

ADAM'S Est 1887



WEDNESDAY 28TH MAY 2014

IMPORTANT IRISH ART



IMPORTANT IRISH ART

AUCTION WEDNESDAY 28TH MAY 2014 AT 6PM

INCLUDING PAINTINGS FROM THE DEEPWELL COLLECTION AND OTHER IMPORTANT CLIENTS

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IMPORTANT IRISH ART

AUCTION

WEDNESDAY 28TH MAY 2014 AT 6.00PM

VENUE

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IRELAND

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ADAM'S EST. 1887

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

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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, Dr Roy Johnston, Karen Reihill, Dickon Hall, Dr. Róisín Kennedy, Marianne O'Kane Boal, Dr Éimear O'Connor, Dr Niamh O'Sullivan, Dr Julian Campbell, Giollamuire Ó Murchú, Síle Connaughton-Deeny, Ciarán MacGonigal, Kevin Rutledge, Kenneth McConkey and Dr Nicola Figgis whose help and research were invaluable in compiling many of the catalogue entries.

We particularly want to acknowledge Christina Kennedy and Homan Potterton whose research and writings on 'The Deepwell Collection' were the basis for many of the catalogue entries from that collection.

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





THE DEEPWELL COLLECTION

The collection of Irish paintings and sculptures which contributes so much to the friendly and welcoming atmosphere of Deepwell always seems to be part of the 'landscape' of the house. It is so arranged - a bronze by Jerome Connor here, a canvas by Nathaniel Hone there - and it moves from room to room so freely - Roderic O'Conors and Leechs regularly change places - that it hardly seems a collection at all. It appears more like a group of objects that complements a family's way of life.

This is an Irish home, elegantly appointed, and situated in so magnificent a setting with stupendous views across Dublin Bay, that it seems Italianate in its beauty; but there is nothing foreign about the collection. It is intensely Irish from the landscapes of James Humbert Craig to the contemporary sculptures of Gerda Frömel and Rowan Gillespie, the latter a cast maquette for a local public monument.

This is a family collection and what is represented is two generations of taste: 'contemporary' Irish art acquired - much of it from the artists themselves - by John Senior and then a more 'historic' collection, representing the best of Irish art - from a time when Irish art was at its best period from the late 19th century to the present day - that has been purchased by his son.

The collection is deliberately not comprehensive and that is what makes it so personal. The fact that a number of artists are represented by more than one, if not several, works, is immediately encouraging as it means that in both periods of collection - the 1940s, the later 1970s and early 80s - a deliberate discernment, an enthusiasm for art, has been exercised which lends distinction to the collection as a whole.

It is with the group of sculptures by Jerome Connor - now recognised as one of Ireland's finest sculptors' - that one comes closest to actual patronage. Most of these were purchased from the artist's studio at a time when, after his bankruptcy in 1939, he needed patrons, and one of the bronzes, *The Bellman* (a coal delivery man), was cast specifically for John Reihill Senior, providing a neat thematic link between artist and patron. Keating, Conor and more particularly O'Sullivan, were also patronised then - the latter commissioned for family portraits (including an engaging chalk drawing of the younger John Reihill as a child) - and west of Ireland subjects by both artists seem to have exercised a particular appeal.



Similar subject matter, though less rugged than in the canvases of Keating and O'Sullivan, is to be found in other paintings acquired for Deepwell at this time: superb Connemara and Mayo landscapes by James Humbert Craig and the wild Donegal coast as depicted by Frank McKelvey.

Jack Butler Yeats – Ireland's most famous painter – is copiously represented at Deepwell with five pictures bought in the short space of two years between 1942 and 1944. The large *Fair Day, Co. Mayo* (sold in these rooms: Important Irish Art Sale, 28th September 2011, Lot 50 for an Irish record price of one million euro), painted in 1925, is the most impressive of these, but the much smaller *A Dusty Rose* (Lot 74), exhibited at the Academy in 1940, is the most lyrical.

The enthusiasm for collecting which is exemplified by the group of Yeats' paintings finds a parallel in the array of Roderic O'Conors that are the central focus of the later period of collecting: seven pictures fervently acquired between 1978 and 1980. The artist, previously hardly known in Ireland and only 'rediscovered' at this time, is the most international of Ireland's painters. He worked all of his life in France and was a friend of Gauguin and other great masters of early 20th century French painting. His fiery palette and powerful brushwork is at odds with most other pictures in the house but his paintings elevate the stature of the collection and lend lustre to the work of his fellow Irish artists, whose work was acquired at this period – Osborne, Kavanagh, O'Kelly and others – many of whom, like him, had trained and worked in Antwerp and Paris.

Roderic O'Conor's studies of women and vibrant expressionist landscapes have a verve which jolts the visitor into the realisation that Deepwell is an important art collection. Now the landscapes of Hone (two of them purchased by John Reihill Senior in 1943) – as fine as anything by the Barbizon painters – and works by Osborne, O'Kelly and Kavanagh appear in a different light. These are as much a part of a European tradition as they are of an Irish one, and it was only because these artists mastered this tradition that later painters like Keating, O'Sullivan, Craig and McKelvey – who paradoxically found a home at Deepwell first – could confidently practice an art that in subject matter was so appealingly Irish.

The two strands of work are complementary and the 'two' collections at Deepwell – like the father and son who assembled them – are complementary. And that is why the Reihill Collection seems so much at home in this most gracious of surroundings.

Homan Potterton

1 William John Leech RHA (1881-1968)*On a Seat in the Park*

Oil on panel, 22.7 x 28cm (9 x 11")

Signed

*Provenance: Purchased from Leo Smith, Dawson Gallery (circa 1950)
by J.P. Reibill Snr; Deepwell, Blackrock, Co. Dublin*

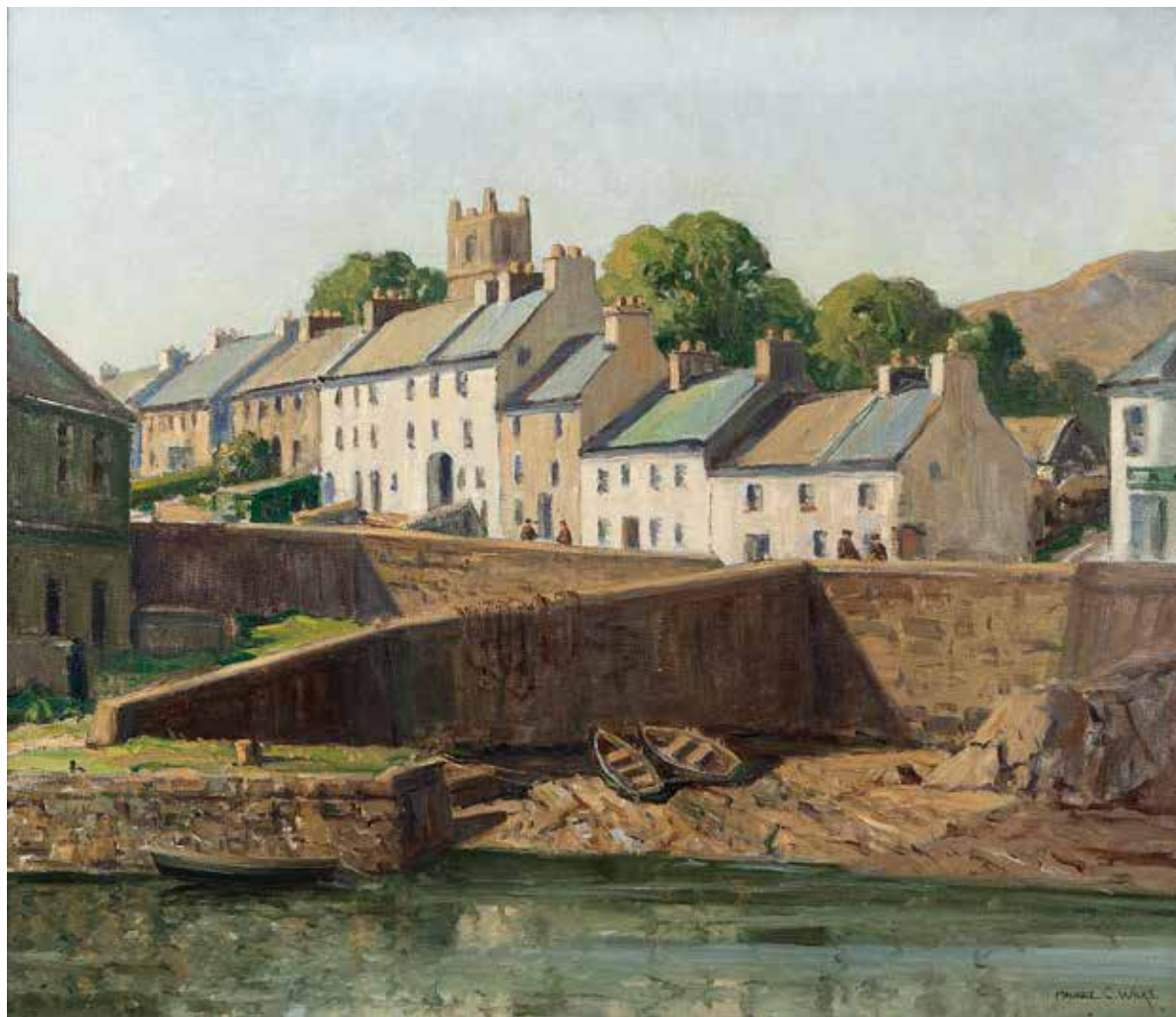
*Exhibited: Irish Art from Private Galleries 1870-1930, Wexford Arts
Centre, 1977, Cat. No. 30*

This work is a fine example of Leech's delight in radiant colour and its application to the picture plane in resonating dots. The artist juxtaposes flamingo pink, yellow and turquoise dabs to describe the grove of trees. Shadows are few, the only dark tones being the gestural brushstrokes which describe the two figures seated on the park bench. This panel may be a view in Regent's Park, London where Leech painted many scenes of overhanging reflected trees, bridges, and people in boats, before and especially after the Second World War. However, like *Selling Songs* (sold in these rooms, Important Irish Art Sale, 30th May 2012, Lot 37), its colour range and atmosphere suggest that the artist painted the work in France.

€3,000 - 5,000

THE DEEPWELL COLLECTION





2 **Maurice C. Wilks RHA RUA (1910-1984)**

Roundstone, Connemara

Oil on canvas, 61 x 71cm (24 x 28")

Signed. Inscribed with title and 'Return to Victor Waddington Galleries'
verso

Exhibited: Possibly RHA annual exhibition 1943 Cat. No. 93

€3,000 - 5,000



3 James Humbert Craig RHA RUA (1877 - 1944)

Mayo in October

Oil on canvas, 39.4 x 51cm (15½ x 20")

Signed. Signed again and inscribed with title verso

Provenance: Victor Waddington Galleries, Dublin, 12th November 1940, (see receipt lot 5), where purchased by J.P. Reibill Snr., Deepwell, Blackrock, Co. Dublin

Craig portrayed the ever-changing Irish light and skies with consummate skill. In terms of technique, this highly atmospheric, "plein-airist" painting displays strong use of impasto with some of the pigment probably having been squeezed directly from the tube. An extremely tonal palette is employed here, the only highlights being touches of yellow ochre at the foot of the distant mountain which is bathed in sunlight.

€2,000 - 4,000

4 **James Humbert Craig RHA RUA (1877 - 1944)**

Coast Road, Bloody Foreland

Oil on board, 29 x 42cm (11½ x 16½")

Signed

Exhibited: The Fine Art Society, London, May 1957

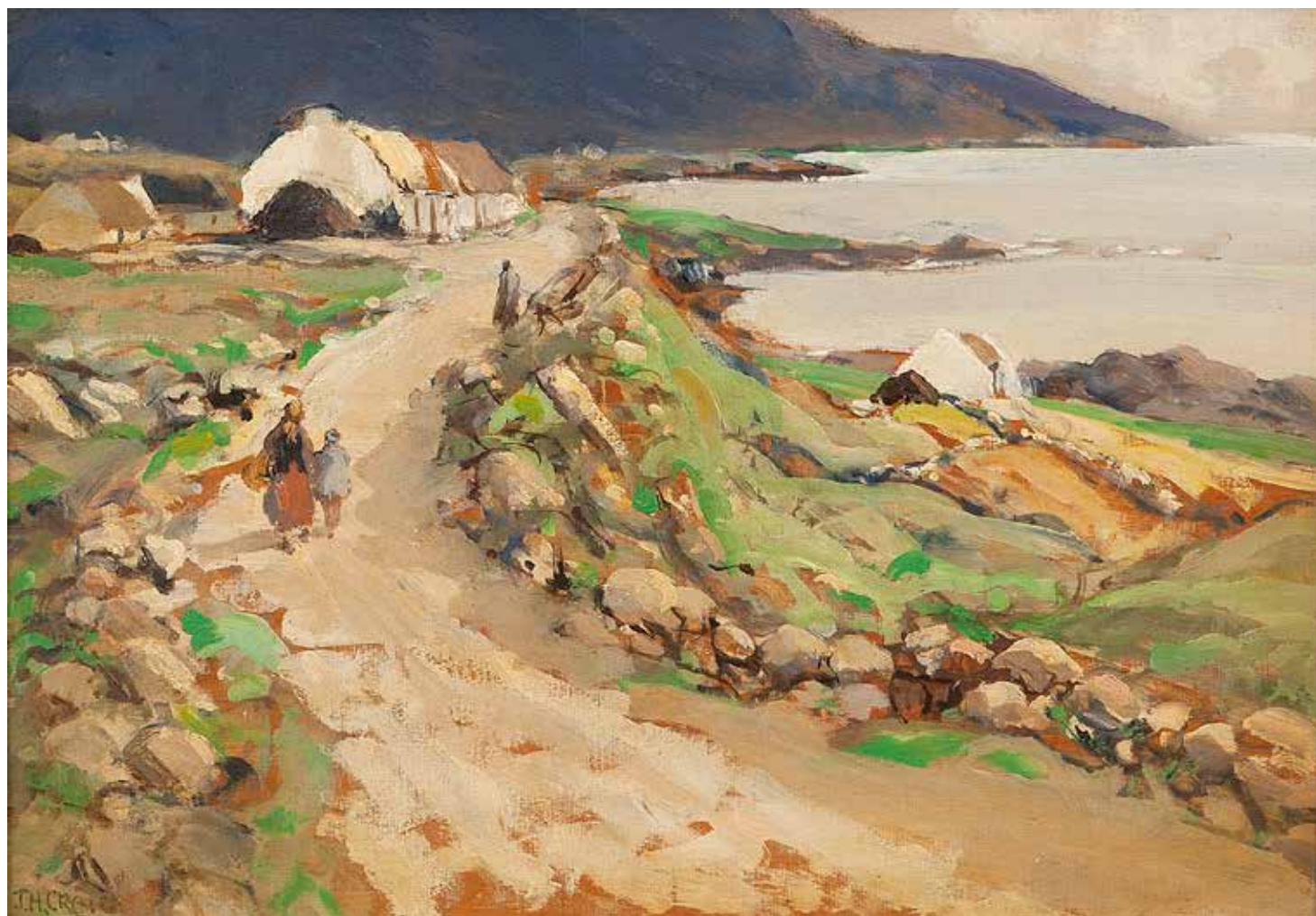
Born in Belfast, Craig spent his early years in Ballyholme, Co. Down, where he was educated at a private school. Craig derived little satisfaction from working in the family tea business but it enabled him to travel and paint, particularly in Switzerland and the south of France. In time, he turned a more serious eye to art as a profession, specifically to landscape painting. Apart from attending the Belfast College of Art for less than a term, Craig was self-taught.

He was influenced in his early work by Paul Henry but as his career developed this became less apparent. He first exhibited at the RHA in 1915 at the relatively late age of thirty-seven when he showed a pair of coastal scenes near his home at Ballywater.

In 1928 he was elected to both the RUA and the RHA and in that same year his work featured (along with that of Lavery and Henry), in an exhibition of Irish art at the Fine Art Society, London. Throughout the inter-war period he continued to exhibit in Belfast and Dublin and also in London. In 1930 his work was included in the prestigious Exhibition of Irish Art in Brussels in 1930. Though he went on sketching tours of Connemara and Donegal Craig found so much stimulus in the scenery of the Glens of Antrim that he acquired a cottage at Cushendun and his work became closely identified with the Middle Glens thereafter.

Craig had a significant following among younger artists and although he and his followers ignored European Modernism, they were perfectly in tune with the romantic attitudes prevalent in Ireland during the period. Craig, together with Paul Henry, Frank McKelvey, Charles Lamb and Maurice MacGonigal, comes closest to personifying a distinctive Irish School of Painting.

€5,000 - 7,000



5 James Humbert Craig RHA RUA (1877-1944)

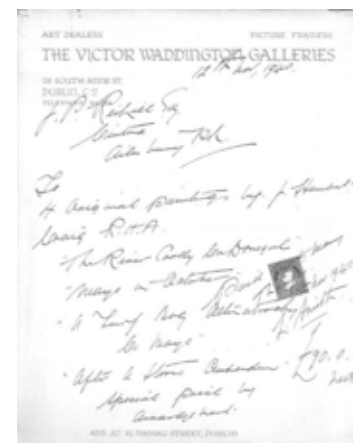
Loading the Turf, Co. Mayo

Oil on canvas, 38 x 51cm (15 x 20")

Signed

Provenance: This is thought to be one of four works by Craig purchased by J.P. Reihill Snr from the Victor Waddington Galleries on November 12th, 1940, titled A Turf Bog, Allna troohy, Co. Mayo; Deepwell, Blackrock, Co. Dublin

€4,000 - 6,000



A mainly self-taught artist, James Humbert Craig grew up in Co. Down and briefly studied at the Belfast School of Art. He began exhibiting his landscapes at the RHA in 1915, showing about 130 works there during his life, and was elected a full member of both the RHA and RUA in 1928. Known for his renderings of Donegal, Connemara and Antrim scenes, Craig developed a style based on tradition that is considered to be quintessentially Irish.

This genre scene depicts men and women loading turf from a mound, in which the turf was stacked when cut, into waiting carts, which are drawn by donkeys. The composition is very loosely painted, some of the forms being merely blocked in, with areas of canvas remaining bare. The generally muted tone of the painting is enlivened here and there with dabs of yellow ochre and bright green. Until the 1950s James Humbert Craig was regarded as the premier landscape painter in Northern Ireland. Working predominantly in the Glens of Antrim where he had a house, and in County Donegal and Connemara, his canvases consistently depict billowing, cumulus clouds moving across grey-blue or parchment skies, with facets of bright sunlight flickering across broad mountain slopes and open moorlands.

Commenting on his approach, John Hewitt remarks that “he found his style in impressionism, not Impressionism of the divided touch, the broken colour, the rainbow palette, but of the swift notation of the insistent effect, the momentary flicker, the flash of light, the passing shadow.”



6 Frank McKelvey RHA RUA (1895 - 1974)

Returning Home from School

Oil on canvas laid on board, 35 x 44.5cm (13¾ x 17½")

Signed

William Moll label verso

Provenance: The Irish Sale, Christie's, London, May 1997, Lot 80, where purchased by the current owners under the title 'The Schoolhouse'

'His characteristic approach to landscape was to capture the essential visual effect of the scene...he succeeded brilliantly in capturing the character of the Irish landscape.' (SB. Kennedy Frank McKelvey-A Painter in his Time, p9). Along with James Humbert Craig, Frank McKelvey was the leading landscapist of his time in Northern Ireland. The artist is a master of landscape employing just the right range of compositional elements, provoking a sense of quietude, harmony and complimenting the entire with an accurately rendered sky. The treatment of light is stunning here and reminiscent of works such as *Fair Day, Camlough, South Armagh* by the artist, where McKelvey has strategically captured the sunlight to highlight the principle elements of his composition, namely, the children, the landscape in the middle ground and the sky above the mountains. The setting is Donegal, with Errigal Mountain in the left background and it is most likely a view from Creeslough direction. McKelvey spent time in this area and Dunfanaghy which many of his landscapes depict. He often showed an ease in capturing children at rest or play in his compositions. Here they are sensitively rendered appearing natural in their casual after school formations of seated pairs and walking groups. Although collectively the children's facial features remain undetailed, this is not apparent as their attitude and stances are so convincing. There is a clever range of colours employed in this painting. We acknowledge the familiar greys and muted greens of our habitual surroundings, the cloud obscuring the top of the mountain on the right, yet this is enlivened by the high colour of summer that bathes the central portion of the composition in cheerful swathes. This sense of palpable heat allows the viewer to observe the barefooted children as sensible and comfortable in their homeward stroll from the schoolhouse on the right. The overall painting is harmonious, charming and nostalgic. The overall feeling of lightness, fresh air and the spontaneity of the moment are features which remain characteristic of McKelvey's work throughout his career. The even film of paint and naturalistic use of light combine with the treatment of the figures to express the apparent ease of the artist's technical ability.' (SB. Kennedy, Frank McKelvey-A Painter in his Time, p9). As always in the work of McKelvey he incorporates the ideal level of detail and his scenes are never complicated by overworking. Technically the artist is accomplished and confident affording his paintings an aesthetic coherence that is most pleasing and seldom accomplished in Irish landscape to such an extent as in this artist's most successful compositions.

Marianne O'Kane-Boal

€6,000 - 8,000



7 Frank McKelvey RHA RUA (1895-1974)

A Coastal Landscape with Thatched Cottages

Oil on canvas, 51 x 66cm (20 x 26")

Signed

Provenance: Purchased in these rooms, 1978 by John P. Reihill, Deepwell, Blackrock, Co. Dublin

Exhibited: Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977, Cat. No. 33

Dr. S.B. Kennedy has identified this view as looking east from Falcarragh towards Dunfanaghy, Co. Donegal. As with so many of McKelvey's works, it realises with great fidelity the character and mood of the West of Ireland landscape. Sable, ochre, and mist-green tones describe the foreground which is strongly and confidently painted while the distant peninsulas, in tones of blue-grey, assume a remote ethereal quality. The disposition of masses is well thought out and the light and dark areas are cleverly disposed. Typically, McKelvey has included a genre element, which consists of a donkey standing patiently by, while the creels on its back are loaded with turf by two figures.

Though an excellent portraitist in the academic tradition, it is for landscape painting, particularly views of the West of Ireland, that Ulsterman Frank McKelvey made a national reputation.

Born in Belfast, son of a painter and decorator, (it is interesting that a number of other successful Northern artists came from a similar background), he worked as a poster designer before entering the Belfast School of Art. There, he displayed an exceptional talent for drawing and won the Sir Charles Brett and Fitzpatrick Prizes for figure drawing. One of his first commissions, funded by a local businessman, for the Belfast Museum and Art Gallery, (now the Ulster Museum), was to translate faded photographs of Old Belfast views into effective watercolours. These subsequently proved to be highly popular with visitors. A talented portrait painter, he was represented at the *Irish Portraits by Ulster Artists* exhibition at the Belfast Museum and Art Gallery in 1927. He first exhibited at the RHA in 1918 be-

coming a full member in 1930 and of the RUA, (then known as the Belfast Arts Society), in the same year.

He was a most prolific painter, producing numerous river and coastal views from Donegal, Connemara, and Antrim along with many farmyard scenes. Significantly, the Exhibition of Irish Art in Brussels, held in 1930, included no fewer than three of his paintings, a measure of his stature. In 1937 he had his first one-man show in Dublin at the Victor Waddington Galleries and his work was also shown in New York prior to World War II. An exhibition entitled *Contemporary Irish Paintings*, which toured North America in 1950 also included one of his landscapes. Although he worked in Northern Ireland all his life, from 1951 he made frequent painting trips to France.

Compared with those of Craig and other contemporaries, McKelvey's landscapes are less romantic, less concerned with mood and feeling than with describing the essential visual effect of a scene, although after the mid-1930s his work becomes more atmospheric. John Hewitt suggests that "in landscape his work harked back to an older tradition than Craig, to quieter colour, to a kind of Constable-impressionism. It is most effective in its rendering of evening light over level estuary-plains, out of a lowering sky, or coming in from the sea with water flooding across the sands."

From a younger generation than Craig, by 1925 McKelvey had reached the same level of recognition and became, with the latter and William Conor, one of Ulster's most prominent painters. Furthermore, his West of Ireland views together with those of Lamb and Craig dominated the field of landscape painting between the wars and perhaps more than any other, approximated to a genuine Irish School.

€6,000 - 8,000

THE DEEPWELL COLLECTION





8 Rowland Hill ARUA (1915-1979)

A Lake in Galway

Oil on board, 24 x 33cm (9½ x 13")

Signed

Original inscribed artist's label verso

€300 - 500



9 **Frank McKelvey RHA RUA (1895-1974)**

On the Lagan River

Oil on canvas, 38.1 x 50.8cm (15 x 20")

Signed

Provenance: The Waddington Galleries, London, where purchased by the current owners

€3,000 - 5,000

10 Charles Lamb RHA RUA (1893-1964)*The Costelloe River (c.1945)*

Oil on canvas, 45.5 x 56cm (18 x 22")

Signed

*Provenance: In these rooms, Important Irish Art sale, 14/03/91, Lot 102 where purchased by John P. Reihill; Deepwell, Blackrock, Co. Dublin**Exhibited: RHA Annual Exhibition, Dublin, 1945, Cat. No. 146, costing £35.0.0**Charles Lamb Retrospective, The Hugh Lane Gallery, Dublin, April 1969, Cat. No. 70, although the size in the catalogue is different (remnants of Retrospective label verso)*

Charles Lamb, like Henry, Keating and MacGonigal had a deep attachment to the West of Ireland, especially the area around Carraroe where he lived for many years. From the mid-1930s he concentrated on depicting landscape, working rapidly on a warm-toned surface whilst trying to capture the changing mood and light of Connemara. His vision which is characteristically contemplative is characterised by broad brushwork and restrained impasto. He painted many views such as this, of cottages nestling together in the rich, black earth of the boglands. Here the meandering waterway which cuts through the soft loamy bogland may be the Spiddal river.

€2,500 - 3,500



11 Charles Lamb RHA RUA(1893 - 1964)

Carraroe Landscape

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

Signed

Exhibited: "A Century of Progress" Exhibition, 1933, Chicago World Fair

This is thought to be the same work exhibited under the title "Western Scene" at the "Charles Lamb Memorial" exhibition at the Hugh Lane Gallery, 1960, Cat. No. 29, lent by Miss Eileen Burke.

Charles Lamb was one of that group of Irish artists, during the 1920s and 30s who found their inspiration in the life and landscape of the West of Ireland. Born in Portadown, he was the eldest of seven children of John Lamb, a painter and decorator. He was apprenticed to his father and attended Portadown Technical School where, in 1913, he won a gold medal for being the best apprentice house painter of the year. As he was anxious to use the human figure in church decoration, he attended Belfast School of Art in the evenings. In 1917 he won a scholarship to the Metropolitan School of Art, Dublin, where, during his four years of study, he was profoundly affected by the nationalist ferment which dominated Dublin intellectual and artistic circles and he determined to express them in his art. In sympathy with these ideas he looked to the West of Ireland to the people and traditions of the Gaeltacht region, visiting Carraroe for the first time in 1921 and regularly for the next twelve years. In 1922 he exhibited for the first time and became an associate member of the RHA, and in between visits to the West, made extensive painting trips to Donegal, Down, Waterford and to Kent, thus establishing the foundations of his landscape style. In Carraroe, however, as James White has written "he found a life which fitted his ideas of contemplation; which left him time to measure the place of man in the landscape of the fishing boat on the ocean".

One of his earliest one-man shows, at Magee's Gallery, Belfast in 1924, included figure-pieces which clearly revealed his debt to Orpen and Keating. In 1926 and 1927 he was in Brittany painting peasant life in a manner derived from his West of Ireland experience. The following year he was back in the West of Ireland travelling around Aran in a horse-drawn caravan. Until the mid-1930s he continued to produce important figure-pieces representing typical Irish characters. Thereafter he concentrated on landscape. In 1935, he settled permanently at Carraroe where he started a summer school. From 1922 onwards Lamb exhibited regularly with the RHA and was elected a member in 1938. He was also elected a member of the RUA. In the period 1928-34 he exhibited in Boston, New York, London, Los Angeles and Chicago. In 1938 he exhibited at the RA. In the period 1941-54 he spent much more time painting in the North - on the Bann and in Rostrevor. He died at Carraroe in 1964. In 1969 a memorial exhibition of his work was held at the Hugh Lane Municipal Gallery.

€4,000 - 6,000



12 William Conor RHA PRUA ROI OBE (1884-1968)

Beero (1956)

Oil on board, 66 x 81.5cm (26 x 32")

Signed

Provenance: Commissioned by John P. Reihill Snr directly from the artist in 1956; Deepwell, Blackrock, Co. Dublin

Exhibited: RHA Annual Exhibition, Dublin, 1957, Cat. No. 19

The National Gallery of Ireland, New Millennium Wing Opening Exhibition of 20th Century Irish Art. January 2002 – December 2003;

"Collector's Eye" Exhibition, The Model Arts and Niland Gallery, Sligo, Jan/Feb 2004, Cat. No. 3

Literature: "Collector's Eye" 2004 Exhibition Catalogue, illustrated p3

'Conor (originally 'Connor') was a working-class Protestant who had Gaelicized his name in response to his encounter with the Celtic Revival in Belfast at the start of the century.' (Fionna Barber, *Art in Ireland Since 1910*, London: Reaktion Books, 2013) What distinguishes William Conor from other genre painters of the late nineteenth and early twentieth century is the gaiety and happiness evident in his compositions of groups of people. The artist considered himself as a 'portraitist, landscapist and genre painter,' and did not simply want to be categorised as 'the painter of working class life,' his close friend John Hewitt wrote in 1981. (JC Wilson, *Conor 1881-1968: The Life and Work of an Ulster Artist*, Belfast, 1981) Yet it was in these studies of 'working class life' that the artist immersed himself in his sketches and paintings. It was in this category that he produced his most prodigious output and in the evident jovial atmosphere of the works, it was a focus that he thoroughly enjoyed. He wrote his own assessment of his work 'All my life I have been completely absorbed with affection in the activities of the Belfast people...Being a Belfast man myself it has been my ambition to reveal the Spiritual Character of its people in all vigour, in all its senses of life, in all its variety, in all its passion, humanity and humour...' (Ibid) He is clearly enthralled with his fellow citizens in Belfast and captures this through his use of terms such as 'affection,' 'spiritual character,' 'vigour,' 'passion,' 'humanity,' and 'humour.' Conor believed that the artist should understand 'his own epoch and give expression to that which is happening around him.' (Máirín Allen 'Contemporary Irish Artists XIV, William Conor', *Father Mathew Record*, October 1942). In 2002, Eileen Black wrote 'As regards Conor's position in the local art world, his images of the working classes made him unique among artists in the North;

indeed, few painters in the whole of Ireland pursued such genre themes, with the exception of Jack B Yeats and Paul Henry...' (Irish Arts Review Yearbook, 2002).

