finger to her nose to block out the smell of the fish is one of the humorous hallmarks of Conor's work at its best.

We would like to thank Catherine Marshall, whose research formed the basis of this catalogue entry.

€20,000 - 30,000





11 Sir Gerald Festus Kelly RHA PRA HRSA (1879-1972)

A Rural Landscape

Oil on panel, 26.5 x 34cm (10½ x 13½")

Provenance: The Irish Sale, Christies, 14th May 2004, Lot 361

€1,000 - 1,500



12 Dermod O'Brien PRHA (1865-1945)

In The Park, Cahirmoyle, Co. Limerick (1903)

Oil on canvas, 36 x 45cm (15 x 18")

Signed, studio stamp verso

Exhibited: *Dermod O'Brien Exhibition*, Cynthia O'Connor
Gallery Dublin, March 1983, Cat. No. 40
(illustrated)

Cahirmoyle Estate in Co. Limerick provided O'Brien with plenty of subject matter from 1900 onwards.

€700 - 1,000



- 13 Cecil Galbally RHA (1911-1995)
Farmhouses, Kinsale
Oil on panel, 30.5 x 41cm (12 x 16")
Signed

€2,000 - 3,000



14 **Kathleen Fox (1880-1963)**
When Winter Comes
Oil on board, 44.5 x 29cm (17½ x 11½")
Signed, artists label verso

€1,000 - 1,500



- 15 **Estella Frances Solomons HRHA (1882-1968)**
"Snow at Rathfarnham, near Three Rock Mountain"
 Oil on board, 33.5 x 51cm (14 x 20")
 Signed and dated 1923, original artist's label verso

Literature: *Retrospect*, edited by Liam Miller, Dolmen Press 1973, illustrated
 Fig 13 (opposite p.33)

€1,200 - 1,600

16 Estella Frances Solomons HRHA (1882 1968)

Three at Table

Oil on canvas, 57 x 77.5cm (22½ x 30½")

Signed and dated 1919

Exhibited: RHA Annual Exhibition 1919, Cat. No. 17;

Oireachtas Art Exhibition 1920, Cat. No. 2;

Estella Solomons Exhibition, The Crawford Gallery, Cork, 1986, Cat. No. 81

(illustrated); and

Estella Solomons Exhibition, The Frederick Gallery, Dublin, Nov. 1999, Cat. No. 1

Literature: *Estella Solomons*, Dr. Hilary Pyle, 1999, illustrated p.3

This important work by Solomons features Estella's sister Sophie in a blue silk Kimono robe - she was later to become a noted singer in London. To her right is Moppie Morrow, daughter of fellow artist Jack Morrow. Jack languished in Mountjoy Prison for most of 1919, having been arrested in January of that year. Estella helped look after Moppie, who was to feature in a number of her works. Estella's Great Brunswick Street Studio was a 'safe house' for many insurgents on the run around this time. It has been suggested that the third figure in this picture is Estella's close friend Kathleen Goodfellow.

€10,000 - 15,000





17 **George Russell (Æ) (1867-1935)**

Bather in the Wood

Oil on canvas, 40.5 x 53.5cm (16 x 21")

Signed with monogram

Provenance: Daniel Egan Gallery label verso

Exhibited: *A Private Collection* Exhibition, The Frederick Gallery, Dublin, December 2001, where purchased by current owner

€7,000 - 10,000

18 **Paul Henry RHA RUA (1876-1958)**

Old Woman - Achill (1910/11)

Oil on board, 16.5 x 9.5cm (6½ x 3¾")

Provenance: James Pollock Gallery label verso; Private collection, Northern Ireland

When Paul Henry first went to Achill Island, in the summer of 1910, it was the people of the island who caught his attention, and his interest in the landscape of Achill and the West dates mainly from around 1916 or so. The allure of the people recalled Daumier, whose paintings of peasant workers in the French fields he knew from his student time in Paris. In particular the harsh life of the elderly fascinated him. 'I have yet to see people who worked so hard for so little gain. It meant incessant toil with the spade', he later commented in his autobiography (*Henry, An Irish Portrait*, 1951, p. 57). And the women, with their usually homespun flannel clothes, especially 'made a deep impression' on him due to their perseverance in the face of great uncertainty. As with a number of his early Achill pictures—*A Prayer for the Departed*, *Old People Watching a Dance*, *The Peddler's Cart*, all of 1910-11, for example—there is here a sense of pathos in the facial expression of the woman, which is rendered with great economy of means.

Dated 1910-11 on stylistic grounds. There is a label of James Pollock's Gallery, Belfast, on the reverse. Also titled on a label on the reverse. *Old Woman-Achill* is numbered 1267 in S. B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

Dr. S.B. Kennedy

€5,000 - 7,000



19 **Paul Henry RHA RUA (1876-1958)**

Cottages by Water (1934/39)

Oil on board, 35.5 x 40.5cm (14 x 16")

Signed

Provenance: Sotheby's, London, 'The Irish Sale', 21 May 1999, lot 351, where purchased and now being sold by the Executors on behalf of the purchaser's estate

Literature: S. B. Kennedy, *Paul Henry: with a Catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, p. 278, catalogue number 902.

This painting may be of a scene near Glenbeigh, County Kerry, where Paul Henry holidayed in 1933 and 1934. After the domestic turmoil of the 1920s, which resulted in his separation from his first wife, Grace, in the 1930s his palette lightened as did his mood. These qualities can be seen clearly in *Cottages by Water* with its fluid use of paint, warm greens and a general feeling of contentment. The picture is dated c. 1934-9 on stylistic grounds. For further information on Henry's Kerry paintings, see S. B. Kennedy, *Paul Henry's Iveragh Paintings*, in John Crowley & John Sheehan (eds.), *The Iveragh Peninsula: A Cultural Atlas of the Ring of Kerry*, Cork University Press, 2009, pp. 441-4

Dr. S.B. Kennedy

€35,000 - 55,000





- 20 **Mabel Young RHA (1889-1974)**
Lake and Mountain Landscape, West of Ireland
Oil on canvas, 39 x 50cm (15¼ x 19¾")
Signed

€800 - 1,200



- 21 **Mabel Young RHA (1889-1974)**
Spring in Wicklow
 Oil on board, 40.5 x 44.5cm, (16 x 17½")
 Signed

Provenance: The Leinster Gallery from whom purchased by the current owner

€1,500 - 2,500

22 **Sir John Lavery RA RHA (1856-1941)**

“Bringing Home the Turf: The Kingdom of Kerry”

Oil on canvas, 50.8 x 60.9cm (20 x 24”)

Signed, also signed and inscribed verso

Remains of artist’s studio label verso with title “The Kingdom of Ke...”; inscribed in another hand “Bringing home the turf - Kerry by John Lavery 1924”

Exhibited: *International Exposition of Art in Trade*, Jordan Marsh Co., Boston, Mass., under the title *Bringing Home the Turf*, with other labels giving the title *Bringing Home the Turf*.

In 1924 Lavery and his wife Hazel made a return trip to Kerry, staying with Lord Castlerosse at Kenmare House. The paintings done in the garden 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.

The artist is intent on capturing the elusive and shifting light patterns of the moody landscape; in this case the after-glow of evening beginning to build up in a valley as a figure in a donkey cart steadily makes his way home, carrying his load. Highlights of white on the figure and donkey cart distinguish them from the earthy tones of the landscape. Lavery demonstrated his sensitivity for colour in the streaks of ochre, red and green which enliven the flow of the fields and hills. The tone of the receding mountains, lit lavender by the setting sun, is echoed in the shrubbery at the forefront of the picture.

The title of this picture bears some confusion. From the fragmentary artist’s label, it seems to have started out as ‘The Kingdom of Kerry’ but there is an extant picture that carries this title, which also features a man and donkey. ‘Bringing Home the Turf’ was probably attached to it when the picture went to America in following years, perhaps to make the painting more commercially saleable.

We would like to acknowledge Prof. Kenneth Mc Conkey, whose research and writings formed the basis of this catalogue entry.

€30,000 - 50,000





23 **Herbert Davis Richter (1874-1955)**

Spirit of Spring Eternal

Oil on canvas, 61 x 51cm (24 x 20")

Signed, inscribed with title verso

Provenance: Robertson & Bruce Gallery, Dundee, label verso

Richter exhibited annually at the RHA from 1925 until 1942

€800 - 1,200

24

Gabriel Hayes (1909-1978)*Peonies in Pewter Mug*

Oil on canvas, 61 x 51cm (24 x 20")

Signed

Exhibited: *A Private Collection*, The Frederick Gallery, December 1999, where purchased by current owner.

Gabriel Hayes was born in Kildare and spent time travelling and studying in the USA and France before returning to Ireland and entering the Dublin Metropolitan School of Art. She is best remembered for her wonderful sculpture panels on the Department of Industry on Kildare Street which she worked on in situ, 23 metres from ground level suspended in a wooden cage. These sculptures are generally symbolic, representing themes connected with industry and commerce in general, but there are also some heads, one representing St Brendan as personifying navigation and another 'Eire' over the main entrance.

From 1957, she began the life size Stations of the Cross for Galway Cathedral which took her twelve years to complete. During this time she also made designs for the new decimal coins and a series of medals.

She worked in bronze, limestone and Portland stone but, although there are few examples, this work shows that she was extremely adept at painting with oils too. Here she skilfully captures the effects of sunlight on the hard reflective surface of the jug and tray, contrasted elegantly with the soft full blooms.

€1,500 - 2,500



25 **Sir Gerald Festus Kelly KCVC PRA RHA (1879-1972)**

Peaches and Figs

Oil on board, 67.5 x 81 (26½ x 31¾")

Signed and dated '38

Exhibited: Atkinson Art Gallery, Southport (original label verso), The Royal British Academy, 1970, Cat. No. 151

Sir Gerald Festus Kelly was born in London, 1879. He was educated at Eton College followed by Trinity College Cambridge. After his university studies he travelled to Paris where he remained for many years, receiving an artistic training and befriending Degas, Renoir, Monet, Rodin and Cezanne among other artistic types. Kelly travelled extensively during his lifetime, choosing exotic locations such as Burma and Africa as well as the closer climes of Italy and Spain for his inspiration. Although Kelly's choice of subject for his paintings was varied, it was perhaps for his portraits that he became best known, executing several State portraits and many paintings of society ladies and gentlemen, bishops and lords of the time.

Brian Kennedy writes in his book *Irish Art and Modernism 1880-1950* (p.167):

Apart from Dermod O'Brien, the other outstanding portraitists year after year were Sir William Orpen (until 1917 when he last exhibited), Sir John Lavery and Sir Gerald Kelly, but as they lived in England their influence was less than it might otherwise have been. Sir Gerald Festus Kelly exhibited over 300 works at the Royal Academy in London from 1909 until 1970 and held the Presidency from 1949-'54. Although painted in 1938 this work was not exhibited in the Royal Academy until 1970 the last year he exhibited there. In Ireland Kelly exhibited at the Royal Hibernian Academy from 1905-1969, the Oireachtas Art Exhibition in 1932 and also at the Ulster Academy of Arts in 1948. Gerald Kelly received a knighthood in 1945 - no doubt for his astounding talent in representing people and places with extreme delicacy and beauty. He was a highly successful artist during his lifetime but his name seems not to have lived on as it did with his peers Sir William Orpen and Sir John Lavery. Sir Gerald Festus Kelly died in London in 1972. His work is housed in several public collections, among them the National Portrait Gallery, London, the Tate Gallery, London and the Royal College of Music, London.

€8,000 - 12,000





- 26 **Desmond Stephenson ARHA (1922-1963)**
Still Life with Wine Bottles and Bread
 Oil on canvas, 51 x 70cm (20 x 27½")
 Signed

€1,000 - 1,500



- 27 **William Crampton Gore RHA (1871-1946)**
The Blue Bottle - Still Life
 Oil on board, 33 x 38cm (13 x 15")
 Signed.

Exhibited: *RHA Annual Exhibition 1926*, Cat. No.121.
 Original artist's exhibition labels verso

€1,000 - 1,500

- 28 **Patrick Hennessy RHA (1915-1980)**
Brocade and Fruit
 Oil on canvas, 85 x 60cm (33½ x 23½")
 Signed

Guildhall Galleries, Chicago label verso

€6,000 - 8,000



29 William John Leech RHA (1881-1968)

Still Life of Flowers in Mirror

Oil on canvas, 96.5 x 81cm (38 x 32")

Signed

Another finished work verso *View of Town from a French Window* (see illustration), which some people prefer.

Provenance: The Collection of Dr. Eileen McCarvill; later in the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *RHA Annual Exhibition* 1932, Cat. No.179;
William J. Leech Exhibition, The Dawson Gallery, Dublin, May/June 1945, Cat. No.25;
Irish Art 1943-1973, ROSC Cork, Aug/Nov 1980, Cat. No.70 (label verso); and
William John Leech: An Irish Painter Abroad, National Gallery of Ireland, Oct/Dec 1996,
 Musée des Beaux Arts, Quimper, Jan/March 1997, The Ulster Museum, Belfast, March/
 June 1997, Cat. No.82

Literature: *William John Leech: An Irish Painter Abroad* by Denise Ferran 1996,
 full page illustration p247;
The Hunter Gatherer, Irish Museum of Modern Art 2004, illustrated Fig.27 p.39

After nearly a decade spent in France, when Leech settled in London he found himself concerned with colour, and especially in 'trying to evolve sunlight and reflections'. When in France he had been able to capture the effects of sunlight while painting en plein air, but in London he concentrated instead on interior and flower studies and still lives.

Flowers in a Mirror allowed Leech to demonstrate his command of the depiction of colour, light, shape and form. The light on the orange red gladioli and the mauve hued daisies doubly sparkle in their reflected glory, captured in the mirror behind, confusing the viewer, leading to the question what is real or reflected, what is casual or contrived.

Leech's virtuoso skill in composition also manifested itself. Though the viewer is drawn in to the many faceted light reflections, Leech focused attention on the slightly off centre dominant vertical created by the earthenware vase and the stems of the flowers which is repeated in the reflected image and divides the work on the golden median principle. Similarly the deep shadow behind the edge of the white tablecloth, divides the work horizontally. The strong diagonal, created by the edge of the tablecloth, is repeated a multiplicity of times, in the bottom edge of the mirror, the reflected window frame and the reflected folds of material. This formal structure underpins this image of colourful, beautiful flowers which capture the summer sunlight for all time, long after it and the flowers and the artist have gone.

We would like to acknowledge Dr. Denise Ferran, whose research and writings formed the basis of this catalogue entry.

€20,000 - 30,000







30 **Hilda van Stockum HRHA (1908-2006)**

Still Life with Apples

Oil on board, 41 x 57cm (16 x 22½")

Signed with initials, also signed and dated 1990 verso

€1,500 - 2,500



31 **Hilda van Stockum HRHA (1908-2006)**

Still Life, Rumtopf, Fruit Punch Jar

Oil on canvas, 75 x 51cm (29½ x 20")

Signed with monogram

€1,500 - 2,000

32 William John Leech RHA (1881-1968)*Windowsill*

Oil on board, 38 x 45.7cm (15 x 18")

Signed

*Provenance: Pym's Gallery, London; Adam's, Important Irish Art Sale, 28th March 2007,
Lot no. 56 where purchased by current owner.*

This was the view from Candy Cottage in West Clandon where Leech and his wife retired to in their seventies. Denise Ferran, in her 1996 National Gallery of Ireland Leech Exhibition catalogue writes: "Even in his late seventies, the intensity of light and vibrancy of colour attained in his canvases ... testify to his undiminished ability as an artist. He paints with the assurance and knowledge acquired from over fifty years of painting. In bad weather, Leech painted still lifes and portraits as well as views out of his studio window'.

The composition here is reminiscent of many of the artist's still lifes with a strong diagonal dissecting the image. The posy of colourful flowers on the windowsill and the acute angle of view are Leech hallmarks but in this picture the diamond panel windows are shrouded with heavy net curtains which reflect the pattern of the red check tablecloth. This painting of a very ordinary subject shows the artist's highly evolved sense of colour and pattern- producing a work of great sophistication and subtlety.

We would like to acknowledge Dr. Denise Ferran, whose research and writings formed the basis of this catalogue entry.

€10,000 - 15,000





- 33 **Martin Mooney (b.1960)**
Flower Study on Patterned Cloth
 Oil on panel, 18 x 13cm (7 x 5")
 Signed with initials; signed, inscribed with title and dated
 2013 verso

€800 - 1,200



- 34 **Martin Mooney (b.1960)**
Old Rose in Glass
 Oil on panel, 18 x 13cm (7 x 5")
 Signed with initials; signed, inscribed with title and dated
 2013 verso

€800 - 1,200



35 **Martin Mooney (b.1960)**

Still Life with Pear

Oil on panel, 20 x 30.5cm (8 x 12")

Signed with initials; signed, inscribed with title and dated 2012 verso

€1,200 - 1,600



36

Mark O'Neill (b.1963)*Alice's Bedroom*

Oil on board, 30.5 x 23cm (12 x 9")

Signed and dated 2001, inscribed with title verso

€1,000 - 1,500

37

Mark O'Neill (b.1963)*Tuke Cottage Pedestal*

Oil on board, 62 x 40.5cm (24½ x 16")

Signed and dated 2006, inscribed with title verso

€3,000 - 5,000



38 **Thomas Hovenden (1840-1895)***A Wayside Chat*

Oil on canvas, 81 x 60cm (32 x 23¾")

Signed, inscribed and dated 1875

Exhibited : *The French Connection* Exhibition, The Ava Gallery Clondeboye, August/September 2010; The Hunt Museum Limerick, September/October 2010 Cat. No. 10.

Literature : *The French Connection* by Aoife Leach, 2010, illustrated p.16; and
American Dream Article on Thomas Hovenden, Irish Arts Review Vol 27 No. 3 illustrated p.98

Thomas Hovenden was born in Dunmanway, Co. Cork in 1840, but was orphaned during the Great Famine in 1847 when both his parents died and at the age of six he was sent to an orphanage in Cork city. Nine years later he became apprenticed to the Cork carver and gilder George Tolerton who noted Hovenden's skill as a draughtsman and sent him to the Cork School of Design (later to become the Crawford) in 1858. Part of the South Kensington School, the Cork School promoted the ideas of Aestheticism and the teachings of John Ruskin. Although the school focused on design, Hovenden subscribed to the notion of painting as a higher art with a social and moral purpose and advanced his draughtsmanship by sketching the schools collection of Antonio Canova's plaster cast statuary as well as plein air watercolours.

Following his brother, in 1863 Hovenden emigrated to New York. There he studied at the National Academy of Design under Charles Parsons and managed to set up his own studio. With funding from an art collector John Mc Coy and his business partner William Walters Hovenden went to Paris in 1874. He studied at the École des Beaux Arts under Alexandre Cabanel before travelling to Pont-Aven where this work was painted. Here he was to meet other Irish artists as well as his future wife Helen Corson. When they married they returned to America and settled in Plymouth Meeting, Pennsylvania.

Hovenden went on to become a member of the Society of American Artists (1881), the American Watercolour Society (1882), the Philadelphia Society of Artists (1883), the New York Etching Club (1885), and an Associate member of the National Academy of Design (1881). He succeeded Thomas Eakins as Professor of Painting and Drawing at the Pennsylvania Academy of the Fine Arts (1886-88), where his students included Alexander Calder and Robert Henri. Hovenden arrived in America at the end of the Civil War and rose to fame painting patriotic scenes in sympathy with the American version of Victorian values, and later became known for his paintings of African Americans during the Abolitionist movement. Yet it is the time he spent painting in Pont-Aven, that puts him into an Irish context, and while he is not known to have returned to Ireland, his influence is seen in the work of his contemporaries, in particular that of Aloysius O'Kelly.

