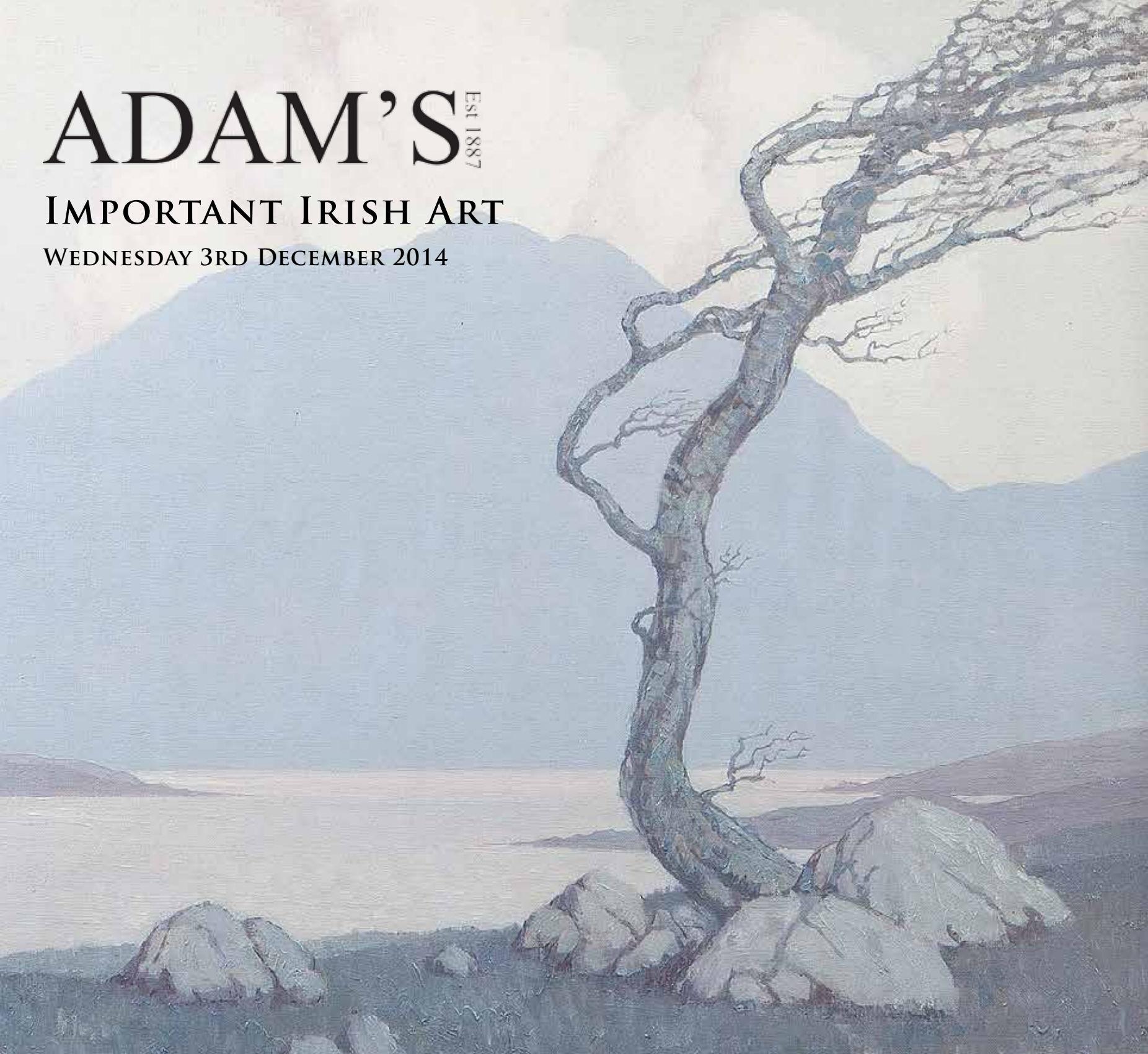


ADAM'S Est 1887

IMPORTANT IRISH ART

WEDNESDAY 3RD DECEMBER 2014







# IMPORTANT IRISH ART

AUCTION WEDNESDAY 3<sup>RD</sup> DECEMBER 2014 AT 6PM



# IMPORTANT IRISH ART

## AUCTION

WEDNESDAY 3RD DECEMBER 2014 AT 6.00PM

## VENUE

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SUNDAY 16 <sup>TH</sup> NOVEMBER	2.00PM - 5.00PM

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SUNDAY 30 <sup>TH</sup> NOVEMBER	2.00PM - 5.00PM
MONDAY 1 <sup>ST</sup> DECEMBER	10.00AM - 5.00PM
TUESDAY 2 <sup>ND</sup> DECEMBER	10.00AM - 5.00PM
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## 2. Paddle Bidding

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

## 3. Payment, Delivery and Purchasers Premium

Thursday 4th December 2014, 10.00am - 5pm Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than 5pm on Thursday 4th December 2014 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply..

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## 4. VAT Regulations

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5. It is up to the bidder to satisfy themselves prior to buying as to the condition of a lot. Whilst we make certain observations on the lot, which are intended to be as helpful as possible, references in the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. The condition report is an expression of opinion only and must not be treated as a statement of fact.

Please ensure that condition report requests are received before 12 noon on Saturday 27th September as we cannot guarantee that they will be dealt with after this time.

## 6. Absentee Bids

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

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

## 7. Acknowledgments

We would like to acknowledge, with thanks, the assistance of Dr. S.B.Kennedy, Catherine Marshall, Anne-Marie Keaveney, Kenneth McConkey, Dr. Denise Ferran, Karen Reihill, Dickon Hall, Dr. Róisín Kennedy, Christina Kennedy, Marianne O'Kane Boal, Dr Julian Campbell, Dickon Hall, Claire Dalton and Dr Éimear O'Connor whose help and research were invaluable in compiling many of the catalogue entries.

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

1

**Muriel Brandt RHA (1909 - 1981)***Christmas Eve (Figures on Moore Street)*

Oil on board, 43 x 29cm (17 x 11½")

Signed

*Provenance: Important Irish Art sale, these rooms, 6th December 1973, where purchased by the current owners*

Known for her portraits, landscapes and murals, Muriel Brandt studied at the Belfast College of Art and won a scholarship to the Royal College of Art in London where she studied for three years. Brandt's first major commission was seven paintings for the Church of the Franciscan Friars on Merchant's Quay in Dublin, the sketch for which is now housed in the National Gallery of Ireland.

Brandt's forty year long association with the Royal Hibernian Academy began in 1938, and in 1948 she was appointed an associate. In 1961 she became a full member. Brandt's skill of effortlessly capturing likeness was commented on by fellow painter James Nolan RHA, "she was a compulsive draughtsman and sketched like lightning, achieving in minutes those likenesses of her contemporaries."

€2,000 - 4,000



## 2 Mainie Jellett (1897 - 1944)

### *Study for Achill Horses II*

Pencil and gouache, 22.2 x 36.9cm (8.75 x 14.5")

Signed and dated 1939, also signed and inscribed title verso, Artist's label verso

This study is part of a series of work depicting horses roaming freely in the countryside, which Jellett made in the later stages of her prematurely short career. She began to move away from the pure abstract works of the 1920s to approach more representational subjects, albeit still preoccupied by colour balance, internal rhythm and relation of shapes and forms to each other within the composition. There began to be a more organic form to her paintings of this time, and she used colours and forms with their groundings in nature, although not totally naturalistic - "I do not deny nature. I would not; but I wish to copy nature not in her external aspects but in her internal organisation" (Artists' Vision, p51). Much of her subject matter from this period of time is inspired by the western landscape, and her time spent in Achill. She chose the traditional setting of the noble and romantic West of the country, which was a favoured topic for her male contemporaries, and developed it in her individual Cubist style.