This painting was commissioned in 1956 directly from the artist and subsequently exhibited in the RHA in 1957 (cat. No. 19). John Reihill Snr commissioned the work due to his connection with Tedcastles, the largest coal importer in Ireland in its day. Although the Irish flag flies outside the window it is thought among the family that Conor took artistic license and these workers are in fact Belfast rather than Dublin coalmen. This is particularly likely if one considers works by Conor such as *The Launch* 1922, where the placement of shipping and tonal treatment is strongly echoed in the left background of 'Beero.' The British flag in *The Launch* is replaced here by the Irish flag but the artist's inspirational setting is clearly Belfast. "Beero" was the slang term used by coalmen who worked the Docks to describe their break during the day's work which was invariably spent in one of the local pubs located near the quays. Compositionally *Beero* is strong; the figures are symmetrically arranged and treated in an impressionistic manner. The colour range is effective and there is a restraint in detailing that communicates the scene with immediacy. The flavour of fun and camaraderie is similar to a work of the same time by Conor *Lamp-post Swinging* 1957. Indeed the smile of the gentleman seated on the left is echoed in that of one of the girls swinging. The continuity of expression goes back further into Conor's wartime works, again this particular smiling expression can be seen in *Off: The Ulster Division* 1915 and *Bugler, Ulster Division* c1933. Although, this mode of painting was not what Conor was limited to, he certainly excelled at it and *Beero* further demonstrates his interest and engagement in these group studies.

Marianne O'Kane Boal

THE DEEPWELL COLLECTION



13 Seán O’Sullivan RHA (1906-1964)

The Emigrants Return

Oil on canvas, 71 x 91.5cm (28 x 36”)

Signed

Provenance: Commissioned by John P. Reihill Sr. directly from the artist c.1962; Deepwell, Blackrock, Co. Dublin

Exhibited: RHA Annual Exhibition, Dublin, 1963, Cat. No. 27, under the title ‘Interior, Gaeltacht’

O’Sullivan was an extraordinarily talented artist who could turn his hand to any medium. Although perhaps better-known as a portrait painter, he was a keen observer of life on the western seaboard of Ireland. He painted the landscape and people, both young and old, of Connemara and Kerry. Here we have a companion piece to *The Old Couple* (Sold these rooms Important Irish Art Sale December 2012 Lot 52 for €40,000) which had been commissioned from the artist 20 years earlier. We again have a humble cottage interior but taking centre stage is the young daughter home from America with her smart emerald green dress and silk stockings .

This work had been commissioned by John P. Reihill Snr and the story according to his son is that he paid O’Sullivan on the drip with John Jr calling to the artists studio to inspect the painting on a weekly basis; and if he felt there had been sufficient work completed in the previous week he was to hand over a stipend. Of course there were many weeks when nothing had been done as O’ Sullivan notoriously disappeared off to local establishments with his previous weeks stipend. A row ensued and out of pure devilment O’Sullivan exhibited the work , incomplete as it is today , in the annual Royal Hibernian Academy Exhibition in 1963 titled *Interior, Gaeltacht*. Another commission that exhibited at the RHA that year was a portrait of John P. Reihill Snr’s daughter *Mrs Tempany* (Cat. No. 93). This is thought to be the final subject painting completed by O’Sullivan before his death in 1964.

Like *The Old Couple* O’Sullivan completed a number of studies for this work several of which were included in the “Sean O’Sullivan” sale in these rooms May 2012 including Lot 22 which was a study for the old woman on the left.

O’Sullivan was born in 44 St Joseph’s Terrace, South Circular Road, and later raised in 126 St Stephen’s Green in Dublin, where his father, John, ran a business as a carpenter and joiner. He was educated with the Christian Brothers’ at Synge Street. Measuring over six feet, he was a good boxer, a fencer, a squash player and an enthusiastic sailor. He was also a keen reader and was fluent in both Irish and French. O’Sullivan entered the Dublin Metropolitan School of Art in 1926 where one of his teachers was Seán Keating. His student days were intermittent but while at the school O’Sullivan came to the attention of the then Headmaster, George Atkinson, who arranged for him to undertake a three month training course in lithography at the Central School of Arts and Crafts in London under Archibold Standish Hartrick.

While in London, O’Sullivan met and later married a young Anglo-Dutch art student, Rene Mouw, and the pair spent their early married years studying in Paris. He then worked as a lithographer with Frank Brangwyn having returned to London in the late 1920s. The couple returned to Dublin in the early 1930s and in 1936 O’Sullivan took a studio at Molesworth Street where he remained until he moved to 6 St Stephen’s Green in 1939. He remained in that studio until his death in 1964. Working in the centre of Dublin meant that O’Sullivan was well-connected in the social scene at the time. He was on friendly terms with many of Ireland’s best-known writers, actors, poets and painters including Keating, Hilda Van Stockum, Maurice MacGonigal, Harry Kernoff, Patrick Kavanagh, Myles na gCopaleen, F.R. Higgins and John Ryan.

Our thanks to Dr Éimear O’Connor HRHA on whose writings much of this note is based.

€4,000 - 6,000



14 **George Russell Æ (1867 - 1935)**

The White Sail, Portmarnock

Oil on canvas, 41 x 53cm (16 x 21")

Signed with monogram

Title inscribed on original exhibition label and framing label for Daniel Egan Gallery verso

Provenance: From the collection of C.P. Curran, who wrote the foreword to the Memorial exhibition catalogue.

Exhibited: Memorial Exhibition of Paintings by George W. Russell, Daniel Egan's Gallery, January-February 1936, Cat. No. 34 (one of seventeen works lent by Mr. & Mrs. C.P. Curran)

In Æ'S work you will find a serenity of the spirit, grave tenderness, and a gaiety that expresses itself in dancing light and the free rhythms of children's play.

Æ painted most of these landscapes where he spent his summers, in the strands and woods about Dunfanaghy and Marble Hill, in the shadow of Muckish and Errigal. Some come from Lissadell, some from Coole, some from Toomgraney, and a few from Glengarriff. They could hardly have been painted outside the borders of Ireland, but yet, in the artist's meditation, locality counts for little; accidents have fallen away, and little trace of human activity remains. Their harmony and gracious line build up a place of refreshment and peace in correspondence with the painter's mood. His figures, irradiated in sunshine, become ethereal; and there is disengaged from mountain and flowing water, from the recollection of evening skies, from the fugitive play of children and lovers, a Virgilian beauty in which the transitory neighbours the eternal.

Edited section of foreword from the Memorial Catalogue, 1936, written by C.P. Curran

€4,000 - 6,000



15 **George Russell Æ (1867-1935)**

Children at Slieve League, Co. Donegal

Oil on canvas, 61 x 76cm (24 x 30")

Signed with monogram

Provenance: The property of Barbara Morley Horder and by descent to Mrs. J. Fisher; who sold it at Taylor de Veres, Dublin, 12th October 1993, Lot No. 159, where purchased by J.P. Reihill Deepwell, Blackrock, Co. Dublin

Exhibited: "Ireland: Her People and Landscape" The AVA Gallery, June - Sept 2012, Cat. No. 47

Literature: "Ireland: Her People and Landscape" Exhibition Catalogue, full page illustration p54

This painting is mentioned in the autobiography of Barbara Morley Horder :- "We went to a wonderful tea party at AE's in Dublin - this was his lovely broken down house in Merrion Square I have a painting by him of the Donegal coast which lights up mysteriously when the sun shines on it "

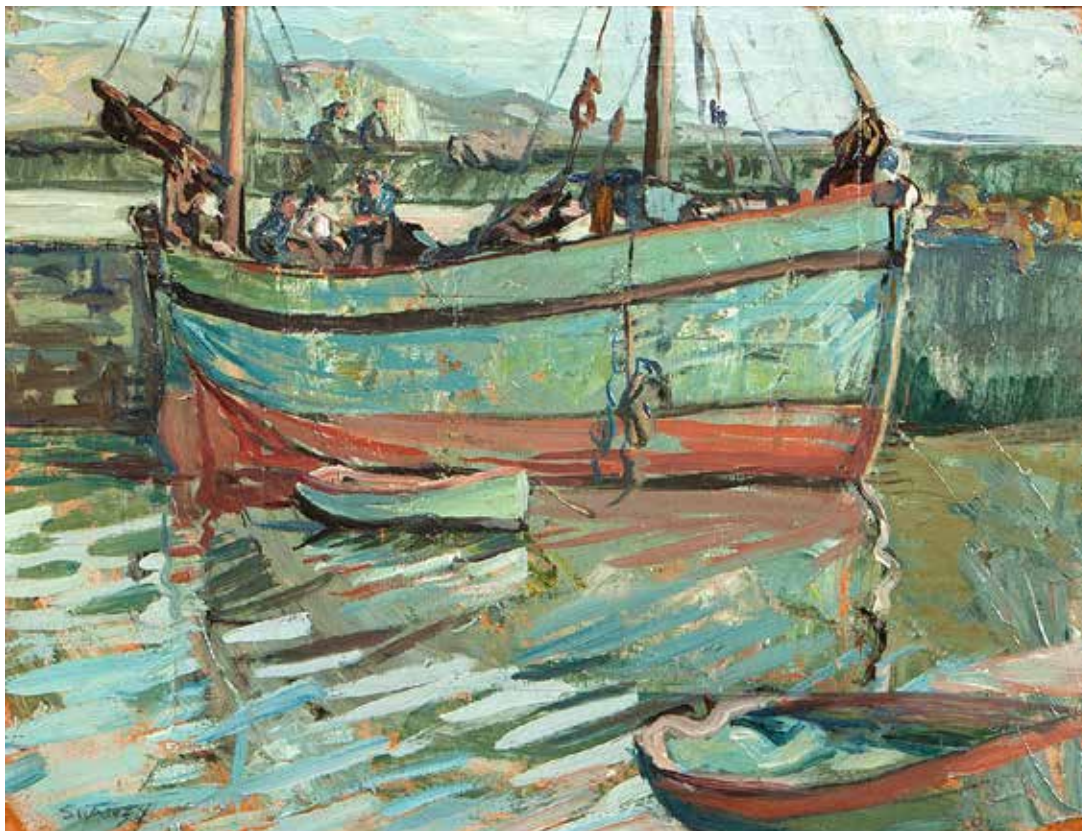
George Russell grew up in Lurgan, Co. Armagh but moved to Dublin at the age of 11. He is known not only for his paintings but as a writer, poet, critic, theosophist and economist, and by his pseudonym Æ (a derivative of the word Aeon). He began night time painting classes at the Metropolitan School of Art just two years after moving to Dublin, and went on to receive academic training at the RHA. AE supported Hugh Lane's campaign for the gallery of modern art and was active in the Irish Literary Revival. He exhibited abroad at the 1913 Armory Show in New York and at the Whitechapel in London, and created a large scale series of murals at 3 Upper Ely Place in Dublin which has been compared to the work of Goya. His paintings can be found in the collection of the Ulster Museum, National Gallery of Ireland, Dublin City Gallery, The Hugh Lane, OPW, Trinity College Dublin and the Crawford Gallery. George Russell's landscapes are based on a close harmonious relationship between humanity and nature. Steeped in symbolism and theosophy, Russell believed in the connection between outward sensations and inner responses.

His *Children at Slieve League, Co. Donegal*, shows two figures embracing with a vista of sand and mountains extending behind them. Subtle exaggerations of light and colour such as the patches of intense blue in the cliffs and rocky found create a pulsating vision of the Donegal landscape - a location for which the artist had particular fondness. Unlike the Henrys, Russell holidayed in the west rather than living there long term. His visits to Donegal were particularly productive and their regenerative power is reflected in the work that he made there.

Our thanks to Dr. Róisín Kennedy on whose writings much of this note is based

€6,000 - 10,000





16 Mary Swanzy HRHA (1882-1978)

Boats at Harbour

Oil on panel, 30.5 x 40.6cm (12 x 16")

Signed

Provenance: Purchased in 1976 from Seán Ó Criadáin by John P. Reihill; Deepwell, Blackrock, Co. Dublin

Exhibited: "Onlookers in France" Exhibition The Crawford Gallery October - November 1993

Literature: "Onlookers in France" by Julian Campbell 1993 Full page illustration Page 35

Financially independent from the time of the death of her parents, Mary Swanzy travelled extensively and with the exception of two extended periods during the First and Second World Wars, painted infrequently in Ireland. As she rarely dated her paintings and varied her style considerably throughout her career it is impossible to date this painting precisely. Stylistically it bears a relationship to a painting entitled *Donegal*, painted in 1943 and one of the few of the artist's dated works. It may, however be a view of Killeel Harbour, Co. Down, as certain unillustrated catalogue entries confirm the existence of a number of views of the harbour there.

€4,000 - 6,000

THE DEEPWELL COLLECTION



17 **Mary Swanzy HRHA (1882-1978)**

Boats at Rest

Oil on panel, 30.5 x 40.6cm (12 x 16")

Purchased in 1976 from Seán Ó Criadáin by John P. Reibill; Deepwell, Blackrock, Co. Dublin

This work is closely related to the other Swanzy harbour scene in the collection (Lot 16). Throughout her life Swanzy loved painting boats whether in Ireland, St. Tropez or Samoa. Though light and colour obviously vary, all the paintings share, to a greater or lesser extent, the artist's preference for wavy, calligraphic brushwork when treating such subject matter.

€4,000 - 6,000

18 Michael Augustine Power O'Malley (1870-1946)

Fishing Boats in a Harbour

Oil on canvas, 63.5 x 76.1cm (25 x 30")

Signed

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

Until a few decades ago the painter Power O'Malley was better known in America than in Ireland, with many of his paintings included in prestigious collections there.

Born in Co. Waterford in 1878, Power O'Malley went to study in France and Italy, though exactly where is not clear. Nor is it known when he emigrated to the United States. After his arrival, he studied painting under Walter Shirlaw (1838-1909), Robert Henri (1865-1929) at the National Academy of Design, New York. He settled in Scarborough, New York.

Power O'Malley returned several times to painting in the West of Ireland, especially on Achill. He won first prize for landscape painting at Aonach Tailteann in 1924. He was invited to participate in the Brussels Exhibition of Irish Art in 1930 and exhibited a painting entitled *This is my Beloved Son*. An exhibition of his paintings was held at the Crawford Municipal School of Art, Cork in 1940 and one of the works on show *Himself and Herself*, was purchased for the School of Art by the Gibson Committee.

In the U.S.A., Power O'Malley established a reputation as a fine painter at the San Antonio Exhibition, Texas in 1927 and he exhibited again there in 1929. He spent some time in Hollywood working as a scenic artist. He painted a number of murals including one at the Sleepy Hollow Club, Scarborough, New York. His work was acquired by American museums and galleries, among them the Philips Collection, Washington; the Library of Congress, Washington; Fort Worth Museum of Art, Texas; the Whitt Museum of Art, San Antonio, Texas; and the Museum of Modern Irish Art, Vassar College, New York. He died on July 3rd 1946 in New York.

This painting was carried out on one of the artist's return trips to Ireland's western seaboard. The rosy glow of the palette would suggest early morning or perhaps the return of the boats to the harbour in the evening after the day's catch has been made. The perspective and relative disposition of one boat to the next is compositionally satisfying and contrasts effectively with the "frieze" of boats further out in the harbour with their bright reflections and glowing colours. Stylistically, Power O'Malley's work falls between that of Seán Keating and Patrick Tuohy who also painted views of the West of Ireland during the same years.

€3,000 - 5,000

THE DEEPWELL COLLECTION



19 Matthew Kendrick RHA (1805-1874)*Yachts Racing off Dublin Bay with a Paddle Steamer in the Distance*

Oil on canvas, 46 x 86cm (18 x 33¾")

Signed

Matthew Kendrick was born in Dublin in 1805, the son of a custom's officer. His father undoubtedly used his position to procure a place on a ship for the young Kendrick, and his formative years were spent working off the harsh Newfoundland coast as a seaman. Returning to Ireland, and encouraged by others he enrolled in The Dublin Society Schools, hardly surprisingly his work mainly focused on maritime subjects.

In Dublin his vast knowledge of the sea and sailing made him a sought-after professional crewman on the yachts raced in Dublin Bay from the two newly formed Kingstown yacht clubs The Royal Irish and The Royal St. George.

First exhibiting with the Royal Hibernian Academy in 1827 Kendrick exhibited regularly up until 1871, when paralysis robbed him of the use of his arm. At this point he left Dublin for London where he spent the remaining years of his life. Kendrick was elected associate member of the Royal Hibernian Academy in 1832 and a full member in 1850.

During his lifetime he became the official painter to The Royal Irish Yacht Club in Dún Laoghaire. The club's collection includes some of his finest works, depicting the mail steamer of Kingstown 1866. The Royal Collection also has another fine example depicting Queen Victoria's departure with the Royal Squadron from Kingstown Harbour in 1852.

The present lot depicts yacht racing at the birth of what was to become a golden age of the sport. Two large cutters, racing closely have rounded a mark, presumably in Dublin Bay, whilst onlookers gather on the deck of a paddle steamer in the distance. The two yachts in the lead are trailed by a third, who has yet to round the mark. The size and style of the yachts are similar to the 1st Marquis of Anglesey's yacht *Pearl*, a hundred tonne behemoth, that the Marquis brought over from England to race when he was Lord Lieutenant. The Marquis was the first Commodore of The Royal Irish yacht club which was founded in 1831 - a yacht club for which Kendrick had strong ties.

€5,000 - 7,000





20 Matthew Kendrick RHA (1805-1874)

Yacht Racing in Dublin Bay

Oil on canvas, 29.5 x 49.5cm (11½ x 19½")

€3,000 - 4,000



- 21 **Thomas Rose Miles RCA (fl.1869-1910)**
After a Stormy Night, Douglas, Isle of Man
Oil on canvas, 73.5 x 121.9cm (29 x 48")
Signed. Signed and inscribed with title verso

€3,000 - 5,000

22 **Captain Richard Brydges Beechey RHA (1808-1895)**

Upper Lake, Killarney taken near the Tunnel

Oil on canvas, 77 x 110cm (30¼ x 43¼")

Signed and dated 1865. Inscribed with title on the stretcher verso

Provenance: Richard Green Gallery, London (label verso)

Exhibited: RHA Annual Exhibition 1873 Cat. No 158 costing 63.0.0

Richard Brydges Beechey was the third son of the noted portrait painter Sir William Beechey (1753-1839). The foremost marine painter of his day, Beechey began his life by following his brother into the Navy in 1821. His career saw services all over the globe, much of which is recorded in sketches and oils. However in 1831 he was invalided out of the Navy and into the Survey of Ireland for the next thirty years. His name is listed as the responsible officer on many of the charts of the Irish coastline.

During this period Beechey was a regular exhibitor at the Royal Hibernian Academy and whilst the majority of his works have a maritime flavour, the present work entitled *Upper Lake, Killarney, taken near the Tunnel* was exhibited in 1873 (Cat. No. 158). The painting was executed in 1865; therefore we must presume that in the interim it had remained in the artist's possession; perhaps a happy memory of a holiday in the area, as it was one of the most popular tourist destinations in Ireland in the 19th century.

Of course tourists had been coming to Killarney since the 18th century, but in the 19th century a rash of popular guide books including Mr & Mrs Hall's *Tour of Ireland* published in 1841 helped the explosion of visitor numbers. The visit of Queen Victoria in 1861 gave the royal seal of approval, and further fuelled the tourist boom to the area.

This view of the Upper Lake is taken from a much described vantage point looking down toward Ronayne's Island. It depicts an exceptionally active day on the lake, with boating parties coming and going. A carriage in the tunnel illustrates the popular jaunting routes and the entire is watched on by two relaxed gentlemen fishermen.

Throughout his career in the Navy and Survey, Beechey sketched from life and the accuracy and detail in the present work provide us with a wonderful snapshot of an idyllic day in Killarney.

€15,000 - 20,000



THE DEEPWELL COLLECTION

**23 Edwin Hayes RHA (1820-1904)**

The Quay, West Cornwall

Oil on board, 26.5 x 16cm (10½ x 6¼")

Signed and dated 1882

Provenance: Purchased in these rooms, Important Irish Art sale, 31st May 2006, Lot 33, by John P. Reihill, Deepwell, Blackrock, Co. Dublin

€2,500 - 3,500

THE DEEPWELL COLLECTION



24 **Aloysius O'Kelly (1853-1936)**

Boats at Concarneau

Oil on board, 24 x 33cm (9½ x 13")

Signed

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

Aloysius O'Kelly first arrived in Brittany in the mid 1870s as the region and particularly the coastal areas around Pont Aven and Concarneau became increasingly popular with artists from around the globe. O'Kelly regularly spent the summer in the area but also appears to have spent extended periods of time there in 1877 and 1878. It is difficult to date these Concarneau paintings and it is quite possible that the present work comes from the early years of the 20th Century when O'Kelly is known to have worked in this port town. Concarneau was a vibrant fishing port with an extensive sardine fishing fleet and a significant fish processing and canning industry.

€3,000 - 5,000

25 **Aloysius O’Kelly (1853 - 1936)**

The Market Place, Tangier

Oil on canvas, 32 x 37cm (12½ x 14½”)

Signed and indistinctly inscribed ‘Tangier’

Provenance: Previously in the collection of John Duggan

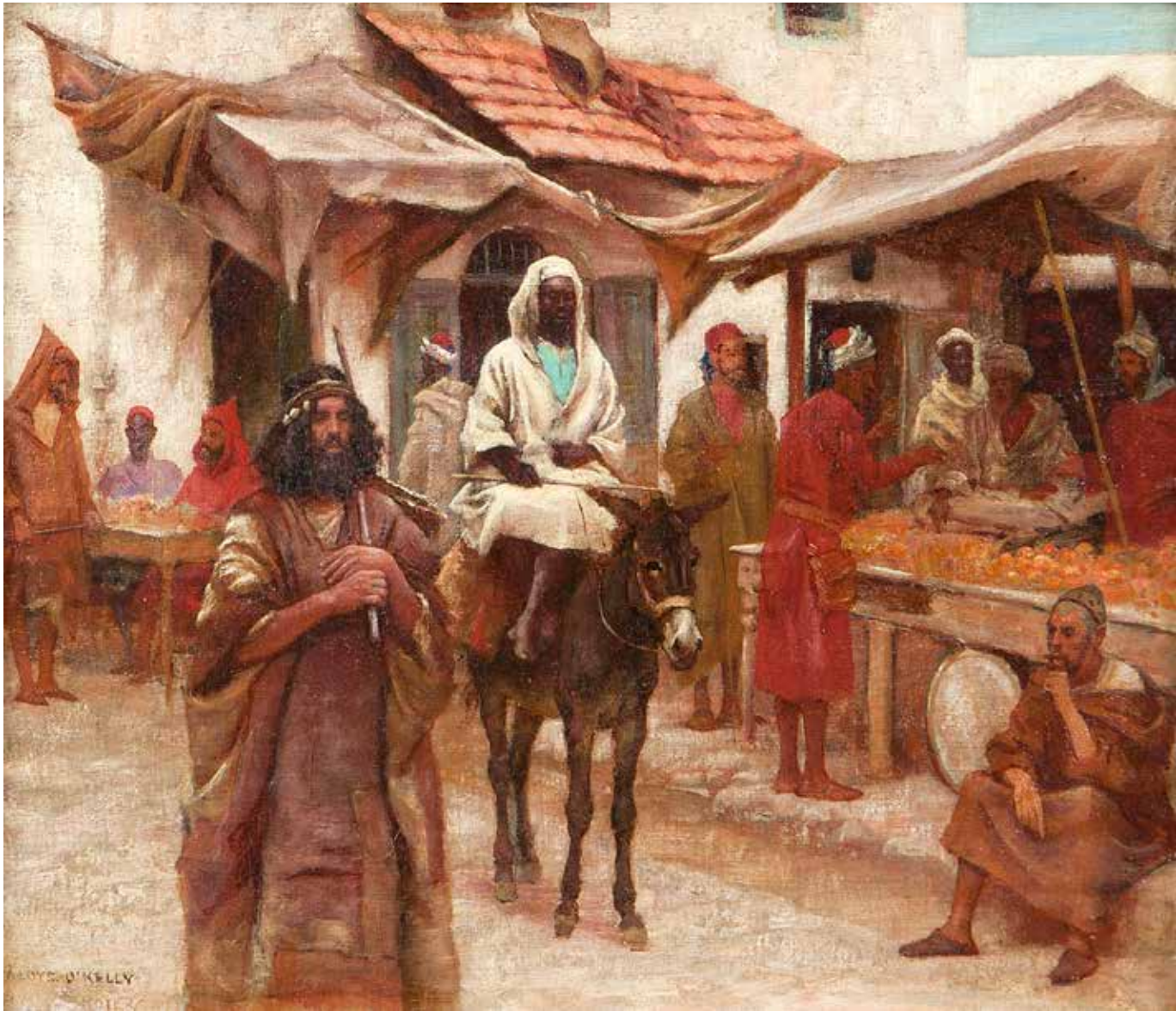
Exhibited: Museum of Brooklyn Institute of Arts and Sciences (detail; untraced); ‘Aloysius O’Kelly - Re-Orientations: Paintings, Politics and Popular Culture’, Hugh Lane Gallery of Modern Art, Dublin, 25 November 1999 - 30 January 2000, catalogue no. 35

Literature: ‘Aloysius O’Kelly - Art, Nation, Empire’ by Niamh O’Sullivan 2010 Cat. No. 53 illustrated Page 288 and full page detail Page 133

Aloysius O’Kelly studied with the quintessential orientalist, Jean-Leon Gerome, in the École des Beaux-Arts, Paris, in the mid 1870’s. Although O’Kelly’s ethnographic realism bears a close resemblance to that of his master, the concept of an Irish orientalist, especially one so militantly republican as O’Kelly, makes very interesting viewing. By representing oriental societies as backward or ‘other’, many orientalist painters became the spindoctors of the imperial project. But no such patronisation is evident in the work of O’Kelly. This painting is concerned with the daily lives of the citizens of Tangier. The informality of poses and the style of painting is looser and more expressionistic than that normally associated with orientalist art. France, recognising its strategic importance and economic potential, penetrated Morocco in 1844. Although ultimately obliged to accept the territorial integrity of the country, and agree to equal trade for all, France continued to press her own advantage. One of the areas where it encountered most resistance was from the tribesmen of the Riff Mountains in the north. In so far as *The Market Place Tangier* is stylistically close to O’Kelly’s critically well-received painting, *The Musician*, set in the Riff Mountains, it is clear from these, and other titles, that he spent a considerable period of time in Morocco in the late nineteenth century.

Dr Niamh O’Sullivan

€4,000 - 6,000



26 Walter Frederick Osborne RHA ROI (1859-1903)

Children in a Meadow

Oil on canvasboard, 17.7 x 26.5cm (7 x 10½")

Signed and dated (18)93

Provenance: Acquired by the previous owners' family directly from the artist and sold by them at De Veres, 10th December 1996, Lot 34, where purchased by John P. Reihill, Deepwell, Blackrock, Co. Dublin

This work which dates from 1893 shows Osborne as the supreme Irish plein-air naturalist painter. It is thought to be near the coast in north county Dublin.

Walter Frederick Osborne was born in Dublin in 1859, the second son of the animal painter William Osborne. His family lived in Castlewood Avenue, Rathmines and he may have spent some time in his father's studio before attending the Royal Hibernian Academy Schools in Dublin. He also seems to have attended classes in the Metropolitan School of Art. In 1881, he won the Taylor scholarship of £50 which enabled him to study abroad. He arrived in Antwerp in 1881 with fellow Irish painters, Kavanagh and Hill and registered as a pupil in Verlat's "Natuur" class at the Academie Royale des Beaux Arts. An influential teacher, Verlat was a genre and animal painter and perhaps it was because his father was an animal painter that Osborne felt drawn to Verlat's class.

Two years later, Osborne travelled to Brittany where he worked at Pont-Aven, at Dinan and with Blandford Fletcher at Quimperlé. The plein-air style of painting associated with the French artist Jules Bastien-Lepage was pervasive among the younger painters at this time. Osborne left Brittany for England c.1884 and then worked in several small rural communities, painting landscapes and genre scenes: first at Walberswick, where Augustus Burke, his teacher at the RHA Schools, had painted and then at Evesham with Edward Stott and Nathaniel Hill where he developed a more lucid naturalism. During these years, Osborne wavered between precise naturalism and the looser sketch-like handling of Whistler. His subject matter also varied between scenes of rural life and coastal genre. Osborne remained in England until 1892 and associated himself with the painters of the New English Art Club, notably Stott, Fletcher, Brown and Steer.