Hovenden and O'Kelly first met at the École des Beaux Arts in Paris in 1874 and shared accommodation at the Pension Gloanec in Pont-Aven. They found subjects for their work not only in the local Bretons but in each other, and a sketch inscribed 'A O'Kelly' was included in an exhibition of Hovenden's work at the Woodmere Art Museum, Philadelphia in 1995. In her recent book on O'Kelly, Niamh O'Sullivan argues that it is a sketch of Hovenden by O'Kelly rather than the other way around as catalogued for the exhibition. O'Sullivan also makes a direct comparison between O'Kelly's work and that of Hugh Bolton Jones, the painter who had been one of Hovenden's closest friends since 1867. O'Kelly and Hovenden's friendship may have continued in the US, where O'Kelly is thought to have spent time from the early 1880s. It is somehow poignant that O'Kelly petitioned for naturalization in 1895, the year of Hovenden's untimely death. On 15th August 1895 the headline "ARTIST HOVENDEN A HERO" ran in the New York Times. Sadly it was the 54 year old's obituary. Thomas Hovenden died when he was struck by a train, apparently in an attempt to save a young girl who had wandered onto the tracks.

He received little attention in America from the time of his death until the retrospective held at Woodmere Art Museum in 1995 and a monograph published in 2006 by University of Pennsylvania Press, despite his success during his lifetime. The fact that his work was long overlooked has been attributed to the timing of his tragic death. Hovenden was one of the most respected academic painters of his time, however modern art in the form of Impressionism was becoming fashionable in the States in the 1890s, and as time elapsed after his death, Hovenden's legacy faded fast in the shadow of new styles.

We acknowledge Aoife Leach, whose writings formed the basis for this catalogue entry

€50,000 - 70,000





- 39 **Alfred Grey RHA (1845-1926)**
The Emigrant's Last Farewell
 Oil on panel, 28.5 x 23cm (11 x 9")
 Signed
 Inscribed "John Ford, Passenger to New York" on label on top of basket
 €1,000 - 1,500



- 40 **Samuel McCloy (1831-1904)**
"Ripe Pears for Sale" (Galway)
 Oil on board, 26 x 18.5cm (10¼ x 7¼")
 Signed and dated 1865

Marcus Ward Belfast & Dublin framing label verso

€1,500 - 2,000

41 Edward Sheil RHA (1834-1869)*Making Daisy Chains at the Corner of a Cornfield*

Oil on canvas, 16.5 x 64cm (20¼ x 25¼")

Signed and dated 1857

Edward Shiel was born in Coleraine, Co. Derry around 1834. He later moved to Cork and became a student at the School of Art there later becoming second Master in 1857 and then was appointed headmaster in 1859. However, although very successful, his term was brief as he suffered from delicate health. Sheil was elected ARHA in 1861 and became a full member in 1864.

A resident of Cork, Shiel maintained a studio in Queenstown (now Cobh) from 1865 - 1868. He died aged only thirty-five at the house of his friend, the writer and patriot Denny Lane, leaving behind a wife and two children. He was well thought of as a genre artist and his brother who worked at the Cork Examiner wrote favourably of his work. Works by Shiel are rare due to his death at such a young age.

€6,000 - 8,000



42 **Daniel Maclise RA RHA (1806-1870)***A Figure of Erin*

Oil on canvas, 102 x 76cm (40 x 30")

Signed and inscribed "Caroline Norton, a Stuy for Justice in the House of Lords"

Provenance: Thought to have been acquired by the 1st Marquess of Dufferin and Ava, Caroline Norton was the younger sister of his mother Helen Blackwood, Baroness Dufferin and Clandeboye. The picture remained at Clandeboye until the 1960's when there was a sale there and it was acquired by Mariga Guinness (Princess Marie Gabrielle of Urach) and thence by descent to the current owner, her son, Patrick Guinness.

Exhibited: *Conquering England: Ireland in Victorian London*, The National Portrait Gallery, London, March/June 2005; and
Daniel Maclise: Romancing the Past, The Crawford Gallery, Cork, Oct 2008 - Feb 2009

Literature: *A Scandalous Woman: The Story of Caroline Norton* by Alan Chedzoy Allison and Busby London 1992;
Daniel Maclise: Irish Artist in Victorian London, Nancy Weston, Four Courts Press 2001;
Conquering England: Ireland in Victorian London 2005, by Fintan Culland and R.F. Foster; and
Daniel Maclise 1806-1870: Romancing the Past, ed. Peter Murray 2008, p.64, full page illustration p.65

€120,000 - 160,000

This picture is almost certainly the same as that described by Maclise in his manuscript autobiography as *A Figure of Erin*, representing Ireland as a female figure with a harp. The harp here is certainly Irish and has similarities to that depicted in the oil painting of *Strongbow and Aoife* (National Gallery Ireland).

Caroline Norton also had an Irish connection, being a granddaughter of the playwright Richard Brindsley Sheridan. She was one of three sisters, collectively referred to as the 'Three Graces' due to their combined beauty and accomplishments. Caroline's eldest sister, Helen, married Price Blackwood, the 4th Baron Dufferin and Clandeboye. Through her, Caroline became the aunt of Frederick Hamilton-Temple-Blackwood, 1st Marquess of Dufferin and Ava who was to become the 3rd Governor General of Canada, 8th Viceroy of India and was the British Ambassador to Russia, Ottoman Empire, Italy and France during his long and successful diplomatic career. Helen's Bay in Co. Down and Helen's Tower (which inspired poems by both Tennyson and Browning) on the Clandeboye estate were named after Caroline's sister and this portrait of her was to remain at Clandeboye for nearly 100 years.

However, Caroline was for many, a controversial and even scandalous figure, and her selection to model as the personification of *Justice* was a daring choice and an untypically direct political statement by Maclise.

Although well connected and well regarded in literary and social circles, Norton had no independent means. When she separated from her abusive husband he made her the subject of a scandal involving 'criminal conversation' with the then Prime Minister, Lord Melbourne, and although cleared by the court, she found her reputation badly damaged and Melbourne's government collapsed. Norton prevented Caroline from seeing her three sons, and blocked her from receiving a divorce. According to English law in 1836, children were the legal property of their father, and there was little Caroline could do to regain custody.

Cont/-



She began campaigning for changes in the law and wrote a series of pamphlets, starting with *'The Natural Claim of a Mother to the Custody of her Children as affected by the Common Law Rights of the Father'* which influenced parliament to pass the Infant Custody Bill in 1839, establishing some basic legal rights for mothers. For the first time in history, a woman had openly challenged this law that discriminated against women. Tragically in 1842 her eight year old son died as a result of non-lethal injuries sustained during a riding accident. After this her estranged husband eventually allowed her to see her other two sons.

Maclise and his friends supported her through this time and, after more difficulties with her estranged husband, another campaign in favour of what became the Married Woman's Property and Divorce Bill in 1857. This Bill originated in the House of Lords, the location of the fresco *The Spirit of Justice* containing her likeness. Before and throughout these years she wrote long poems, plays, novels and several poems with a socialist slant. She was also editor of *La Belle Assemblée* and *Court Magazine*. One critic described her as the "Byron of Modern Poetesses".

In the fresco the harp is replaced by the traditional scales of justice while the paper in her left hand may be 'the charter of liberty', identified by Maclise as held by the 'free citizen' beside the liberated Negro slave in the bottom right corner. Maclise describes Justice as flanked by 'the angels of mercy and retribution' and below them 'the judges, lay and ecclesiastical' - the latter emphasising the role of the House of Lords as the highest court of appeal in the British system.

We would like to thank Tom Dunne, whose research formed the basis of this note.





43 **William Gillard (c.1812-1876)**

Dogs and Game

Oil on canvas, 56.5 x 92cm (22¼ x 36¼")

Signed

Exhibited: *RHA Annual Exhibition* 1870, Cat. No. 158

Label attached to stretcher verso giving title *The Newry Mountains from Rostrevor*, which was exhibited at the Royal Hibernian Academy, 1875, No. 32

Although born in England Gillard was for many years working in Dublin with addresses in D'Olier Street, Beresford Place, Lower Gardiner Street and Middle Abbey Street as well as Belfast in 1864. He first exhibited at the RHA in 1831 and was a frequent exhibitor thereafter 'til 1876 contributing 72 works. Newry, Narrow Water and Rostrevor regularly appear among the titles of his exhibited works which suggests a connection with South Down .

€4,000 - 6,000



- 44 **Mary Georgina Barton (1861-1949)**
Castel Vittorio, Italy
 Watercolour, 29.5 x 16cm (11 x 6 ¼")
 Signed

€500 - 800



- 45 **Ellen McCloy (nee Miss E.L. Harris) (1845-1924)**
Young Girl Among Foxgloves
 Watercolour, 54.5 x 43cm (21½ x 17")
 Signed

E.L. Harris from Waterford was the wife of well known Victorian painter Samuel McCloy (see Lot 40). In the 1850's the artist Samuel McCloy attended the training school for masters at the Waterford School of Art where he met his future wife, a pupil, Ellen L. Harris whom he married in 1865.

€600 - 800



46 **Rose Barton RWS (1856-1929)**
Two Children in a Pasture
Watercolour, 26 x 23.5cm (10¼ x 9¼")
Signed

€2,000 - 3,000



- 47 **Andrew Nicholl RHA (1804-1886)**
The Meeting of the Waters at Twilight
Watercolour, 33 x 51cm (13 x 20")
Signed and dated 1857

€1,000 - 1,500



- 48 **Andrew Nicholl RHA (1804-1886)**
View of Bray Head and Killiney Bay with Steam Train
 Watercolour, 34 x 50.5cm (13½ x 20")
 Signed

The extension of the Harcourt Street to Kingstown Railway line, bringing it the extra twelve and a half miles to Bray in Co. Wicklow opened in 1854. This watercolour, circa 1857, thus is an early depiction of that extension.

€1,500 - 2,500

49 **Andrew Nicholl RHA (1804-1886)***A View of a Castle Through a Bank of Poppies and Wild Flowers*

Watercolour, 33.5 x 51cm (13 x 20")

Signed

As Walter Strickland observed, Andrew Nicholl was devoted to art from his boyhood, and 'won a reputation as a landscape painter in his native town.' He would later be known as the most talented, renowned and prolific topographical Irish artist of the nineteenth century. His training was important. He worked as a talented apprentice at the printing business of F.D. Finley where he was under the instruction of his elder brother William. While in London, he spent considerable time at the Dulwich College Gallery, where he copied paintings on show. He admired the work of J.M.W. Turner. Jeanne Sheehy has written: 'Most of his work is interesting, but particularly exciting is the series in which wildflowers in the foreground form a screen through which we dimly perceive the landscape. The paintings have a sharpness and naïveté which is totally captivating.' This series, of which 'A View of a Castle through a Bank of Poppies and Wild Flowers' demonstrates the artist's talents aptly. He is evidently a master of the watercolour medium. The work features the fine exactitude of botanical illustration and combines this with a distant view of a castle. The eye eagerly explores the frieze of wildflowers in the foreground - poppies, cornflowers, oxeye daisies, dandelions - the beautiful colours of this remarkable roadside display. The castle appears almost incidental in the distance, viewed at this range, and yet its placement is highly strategic. These combination views of wildflowers and landscape were a speciality of Nicholl's and feature a number of locations including; Newcastle, Fairhead, Howth, Bray, Carlingford, Lough Swilly, Ramelton, Rathmullan, Dunluce Castle, and Downhill Mussendon Temple. This style of depiction surely came from Nicholl's interest in topographical art, combined with his interest in botanical illustration, which became popular and refined in terms of accuracy in the eighteenth century due to advances in the printing process, of which Nicholl had first-hand experience. In *Ireland's Painters 1600-1940*, Crookshank and Glin, write 'In those near-surrealist watercolours...there is an originality which makes them amongst the most haunting...Irish paintings of the early nineteenth century. These are his masterpieces.' (p210) John Hewitt observes '...his originality appears most strongly [in his] landscape of distant hills, foregrounded by a wedge or bank of roadside wild flowers. By scratch and scrape of the surface of his paper ... for the spray-frayed tips of breaking waves, he gave his flowers and grasses an illusory precision and finish.' The 'sgraffitto' or 'scraping out' technique that Hewitt mentions is the ideal device to capture the delicacy and fine lines within the wildflowers. Nicholl began painting these wildflowers works quite early in his career. In 1830, the sister of his patron Emerson Tennent wrote a sonnet after receiving from the artist 'a beautiful coloured drawing of flowers.' He was a highly prolific artist and the Ulster Museum alone has almost 400 works by Nicholl.

This catalogue entry was based on a previous write up on *A Distant View of Derry* by Marianne O'Kane Boal in our May 2013 sale.

€6,000 - 8,000



50 **Nathaniel Hone RHA (1831-1917)**

Mediterranean Harbour Scene

Oil on canvas, 61 x 101.5cm (24 x 40")

Signed with initials

Exhibited: *The French Connection* exhibition, The Ava Gallery Clondeboye August/September 2010 , The Hunt Museum Limerick, September/October 2010 Cat. No. 9.

Literature: *The French Connection* by Aoife Leach 2010 illustrated P 15

In this large, horizontal canvas by Nathaniel Hone, the sunlight falling upon the rough stonework of the buildings, the bare landscape, the calmness of the sea, and the line of snow capped mountains, conveyed with a restricted palette, evoke an unusual, 'timeless' mood, suggesting that this could be an Egyptian or North African subject. Hone brings together several much-loved features of his painting career: sailing vessels at sea, sunlit buildings, snow capped mountains, and a mood of airiness, to create a tranquil, element Mediterranean scene.

In his balance of simple shapes, contrast of sunlight and shadow, and restrained palette, Hone demonstrates a painterly breadth and mood of harmony. Being a yachtsman himself, Hone is unusual in that several of his Mediterranean coastal subjects were taken from the sea, on board ship, rather than from the shore. In spite of its 'Eastern' atmosphere, it is likely that the setting here is the French or Italian Riviera coast, for example, Villefranche, Menton or Bordighera, to which he made several excursions.

The broad, heavy, wooden fishing boats are similar to those depicted in paintings such as *Villefranche from the East* (NGI no. 1361) or *Menton, Evening* (RHA 1879 no. 109; Sotheby's 'Irish Sale' 16 May 1996, no 443), although the furled sails in the present picture are not nearly as tall. Villefranche, for example, just east of Nice, was notable for its old stone houses and sheltered, deep water harbour, with the Alpes Maritimes, often covered by snow, visible to the north. Hone is at home with the subject of boats. He observes the furled sails, masts and rigging and hulls painted a cerulean blue, with evident pleasure. The small figures of fisherman or women, in the shadows, at work, are visible on board. Some wear blue smocks, white blouses or red scarves, which catch the sunlight. A rowing boat is moored alongside.

To the left, the harbour wall in shadow, and the reflections, which it casts, form simple abstract shapes. In the centre of the composition the pale stone houses and fort above the harbour catch golden sunlight at early morning (or perhaps evening). Behind, a line of snow capped mountains floats above smoky blue shadow like a frieze. A light haze of cloud covers the sky.

Close examination of the canvas reveals Hone's natural painterly touches: the scuffed surface of the weathered sunlit buildings, which has an unusual expressiveness; the fluid line of paint which conveys the sunlit beach; and a little strip of creamy paint where the harbour wall meets the sea in the centre of the canvas, which could almost be a small white rowing boat in a pool of light.

Dr. Julian Campbell

€30,000 - 50,000



51 **Paul Henry RHA RUA (1876-1958)***A Connemara Village (1939)*

Oil on board, 45.5 x 38cm (18 x 15")

Signed

Provenance: From the Collection of George & Maura McClelland and lent by them to IMMA 1999-2004; Private collection Dublin

Exhibited: Possibly Paul Henry, *New Paintings*, Combridge's Gallery, Dublin, from 8 April, 1940 (number unknown);

The Collection of George and Maura McClelland at the Irish Museum of Modern Art, Irish Museum of Modern Art, Dublin, Sept 2000 - Jan 2001 (no numbers, as *Cottages and Turf*, reproduced in colour in accompanying brochure); and *The Moderns*, IMMA, Oct 2010 - Feb 2011, Cat. No. 13

Literature: Sean O'Faolain, *An Irish Journey*, London, Longmans, Green and Co., 1940, reproduced in colour facing p. 186 and on the front cover;

S. B. Kennedy *Paul Henry*, New Haven and London, Yale University Press, 2000, p.129; *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, pp. 79, 297, cat. no. 997; *The Hunter Gatherer: The Collection of George and Maura McClelland at the Irish Museum of Modern Art*, IMMA 2005, Fig. 124 illustrated p.127; and *The Moderns*, IMMA, illustrated p.46

In 1939 Paul Henry toured Ireland with the writer Sean O'Faolain, gathering material for O'Faolain's travel book *An Irish Journey*. Henry's exhibition at the Combridge Gallery in April 1940 was arranged as a sort of trailer for the publication of the book. 'Ireland is a land of fields, and farmers, and small towns, and it is these that have made it what it is. Paul Henry and I want to rediscover that simpler, more racy Ireland of the people', noted O'Faolain (p. 3). Later, O'Faolain tells us, Henry made for the West, 'into the vast, quiet boglands', with which he is so widely associated, and it was there that he produced this composition, although its precise location—one is tempted to think that the background mountain might Slievemore on Achill—remains unknown. From his travels with O'Faolain, however, Henry made some of his finest late pictures, including Kinsale, The Antrim Coast, New Ross and The Mall, Westport.

€50,000 - 70,000



52 **Paul Henry RHA RUA(1876-1958)**

Sailing Boat on a Lough, (1916-17)

Oil on canvas, 35.5 x 40.5cm (14 x 16")

Signed

Provenance: From the Collection of George & Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: Possibly *Pictures of the West of Ireland by Mr. & Mrs. Paul Henry*, Mills' Hall, Dublin, 16-28 April 1917 (44, as "The Sound")

Literature: S. B. Kennedy, *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, p. 190, catalogue number 444.

Reviewing Henry's 1917 Dublin exhibition the *Freeman's Journal* (16 April 1917) commented, possibly of this picture, with its 'solitary sail gliding over the dancing waters'. In the early 1940s Henry made two pictures similar in concept to this, namely *The Fishing Boat* (Kennedy, 2007, catalogue number 1057, reproduced) and *Landscape with a Fishing Boat* (Kennedy, ongoing cataloguing of Paul Henry's oeuvre, number 1280). The setting may be south east of Achill Sound, in which case the distant mountain is Derreen.

€50,000 - 70,000





53 **Edwin Hayes RHA RI ROI (1819-1904)**

Rough Seas off the Coast

Oil on canvas, 35.5 x 68.5cm (14 x 27")

Signed

€3,000 - 5,000



54 **Edwin Hayes RHA RI ROI (1819-1904)**

Coastal Scene with Shipwreck

Oil on board, 26 x 39cm (10¼ x 15¼")

Signed

€500 - 800



55 **Edwin Hayes RHA RI ROI (1819-1904)**
Shipping off the Coast at Genoa
Oil on canvas, 76 x 127cm (30 x 50")
Signed

€6,000 - 8,000

56 Gerard Dillon RHA RUA (1916-1971)

Connemara Lads

Oil on board, 59.5 x 64.5cm (23½ x 13½")

Signed, title inscribed on label verso

While Dillon was living in Dublin during the War he made several trips to the Aran Islands in the period 1943/4. Influenced by Seán Keating's illustrations for "*The Playboy of The Western World*", Dillon first exhibited his Aran images in the Irish Exhibition of Living Art (IELA) in 1944. Other works from this period include "*Playing Games, Inishmór*" and "*Inishmaan Couple*".

Surrounded by sea two teenagers appear directly in front of the viewer. Standing, their attention is focused on something to the right of the picture plane. Dillon may have persuaded the youths to allow him sketch them while they watched for the arrival of Hookers returning from the sea. Hands in their pockets, the handsome youths appear relaxed indicating their ease with the artist.