The composition of this painting shows five horses in different positions, each individually positioned in the landscape but connected with it and each other through the unifying curves linking the abstract shapes of the background. The tonal ranges of the painting are in mainly earthy colours, grounding the abstraction of form and composition in nature, while the shading on the horses' bodies is sharply delineated.

While the subject of this series was in some ways a departure for the artist, some commentators such as Charles Sidney in *The Bell* remarked on the continuing influence of her former teacher Albert Gleizes, whose woodcut illustrations of the early 1920s also featured similar horses' heads.

Her success in creating a new visual language for rural Ireland was confirmed by the fact that Jellett was chosen to create murals representing the life and people of Ireland for the Free State's pavilion at the Glasgow Empire Exhibition in 1938. One of the ten scenes depicted was horses grazing in the West of Ireland. A painting of the subject, *Achill Horses II*, (1938, National Gallery of Ireland) was shown at the Glasgow exhibition and was also included in the Irish pavilion at the New York World Fair the following year. This study from 1939 shows her continued fascination with, and development of, the subject.

€3,000 - 5,000





- 3 **Mainie Jellett (1897-1944)**  
*Abstract Composition (c.1922)*  
 Gouache, 25.5 x 9.5cm (10 x 3¾")

*Provenance: Collection of Bruce Arnold and gifted to painter Shirley O'Brien*

€1,000 - 1,500



- 4 **Evie Hone HRHA (1894-1955)**  
*Study for stained glass panel*  
 Gouache, 17.5 x 5cm (7 x 2")  
 Signed  
 Dawson Gallery label verso

€500 - 700



- 5 **Evie Hone HRHA (1894 - 1955)**  
*Tinkers' Child*  
 Gouache, 33 x 27cm (13 x 10¾")  
 Signed

€1,500 - 2,500



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

*The Fruit Market, Honfleur*

Oil on board, 39 x 34cm (15½ x 13½")

Signed with initials

Original inscribed artist's exhibition label verso

*Exhibited: The RHA Annual Exhibition 1928,  
Cat No. 20*

€3,000 - 5,000

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

*Fair at Castlepollard*

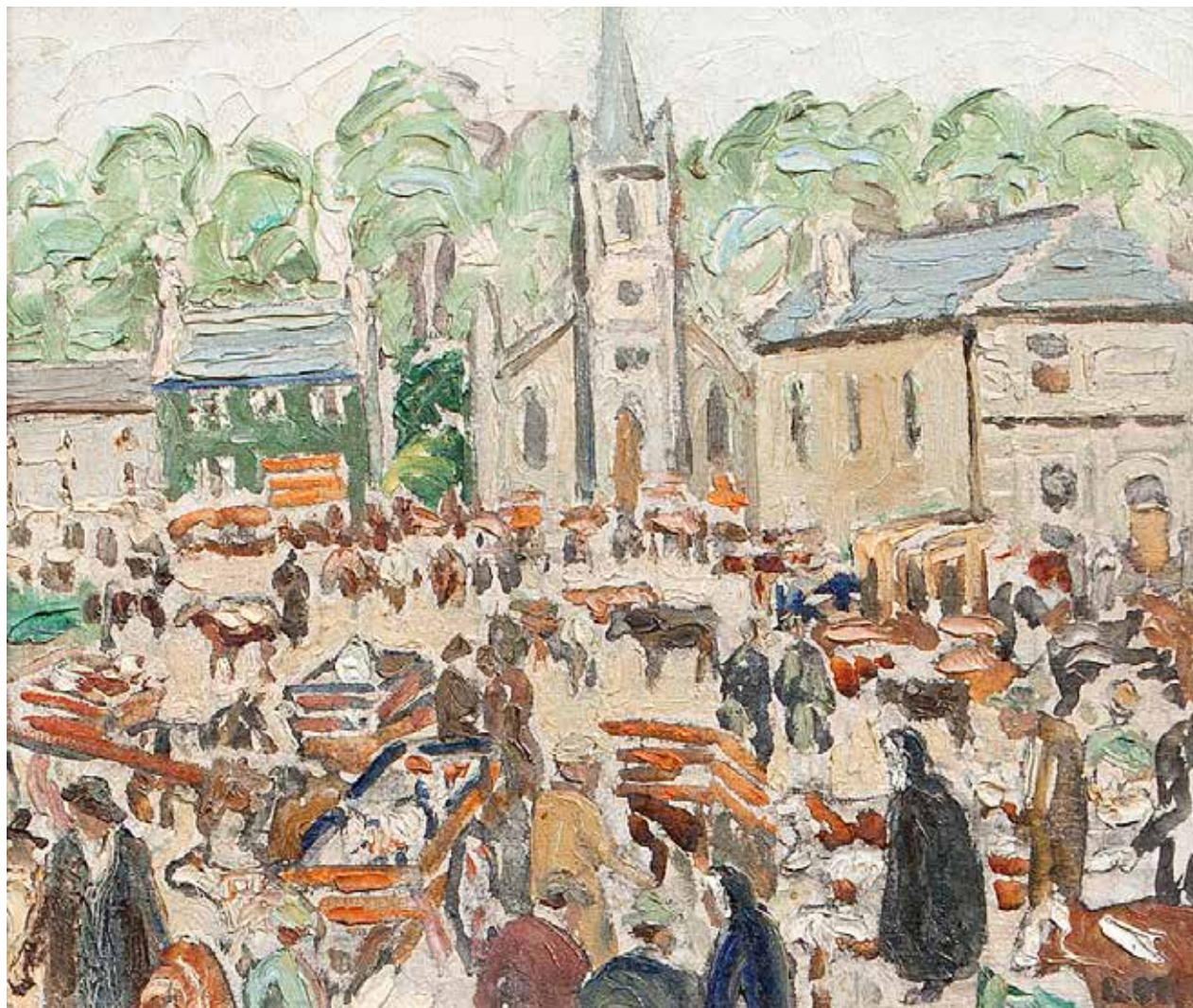
Oil on board, 21.25 x 25cm (8½ x 9¾")

Signed with initials; Inscribed Exhibition label verso

This is a study for "Fair at Castlepollard" exhibited at the RHA Annual Exhibition 1949, Cat No. 170 and now in the Brian P. Burns Collection.

€3,000 - 5,000





## 8 May Guinness RHA (1863 - 1955)

*Lady by Window c.1930*

Oil on panel, 29.5 x 25cm (11¾ x 9¾")

another work verso depicting an elderly woman wearing a headscarf

*Exhibited: The Moderns Exhibition IMMA Oct 2010 / Feb 2011 Cat. No.35; "Irish Women Artists 1870 - 1970" Summer loan show Adams Dublin July 2014 and The Ava Gallery Clondeboye August 2014 Cat. No. 75*

*Literature: The Moderns IMMA 2011 illustrated p.65; "Irish Women Artists 1870 - 1970" Full page illustration p.91*