While abroad he kept in contact with Dublin's artistic community. He painted Dublin scenes, became a full member of the RHA in 1886 and, in the same year, was one of the founders of the Dublin Art Club. He taught in the Academy Schools, where one of his most important pupils was William J. Leech, from the early 1890s until his death. Osborne's return to Dublin was prompted by the death of his sister Violet whose newly-born baby was given into the care of Osborne's aged parents. From this time he cultivated a portrait practice and became very successful; he obtained international recognition when his *Mrs Noel Guinness and her Daughter Margaret* received a bronze medal at the Exposition Universelle in 1900.

Concurrently, Osborne continued to paint garden scenes and interiors with children but by this time the artist's general manner of painting had begun to change. Influenced by the Impressionists, especially Manet and Degas, in his later work his palette is more adventurous, his brushwork looser, and his approach more painterly. In 1900 he was offered a Knighthood in recognition of his services to art and his distinction as a painter, but he refused. He died of pneumonia in 1903 at the age of forty-three.

€8,000 - 12,000

THE DEEPWELL COLLECTION





27 Nathaniel Hone RHA (1831-1917)

Haystacks, Howth

Oil on board, 24.5 x 29cm

Literature: No.396 in Appendix XVI, Thomas Bodkin, 'Four Irish Landscape Painters' where listed as 'Study'

€1,000 - 1,500



27A Alexander Williams RHA (1846-1930)

Carrickmines

Oil on board, 22 x 37cm (8.75 x 14.5")

Signed.

Original inscribed artist's label verso

€300 - 500

THE DEEPWELL COLLECTION

28 **Nathaniel Hone RHA (1831-1917)***Cattle at Malahide*

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

Signed with initials

Provenance: Purchased from Leo Smith (Dawson Gallery) 19th Dec 1943 by J.P. Reihill Snr., Deepwell, Blackrock, Co. Dublin

“Rich pigment laid thinly and boldly with the caressing ease that only comes with ceaseless effort”, thus commented Thomas Bodkin of Hone’s technique. His description has automatic currency in relation to this painting which is probably a view on the artist’s farm at St. Doulough’s, near Malahide. A painting such as this reveals the dynamism of Hone’s sketching technique which was suppressed in larger exhibition pieces and is strongly reminiscent of the plein-air sketches of Corot and Daubigny. While Hone’s depictions of cattle are realistic, they also have an abstract quality. His concern is with their essence, never with local detail.

€3,000 - 5,000

29 Nathaniel Hone RHA (1831-1917)

Cattle at Malahide

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

Provenance: Leo Smith (Dawson Gallery), Dublin, 29th November 1943 where purchased by J.P. Reibill Snr; Deepwell, Blackrock, Co. Dublin

Nathaniel Hone was the first native artist to introduce the influence of 19th century French Naturalism to Irish painting. He was born in Fitzwilliam Place, Dublin in 1831, the son of Brindley Hone, a merchant and director of the Midland Great Western Railway and was the great-grandnephew of the 18th century painter of the same name. Though a member of this very artistic family, his initial training was as an engineer at Trinity College Dublin followed by a brief period of work for the Irish Railway before going to Paris in 1853, at the age of twenty-one to study painting. He first studied under Adolphe Yvon, the French military painter and later Thomas Couture who was one of the earliest exponents of realism and from whom Hone learned principles which would influence his work throughout his career.

Hone moved to the village of Barbizon in the Forest of Fontainebleau circa 1856, where he painted with Millet, Courbet, Daubigny and Harpignies. Corot's paintings had the greatest influence upon his work. The advice which Hone had absorbed from Couture to "retain the brilliant qualities of a first painting", were echoed by Corot in Barbizon: "surrender to the first impression". While based in Fontainebleau, Hone also made trips to Normandy, Brittany, the Mediterranean coast and briefly visited Italy. Wherever he travelled his subject matter was consistent, always choosing to observe the landscape and country life, in scenes of shepherds with their herds, fishing villages and the seashore.

During his seventeen years in France, Hone made regular visits home before this final return in 1872. Within a few months he married Magdalen Jameson of the wealthy, distilling family and they settled near Malahide. The paintings which he completed in Ireland after his return from France maintain the

mood and muted tonality characteristic of the Barbizon School. He chose similar subjects to those he had portrayed in France: woodlands, pastures and coastline; the major part of his output was of scenes around Dublin Bay although he also painted in Wicklow, Donegal, Mayo and Clare and made several trips abroad to Greece, Asia Minor and Egypt.

From 1876, except for four years, Hone exhibited at the RHA. He was elected a full member in 1880 and in 1894 became Professor of Painting. His exhibition with John Butler Yeats in 1901 was one of the turning points for the history of Irish art as it was their paintings which convinced Sir Hugh Lane that Dublin should have a gallery of modern art. After his death in 1917 his widow bequeathed the contents of his studio to the National Gallery of Ireland.

Hone rarely dated his work so that it is difficult to establish chronology. The similarity of many of his motifs and subjects often make it difficult to tell whether a view is Irish or French. Equally it is difficult to chart his developments on stylistic grounds alone. The olive silvery green tonality of this painting is particularly reminiscent of Corot as is its simplicity and broad treatment, especially in the foreground which is punctuated here and there with deft flickering brushstrokes depicting wild flowers and plants, a favourite device of Corot's. The warm brownish-pink undercoat or 'ébauche' employed by Hone beneath the surface of the paint is here allowed to show through the thin green wash to portray the sandy nature of soil so close to the sea. The use of an ébauche, a technique which Hone learned from Couture, gives the painting a subdued tonality. The sky was as important to Hone as the land or seascape. His preference was for a low horizon which allowed him to engage with the prevailing weather conditions.

€20,000 - 30,000

THE DEEPWELL COLLECTION





- 30** **John Alexander Halliday (b.1933)**
View from Deepwell, Across Dublin Bay
 Oil on canvas, 51 x 61cm (20 x 24")

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

Halliday is a Scottish painter who has exhibited with Bourne Fine Art in Edinburgh. This work executed during a visit to Deepwell over 30 years ago depicts the view out over Dublin Bay from the terrace at Deepwell.

€500 - 700



- 31** **Alexander Dunluce (b.1934)**
Winter Tree, Glenarm (1977)
 Oil on board, 13.5 x 23cm (5¼ x 9")

Exhibited: Alexander Dunluce Exhibition, The Bell Gallery, Belfast, June 1977, Cat. No. 27, where purchased by the current owners

€300 - 500



32 Augustus Nicholas Burke RHA (1839-1891)

Cattle on a Riverbank

Oil on canvas, 30.5 x 45.75cm (12 x 18")

Signed

Provenance: Purchased from Seán Ó Criadáin, 1974 by John P. Reihill, Deepwell, Blackrock, Co. Dublin

Wherever he painted, whether in Ireland, England or Brittany, Augustus Burke was invariably drawn to the subject-matter for which he had an affection throughout his life, namely farm life and landscape. He painted many studies of sheep, horses and cattle in particular, usually close to water in a landscape suffused with the golden tones of the late afternoon sun and in which the shadows are the rich, long shadows of evening.

€1,000 - 1,500

33 **Joseph Malachy Kavanagh RHA (1856-1918)**

Old Dublin, Marrowbone Lane

Oil on canvas, 70 x 92.6cm (27½ x 36½")

Signed

Provenance: Mrs. M. Hanlon, Dublin; and later in the collection of John P. Reibill, Deepwell, Blackrock, Co. Dublin

Exhibited: RHA Annual Exhibition, Dublin, 1918, Cat. No. 20

Literature: Joseph Malachy Kavanagh, Ethna Waldron, The Capuchin Annual, page 324, full page illustration page 322

Although older than Osborne, Kavanagh's career seemed to run side by side with that of Walter Osborne even before they set off together with Nathaniel Hill to study at Antwerp under Verlat in 1881. He is thought to have come to Brittany with Osborne in late 1882/early 1883 and painted in Quimperle, Dinan and Pont-Aven very similar subjects to those of Hill and Osborne. Writing in 1949 Thomas Mc Greevy, former Director of the National Gallery refers to Kavanagh in an article entitled "Fifty years of Irish Painting" :- "Kavanagh had a wider range and more solid qualities than Osborne. But neither Henry Allan nor Kavanagh is sufficiently well represented in our public collections for it to be possible to form an adequate estimate of their achievement". This is probably as true today as when it was written in 1949 .

Ethna Waldron wrote of this work in 1968 :- In 1918, the year of his death , Kavanagh exhibited *Old Marrowbone Lane* at the Academy, a painting with his characteristic pinkish tinge in the stonework. This work is in a private collection in Dublin and the owner had for many years regarded it, quite understandably, as a scene in Belgium. Until its demolition Marrowbone Lane had, in fact, such pitched roofed houses."

Marrowbone Lane was a tenement area just off Cork Street in the Liberties and was the scene of fierce fighting just two years before this picture was painted as the Jameson Distillery there, now also demolished, was occupied under the command of Eamonn Ceannt and Cathal Brugha during the Easter Rising in 1916.

€8,000 - 12,000

THE DEEPWELL COLLECTION





34 Joseph Malachy Kavanagh RHA (1856-1918)

Looking for the Best Spot

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

Signed

Provenance: Christie's, Dublin, 29th June 1994, Cat. No. 177

€1,000 - 2,000



34A Casimir Dunin Markievicz (1874-1932)

St. Lunaire, Brittany

Oil on canvas laid on board, 25 x 35.5cm (9¾ x 14")

Signed, inscribed and dated 1899

€300 - 500



35 **Joseph Malachy Kavanagh RHA (1856-1918)**
The Drover with his Flock, Homeward Bound
Oil on canvas, 59.5 x 89.5cm (23½ x 35¼")
Signed

€3,000 - 5,000

THE DEEPWELL COLLECTION

JEROME CONNOR (1876-1943)

Born near Annascaul, Co. Kerry, in 1874, Connor was thirteen when the family emigrated to Massachusetts. Shortly after their arrival his father died so Connor left home to seek work, beginning first in New York where he found employment as a sign-painter, a machinist and then as a stone-cutter for a monument company in Massachusetts, where he worked on the South Hadley Civil War Memorial. During this time he made additional money as a prize-fighter under the name of Patrick J. O'Connor. He also trained as a bronze-founder and assisted Roland Hinton Perry (1870-1941), in the casting of *The Fountain of Neptune* bronzes for the Library of Congress, Washington DC, all before he was twenty-one years old.

Having worked for a period at the Roycroft Institution, East Aurora, New York, where he produced commercial terracotta busts. Connor graduated to "high" art via portraiture, producing Civil War memorials and various monuments. His Irish-American connections brought him the Robert Emmet commission, and later, the Lusitania Memorial commission, funded by the Lusitania Peace Memorial committee and to be sited at Cobh. He was also commissioned to carry out a full length statue of Elbert Hubbard, founder of the Roycroft Institution and personal friend of Connor's who died in the sinking of the Lusitania. On the strength of these two commissions he returned to Ireland in 1925, taking a studio on the North Circular Road in Dublin. However, the designs for the Lusitania Memorial were frequently changed, although whether the decision of change came from the Lusitania committee or the sculptor himself is unclear. Conceived of as a symbolic appeal for world peace, the Memorial was to occupy Connor for nearly eight years, from 1929-1936, and although he had produced several designs, plans, scale models and some full-size symbolic figures it remained unfinished at the time of his death in 1943. (The monument was not finally completed until 1968).

Connor undertook other commissions including a memorial for Tralee entitled *The Pikeman*, to commemorate the 1798 Rising, and a figure of *Éire*, for the Killarney Poets Society in commemoration of Gaelic poets of 18th century Kerry. He also entered designs for a national coinage, became friendly with W.B. Yeats and A.E. and exhibited in London where his work was positively reviewed by leading critics. At the same time he kept up his links with America, going back there regularly, (his wife and daughter had returned there c.1934). In 1939 Connor was declared bankrupt; he lost possession of his studio and the war cut him off from his family in America. From this time until his death Connor exhibited in Dublin a remarkable series of small bronzes which he described as "little pieces of free work", more loosely handled in their use of clay than his earlier output. They are of particular importance as they are the product of a talent which first introduced the processes of casting, chasing and patinating of bronze to Ireland.



36 Jerome Connor (1876-1943)

Irish Peasant Girl (Irish Maiden)

Bronze, 16.5cm high (6½")

Provenance: Purchased from the artist c.1941/2 by John P. Reihill; Deepwell, Blackrock, Co. Dublin

Exhibited: RHA Annual Exhibition, Dublin, 1942, Cat. No. 296 (lent by Mrs J.P. Reihill)

IELA, 1st Exhibition, Memorial Section to Jerome Connor, Cat. No. 16

Literature: Máirín Allen, Jerome Connor - Two, Capuchin Annual 1964, pp353-69 (illustrated p365)

The sitter in this case is probably Statia Balfe. Her veiled head suggest a relationship with studies being conducted by Connor in relation to the Lusitania Memorial *Angel of Peace*.

Jerome Connor ranks among the major Irish sculptors of the first half of this century, along with Andrew O'Connor, John Hughes and Oliver Sheppard.

€2,000 - 4,000

THE DEEPWELL COLLECTION

37 **Jerome Connor (1876-1943)***The Boxer*

Bronze, 26cm high (10¼")

Signed

*Provenance: Purchased directly from the artist c.1940 by J.P. Reihill Snr Deepwell, Blackrock, Co. Dublin**Exhibited: Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977, Cat. No. 9
Jerome Connor, Annascaul, April/May 1988*

This is another of Connor's so-called "little pieces of free work", done late in his career. As a young man Connor was very athletic and during his youth, perhaps aided by the fact that his hands were unusually large, he achieved renown as a prize boxer, a sport in which he maintained an interest throughout his life. Even in his mature years he kept a punch ball for practice to keep himself fit and could be called upon when required to keep order in the Palace Bar.

€2,000 - 3,000

38 **Jerome Connor (1876-1943)**

The Bellman

Bronze, 47cm high each (18½")

Signed and inscribed with title

Provenance: Commissioned directly from the artist circa 1940 by J.P. Reihill Snr; Deepwell, Blackrock, Co. Dublin

Exhibited: RHA Annual Exhibition, 1941, Cat. No. 383 (lent by J.P. Reihill)

IELA 1st Exhibition, Memorial Section to Jerome Connor, Cat. No. 3

Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977, Cat. No. 2

Jerome Connor, Annascaul, April/May 1988

Jerome Connor, Irish-American Sculptor, National Gallery of Ireland, Feb/Mar 1993, Cat. No 21

Literature: Máirín Allen, Jerome Connor-Two, Capuchin Annual 1964, pp353-69

(illustration p365)

Giollamuire Ó Murchú, Jerome Connor, Irish-American Sculptor, NGI, 1993

(illustrated p73)

A fine example of Connor's late 'free' work, *The Bellman* is a portrait study of a coal delivery man, colloquially a "bellman", depicted with a coal-bag tied around his shoulders. It was cast for Mr John P Reihill because of his connection with the coal-importing business. Compared with Connor's earlier work there is a looseness of touch in the handling of the clay which results in a far greater degree of expression.

€10,000 - 15,000

THE DEEPWELL COLLECTION



THE DEEPWELL COLLECTION



- 39 Jerome Connor (1876-1943)**
Seán - Head of an Irish Boy
 Bronze, 40.7cm high (16")
 Signed

Provenance: Purchased directly from the artist c.1940/1 by J.P. Reihill Snr; Deepwell, Blackrock, Co. Dublin

Exhibited: IELA 1st Exhibition, Memorial Section to Jerome Connor, Cat. No. 12
Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977, Cat. No. 8

Although conceived of as representing the generic "Irish" boy, this portrait head is identifiable as the artist's grand-nephew Seán, from an identical, inscribed head in the Digby Collection. Connor visited his brother Tim in Holyoke in 1934 and while there made a number of reliefs, one of which was of Tim's grandson John, Connor's grand-nephew, and from which this bronze was later modelled.

€1,500 - 2,500

THE DEEPWELL COLLECTION

- 40 **Jerome Connor (1876-1943)**
Head of a Young Girl (Máire)
 Bronze, 40.7cm high (16")
 Signed

Provenance: Purchased directly from the artist c1942 by John Reihill Snr, Deepwell, Blackrock, Co. Dublin

*Exhibited: IELA 1st Exhibition 1943, Memorial Section to Jerome Connor, Cat. No. 12
 Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977, Cat. No. 8
 Jerome Connor, Annascaul, April/May 1988*

Stylistically this head bears a strong relationship with that of Seán and, likewise is intended to represent a “typical” Irish girl. A very similar head in the Anraí Ó Braonáin Collection which was exhibited in the “Jerome Connor” retrospective at the National Gallery of Ireland in 1993 bears the date 1940 on its base and is a reference to the year in which it was cast.

€1,500 - 2,500



THE DEEPWELL COLLECTION



- 41 Enzo Plazzotta (1921-1981)**
Sur le Pointes (1975)
 Bronze, 51cm high (20")
 Impressed signature and numbered 2/9

Provenance: Purchased from the Lad Lane Gallery, 13th October 1976; John P. Reihill, Deepwell, Blackrock, Co. Dublin

This lot was cast at the Morns Singer Foundry and is accompanied by a signed certificate.

€1,500 - 2,500





42 **Éamonn O'Doherty (1939-2011)**

Famine Memorial

Bronze, 44.5 x 53cm (17½ x 21")

Signed, numbered 7/15 and dated '99

Provenance: DeVeres Irish Art Auction, RHA Gallery, Dublin, 29th November 2006, where purchased by the current owners

This is a maquette for the Famine Memorial which can be found in Westchester, New York. Eamon O'Doherty was born in Derry and is best known for his public sculpture. O'Doherty originally studied architecture at UCD and spent some time at Harvard University. He has taught architecture in academic institutions including the DIT, Dun Laoghaire School of Art, University of Jordan, University of Nebraska and the Ecole Speciale d'Architecture in Paris. In 2002 O'Doherty retired from teaching to focus on his art and sculpture. He has created over thirty large-scale public works which can be seen across Ireland, the UK and US, as well as smaller scale works which are found in private and public collections.

€3,000 - 5,000

43 Gerard Dillon (1916 - 1971)

Reading the Paper - Cottage Interior

Oil on board, 37 x 48cm (14½ x 19")

Signed

Provenance: Important Irish Art sale, these rooms, 8th September 1977, Cat. No. 142, where purchased by the current owners

Exhibited: The Dawson Gallery, label verso giving title "Interior"

€15,000 - 20,000



In the mid 1950's, keenly aware of the appealing nature of narrative in his paintings, Dillon moved away from his West of Ireland landscapes and focused on a series of interior and domestic scenes, which often depicted his friends. The interiors in London were mostly located at his home in Abbey Road, *In the London Flat* depicts his Belfast friend James Maguire on his bed and in Roundstone *Connolly's Bar* shows Carmel Faherty and her dog in her bar.

Although the identity of the figure reading a newspaper in the foreground is hidden, Dillon supplies the viewer with clues to help identify the sitter. The narrative theme of these Connemara works was an interest in his friends often with underlying humour, or his own world with ordinary objects of his creation. Empty rooms, a table set for one; shoes by a fireplace sometimes obscured another more complex message, which was personal to the artist.

Arousing curiosity to the identity of the male sitter by depicting the newspaper at an angle, the viewer catches a glimpse of the sitter's hair. The cooking utensils at the end of a narrow hallway give the viewer the final clue to the identity of the individual as being the artist himself. Dillon often depicted his basic kitchen vessels in these series of Connemara interiors. A brush and pan leaning against a wall reflect Dillon's preference for domestic order. A red chair and staircase direct our eyes to a youthful, longhaired female wearing black boots, a popular fashionable accessory in the late 1950's and 60's. Both figures are at ease in each other's company indicating they are friends. It's highly probable the sitter is the artist, Noreen Rice.

Noreen Rice recalled meeting Gerard Dillon in a recent exhibition, "*A Celebration of Gerard Dillon*" at the Gerard Dillon Gallery, Culturlann, 2011 "...I was introduced to Gerard by my music teacher and mentor, Tom Davidson, and he showed me a series of linocut prints Gerard had just completed, and gave me advice on pursuing my own artistic efforts. Five years later, my brother Hal and I took the top flat in Gerard's sister Molly's house. Gerard lived in the garden flat. These years in Abbey Road in London was a period of intense activity with George Campbell, Arthur Armstrong, Aidan Higgins and others deriving inspiration from each other's work"

In the 1950's, twenty years younger than Dillon, Rice worked in the BBC at night, which freed up time during the day to paint. When Dillon travelled to Connemara Noreen Rice was among many of those living in the Abbey Road house that would visit him (See photo of them together in Roundstone). The newspapers indicate shops are in the vicinity, which suggests the house may be the McGlynn sister's corner house that was located on the main street in Roundstone.

Karen Reihill

Currently researching Gerard Dillon & Friends



44 **Gerard Dillon (1916-1971)***Footing the Turf*

Oil on board, 38 x 47cm (15 x 18½")

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, Drogheda, Jan-Feb 2003; Art Tank Gallery, Belfast, Feb-Mar 2003, Cat. No. 10 "Northern Artists from the McClelland Collection", IMMA, Dublin, 2004-2005 and toured afterwards to Droichead Arts Centre, Drogheda, 2005 "Ulster Artists Exhibition", AVA Gallery, Clondeboye, April 2010, Cat. No. 12 "Gerard Dillon: Art & Friendships", Adam's, Dublin, July 2013 and AVA Gallery, Clondeboye, August 2013, Cat. No. 62

Literature: "Ulster Artists Exhibition, 2010, illustrated page 13 "Gerard Dillon: Art & Friendships", 2013, illustrated page 67

€30,000 - 50,000



The subject of bogs, peat stacks and turf cutters in Connemara was a favourite theme with Northern painters, Charles Lamb, Paul Henry, Frank McKelvey and James Humbert Craig. Engaging with the local people, the artist's biographer James White remarked on the artist's naïve style, "he cultivated simplicity and a love of childhood openness and honesty... and... he wanted to paint with a child's directness."

This image depicts four men in a Connemara bog during the various stages of the turf drying process. A group of men sometimes worked as a team to open a bank removing vegetation from the surface of a bog. In Connemara, the turf was normally cut vertically downward and "underfooting" on deeper bogs, where a team of men worked together, turf may have been cut horizontally known as "breasting". In the foreground, a barefoot man sits on a Connemara pony near a red cart. One man is cutting the soft bog with a 'sleán' and beside him another man is picking up the sods and standing them upright into little stacks of five or six sods. This process was known as 'footing the turf'. Shrinkage occurred when the water evaporated and a hard skin formed on each sod making them easier to handle.

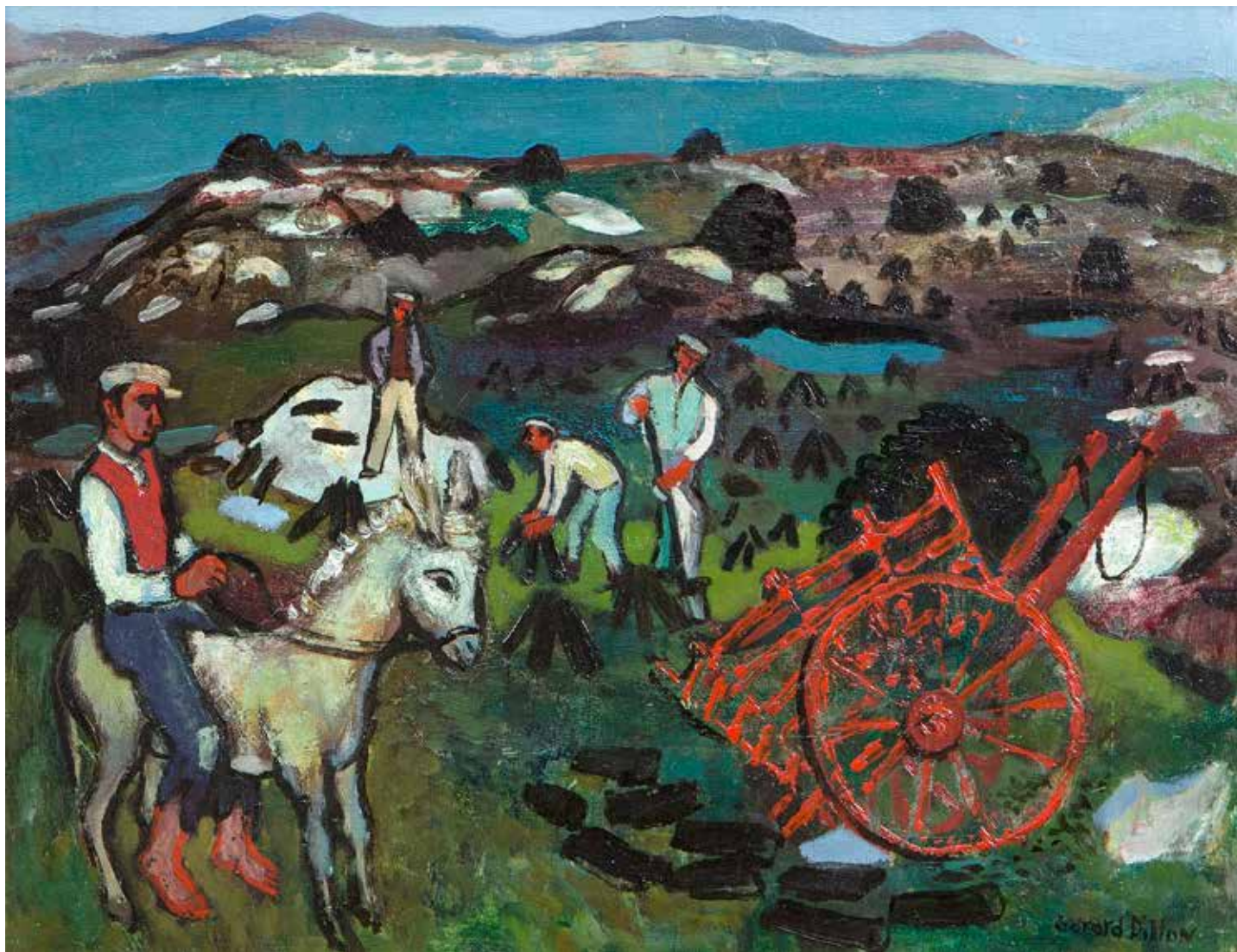
A 'sleán' or 'slane' symbolizes the ancient tradition of cutting turf by hand. The spade had a long blade roughly four inches wide and an extra little blade sticking up at right angles from its left hand edge. The men may have agreed to 'foot' the turf in pairs allowing the other pair to take a rest. Two of the group appear to be in a supervising role or may be teaching the method to younger men. Any dried turf would have been transported by cart to their homes to be stored in sheds or built skillfully into a neat mound known as a 'clamp'.

Cutting, storing, and transporting turf by cart and pony were commonplace in Connemara in the 1940's and 50's until the slane was replaced by mechanization. The sea and land in the distance is a reminder that the islands dotted along the coastline relied on these men for their fuel during the winter.

Throughout the 1950's, Gerard Dillon wrote and illustrated for the magazine, *Ireland of the Welcomes* (see image). He recorded a time in the West of Ireland, when lives were non political and uncomplicated, but more recently the balance of the bog land as a priority habitat, and the fuel and income needs of the people continues to be debated today.

Karen Reihill

Currently researching Gerard Dillon & Friends.



45 **George Campbell RHA RUA (1917 - 1979)**

Clifden, Connemara

Oil on board, 76 x 91cm (30 x 36")

Signed, also signed and inscribed verso



John Huston

Provenence: Previously in the collection of Film Director John Huston

George Campbell embarked on a series of themes in the 1960's and one of these was based on the town of Clifden. In the 1960's Campbell was fascinated with techniques and contrasting textures and liked to experiment with glazes and impasto on his chosen theme subject. Situated fifty miles from Galway, Clifden, or "*An Clochán*" meaning 'stepping stones' is the capital of Connemara, and is dominated by the neo gothic style Catholic Church, St Joseph's heading out the Galway road.

In 1967, in his one-man exhibition at the Ritchie Hendriks Gallery, two works from Campbell's Clifden series were shown, *Clifden, No. I* and *Clifden, Connemara No.II*. This work, *Clifden, Connemara* and another view of the town with the same title belong to this series and were in the collection of the film Director, John Huston. Filming, "*Moby Dick*" in Cork with Gregory Peck in the 1950's, Huston purchased a large Georgian house, St Cleran's near Loughrea, which became his home for eighteen years and where he housed his collection of Irish, Columbian, African art and sculpture.

Executed circa 1967, this work shows the artist developing towards his final phase of painting, where form is depicted in interrelated abstract planes of colour. Painting with spontaneity, nervous brushwork is applied and shapes appear over houses in a pale green wash. The viewer's eyes move over the roof of the Anglican Christchurch and behind it, the larger Roman Catholic St. Joseph's Parish church. Soft mountains line the background with the twelve Bens shrouded in pale mist. The tall houses are square shapes that spread out over cool watery greens and greys with the harbour on the right. Campbell's work during this period had a characteristic underlying pattern of shapes and colour displaying a balanced rhythm, which may be related to his interest in music.

The view might have been sketched from Errislanan Hill or from the John D'Arcy monument on the Sky Road. Making 'scratches' in his notebooks of his visits to Connemara, Campbell preferred to rely on his memory for these large works. In an interview in the 1960's, Campbell was asked did his paint on location. The artist replied, "No. I never paint on the spot. If I go to Connemara I don't paint...the things I remember are the important things, a distillation of things."