Born into a Catholic Nationalist family in Industrial Belfast, Dillon's fascination towards the Islanders was due in part to their lives being in contrast to his childhood. Accused of "painting Ireland through the eyes of a visitor", Dillon explained in a letter to John Hewitt in the 1940's "that part of Ireland that I've painted, is strange and I do see it as a visitor-for could you honestly call me an Aran Islander?"

The 'Lads' are wearing wide-legged patched homespun trousers, which had wide loose legs ending well above the ankle with a slit on the outer side of each leg that were worn with oiled wool jerseys. The youth on the right is wearing what is now known as an 'Aran Sweater.' Women in the family knitted the jerseys with undyed homespun wool to help their husbands or sons weather the often-treacherous island conditions. Each family had their own distinct raised geometric pattern stitch which also had its own meaning and the islanders could identify a fisherman by this stitch in fishing accidents. A *báinín* jacket, which was a double-breasted waistcoat, is worn over the jerseys. Aran men did not wear an outer coat. Their sleeveless waistcoat was the outer garment worn over layers of shirts, or *léinte* and for extra warmth the youths might have worn a second heavier woollen shirt, the *léinte ghorm*. Their shoes worn over thick socks were made of a single piece, or single sole known as '*Pampooties*'. These were made from rawhide, which prevented the teenagers from slipping in their currachs. Footwear had a lifespan of about a month and required soaking in water to keep them supple. Around their waists, the women of the house made their colourful belts or '*Crois*'. Over their mass of reddish curls, their distinctive hats were seen over distances from the knot of threads or bob on top known as a '*bubbelín*'.

Following the artist's retrospective in Belfast and Dublin in 1972 and 1973, art critic Brian Fallon commented on his early work, "...Dillon was very much of his age, but his style always had a personal quality and an absorbing love of his surroundings. Arguably, he really found himself in the West, and the work done in Connemara and Aran...remains his best."

Karen Reihill

Currently researching Gerard Dillon & Friends.

€25,000 - 35,000



57 **Gerard Dillon RHA RUA (1916-1971)***The Jockey*

Oil on board, 63.5 x 73.2cm (25 x 30")

Signed and inscribed with title verso

Provenance: George Waddington Galleries, Montreal (label verso)

Exhibited: *Ulster Artists* Exhibition, The Ava Gallery, April 2010, Cat No. 9;
Ireland: Her People and Landscape, The Ava Gallery, June 2012 - Sept 2012, Cat. No. 10; and
Gerard Dillon, Art and Friendships, Adam's, Dublin, July 2012, and The Ava Gallery, Clandeboyne, August 2012,
 Cat. No. 48

Literature: *Ulster Artists* 2010, illustrated p.10
Ireland: Her People and Landscape 2012, illustrated p.17; and
Gerard Dillon, Art and Friendships, Karen Reihill 2012, illustrated p.53

Omey Island is a tidal island close to Claddaghduff on the western edge of Connemara. Surrounded by views of the sea in one direction and the Twelve Pins in the other, the mile long beach only appears as the tide recedes. Annually, in August, at low tide a makeshift track is constructed. Jockeys, and horses are quickly groomed and exercised. The race against the threat of the tide and prize begins. After six hours, the sea returns and swallows up everything in its path. The island itself remains a place of devotion to Saint Feichín, with a medieval granite church, holy well, and the ruins of Teampal Feichín.

The artist exhibited three Omey Island paintings in his first solo show with Victor Waddington Galleries in 1950. These included *Omey Island Regatta*, *Omey Island Strand* and *Omey Island Race Day*. Other titles from this series of works include *Before the Races*, *Omey Island Spectators* *Omey Island Race Day*, and *Omey Island Ponies*. This painting, *The Jockey* belongs to this series of paintings.

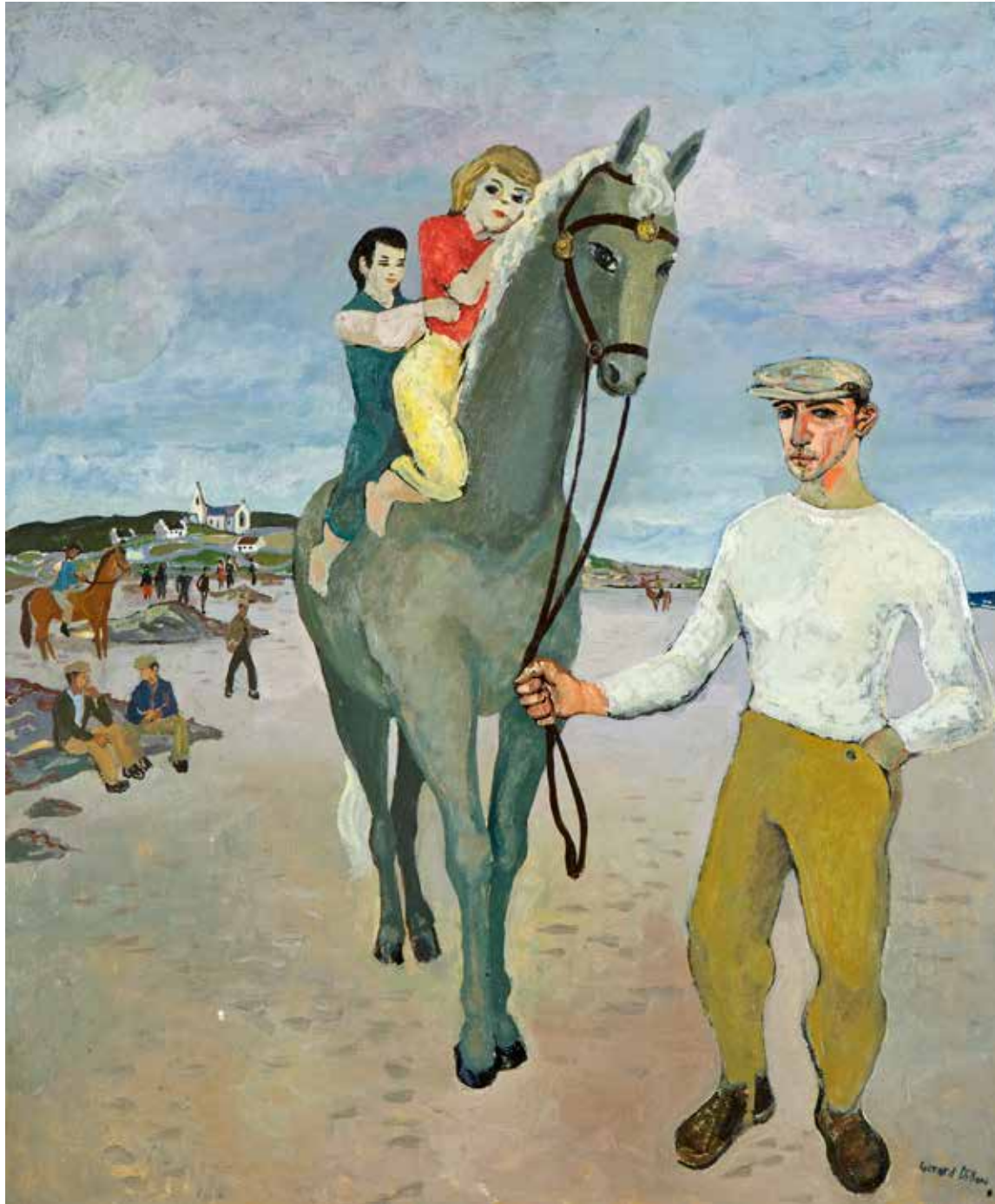
In August 1950, several friends stayed with Gerard Dillon in Moyard, including a group of Australians he met at the Abbey Arts Centre, Hertfordshire in the late 1940's. This included the art historian Bernard Smith.

After Smith's departure from Dillon's cottage, Dillon wrote to him giving him an account of his life as Smith had undertaken to write an article on the artist for the *Envoy* magazine. Dillon also spoke about a series of painting he had executed from a day trip he took to Omey Island. He described the events "...The Jockeys were local boys from Omey and some girls too. People were barking on the beach and there was great excitement. With the clouds racing in the sky over the Twelve Pins and the mainland looking most strange with crags in every field and stonewalls around the crags-you'd have loved it and the whole day without rain, not even a shower. I've painted some of the subjects."

In 1998, the artist's Biographer James White cited this painting "... a fascinating example of Dillon's work because it reflects the humour attitude to life in the West of Ireland. The jockey has mounted the two little girls on his horse and stands holding the horse steady by the reins, as if posing for the artist, presumably responding to his request for a few moments while he makes a little sketch for subsequent use in a painting. It combines the sense of fun and entertainment for visitors to the race day on Omey Strand against the background of the church on the hill and the gradual entry of visitors and the presence of two other horses, one to the left and one further back on the right."

Karen Reihill
 Currently researching Gerard Dillon & Friends

€50,000 - 70,000



58 **Gerard Dillon RHA RUA (1916-1971)***Gable End*

Oil on board, 45 x 54.5cm (17¾ x 21¼")

Signed, inscribed with title verso



Exhibited as *Gable End*, Mercury Gallery, 'Gerard Dillon' April 5th -April 29th 1967, Cat No. 20.

James White wrote the foreword in the artist's exhibition in 1967 at the Mercury Gallery, "Recently he [Gerard] has become preoccupied with clowns- pierrots in unlikely places which, one supposes, symbolize the artist on his quest for himself amongst his fantasies." The thirty-four works consisted of Pierrot figures in the artist's world of dreams depicting his desires and fears with symbols of Connemara reflecting memories of his time spent in the West and on Inishlackan Island. Often Dillon liked to evoke an immediate response from the viewer by employing vivid colour and disproportionateness.

In 1965 following the death in quick succession of his three brothers, the figure of a Clown and later a Pierrot became a motif in the artist's work. Dillon's palette changed from 1967 from a lower range of earth tones to vivid colours possibly due to the artist's premonition that he would die like his brothers in his fifties.

Influenced by Picasso's depiction of the masked figure, Dillon discovered that by adopting the masked Pierrot as his alter ego it enabled him to further express his 'counter ego' or 'shadow'. This interest in his subconscious relates to Carl Jung's dream theory.

Van Gogh and Chagall's influence is evident in the artist's palette and pattern of stripes, which create a surreal world. In the foreground vertical broad stripes are interrupted by horizontal wave like lines that flatten out in darker waters. To the left a wispy cloud hovers over black land possibly symbolizing the artist's destiny. Leaning against a gable end of a cottage, the Pierrot appears unwilling to confront his 'shadow' opposite him. The 'shadow' is waiting on land close to a currach. In revealing his subconscious dream, his memory of life living on an Island with haystacks and a cottage reflect his vision of his afterlife.

Concluding the foreword in the catalogue James White noted, "When many popular styles will have been long since forgotten, this important and always vital artist will be one of the few major artists of our time left to be reckoned with."

Karen Reihill

Currently researching Gerard Dillon & Friends

€12,000 - 16,000



59 **Evie Hone HRHA (1894 - 1955)**

4 Elements

Oil on canvas, 73.5 x 61cm (29 x 24")

Signed, also signed verso

Provenance: The collection of the artist Barbara Warren; Private collection, Dublin

Exhibited: *20th Century Irish Paintings Exhibition for the Opening of the New Millennium Wing*, National Gallery of Ireland, January 2002-January 2004;
The Collectors Eye Exhibition, Model Arts and Niland Gallery, Sligo, Jan/Feb 2004;
 The Hunt Museum, Limerick, March-April 2004, cat.no.12;
Evie Hone (1894-1955) A Pioneering Artist, National Gallery of Ireland, Dec 2005-July 2006; and
Analysing Cubism travelling exhibition, Irish Museum of Modern Art, Feb-May 2013, Crawford Gallery Cork June-Sept 2013

Literature: *Collectors Eye* 2004, illustrated p.7;

Analysing Cubism Irish Museum of Modern Art 2013, full page illustration p.117

Muriel Hone, a distant relative of Evie Hone and her biographer, has written of this painting:

“Evie Hone studied in Paris with Albert Gleizes from 1921 and this painting is likely to have been hung in the 1924 exhibition held jointly with Mainie Jellett in Dublin. The outline of a dark tilted chalice dominates the centre, leading towards the upper left element where the colouring suggests a Garden of Gethsemane theme; diagonally to the lower right the stepped base of the chalice is repeated in steps to the upright of the Cross in daylight. The lower left element implies mourners who will bring unguents in jars for the burial in the top right element. An ‘eye of the needle’ symbolises the narrow entrance to the tomb. Emotions are conveyed throughout the composition - by yellow for Hope, in the garden - by deep pink, crimson and cyclamen for Love between victim and sympathisers - by black for grief.”

€20,000 - 30,000





60 William Crozier HRHA (1930-2011)

Landscape with Trees, Cork (1982)

Indian ink, 60 x 83.5cm (23 x 33")

Signed and dated August 1982

€600 - 1,000



60A Neil Shawcross RHA RUA (b.1940)

Green Table Top - Still Life

Oil on board, 64 x 45.5cm (25 x 18")

Signed and dated 1996

€1,000 - 1,500

61 **Louis le Brocquy HRHA (b.1916)***Travellers (1948)*

Aubusson Tapestry, 178 x 99 cm, (70 x 39")

Signed in weave of tapestry. Atelier Tabard Frères & Soeurs, Aubusson with title "Irish Tinkers" & Ref. No. 1058 label verso.

*Provenance: Purchased at The Dawson Gallery c.1966 and given to the current owner as a birthday present in the early 1970's.*Exhibited: *Recent Tapestries* Arts Council , London 1950;*Louis le Brocquy: A Family and other new works* Gimpel Fils 1951;*Louis le Brocquy* Exhibition Waddington Galleries Dublin 1951;*Recent Paintings and Tapestries by Louis le Brocquy* Gimpel Fils London 1955; and*Seven Tapestries 1948 - 1955 by Louis le Brocquy* The Dawson Gallery Nov 1966 and the The Ulster Museum Dec 1966 / Jan 1967Literature: *Brave Ventures* by Neville Wallis The Observer 29.1.1950;*The Art of Tapestry* by Mary Wallace, Far and Wide Feb 1950;*Tapisseries et Peintures de Louis le Brocquy* by James White, La Revue Francaise May 1965;w*Seven Tapestries by Louis le Brocquy* by James White, Dawson Gallery Dublin 1966 ;*Louis le Brocquy* by Dorothy Walker, Ward River Press Dublin 1981 Illustrated p.95;*Louis le Brocquy - Aubusson Tapestries* Taylor Galleries, Dublin 2000; and*The Hunter Gatherer* IMMA 2005 Illustrated p.62

In 1948, Edinburgh Tapestry Weavers under the patronage of the then Marquis of Bute, invited a number of painters living in London to design tapestries. The artists included Stanley Spencer, Jankel Alder, Graham Sutherland and Louis le Brocquy who later continued his work in this medium with the Tabard workshop at Aubusson in France. His first tapestry continued his preoccupation with the travelling people : *Travellers 1948* was exhibited originally by the Arts Council in London in 1950. It depicts a woman and a young child with an old faun-like figure of a man : the delineation of the figures strongly influenced by Picasso but the weaving of the tapestry with its overall surface of leaves and shadow patterns is much indebted to Jean Lurcat, so that an intriguing cross fertilisation of Picasso/Lurcat here takes place in the forms of an Irish travelling family.

Although critically acclaimed in 1950 it was not until the exhibition at The Dawson Gallery in 1966 that this and the other tapestries from the Eden series were eagerly bought by the top collectors of the day. Versions of this original early tapestry *Travellers* which illustrates the artists original vision, colour wise, have rarely come on the market in the last 20/30 years.

We acknowledge the research of the late Dorothy Walker whose writings formed the basis of this catalogue entry.

€80,000 - 100,000









62 **Louis le Brocqy HRHA (1916-2012)**

Inis Mór, Clew Bay, Mayo

Indian ink and watercolour, 9.5 x 17cm (3¾ x 6¾")

Signed, inscribed and dated '46, also signed, inscribed and dated verso

This is one of a number of small watercolour and ink works that le Brocqy made while visiting Ernie O'Malley in the West of Ireland. This intimate piece is evocative of the unique landscape and climate of the west in its apparent spontaneity and its rustic naturalistic colouring. Two similar landscapes and two landscapes with figures dating to the same year are in the Irish American Cultural Institute's O'Malley Collection, which is on long term loan to the University of Limerick. Given the similarity in date and the inscription 'O'Malley' on the back of the work, it is likely that it too was once in the collection, which belonged to Helen Hooker O'Malley, Ernie's wife.

€4,000 - 6,000

63 Louis le Brocquy HRHA (1916-2012)*Ancestral Head (1965)*

Oil on canvas, 65 x 54.5cm (25¼ x 21½")

Signed, titled and dated 1965, with archive no. 156 verso

Literature: *Louis le Brocquy*, Dorothy Walker, Ward River Press, Dublin 1981, Ref. No. 81; numbered 156 in the Artist's oeuvre, illustrated p.100

One of the earliest examples of le Brocquy's highly significant series of 'Head' paintings, *Ancestral Head* was directly inspired by images of Polynesian decorated heads le Brocquy discovered in the Muse de l'Homme during a trip to Paris in 1964. Further exploration drew him to the ruins of the Celtic oppidum, crude stone sculptures systematically smashed by the Romans near Aix-en-Provence in the year 123 BC, and the connections with his own culture resonated deeply with the artist.

The notion of the ancestral head as something to be summoned up, complete or incomplete, was the subject of a group of paintings in 1964-5. The artist was engaged by the idea of the head as a 'magic box' which contained the spirit, and by attempting to represent the constantly shifting facets of the human condition in a visual form.

The head appears to emerge, gathering shape and form from the background, and presents itself at the surface of the picture plane. The austere, almost monochromatic colours of this painting, enriched in parts by earthy tones, and the multi-faceted form floating in an infinite background, representing time and space, give it a timeless quality.

"Like the Celts I tend to regard the head as this magic box containing the spirit. Enter that box, enter behind the billowing curtain of the face, and you have the whole landscape of the spirit."

With thanks to John Russell and acknowledging Dorothy Walker's research on the artist.

€25,000 - 35,000



64 Basil Blackshaw HRHA RUA (b.1932)*Angel I*

Acrylic on canvas, 138 x 153cm (54¼ x 60¼")

Signed and dated 19('89) verso.

Exhibited: *Basil Blackshaw Exhibition*, Royal Hibernian Academy, 1997, label verso

Literature: *Basil Blackshaw - Painter* by Brian Fallon 1995, plate 56, p.89

Basil Blackshaw, Edited by Eamonn Mallie, 2003, illustrated on p.220, plate 91

At first glance, angels are an unusual subject for an artist better known for his fighting cocks and exercising horses. At this point Blackshaw had already built a reputation for himself based on his animal paintings and portraits, where the subject constituted a starting point from which the artist allowed himself to explore the actual act of painting, rather than just the subject matter. Blackshaw is not a sentimental artist and his portraits of real people - many of whom he would consider friends - while insightful and empathetic, are not overly emotional. The Angels are unusual in his oeuvre, and suggest the positive spirit of experimentation in the artist at the time.

Angels have appeared in art for millennia but their treatment here is entirely contemporary. They are not idealistically painted but still depict a universally recognised archetype. The angels don't have distinctive characters or detailed features and are differentiated by their predominant colours of pink, yellow and blue. Swathes of bright swirling colour dominate the canvases, at times balanced by thick strokes of black. This exuberance of background colour can also be found in other works in subsequent years, such as *The Last Walk*.

Each angel fills the large area of the picture plane, the wings curving almost to the confines of the canvas. The ascending thrust of the figures, with their upturned faces, gives them a sense of dynamism and buoyancy. The hands of each angel are in a different position, from open to clasped high in prayer.