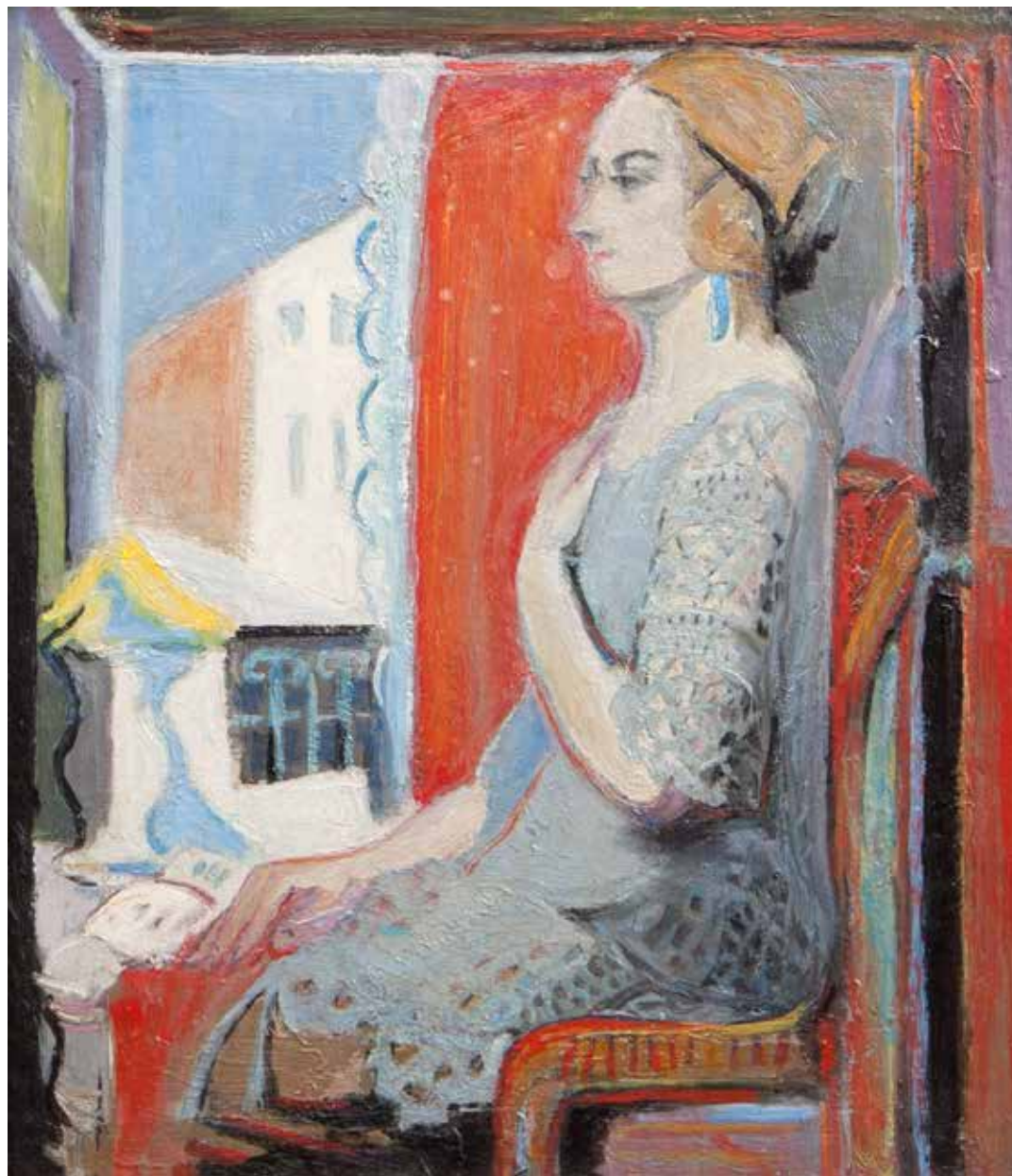
This urbane painting of a woman seated at a balcony reveals May Guinness' authoritative command of modern French painting, especially the language of Fauvism. She was very influenced by Kees Van Dongen, and later studied with the cubist Andre Lhote, 1922-25. She began making extensive trips to France in 1910 when she was in her mid forties. By 1920, having been awarded the Croix de Guerre, for her work as a French army nurse during World War One, Guinness was developing a distinctive style of painting. A review of an exhibition of her work in London that year described her as painting, 'not to represent, but to decorate'.

*Lady by Window* is evidence of this need to 'decorate'. Decoration and patterning permeate its construction. It is not a conventional portrait but a study of form and colour. The subject is very close to the themes associated with the work of Henri Matisse, an artist whom Guinness greatly admired. The figure is situated in an interim space between the interior of a room, a shaded balcony and the open sun-filled space of the street beyond. The strong colour of the red curtain permeates the surrounding space. It is reflected on the contours of the figure's arms and is complimented by the red upholstery of the chair on which she sits and by a shawl that covers her knees. The elaborate construction of the space beyond the curtain - the blue sky and the intense white of the building convey the feeling of strong sunshine while the green of the open window pane indicates interior shade. These different tones are brought together in the rectangular patterns of interlocking colours on the right hand side of the painting which frame the sitter.

The figure, who sits in a self-conscious pose, has an open book beside her but the position of her arms indicates the artificiality of the theme. She is an extension of the patterning found elsewhere in the painting. Her strong profile, her artful coiffeur and above all the intricate design of her pale blue dress subsume her in to a world of decoration and art. Guinness was a consummate embroiderer, even teaching embroidery in Dublin and exhibiting examples of her needlework in the city in 1921. Her understanding of abstract design, which she has gleaned from French expressionism and cubism, and from the more immediate source of needlework, recurs across the painting. Curvilinear forms subtly undermine the geometry of other elements in the composition. The lace trim of the curtain, the sinuous shape of the iron railing, the curvaceous shape of the glass vase and above all the elaborate detail of the woman's dress highlight a vision of the world in which patterning and configuration of form and colour holds sway. Guinness was a remarkable and underestimated exponent of modern art who through work like this encouraged other artists to engage with its ideas and challenges.

Dr. Roisin Kennedy  
Oct 2014

€4,000 - 6,000





**8A** May Guinness RHA (1863-1955)

*Canal Side Houses*

Watercolour, 29 x 35cm (11½ x 13¾")

Signed

*Provenance: Formerly in the Collection of Dr Karl Mullen*

€800 - 1,200



9 **Kitty Wilmer O'Brien RHA PWCSI (1910-1982)**

*Co. Mayo Landscape*

Oil on board, 25.5 x 62cm (9.75 x 24.5")

Signed with initials

Kitty Wilmer always wanted to go to art school and she got her wish aged sixteen when she entered the RHA Schools where she won awards including the Taylor Scholarship on the strength of which she moved to London to study at The Slade. She later went with her sister-in-law, Rose Brigid Ganly to study with André Lhote in Paris. She actively was involved with the Dublin Painters Society and the Irish Watercolour Society of Ireland where she was President between 1962 - 1981 and did much to improve the standards there. Fellow member James Nolan sums up Kitty's contribution ".... lent the dignity of her presence, enthusiasm and devotion of most of her lifetime. She took her responsibilities very seriously and was reliable and concerned for the well being of the Fine Arts, serving on councils and committees and ever ready to advise or help when called upon. She moved through life with a natural dignity, and lent a touch of colour to a sombre world"

€800 - 1,200

## 10 Mary Swanzy HRHA (1882 - 1978)

### *Cubist Landscape*

Oil on canvas, 40.6 x 63.5cm (16 x 25")

*Provenance: Important Irish Art Sale, these rooms, May 1997 where purchased by present owners*

*Exhibited: "Mary Swanzy Exhibition", Pym's Gallery, London, Autumn 1986, Catalogue No. 12*

*Literature: "Mary Swanzy" by Julian Campbell, Pym's Gallery, London 1986, page 45 (illustrated black and white)*

Mary Swanzy, born in Dublin, was one of the first Irish Modernist painters. She held fifteen known solo exhibitions during her lifetime in Dublin, Paris, London and America. A further five have been held post-humously, an almost unique achievement in twentieth century Irish art and evidence of her dedication and ambition.

Swanzy was introduced to the early Cubist work of Picasso in 1906 at the home of Gertude Stein while studying in Paris. Following the death of her father, an ophthalmic surgeon, in 1913, Swanzy went to Italy to pursue her career.

This fine painting, *Cubist Landscape*, may be classed within the school of Synthetic Cubism where vision becomes the subject of painting. How fitting for the daughter of an eye surgeon to pursue the modernist concerns of seeing. Swanzy first exhibited at the Salon des Independants in 1914 at the peak of Robert and Sonia Delauney's influential form of Salon Cubism, known alternately as Orphism or Synchronism. She became a committee member of the Salon in 1920.