Karen Reihill

Currently researching Gerard Dillon & Friends

€8,000 - 12,000





46 **George Campbell RHA RUA (1917-1979)**

Extensive Still Life on a Table

Mixed media, 31.5 x 41cm (12½ x 16")

Signed

€700 - 1,000

47 **George Campbell RHA RUA (1917-1979)**

Mountain Village, Andalusia

Oil on board, 48.5 x 35cm (19 x 13¾")

Signed twice

Provenance: Collection of Mr. R. Sherbourne

Irish Art Auction, de Veres, Dublin, 17th

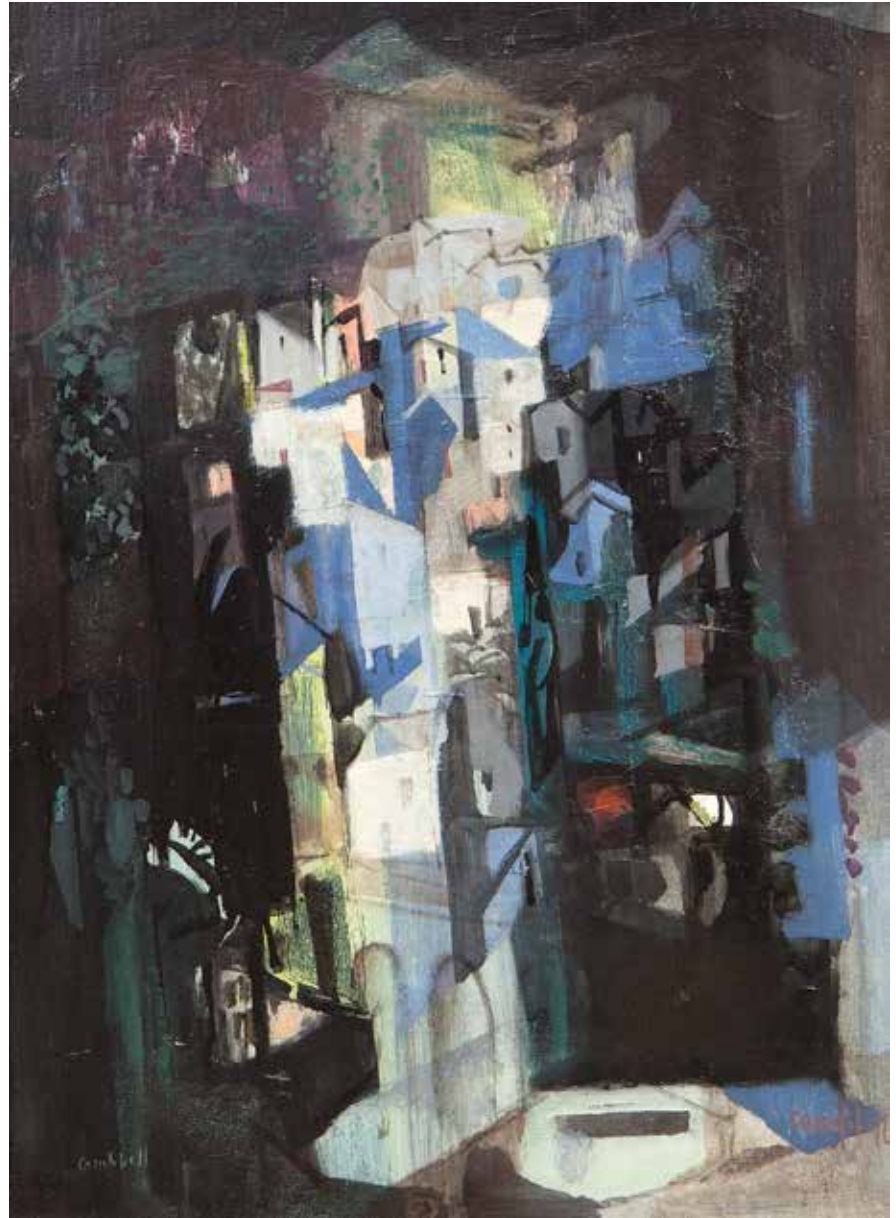
*November 1998, Lot No. 95, where purchased
by the current vendor*

*Exhibited: George Campbell Exhibition, The Piccadilly
Gallery, Mayfair, London, November 1958,
Cat. No. 38 (original gallery label verso)*

Wicklow born George Campbell was a self taught artist, he began painting in 1941 during the air raids in Belfast. By 1944 he had developed his own style and held two shows - one with his brother at the Mol Gallery in Belfast, and another at John Lamb's Gallery in Portadown with Gerard Dillon, with whom he travelled to Conemaara in the following years. From 1946 Campbell exhibited regularly at Victor Waddington Galleries in Dublin, and repeatedly at the RHA from the following year. He also appeared in a group show, along with Dillon, Daniel O'Neill and Nevill Johnson at Heal's Mansard Gallery, London. In 1951 Campbell made a trip to Spain and returned many times during his career.

The country had a profound influence on both the subject matter and use of colour in his work. He had shows in Torremolinos and Gibraltar, as well as exhibiting regularly with the Ritchie Hendriks and Tom Caldwell Galleries. In 1964 Campbell was elected a member of the RHA and was knighted in Spain in 1978.

€2,500 - 3,500



48 **Arthur Armstrong RHA (1924-1996)**

Glendalough

Oil and plaster on board, 76 x 91.5cm (30 x 36")

Signed

Provenance: From the collection of Dr. & Mrs. J.B. Kearney and their sale in these rooms, December 2007, Cat. No. 60

Exhibited: Oireachtas Annual Exhibition, 1968, Cat. No. 32, where it was awarded the Douglas Hyde gold medal

Arthur Armstrong exhibited this work under the title *Gleann dá Loch* at the Oireachtas Exhibition, 1968 where it was awarded the Douglas Hyde Gold Medal (see letter) for an Irish Historical painting. Armstrong had previously been awarded a travel scholarship by CEMA in 1957 and in 1967 he became prize-winner at the international exhibition in Gibraltar.

After six years living in London, Armstrong returned to Ireland in 1962. He often visited the area of Glendalough with his friends George and Madge Campbell when they were in Ireland during the summer months. Both artists had an affinity with ancient sites, which led Armstrong to move away from interiors and to focus in the elemental rawness of the Irish landscape. The monastic sites of the Aran Islands and Glendalough were a constant source of inspiration for the artist till his death in January 1996.

A popular visitor destination, Glendalough is home to an early Christian monastic settlement founded by St. Kevin in the 6th century. Armstrong's long association with Glendalough began with the appearance of the theme in the mid 1960's at his solo shows at the Richie Hendriks Gallery. Variations on the theme were exhibited in Spain, Cork and Dublin throughout the 1970's.

In the 1960's Armstrong had a studio in Parliament Street where he became preoccupied with working with plaster. The raised -relief dimension in his work was a direct response to his concern with land erosion. Stripped of modernization such as electricity poles, Armstrong wished to depict his landscapes as he imagined them millions of years ago. This work like many others from this period are viewed from the land looking out to the sea or a lake. In the foreground the viewer is faced with dramatic incised headstones leading to a calm blue lake. On his return visits to Glendalough, Armstrong observed small changes in the landscape and he responded to these variations by recording each one, which was a continuation of the one before. In an earlier work, *Glendalough, 1965* (RTE collection), the headstones are smaller and the hills frame the scenic lakes.

In an interview in the Irish Times, 1972, Armstrong explained his gesso paintings, "I like working very large...I'm using plaster and there's a strict time limit. There's about an hour you have to work before your plaster sets hard.... landscape is something that has evolved slowly; the way lichen grows on rocks has taken years and years to form. I see landscape as a texture; I see elements of water, rocks and that sort of thing. I see it as a sort of basic landscape before people moved in."

Karen Reihill

Currently researching Gerard Dillon & Friends

€3,000 - 5,000





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

Nuns Singing

Oil on board, 34 x 45cm (13½ x 17½")

Signed

Original signed exhibition label verso

€3,000 - 5,000



50 **Daniel O'Neill (1920-1974)**
Masquerade
Oil on canvas, 50 x 65cm (19¾ x 25½")
Signed twice

€12,000 - 16,000



51

- 51 **Daniel O'Neill (1920-1974)**
French Farmhouses
 Oil on board, 51 x 66cm (20 x 26")
 Signed

*Provenance: The Estate of Gabriel de Freitas,
 Beaulieu House, Drogheda*

€4,000 - 6,000

- 52 **Daniel O'Neill (1920-1974)**
*Clocktower in a Streetscape, possibly
 Montmartre, Paris*
 Oil on canvas, 49.5 x 39.5cm (19½ x 15½")
 Signed

Victor Waddington Gallery, Dublin framing label
 verso

€4,000 - 6,000





53

John B. Vallely (b.1941)*The Accordion Player*

Oil on canvas, 33 x 26.5cm (13 x 10½")

Signed with initials

Exhibited: John B. Vallely, Recent Works, The George Montague Gallery, Dublin, April 1991, where purchased

€1,000 - 2,000



54 John B. Vallely (b.1941)

The Coursers

Oil on board, 15 x 22.5cm (6 x 9")

Provenance: From the collection of the publisher Maurice Fridberg

Exhibited: John Vallely Exhibition, The Hendrik's Gallery, Dublin, March-April 1973

This was one of three works purchased by Maurice Fridberg at the 1973 Hendrik's Gallery show in Dublin. Other buyers at the exhibition included: The Ulster Museum (The Three Musicians); The Arts Council (Musicians and Dancers) and the artist George Campbell (Felix Doran and his Son Piping at Clones).

€2,000 - 4,000

55 **Colin Middleton RHA RUA MBE (1910 - 1983)**

Opus I, No 39 (Group IV) The Owl

Oil on canvas laid on board, 27 x 37cm (10½ x 14½")

Signed with monogram, also signed with monogram, inscribed with title and dated 1942 on canvas strip verso

Exhibited: 'Colin Middleton' Exhibition Belfast Museum and Art Gallery 1943 Cat. No.39

This is an intriguing painting, both in its own right and in its close relationship to other works by Middleton. Images of birds recur throughout Middleton's work, sometimes clarifying the interpretation of a painting, although their own meaning is often ambiguous; usually, as here, they appear to be connected in some way to a female figure within the work and remain slightly detached from the physical world and its struggles.

The presence of the sun and moon in a sky divided between dark cloud and sunset suggests a duality that perhaps mirrors the relationship of the woman and the owl. The owl appears to be guiding this family on their journey towards the tower in the distance; the land they are travelling through is empty but not lifeless. This group does not seem to belong to the type of wandering families dispossessed by the war that we see in Middleton's paintings in the later 1940s; instead this appears to be a more personally symbolic image of a family moving towards a brighter future.

The couple are connected by the red checked material of his bag and her shawl, suggesting poverty as well as unity and the edge of the shawl encloses the child into the group, while it is clothed in the same pattern in a different colour.

The Owl was exhibited alongside *The Skylark* (National Museums Northern Ireland) in Colin Middleton's first solo exhibition at the Belfast Museum and Art Gallery in 1943 and it is interesting to note that this companion painting depicts a similar couple resting on a journey and guided by a skylark through the landscape. Middleton was to return to the image of the owl in paintings in the 1950s and 1960s.

Dickon Hall

€5,000 - 8,000



56 **Colin Middleton RHA RUA MBE (1910-1983)**

Winter

Oil on canvas, 61.5 x 91.5cm (24¼ x 36")

Signed and dated 1938

Winter is part of the earliest group of extant paintings by Colin Middleton but it already shows him fully formed as an artist. At this period, Middleton would still have been working full time as a linen designer and this consciousness of fabric is present at various stages in his career. In the present painting the description of the static female figure becomes indistinguishable from the material that extends across her legs to the second set of steps.

This strange artificial setting, a mock domestic interior on the edge of a barren wasteland is consistent with the suggestion of this figure frozen in time and almost losing her physical reality as she metamorphoses into ambiguous immateriality, absent as much as she is present. While the elements of the composition reflect Middleton's interest in surrealism and its relationship with the ideas of Jung, the archetypes that dominate this series of work also echo the desolate, sterile landscapes and alienation of T.S. Eliot's 'dessionation of the world of sense', as well as the post-war paintings of Nevill Johnson.

Parallels between the female figure and this landscape are at the heart of the work. The foreground space she occupies is connected with the rocks set out at sea through a repetition of shapes, yet the sense of rebirth and fecundity this natural interconnection often suggests in Middleton's work is definitely absent here. Perhaps this painting echoes the uneasy mood of Europe in the year before the beginning of the Second World War, but it is possible that there might be a more personal meaning as Middleton's first wife became ill around this time.

Dickon Hall

€30,000 - 50,000



57 **Colin Middleton RHA RUA MBE (1910-1983)**

Trawlers near Ardglass (c.1948/50)

Oil on canvas. 51 x 76cm (20 x 30")

Signed

Provenance: The Estate of Gabriel de Freitas, Beaulieu House, Drogheda

Colin Middleton's move to Ardglass with his family in 1948 brought him into the heart of a fishing community for the first time and these surroundings and way of life inspired him to find a new emotional range within his work that did not depend on an obvious narrative. *Trawlers* is unusual in its apparent simplicity and direct treatment of fishing boats in harbour, but it prefigures the expressionist style that would dominate the entire period, its loose but descriptive brushwork and fleeting passages of intense highlights against the blues and blacks of the sea working effectively with the subject matter of the Ardglass paintings. Certainly each place where Middleton lived appears to have inspired a specific mood and stylistic shift. Despite this pictorial drama there is no suggestion of a darker theme to the painting; the sea poses no threat and the boats are impressively solid masses in the foreground.

Dickon Hall

€10,000 - 15,000





58 David Hone PPRHA (b.1928)

Venetian Study

Oil on board, 25.5 x 20cm (10 x 8")

Signed

Provenance: The James Gallery, Dalkey, Co. Dublin, May 1987, where purchased by the current owners

David Hone was born in Dublin in 1929. He has explored a number of themes through his works, and is noted for his pensive Irish land and seascapes, but also he expanded his oeuvre into still life and portraiture. He has had an active career, and is a full member and past-President of the Royal Hibernian Academy, where he has exhibited since 1948.

€600 - 800



59

Peter Curling (b.1955)*Gondolas, Venice*Oil on board, 45 x 35cm (17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ "")

Signed

€1,500 - 2,500

60 Roderic O'Connor (1860-1940)*Landscape with Road and Farm Buildings c.1889*

Oil on canvas, 54.5 x 46cm (21½ x 25½")

Signed

*Provenance: with Godolphin Gallery, Dublin, 1978, where purchased by John P. Reibill**Exhibited: Possibly at Salon des Indépendants, Paris, 1890, as 'Chemin Mênant à Grez', Cat. No. 563**Roderic O'Connor Exhibition, Godolphin Gallery, Dublin, 1978 (ex cat. iii)**O'Connor Exhibition, Musée de Pont-Aven, France, June-September 1984, Cat. No. 2, illustrated p.36**Roderic O'Connor, Travelling Exhibition, Barbican Art Gallery, London, September-November 1985; Ulster Museum, Belfast, November 1985-January 1986; National Gallery of Ireland, January-March 1986; Whitford Art Gallery, Manchester, March-May 1986, Cat. No 4 p.63 (b & w), with full page illustration p.18**Onlookers in France, Irish Realist and Impressionist Painters, Crawford Municipal Gallery, Cork, 1993, illustrated p.18**Roderic O'Connor: Vision and Expression, The Hugh Lane Gallery, Dublin 1996, pp.24-25, (ill.)**Literature: Roderic O'Connor, Brian Lynch, ERA 1980, p.21 illustrated**Roderic O'Connor, Jonathan Bennington, 1992, Cat. No. 8, p.189, full page colour illustration (plate 3)**Roderic O'Connor: Vision and Expression, Dr. Roy Johnston, 1996, p.24, full page colour illustration, p.25*

€150,000 - 250,000



This painting of a country road in a rural setting leads the viewer into a bright and sunlit landscape in which there is no indication of either human or animal presence. O'Connor seldom included figures in his landscapes but in this work only the inclusion of the roadside buildings, and those breaking against the horizon line in the middle distance, indicate that we are approaching a rural hamlet or village. Although it has been exhibited on several occasions as *Landscape with Road and Farm Buildings* the composition and subject matter of this painting strongly suggest that it may be the work known as *Chemin Mènant à Grez*, (*Road leading to Grez*) which was catalogued as number 563 in the group of ten works which O'Connor showed at the 1890 Salon des Indépendants, in which he gave his address as Hotel Beausejour, Grez. Coincidentally, Vincent van Gogh, who had taken his own life in June of that year, was represented posthumously in the same exhibition also by ten works. Catalogues for the 1889 Paris Salon and the 1889 Indépendants exhibition, also list O'Connor's address as Hotel Laurent, Grez, confirming his residence in the community in the preceding year.

The flat landscape depicted here is typical of the rural environment at Grez-sur-Loing, where there was an active colony of international artists in residence in the village. Many of them stayed in the well known and popular Hotel Chevillon, and others found accommodation in private homes. An important factor in Grez's popularity, particularly for non-French artists, was its proximity to Paris with a frequent train service which ran from the Gare de Lyon to the nearby village of Montigny, making day trips from Paris possible. Its rustic village charm and its location on the river Loing, close to the great forest of Fontainebleau, attracted numerous young visiting artists from America, Scandinavia, Italy, and England, and from as far afield as Japan.

In Paris, O'Connor studied under the guidance of Carolus Duran, who had built a considerable reputation as a fashionable society portrait painter. He was also known to be a sympathetic teacher, capable of reaching out to his students and flexible in his instruction so that a broad range of individual needs were catered for and developed in his studio. Judging by the number of Duran's students who are known to have painted at Grez, particularly in the summer months, a special relationship had developed between his atelier and the quiet picturesque village which was less than 70 kilometres to the south of the city, on the fringes of the great forest of Fontainebleau. Grez was also well known to a number of other Irish *émigré* artists who had painted there, and prior to O'Connor's arrival it had been the choice of Frank O'Meara who had spent 13 years there before illness forced his return to Ireland in 1888. John Lavery had also painted at Grez, as had Katherine Mac-Causland. It was also in Grez that O'Connor developed a lifelong friend-

ship with the American painter Francis (Frank) Chadwick, owner of the Pension Laurent where O'Connor preferred to stay. Chadwick, a talented painter, had also studied with Duran before O'Connor arrived in Paris, and he quickly became a great admirer and supporter of the Irish painter's work.

This important early work shows Roderic O'Connor's awareness and appreciation of Impressionist techniques, which he introduced into his work after he had moved from Dublin to Paris in the autumn of 1886. That was the year of the eighth and last Impressionist group exhibition which had taken place in May, well before O'Connor's arrival. He is, however, likely to have seen numerous paintings in the impressionist style at the annual Salon des Indépendants exhibition held in September, and through visits to the competing galleries of Paul Durand-Ruel and Georges Petit, the leading Impressionist dealers in Paris.

In this painting, with its closely related tonal changes, O'Connor has painted the landscape forms and the buildings with that sense of directness and spontaneity which reflected the *plein-airism* of Impressionist painters such as Monet, Pissaro, and Sisley, and which was to become a defining characteristic of O'Connor's developing painting style. There is little preliminary drawing in evidence and the paint has been applied directly to the canvas using a technique which effectively combines brush and palette knife in the building up of a painterly texture which is wholly appropriate to its subject. Paintings such as this, and O'Connor's earlier *Groupe des peupliers, effet de soleil*, 1886, (also known as *Autumn Landscape*) identify him at this early stage in his career as one of the most advanced English speaking painters of his generation.

1. See Roderic O'Connor, 1860-1940, Retrospective exhibition catalogue, Musée de Pont-Aven, France, 30 June - 30 September, 1984 as *Paysage avec Ferme au Bord de la Route*, (2); Roderic O'Connor, Retrospective exhibition catalogue, Ulster Museum Belfast; Barbican Art Gallery, London; Whitworth Art Gallery, Manchester; National Gallery of Ireland, Dublin, as *Landscape with Road and Farm Buildings*, (5) (1985?); *Vision and Expression*, Hugh Lane Municipal Gallery of Modern Art, Dublin, p.24 as *Landscape with Road and Farm Buildings* pp.24-25.

2. Formerly known as Hotel or Pension Laurent.

Dr. Roy Johnston



R. Allen

61 Roderic O'Connor (1860-1940)*Landscape with Garden and Mountain (1913)*

Oil on board, 38 x 46cm (15 x 18¼")

Atelier stamp verso

*Provenance: Vente O'Connor, Seán Ó Criadáin, from whom purchased in 1978 by John P. Reibill, Deepwell, Blackrock, Co. Dublin**Literature: Roderic O'Connor, Jonathan Bennington, 1992, No. 175, p.211*

This lively and colourful painting of modest proportions is one of a number which O'Connor painted in 1913 when he was living in a rented villa in the small fishing port of Cassis, to the east of Marseille in the Département of Bouches du Rhône. O'Connor had not exhibited any landscapes since his return to Paris from Brittany in 1904 and it was probably the case that he felt a compelling need to return to subject matter which had been his primary interest, indeed his passion, in earlier years. After two separate visits which took him out of France to Italy in 1910 and to Spain in 1912, O'Connor moved temporarily from his Montparnasse studio to spend the summer of 1913 painting in Cassis.

The villa which he rented there was a two-story residence situated on a narrow street in the old part of the town, set on a hill leading up from the port. The house backed onto a garden surrounded by a high wall, and there was a balcony at the rear of the villa which afforded a fine view over the rooftops of the houses further down the hill, towards the Bay of Cassis and the Mediterranean beyond. To the east of his villa the terrain rose more dramatically, ending in a rocky ridge which overlooked the port and swept down to the coast, forming a headland cliff almost 400 metres high where it reached the Mediterranean. Known as Cap Canaille, it was then, and still is, the highest sea cliff on France's coastline.

With such a dramatic background feature it is no surprise to find that the ridge appeared frequently in O'Connor's paintings that year, and that it is included in this painting as a purple mass in the background. The Mediterranean environment clearly enriched O'Connor's colour range as it had done for painters such as Matisse, Derain and Vlaminck, who became known as the Fauves when their work was grouped together with others in the Salon d'Automne of 1905. The rich foliage and bright flora of this region, and the piercing southern sunlight of summer, made a direct impact on their perception and use of colour in their paintings. In O'Connor's case his colour range in this painting has been enhanced through the interplay of purple and warm orange/yellow pigments, with red and green broken brush strokes interspersed with blue marks. His painting technique combines a rich variety of brush marks and dabs which he has applied energetically with some mixing directly on the canvas. In other paintings from

his summer in Cassis a sense of touch and an exploratory and slightly hesitant contact with the canvas is reminiscent of Bonnard's technique, and he, rather than the Fauve painters, may have been the stronger influence on O'Connor's work at this time.

There is also a second and somewhat larger painting known as *Le Cap Canail* which has a definite relationship through its composition and colour to this work. *Landscape with Garden and Mountain* may have been a preparatory work for this larger painting, but equally, the enlarged scale of some of its brush marks, particularly on the background mountain, could also suggest that the painting was done in the studio from memory or from reference to the smaller work.

The Bonnard influence may also be seen in at least three further paintings, none of which were exhibited at the Salon d'Automne that year. but which are very Bonnard-like in their treatment. Although one of these works is known by its ascribed title *Brittany Coastline*, its colour range, technique, and topographical details link it directly to the Cassis paintings. *Landscape*, is even closer to Bonnard's style when compared with the brushwork details of his *Nu à Contre-Jour* of 1908, which was exhibited by Bernheim-Jeune the year after it was painted. Bonnard had in fact been among the exhibitors at le Galerie de le Barc de Boutteville in the 6th and 7th exhibitions of Peintres Impressionnistes et Symbolistes in 1894. O'Connor was also among the exhibitors, so he would have had some acquaintance with Bonnard's work from that date.

These more "colourful" pictures of O'Connor's also probably owe something to his change of environment and subject matter, from studio based still life and interiors to a return to the landscape in search of new themes. The clear light of the Midi and the hot Mediterranean sun which dried out the landscape had made this environment an attractive one for the Fauve influenced painters. The intense colours were pushed to extremes of brilliance and purity by the Fauves, who may have influenced O'Connor to experiment with enhanced colours in this painting.

Dr. Roy Johnston

THE DEEPWELL COLLECTION



62 Roderic O'Connor (1860-1940)*Landscape with Trees, Nueil-sur-Layon*

Oil on panel, 37 x 45cm (14½ x 17¾")

Atelier stamp verso. Signed verso in blue chalk "Roderic O'Connor Nueil-sur-Layon 1935"

*Provenance: Vente O'Connor, Hotel Drouot, Seán Ó Criadain, from whom purchased in 1979 by John P. Reihill, Deepwell, Blackrock, Co. Dublin**Literature: Roderic O'Connor, Jonathan Bennington, 1992, No. 304, p.226*

By the time this refined landscape was painted in 1935, in his 75th year, Roderic O'Connor had already made significant decisions with his and his wife's future in mind. He married Renée Honta two years earlier on 24 October, 1933 at the Mairie for the Paris 6^e arrondissement, following a lengthy relationship. His general health began to give cause for concern and between 1934 and 1935 they made extended visits to the warmer climate of Spain's southern coast at Torremolinos near Malaga, where they rented a house close to the beach.

O'Connor disposed of his studio in 1933, and moved in with his new wife, whose apartment at 10 rue Jean Bart was close to Les Jardins de Luxembourg. With the storm clouds of war gathering in Europe a decision was made to leave Paris and to look for a property at some distance from the city in a location which would be potentially a more safe and a less threatened environment than the French capital. O'Connor purchased a property in his wife's name in the small town of Nueil-sur-Layon in the Département of Maine-et-Loire. In interviews with elderly Nueil residents in 1981 they recalled how O'Connor's head of silver grey hair was the most distinguishing feature of his general appearance and how he and his wife, who was described as being "very Bohemian," were frequently seen taking walks together in the surrounding countryside.

The house which he purchased was a splendid *maison de Maître* on the edge of the town, adjacent to the road leading to Doué-la-Fontaine. The house was on an elevated site with a commanding view over an adjoining field sloping down to a small river which was a tributary of the river Layon. This field was the location for this well conceived painting which, given his age and general poor health, shows a remarkable degree of observation and skill in its execution. As he so frequently liked to do in his paintings, O'Connor has combined several techniques in this work which include sensitive brushwork generally throughout the group of trees to the left in his composition. The river bank below the trees reveals evidence of controlled work with the palette knife, in which he has scraped some of the paint back to the ground and then dragged the palette knife and brush across the underpainting to give the desired effect. The shallow pool of water has been similarly treated while in the group of trees to the right he has been more expressive and built the paint up more thickly, introducing a subtle range of tonal and textural changes. The site of the painting was so close to their home and so accessible that it is probable that O'Connor set up his easel in the landscape and worked on the painting on consecutive days until its completion.

Dr. Roy Johnston

€50,000 - 70,000



63 Roderic O'Connor (1860-1940)

Le Drap Blanc or Reclining Female Nude (1907)

Oil on canvas, 63.5 x 81.2cm (25 x 32")

Atelier stamp verso

Provenance: Vente O'Connor, Crane Kalman Gallery, London, Bernard G. Gore, Peter Nabum, from whom purchased by John P. Reihill, 1979, Deepwell, Blackrock, Co. Dublin

Exhibited: Possibly Le Salon d'Automne, Paris, 1909, Cat. No. 1318, under the title Le Drap Blanc Collector's Choice Exhibition, Exhibition Hall, Bank of Ireland, Dublin, 1982, Cat. No. 58 Roderic O'Connor-Vision and Expression, The Hugh Lane Gallery, Dublin, 1996, Cat. No. 130

Literature: Roderic O'Connor, Jonathan Bennington, 1992, Cat. No.130, p.205/6 Roderic O'Connor-Vision and Expression, Dr. Roy Johnston, 1996, p.45, full page colour illustration, p.47

When Roderic O'Connor returned to Paris in 1904, having spent the previous thirteen years painting in Brittany, the studio which he was to occupy in Montparnasse for more than thirty years had been designed and built in the classical tradition of Parisian artist ateliers. Entrance to the studio and living quarters at 102 rue du Cherche-Midi was from the courtyard of his building, where a door gave access to a short flight of stairs leading to an inner door on the first floor. Beyond that was a studio of approximately 80 square metres with a ceiling height of almost 3.5 metres. Its main architectural feature was a continuous "wall" of windows constructed of small panes of glass which admitted natural light into an interior, later described by the English critic Clive Bell as "spacious but gloomy." (1)

O'Connor used this distinctive window feature, essentially the only light source which was available to him, in several different ways depending on his choice of subject matter. Still life groupings of ceramic objects, with bouquets of brightly coloured flowers, fruit, and vegetables arranged on patterned drapery were typically positioned close to the window. These he viewed from the side, exploiting the light to dark transition he saw in their colour and texture which clearly preoccupied him. He also made portraits and self-portraits and frequently directed his gaze to the analysis of the female form in many paintings of nude models. He usually posed his models in the interior of the studio and took up a viewing position with his back to the window, so that the quality of light in the studio interior was modified, becoming softer and more diffuse. Only rarely did he contrive a viewing position such as that depicted here where an upholstered divan, a frequently used studio prop, was covered with a white sheet and placed with its back close to the window. When he posed his model in this context and stood with his back to the studio interior he was viewing his subject in the traditional 'contre-jour' mode made popular by the Impressionists. One result

of this viewing position was that shadows were emphasized, so that the white sheet covering the divan was modified by O'Connor to a mauve tint, through his perceptive analysis of reflected light from the studio interior.

As usual, O'Connor has very deliberately set the pose, in this case with the figure extended along the length of the divan to make the most of the interplay of light and dark areas and the changes from one to the other. It is a languid pose, with classical overtones bordering on the romantic rather than the sensual, modified by asking his model to give close visual attention to her raised right arm and hand as she lounged on the supporting divan, her right leg bent and casually tucked under her fully extended left leg.