Many world religions reference triple deities or concepts of trinity, and in the Christian faith the number three, symbolised by the Trinity, has taken on a spiritual meaning. While Blackshaw is not known to be a practising Christian, the three canvases - not intended to be hung as a triptych - indicate an awareness of the significance of this number. These Angels, painted at the end of a turbulent decade for the artist when he battled personal problems and endured the destruction of his studio by fire, suggest an optimism, spirituality or at least a sense of whimsy not previously explored.

Claire Dalton, 2013

€35,000 - 45,000





65 **Basil Blackshaw HRHA RUA (b.1932)**

Angel II

Acrylic on canvas, 132 x 153cm (52 x 60¼")

Signed and dated 19('89) verso.

Exhibited: *Basil Blackshaw Retrospective Exhibition*, Arts Council of Northern Ireland, 1995, label verso

Literature: *Basil Blackshaw - Painter* by Brian Fallon 1995, plate 57, p.89

Basil Blackshaw, Edited by Eamonn Mallie, 2003, illustrated on p.218, plate 90

€35,000 - 45,000



66 **Basil Blackshaw HRHA RUA (b.1932)**

Angel III

Acrylic on canvas, 137 x 153cm (54 x 60¼")

Signed and dated 19('89) verso.

Exhibited: *Basil Blackshaw Retrospective Exhibition*, 1995, label verso; and
Basil Blackshaw Exhibition, Royal Hibernian Academy, 1997, label verso

Literature: *Basil Blackshaw - Painter* by Brian Fallon 1995, plate 58, p.89
Basil Blackshaw, Edited by Eamonn Mallie, 2003, illustrated on p.216, plate 89

€35,000 - 45,000



67 Basil Blackshaw ARHA RUA (b.1932)

Monaghan Landscape (1978)

Oil on panel, 16.5 x 23cm (6½ x 9")

Signed

*Provenance: The Solomon Gallery, Dublin (label verso),
where purchased by current owner*

€1,500 - 2,500



68 Barrie Cooke HRHA (b.1931)

Rushing River

Oil on board, 27 x 20cm (10½ x 8")

Signed and dated '67

Signed again with inscription and dated 2007 when current owner visited the painter's studio.

€600 - 800



69 **Basil Blackshaw HRHA RUA (b.1932)**

Colin Mountain from Hillsborough

Oil on canvas, 45 x 44.5cm (17¾ x 17½")

Signed

Provenance: Purchased directly from the artist by the current owner, c.1971

€7,000 - 10,000

70 **John Shinnors (b.1950)***Rooks Go West, Scarecrows*

Oil on canvas, 167.5 x 172cm (66 x 68")

Signed and inscribed with title verso

Exhibited: *John Shinnors - Twenty-one Paintings* Exhibition, The Taylor Galleries, Dublin, 2000, where purchased by current owner

Born in 1950, Shinnors studied at the Limerick School of Art for a short period under Jack Donovan, and taught for several years before taking up painting full time in the 1980s. He has exhibited all over Ireland and his paintings are found in many public collections including IMMA, The National Self Portrait Collection of Ireland and the University of Limerick. Throughout his painting career he has been interested in representing and re-interpreting a wide repertoire of motifs, including cows, birds, kites, clothes, lighthouses and scarecrows. A restrained palette is characteristic of his work at this time, and through this palette he explored many variations of light and dark, and depiction of forms in shadow and light.

At first glance, like many of his works, this painting has an abstract look but gradually recognisable shapes and forms reveal themselves as those described in the title.

Painted in his characteristic colour combinations, the monochromatic shades are illuminated by a warm golden light coming from the right, or east if we are to read the painting like a field and the light as the sun rise. The black areas of the painting can be seen as both opaque surfaces, an end in themselves, and as voids through which other areas and levels of the painting are almost within reach.

The subtle variations within the black tones - Shinnors has said he uses five blacks - are difficult to see in reproduction but the artist also uses thin touches of strong green, hardly visible to the casual observer but providing an intriguing contrast within the black space. Surface textures vary, building up the painting layer by layer in a quasi-collage composition. Yet the motifs are coherently placed, with shape and form balanced in relation to each other and across the large scale of the painting as a whole.

Aidan Dunne, who has written extensively on the artist, noted: "It is as though each painting is a site at which disparate things conspire to create a composition, a fleeting event that is caught, just about, in the twinkling of an eye, and pinned there by the artist"

€20,000 - 30,000



The following seven lots are part of a collection formed in Ireland between the 1950's and 70's



71 John B. Vallely (b.1941)

Algerian Dancers

Oil on board, 15 x 22.5 cm (5¾ x 9")

Signed with initials

Exhibited: *John Vallely* Exhibition, David Hendriks Gallery, Dublin, 1972, Cat. No, 19, where purchased and thence descent to the current owner. This is one of four works by Vallely bought by the current owner's family at this exhibition.

€500 - 700

72 **Frederick Edward McWilliam RA HRUA
(1909-1992)**

Study for Homer II

Bronze, 24cm (9½")

Signed with initials and numbered 3/3

*Provenance: Waddington Galleries London, 30th
November 1961, where purchased and thence
by descent to current owner*

Literature: *The Sculpture of F.E. McWilliam*, 2012, by
Denise Ferran and Valerie Holman, Cat.
No. 168, p123

By this point in his career, McWilliam was teaching sculpture at the Slade, and exhibiting all over the world, including London, New York and South America.

This is a study for a large scale public sculpture, the year after his commission for *Princess Macha* at Altnagelvin Hospital, and demonstrates the artist's progression into large, freestanding, surface textured bronze works. The angular elongated legs of the figure preempts his exploration of legs in bronze, which occupied him in the late 1970s.

The full size version of this sculpture is at Belfast City Hospital where it is affectionately known as 'The man with the broken arm'.

€4,000 - 6,000





73 Dorothy Dehner (1901-1994)

Manderine and Companion

Bronze with gold patina,

(i) 22.5 cm high (8¾"), signed and dated '61

(ii) 18.5 cm high (7¼"), signed

Provenance: Waddington Galleries, London 1962, where purchased and thence by descent to current owner.

€1,000 - 2,000



74 **Edward Delaney RHA (1930-2009)**

Cathedral no. 4

Bronze on polished limestone base
55.5cm high (21¾")

*Provenance: Original receipt signed by the artist and dated 20th September 1972,
and thence by descent to current owner.*

€1,200 - 1,600



75

Josef Herman (1911-2000)*The Jaunting Cart, Ireland*

Watercolour, 20.25 x 29 cm (8 x 11½")

Signed and inscribed with title verso.

Also accompanied by insurance certificate signed by the artist and dated 17.3.75

Provenance: By descent to the current owner

€500 - 700



76

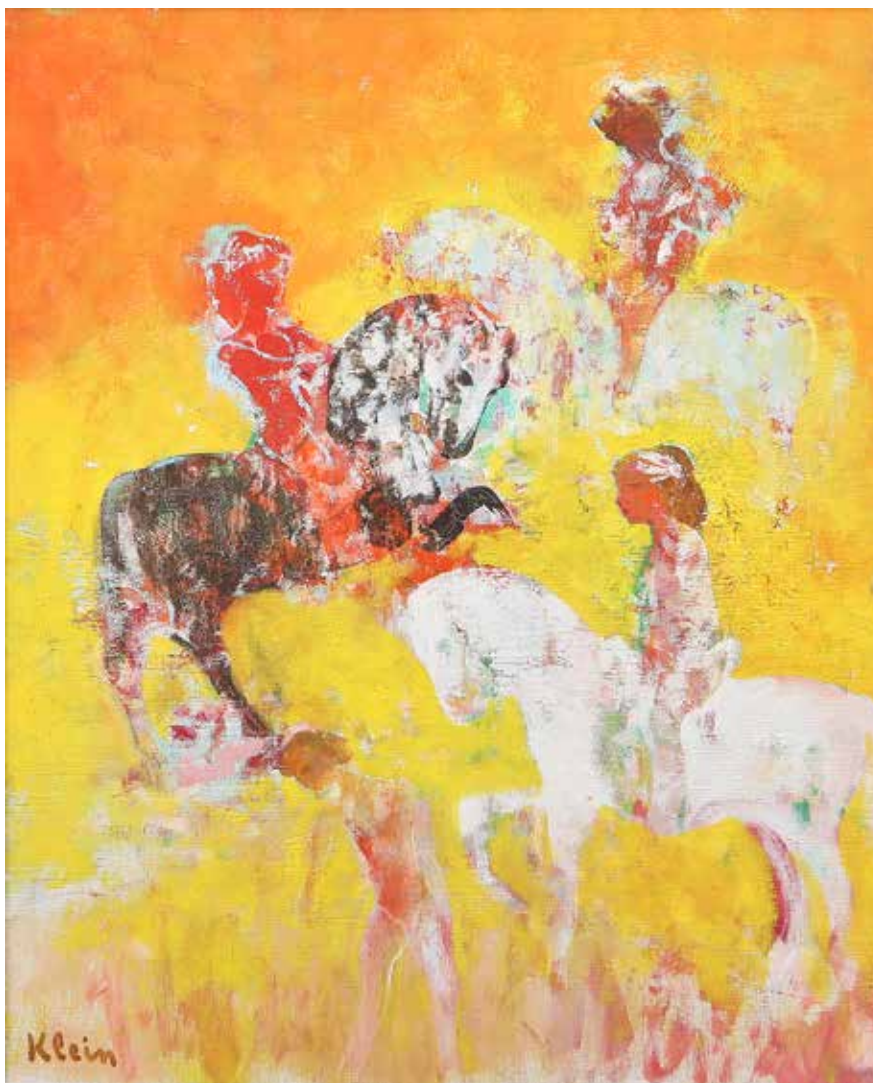
Josef Herman (1911-2000)*Going Home (1975)*

Watercolour, 18 x 23 cm (7¼ x 9)

Signed and titled on the back of the painting, dated 5.4.75 on the front

Provenance: Victor Waddington Galleries, 23rd March 1978, where purchased and thence by descent to the current owner.

€400 - 600



- 77 **Frederick Franz Klein (1898-1990)**
Scene du Cirque
 Oil on board, 45.5 x 37 cm (17¾ x 13½")
 Signed

*Provenance: Victor Waddington Galleries, Dublin, 10th
 January 1956, where purchased and thence
 by descent to current owner.*

€300 - 500



78 **William Scott RA (1913-1989)***Robert (1947)*

Oil on canvas, 40.5 x 35.5cm (16 x 14")

Signed

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection, Dublin

Exhibited: Recent Paintings by William Scott, Leicester Galleries, 1948 Cat. No. 1 under title Head of a Boy;
The McClelland Collection, Irish Museum of Modern Art, Sept 2000-Jan 2001;
Envisage - The Fall of Contemporary Irish Art, Irish Museum of Modern Art, Oct 2001-April 2002;
Northern Artists from the McClelland Collection, IMMA 2004/5, Droichand Arts Centre 2005
William Scott in Ireland, F.E. McWilliam Gallery Banbridge, Mar-Sept 2009, Cat. No.5 (see contemporary photograph of Robert Scott standing in front of this picture at that exhibition)

Literature: The Hunter Gatherer, Irish Museum of Modern Art 2005, illustrated Fig.106 p.106
William Scott in Ireland Dr. Denise Ferran, 2009, illustrated p16;
William Scott Catalogue Raisonné of Oil Paintings Vol. 1913-51 by Sarah Whitfield Cat. No.115, illustrated p175

This is one of six known portraits of William and Mary Scott's first child Robert who was born in Dublin 5th January 1940, the Scotts having moved here in September the previous year. Robert was sent to live with his aunt in the United States and then Canada before returning to live in England with his parents in January 1944

€50,000 - 80,000



Robert Scott 2009



Frederick Edward McWilliam RA HRUA (1909-1992)

Frederick Edward McWilliam was an incredibly diverse artist who worked in a wide range of media – bronze, stone, wood and even works on paper – examples of which are represented in this sale. McWilliam did not limit himself to any single approach or movement and his constant experimentation with media and style is characteristic of this exploratory attitude.

McWilliam was at the centre of an interesting and talented group of British and Irish artists in the mid 20th century. He met Henry Moore through his friend George McCann while he was still a second-year student at the Slade School of Fine Art, and they became good friends. Parallels in subject matter and formal exploration can be traced throughout their careers and Moore was a role model and mentor of sorts to McWilliam. He also proved instrumental in determining the context in which McWilliam's work would be viewed, Surrealist rather than Abstract. His influence can particularly be seen in works such as *Woman with Arms Crossed*.

George McClelland was introduced to F.E. McWilliam through the artist's London dealer, Victor Waddington, and this led to a significant exhibition of McWilliam's Women of Belfast series in 1973. McWilliam also made lasting friendships with other artists living and working in London at the same time. He shared a studio with John Luke while they were both students at the Slade, and his inner circle included Francis Bacon and William Scott. He encouraged Tony O'Malley's career by approaching the Arts Council of Northern Ireland on his behalf and also introducing him to George McClelland, who would do much to promote him.

Throughout his career, McWilliam tended to work in series, exploring a theme in a succession of variations. Characteristic of his pre and post-war sculpture was his exploration of 'the complete fragment', the part standing for the whole, in works described by their titles including: *Mandible* (1938) and *Eye, Nose and Cheek* (1939; Tate Collection). His later Legs series, including *Legs Static* and *Umbilicus*, was a more playful excursion into the same territory.

While much of his sculpture focuses on his own artistic concerns there is an element of social engagement running through it. A large part of his career was devoted to public sculpture and these significant works have made a lasting impact in their locations in universities and hospitals in particular. He taught sculpture at the Slade and exhibited all over the world, and although he left Banbridge in 1928, he never forgot his Irish connections. His sculptures are visually intriguing, expressive and imaginative. While often Surrealist in tone, they always retain an inherent humanity at their core.

79 **Frederick E. McWilliam RA HRUA (1909-1992)***Girl Standing II, (1955) (a.k.a. Elongated Figure)*

Bronze, 96.5cm (38") high

Signed with initials and numbered 3/3

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *F.E. McWilliam* Exhibition, Hanover Gallery London, Feb/Mar 1956, Cat. No. 9;
Vision and Reality: An Exhibition of Contemporary Paintings and Sculpture, Wakefield City Art Gallery, Sept/Oct 1956;
Contemporary British Art, Silberman Galleries touring exhibition New York, Washington, etc. 1956/57;
Five Sculptors, Hatton Gallery, Newcastle-upon-Tyne 1957;
F.E. McWilliam Retrospective Exhibition, Ulster Museum Belfast April/May 1981, Douglas Hyde Gallery, Trinity College Dublin May/June 1981, The Crawford Gallery Cork July/Aug 1981, Cat. No. 26;
Works from the McClelland Collection IMMA, Sept 2000 - Jan 2001;
Northern Artists from the McClelland Collection Exhibition, IMMA 2004/5, and Droichead Arts Centre 2005; and
F.E. McWilliam Inaugural Exhibition, F.E. McWilliam Museum, Banbridge, Sept 2008 - Feb 2009, The Highlanes Gallery, Drogheda, Feb-Apr 2009

Literature: *The Sculpture of F. E. McWilliam* by Denise Ferran and Valerie Holmen 2012, Cat. No. 141, p.120

Girl Standing II is part of a series of sculptures made by McWilliam in the mid 1950s of figurative works given recognisable names, e.g. *The Sisters*, *Blind Man*, *Boy*, but made abstract in their elongated bodies and simplification of form. Inspired by his time spent in India during the Second World War, the sculptor used the technique of isolating elements of the body and allowing the viewer to fill in the rest of the details themselves.

In this sculpture, the head is emphasized while brief details sketch out the rest of the figure as a girl. Her open stance with head raised and arms bent but outstretched at her side, and the textured bronze surface, were further developed by McWilliam when he was commissioned to make the large public sculpture *Princess Macha*.

€15,000 - 25,000



80 **Frederick Edward McWilliam RA HRUA (1909-1992)***Woman with Arms Folded (1939)*

Hoptonwood stone, 54.5cm (51½") high

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *F.E. McWilliam* Exhibition, Hanover Gallery London, Feb/Mar 1956, Cat. No. 8; *Britain's Contribution to Surrealism of the 30's and 40's*, The Hamet Gallery London, 1971; *F.E. McWilliam Retrospective* Exhibition, Ulster Museum Belfast, April/May 1981; Douglas Hyde Gallery, TCD Dublin, May/June 1981; and The Crawford Gallery Cork, July/Aug 1981; Cat. No. 12; *Northern Artists from the McClelland Collection* Exhibition, IMMA 2004/5, and Droichand Arts Center 2005; *F.E. McWilliam at Banbridge*, F.E. McWilliam Museum, Sept 2008 - Feb 2009; The Highlane Gallery Drogheda, Feb/April 2009; and *The Moderns*, IMMA, Cat. No. 66

Literature: *McWilliam*, 1964 by Roland Penrose, illustrated no. 18; *F.E. McWilliam*, Arts Council NI, 1981, full page illustration p.19; *The Hunter Gatherer*, IMMA 2005, full page illustration p.115; *F.E. McWilliam at Banbridge*, 2008 by Denise Ferran, full page illustration with artist p.35, full page illustration p.43; *The Moderns* IMMA, full page illustration p.131; and *F.E. McWilliam* 2012 by Denise Ferran and Valerie Holman, Cat. No. 34, p.92, also illustrated p.29



McWilliam began this work in 1937 after visiting the Hoptonwood quarry in Derbyshire with sculptors Henry Moore and AH Gerrard, his professor at the Slade, and taking back several irregularly shaped hunks of stone. The material is very fine, almost like marble, and is particularly suited to carving. It was around this time that McWilliam began his association with the British Surrealist group and the sculpture, while working from a figurative starting point, parodies the idealisation of the human torso to be seen in classical busts. The distortion of the figure's breasts is unsettling and it is significant that this and related carvings of deformed human heads and torsos by the artist were made in a period of international crisis, before the outbreak of the Second World War.

He reworked the sculpture in 1939 and again after the war in 1947. In autumn 1949 McWilliam held his first post-War solo exhibition at the Hanover Gallery in London of 21 works of diverse media including stone, terracotta, concrete, various woods and bronze. Two sculptures in it had been made before the War, one of which is *Woman with Folded Arms*.

In 1981, he further shortened the neck. The work remained outdoors in his garden at Holland Park until its inclusion in the Arts Councils of Ireland exhibition in 1981, and was then dated 1939 by McWilliam. However it is dated 1937-8 in Robertson 1965.