Swanzy's extensive facility for colour is demonstrated here, using a circular motif she frames the white pillars along a continued linear construct, not unlike that of a formal vanishing point. She breathes life into a formal study by the use of a close palette of subtle contrasts and vivid colour. Swanzy does not follow a rigorous theory but builds on her own knowledge to create a unique interpretation of the emerging ideas of the period.

After a period of extensive travel London became her home where she lived quietly, always painting for over fifty years. In 1946 she exhibited with Braque, Vlaminck and Dufy in St George's Gallery, London followed by one woman show there the following year. It has been suggested that she is perhaps Ireland's only Cubist landscape painter.

Liz Cullinane 2014

€10,000 - 15,000



**11 Norah McGuinness HRHA (1901 - 1980)***Still Life with Strawberries on Garden Table*

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

Signed with initials

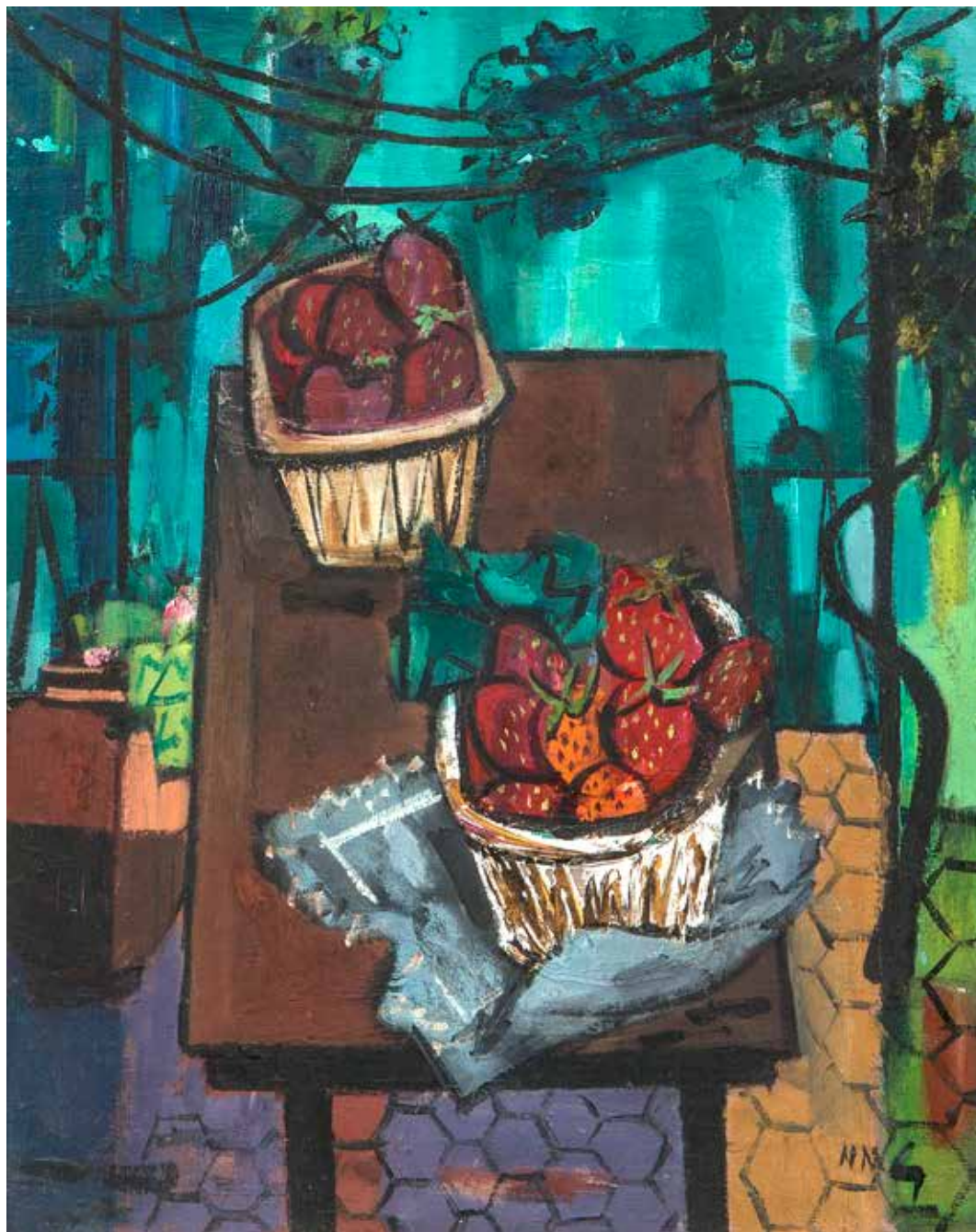
Norah McGuinness was an avid gardener and images of gardens recur in her work. This later painting combines many of the elements that characterise her approach to the subject. It uses a subtle cubist sense of perspective in which one sees objects depicted from different viewpoints simultaneously. The still-life was a subject beloved of cubists because of the various contradictions between art and reality that it could evoke. Here we look down on the table top on which sit gigantic baskets of strawberries, while we view the large earthenware pot on the floor behind, directly from the front. The honeycomb patterned flooring moves upwards on the same plane as the table. A different almost Oriental element is introduced in the background where the dark blue of the sky predominates. The overhanging vines and trellis are delineated in a calligraphic manner. Probably based on her garden in York Road, Dun Laoghaire, McGuinness's innate sense of design transforms the mundane into a sophisticated and modern work of art. She draws on her extensive knowledge of French cubism which she had learnt in Paris at the end of the 1920s, but equally she deploys a fundamental understanding of design principles that she learnt from teachers such as Harry Clarke in the Dublin Metropolitan School of Art and from a lifetime as an illustrator and stylist. It is this facility to draw together sophisticated blends of colour and form that made her such a highly regarded artist in her lifetime. *Still-life with Strawberries* is an excellent example of McGuinness's skill at its most controlled.

Dr. Roisin Kennedy

October 2014

€8,000 - 12,000





**12 Grace Henry (1868-1953)***Strand, Achill 1910-12*

Oil on canvas, 40 x 61cm (15¾ x 24")

Signed

Grace Henry first went to Achill with her husband, Paul Henry, in the summer of 1910 and remained there-on and off-until 1919. To begin with they were both enthralled by life on the island, as for example her *Top of the Hill*, 1914-15 (Limerick Art Gallery) shows, but slowly Grace grew dis-encharnted by its limitations. The handling of paint on the sand and on the water illustrates the simplicity which typifies both the Henrys work of these years. One cannot be sure of the whereabouts of the scene, but it may represent the southern shores of the Corraun Peninsula. Alternatively Keel Strand is a possibility, although the distant mountains seem far distant from the Menawn Cliffs which dominate the area. Despite the representation of this picture, Grace Henry was arguably more avant-garde in her work than her husband and she certainly veered more towards abstraction. Dated 1910-12 on stylistic grounds and on the evidence of the signature.

Dr S.B. Kennedy November 2014

€5,000 - 7,000



13 **Paul Henry RHA (1876 - 1958)**

*West of Ireland Scene 1934-8*

Oil on canvas 15 x 18 in. (38 x 45.5 cm.)