The painting was exhibited by O'Connor at the Salon d'Automne in 1909, among a group of six works. In each case their titles denote his commitment to studio subjects at that time in his career. In that year he also had the distinction of being elected to serve as the Vice-President of the Salon d'Automne jury along with Charles Plumet the noted Parisian architect and designer of furniture and interiors in the Art Nouveau (2) style. Through his membership of the painting sub-committee O'Connor would have reviewed the works submitted by an impressive list of well established artists which included Marcel Duchamp, Henri Matisse, Wassily Kandinsky, Fernand Léger, Henri Manguin, Walter Sickert and John Lavery.

1. Bell, Clive in *Old Friends*, London 1956, p.167
2. The Salon d'Automne had been formed in 1903 and from its inception it included a section devoted to the decorative arts which were exhibited on an equal footing with paintings. Unlike the Salon des Indépendants, paintings to be exhibited were subject to jury selection.

Dr. Roy Johnston

THE DEEPWELL COLLECTION





64 Mainie Jellett (1897-1944)

Seated Female Nude

Pencil, 31.6 x 24cm (12½ x 9½")

Signed

Provenance: Jorgensen Fine Art, Dublin, where purchased 17/05/94 by John P. Reihill, Deepwell, Blackrock, Co. Dublin

€800 - 1,200



65 **Mainie Jellett (1897-1944)**

Composition

Gouache, 28.5 x 42cm (11¼ x 16½")

Signed and dated 1928

Literature: Mainie Jellett and the Modern Movement in Ireland, Bruce Arnold, 1991, pages 114 and 115 show eleven studies in relation to this work and its composition

€3,000 - 5,000

66 **Norah McGuinness HRHA (1901-1980)**

The Little Italian Garden (1952)

Oil on canvas, 64 x 46cm (26 x 18")

Signed with initials. Inscribed with title "The Little Garden, Italy"

Provenance: Important Irish Art sale, these rooms, 4th October 2006, Lot 147, where purchased by the current owners

Exhibited: Norah McGuinness Exhibition, The Taylor Galleries, March-April 1979, Cat No. 8

The first time that Ireland participated in the Venice Biennale, in 1950, the country was represented by Norah McGuinness, the President of the Irish Exhibition of Living Art, and fellow IELA exhibitor, Nano Reid. So, by 1952, the year *The Little Italian Garden* was painted, we are encountering a woman on top of her game, radiating confidence and satisfaction in her work. She was, of course, to go on to develop that particular style which we all associate with her name, that bird's eye view with an uncluttered composition patterned in crisp colours. For the moment, though, she was involved with rich colour and a more romantic take on her subject.

Later in life, she spoke of her exposure to Cubism when she was studying under André Lhôte in the 1920s. 'Cubism' she said, 'gets rid of things that are not essential. It is a great simplifying aid and I think in that way its influence is apparent in my work as part on an overall simplification process. But then I always have to have an object in there, making contact, telling a story: I'm not cerebral at all'. In this middle phase of her career, then, the Cubist influence is hardly apparent. It is later, in the 60s and 70s, that she comes back to a flat picture plane and that paring back to simple shapes.

Having discovered Italy in 1946, Norah painted in and around Assisi, showing scenes of the area in the Living Art Exhibitions of 1948 and '49. The pink stone used in the background buildings is typical of that extracted from the quarries of the Subasio Mountains so this garden may well be situated in the region of Assisi. The pink of the stone and the ochre of the earth combine to convey the intense heat of an Italian day. The very subject of the painting, the watering of the garden, speaks of heat and dryness. The maid, with a wry smile on her face, is wresting the coolth of the garden from the furnace that is Umbria. She tends the delicate calla lilies leaving the sunflowers to burst fiercely from the scorched earth. We are rewarded with the lush greenery of the lilies' foliage and the overhanging branches.

The vibrant, stained-glass quality of this painting is achieved by the clever use of colour to establish a balance between heat and salve, between lush and arid. There is humour here also. The town of Assisi is, of course, associated with St. Claire. The lily has long symbolised purity. Is Norah insinuating a handmaiden at the temple of purity? She was a woman with a sense of humour and a no-nonsense approach to life. There is a strong sensuality about the painting; the very composition hangs upon the female shape of the woman and the lilies, the phallic intimations of the stamens and the tower. Here is a work from a well-travelled woman of the world. It is a vibrant picture which demands attention, as did Norah herself!

Síle Connaughton-Deeny

€10,000 - 15,000



67 Norah McGuinness HRHA (1901-1980)*Clontarf*

Oil on canvas, 56 x 71cm (22 x 28")

Signed and dated '73. Signed and inscribed original gallery label verso

Exhibited: Norah McGuinness Exhibition, The Dawson Gallery, Dublin, September 1975, Cat. No. 10, where purchased and thence by descent

McGuinness paints an overcast and blustery day at Clontarf. Confining her palette to an unusual but effective contrast of greens and greys, the complex composition features stormy clouds, tiny sailing boats in the distance and a larger one on the swell. The activity suggests the proximity of the city of Dublin. The curving sweep of the grey and stoney beach connects the sea to the marshy terrain of the foreground. There two mallard ducks stand out against the green of the seaweed and of the white stones.

McGuinness specialised in stylised paintings of the beaches and shores of Dublin in which she focused on incidental aspects of the subject. She lived by the sea and frequently sketched there and her paintings suggest an intimate knowledge of the area and of the particular nature of the seaside. The works, as in *Clontarf*, combine a highly developed sense of design and colour with an understanding of the natural environment, including its birds and plant life. The flattened composition of this painting highlights the latter in the form of the mallards on the empty rocky shore. All naturalistic detail is however secondary to the overall balance and rhythm of colour and form in the composition. This aspect makes *Clontarf* and McGuinness's other seaside paintings unique as modernist interpretations of an often forgotten part of Dublin.

Dr. Roisin Kennedy
May 2014

€8,000 - 12,000



68 Norah McGuinness HRHA (1901-1980)*Butterfly Island*

Oil on canvas, 51 x 76cm (20 x 30")

Signed and dated '73. Signed and inscribed original gallery label verso

Exhibited: Norah McGuinness Exhibition, The Dawson Gallery, Dublin, September 1975, Cat. No. 17, where purchased and thence by descent

Norah McGuinness, who studied cubism in the studio of Andre Lhote in Paris in the 1920s, went on to develop the aesthetic in her later highly regarded landscapes. She rejected naturalism, preferring to make paintings that expressed a modern sense of space and light. According to James White, she 'ignored all accidental details. Her designer's eye recognised just what was going to become part of her play, with shapes and colours'.¹

Butterfly Island is typical of McGuinness's landscapes based on the Dublin coastline in which she uses her deep understanding of cubism to schematise the shapes and colours of the scene. She moves away from representation, transforming the view into a painting in which pattern is paramount. The 'island', a sand bank in the water, is depicted as a bright green curved element at the centre of the composition. The darker tonalities used in the land in the background and the deeper blue elements in the water convey the dappled sunlight of an Irish summer. The butterflies fluttering around the tall grasses of the sandbank introduce a subtly dynamic and above all decorative element into the painting.

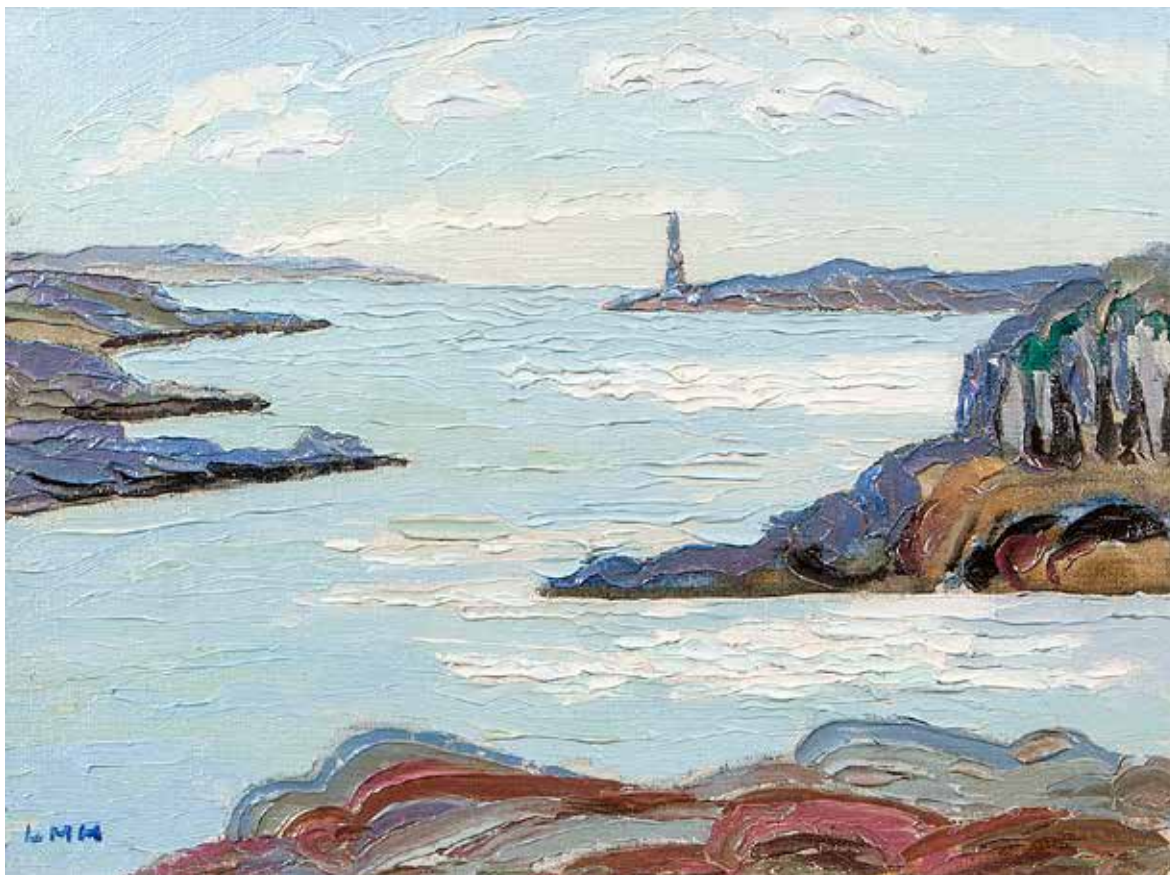
¹ James White 'An Appreciation', Irish Times, 24 November 1980.

Dr. Roisin Kennedy
April 2014

€7,000 - 10,000



THE DEEPWELL COLLECTION

**69 Letitia Marion Hamilton RHA (1878-1964)**

Baltimore, Co. Cork

Oil on canvasboard, 30.5 x 40.5cm (12 x 16")

Signed with initials

Provenance: The Peppercanister Gallery, Dublin, where purchased July 2000 by John P. Reihill, Deepwell, Blackrock, Co. Dublin

€1,500 - 2,500



- 70 **Grace Henry HRHA (1868-1953)**
Achill Woman
Oil on canvas, 29.5 x 24.25cm (11½ x 9½")
Signed.

Provenance: Collection of Raymond MacDonnell, Architect

€2,000 - 3,000



71 Jack Butler Yeats RHA (1871-1957)

Kevin the Cobbler

Pen and ink, 12 x 14.5 cm (4¾ x 5½")

Signed with artist's device

Provenance: The Dawson Gallery Exhibited: Ledger Gallery London Group Show 1934

Literature: Padric Colum, 'Big Tree of Bunlaghy' p.56 one of sixteen illustrations "The Different Worlds of Jack B. Yeats" Cat. No. 1430

€1,000 - 2,000



72

Jack Butler Yeats RHA (1871-1957)

The Strand Races: The Start and The Finish

Hand-coloured Cuala Press prints, a pair, 14.5 x 44cm each (5¾ x 17¼")

(2)

Literature: Hilary Pyle, The Different Worlds of Jack B. Yeats, Irish Academic Press, Dublin, 1994, p.283/4, cat nos. 2015-2016.

The original ink and watercolour drawings for these prints date c.1906 and were exhibited in London in 1913.

€300 - 500



THE DEEPWELL COLLECTION

73 John Butler Yeats RHA (1839-1922)*A Portrait of a Lady*

Charcoal and pencil, 33 x 24cm (13 x 9½")

Signed, dated Sept. 1906 and inscribed 'Dublin'

Provenance: Senator Michael Yeats from whom purchased 1974 through Seán Ó Criadáin by John P. Reihill; Deepwell, Blackrock, Co. Dublin

Exhibited: Irish Art from Private Collections 1870-1930, Wexford Arts Centre, 1977

The identity of the sitter is unknown. However, Yeats made numerous sketches of family members, friends and acquaintances. Pencil portraits such as this demonstrate his outstanding ability to observe with warmth and compassion not only the facial characteristics of his sitters but also to seek out and convey the sitter's personality. Often his pencil sketches demonstrate greater sensitivity to the nuances of character than his more formal oil portraits because, by virtue of the nature of the medium employed, the artist automatically surrenders any concern with peripheral detail.

Christina Kennedy

€1,000 - 1,500



74 **Jack Butler Yeats RHA (1871-1957)***A Dusty Rose (1936)*

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

Signed

Provenance: Bought by R. Brereton Barry S.C. at the Academy exhibition and sold by him through Leo Smith (Dawson Gallery), 05/02/1944 for £55, to J.P. Reibill Snr; Deepwell, Blackrock, Co. Dublin

Exhibited: -RHA Annual Exhibition, Dublin, 1940, Cat. No. 134

-Jack B. Yeats National Loan Exhibition, NCAD, Dublin, June-July 1945, Cat. No. 105

-Irish Art from Private Collections 1870-1930, Wexford Arts Centre, Wexford 1977

-Images of Yeats Exhibition, Centre de Congres, Monte Carlo, June 1990; National Gallery of Ireland, Dublin, July 1990, Cat. No. 21

Literature: -Jack B. Yeats, Brian Kennedy, Dublin 1992

-Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Hilary Pyle, 1992, Vol. I, Cat. No. 485, p.440; further illustrated Vol. III p.294

-Jack B. Yeats, Bruce Arnold, 1998, p.278-280, illustrated p.279

This is one of four paintings of roses made by Jack Yeats during the mid 1930s. The flower had a special significance for him. He apparently always wore a rose in his buttonhole at the opening of his exhibitions and it was said that he kept a rose pinned to his easel when he painted. Visitors noted that there was often a rose in a vase in his studio. The flower symbolised nature and mortality but at times Yeats uses it to suggest other more complex ideas such as in *That Grand Conversation was Under the Rose*, (National Gallery of Ireland, 1941) where it denotes the idea of secrecy or intimacy, that is the freedom to speak *sub rosa*. *A Dusty Rose* is mentioned in a letter to Thomas Bodkin, the former director of the National Gallery of Ireland, in August 1936, when Yeats tells him that 'I painted the other day a subject new for me – a rose. I painted the rose alive, and then followed it into the ante room for the roses' shadowland, and painted another little panel of it departing. But there's nothing piano about it, nor yet fussy diegame'. Samuel Beckett saw the painting when he visited Yeats's studio a few weeks later, and he described the work in a letter to Thomas MacGreevy, the art critic and close friend of Yeats. He considered it to be 'less of a flower than an interior'.¹

The dark wilting rose stands in a glass jug on a table in the centre of the rather congested space of a drawing room. The sinuous form of the flower and its curving stem is contrasted by the geometric shapes of the interior such as the rectangles of the pictures on the wall, the window panes and the furniture. The touches of bright blue on the petals are echoed throughout the composition – on the chimneypiece, the edges of the table and on the arm of the chair. They evoke the effect of strong sunlight coming in from the window into the cooler interior. The blue contrasts with the dominant reddish greys and the deep red browns of the room. As Beckett noted, the work is really a sophisticated study of interior space in which the neglected flower acts as a poetic symbol of the world of nature and beauty beyond the confines of the room. It also suggests the informality of the home where flowers are left to become dusty and to decay, and even perhaps as silent witnesses to conversations *sub rosa*.

¹ Bruce Arnold, Jack Yeats, Yale University Press, pp.278-80.

Dr. Roisin Kennedy

Dublin 2014

€50,000 - 70,000





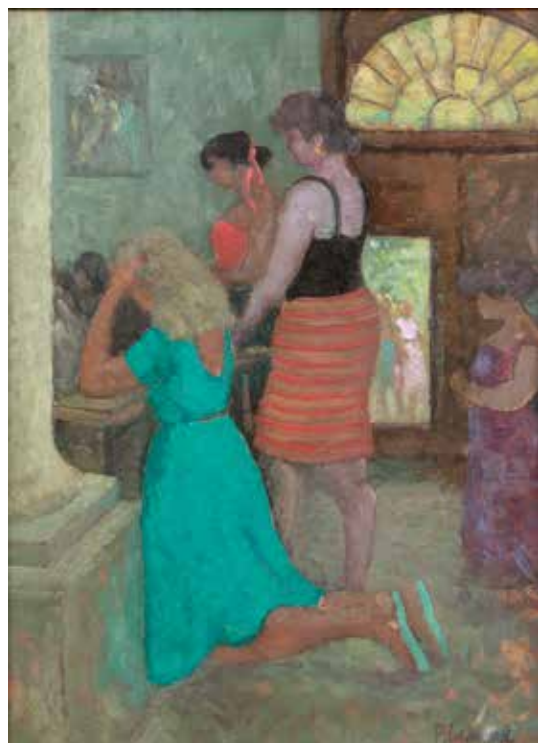
75 Norman J. McCaig (1929-2001)

Fishermen at Sundown

Oil on board, 30 x 40cm (12 x 15.75")

Signed

€600 - 800



76 Patrick Leonard HRHA (1918-2005)

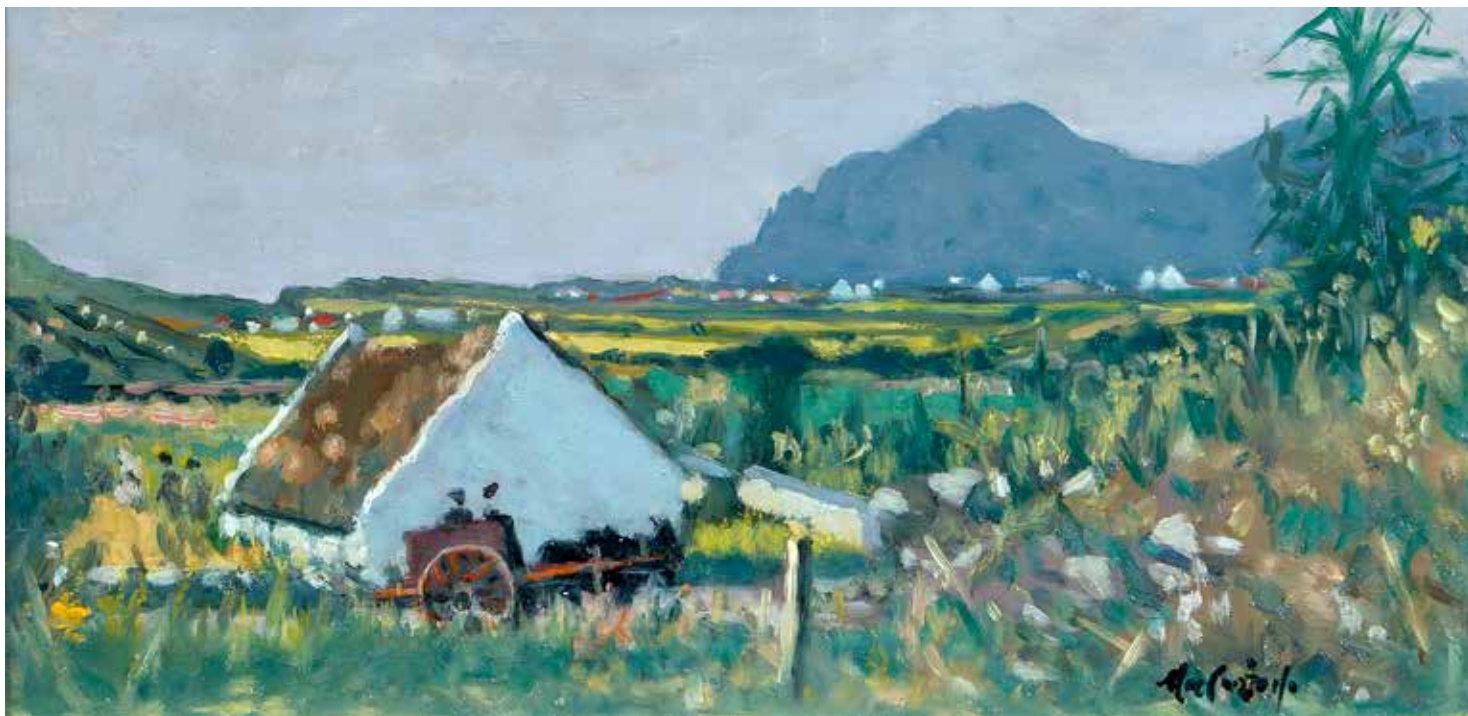
7p.m. Mass, Fuengirola, 14/06/86

Oil on board, 40.5 x 30.5cm (16 x 12")

Signed. Signed again, inscribed with title and dated verso

Provenance: Sold in these rooms, Patrick Leonard Studio Sale, 26th April 2006, Lot No. 132 where purchased by the current owner

€400 - 600



77 **Maurice MacGonigal PRHA (1900 - 1979)**

Kerry Landscape

Oil on board, 29 x 60cm (11½ x 23¾")

Signed, also signed, inscribed with title and dated 1974 verso

Dawson Gallery label verso

€3,000 - 5,000

Seán Keating PRHA (1889-1977)

The Port Authority

Oil on canvas, 94 x 117cm (37 x 46")

Signed

Provenance: Commissioned directly from the artist by J.P. Reibill Snr. c.1940/1 (Framing bill from Victor Waddington Galleries is dated 5/2/'41) and remained at this home Deepwell, Blackrock, Co. Dublin

Exhibited: 1942 RHA Annual Exhibition Cat. No. 33 on loan from J.P. Reibill Snr.; 1989 RHA Gallery "Seán Keating Retrospective" Cat. No. 85 Ireland her People & Landscape, The AVA Gallery, Clondeboye, Summer 2012, cat. no. 23

Literature: Seán Keating, James White, RHA 1989 (illustrated) The Book of Aran, published by Tír Eolas, 1994, illustrated p276

Seán Keating was born in Limerick city in 1889. The eldest of the seven children of Joseph and Annie (née Hannon), Seán showed signs of artistic talent while still in junior school. He entered the Limerick Municipal Technical School of Science and Art in 1907 where he won many prizes for drawing and painting in oil. In the summer of 1911 Keating won a Scholarship to the Dublin Metropolitan School of Art to train as an artist and art teacher. He was elected an Associate of the RHA in 1918 and a full or constituent member in 1923. A life-long nationalist, early in his career Keating became well-known for his portrayal of the heroes of the War of Independence. But the Civil War made him change his mind about violence in the cause of nationhood; he did not, for instance, paint images of 'the Troubles' in the 1970s. Keating was elected President of the RHA in March 1950 after the death of his friend and colleague James Sinton Sleator (PPRHA) in January that year. He resigned his position in 1962 so that he would have time to complete his last major mural commission which was installed on behalf of the Irish Government in the International Labour Offices, Geneva. Keating was, during his lifetime, a deliberately controversial figure, and is well-remembered for his televised performance during the ROSC exhibition of 1972. Although previously written into Irish art history as something of a bulwark against modernism in Ireland, recent research has revealed the nature and extent of his valuable contribution to the arts in Ireland and argues the case for Keating as a painter of the modern. While Keating's paintings of the Aran Islands were and are perennially popular, from the 1930s onwards the artist was not interested in portraying prettified images; his project was to document contemporary history. The scene portrayed in *The Port Authority* is one that was typical of the working and living conditions on the Aran Islands. There are many examples of Irish paintings illustrating warm cottage interiors with huge burning fires; but the turf that fed those homely fireplaces was not indigenous to islands. It had to be brought in from the mainland. The local waters were shallow, even in the small harbours; the heavy turf was off-loaded a mile or two offshore into vessels that looked like currachs, but were larger rowing boats called *bád iomartha*, a few of which are shown in *The Port Authority*. It was then brought in to the local harbour and unloaded onto the quay, an activity that provided a day's work for several of the men resting in the foreground of Keating's painting. They stacked the turf along the upper harbour walk, seen in the background, ready for collection by the locals. In this case, one man has piled his share into wicker baskets known as creels,

which in turn, are carried by his donkey whose assured footing should guarantee its safe arrival across the stone-covered and rough-hewn pathways that crisscross the island landscape. A day such as the one represented offered the local men a chance to talk, to do business, and to catch up with news from the mainland. They were the 'authorities' to which Keating refers in his title; experts on the sea and carriers of the ancient rituals that originated though sheer necessity and the human will to survive. Keating's acute observation of the weather conditions; the cloudy sky with rain in the distance, and the turbulent undercurrent in the sea water is striking. So too, his attention to detail in the individual portrayal of the men; some leaning, others looking, one or two resting after a hard day's work. According to the shadows, the sun is beginning to set, and the day's work is just about done. In the middle of the activity, a small puddle reflects the blue sky above; there were no rain clouds over Inisheer that evening in the late autumn of 1939. There is an atmosphere of authenticity to the scene that would have been nearly impossible without the use of modern technology, and which, in turn, makes *The Port Authority* an image that reflects the upto-date socio-economic conditions in 1940. Robert Flaherty, the film maker who lived and worked on the Aran Islands during the early 1930s while making the well-known socio-documentary *Man of Aran*, was a friend of Keating's. It was Flaherty that introduced the artist to the world of the cine camera, and Keating purchased his own in the mid-1930s. He took it to the islands on several occasions over the following few years and he used the footage taken in 1939 to compose a group of paintings in 1940 that he called his 'Aran Series.' One of those paintings was *The Port Authority*, made as a private commission in 1940, and framed by Victor Waddington in 1941. Having used the cine footage as a guide to the composition, Keating could not but help depict the reality of the scene he was aiming to portray. Unloading the turf was both a tradition and a reality of living on the islands, the veracity of which is clear in the painting. Yet, it is also of significance that although the sea is murmuring but relatively calm, and the rain is miles offshore, there are no fishing currachs to be seen in the water. Nor are the nets or the expected accoutrements of the fishing trade to be seen around the quay side. The reality was that the mackerel market, crucial to the economy of the islands, collapsed in the 1930s; the fishermen had little to do. In *The Port Authority*, along with many other of his pictures of Aran from the 1930s onwards, Keating painted, for posterity, a truthful account of life on the islands; contemporary history paintings, rather than beautified images of a folkloric past.

€80,000 - 120,000

Dr Éimear O'Connor HRHA

THE DEEPWELL COLLECTION





79 **Norman Smyth RUA (b.1933)**

The Day of the Races

Oil on board, 46 x 56cm (18 x 22")

Signed

Exhibited: Royal Ulster Academy Annual Exhibition, Belfast, 2001, where purchased by the current owners

€800 - 1,200

80 **Peter Curling (b.1955)**

The Lead Out

Watercolour, 92 x 140cm (36 x 55")

Signed

Provenance: Acquired directly from the artist by the current owner

Born in Waterford, Peter Curling's interest in horses and the tradition of their depiction began in his early childhood when his mother was involved in the sale of sporting art. His talent for equine depictions was soon recognised and at the age of fourteen, then living in England, he had his first sell out show at Lambourn. Curling studied at Stonyhurst, won a scholarship to Milfield, and subsequently studied old master skills for two years in Florence. This training allowed him to hone his talent for depicting horses when he returned to Ireland, capturing movement while remaining true to anatomical detail. Horses have been at the centre of his world not only in terms of his painting. His interest has extended at various times into ownership, hunting, training and stewarding, and he now runs his own stud with his wife Louise in Co. Tipperary. Demand for his work is increasingly high, and Curling is widely regarded as the leading Irish equestrian painter. This is due to his unique treatment of his subjects. Each horse is painted with intimate understanding that reveals an individual character.

€15,000 - 20,000



81 Maurice MacGonigal PRHA (1900-1979)*Punchestown Races, 1935*

Oil on board, 26 x 35cm (10¼ x 13¾")

Signed

This work dating from 1935 shows the crowd scene at Punchestown and has many of the figurative elements which the artist was to use in so many of his works more than 30 years later depicting races and horse fairs, notably after he acquired an interest in one of the progeny of Green Banner in order to pacify his younger son who was interested in such things. The artist went on to paint some major equine works from the late 1950s to the end of his life and many of these are in major public and important private collections in Ireland and abroad.

In this composition the artist shows the drama of the crowd and main stand packed with onlookers, it has the sense compositionally of the immanence of the actual race or races out of view. The foreground with its viridian colour is dealt with by having the racegoer with his binoculars walking away from the viewer towards the swelling crowd, bringing the viewer's eye with him and, being slightly off centre creates a sense of dynamic asymmetry, and the horizon line of the crowd has the tic tac man signalling the odds to another bookmakers stand, so one realises that the betting is about to close on that particular race. For various optical reasons some greens like viridian create a sense of movement and in this work the painter uses a scumbled effect to achieve a sense of somewhat urgent motion from foreground to background. The work is in its original Waddington frame and inscribed on the back in autograph form and was a wedding present that year to a longstanding friend.