€30,000 - 50,000





81 Frederick Edward McWilliam RA HRUA (1909-1992)

Woman of Belfast

Ink and watercolour, 22.5 x 28cm (9 x 11")

Signed with initials and dated 1972

*Provenance: From the collection of George and Maura McClelland and
on loan from them to IMMA 1999-2004*

€600 - 1,000

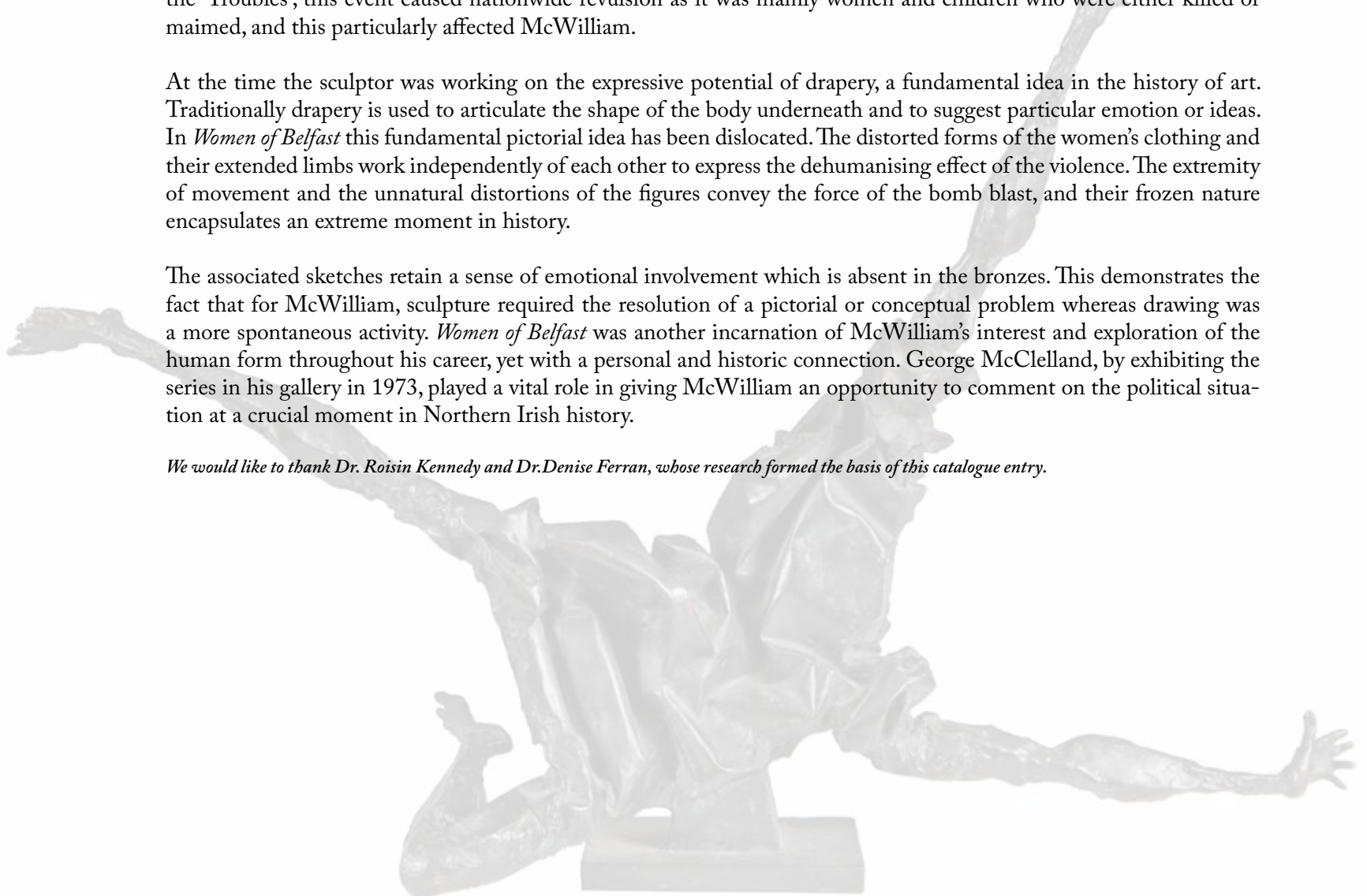
THE WOMEN OF BELFAST SERIES

The *Women of Belfast* series represents an attempt by the artist to address a specific event in Irish history, and relates to McWilliam's interest in humanity as a theme. The series was inspired by media images of the bombings of the Abercorn Restaurant in Belfast on a busy Saturday afternoon in March 1972. The latest in a series of deadly atrocities during the 'Troubles', this event caused nationwide revulsion as it was mainly women and children who were either killed or maimed, and this particularly affected McWilliam.

At the time the sculptor was working on the expressive potential of drapery, a fundamental idea in the history of art. Traditionally drapery is used to articulate the shape of the body underneath and to suggest particular emotion or ideas. In *Women of Belfast* this fundamental pictorial idea has been dislocated. The distorted forms of the women's clothing and their extended limbs work independently of each other to express the dehumanising effect of the violence. The extremity of movement and the unnatural distortions of the figures convey the force of the bomb blast, and their frozen nature encapsulates an extreme moment in history.

The associated sketches retain a sense of emotional involvement which is absent in the bronzes. This demonstrates the fact that for McWilliam, sculpture required the resolution of a pictorial or conceptual problem whereas drawing was a more spontaneous activity. *Women of Belfast* was another incarnation of McWilliam's interest and exploration of the human form throughout his career, yet with a personal and historic connection. George McClelland, by exhibiting the series in his gallery in 1973, played a vital role in giving McWilliam an opportunity to comment on the political situation at a crucial moment in Northern Irish history.

We would like to thank Dr. Roisin Kennedy and Dr. Denise Ferran, whose research formed the basis of this catalogue entry.



82 **Frederick Edward McWilliam RA HRUA (1909-1992)***Woman of Belfast II, 1972*

Bronze, 57 x 74 x 28cm (22½ x 29 x 11")

Signed with initials and numbered 2/5

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin**Exhibited: F.E. McWilliam: Sculpture 1972/3 Women of Belfast, Waddington Galleries, London, Oct/Nov 1973; Women of Belfast: New Bronzes by F.E. McWilliam 1972/3, McClelland Galleries International, Belfast, November 1973, Cat. No. 2; F.E. McWilliam Retrospective Exhibition, Ulster Museum Belfast, April/May 1981, Douglas Hyde Gallery, TCD, Dublin, May/June 1981, Crawford Gallery Cork, July/August 1981; and Orchard Gallery, Derry, Sept.Oct 1981, Cat. No. 101; and Northern Artists from the McClelland Collection, IMMA 2004/5, and Droichand Arts Center 2005**Literature: F.E. McWilliam Retrospective 1981 Catalogue, illustrated p.70; The Hunter Gatherer, IMMA 2005, Fig.111 p.114; F.E. McWilliam at Banbridge, Denise Ferran 2008, illustrated p.99; and The Sculpture of F.E. McWilliam by Denise Ferran and Valerie Holmen, Cat. No. 378, p.155*

€15,000 - 25,000



83

James Dixon (1887-1970)*"Mary Driving the Cattle Home, the Tide Came In Too Soon and the Poor Girl Got Drowned"*

Oil on board, 54 x 72.5cm (21¼ x 28½")

Signed, dated 19-8-67, inscribed 'Tory Island' with legend

Accompanied by a hand written poem relating to the painting thought to be in Dixon's hand

*Provenance: Bought by the current owner privately, early 1972*Exhibited: *From Tory Island* exhibition Paintings in Irish Houses Grange House , Freshford, Co. Kilkenny
July 1972 .Literature : *From Tory Island to a Kilkenny Farm* by Elgy Gillispie, Irish Times 28th July 1972 illustrated.

James Dixon is probably Ireland's only true primitive painter having very rarely ever ventured away from his native Tory Island off the Northwest coast of Donegal. His discovery by the painter Derek Hill is now legend. Observing Mr. Hill painting a landscape of the West End Village on Tory he is said to have remarked "I think I could do better". Hill immediately encouraged him by sending him paints. Dixon preferred to work on paper and when offered paint brushes he said he would make his own out of hair from his donkey. Hill organised exhibitions of the work of the Tory painters, the first of which took place at the New Gallery, Belfast in 1966 but following on shortly afterwards he had exhibitions at the Dawson Gallery, Dublin, Autodidaky Gallery, Vienna and the Portal Gallery, London. His work entered the collections of The Scottish National Gallery of Modern Art, The Hugh Lane Gallery and Bournemouth Art Gallery. His legacy lives on in what is now referred to as the Tory Island School of Painting. Homage was paid to him when in 2000 there was a joint exhibition with that other famous primitive painter Alfred Wallis, organised by the Irish Museum of Modern Art and the Tate Gallery, St. Ives, Cornwall

This work is very similar to a work in the Arts Council of Ireland collection which was included in the major exhibition *Into the Light* last autumn. This work is accompanied by a poem thought to be in Dixon's hand and both it and the painting are based on a poem by Charles Kingsley.

Mary was lost to a great wave, and legend has it that her voice will haunt the shoreline to the end of time, forever calling her cattle.

€3,000 - 5,000





84 **Seán Keating PRHA (1889-1977)***'Pipes and Porter'*

Oil on canvas, 101.5 x 127cm (40 x 50")

Signed

Exhibited : RHA, Annual Exhibition 1915 Cat. No. 78

€80,000 - 120,000

Having won the coveted RDS Taylor Award for painting in 1914, Seán Keating moved to London to work as a studio assistant to William Orpen. The First World War had begun, and as conscription beckoned, Keating decided to return to Ireland in late 1915 or early 1916. Orpen, already a well-renowned portrait painter, remained in London and accepted an appointment to the Army Service Corps. He was sent to France under the war artists' scheme in 1917, where, initially as a Second Lieutenant and later a Major, he produced some of the most extraordinary and thought provoking images of his entire career¹. Meanwhile, Keating returned to Dublin, joined the Gaelic League (*Conradh na Gaeilge*), and began to make a series of paintings that placed the west of Ireland in general, and the Aran Islands in particular, at the centre of his personal sense of national and political identity. He sought to make his nationalist allegiance clear in his work, but arrest for sedition was commonplace, and as a result, his use of symbolism or allegory can be understood in the context of the socio-political conditions at that time. The best known of those images is *Men of the West*, a painting that Keating began in 1915, but completed and exhibited in 1917, the year after the Easter Rising had taken place². An allegorical work, it features a self-portrait of the artist holding the Irish tri-colour flag, and a double portrait of his brother, Joe Hannan Keating, who was then a member of the IRB and the Irish Volunteers, and both are dressed in traditional Aran Island clothing. But there was an image that prefigured *Men of the West*. It was shown in the RHA in 1915 and it was titled *Pipes and Porter*³.

An extraordinary painting, *Pipes and Porter* features a self-portrait of the artist with his ubiquitous beard, together with a portrait of his aforementioned brother, Joe, an unnamed young boy, and an unidentified piper⁴. A castle tower dominates the background, while the lower landscape is dotted with several white-washed and thatched cottages, and the sun is setting in the western sky. Keating, his brother, and the young boy regard their audience with confidence. But the piper's gaze suggests that he is lost in concentration of his tune. He is playing the bagpipes, also known as the 'war pipes' because they were 'played in medieval Ireland to lead soldiers or sporting groups'⁵. Importantly, in terms of Keating's artistic objectives, 'both the uilleann pipes and the war pipes had political links' in the early years of the twentieth century. 'Thomas Ashe was a well-known war piper', while 'Éamonn Ceannt played the uilleann pipes and was leading member of the Dublin Pipers' Club'⁶. The war pipes that feature in *Pipes and Porter* appear to be 'an occasional set' that may have been made by 'MacCullough' of Belfast and seem to have 'two drones, beaded and combed like Highland pipes' with 'plain projecting mounts on the drones, and metal ferrules'⁷. The colour combination illustrated on the piper's conspicuous hat may well refer to his place of birth, and/or his national sporting allegiance. Black and amber are the Gaelic Athletic Association (GAA) colours for Kilkenny. While the GAA was not a political organization, several members fought in the Easter Rising in 1916⁸. Although he remains anonymous at present, the man playing the 'war pipes' may have been a piper that Keating knew from among those that played at nationalist gatherings and marches in Dublin, if not from his own branch of *Conradh na Gaeilge*, or who perhaps played at GAA matches. Thus, far from being a simple scene of the west of Ireland, *Pipes and Porter* has symbolic meaning, which is amplified by the presence of the artist, and his nationalist brother, Joe, both of whom are dressed in the traditional Aran Island clothing that was to feature in *Men of the West* a little time later. At the same time, the realities of the socio-political conditions are evident in the painting. Irish artists were physically and geographically restricted by the rules of the Defence of the Realm Act (DORA), introduced to Ireland in 1914, as a result of which they were not allowed to paint the Irish coastline, or harbours, without written permission from the authorities. Therefore, there is little by way of a detailed coastline in *Pipes and Porter* or in *Men of the West*.

Keating was a painter of honest, no nonsense portraits. It was a skill that provided him with a constant source of income throughout his life. He did not believe in flattering his models, which meant that his insightful honesty got him into trouble at times. Trained by Orpen in the necessary techniques, he never forgot to include a fleck of light in the eyes, a detail that gave life and personality to his portraits and that is seen to excellent effect in *Pipes and Porter*. Furthermore, although it is an early work, the painting also



demonstrates Keating's expertise as a painter of still life, landscape, sky scape, and the detailed texture of clothing.

What of the porter to which the title of the painting also refers? It would appear that necessity was the cause of invention, and porter, a type of beer, was served in any type of vessel that came to hand. The glass is empty, but is there porter in that mug, or does it contain a cup of tea? Keating was having a little fun with his title and content. He continued to use such puns throughout his career, evident, for example, in *Good Old Stuff* (1928), a painting that is also featured in this auction catalogue (lot 86).

The artist typically signed his paintings using his surname in Irish or English, but he wrote his full name on the bottom right of *Pipes and Porter*. This detail suggests that the painting, which has not been seen in public for many years, may have been a commission in 1915, although the identity of the likely patron is not known at present.

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October 2013.

¹ See Bruce Arnold, *Orpen: Mirror to an Age*, (London, 1981), pp. 307-380.

² Collection: The Dublin City Gallery The Hugh Lane.

³ Keating is known to have painted two images featuring pipes. The first, *Pléaráca in Arainn (A Gay Time on Aran)* (1913), won the Orpen Composition Award at the Dublin Metropolitan School of Art in 1913. It would appear that this painting did not include a self-portrait of the artist. It was described some years later as 'a rather large painting...depicting an Aran piper in full "war paint"...playing lustily on his Piob Mor (large pipes) for the delectation of several of his friends, who, to judge by the expression on their faces, are thoroughly enjoying themselves', John J. R. O'Beirne, 'A Coming Irish Artist: The work of John Keating' in *The Rosary*, Vol. 21, 1917, pp. 571-577.

⁴ Information on the identity of the piper and the young boy would be gratefully received by the author on info@eimearconnor.ie

⁵ <http://www.itma.ie/digitalibrary/image/black-raven-pipe-and-drum> The author would like to acknowledge and thank Nicholas Carolan, Director of the Irish Traditional Music Archive, 73 Merrion Square, for his help and advice with regard to the pipes illustrated in *Pipes and Porter*. See www.itma.ie

⁶ The author would like to acknowledge and thank Emmett Gill, Administrator, and Terry Moylan, Archivist, Na Piobairí Uilleann, 15 Henrietta Street, Dublin 1, for information pertaining to Thomas Ashe and Éamonn Ceannt, and the political significance of the uilleann pipes and the war pipes in 20th century Ireland. See www.pipers.ie

⁷ With thanks to Nicholas Carolan and Seán Donnelly. MacCulloughs opened premises in Dublin in the 1920s, and in 1926 the company published MacCullough's *Irish War Pipe Tutor and Tune Book*, written by Liam Mac Andreis (William Andrews), leader of a pipe band at Trinity College Dublin. See Adam Sanderson on <http://forums.bobdunsire.com/forums/archive/index.php/t-126422.html>

⁸ Coincidentally, James Nowlan, a native of Kilkenny, served twenty years, from 1901 to 1921, as president of the GAA. He was interned in England after the 1916 Easter Rising. Nowlan was a supporter of Sinn Féin and an alderman of Kilkenny Corporation for many years. See <http://www.gaa.ie/about-the-gaa/gaa-history/gaa-presidents/>





85 **Sir William Orpen RHA RA RWS (1878-1931)**

"Petticoat Lane"

Pen and ink, 21 x 14cm (8¼ x 5½")

Inscribed with title, signed on letter verso

The letter is one of several sent around 1905 when Orpen felt that Lane should be supporting him and not other artists such as Antonio Mancini. As Robert O'Byrne said in his book on Lane "Orpen harassed him from the outset for money and assistance - the final comment in the letter being '...as I am hard up'". The picture that is referred to in the letter is a painting of Hugh Lane's sister Ruth that Lane commissioned in 1904 of Orpen in competition with John Butler Yeats. Orpen's portrait of Ruth was not judged a success as he decided to 'imitate an old master' compared to Yeats portrait which was painted in a more modernist manner.

€1,000 - 1,500

86 **Seán Keating PRHA HRA (1889-1978)***Good Old Stuff*

Oil on board, 71.1 x 91.4cm (28 x 36")

Signed

Exhibited: *Royal Academy, London, Annual Exhibition 1928*, Cat. No. 217;
 Walker Art Gallery, Liverpool, 1928;
RHA Annual Exhibition 1929, Cat. No. 14
 Helen Hackett Gallery, New York, 1929;
 Museum of Irish Art, New York, 1931/2;
Seán Keating Exhibition, Victor Waddington Galleries, Dublin, 1947;
Seán Keating Retrospective Exhibition, Municipal Gallery, Dublin, 1963, Cat. No. 24; and
Seán Keating: In Focus, The Hunt Museum, Limerick, June/Sept 2009



Literature: *Ireland Painters, 1600-1940*, Anne Crookshank and The Knight of Glin, Fig.385 on p.281;
Seán Keating: In Focus, Dr. Éimear O'Connor, 2009, illustrated p.21 and again p.53; and
Seán Keating: Art, Politics and Building the Irish Nation, Éimear O'Connor, (Kildare, 2012), p.91, illustrated p.92.

Known for his overtly nationalist paintings made between 1915 and 1924, the series of images of citizen heroes that Seán Keating made after that date indicate a lot about his unceasing confidence in the Irish people, even if he was relentlessly disappointed with the governing classes. Keating's choice to use the common people as models in non-commissioned work from the 1920s onwards was an expression of his democratic spirit, and in doing so, he was determinedly placing himself on the progressive side of the political divide in Europe at that time. *Good Old Stuff* is one of a group of paintings made in the late 1920s in which the artist was investigating both the process, and the inherited wisdom of old age, but through the lens of allegory. Other paintings in the sequence include *Past Definite, Future Perfect* (1928), *Old Kitty* (1928), *The Turf Gatherer* (1928) and two versions of *Don Quixote* (1927 and 1932). The old man in *Good Old Stuff* is shown seated at a table on which there is a tea cup, a tea pot and a bottle of some sort of alcohol - whiskey perhaps. However, given the artist's predisposition to the use of symbolism, there is far more to this image than simple witticism. The old man is shown seated in a secluded space. Stories from years long past are inscribed into the creases of his face, and the veins in his hands. He is not actually looking at the containers on the table; he is in reflective mood and lost in his own world. Yet, his far-off gaze is reassuring, calming, and gentle. The old man is good old stuff itself, and he has much to offer anyone who cares to listen, or to see. Thus, *Good Old Stuff* was also a tribute to the wisdom and experience of old age, which, as far as Keating was concerned, was equally as important to New Ireland as the exuberance and inexperience of youth.

The model for Keating's *Good Old Stuff* remains unidentified, but he appeared in several paintings made by the artist in the late 1920s, including *The Models' Interval* (1927) and the first version of *Don Quixote* (1927). In 1927, when Keating was working on *Don Quixote*, he took several photographs of the old man seated at a table. The artist appears to have been very happy with that composition, and when he began *Good Old Stuff* the following year, he used those photographs to recreate the exact same pose, but placed his model holding a teacup instead of the infamous helmet that is central to the story of *Don Quixote*.

The accompanying photograph of the model for *Good Old Stuff* has been reproduced with kind permission from the owner of a private collection.

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 Trinity College Dublin
 October 2013.

€40,000 - 60,000



87 **Paul Henry (1876-1958)***West of Ireland Bogland, (1934-9)*

Oil on canvas on board, 39.5 x 49.5cm (15½ x 19½")

Signed

*Provenance: Sale, De Veres, 22 June 2004, lot 75, where acquired by the present owner*Literature: S. B. Kennedy, *Paul Henry: with a Catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, p. 254, catalogue number 778, reproduced

Possibly a scene in County Kerry, which Henry had visited in the autumn of 1934. Henry was enthralled with Kerry: 'It is lovely,' he told to his American friend Richard Campbell (letter of 12 December 1934, James Healy Papers, Stanford University Libraries). He continued: 'Wherever one turns there is material for dozens of pictures ... Since I came back early in October I have been very busy working at my sketches & doing some large things for exhibition', no doubt a reference to his show at Combridge's in May 1935. The warm hues in the sky and the subtlety of the brushwork in the foreground reflect the artist's more settled domestic conditions at the time.