Signed

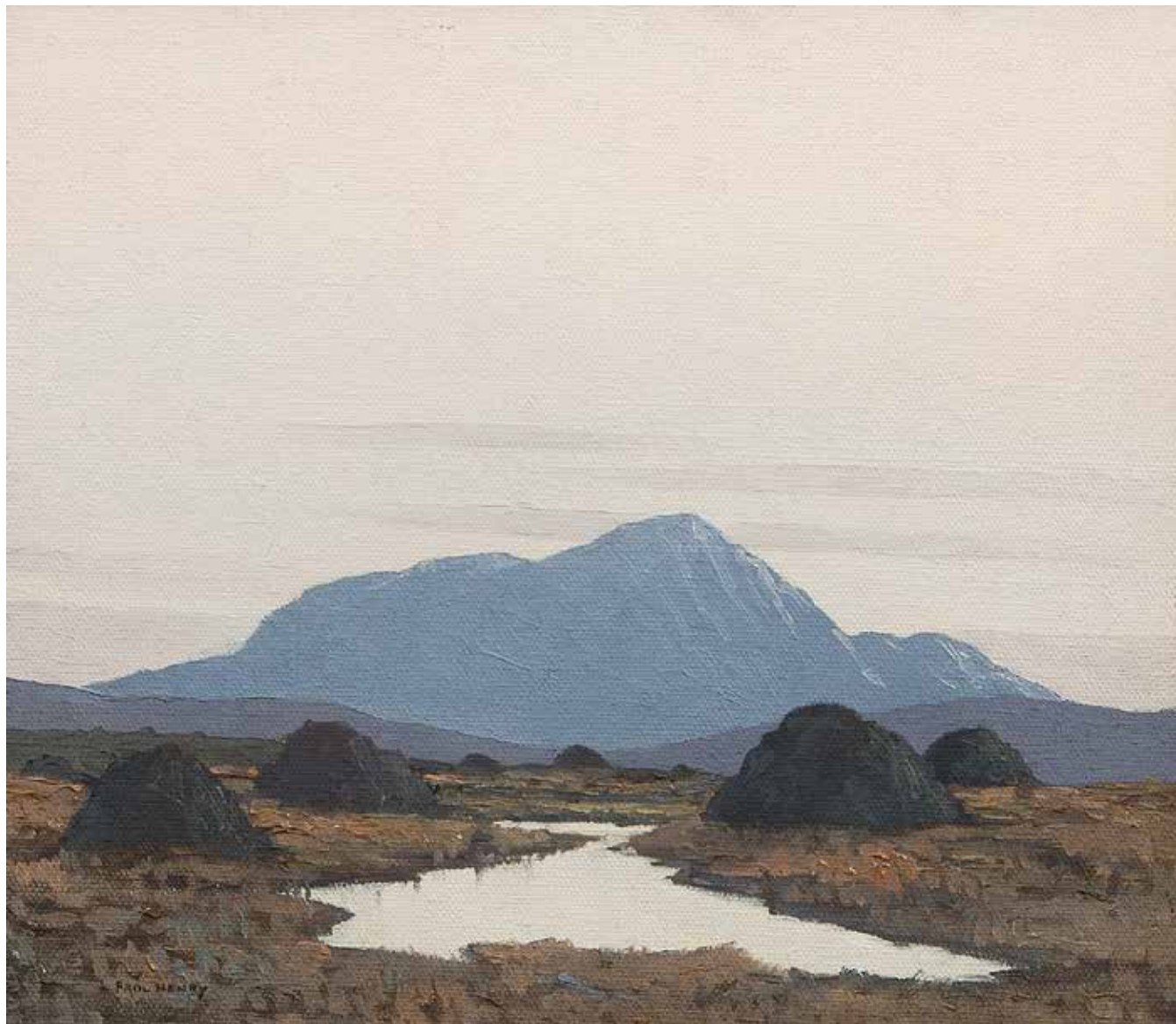
*Provenance: Louis Kinlen, Dublin, acquired in the 1930s; thence by descent; Private Collection.*

*Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, New Haven and London, Yale University Press, 2007, catalogue number 897, p. 277, reproduced*

The setting is almost certainly County Kerry, in which case the painting is one of Henry's pictures of the Iveragh Peninsula (for a discussion of these paintings see S. B. Kennedy, 'Paul Henry's Iveragh Paintings', in John Crowley and John Sheehan (eds.), *The Iveragh Peninsula*, Cork University Press, 2009, pp. 441-4). Henry first went to County Kerry in late 1932 or early 1933, staying at Glenbeigh. The visit marked a watershed in his affairs after the domestic upsets of the previous decade. Thus, when he again visited Glenbeigh in September 1933 his mood was lighter and so was his palette both in terms of tone and colour. These things can be seen clearly in *West of Ireland Scene*, where the sky, distant mountain and hills in the middle distance are especially settled, the warm glow generated by the setting sun determining the mood of the whole composition. The topography may represent the same landscape as in Henry's *Western Bogland* (Kennedy, 2007, catalogue no. 1016), but of this one cannot be certain. Dated 1934-8 on stylistic grounds.

Dr S.B. Kennedy November 2014

€40,000 - 60,000





- 14 **Cecil Maguire RUA (b.1930)**  
*Waiting for the Boat, Kilronan*  
Oil on board, 35 x 45cm (13.75 x 17.75")  
Signed and dated (19)'86  
Signed again and inscribed with title verso

€2,000 - 4,000



- 15 **John Crampton Walker ARHA (1890-1942)**  
*Cottages Below Errigal, Co. Donegal*  
Oil on canvas, 51 x 61.5cm (20 x 24 $\frac{1}{4}$ "")  
Signed

€2,000 - 4,000



**16** Maurice C. Wilks RUA ARHA (1910-1984)

*Ballynabinch River Connemara*

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

Signed, Inscribed with title verso

€2,000 - 3,000





17 **Maurice C. Wilks RUA ARHA (1911-1984)**

*Galway Cottages - Connemara*

Oil on canvas, 39 x 74cm (15.25 x 29")

Signed

Signed and inscribed by artist verso

€1,000 - 1,500

## 18 James Humbert Craig RHA RUA (1877 - 1944)

### *Sunday Morning, Bloody Foreland*

Inscribed Oil on board, 30 x 42cm (11¾ x 16½")

Signed

John Magee gallery label verso

Although Belfast born painter James Humbert Craig studied briefly at the Belfast Art School for less than a term, he was committed to his career as a painter throughout his life. According to Crookshank and Glin; 'His landscapes of Ulster and the glens of Antrim are notable for their skies, their shadows and sense of ever-changing climate. He is rarely sentimental. Dungloe in the Rosses or The Donegal Coast, though fine examples, are not entirely typical as they are more muted than many of his works where the strong northern wind sweeps by cottage, lake and sea though the colours are rich, offset by deep shadows.' (Ireland's Painters, 289-90)

The subject of this painting is a group of people walking, most likely to mass on a Sunday morning. This would have been a common sight for many years throughout rural Ireland and led to walking regions, through fields and on tracks, been named 'Mass Paths.' 'Bloody Foreland,' ('Cnoc Fola/The Hill of Blood'), part of North Donegal's coastline, is so called because the headland is a mass of red granite that glows with a brilliant reddish hue in the evening at sunset. The views in this exposed region include the islands Árainn Mór, Gabhla, Tory Island and Horn Head. The light here has been described as magical and undoubtedly this has added to the appeal of the subject for Craig. In this painting, the artist has left areas of the board unpainted as was characteristic of him and this further emphasises the setting. The paint is confidently handled and the artist projects an attitude through his compositions that indicate he knew exactly the moment when he had applied enough paint and could lay down his brush. Here, the figures walk towards the viewer in small groups, two in the foreground and other groups at intervals on the road receding from the right middle ground into the distance. These figures are predominantly loosely indicated but in some cases dress is more detailed, the man in the group to the right for example is wearing a suit, with shirt and tie and a brown hat. The landscape is energetically portrayed with varying earthy tones and brighter shades of green interspersed with highlights of white. Paint has been applied with broad strokes and in some cases hills have been indicated with a single wide stroke. The stone wall is well captured as is the little cottage with its stack of turf alongside and patchwork of fields surrounding. All elements combine to communicate a bygone time in the rural countryside.