Ciarán MacGonigal

€3,000 - 5,000





82 **Desmond Snee (20th/21st Century)**
The New Arrival
Oil on canvas, 53 x 63cm (20¾ x 24¾")
Signed, also inscribed with title verso and dated 1990

€1,000 - 1500

THE DEEPWELL COLLECTION

**83 John Devlin (b.1950)***Coalie*

Oil on linen canvas, 76 x 60.5cm (30 x 23¾")

Signed and dated 2006

*Provenance: Commissioned directly from the artist by John P. Reibill
Deepwell, Blackrock, Co. Dublin*

€1,500 - 2,500



84 **Hector McDonnell RUA (b.1947)**

Sunlight, Seaforde

Oil on board, 24.5 x 20cm (9½ x 8")

Signed with initials and dated 2,000

Exhibited: "Hector McDonnell Exhibition", The Bell Gallery, Belfast Oct/Nov 2,000, Catalogue No.23, where purchased by the current owners

€800 - 1,200



85 **Hector McDonnell RUA (b.1947)**

Italian Room

Oil on canvas, 30.5 x 22.8cm (12 x 9")

Provenance: Hector McDonnell Exhibition, The Bell Gallery, Belfast, Oct/Nov 2,000, where purchased by the current owners

€600 - 1,000



86 Hector McDonnell RUA (b.1947)

Poissonnerie, Paris

Oil on board, 50 x 40cm (20 x 16")

Signed and dated 2001

Provenance: The Solomon Gallery, Dublin, June 2001, where purchased by the current owners

€3,000 - 5,000



87 Terence P. Flanagan PRUA RHA (b.1929)

The Last of Snow

Oil on canvas, 28 x 32cm (12 x 13")

Signed

Exhibited: T.P. Flanagan Exhibition, David Hendrik's Gallery, Sept/Oct 1981, Cat. No. 14, where purchased by Mr & Mrs W. Milne

€1,200 - 1,600

88 Terence P. Flanagan PRUA RHA (b.1929)

Bangor, Co. Down

Oil on canvas, 47.5 x 58cm (18¾ x 22¾")

Signed and dated 1960

Exhibited: Possibly exhibited in Paintings and Designs by Ulster Artists, Municipal Gymnasium, Bangor, 27 July - 13 August, 1960

Bangor lies on the southern shore of Belfast Lough. It developed from an early 17th century Scottish plantation into a 19th century seaside resort, but is now partially a dormitory town for Belfast. Earlier, in the 6th century, St. Comgall founded his famous abbey which had such a wide reputation that up to 3,000 students are known to have been in residence and from Bangor they set forth to establish monasteries in several European countries.

The setting depicted in this painting is the old harbour at Bangor, looking in the direction of High Street and Victoria Road, with the 14th century Tower of the Old Custom House clearly visible on the left hand side. Just below the Tower the old slipway into the waters of the harbour is clearly visible. The tower on the extreme right hand side is the Abbey Church. The composition highlights the early cubist phase of Flanagan's art and may be compared to other works by him such as *Men in a Muddy Field*, 1960-1 (private collection). It is a manner which preoccupied him from time to time—as his *View from St Mary's*, 1968 (private collection), ably demonstrates—and which ultimately influenced such seminal works as *An Ulster Elegy*, 1971 (Fermanagh County Museum) and the minimalism of *A Frozen Lake*, also of 1971 (private collection). Flanagan painted a good deal around Bangor during 1958-60, possibly working for the exhibition by *Ulster Artists* that was held at the Municipal Gymnasium in the summer of 1960, and this work dates from that time. His use of bright colours, however, is unusual for the period.

Dr. S.B. Kennedy, May 2014

€2,000 - 4,000

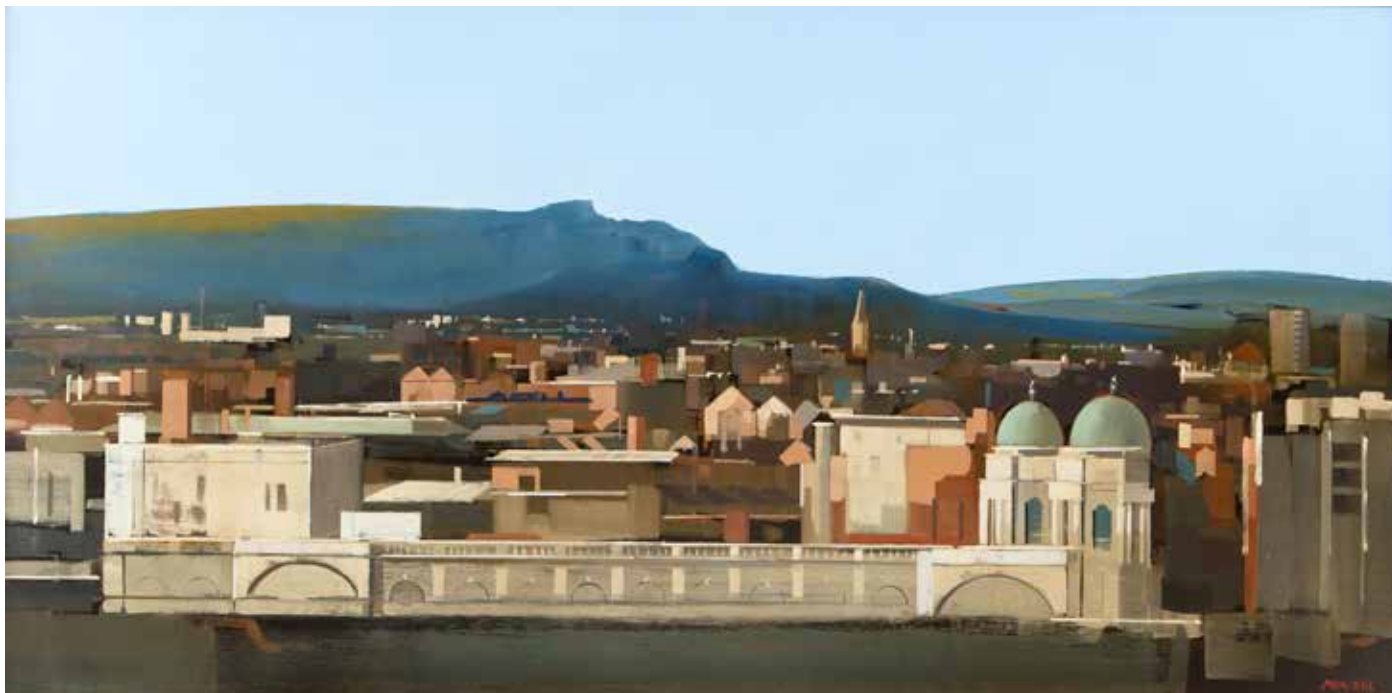




- 89 **John Shinnors (b.1950)**
The Bunny on the Bank
 Oil on board, 42 x 52cm (16½ x 20½")
 Signed

Born in Limerick in 1950, John Shinnors studied for a short time at Limerick School of Art and Design under Jack Donovan before leaving the confines of conventional education to pursue his own vision of artistic creativity. His paintings tend to combine the figurative and abstract at once, with coloured or black and white geometric shapes and repetition of form featuring strongly in his work. This unique style and treatment of subject matter lend well to Shinnors' favoured motifs which include lighthouses, scarecrows, clowns and indigenous wildlife such as cows, crows and rabbits.

€3,000 - 5,000



- 90** **Martin Mooney (b.1960)**
View of Belfast Looking Towards Cavehill
Oil on board, 61 x 122cm (24 x 48")
Signed and dated XIII. Signed, inscribed and dated 2013 verso

€6,000 - 8,000



91 Mark Shields (b.1963)

Quinces

Acrylic on linen, 36.5 x 36.5cm (14½ x 14½")

Signed with initials

Exhibited: Mark Shields Exhibition, The Grosvenor Gallery, London, 1997, Cat. No. 20

€1,000 - 1,500



92

Martin Mooney (b.1960)*Still Life on Red & Gold Cloth*

Oil on board, 29 x 59.5cm (12 x 24")

Signed and dated XVI. Signed, inscribed and dated 2013-14 verso

€2,000 - 4,000



93 Patrick Hennessy RHA (1915-1980)

The Summer Roses, 1963

Oil on board, 20 x 25cm (8 x 9.75")

Signed

*Exhibited: Patrick Hennessy Exhibition, The Ritchie Hendriks Gallery, Dublin, November 1963
(original gallery label verso)*

€1,500 - 2,000



94 **Patrick Hennessy RHA (1915-1980)**

Josephine Bruce & Rolls Royce

Oil on canvas, 34 x 44.5cm (13½ x 17½")

Signed

Exhibited: Ritchie Hendriks Gallery, May 1966, where purchased by C.W. Nichols

€3,000 - 5,000

95 Patrick Hennessy RHA (1915-1980)*Never Ending Summer*

Oil on canvas, 64 x 76cm (25.25 x 30")

Signed

*Provenance: Sold in these rooms, Important Irish Art Auction, 31st March 2010, Lot No. 99 (cover illustration), where purchased by the current vendor**Exhibited: Ritchie Hendriks Gallery, Dublin. Original label verso*

In November 1964 at his annual exhibition at the Ritchie Hendriks Gallery, St. Stephens Green, Dublin, Patrick Hennessy exhibited 23 paintings with a broad spectrum of subject matter, the content of his travels from the previous year, the Irish countryside, still lifes, rose studies, mementos from Spain, and a number of paintings of Moroccan objects and countryside, Morocco was becoming a greater part of Hennessy's life and he was spending up to six months of the year there, avoiding the Irish winters for health reasons. The painting *The Never Ending Summer* a landscape is probably a view existing only in Hennessy's mind, a blue hazy sky, a dry arid vista with a high rocky mountain in the background dominating the centre of the canvas, a low shallow stretch of water clearly below normal level with sun bleached stones from the river bed completing the effect of a long dry period. The inclusion of a spray of brilliant red roses with luxuriant green foliage that dominate the foreground and contrasts sharply with the landscape is a Hennessy trademark and a device he used many times. The landscape has all the elements of a Hennessy capriccio.

Kevin A. Rutledge

€7,000 - 10,000





96 Moyra Barry (1886-1990)
Still Life with Summer Flowers
 Oil on canvas, 49.5 x 39.5cm (19½ x 15½")
 Signed

€300 - 500



96A James Sinton Sleator RHA (1889-1950)
Lilacs in a Glass Vase
 Oil on board, 40.5 x 56cm (16 x 22")
 Signed, inscribed 'To Esther' and dated 1932

€800 - 1,200

THE DEEPWELL COLLECTION

**97 Kathleen Fox RHA (1880-1963)***Lilac Blossom in a White Vase*

Oil on canvas, 70 x 59.5cm (27½ x 23½")

Signed

Provenance: J.P. Reibill Snr., Deepwell, Blackrock, Co. Dublin

Exhibited: Thought to be 'Lilac' exhibited as the RHA Annual Exhibition, 1920, Cat. No. 23

Though typical of the many beautifully rendered flower-pieces for which the artist in later life became renowned, this painting may be *Lilac*, exhibited at the RHA in 1920. If this is the case, it is certainly one of the earliest examples of her exploration of such subject matter, more usually associated with her career from the 1940s onwards when she returned from London to live at Brookfield, the family home in Milltown. She exhibited such subjects yearly at the RHA until 1957.

€1,500 - 2,500



- 98 Anne Yeats RHA (1919-2001)**
Still Life on Cloth with Lemon and Matches
 Oil on board, 33 x 52.5cm (13 x 29¾")
 Signed. Signed again verso

€500 - 700



- 99 Brian Ballard RUA (b.1943)**
Irises and Fruit
 Oil on board, 24.5 x 34.5cm (9¾ x 13½")
 Signed and dated '98

€700 - 1,000

THE DEEPWELL COLLECTION

100 Alfred Grey RHA (1845-1926)*A Faithful Companion*

Oil on canvas, 106.5 x 81.4cm (42 x 32")

Signed

Provenance: Purchased at the Annual LADA Antiques Fair, Mansion House 1982 by John P. Reihill, Deepwell, Blackrock, Co. Dublin

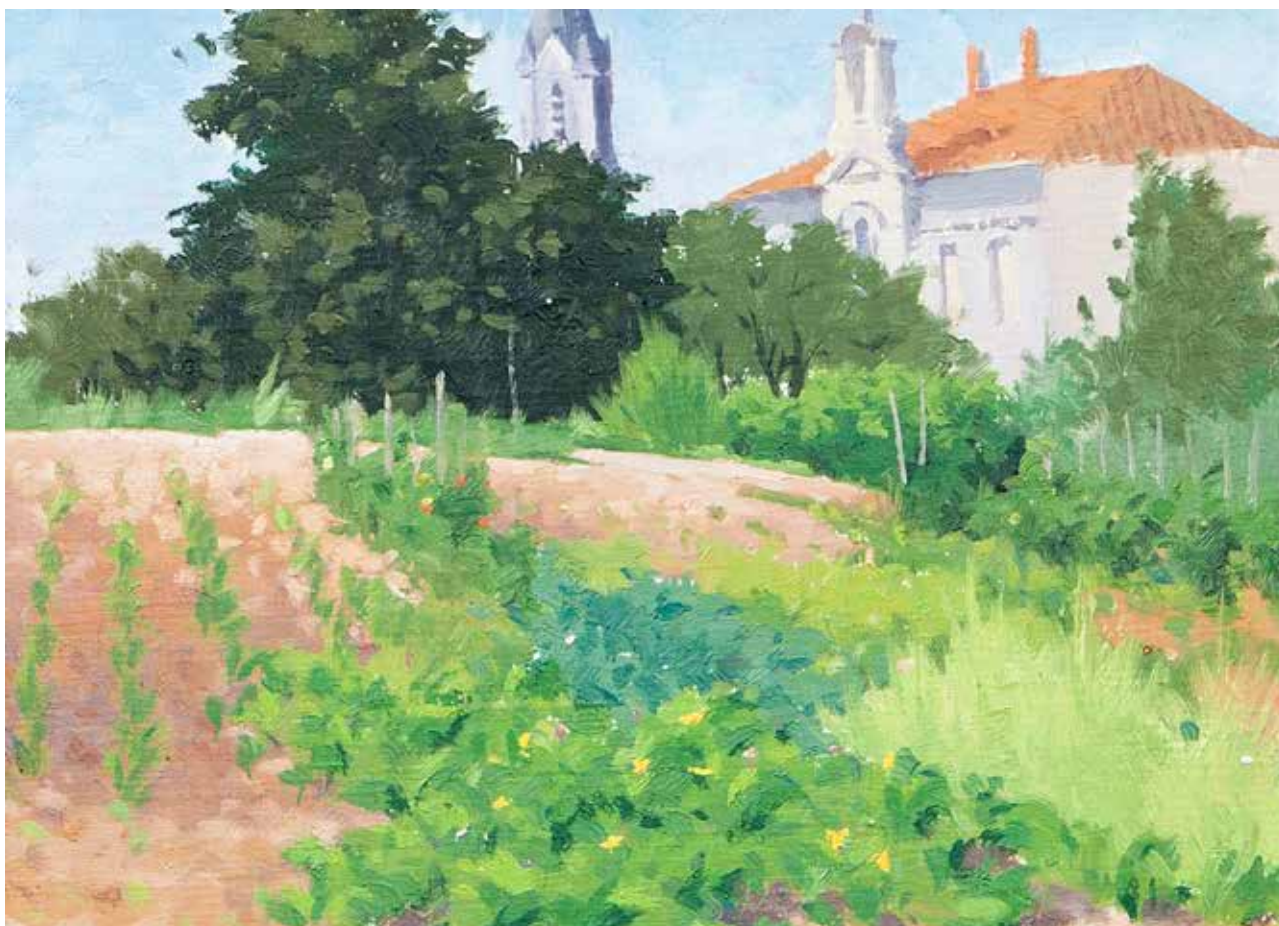
Despite the prodigious quantity of works exhibited by Grey throughout his life, *A Faithful Companion* does not appear among them. This may well be due to a subsequent change of the title of the painting. For example it could conceivably be any one of some five paintings entitled *Repose*. Typical of the subject-matter of painters of this period, the painting displays a sheepdog sitting attentively by his master's fireside chair, evidence of whose imminent return is suggested by the still-smoking clay pipe. To the left is a brace of game in whose demise the dog has played a key role and which he now patiently guards.

Little information exists in relation to this painter, which is surprising when one notes the quantity of work which he exhibited at the RHA during his career. With the exception of four random years during the sixty year period in which he worked, (1864-1934), Grey showed an average of eight paintings annually - a total by the end of his life of almost 500 works. He lived all his life in the inner northside of Dublin city giving his address as 4 Lower Gardiner Street for forty-five years. He was the son of the painter Charles Grey and was elected RHA in 1871. He died in Dublin in 1926.

€3,000 - 5,000



THE DEEPWELL COLLECTION

**101 Brett McEntagart RHA (b.1939)***Jardin au Village*

Oil on board, 25.5 x 35.5cm (10 x 14")

Signed

*Provenance: John Reibill Deepwell, Blackrock, Co.
Dublin*

€400 - 600



102 Brett McEntagart RHA (b.1939)

A Summer Garden

Oil on board, 50 x 40cm (19¾ x 15¾")

Signed and dated (19)'84

€1,000 - 1,500



- 103** **Frank Egginton RCA FIAL (1908-1990)**
A Sunny Evening, Co. Mayo
 Watercolour, 37 x 53cm (14.5 x 20.75")
 Signed. Inscribed artist's label verso

€700 - 1,000



- 104** **Frank Egginton RCA FIAL (1908-1990)**
Cottage in Landscape after Rain
 Watercolour, 37 x 54cm (14.5 x 21.25")
 Signed

€600 - 800



105 Frank Egginton RCA FIAL (1908-1990)

The Fishing Boats Return, Connemara

Watercolour, 38 x 53.25cm (15 x 21")

Signed

William Rodman label verso

€1,500 - 2,500



106 **Mary Georgina Barton (1861-1949)**
Cattle Grazing in Autumn Pasture
 Watercolour, 40.5 x 71cm (16 x 28")
 Signed

€800 - 1,200



107 **Mary Georgina Barton (1861-1949)**
Garden at Saling Hall
 Watercolour, 53.25 x 35.5cm (21 x 14")
 Signed

€600 - 800



108 Frank Egginton RCA FIAL (1908-1990)
Early Morning near Belmullet, Co. Mayo
Watercolour, 53 x 75cm (20.75 x 29.5")
Signed

€1,000 - 1,500



109 **Attributed to Sir Martin Archer Shee PRA (1769-1850)**

Portrait of the Poet Thomas Moore

Watercolour and gum arabic, 18.25 x 13cm (7¼ x 5")

This is thought to be a study for the Portrait of the Irish writer Thomas Moore (C. 1817) by Sir Martin Shee in the National Gallery of Ireland (NGI 775).

Born in Dublin, Martin Archer Shee was raised by his aunt, having been orphaned at a young age. He had a precocious talent for art and by the age of seventeen he was already making a comfortable and independent living as a portraitist. He later moved to London, where he was introduced to Edmund Burke and Joshua Reynolds, and he became a celebrated painter and a well known figure in London's high society. In 1830 he was elected to the prestigious position of President of the Royal Academy and shortly afterwards received a knighthood. He also wrote poetry and was a notable art critic.

Shee was a life long academician and his work is highly finished and confidently executed. Although often compared to his contemporary Thomas Lawrence, Shee's work is more traditional in style. His portraits and figurative works are characterised by a strong focus on the sitter's face and hands. He was particularly notable for his sensitive portrayal of children as in his composition *A Peasant Girl* (NGI 26) c.1810-20.

Shee often portrayed his sitters in a decidedly Romantic pose, looking away from the viewer as though deep in thought. This choice of pose was popular among artists of the nineteenth century when representing writers and politicians. As in the work in the National Gallery it was used to good effect in his portrait of the Irish writer Thomas Moore here. Moore holds his monocle and gazes beyond the picture frame as though he has been interrupted from studying the papers that lie on his desk before him. Behind his left elbow, the spines of more books are visible and confirm the sitter's intellectual interests and concern for matters of the mind.

€1,000 - 1,500



110 Francis William Topham (1808-1877)

Tinkers' Encampment, Galway

Watercolour, 30.5 x 28cm (12 x 11")

Signed

€800 - 1,200



111 James Arthur O'Connor (1792-1841)
*Woman in a Red Shawl on a Tree Lined
Pathway, Mountains in the Distance*
Oil on canvas, 35 x 42cm (13½ x 16½")

€2,000 - 4,000



112 **Howard Helmick (1845-1907)**
A Faulty Quill
Oil on canvas, 53.5 x 43cm (21 x 17")
Signed and dated 1882

€2,500 - 3,500

113 Sir John Lavery RHA RA RSA (1856-1941)*Dover Harbour, 1917 (The Fleet at Anchor)*

Oil on canvas, 51 x 76cm (20 x 30")

Signed. Signed again, inscribed with title and dated 1917 verso (label for Hon. S. Holt verso)

Provenance: Purchased privately through the Frederick Gallery, February 1998, by John P. Reihill, Deepwell, Blackrock, Co. Dublin

Early in 1917 Lavery commenced a series of works of The Harbour at St-Jean-de-Luz showing Norwegian Cargo ships finding safe haven in the Bay. This scene, although similar, is not as tranquil as it appears there are some German bombers in the sky. In May 1917 Gotha IV twin engine bi-planes replaced the earlier Zeppelin German bombers.

These caught several English coastal towns such as Folkestone, bombed on Whitsun 25th May 1917, unprepared for daylight raids. This picture is thought to have been painted later in 1917 when Dover was bombed several times from the beginning of September of that year. Lavery was to return to paint in Dover in May the following year showing the towns coastal defences including the anti-submarine netting. Several of these works are now in The Imperial War Museum in London.

€15,000 - 20,000

THE DEEPWELL COLLECTION



114 William Van Der Hagen (FL. 1720-1745)

Capriccio with Figures and Ruins

Oil on canvas, 129 x 97cms

Signed and dated 1737

Capriccio paintings, usually consisting of classical ruins juxtaposed artificially in an imaginary landscape, belong to a sub-genre of landscape painting, produced in Rome from the seventeenth century by such artists as Claude Lorraine (1600-82). In the early eighteenth century they were to become a speciality of the artist Giovanni Paolo Panini (1691-1765). Often acquired by those on the Grand Tour, their purpose was to provide an evocation of the remains of architectural glories of ancient Rome.

William Van der Hagen, the artist of this painting, was a member of a family of painters of Dutch origin, active in London from the seventeenth century. He was first recorded in Dublin in September 1722, when he was employed as a scene painter by the Smock Alley Theatre. A versatile artist, he also painted: altarpieces for St Michan's Church, Dublin (1724) and St Patrick's Church, Waterford (1736); architectural capricci, including for Beaulieu House; panoramic views of the cities of Waterford and Drogheda, as well as landscape prospects to form the background of projected tapestries for the House of Lords, one representing the Battle of the Boyne (Bank of Ireland, Dublin). In Waterford he also received several commissions for decorative painting, such as for Curraghmore, seat of the Marquess of Waterford, for whom he painted the staircase, as well as an entire room on the ground floor with landscapes, surmounted by a fictive dome. His last work appears to have been a view of the waterfall at Powerscourt, Co. Wicklow, which was engraved by John Brooks in 1745. Announcing the publication of the engraving, Faulkner's Dublin Journal described it as being after '*the late ingenious Mr. Vander Egan* (9-13 April 1745).

This example of one of his architectural capricci, is shown against a dramatic mountainous background complete with a river and lake, the composition recalling the elements of a stage set. Painted with Van der Hagen characteristic precision of detail, the scene contains architectural elements reminiscent of remains at Hadrian's Villa, Tivoli, such as its large baths, seen in the ruins of a large double-height building on the left, as well as the rectangular pool in the centre of the painting. In the background can be seen a temple in the form of a rotunda, with com-

posite columns. To the right stands an honorific column surmounted by an urn, similar to one in the Forum, Rome, dedicated to Phocas (608 AD). The tombs and sacral elements, as well as the decayed buildings with overgrowth, serve to remind the educated viewer of the transience of life and the glories of a past civilization.

Typical of Van der Hagen's work, is that the view is enlivened by humans, animals and birds. Figures provide interest as far as the eye can see, from the Franciscan monk astride a donkey clutching his rosary beads in the foreground, to those further away engaged in activities at the water's edge, to the minute figures visiting the temple in the background. Elongation of figures is also a mannerism of the artist, seen here in the tall figure of the woman in the straw hat in the foreground. In the same group, the bent leg of the wounded beggar on the ground, strongly resembles the pose of a boy included in a similar landscape by Van der Hagen in a private collection.

Less than ten paintings by Van der Hagen are known and even less are signed. One in the National Gallery of Ireland is another *capriccio*, which similarly includes architectural ruins, pastoral figures, animals and well painted foliage placed against the light. As the first professional landscape painter in Ireland, Van der Hagen's Claudean-style topographical views were important, in inspiring later generations of landscape painters in Ireland, in particular Joseph Tudor (c. 1695-1759) and Robert Carver (c. 1730-91).

Further Reading:

Mia Craig, 'The Van der Hagen Problem in the British Isles', unpublished BA thesis (TCD, 1992); Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland, Dublin, 2001*, pp. 455-57; Anne Crookshank and the Knight of Glin, *Ireland's Painters, New Haven and London, 2002*, pp. 68-71.

Dr. Nicola Figgis





115 Francis Grose (1731 - 1791)

The Antiquities of Ireland (2 Volumes), London 1791, 4to, old polished calf, the spine in compartments with crimson and green gilt lettered morocco labels, and dated, with the rare colour-printed plates. This is a most desirable set

Provenance: Sir Benjamin Lee Guinness 1st Baronet (1798 - 1868) of St. Annes , Clontarf and Ashford Castle and thence by descent to the current owners .

Sir Benjamin Guinness was noted for his philanthropic works most notably the restoration of St. Patricks cathedral where there is a statue in memorial to him in the gardens and Marsh's Library. He built an Italianate house St. Annes in Clontarf which Mark Bence Jones considered to be the most palatial house to be built in Ireland during the second half of the 19th century and also transformed Ashford Castle in Cong from a small Georgian shooting box into a French Chateau .

€1,000 - 1,500



116 James Malton

A Picturesque and Descriptive View of the City of Dublin, London, oblong folio

With the twenty-five aquatinted views (uncoloured) and the armorial frontispiece, maps and diagrams. This is a good example of a early 19th century issue (some plates watermarked Whatman 1802)
(25)

Provenance: Sir Benjamin Lee Guinness, 1st Baronet (1798 - 1868) of St. Annes, Clontarf and Ashford Castle and thence by descent to the current owners .

€5,000 - 7,000



117 **James Malton (1761-1803)**

View from Capel Street, looking over Essex Bridge,
Dublin

Handcoloured aquatint

30 x 42 (11.75 x 16.5")

And another similar of College Library
Dublin(2)

€500 - 700



118 **After Erskine Nicol RSA ARA (1825-1904)**

His Legal Advisor

Engraving by V. Lhuillier, 35.5 x 45.75cm (14 x 18")

€300 - 500

119 Joseph Robinson-Kirk RHA (1821-1894)

Portrait Bust of a Young Gentleman

White Carrara marble, 65cm high

Signed J. Kirk RHA fecit

Joseph Robinson Kirk was born in 1821, the fifth child and eldest son of Thomas Kirk R.H.A (an important sculptor of his time) and his wife Eliza Robinson. He entered Trinity College, Dublin, in 1838, at the age of 17, and took his degree in 1843. He had, while still a boy, commenced the study of sculpture in his father's studio, and in 1840 he sent two busts to the Royal Hibernian Academy.

From that year he was an almost constant exhibitor at the Royal Hibernian Academy's annual exhibitions. In 1843, the year in which he took his degree, he obtained the second prize of five pounds from the Royal Irish Art Union for his *Andromeda*, a study from the life figure, and was commissioned to execute it in marble. With the money thus earned he was enabled to spend a year studying in Rome. *His Child listening to noise in a Shell* exhibited in the Royal Hibernian Academy in 1845; his *Ruth and Naomi*, 1846, and his *Creation of the Dimple*, 1847, were all purchased by the Royal Irish Art Union as prizes for its subscribers.

In June, 1852, he succeeded Panormo as Master of the Dublin Society's Modelling School; but after a tenure of two years his appointment ceased on the reorganization of the school in 1854. He was elected an Associate of the Royal Hibernian Academy on 22nd May, 1845, and Member on 13th October, 1854.

During his long career as a sculptor Kirk executed not only a great number of exceptional portrait busts, but also many important public statues and monuments. At Banbridge is his colossal statue of *Captain Crozier*, the Arctic explorer; at Hillsborough and Edenderry are his statues of *Arthur, 3rd Marquess of Downshire*; in Christchurch Cathedral a monument to *The Hon. C. D. Lindsay, Bishop of Kildare*, and in Trinity College the four figures of *Divinity, Law, Medicine and Science* on the Campanile. The extraordinary memorial to Sir Philip Crampton in Brunswick Street was a work of which he is said to have been proud. On the base of the Wellington Monument in the Phoenix Park is a bronze bas-relief of *The Siege of Seringapatam*, and several busts by him are in the Royal College of Surgeons.

He exhibited eight pieces of sculpture in the Royal Academy between 1845 and 1862. For some years before his death his health prevented him from actively pursuing his profession and he lived in retirement. He died on the 30th August, 1894, at his residence, Milward Terrace, Bray, aged 73, and was buried at Mount Jerome.