Dated 1934-9 on stylistic grounds.

Dr S.B.Kennedy

€40,000 - 60,000





88 **Frank Egginton RCA FIAL (1908-1990)**

A Frosty Morning, Belturbet, Co. Mayo

Watercolour, 37 x 52cm (14½ x 20½")

Signed

€500 - 800



88A **Frank Egginton RCA FIAL (1908-1990)**

Port na Blagh, Co. Donegal

Watercolour, 38 x 53cm (15 x 21")

Signed

€500 - 800

89 **Frank Egginton RCA FIAL (1908-1990)***Lakeland Scene with Distant Church*

Watercolour, 37 x 52cm (14½ x 20½")

Signed and dated '72

€800 - 1,000

89A **Frank Egginton RCA FIAL (1908-1990)***A Shed near Kenmare, Co. Kerry*

Watercolour, 37 x 53cm (14½ x 21")

Signed

€500 - 800





90 James le Jeune RHA (1910-1983)

Fairy Tales

Oil on board, 34 x 44cm (13¼ x 17¼")

Signed

Provenance: With Simpson & Connell, Glasgow, trade label verso

€2,000 - 3,000



91 **Nevill Johnson (1911-1999)**

Bird

Oil on board, 45.5 x 61cm (18 x 24")

Signed

Provenance: Sold in these rooms, Important Irish Art Sale March 2007 Lot 131, where purchased by the current owner

Exhibited: *The Artists of Ireland* Exhibition, Pasadena Art Institute, Pasadena, USA, where purchased by Mrs. Marten. This exhibition was organised by the Cultural Relations Committee of Ireland

Literature : 'Nevill Johnson – Paint the Smell of Grass', Dickon Hall, 2008 Full page Illustration P42

While Nevill Johnson's work of the late 1940s and 1950s, when he was living in Dublin, usually deals with serious subjects and often has a dark tone, *Bird* belongs to one of the most elegantly witty and detached groups of paintings he made at this time. Painted from a bird Johnson constructed from paper and addressing themes of illusion and reality, as in *Cocotte*, Johnson places his creation in a landscape where it becomes the dramatic focus. *Bird* was exhibited in Pasadena as part of the touring exhibitions Victor Waddington organised across the USA. Johnson's work of this period is rare as many of his paintings were sold in these exhibitions or through Tooth's in London and they have remained outside Ireland.

€4,000 - 6,000

92 **Colin Middleton RHA RUA (1910-1983)**

Thisbe (1950)

Oil on canvas, 24.5 x 35cm (9 $\frac{3}{4}$ x 13 $\frac{3}{4}$ "

Signed; signed, inscribed with title and dated Sept/Oct 1950 verso

Provenance: Tooth Gallery, London, (Gallery label verso)

While Colin Middleton's titles in his paintings of the post-war period often contained Biblical allusions, as well as occasionally referring to songs and poems, *Thisbe* is unusual in its link to classical literature. The emotional nature of the story of *Thisbe* does, however, connect strongly with the mood of much of Middleton's greatest work of this time, influenced both by specific local mythology as well as the broader mood in Europe at this time.

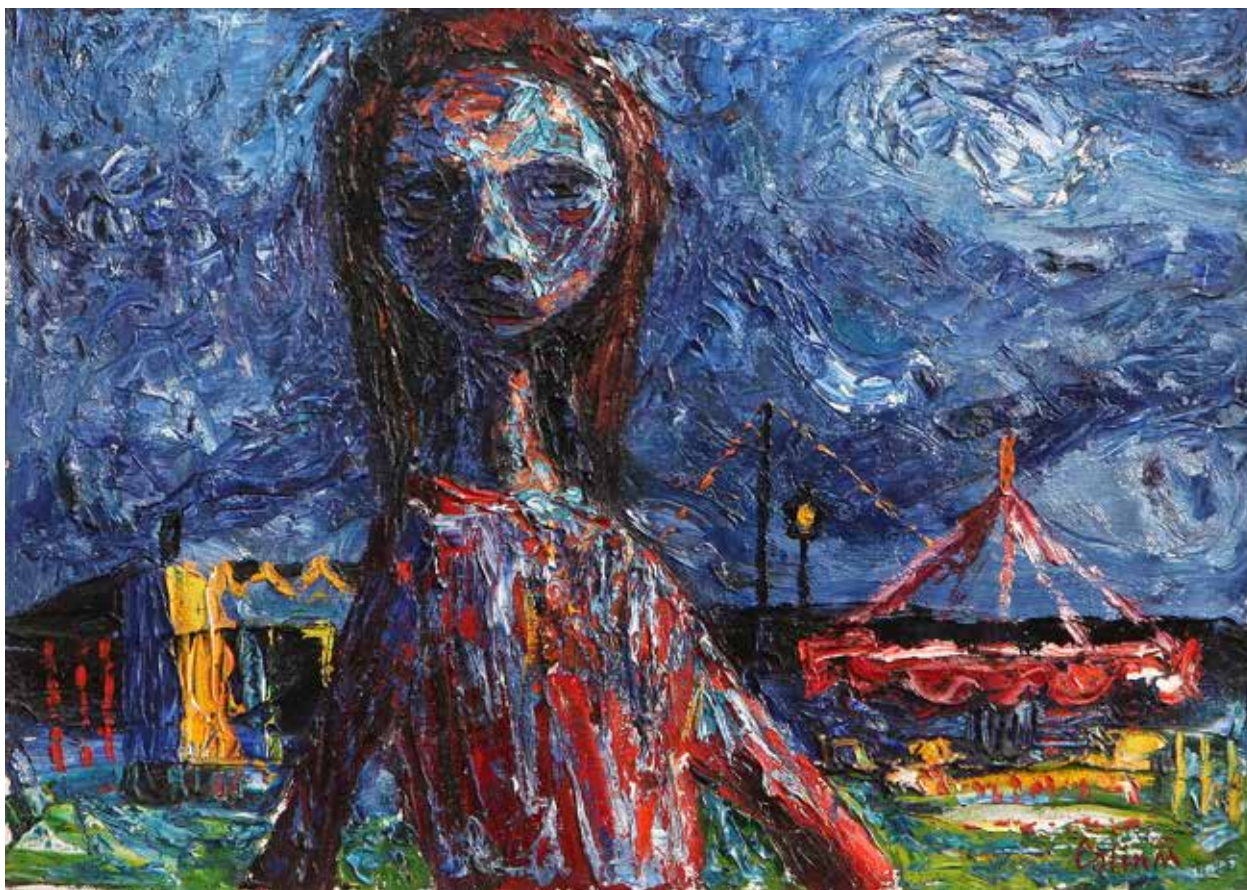
The circus or fairground in the background is also an unusual theme for Middleton and it is immediately reminiscent of Jack Yeats, whose work he must have known from Victor Waddington's gallery, as well as another gallery artist, Nevill Johnson, whose paintings of circus subjects such as 'The Family' express a similar sense of both excitement and alienation as Middleton achieves here.

Transposed into the modern world, the title suggests a narrative that might well only be intended to create a more ambiguous mood; many of the single figure paintings of this time, such as 'Hallowe'en', a highly comparable painting from the same year as the present work, present a girl in a heightened state of being and in a world of great intensity, often surrounded by the darkness of night but shot through with dynamic colour. The expressive use of colour against the rich blues and the energy of the paint surface add to this sense of drama.

Rather than being a specific interpretation of a classical story, it is perhaps more likely that Middleton is trying to evoke the fragility and emotion of this young girl, who is used to represent both a powerful personal experience of life and also the universal experience of the turmoil of a world transformed by the war.

Dickon Hall, November 2013

€12,000 - 16,000



93 **Colin Middleton RHA RUA (1910-1983)**

Spain Dream Revisited (1938)

Oil on canvas, 61 x 40.5cm (24 x 16")

Signed and dated 1938

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Exhibited: *Colin Middleton* Exhibition, IMMA, Jan-Jun 2001;
Northern Artists from the McClelland Collection Exhibition, IMMA 2004/5, Droichead Arts Centre, 2005;
The Surreal in Irish Art, F.E. McWilliam Museum, May/Sept 2011, The Highlanes Gallery, Drogheda Sept/Nov 2011;
Sean Keating: Contemporary Contexts, The Crawford Gallery, Cork, July/Oct 2012; and
Gerard Dillon, Art and Friendships, Adam's, Dublin, July 2013 and The Ava Gallery, Clondeboye, August 2013, Cat No. 41

Literature: *The Hunter Gatherer*, IMMA 2004, illustrated Fig. 58 p.97;
The Surreal in Irish Art, F.E. McWilliam Museum 2011, Fig. 9, illustrated p.13;
Sean Keating: Contemporary Contexts by Dr. Eimear O'Connor 2012, illustrated p.37;
Art in Ireland Since 1910 by Fiona Barber 2013, illustrated p.83; and
Gerard Dillon, Art and Friendships by Karen Reihill 2013, illustrated p.41

While Colin Middleton's work contains numerous references to World War Two, it is unusual to find such a clearly expressed reaction to the Spanish Civil War. This was, however, a cause taken up passionately by the international surrealist movement in the 1930s and perhaps in the present painting Middleton is aligning himself politically as well as artistically with these distant allies. He also appears in this work to identify the Catholic Church, another regular target of the surrealists, with repression and even violence, although it is noticeable that Middleton's works inspired by the Spanish Civil War are generally more intellectual and less overtly emotional than those relating to the Second World War.

While the composition of the present work has a distinctly modernist angularity, it also draws on Middleton's interest in much earlier artists such as van der Weyden and van Eyck, whose work he had seen in Belgium in the 1930s. A nude whose elongated form modulates into her surroundings in the building opposite, is also framed in the nearer window of this monastic room. Here a faceless nun holds up a frame (or perhaps a lid) through which she regards a tiny female figure trapped, in a pose recalling the crucifixion, in a box that lies on a table.

While our eye is immediately drawn through the window towards the far figure, the tension of the picture lies within this room, between the crucified figure and the nun, the shape of whose vestments have been filled out into elongated and voluminous geometric shapes. The oppression of the small, vulnerable figure trapped by the powerful and impersonal forces of the state and church is watched with apparent unconcern by the neighbour who pulls the curtains aside, perhaps the artist's comment on the war in Spain and the attitude of its European neighbours.

Dickon Hall, November 2013

€25,000 - 35,000



94 **Colin Middleton RHA MBE (1910-1983)**

Opus 1 40 Magpie Delivery (1942)

Oil on canvas, 50.9 x 76.2cm (20 x 30")

Signed

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999-2004;
Private Collection Dublin*

Exhibited: *Colin Middleton* Exhibition, IMMA, Jan-Jun2001

Literature: *Colin Middleton: Paintings & Drawings from the McClelland Collection*, IMMA 2001, illustrated Fig.4;
The Hunter Gatherer, IMMA, 2005, illustrated Fig.59 p.74

The personal and autobiographical aspects of Colin Middleton's work are usually disguised and deeply hidden. The events and aftermath of the Second World War exerted a clear influence on Middleton's painting and one might wonder whether the isolated ruins of buildings and the barren landscapes that recur in his work of the 1940s (as seen in the present painting) were influenced by the blitz of Belfast the previous year. During these years Middleton had lost his first wife but had then married Kathleen Giddens and had a young family; he was also finding significant recognition as an artist in Belfast and preparing for a major exhibition the year after this painting was completed.

It is tempting to speculate that the harlequin figure that dominates the left of the composition is a reference to the artist, although there are suggestions of long hair and the shape of a dress; one could also read the object in the right foreground as a painting on an easel, although the consistency with the landscape behind also indicates a clear frame. While the sky is heavy and threatening, the sea is illuminated and calm and this new shore, whilst empty, has promise.

The magpie of the title sits on the frame and the letters they both carry connect it with the figure. The bird is one of the most frequently recurring images in Middleton's work, often representing the female presence in a painting and particularly the spiritual part of the human distinct from that tied down to the physical world. *Magpie Delivery* is a particularly ambiguous work in mood and tone and perhaps this reflects the many changes in Colin Middleton's personal situation at this time, as well as the upheavals throughout the world.

Dickon Hall, November 2013

€25,000 - 35,000





95 **George Campbell RHA (1917-1979)**

Galway Coast

Oil on board, 14 x 19cm (5½ x 7½")

Signed, inscribed with title verso

€600 - 1,000



96 **George Campbell RHA (1917-1979)**

Maam Valley

Mixed media, 17 x 25cm (6¾ x 9¾")

*Provenance: This was bought at George Campbell's last show
at the Kenny Gallery before he died in 1979*

€400 - 600



97 Daniel O'Neill (1920-1974)

Paddling

Oil on board, 36 x 54cm

Signed, inscribed with title verso

Provenance: The Dawson Gallery, Dublin

€5,000 - 8,000



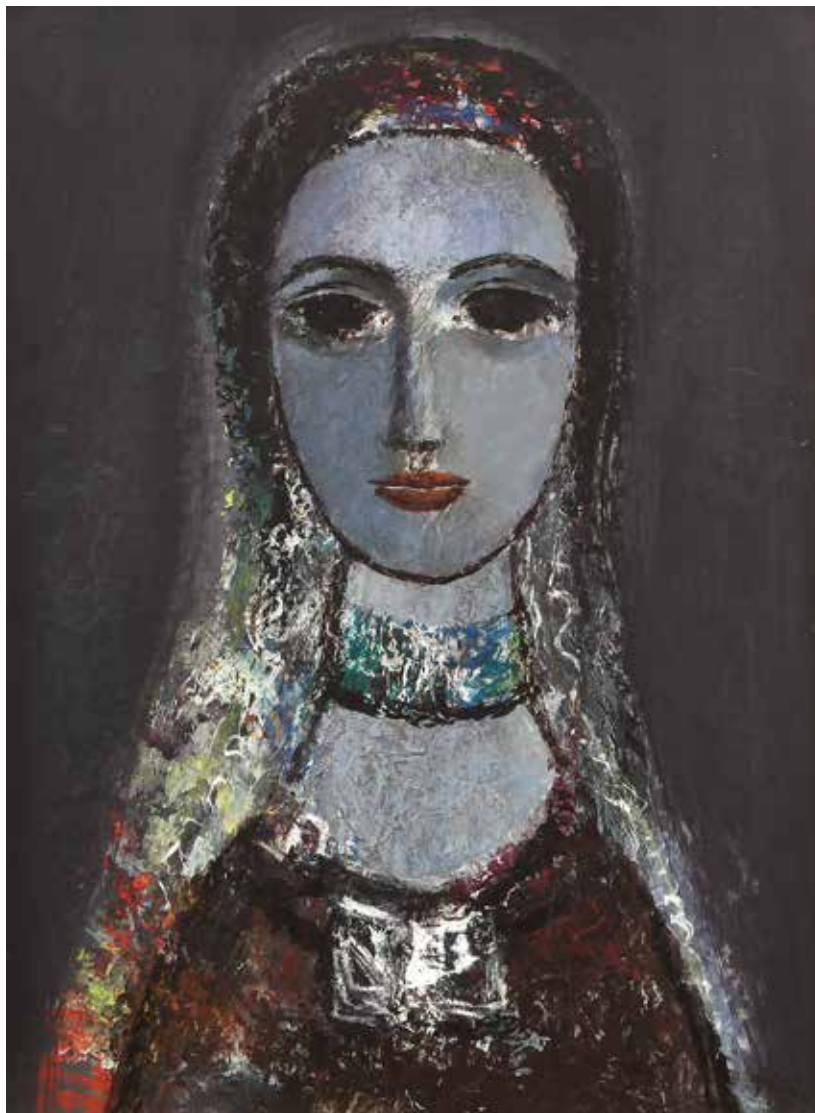
98 **Basil Ivan Rákóczi (1908-1979)**

Female Head Study

Oil on canvas, 61.5 x 51cm (24 x 20")

Signed

€1,000 - 1,500



- 99 **Daniel O'Neill (1920-1974)**
Head of a Woman
 Oil on board, 59 x 43.75cm (23¼ x 17¼")
 Signed, inscribed with title "*Head*" verso

Provenance: Waddington Galleries, Canada

€12,000 - 16,000

100 Jack Butler Yeats RHA (1871-1957)*The Day's First Customer (1952)*

Oil on board, 35.5 x 45.7cm (14 x 18")

Signed

*Provenance: Purchased at the 1953 exhibition by Mrs. Jobling Purser, and later with Pym's Gallery, London, from whom purchased circa 1993 by the current owner.**Exhibited: Jack B. Yeats Exhibition, Victor Waddington Galleries Dublin 1953, Cat. No. 4; Jack B. Yeats - Loan Exhibition New Gallery, Belfast June 1965, Cat. No. 10; and An Ireland Imagined, Pym's Gallery, London. Oct / Nov 1993 Cat. No. 66**Literature: Jack B. Yeats, A Catalogue Raisonné of the Oil Paintings 1992 by Hilary Pyle, Vol II Cat. No. 1119 p.1021; and An Ireland Imagined, 1993 full page illustration p.99*

This very late work by Jack B. Yeats shows a little boy entering a shop doorway on a sunny morning. The shopkeeper sits reading a newspaper at the end of the counter with his back to the door. The child holds a tin whistle in his hand, alerting the man of his arrival through the sound of music. His small figure is literally sculpted out of paint. He is built up in blends of blues and purples with golden highlights on his legs and head where the sunlight falls on his body. Surrounded by a halo of intense light, with his long eye lashes and down cast face, he materializes like an angelic apparition.

The sunlight makes a profound impact on the dark interior of the shop. It throws the features of the elderly merchant into relief as he sits between two sources of light, the door and the window. He is engrossed in reading, his face contorted into an expression of intense concentration. Behind him the red handled teapot suggests that breakfast has just been finished. The counter and the interior walls reflect back the light in a cacophony of dark reds and blues with flashes of green and yellow. This extraordinary construction of form through paint brings every element of the scene to life and conveys with a remarkable intensity the physical sensation of standing in a darkened interior on a hot sunny morning.

The relationship between youth and age, a favourite theme in Yeats's work, is central to the painting. While the elderly vendor is preoccupied with the concerns of the adult world and is fastened to one spot, the little boy belongs to the realm of imagination where music and sweetshops are among the many pleasures that the day's adventures will bring. The amusing title brings to mind the positive impact that the arrival of the child has on the shopkeeper, a passing encounter that enlivens the working day.

Dr. Roisin Kennedy
October 2013

€80,000 - 120,000





101 Grace Henry HRHA (1868-1953)

Continental Coastal Landscape

Oil on board, 14 x 18cm (5½ x 7")

Signed

€800 - 1,200



102 Letitia Marion Hamilton RHA (1878-1964)

The Bog of Allan (sic)

Oil on board, 11.5 x 16cm (4½ x 6¼")

Original artist's label verso with title

The Bog of Allen is an area covering over 950 sq. km. across nine different counties and is the source of the River Boyne. It is the largest raised peat bog in Ireland. The Irish Peatland Conservation Council (IPCC), which was established in 1982, have recorded 185 plant and animal species throughout the Bog of Allen. Heathers, orchids, sedges and cranberries are among the plant life creating a wonderful spray of colours such as those seen in the present work.