John Hewitt wrote "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." He was the foremost landscape painter in Northern Ireland until the fifties and he inspired many followers. Hewitt further remarked "But so firmly had he fixed his style, colour and subject matter on the manner..., by which a generation or two saw our landscape, that he was followed by waves of disciples working within the same limits". (83-4, *Art in Ulster 1*). It was through Craig's extensive popularity that he established 'something of an expected convention for Ulster landscape'. (84). It is due to this fact, perhaps, that viewers feel a familiarity for the artist's work and style, even if they have not seen the painting in question previously. Harold Minnis describes Craig's 'superb natural talent and warm humanity,' and stated his paintings had a 'dramatic and lasting effect' on the viewer. (George A Connell, *The Natural Talents of J.H. Craig 'The People's Artist,'* Belfast 1988.)

*John Hewitt, Art in Ulster 1, Belfast, Arts Council of Northern Ireland, 1977.*

*Anne Crookshank and Knight of Glin, Ireland's Painters 1600-1940, New Haven, Yale University Press, 2002*

Marianne O'Kane Boal, November 2014

€4,000 - 6,000





19 **Patrick Leonard HRHA (1918-2005)**

*Loughshinney Harbour Sunset*

Oil on board, 29 x 39cm (11.5 x 15.25")

Signed and dated verso 'June 1956'

€700 - 1,000



20 **Patrick Leonard ARHA (1918-2005)**

*Wash Day*

Oil on canvas, 42 x 51cm (16½ x 20")

Signed, also signed and inscribed verso

€1,500 - 2,500



21 Patrick Leonard HRHA (1918-2005)

*Skerries*

Oil on panel, 57 x 70.5cm (22½ x 27¾")

Signed, inscribed and dated 1972 verso

€2,000 - 4,000

## 22 Jack Butler Yeats RHA (1871-1957)

*Gathering Seaweed, Mayo Coast (1909)*

Oil on board, 23 x 35cm (9 x 13.75")

Signed

*Provenance: Important Irish Art Sale those rooms Sept 1977 Cat. No. 73 where purchased by current owners*

*Exhibited: • Jack B Yeats "Pictures of Ireland in the West of Ireland"*

*December 1910, Leinster Hall Dublin,*

*Catalogue No. 23*

*• "Aonach Exhibition" Dublin 1912 Jack B Yeats Exhibition*

*• "Pictures of Life in the West of Ireland", Walker Art Gallery, London, July 1912, Catalogue No. 21*

*Literature: "Life in the West of Ireland" (1912), illustrated p.99; Jack B. Yeats, A Catalogue Raisonne of the Oil Paintings by Hilary Pyle, 1992, Cat. No. 9, p.10*

This early oil painting depicts a subject familiar from Jack B. Yeats's work and from late 19th century paintings of Irish rural life. A man loads a cart with seaweed gathered from the incoming tide. This activity was an important part of the economy of the West coast. The seaweed was burned to produce kelp which was widely used as fertiliser on land in the region. Its distribution provided islanders and very poor coastal dwellers with an income. The process is described in J.M. Synge's articles on the Congested District Boards, published in the Manchester Guardian in 1905. Yeats collaborated with the writer on these articles, providing illustrations, including one of Kelp Burning.

In his 1912 book, *Life in the West of Ireland*, Yeats reproduced this painting and several of the other illustrations also refer to the kelp industry. *The Country Shop*, (1912, National Gallery of Ireland) depicts a shop in Belmullet in which a transaction concerning kelp takes place. Another drawing, *Gathering Seaweed*, (c.1912, National Gallery of Ireland) is a more dramatic version of the subject shown in this painting, in which crowds of men are loading their carts on the seashore.

Hilary Pyle has linked *Gathering Sea Weed (Mayo Coast)* to a 1909 sketch by Yeats of Ballycastle, Co. Mayo, (Sketchbook 151, National Gallery of Ireland). The painting is a tranquil image of a solitary figure at work in an empty landscape with only his patient horse for company. The dark cloudy sky and the rolling waves indicate the tempestuousness of the climate but the mauve tones of the sand and the even lines of the beach head suggest peacefulness and continuity. The load of wet seaweed on the cart painted in strong blues, reds and oranges is the focal point of the painting. The drama of its colours contrasts with the placid hues of the surrounding landscape.

Dr. Roisin Kennedy

October 2014

€30,000 - 50,000





23 **Jack Butler Yeats RHA (1871-1957)**

*A Rest by the Wayside*

Pen and Ink, 29.5 x 23 (11½ x 9")

Signed

*Provenance: Purchased in these rooms, June 1966, by Mrs M. Moloney, Dublin (original invoice attached)*

€2,000 - 3,000

24 **G.A. Birmingham**

*"Irishmen All",*

published by T.N. Foulis, London & Edinburgh, 1st edition 1913, with twelve illustrations by Jack Butler Yeats and printed suede cover

€150 - 250





- 25 **Jack Butler Yeats RHA (1871-1957)**  
*The Gypsy and the Aesthete (1897)*  
 Watercolour, 33cm x 22.5cm (13" x 8 ¾")  
 Signed

*Provenance: Waddington Galleries London where purchased  
 by current owners*

€3,000 - 5,000



**26 William Butler Yeats (1865-1939)**

*Roundstone Bay, Co. Galway*

Oil on board, 11.5 x 21cm (4½ x 8¼")

Signed with initials, inscribed verso

€2,000 - 3,000

William Butler Yeats was the eldest son of the artist John Butler Yeats and brother to the artist Jack. He spent the first 15 years of his life in London, attending the Godolphin School in Hammersmith. He spent his holidays in Sligo with his Grandparents, the Pollexfens, as did his brother Jack.

William attended the Metropolitan School of Art in Dublin from 1884 to 1885 and then in 1886 at the RHA schools. Around this time, having met the artist and mystic, George Russell 'AE', he decided to devote himself to writing and abandoned his artistic studies, going on to become the most important and influential Irish poet of the 20th Century.

In the mid 1890's Yeats met Lady Gregory and in 1897 he spent the first of numerous summers at her house, Coole Park, Gort in Co Galway. During these visits he toured the west of the country, executing on occasions small landscape views such as the present works.

A virtually identical work was offered in our sale of December 5th 2001 (#116), depicting Mount Cashel, Co Galway from near Maam Cross. It was painted on a similar panel of the same dimensions and also signed with initials and inscribed with title on reverse.



**27 William Butler Yeats (1865-1939)**

*Roundstone, Co. Galway*

Oil on board, 11.5 x 21cm (4½ x 8¼")

Inscribed verso

€2,000 - 3,000

**28 William Butler Yeats RHA (1865-1939)**

*"The Speckled Bird"*

Volume I & II (uncut) printed by The Cuala Press,  
July 1974

Numbered 305/500 (in original slipcase)

€60 - 100



29 **George Russell Æ (1867-1935)**  
*Two Figures Foraging in a Landscape*  
Oil on canvas, 40 x 52.5cm (15¾ x 20½")  
Signed with monogram

€2,500 - 3,500

### 30 George Russell (AE) (1867-1935)

#### *Children Playing in Woodland Glade*

Oil on canvas, 53.5 x 81.5cm (21 x 32")

Signed with monogram

Armagh born, artist 'George Russell (1867-1935), remembered always as 'AE', was much better known to his contemporaries as a writer and editor on social as well as literary subjects, rather than a painter. He had a conventional artistic education at the Metropolitan School and the RHA School and was a prolific painter of topics as varied as straight depictions of children playing, theosophical subjects, with their mythological world, and an occasional conventional landscape, showing considerable talent.' (299, Ireland's Painters) According to Hilary Pyle; 'The painters of Barbizon captivated him...He admired originality and was prepared for the poetic infiltration of the avant garde, yet at heart he was a conservative, committed to Corot and Rousseau; and to Millet, whose socialist ideals he shared.' (5, George W Russell (AE)) It is clear that the pursuit of painting was a pleasure to Russell - "Painting is the only thing I have delight in doing. Nature intended me to be a painter." (40, A Memoir of AE) The origin of Russell's pseudonym *Æ* comes 'from *Æon*, a Gnostic terms for the earliest created beings, later truncated to its first diphthong by a careless printer.' (3, George W Russell (AE)).