€3,000 - 5,000





- 120 Douglas Alexander (1871-1945)**
Rolling Clouds, Co. Mayo
 Watercolour, 22.5 x 28.5cm (9 x 11")
 Signed

€200 - 300



- 121 Barbara Warren RHA (b.1925)**
Fishing Trawler
 Coloured pencil and chalk pastel, 39 x 31cm (15¼
 x 12¼")
 Signed

€300 - 500



- 122 **Harry Kernoff RHA (1900-1974)**
West of Ireland Rocky Coastal Landscape with Boats
 Pencil and watercolour, 26 x 35cm (10 x 14")
 Signed and dated '33

Provenance: Taylor Galleries, Dawson Street, Dublin (label verso) with title given as Landscape (Headland)

€1,500 - 2,000



123 Patrick Pye RHA (b.1929)

Altarpiece of the Annunciation

Tempera on panel, polyptych, 67 x 24cm each (exterior panels); 68 x 54cm (central interior panel); 68 x 25.5cm each (flanking side interior panels); 80cm x 63cm (overall when closed); 114cm wide (when open)

Signed and dated 1958 to the central interior panel

Contained in a hinged oak frame on stepped foot

*Provenance: Property of John Sweeney Esq. (inscribed verso);
Collection of Raymond MacDonnell, Architect*

€2,500 - 3,500



124 Patrick Pye RHA (b.1929)

Late Summer, Piperstown II

Oil on canvas, 101.5 x 124cm (40 x 48¾")

Signed and dated '69. Inscribed with title verso

Provenance: Mrs. Christopher Ryan; Collection of Raymond MacDonnell, Architect

Exhibited: Patrick Pye Exhibition, David Hendriks Gallery, Dublin, March/April 1970, Cat. No.21

€3,000 - 5,000



125 Patrick Pye RHA (b.1929)

The Morning After

Pastel, 23.5 x 31cm (9¼ x 12¼")

Signed

Provenance: Collection of Raymond MacDonnell, Architect

€400 - 600



125A Mary Swanzy HRHA (1882-1978)

Coconut Palms

Crayon, 25.5 x 17.5cm (10 x 7")

Exhibited: Mary Swanzy Exhibition, The Pym's Gallery, London 1989, drawing no. 11, where purchased

€300 - 500

126 Louis le Brocquy HRHA (1916-2012)

Flight (c.1954)

Hand-printed Irish linen, 126cm wide (49½") x 252cm long (99¼")

Signed in the block

In 1953 Louis le Brocquy collaborated with the architect Michael Scott (1905-1989) and established Signa Design Consultancy. At this time this was a bold and innovative step. They offered the client a broad range of expertise and creative services from card designing, record sleeves, printed fabrics to Christmas decorations for Grafton Street; with the late Patrick Scott (1921-2014) also being a collaborator on many projects. Their objective was "to fill a void in the visual life of Ireland by introducing the trained industrial designer" (Signa promotional pamphlet c.1962).

Le Brocquy under this new guise designed a series of screen printed fabric furnishings which were commissioned by John McGuire Ltd. of Dublin. These included the patterns *Megalith* and *Flight* (this lot), which were exhibited by the Société des Décorateurs, Grand Palais, Paris (May 1954). The bold pattern in *Flight* is very typical of mid-20th century textiles where designers were less restrained and conformist than before. The movement of the running figure is reminiscent of a Matisse paper-cut-out.

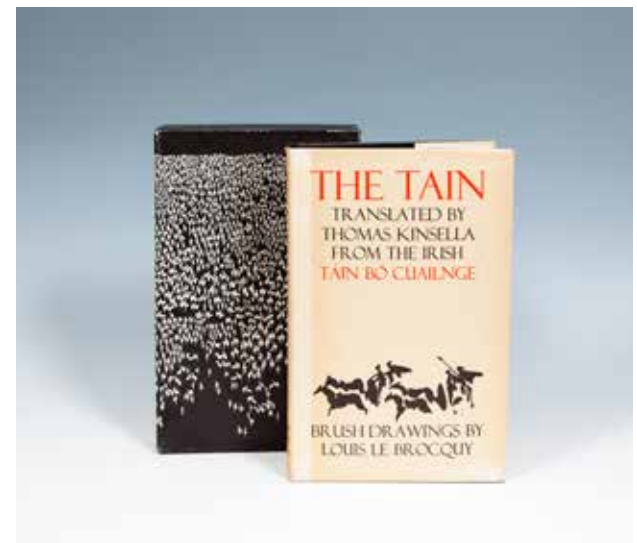
€1,000 - 1500



126A Louis le Brocquy HRHA (1916-2012)

"The Tain" a unique translation, largely from the 8th Century Irish version by Thomas Kinsella published by the Dolmen Press in September 1969, designed by Liam Miller with brush drawing illustrations by Louis le Brocquy. "Táin Bó Cuailnge" is the longest and most important of the Ulster cycle of heroic tales. Presented in its original slipcase.

€300 - 400



127 Louis le Brocquy HRHA (1916-2012)

Cúchulainn IV (1975)

Tabard Frères et Soeurs Aubusson tapestry, 184 x 184cm (72 x 72")

Signed and numbered 2/9 on the label verso

Provenance: Purchased from Taylor Galleries, Dublin, 1977, by John P. Reihill, Deepwell, Blackrock, Co. Dublin

The theme of the Táin, the early Irish epic translated by the poet Thomas Kinsella in 1969 and for which le Brocquy was commissioned to provide the accompanying black brush drawings, inspired in the artist a fresh surge of creativity in the realm of tapestry. The word 'Táin' means 'hosting' or gathering of a large crowd for a raid and provided the theme for a number of tapestries designed by the artist. The surface of the tapestry is completely covered in multi-coloured, irregular, oval heads, all with minute irregular 'features' and all facing the spectator. Each head exists as a single entity and does not relate to its neighbour. There is no order, no ranking, yet some inherent, instinctive force holds them together. In 1970 P.J. Carroll and Co. through their architects Scott Tallon Walker commissioned the first Táin tapestry from le Brocquy for the foyer of their Dundalk factory, this is now in the collection of the Irish Museum of Modern Art.

Louis le Brocquy has said "I hope these images from Táin Bó Cúailnge, transmuted into the woven forms of tapestry, may be seen as a tribute to the poet Thomas Kinsella, who inspired them and to the devoted publisher and designer, Liam Miller, who gave their original coherence."

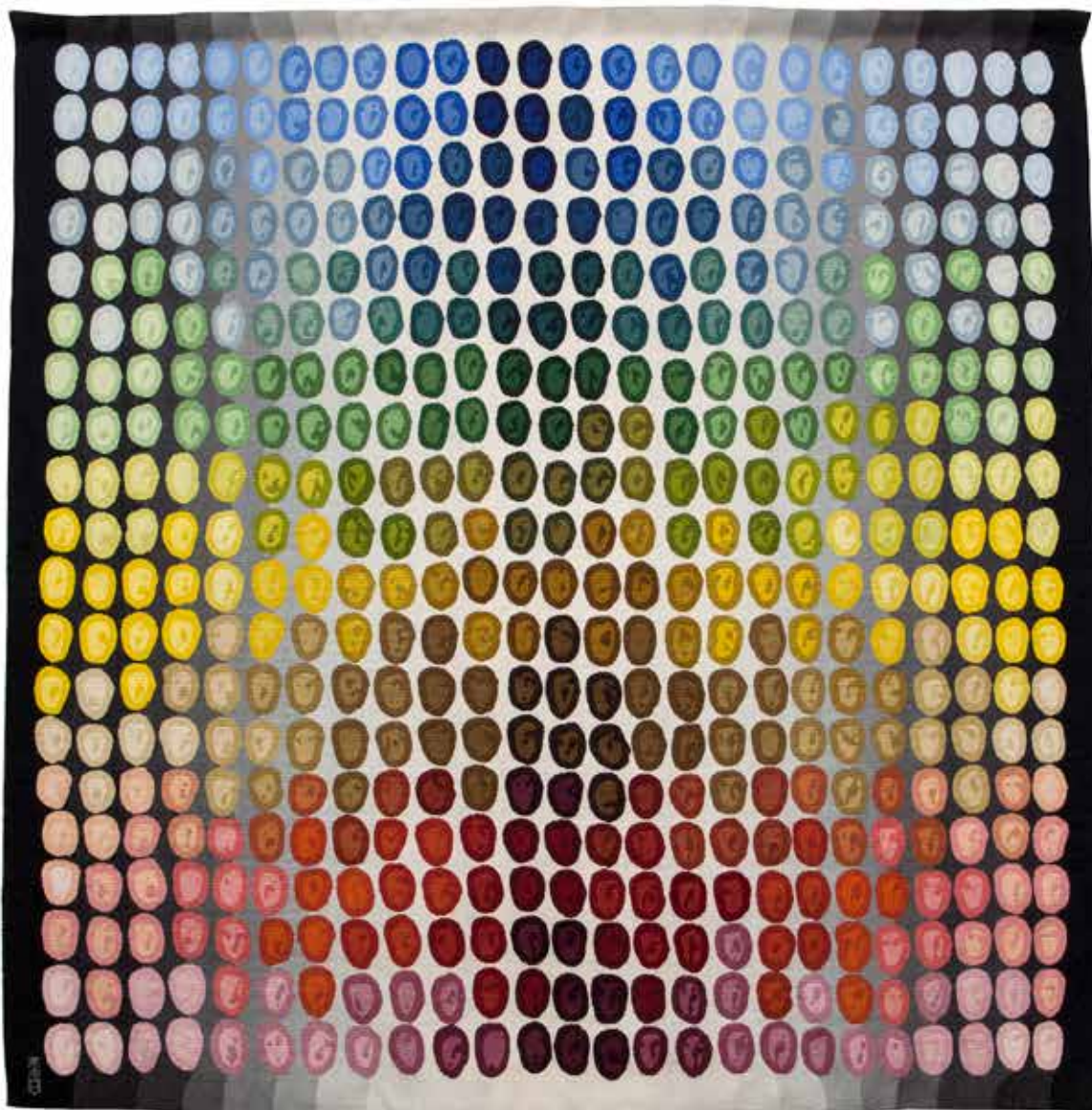
"In this tapestry I have tried to produce a sort of group or mass emergence of human presence, features uncertain - merely shadowed blobs or patches - but vaguely analogous perhaps in terms of woven colour to be weathered, enduring stone boss-heads of Clonfert or Entremont - or of Dysert O'Dea...." "each individual head is conscious only of the viewer vertically facing it. This I think is the secret of their mass regard. Each head is self-contained, finally a lump of presence. No exchange or incident takes place between their multiplied features".

"All of the Táin tapestries were woven in Aubusson, and in them the artist has contrived a masterly conjunction between the narrative content of the epic, his own and the ancient Celtic concern of the head image and the visual architectural demands of a large modern wall hanging."

We are indebted to the late Dorothy Walker, whose writings form the basis for this catalogue entry.

€40,000 - 60,000

THE DEEPWELL COLLECTION





- 128** **Louis le Brocquy HRHA (1916-2012)**
Study of Samuel Beckett (1979)
 Aquatint, 65 x 49.5cm (25.5 x 19.5") Sheet Size
 Signed and numbered 32/100

€700 - 1,000



- 129** **Louis le Brocquy HRHA (1916-2012)**
Homage à Strindberg (1982)
 Lithograph, 77 x 57cm (30¼ x 22½") Sheet Size
 Signed and numbered 4/100

€400 - 600

130 Louis le Brocquy HRHA (1916-2012)*Mycenaeae Gold Mask (1974)*

Aquatint, 50 x 66cm (26 x 19¾")

Signed and numbered 20/75

From a series of seven colour etchings exhibited at the Dawson Gallery, Gimpel Fils and Galleria la Bussola, Torina in 1974.

€700 - 1,000

**131 Louis le Brocquy HRHA (1916-2012)***Reconstructed Head (1974)*

Aquatint, 65 x 50cm (25½ x 19¾") Sheet Size

Signed and numbered 26/75

From a series of seven colour etchings exhibited at the Dawson Gallery, Gimpel Fils and Galleria la Bussola, Torina in 1974.

€700 - 1,000



- 132** **Michéal Farrell (1940-2000)**
L'Autre Savoir (1986)
 Lithograph, 52 x 75cm (20½ x 29½")
 Signed, dated '86 and numbered 39/60

€150 - 250



- 133** **Michéal Farrell (1940-2000)**
Auvvers-sur-Oise (1979)
 Lithograph and etching, 52 x 71cm
 Signed, inscribed, dated '79 and numbered 13/75

€300 - 500

THE DEEPWELL COLLECTION

134 **Michéal Farrell (1940-2000)**

Madonna Irlanda: Very First Irish Political Picture Series (Ms. O'Murphy Series)

Watercolour and pencil, 57 x 76cm (22½ x 30")

Signed, inscribed and dated '78

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

Exhibited: Taylor Gallery, Dublin 1979 (label verso) from whom purchased

€600 - 800

**135 Patrick Scott HRHA (1921-2014)***Drawing 1977*

Ink on ingles paper, 48.2 x 62.4cm (19 x 24½")

Signed

*Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin;**Exhibited: Dawson Gallery, Dublin (label verso)*

€400 - 600

**136 Patrick Scott HRHA (1921-2014)***Drawing 1977*

Ink on ingles paper, 62.4 x 48.2cm (24½ x 19")

Signed

*Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin;**Exhibited: Dawson Gallery, Dublin (label verso)*

€400 - 600



137 Patrick Scott HRHA (1921-2014)

Abstract (1977)

Collage on paper, a pair, 63 x 50cm each (24¾ x 19½")

Each signed and dated '77

(2)

Provenance: John P. Reibill, Deepwell, Blackrock, Co. Dublin

Exhibited: Dawson Gallery, Dublin (label verso)

€800 - 1,200

138 **Sean Scully (b.1945)***Passenger Line Black (2000)*

Oil on linen, 48 x 38cm (18.9 x 15")

Signed, inscribed and dated verso

Exhibited: Galerie Lelong, Paris (original exhibition label verso)

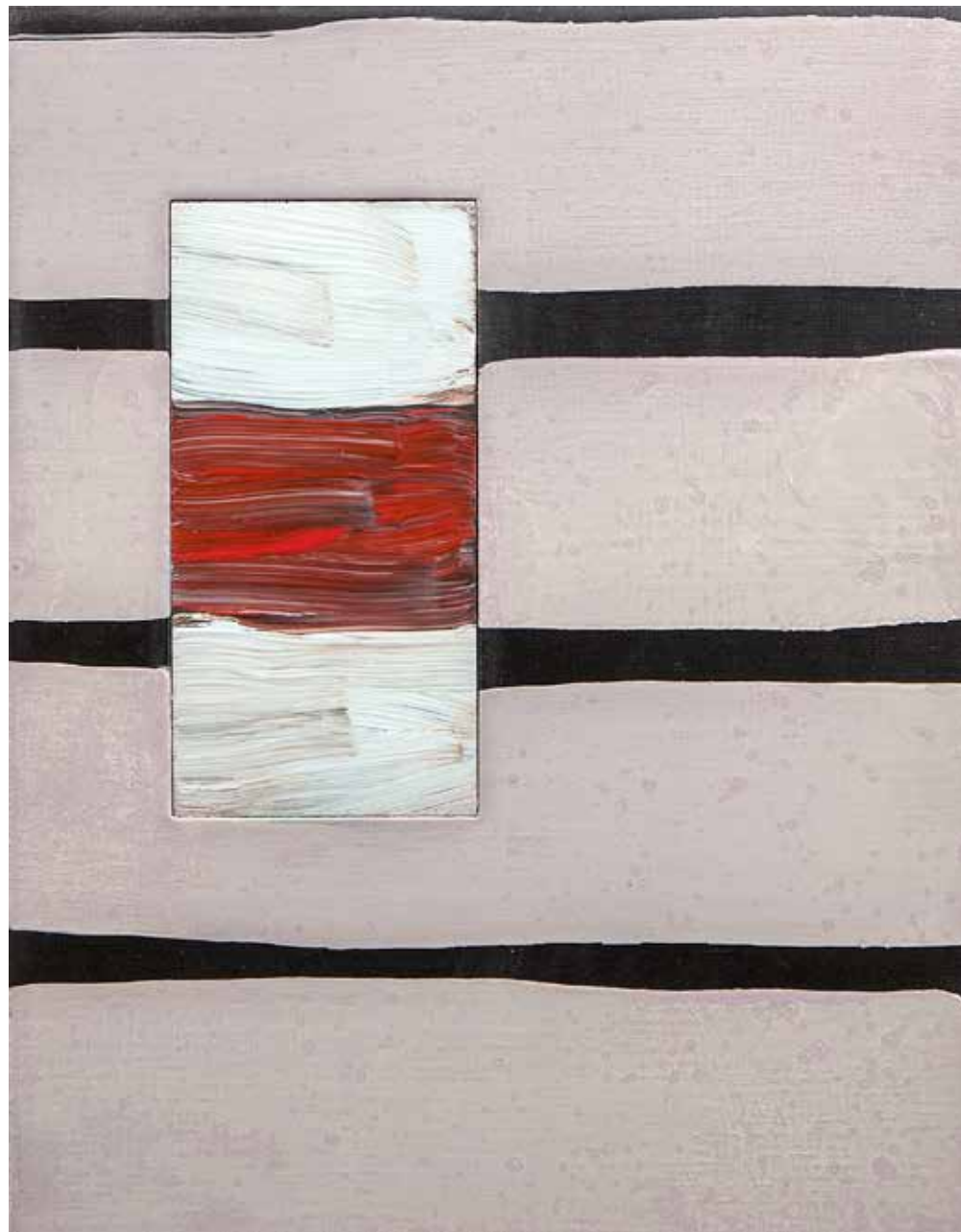
Painted in the same year as *Wall of Light Orange Yellow*, (Dublin City Gallery), which featured as one of Ireland's favourite paintings in RTE's recent television series, *Passenger Line Black* uses Scully's familiar device of a window or second panel of paint subsumed into a larger composition. The smooth opaque black and grey of the background painting is contrasted by the thicker impasto and industrial paint of the smaller work which uses more intense and more obvious brushstrokes. The cutting into the surface of the larger canvas and the placing of a second painting within it also draws attention to the physical construction of the artwork as an object as well as disrupting the conventional idea of an abstract painting as a unified system of form and colour.

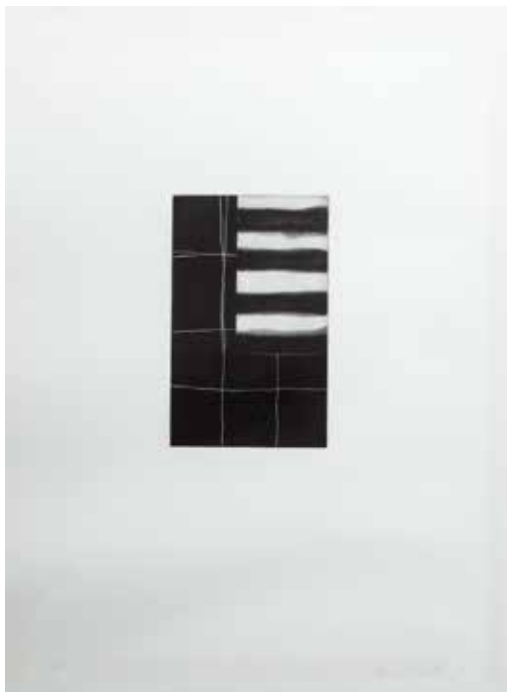
Scully's deployment of the window device relates to his experience of living in cities especially London where he began his career as an artist in the 1960s. According to the artist, 'a window is a promise like a doorway', that is a way into the painting and a way of relieving the tension of the painting surface. The device is also well known in the work of Henri Matisse, an artist whom Scully admires. Like Matisse, Scully's work is often triggered by a response to the tangible sensation of light falling on the surface of a wall or building.

The use of grids and lines of colour in *Passenger Line Black* also refers back into the history of modern art. Its occurrence in Scully's practice has been compared with the work of the abstract expressionist painter, Mark Rothko and even the earlier pioneer of abstract art, Piet Mondrian. Like these artists, Scully believes strongly that art should have a transformative function on the viewer. While referring to this spiritual tradition of modern art his work is equally influenced by many of the non art contexts in which colour and pattern assert themselves such as the dyed fabrics of Morocco, the painted hoardings of construction sites in New York and the reflections of strong colour on the walls of Mayan temples in Mexico. Scully's acclaimed use of abstraction blends the metaphysical with the physical, providing, as in this work, a contemporary and highly distinctive version of abstract art.

Dr. Roisin Kennedy
April 2014

€40,000 - 60,000





139

Sean Scully (b.1945)*Night Piece (Pomes Penny Each Series)*

Etching, 20 x 12.5cm, (8 x 4.75")

Signed, marked B.A.T. (bon á tirer) and dated '93

€800 - 1,200



140

Edward Delaney RHA (1930-2009)*Cúchulainn Series*

Monotype, 42 x 45cm (16½ x 17¾")

€300 - 500



141 Tony O'Malley HRHA (1913-2003)

Night Studio by the Sea, Porthmeor, May 1982 (AR702)

Mixed media (acrylic, collage and crayon), 63 x 48.25cm (25 x 19")

Signed, inscribed with title and dated May 1982

€1,500 - 2,500



142 Cecil King (1921-1986)

Vent

Pastel, 25.5 x 10cm (10 x 4")

Together with a collection of nine unframed mixed media Christmas cards dating from 1972-1986, with personal inscriptions, various sizes (10)

Provenance: From the collection of the late Agnes Kelly, a close friend of the artist Cecil King

€400 - 600



143 Cecil King (1921-1986)

Baggot Street Series

Gouache, 11.5 x 10cm (4½ x 4")

Signed

Together with Red Sun, mixed media, 14 x 10cm (5½ x 4") and another small framed print by King (3)

Provenance: From the collection of the late Agnes Kelly, a close friend of the artist Cecil King

€300 - 500



- 144 Felim Egan (b.1952)**
Woodnote (ee) (FE34504)
Acrylic and mixed media on wood, 48 x 48cm (19 x 19")
Signed and dated '03 verso

Provenance: The Kerlin Gallery, Dublin, where purchased

€1,500 - 2,500



145 **John Kingerlee (b.1936)**
Fez, Granada (2005)
 Mixed media, 20 x 29cm (8 x 11½")
 Signed

€300 - 500



146 **John Kingerlee (b.1936)**
Gigantic (2006)
 Mixed media, 30.5 x 23cm (12 x 9")
 Signed

€300 - 500

- 147 **Peter Collis RHA (1929-2012)**
Vico Road Series (1980)
 Oil on board, 16.5 x 25.5cm (6½ x 10")
 Signed. Inscribed artist's studio label verso

Provenance: Collection of Raymond MacDonnell, Architect

€1,000 - 1,500



- 148 **Peter Collis RHA (1929-2012)**
The Red Field
 Oil on board, 18 x 23cm (7 x 9")
 Signed

Provenance: Collection of Raymond MacDonnell, Architect

€800 - 1,200





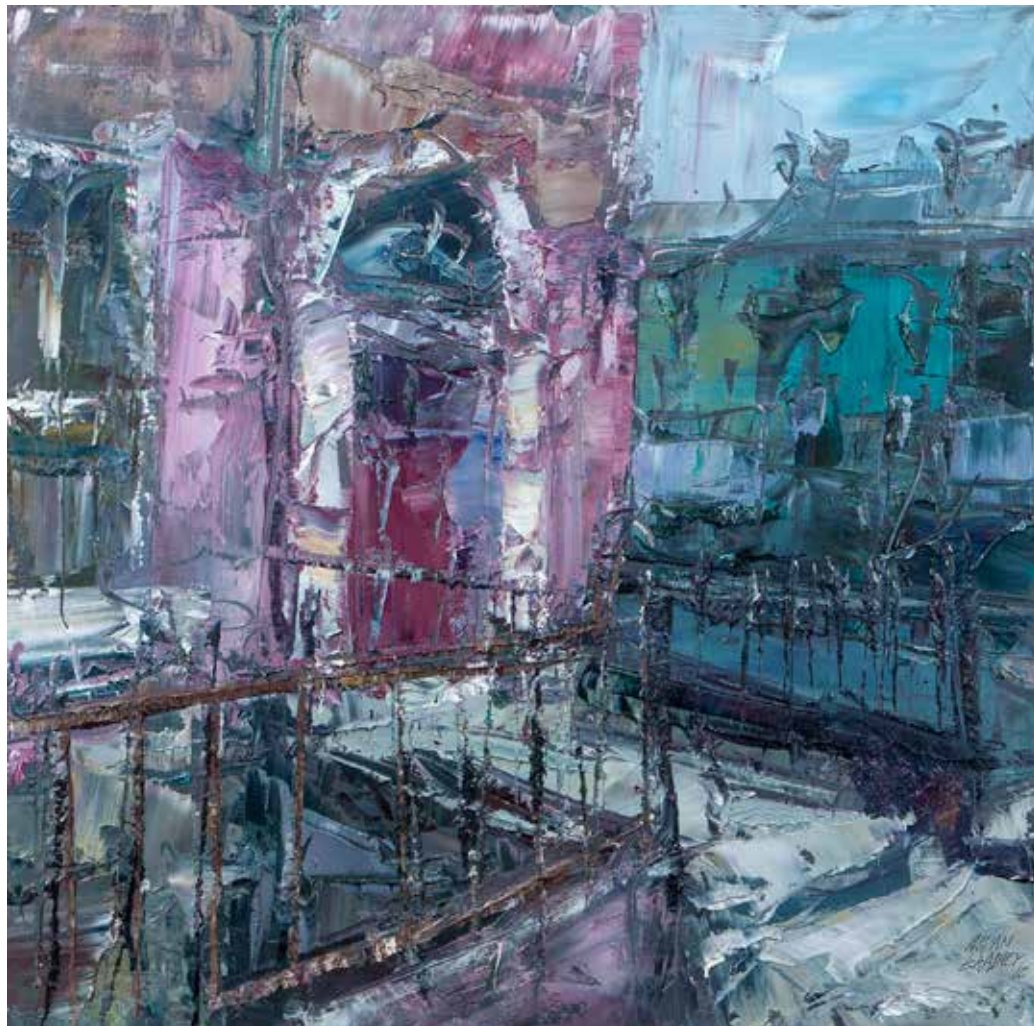
149 Peter Collis RHA (1929-2012)
The Obelisk, Killiney
Oil on canvas, 76 x 86.5cm (30 x 34")
Signed. Artist's studio label verso

€1,500 - 2,500



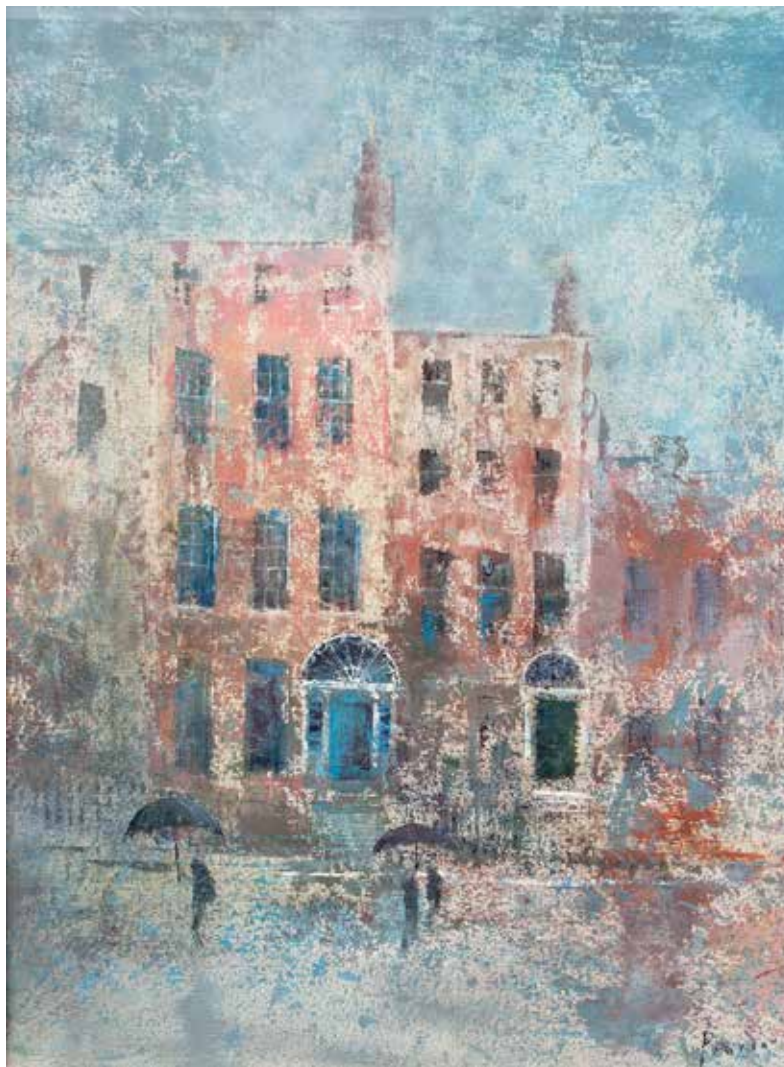
150 Peter Collis RHA (1929-2012)
The Road to the Lough
Oil on canvas, 76 x 87cm (30 x 34¼")
Signed

€2,000 - 3,000



151 **Aidan Bradley (b.1961)**
Red Georgian Door
Oil on board, 49.5 x 49.5cm (19½ x 19½")
Signed and dated (20)'10

€400 - 600



- 152 Peter Pearson (b.1955)**
In the Rain (1999)
 Oil on canvas laid on board, 70 x 52cm
 Signed

Illustrated: Peter Pearson, 'Of Sea & Stone - Paintings 1974 - 2014' - Front cover illustration.

This lot is accompanied by a copy of the new book by Peter Pearson *Of Sea & Stone*, Gandon Editions, 2014.

€2,000 - 4,000



153 Sandra Bell (b.1954)

The Horn Blower

Bronze, 80cm high (31½")

Signed with initials, numbered 4/8 and dated '96

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

€800 - 1,200

154 Rowan Gillespie (b.1953)

Study No. II for Blackrock Dolmen (1987)

Bronze on a grey stone and marble column pedestal, 58.5cm high (23") (sculpture only);

Antique column 117cm high (46")

Inscribed with title, inscribed "Individual" and dated 1987

Provenance: Purchased from the Solomon Gallery, Dublin, 22nd June 1987; John P. Reihill, Deepwell, Blackrock, Co. Dublin

This is an individually modelled sculpture.

This is the maquette for the publicly commissioned piece *Blackrock Dolmen*, erected on the Blackrock Bypass near Deepwell. It consists of three attenuated figures, which, Caryatid-like, support a flat-cap-stone of the shape traditionally associated with a dolmen, the latter being a particular type of megalithic construction erected to mark a burial place. It usually comprises two standing stones surmounted by another. The lithe, attenuated form of each figure and particular type of surface texture is signatory of Gillespie's style.