€400 - 600



103 Cecil Maguire RHA RUA (b.1930)

The Morning of Appleby Fair

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

Signed, also signed and inscribed verso

€8,000 - 12,000



104 Samuel Taylor (1870-1944)
Deep in Contemplation
 Blue conte, 18.5 x 22.5cm (7¼ x 9")

Provenance: The artist's studio

Exhibited: *Drawings, Etchings and Engravings Exhibition*,
 The Frederick Gallery, November 1998, Cat.
 No. 186

€150 - 250



105 Thomas Ryan PRHA (b.1929)
After the Game (Glynn)
 Pastel, 50 x 46cm (19¾ x 18")
 Signed, dated and inscribed "Kendal, 31st May 1971"

€500 - 800



106 **Thomas Ryan PRHA (b.1929)**
Self-Portrait in Studio, with Summer Blooms
Oil on board, 61 x 50.5cm (24 x 20")
Signed

€1,500 - 2,500



- 107 **Peter Pearson (b.1955)**
Trinity College, Dublin
Oil on canvas, 40 x 86cm (16 x 34")
Signed and dated (19)'96

€1,200-1,600



108 Peter Pearson (b.1955)
A Capital City - Dublin Over St. Stephen's Green
Oil on board, 74.5 x 105.5cm (29¼ x 41½")
Signed and dated (20)'04. Inscribed with title verso

€2,000 - 4,000



- 109** **Martin Mooney (b.1960)**
Sorrento Terrace, Killiney
 Oil on panel, 26 x 35cm (10¼ x 13¾")
 Signed with initials; signed, inscribed with title and dated 2013 verso
 €1,600 - 2,000



- 110** **Martin Mooney (b.1960)**
Rooftops, Dublin
 Oil on panel, 18.5 x 30.5cm (7¼ x 12")
 Signed with initials; signed, inscribed with title and dated 2013 verso
 €1,200 - 1,600



- 111** **Martin Mooney (b.1960)**
The Gazebo, St. Stephen's Green
Oil on panel, 35 x 45cm (13 $\frac{3}{4}$ x 17 $\frac{3}{4}$ "")
Signed with initials; signed, inscribed with title and dated 2013 verso

€2,000 - 3,000

112 John Luke RUA (1906-1975)

Shaw's Bridge Belfast

Oil and tempera on linen laid on board, 31.8 x 44.5cm (12½ x 17½")

Signed and dated (19)'39, signed again and inscribed "Shaw's Bridge, Belfast" verso

Provenance. The Bell Family by descent and sold by them at Christies May 1999 Lot 218 where purchased by current owner.

Exhibited: *United Artists Exhibition*, Royal Academy London, 1940, Cat. No. 352;
Ulster Artists Exhibition: The Work of John Luke, Belfast Museum and Art Gallery, 4-28 September 1946, Cat. No. 30;
Exhibition of Paintings by John Luke, CEMA Gallery, Belfast, November 1948, Cat. No. 19;
John Luke Exhibition, Queen's University Common Room, Belfast, 1960, Cat. No. 15;
John Luke (1906-1975), Ulster Museum, Belfast, 27 January - 4 March 1978, Cat. No. 39;
Ulster Artists Exhibition The Ava Gallery April 2010 Cat. No. 20;
Ireland her People and Landscape Exhibition The Ava Gallery June - September 2012 Cat. No. 28; and
Northern Rhythm: The Art of John Luke (1906-1975), Ulster Museum, Belfast, 2 November 2012 - 28 April 2013,
 Cat. No 23

Literature: *The Landscapes of John Luke* by John Hewitt, The Studio, August 1949 (Illustrated);
John Luke (1906 - 1978) By John Hewitt Belfast 1978 p38. Front cover illustration;
Ulster Artists 2010, Ava Gallery, illustrated p.21;
Ireland: Her People and Landscape 2012. by Dr. Rosin Kennedy, p.4, illustrated p.5 and again p.35
Northern Rhythm: The Art of John Luke 2012 by Joseph Mc Brinn illustrated p.39

John Luke was born in north Belfast and his first job was working in Belfast's thriving shipbuilding industry. He was a student at the Belfast School of Art but left in 1927 to enrol at the Slade School in London, where he studied under Henry Tonks and shared a studio with his fellow countryman F.E. McWilliam. He returned to Belfast in 1931. *Shaw's Bridge* is probably Luke's last major work before the start of the Second World War and a significant point in the artist's development. This work recalls the earlier composition *The Bridge* from 1936 with its more simplified form and colours.

Luke painted at least two versions of the bridge, the earliest in 1936, and he made at least one linocut print (c.1933), an example of which was sold in these rooms in 2008. *Shaw's Bridge* represents a synthesis in the artist's style, culminating in the more recognisable decorative and rhythmical compositions, and it is the work in which he settled on the technique of applying oil glazes over a tempera base. Luke continued to use this unusual technique for the remainder of his meticulously planned and executed easel paintings.

Shaw's Bridge is probably the last painting that Luke completed with an identifiable topographical subject matter. After 1940 he turned increasingly to mural painting and public commissions.

€80,000 - 120,000



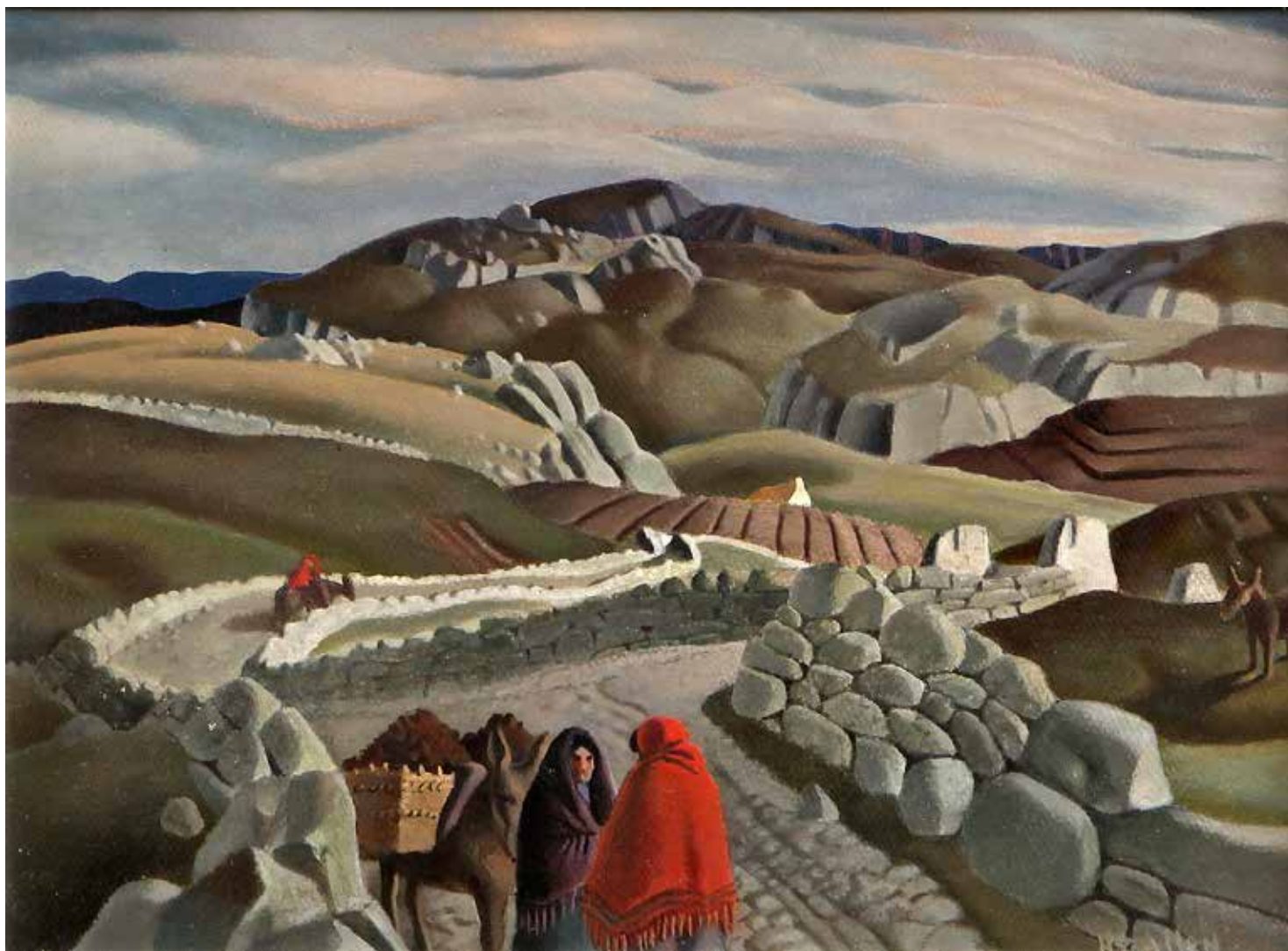


- 113 Harry Epworth Allen RBA (1894-1958)
A Connemara Cottage with Figures
 Pastel, 26 x 37cm (10¼ x 14½")
 Signed

€1,500 - 2,500

- 114 Harry Epworth Allen RBA (1894-1958)
The Bog Road
 Tempera on board, 26 x 36cm (10¼ x 14¼")
 Signed

€3,000 - 5,000





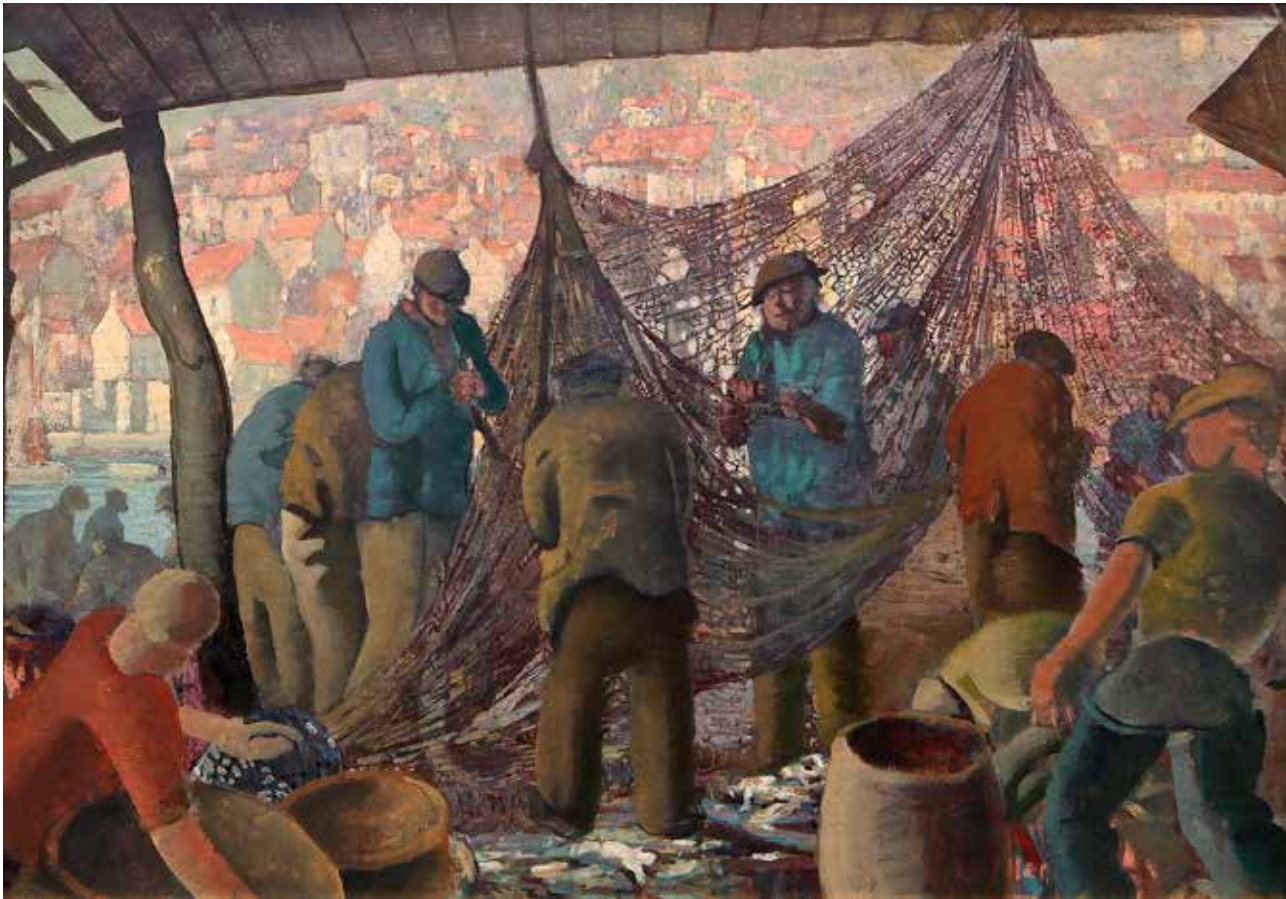
115 Anne Tallentire (b.1949)
View Over Killiney Bay, Co. Dublin
 Oil on canvas, 38 x 76cm (15 x 30")
 Signed

€800 - 1,200



116 Henry Robertson Craig RHA (1916-1984)
L'Hotel du Bon Riu Henri
 Oil on board, 11.5 x 28.5cm (4½ x 11¼")
 Signed

€600 - 800



- 117 **Harry Epworth Allen RBA (1894-1958)**
"Whitby Fishermen Mending their Nets on Frish Quay"
 Tempera, 34 x 50cm (13 x 19½")
 Signed

Literature: *Henry Epworth Allen*, John Basford, p.109, illustrated p.34, under title
Fishermen Sorting their Catch

€2,500 - 3,500



118 Kieran McGoran (1932-1990)

The Finish Line

Pastel on paper, 47 x 41cm (18½ x 16½")

Signed

€700 - 1,000



119 **Peter Curling (b.1955)**
Two Veterans
Oil on canvas, 63.5 x 74cm (25 x 29")
Signed

€7,000 - 10,000



120 Mildred Anne Butler RWS (1858-1941)

Cows in Pasture - "A Trio"

Watercolour, 12.5 x 18cm (5 x 7")

Signed

€1,500 - 2,500



121 **Mildred Anne Butler RWS HBAS (1858-1941)**

The Lily Pond

Watercolour, 35.5 x 25.5cm (14 x 10")

Signed and dated July (18)'97

This is thought to be the lily pond near the artist's home at Kilmurry, Co. Kilkenny

Provenance: Jorgensen Fine Art, where purchased by the current owner

Exhibition: Jorgensen Fine Art, March 2004, Cat.No.8, full page illustration p.9

€3,000 - 5,000



122 Alexander Williams RHA (1846-1930)

Lake Landscape with Birds

Watercolour, 25 x 49.5cm (9¾ x 19½")

Signed

€500 - 700



123 Alexander Williams RHA (1846-1930)

Laune River, Killarney

Oil on canvas, 15 x 33cm (6 x 13")

Signed and inscribed with title

€400 - 600



124 Mildred Anne Butler RWS (1858-1941)

River Landscape, Glencar

Watercolour, 38 x 53.5cm (15 x 21")

Signed and inscribed "Glencar"

€3,000 - 5,000



125 William Bingham McGuinness RHA (1849-1928)

Cottages near Lackagh Bridge, Co. Donegal

Watercolour, 28 x 45cm (11 x 17¾")

Signed

€500 - 700



126 William Bingham McGuinness RHA (1849-1928)

A Continental Street Scene with Cathedral

Watercolour, 52.5 x 27cm (20½ x 10½")

Signed

€600 - 800

- 127 **Edwin Hayes RHA RI ROI (1819-1904)**
Stormy Coastal Scene with Figures on a Rocky Outcrop
 Watercolour, 15.7 x 37cm (6¼ x 14½")
 Signed and dated (18)'68

€800 - 1,200



- 128 **Edwin Hayes RHA RI ROI (1819-1904)**
Sailing Ships and Fishing Boats in Stormy Seas
 Watercolour, 16.7 x 35cm (6½ x 13¾")
 Signed and dated (18)'68

€1,000 - 2,000





129 Nathaniel Hone RHA (1831-1917)

Rocks in a Wooded Landscape

Watercolour, 19 x 27cm (7½ x 10½")

Signed and dated 1886

€1,000 - 1,500



130 Jack Butler Yeats RHA (1871-1957)

Landscape Sketch, Co. Sligo

Watercolour, 9 x 12.5cm (3½ x 5")

Signed

€700 - 1,000



131 School of James Arthur O'Connor (19th Century)

Landscape with Figures in a Boat

Oil on canvas, 60 x 75cm (23½ x 29½")

€4,000 - 6,000



- 132** **Gregor Grey (fl.1870's-1911)**
Bringing Pigs to Market
 Oil on canvas, 42 x 52cm (16½ x 20½")
 Signed and dated 1896

€1,500 - 2,500

- 133** **James Arthur O'Connor (1792-1841)**
Wooded River Landscape with figures talking
 Oil on panel, 12 x 11.2cm (4¾ x 4½")
 Signed

€600 - 800

- 134** **James Arthur O'Connor (1792-1841)**
View in County Wicklow
 Oil on panel, 29.5 x 38cm (11½ x 15")
 Signed and dated 1825, inscribed with title on old label verso

€5,000 - 8,000







- 135 **Irish School, Early 19th Century**
Extensive River Landscape with Figures
 Oil on canvas, 75 x 107cm (29½ x 12")

€3,000 - 5,000

- 136 **George Barrett Jr (1767 - 1842)**
River Landscape with Two Rowing Boats
 Oil on canvas, 85 x 60cm (33½ x 23½")

€3,000 - 5,000







- 137 **William Percy French (1854-1920)**
West of Ireland Bogland River
 Watercolour, 21.5 x 28.5cm (8½ x 11¼")
 Signed and dated 1911

€2,000 - 4,000



- 138 **William Percy French (1854-1920)**
A Mayo Bog
 Watercolour, 17.5 x 25cm (7 x 10")
 Signed and dated 1900

Exhibited: Devon and Exeter Exhibition 1901, Cat. No. 25

€1,500 - 2,500



- 139 **William Percy French (1854-1920)**
In Ould Donegal
Watercolour, 44.6 x 55.4cm (16¾ x 21¾")
Signed and dated 1906

€4,000 - 6,000



- 140** **William Percy French (1854-1920)**
Rosses Point, Sligo
 Watercolour, 21.5 x 28cm (8½ x 11")
 Signed and dated 1901, also inscribed in pencil with title

€1,500 - 2,500



- 141** **William Percy French (1854-1920)**
Muckish Mountain, Co. Donegal
 Watercolour, 17 x 25cm (6¾ x 9¾")
 Signed

€1,000 - 1,500



- 142 **William Percy French (1854-1920)**
Among the Twelves Pins of Connemara
Watercolour, 24.5 x 29.5cm (9½ x 11½")
Signed and dated 1904

€3,000 - 5,000

143 Harry Kernoff RHA (1900-1974)*The Twins: "There's only a few of us left"*

Oil on board, 61 x 75.5cm (24 x 29¾")

Signed, signed again verso and inscribed

Exhibited : *A Time and a Place - Two Centuries of Irish Social Life*, National Gallery of Ireland Oct 2006 - Jan 2007 Cat. No. 71;

The Moderns, IMMA Oct 2010 - Feb 2011 Cat. No. 44; and

Ireland Her People and Landscape, The Ava Gallery June - September 2012, Cat. No. 24.

Literature: *A Time and a Place - Two Centuries of Irish Social Life* National Gallery of Ireland 2006 Illustrated p.134;

The Moderns IMMA 2011 Full page illustration p.72; and

Ireland Her People and Landscape, 2012 Illustrated p.31

Kernoff was born in London yet his ties to Ireland were firmly cemented when the family moved to Dublin, and he attended the Dublin Metropolitan School of Art, where he was influenced by Sean Keating and studied alongside Maurice MacGonigal.