This painting is an appealing portrayal of figures in a woodland. Based on similar works by the artist the setting is most likely to be the woods at Marble Hill, Dunfanaghy or the nearby Ards Forest. The children normally depicted by Russell are from the Law Family, close friends of the artist (Hugh and Lota Law of Marble Hill House). The composition is a perfect example of the potential of light and shade to dramatise a scene. The dappled light filters through the trees and falls brightly on the figures, all girls, who are engaged in a lively game. While none of the figures have their features delineated, there is an energy and vivacity to the figures and the overall scene. The artist has employed a broad yet appropriate palette to the woodland setting. He perfectly captures both the mottled brown of the path and the rich carpet of green amongst the trees. The majesty of the trees, their robust and authoritative stance, combine to create a timeless yet identifiable scene that is both beautiful and memorable. Remarkably, although painted over eighty years ago this rich painting appears almost recently completed, perhaps 'still wet' due to the assertive application of paint, high colour of the composition and attendant sparkle. A smaller painting on this topic is included in the NMNI collection at Armagh County Museum, where there is a considerable holding of Russell's paintings. Entitled '*Girls in a Wood*', it is a looser composition more focused on the three featured girls themselves than on the overall scene. There is a sense of a late expedition through the woods in this work where the sun can be glimpsed through the trees behind two of the girls, whose facial features are discernible, which is somewhat uncharacteristic for Russell.

John Hewitt wrote; 'Every year he spent his holidays paintings at Marble Hill, near Dunfanaghy, where, to quote John Eglinton "He came to think of this corner of Donegal as his own peculiar spiritual kingdom, and it supplied the themes of his pictures." These were of sand-dunes and beaches with children vaguely at play, of sombre bogland and hillsides with gleams of light on dark pools, and shadowy girls in the twilight.' (53, Art in Ulster 1) The artist has described the appeal of his Donegal retreat where he went for an annual vacation lasting a month for a period of 30 years; 'Donegal..., to the wildest, loneliest and loveliest country I know, a country of hills and hollows, of lakes and woods, of cliffs, mountain rivers, inlets of sea, sands, ruined castles and memories from the beginning of the world.' (To Miss L. R. Bernstein, 11 June 1924, Letters from *Æ* pp.182-3)

*John Hewitt, Art in Ulster 1, Belfast, Arts Council of Northern Ireland, 1977.*

*Anne Crookshank and Knight of Glin, Ireland's Painters 1600-1940, New Haven, Yale University Press, 2002*

*John Eglinton, A Memoir of AE George William Russell, London, Macmillan & Co Ltd, 1937.*

*Marcus Beale, George W Russell (AE), Sligo, Model Arts & Niland Gallery, 2006.*

Marianne O'Kane Boal, November 2014

€6,000 - 10,000



### 31 William John Leech RHA ROI (1881-1968)

#### *Portrait of May Leech*

Oil on canvas, 76 x 61cm (29 x 24")

Signed

*Provenance: Given by the artist to Dr Lucy Wallace and thence by descent to the previous owner*

*Exhibited: Possibly Dublin, Royal Hibernian Academy, 1964, no. 52*

*Literature: Denise Ferran, "William John Leech, An Irish Painter Abroad", P264 No. 96 illustrated P267 (another version of this work)*

Leech first met May in London in 1919 through his brother Cecil. May's first husband Percy Botterell had been the commercial attaché to Holland during the First World War and on the family's return to England, he commissioned several portraits of his family from Leech. May and William immediately fell in love and started a relationship that was to last 45 years. It was not until 1953 however, after the death of Percy, that they eventually married.

The present intimate portrait was painted at May's flat on the fifth floor at 20 Abbey Road, St John's Wood, London, where she had lived since her separation from Percy. She is shown peacefully reading by the window in a quiet image that reflects their typical day to day life together; William would paint whilst May would occupy herself reading or sewing (see for example "*Darning*", National Gallery of Ireland). The present work is one of a series of informal portraits of May reading by the window and a virtually identical version is at the National Gallery of Ireland entitled *Au Cinquieme* (see picture following). The use of such similar compositions down to the last impastoed brush stroke belies Leech's method of reusing subjects and poses that he particularly liked.

In the present work, the composition is heightened by the dramatic angle of the window which looks out to the surrounding 1930's style buildings. A more detailed outside view is evident in *Through this Window* (see Ferran, op.cit., p.88, fig.56). The sharp angle helps to reinforce the focus directly on May but also leads our eye up to the pattern of impastoed leaves and flowers in the upper left corner.

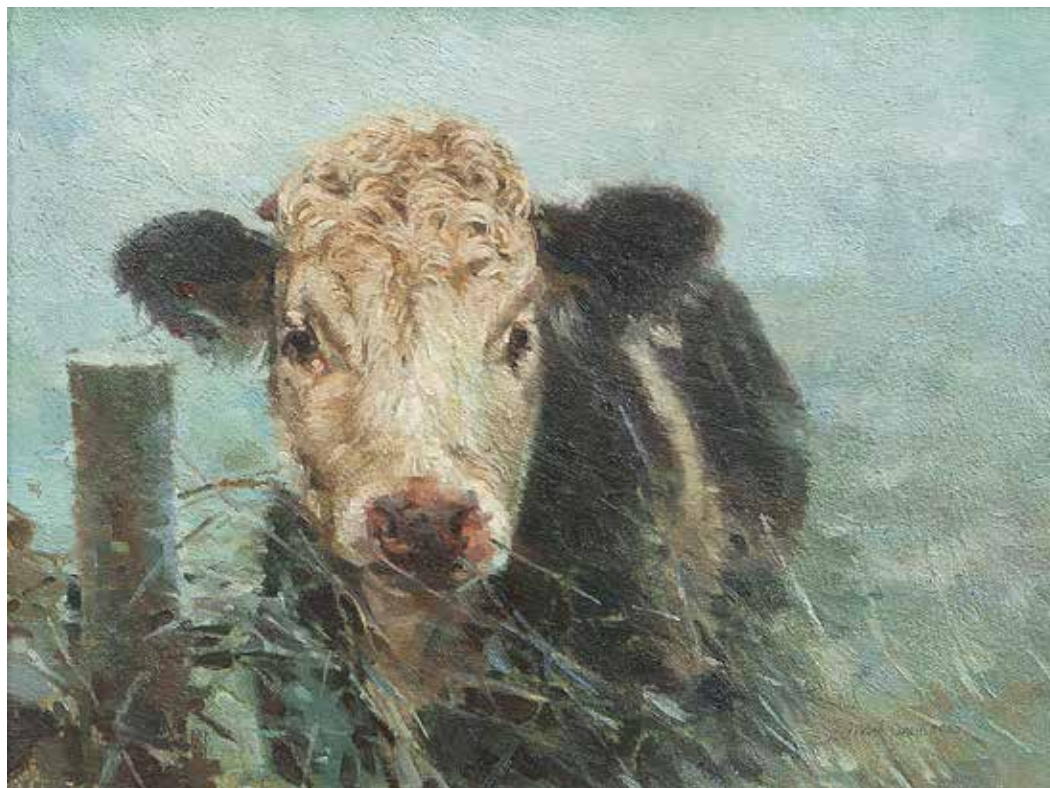
His exhibit "*May Leech - the Fifth Floor*", exhibited at the RHA in 1964, was the first time that Leech had used May's married surname in the title of a portrait. On the labels attached to the frame of the present work, the artist has clearly referred to his wife by her married name. He aptly then dedicated and gave the present painting to one of his and May's good friends at West Clandon, Dr Lucy Wallace (nee Piggott), an eye doctor and amateur watercolourist. May and William had become friends with Lucy and her husband Caleb through May's niece Margaret who was Caleb's sister-in-law.

We thank Dr. Denise Ferran whose extensive writings on W.J.Leech have formed the basis of this catalogue entry.