All his bronzes display texture and rigorous modelling as though the molten bronze has been worked by hand. Because he has his own foundry Gillespie enjoys the facility for technical experimentation with established techniques. He exhibits regularly in Ireland and has had numerous exhibitions internationally in locations including Cannes, Oslo, Stockholm, New York, Los Angeles and Miami.

€8,000 - 12,000

THE DEEPWELL COLLECTION



155 Gerda Frömel (1931-1975)*Eve*

Bronze, 49.5cm high (19½")

Signed with initials and dated 1974

Provenance: Purchased through Seán Ó Criadáin, 1977, by John P. Reibill, Deepwell, Blackrock, Co. Dublin

The attenuated figure of *Eve* while reminiscent of Giacommetti's bronze figures more strongly recalls a Gothic Mary Magdalene and, perhaps is a reference to late medieval German sculpture widely found on churches in southern German towns. Having studied in Munich, Frömel could not have avoided being exposed to such influences.

Gerda Frömel was born in Schonberg in Czechoslovakia in 1931. She studied sculpture first at Stuttgart where she was awarded the academy scholarship in 1949 and then in Darmstadt and Munich. Not wishing to return to her own country, she came to Ireland in 1956 and settled here with her German husband Werner Schurmann who was himself an able sculptor before turning to opera singing as a career. Gerda Frömel brought the inheritance of a dual tradition to bear on all the work that she created in this country and it was here that all of her mature work was inspired. She was forty-five and the mother of four boys when, tragically, she lost her life in a drowning accident. When she first arrived in Ireland, Frömel began to contribute to various group shows, including the *Irish Exhibition of Living Art*. She worked initially in marble, onyx, slate or alabaster, but later also in bronze, aluminium and gold.

She excelled as both a carver and a modeller and was a fastidious craftsman, devoted to finish and technical perfection as the delicacy of her work suggests. One of her main concerns was with the intrinsic nature of the materials with which she worked. Very versatile, Frömel was able to slip from abstract to representational and from delicate, softly modelled or carved heads and figures to austere, almost bare pieces. She was particularly fascinated with circular, oval and disc-shaped forms.

Latterly, she had expressed the desire to further explore the challenge of large scale pieces and had begun to devote much time to large public commissions.

In 1962 she won the sculpture prize in the Irish Church Art Exhibition and the following year was awarded an Arts Council scholarship for sculpture. She had her first one-man show in Dublin in 1964. In 1970 she won the Waterford Glass Company Award at the Oireachtais. She won many other awards and received commissions from both Ireland and Germany including one for the P.J. Carroll building in Dundalk and the Regional Technical College in Galway.

€5,000 - 7,000

THE DEEPWELL COLLECTION



THE DEEPWELL COLLECTION

**156 Vivienne Roche (b.1953)***Soundings (1999)*

Bronze, 63cm long (24¾")

Signed with initials and numbered 2/7

*Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin**Exhibited: Tidal Erotics, 1999 (travelling exhibition), The Hugh Lane Gallery, Dublin; Sirius Arts Centre, Cobh, Co. Cork; Galway Arts Centre and Sligo Model Arts Centre*

The thematic focus for *Tidal Erotics* is the relationship between the sea and human emotions. Roche, who lives in Cork, began with a series of drawings inspired by visits to a nearby beach and developed her ideas into a series of small bronze sculptures, cast from seaweed encased in wax.

€800 - 1,200

**157 Michael Warren (b.1950)***Abstract Form*

Bronze, 44.5cm high (17½")

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

€800 - 1,200

THE DEEPWELL COLLECTION



- 158** **Alexandra Wejchert RHA (1921-1995)**
Abstract Flame
Mirror polished brass on a limestone base, 37cm high including base (14½")

Provenance: John P. Reihill, Deepwell, Blackrock, Co. Dublin

€700 - 1,000



159 Padraig Ó Mathúna (b.1925)

An enamel and copper bowl, of circular form, the gilded interior with undulating multi-coloured enamels in green, gold, red and white
22.5cm diameter
Stamped 'P. Ó Mathúna Éire' and signed to the underside

€300 - 500

160 Killian Schurmann (b.1962)

Abstract Landscape

Fused and cast glass panel supported on a metal stand, 99cm high (including base) x 45cm wide (40 x 17¾")
Signed and dated 2000

Provenance: Presented to Broadcaster Mike Murphy on the occasion of the Late Late Tribute Show in his honour which was screened on RTE, May 19th, 2000 and being sold by him to benefit the Peter Mc Verry Trust

€500 - 800

Killian Schurmann is a glass artist and sculptor with a studio and workshop at the foothills of the Dublin Mountains. His mother was the well-known Czech born sculptor Gerda Frömel (1931-75). He trained originally in Germany as a scientific glass blower until 1980.

Schurmann produces these panels by fusing molten glass to form abstract transparent landscapes; the framework surrounding them forms a window for the viewer.

His work can be found in both public and corporate collections such as the National Self-Portrait Collection, Ireland; Allied Irish Banks; Bank of Ireland and the Department of Health, Dublin.

Fr Peter McVerry SJ has been working with Dublin's young

homeless for more than 35 years. In 1974 Fr McVerry moved to Summerhill, in Dublin's north inner-city, where he witnessed first hand the problems of homelessness and deprivation.

In 1979, he opened a small hostel to provide accommodation for homeless boys between the ages of 12-16. Four years later, he founded The Arrupe Society, a charity to provide housing and support for young homeless people and response to the growing numbers experiencing homelessness in Dublin. In March of this year Fr Mc Verry was awarded the Freedom of the city of Dublin along with rugby legend Brian O'Driscoll having been nominated by Lord Mayor Oisín Quinn in recognition of his contribution to tackling homelessness in the city. For further information or to make a donation go to pmvtrust.ie





161 **John Coen (b.1941)**
Standing Figure
 Bronze, 37cm high (14½")
 Signed

€400 - 600



162 **John Coen (b.1941)**
 Standing Female Figure
 Bronze, 23cm high (9")
 Artist's studio label on the underside

€300 - 400

163 **John Coen (b.1941)**
Two Standing Figures
Bronze, 49cm high (19¼")

€800 - 1,200



THE DEEPWELL COLLECTION

**164 Anthony Christian (b.1945)**

The Herb Garden, Deepwell

Watercolour, 48.4 x 69cm

Signed, inscribed and dated June 2001

Provenance: A gift from the artist to Mr. & Mrs. John P. Reihill, Deepwell, Blackrock, Co. Dublin

€400 - 600

**165 Wendy Walsh (1915-2014)**

Long Tailed Titmouse

Watercolour, 33 x 23cm (13 x 9")

Signed with initials and dated 1972

€400 - 600

THE DEEPWELL COLLECTION

166

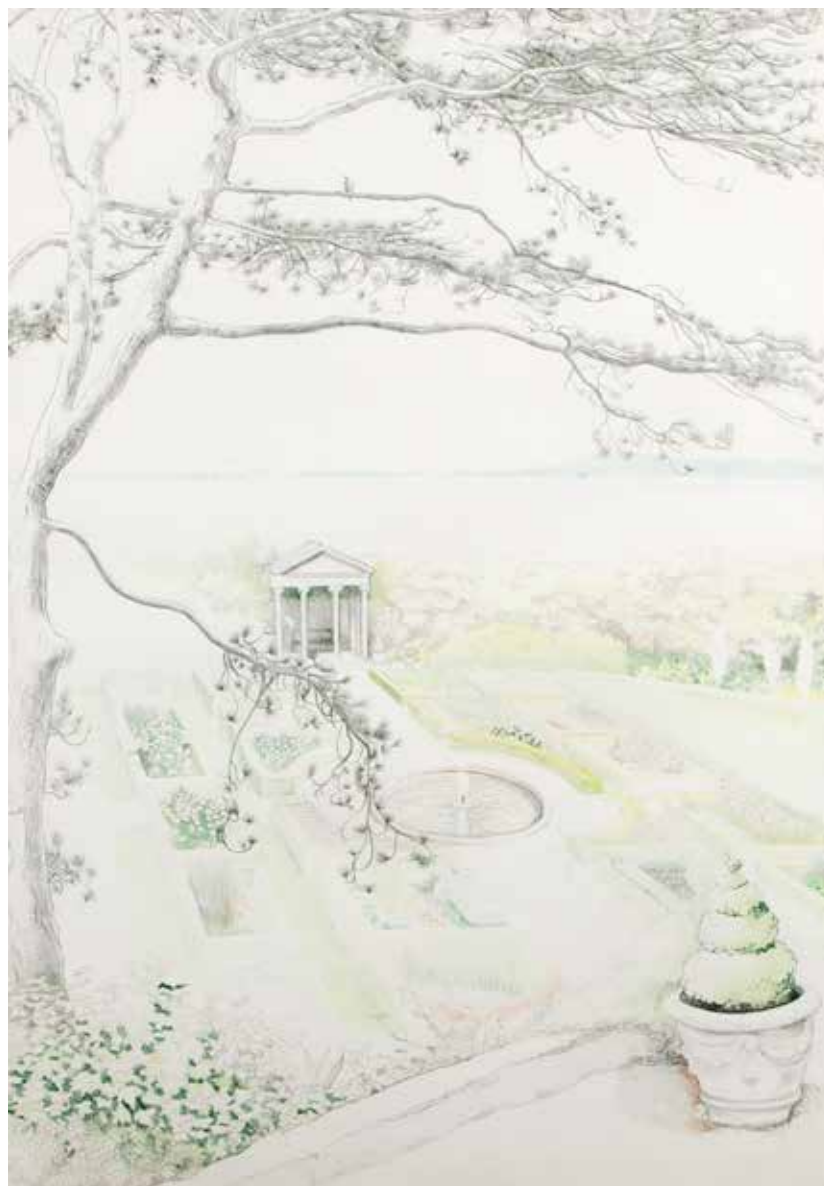
Anthony Christian (b.1945)

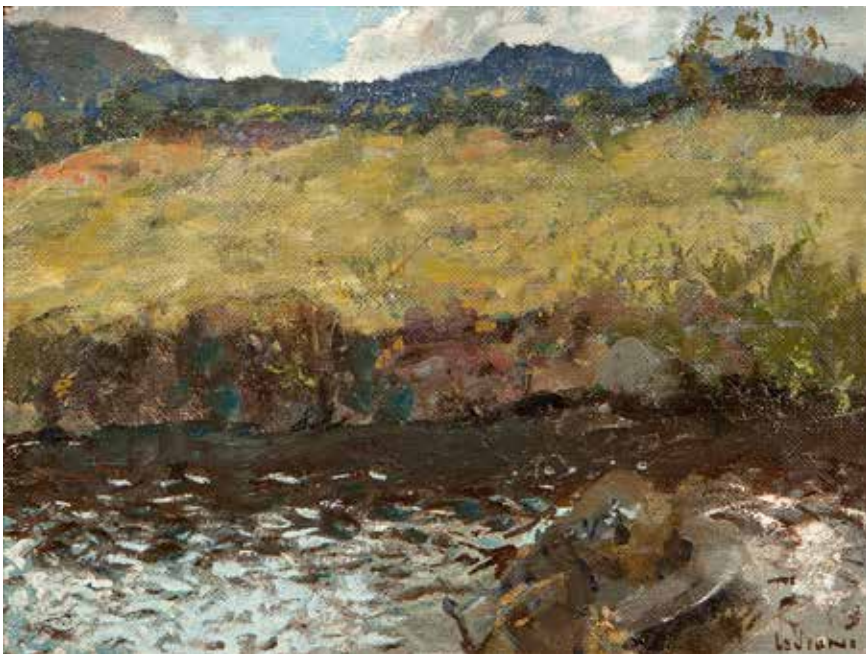
View of The Temple and Garden, Deepwell
 Pencil, coloured pencil and wash, 98 x 68.5cm (38½
 x 27")
 Signed and dated June 2001

*Provenance: Commissioned directly from the artist by
 John P. Reihill, Deepwell, Blackrock, Co. Dublin*

This view of the gardens at Deepwell was commis-
 sioned directly from the artist

€700 - 1,000





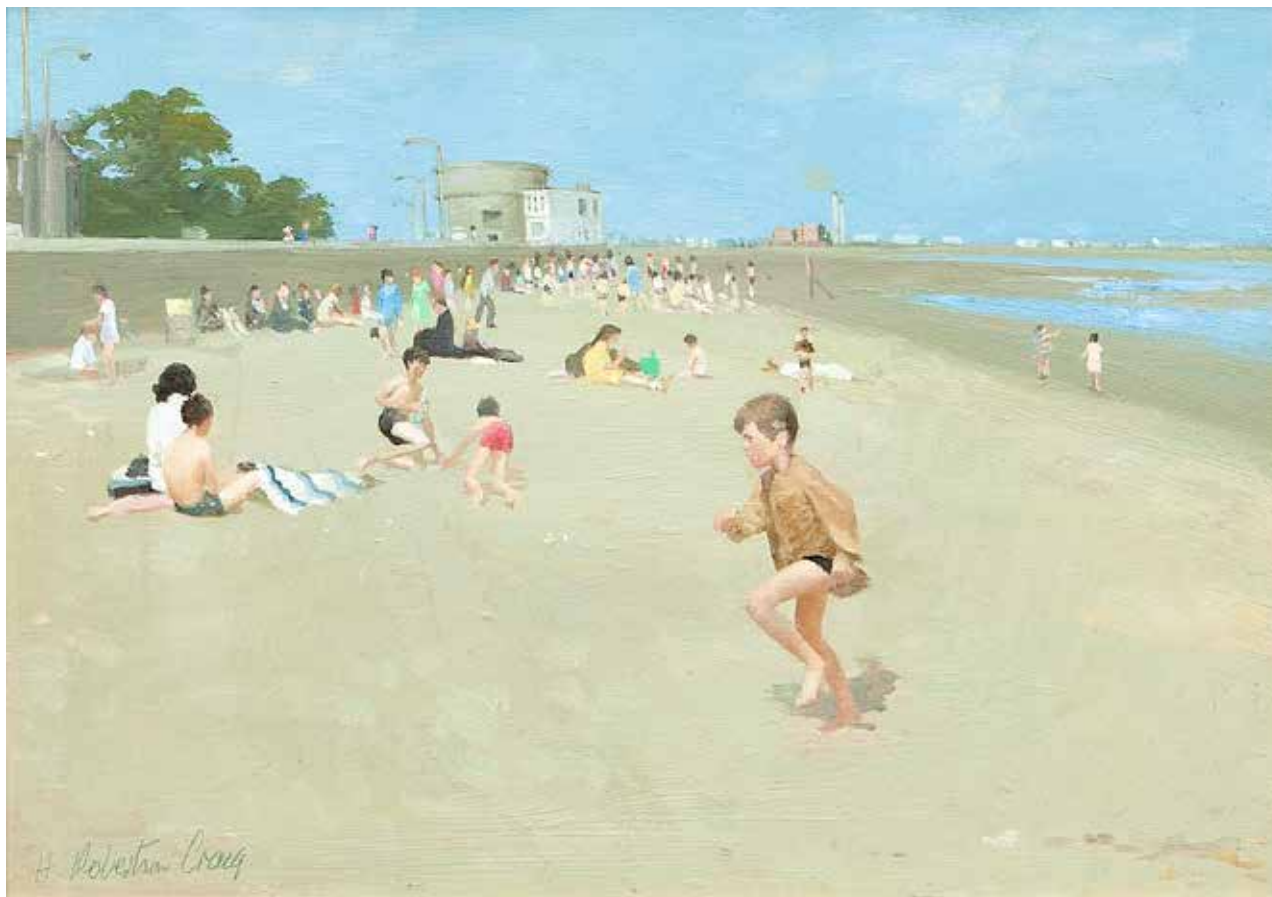
167 **James le Jeune RHA (1910-1983)**
River in Connamara
 Oil on board, 30.5 x 40.5cm (12 x 16")
 Signed

€400 - 600



168 **James le Jeune RHA (1910-1983)**
Near Clifden
 Watercolour, 34 x 52.5cm (13½ x 20¾")
 Signed

€600 - 800



169 Henry Robertson Craig RHA RUA (1916-1984)

Sandymount Strand

Oil on board, 24 x 34cm (9.75 x 13.5")

Signed

*Provenance: Sold in these rooms, Important Irish Art Auction, 5th December 2006,
Lot No. 57 where purchased by the current owner*

Exhibited: The Hendriks Gallery, Dublin, December 1973 (original label verso)

€2,000 - 3,000



170 Fergus O’Ryan RHA ANCA (1911-1989)

The Liffey at Kippure

Oil on board, 29 x 38.5cm (11½ x 15¼”)

Signed. Inscribed artist’s label verso

€400 - 600



171 Fergus O’Ryan RHA ANCA (1911-1989)

Dargle at Powerscourt

Oil on board, 25 x 50cm (9.75 x 19.75”)

Signed. Original artist’s label verso

€400 - 600

172 **Fergus O’Ryan RHA ANCA (1911-1989)**

Church at Cloughlea, Wicklow

Oil on canvas, 48 x 58cm (18.75 x 22.75")

Signed. Inscribed with title on artist’s label verso

€800 - 1,200



173 **Fergus O’Ryan RHA ANCA (1911-1989)**

Mayday, Glencullen

Oil on board, 18 x 26cm (7 x 10.25")

Signed

€400 - 600





174 **E. Lyn Hope (fl. 1938-1959)**
Campanile in Trinity College, Dublin
 Watercolour, 38 x 26cm (15 x 10.25")
 Signed

€500 - 700



175 **E. Lyn Hope (fl. 1938-1959)**
The Printing House, Trinity from College Park
 Watercolour, 28 x 38cm (11 x 15")
 Signed

€300 - 500

E. Lynn Hope exhibited regularly with the RHA, watercolour Society of Ireland and with Victor Waddington during the 1940/50's. Views of Donegal and Trinity College, Dublin dominate the list of works exhibited.



- 176 **E. Lyn Hope (fl. 1938-1959)**
Fair Day, Gweedore, Co. Donegal
Pencil and watercolour, 26 x 37cm (10¼ x 14½")
Signed

€400 - 600



- 177** **Graham Knuttel (b.1954)**
Two Blue Birds II
 Acrylic on canvas, 29.5 x 23cm (11½ x 9")
 Signed. Inscribed with title verso

€600 - 800



- 178** **Thomas Ryan PRHA (b.1929)**
The Pond, 1994
 Watercolour, 40 x 30cm (15.75 x 12")
 Signed

€500 - 700



179 Stoney Road Press (21st Century)

The Pirate Queen: Images of Grace

A collection of ten original prints on Somerset paper by Robert Ballagh, Brian Bourke, James Hanley, Alice Hanratty, Eugene Lee, Alice Maher, Kelvin Mann, Michael O'Dea, Jane O'Malley and Martin Packedinaz commissioned by Moya Doherty & John McColgan

Each 60 x 50cm (23½ x 19½")

All signed and numbered 5/50; some inscribed with title
(10)

€800 - 1200

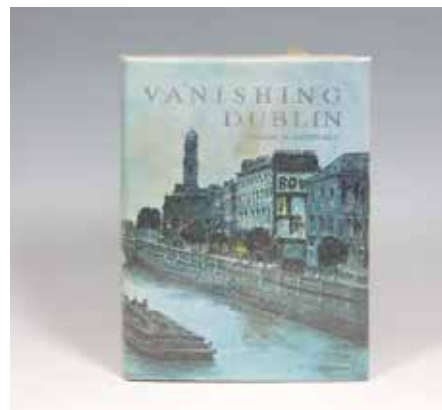


180 Louis le Brocqy HRHA (1916-2012)

"The Tain" a unique translation

largely from the 8th Century Irish version by Thomas Kinsella published by the Dolmen Press in September 1969, designed by Liam Miller with brush drawing illustrations by Louis le Brocqy. "Táin Bó Cuailnge" is the longest and most important of the Ulster cycle of heroic tales. Presented in its original slipcase and signed by Louis le Brocqy on a piece of paper stuck into the book

€300 - 500

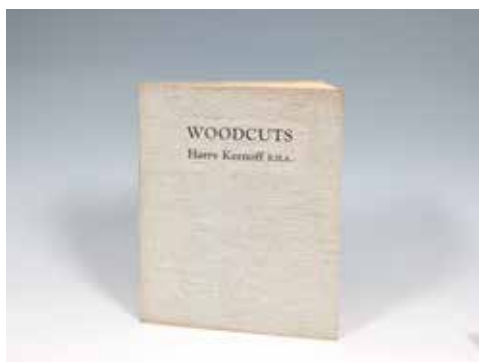


181 Flora Mitchell (1890-1973)

Vanishing Dublin

Published by Allen Figgis 1966, with introduction by the Earl of Wicklow

€200 - 400



182 Harry Kernoff RHA (1900-1974)

Woodcuts

published by Cahill & Company Ltd., signed by the artist and numbered 63/220 with foreword by Edward Sheehy

€150 - 250



183 Rose Barton RWS (1856-1929)

Familiar London

Adam and Charles Black, 1904, "Rose Barton" exhibition catalogue, Crawford Gallery, Cork 1987, "Mildred Anne Butler" exhibition catalogue, Crawford Gallery, Cork 1981, "Mildred Anne Butler", Christmas catalogue, October 1981 (4)

€100 - 200



184 Walter Osborne by Jeanne Sheedy

Gifford & Craven, Ballycotton 1974, "Walter Osborne", NGI 1983, "James Arthur O'Connor" John Hutchinson, NGI 1985, "Nathaniel Hone" Julian Campbell, NGI 1991, "Walter Osborne in the West of Ireland" Julian Campbell 2004, limited edition copy in slipcase, signed by the author and numbered 5/300; together with "Four Irish Landscape Painters" Thomas Bodkin, Irish Academic Press 1987 (6)

€100 - 200



185 Sir John Lavery RHA ROI (1856-1941)

"John Lavery and his Work" Walter Shaw Sparrow, printed by Kegan Paul, Trench, Trübner & Co. London, "The Life of a Painter" by John Lavery, Cassell and Company 1940 with 69 plates, "Sir John Lavery" by Kenneth McConkey, 1993 and "Sir John Lavery" exhibition catalogue, Ulster Museum 1984 (4)

€100 - 200



186 Paul Henry RHA RUA (1876-1958)

"An Irish Portrait" the autobiography of Paul Henry with foreword by Seán O'Faoláin, printed by B.T. Babford Ltd. 1951, "An Irish Journey", Seán O'Faoláin and illustrated by Paul Henry, Readers Union with Longmans Green London, 1941, "The Paintings of Paul and Grace Henry", Hugh Lane Municipal Gallery 1991, "Paul Henry 1876-1956" exhibition catalogue, TCD/Ulster Museum 1973, "Paul Henry" exhibition catalogue, Oriel Gallery 1978 (5)

€100 - 200



187 Sir William Orpen (1878-1931)

Stories of Old Ireland and Myself
Signed limited edition copy numbered 63/100
Printed by Williams and Northgate Ltd.

€100 - 200



188 Jack Butler Yeats RHA (1871-1957)

“Irishmen All”, George Birmingham, published by T.N. Foulis London & Edinburgh, 1st edition 1913, with illustrations by Jack Yeats’, “The Selected Writings of Jack B. Yeats”, André Deutsch 1991, “Seán-Eoin”, Máirín Ní Chriagáin, published New Edition 1974, with Yeats’ illustrations and Jack Butler Yeats: A Biography”, Hilary Pyle, signed by the author and published Routledge & Kegan Paul, London 1970 (4)

€100 - 200



190 Jack Butler Yeats RHA (1871-1957)

“Life in the West of Ireland”, printed by Maunsel & Co. Dublin and London 1915 with a mixture of colour prints and line drawings, “A Turf-Cutter’s Donkey”, Patricia Lynch, with illustrations by Jack Yeats 1962, “A Boy in Eirinn”, Padraic Colum (ex-library copy), printed by E.P. Dutton & Co., 7th edition 1935, with illustrations by Yeats and “The Aran Islands” John Millington Synge, Blackstaff Press, 1988, with illustrations by Yeats (4)

€60 - 100



189 Jack Butler Yeats RHA (1871-1957)

A collection of Jack B. Yeats exhibition catalogues including: National Loan Exhibition 1945, Dawson Gallery 1966, Victor Waddington 1967, 1971, 1973 (2), 1975, 1978, 1983, 1987, 1995 & 2004, Niland Gallery 1989, Centenary Exhibition 1971/2, Ireland of the Welcomes, Centenary Edition 1971, Monaco 1990; together with other Yeats material

€200 - 400



191 Jack Butler Yeats RHA (1871-1957)

“In Wicklow, West Kerry and Connemara”, John Millington Synge, with illustrations by Jack B. Yeats, 1st edition, Maunsel & Co. Dublin 1911; together with “Jack B. Yeats: His Watercolours, Drawings and Pastels”, Hilary Pyle, Irish Academic Press 1993 (2)

€80 - 120



192 Jack Butler Yeats RHA (1871-1957)

“Broadside Characters”, Cuala Press 1971, with hand-coloured plates, numbered 200/300 (uncut); together with “A Lament for Art O’Leary” with six illustrations by the artist, “Broadside 1937”, Cuala Press reprinted 1971, “Little Book of Drawings” (uncut) 1971, together with other Yeat’s catalogues (8)

€150 - 250



194 Basil Blackshaw HRHA RUA (b.1932)

“Blackshaw” edited by Eamonn Mallie 2003, limited edition signed by both artist and author, “Basil Blackshaw - Painter”, introduction by Brian Ferran 1995, “Cecil Maguire - Towards a Retrospective”, Davison Gallery (3)

€150 - 250



193 Gerard Dillon (1916-1971)

James White, Wolfhound Press signed by the author and dated December 1993; together with a selection of catalogues and monographs: Gerard Dillon (3), Colin Middleton (3), Nevill Johnson, Daniel O’Neill, Arthur Armstrong, John Luke etc (a box)

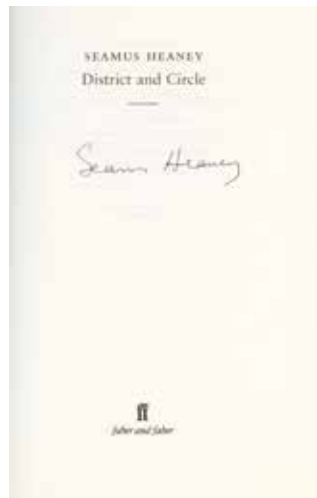
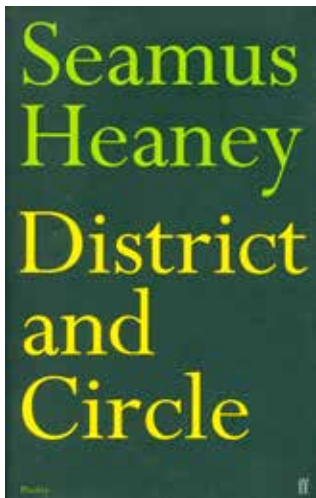
€150 - 250



195 “William Conor” (1881-1968)

by Judith C. Wilson printed by Blackstaff Press 1981; together with “Ballygullion Ballads” Lynn Doyle, illustrations by William Conor, “William Conor - Centenary Exhibition”, Oriel Gallery catalogue 1981 and “William Conor - The People’s Painter” Martyn Anglesea, National Museum of Northern Ireland 1999 (4)

€40 - 60



- 196** **Seamus Heaney MRIA (1939-2013)**
District and Circle, Faber 2006, first edition, first impression, fine copy in d.w., signed by the author. With another unsigned copy. (2)

€100 - 150



- 197** **Clonmel Interest**
 A scrapbook of interesting Irish art items contained including: Victor Waddington correspondences, Jack B Yeats letters and sketches by M Morris and catalogues and photographs from Abbey Galleries, Clonmel 1945/6 etc; an interesting eclectic lot

€400 - 600



- 198** **Mainie Jellett (1897-1944)**
 "The Artists' Vision" edited by Eileen McCarvill with introduction by Albert Gleizes, 1958, "Mainie Jellett", IMMA 1992 and "Mainie Jellett" Bruce Arnold, Neptune Gallery (3)

€100 - 200



- 199** **Irish Arts Review**
 A near complete run of Irish Arts Reviews from Spring 1984 through February 2011
 (Vol 19 No 4 & Vol 4 No 4 not included)

€300 - 500

General Terms and Conditions of Business

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

DEFINITIONS AND GENERAL CONDITIONS

Definitions

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

'Auctioneer' – James Adam & Sons.

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

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

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

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

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

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

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

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

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

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

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

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

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

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

The surname of the artist preceded by 'after';
In the opinion of the Auctioneer a copy of the work of the artist.
'Signed'/'Dated'/'Inscribed';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.

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

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

'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.

- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

Liability of Auctioneer and Seller

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

Forgeries

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

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

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

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

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

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

Photographs

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

CONDITIONS WHICH MAINLY CONCERN THE SELLER**Auctioneer's Discretion**

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

- (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.

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €500 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve 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 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and whosoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

Rescission of Sale

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

Payment of Proceeds of Sale

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

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

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

Payment of Proceeds to Overseas Sellers

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

Charges for Withdrawn Lots

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

Unsold Lots

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

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

Auctioneer's Right to Photographs and Illustrations

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

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ADAM'S Est 1887

Important Irish Art Sale -- May 28th 2014 Video Highlights

We are delighted to bring to you our Important Irish Art Sale on May 28th 2014. One of the highlights of the sale is the collection from the Reihill family from Deepwell, Blackrock, as many of these pieces have not been seen in public before.

The sale features a collection of pieces including work from Roderic O'Connor, Sean Scully, Jack Butler Yeats, William Conor, Louis le Brocquy and Killian Schurmann.