Typical of the hardy characters Kernoff often chose to paint, the twins present a united front and look introspectively like two halves of the same whole. They raise their pints of Guinness as a kind of barrier, while at the same time casting a sharp but not unamused eye towards the artist, and consequently the viewer. Wearing their patched frieze coats, hats and collars turned up at the neck (despite being inside) they look as though they are surveying their surroundings before settling in completely. The betting slip tucked into a cuff, the pipe and walking stick add more descriptive details. Kernoff represents himself with the ubiquitous diminutive stemmed glass, as seen in his other paintings including 'In Davy's Back Snug' (1936) and 'In Davy's Parlour Snug'.

This painting is an important example of Kernoff's keen eye and empathy for the warmth and personality of Dublin and its people. The subtitle 'There's only a few of us left' could as easily refer to the rarity of twins as to the disappearance of these kinds of 'characters' who inhabited Dublin's pubs on a regular basis.

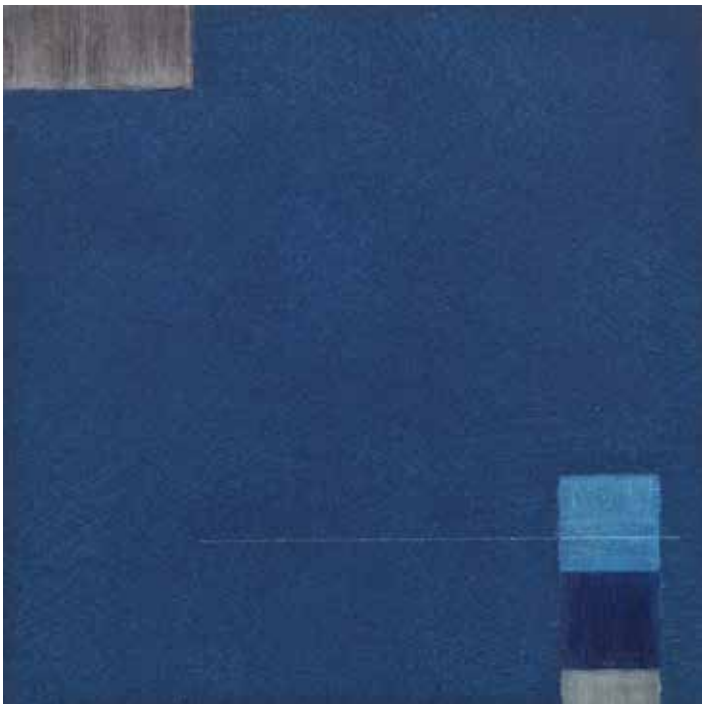
€40,000 - 60,000





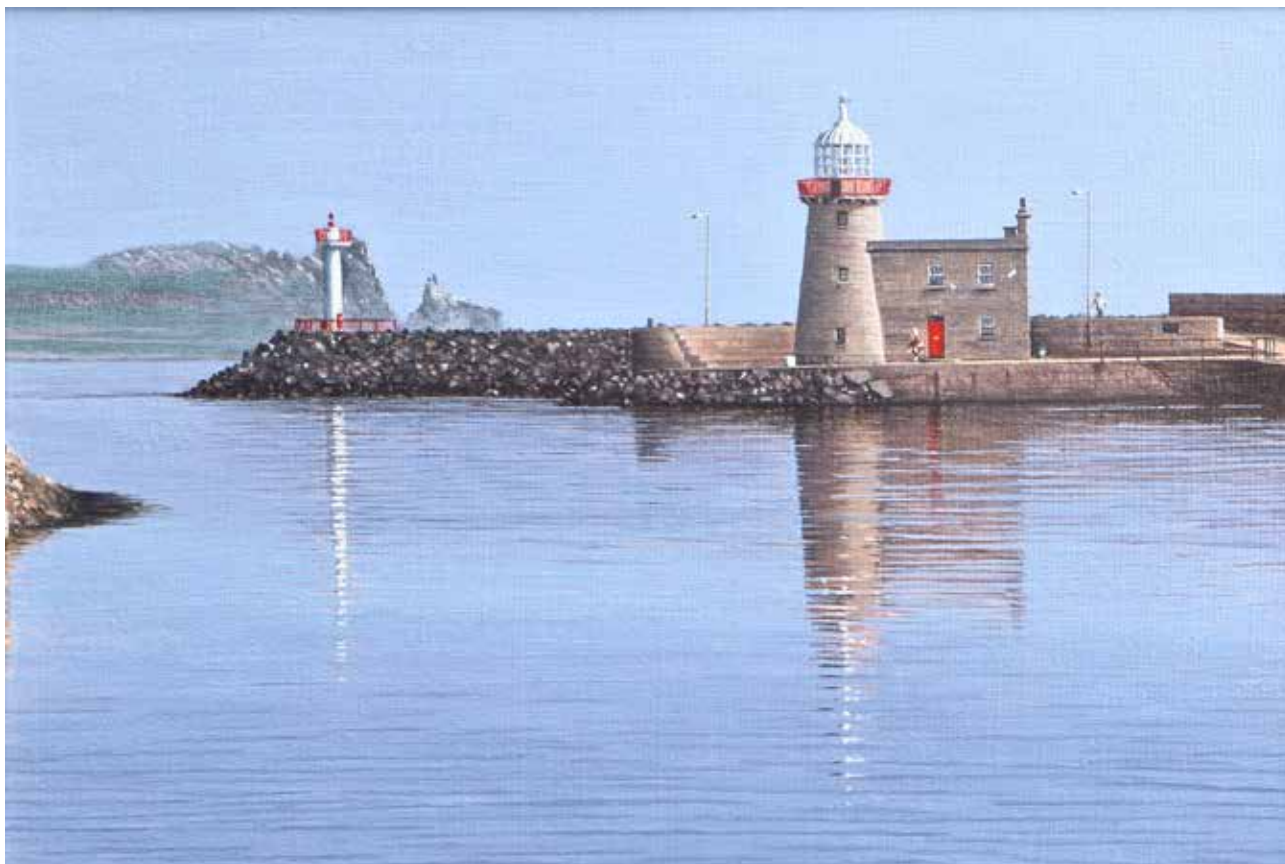
- 144 **Michael Cullen (b.1946)**
Harbour, Stintino, Sardinia
 Oil on linen, 36 x 46cm (14 x 18")
 Signed, inscribed with title and dated 2003 verso

€700 - 1,000



- 145 **Felim Egan (b.1952)**
Abstract Composition in Blue
 Oil on board, 24 x 24cm (9½ x 9½")
 Signed verso

€600 - 800



146

John Doherty (b.1949)*Early Morning with Georgie - Howth*

Oil on canvas, 30 x 45.5cm (12 x 18")

Signed and inscribed, with title verso and dated '07

*Provenance: "John Doherty Exhibition" The Fenton Gallery April 2008**where purchased by current owner*

€4,000 - 6,000



- 147 **Michael Farrell (1940-2000)**
Fighting the Bull
 Lithograph, 66 x 100cm (26 x 39¼")
 Signed, dated (19)'94 and numbered 8/20

€400 - 600



- 148 **Anne Yeats RHA (1919-2001)**
Man in a Bar
 Oil monotype on primed paper, 22 x 14.5cm (8½ x 5¾)
 Signed, Taylor Galleries label verso

€200 - 300



149 Francis Matthews (b.1980)

South King Street

Oil on canvas, 100 x 120cm (39.4 x 47.2")

Provenance: Cherrylane Fine Arts, Delgany where purchased by the current vendor

Exhibited: '46 Richmond Street', RIAI Gallery, Merrion Square, 2008, Cat. No. 11

€3,000 - 5,000



150 **Chris Wilson (b.1959)**
Autumn Wood
Mixed media on board, 57 x 93cm (24 x 38")
Signed and dated '92

€2,000 - 3,000



151 Louis le Brocqy HRHA (1916-2012)

Female Form

Screen print, 74 x 61cm (29 x 24")

Signed and numbered 3/35

€1,500 - 2,500

152 Tony O'Malley HRHA (1913-2003)*Irish Place, Callan, Co. Kilkenny (1979)*

Oil on board, 123 x 91cm (48 x 36")

Signed with initials and dated 1979; signed again and inscribed with title verso

*Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin*Exhibited: *Selection of works from the McClelland Collection*, IMMA, Sept 2000 - Jan 2001; and *Tony O'Malley Exhibition*, IMMA, July 2001 - Jan 2002Literature: *The Hunter Gatherer*, IMMA 2005, illustrated Fig. 94 p.100

Tony O'Malley came late to painting after a career in banking, and was in his late 60s and living in St Ives when George McClelland first became aware of him, prompted by fellow artist F.E. McWilliam. When they first met, O'Malley was not particularly successful, despite having painted and exhibited for thirty years, but McClelland determined to change this. He relentlessly promoted the artist between 1980 and 1983, with the result that O'Malley went from being virtually unknown in his homeland to being given an Arts Council of Ireland Travelling Exhibition and having his work in important public collections such as the Bank of Ireland, within a few years. A major retrospective in Dublin, Cork and Belfast in 1984 cemented his place within the context of important Irish painters of the 20th century.

In the 1970s O'Malley married his wife Jane and they spent a lot of time in the Bahamas. Influenced by the light and surroundings, much of his work from this time became more colourful and vibrant, moving away from the more sombre tones of his work in the 1950s and 60s. The subject of this painting had a strong emotional connection for O'Malley, being of Callan in County Kilkenny, the artist's birthplace.

In 1990 he and his wife moved back to Ireland and in 1993 he was elected a Saoi of Aosdána. When he died in 2003 he was regarded as one of Ireland's leading painters, due in no small part to the influence and support of George McClelland. The Irish Museum of Modern Art held a major retrospective of his work in 2005.

€15,000 - 20,000





153 **Tony O'Malley HRHA (1913-2003)**
Orzola Queen
Carborundum print, 51.5 x 61cm (20¼ x 24")
Signed and numbered 40/50

€400 - 600



154 **Peter Collis RHA (1929-2012)**
Bog Farm
Oil on board, 67 x 77.5cm (27 x 30")
Signed, inscribed with title verso

€2,000 - 4,000



155 Seán O'Sullivan RHA (1906-1964)

Brian Ó Nualláin (aka Myles na gGopaleen & Flann O'Brien),

Charcoal and white chalk, 63.5 x 41.5cms (25 x 16.3")

Signed and dated 1940

Provenance: 'Sean O'Sullivan Sale', these rooms 2nd May, 2012, lot no.46 where purchased by current owner.

The writer is illustrated in a relaxed pose, seated on a high stool with a cigarette in hand, while the other hand rests nonchalantly inside his overcoat pocket. It would not be Ó Nualláin without a certain sartorial indicator, and so he is shown wearing his trademark hat. The artist and writer were well acquainted; they were close neighbours in the Dublin suburb of Blackrock and as such, O'Sullivan's depiction of his friend offers an exciting glimpse into the social life of an artist who enjoyed the company of some of Dublin's best-known public figures who gathered in popular hostelrys in the city centre, and in the suburbs.

€3,000 - 5,000

155A Seán O'Sullivan RHA (1906-1964)

St. Audeon's Under Snow

Oil on board, 46 x 55.5cms (18.1 x 21.9")

Signed, also signed and inscribed on reverse

Exhibited: 'Thirty Years', Victor Waddington Galleries, Dublin, February 1956, Cat. No.19.

Provenance: 'Sean O'Sullivan Sale', these rooms 2nd May, 2012, lot no.12 where purchased by current owner.

A vivid evocation of a famous Dublin Church, heavily impastoed with much skilful use of the palette knife to gain purchase on the image. It does remind one of some interiors which he'd painted, with a good sense of scale as well as form to give the pictorial thrust which the work required to move it out of just a topographical image and imbues it with energy and emotion. He also decorates the surfaces with linear painterly intrusions to make the surface more vivid and animated.

Ciarán MacGonigal

€4000 - 6000





156 Krystyna Pomeroy (20th/21st Century)

Red Hen

Bronze, 45cm (17³/₄" high, unique
Signed with initial and numbered 1/1

€1,500 - 2,500



157 **Krystyna Pomeroy (20th/21st Century)**

Kestrel

Bronze, mounted on a marble base, 53cm (21") high
Signed with initial and numbered 1/9

€1,500 - 2,500



- 158** **Jim Connolly (b.1937)**
The Rocking Chair - Father and Child
 Bronze, 27cm (10½”) high, 29cm (11½”) long on a
 polished green marble base

€800 - 1,200



- 159** **Yann Renard Goulet RHA (1914-1999)**
Des Vainqueurs Irlandaise
 Bronze on limestone plinth, 16 x 16cm (6¼ x 6¼”)
 Signed with initials

€400 - 600



160 **Edward Delaney RHA (1930-2009)**
Group (c.1966)
Bronze, 37cm (14½") high on a polished limestone base
€2,000 - 3,000



161 Jerome Connor (1876-1943)

Head of a Mourning Mother

Bronze, 16cm (6¼")

Provenance: From the collection of RHA President, the artist Dermot O'Brien PRHA and thence by descent from whom acquired by a Private Collection Dublin. There is a hand written note inside by the artist Brigid Ganly (Dermot O'Briens daughter) stating that this was one of the artist's concepts for the Lusitania Memorial obviously replacing one of the mourning fishermen, the head of whom adopts a similar pose. There is a bigger version of this piece which was in the Digby Collection (Capuchin Annual 1965)

€2,000 - 3,000

162 **John Henry Foley RHA RA (1818-1874)**

Youth at the Stream

Bronze, rich red-brown patina, 54.5cm(21½”) high
Inscribed and dated “J.H. Foley Sculp. Executed for The Art Union of London, 1846”

Literature: *Victorian Sculpture* by B. Read, 1982, p65;
The Bronze Statuettes of the Art Union of London: The Rise and Decline of Victorian Taste in Sculpture, Apollo, May 1985, p328-337; and
A Dictionary of Irish Artists by W.G. Strickland, p357-365

Born in Dublin, the son of a grocer, John Henry Foley entered the Royal Dublin Society Schools in 1833 and subsequently the Royal Academy Schools from 1835, studying under Richard Westmacott (1775-1856). He exhibited there from 1839 and first attracted attention at the R.A. in 1840 with his *Innocence* and *Bacchus*, showing the influence of Etienne Maurice Falconet (1716-1791). He was to carry on producing works in this genre, culminating in *Youth at the Stream*. These idealised sculptures are delicately executed and elegantly attenuated showing a Mannerist influence. The Art Union (later the Art Journal), Foley’s most consistent critic and champion, considered *Youth at the Stream* to be the most beautiful work at the R.A. exhibition in 1844 and, in 1846, commissioned a statuette version of it in bronze of which this is one.

Foley also sent *Youth at the Steam* to an exhibition in Westminster Hall in 1844, which resulted in his selection by the Commissioners, along with Calder Marshall and John Bell, to create works in sculpture for the new Houses of Parliament. His political portraits, in particular, that of John Hampden, led to his rapid ascension to the status of the pre-eminent sculptor of mid-Victorian Britain. He was made an Associate of the Royal Academy in 1849 and a full member in 1858.

€2,000 - 4,000





163 Markey Robinson (1917-1999)

Queen of Peace 1971

Painted bronze sculpture, 47 x 7.5 x 7.5cm (18½ x 3 x 3")

Provenance: From the Collection of George and Maura McClelland and on loan from them to IMMA from 1999 - 2004; Private Collection Dublin

Literature: *Markey Robinson: Maverick Spirit* by Dr Michael Mulreany 2003, Cat. No.31, illustrated p82; and *The Hunter Gatherer*, Irish Museum of Modern Art, 2004, Fig. No.143, illustrated p.138 (wooden version now cast in bronze)

€2,000 - 4,000



164 Brian Ferran RHA RUA (b.1940)

Colmcille Leaves for Iona V

Oil on canvas, 61 x 51cm (24 x 20")

Signed, also signed and inscribed verso

€400 - 600



- 165 **Robert Taylor Carson RHA (b.1919)**
The Posey
Oil on board, 19.5 x 22.5cm (7¾ x 8¾")
Signed. Inscribed with title and dated (19)'81 verso
€400 - 600



166 Sir John Lavery RA RHA (1856-1941)

A Military Camp in the Great War

Oil on canvas, 52 x 72 (20½ x 28¼")

*Provenance: The artist's own collection, then by gift to his second daughter (Mrs McEnnry, Co. Kilkenny);
private collection, Dublin*

€6,000 - 10,000



- 167 **Attributed to Charles Lamb RHA RUA (1893-1964)**
A Harbour, Possibly Carraroe, and Cottages in Landscape
 Oil on board, a pair, 25 x 34cm (10 x 14")

€2,000 - 3,000



- 168 **Rowland Davidson (b.1942)**
Gathering Minnows
 Oil on canvas, 30.5 x 25.5cm (12 x 10")
 Signed

€400 - 600



169 **Norman J. McCaig (1929-2001)**
North Pier, Bangor
Oil on board, 25 x 39cm (9.75 x 15.4")
Signed

€700 - 1,000



- 170** **James English RHA (b.1946)**
Herbs and Mushrooms
 Oil on canvas board, 19.5 x 24.5cm (7¾ x 9¾")
 Signed; dated '03 with initials verso

€400 - 600



- 171** **James English RHA (b.1946)**
Meadow Flowers
 Oil on board, 40.5 x 30.5cm (16 x 12")
 Signed, artist's label verso

Exhibited: Jorgenson Fine Art, Dublin

€800 - 1,200



172 **James English RHA (b.1946)**
Still Life with French Pears
Oil on board, 30.5 x 25.5cm (12 x 10")
Signed, artist's label verso

€600 - 800



173

Patrick Scott HRHA (b.1921)*Christmas Tree Circle*

Screenprint, 26 x 22cm (10¼ x 8½")

Signed, numbered 48/50 and dated '88. With personal inscription from the artist verso

€200 - 400



174

Patrick Scott HRHA (b.1921)*Christmas Tree with Blue and Pinks*

Screenprint, 28.5 x 21.5cm (11¼ x 8½")

Signed, numbered 9/50 and dated '00. With personal inscription from the artist verso

€200 - 400



175 **James English RHA (b.1946)**
On a Canal
Oil on canvas, 40.5 x 27cm (16 x 10½")
Signed

€700 - 1000



176 Sean Scully (b.1945)

Walls of Aran

Limited edition book (36 of 100); photographic print, 26 x 30cm (10¼ x 11¾")

Signed; photographic print also signed

€300 - 500



177 **Sean Scully (b.1945)**

"Coloured Wall"

Lithograph, 28.5 x 24cm (11¼ x 9½")

Signed, inscribed with title, numbered 50/150 and dated '03, along with original monograph

€800 - 1,200

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.

'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 buyer until he has paid to the Auctioneer the Total Amount Due.

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:

- (a) To issue court proceedings for damages for breach of contract;
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.
- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.

- (b) 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:

- (i) To decide whether to offer any Lot for sale or not;
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;
- (iii) To determine the description of any Lot in a Catalogue.
- (iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- (v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

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.

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 buyer until he has paid to the Auctioneer the Total Amount Due.

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:

- (a) To issue court proceedings for damages for breach of contract;
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.
- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.
- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

Liability of Auctioneer and Seller

19. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgment, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded.

Forgeries

20. Any amount paid by a buyer in respect of a Lot which, if it is proved within three (3) years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded to the seller subject to the provisions hereof, provided that:

- (a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;
- (b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights hereunder if:

- (i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;
- (ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery.

The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

Photographs

21. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

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 reserve.

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

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

Commission

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.

ADAM'S Est 1887

FINE JEWELLERY & WATCHES

AUCTION TUESDAY 10TH DECEMBER AT 6PM



*A diamond "en tremblant" flower
clip-brooch by Buccellati Est: €10,000 - €15,000*

Enquiries to Karen Regan - 01 6760261 - karen.regan@adams.ie

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