€10,000 - 15,000



The following seven lots were all acquired 10/12 years ago from The Frederick Gallery and have been on loan to The Sandhouse Hotel in Donegal where they formed part of their Irish Art Collection. These pictures continued to be on loan to the hotel after it changed hands two years ago but were returned at the end of this Summer. They hung in the hotel's reception, dining-room and in the room named after the artist "The Mark O'Neill Room".



**32 Mark O'Neill (b.1963)**

*White Watch*

Oil on board, 15.2 x 20.3cm (6 x 8")

Signed and dated 2000

*Provenance: The Sandhouse Hotel Collection, Donegal*

*Exhibited: "Mark O'Neill" Exhibition The Frederick Gallery, May 2000*

*Cat. No. 43 where purchased*

€1,200 - 1,600





33 Mark O'Neill (b.1963)

*Field Day*

Oil on board, 55.9 x 76.2 cm (22 x 30")

Signed and dated 2002

*Provenance: The Sandhouse Hotel Collection, Donegal*

*"Spring Exhibition" 2002, Frederick Gallery, Dublin, Cat. No.37 where purchased*

€5,000 - 7,000



34 Mark O'Neill (b.1963)

*Pears & Grapes*

Oil on board, 15.2 x 25.3cm (6 x 10")

Signed and dated 1999

*Provenance: The Sandhouse Hotel Collection, Donegal*

€700 - 1,000



35 **Mark O'Neill (b.1963)**

*The Egg Collectors*

Oil on board, 50.8 x 66 cm (20 x 26")

Signed and dated 2000

*Provenance: The Sandhouse Hotel Collection, Donegal*

*Exhibited: "Mark O'Neill" Exhibition The Frederick Gallery, May 2000*

*Cat No. 60 (Back cover illustration) where purchased.*

€4,000 - 6,000



36 **Guy Hanscomb (b. 1968)**

*Pigeon House, Dublin Bay*

Oil on canvas, 50.7 x 50.7cm (24 x 24")

Signed with monogram

*Provenance: The Sandhouse Hotel Collection, Donegal*

*Exhibited: Summer Exhibition 2001, Frederick Gallery, Dublin, Cat. No.41, where purchased*

€1,000 - 1,500



37 **Maeve Mc Carthy (b.1963)**

*Three Leeks*

Oil on board, 26.5 x 30cm (10 x 12")

Signed and dated 2001

*Provenance: The Sandhouse Hotel Collection, Donegal*

*Exhibited: Summer Exhibition 2001, Frederick Gallery, Dublin, Cat. No.37, where purchased*

€700 - 800

38 **Maeve McCarthy (b.1963)***Francis Stuart*

Oil on canvas, 50.7 x 40.6cm (20 x 16")

Signed and dated (19)'99

*Provenance: The Sandhouse Hotel Collection, Donegal*

*Exhibited: Royal Hibernian Academy 1999, Cat. No. 277  
- N.F.S.*

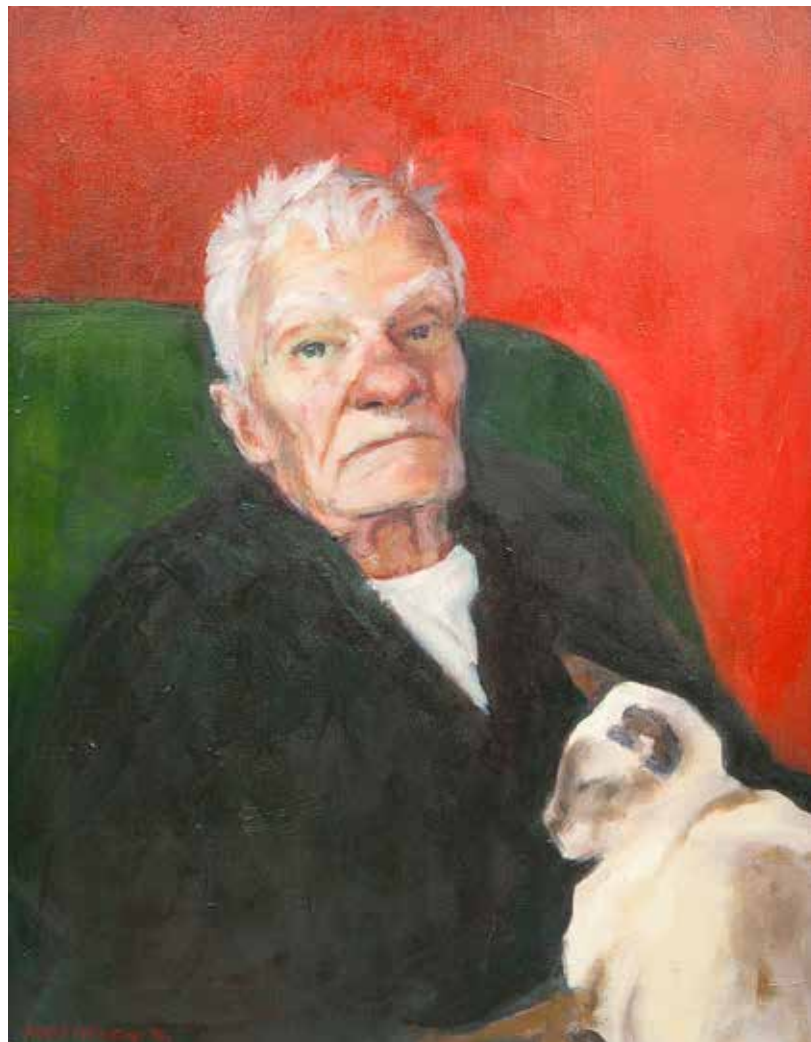
This portrait, which Riann Coulter described as "McCarthy's powerful portrait of Francis Stuart 1999" in an article in the Irish Arts Review 2006, required a number of sittings before completion.

The artist herself writes :-

"This portrait of Francis Stuart was painted in 1999 and exhibited in the RHA Annual exhibition the same year. My partner at the time, Kevin Kiely, was writing his biography. I first met Francis in a Glenageary nursing home he was none too fond of, then later at his home in Dundrum. Another time he was at his son Ian's home in Laragh, Wicklow, and then on the West coast of Clare near Fanore which was to be his final resting place. His Siamese cat "Min" was a constant companion."

Maeve McCarthy would not have been as well known for her portraits then as she is now but in 1999 she won the overall award at Arnott's National Portrait exhibition for "Self Portrait" a theme she was to return to many times over the following decade. Her best known portrait is of "Maeve Binchy" which is in the National Gallery of Ireland collection.

€1,500 - 2,500





**39 Joseph McWilliams PRUA (b.1938)**

*Projectile Christians, Drumcree*

Oil on board, 28 x 27.5cm (11 x 10¾")

Signed and dated 2001, exhibition label verso

*Exhibited: Royal Ulster Academy Annual Exhibition 2001 (table verso)*

Belfast artist Joseph McWilliams studied at the Belfast College of Art and the Open University. He began lecturing in art education at the Ulster Polytechnic in 1973 and later became senior lecturer. He opened the Cavehill Gallery in 1986 in Belfast with his wife, while the continuing success of his own pictures saw him elected RUA in 1994 and President of the Academy from 2000 to 2004.

€800 - 1,200



**40 John Brian Vallely (b.1941)**

*Six Musicians*

Oil on canvas, 50 x 76cm (19¾ x 30")

Signed with initials

Exhibition label verso for Eakin Gallery where purchased by current owners

Armagh artist John B. Vallely studied at the Belfast College of Art, where he was taught by Tom Carr, and went on to further studies at the Edinburgh Art College before returning to his home town where he has lived and worked since. An avid supporter of Irish heritage in terms of both sport and music, Vallely founded the Armagh Piper's Club in the 1970's. Not only did the club allow him to actively support traditional Irish music and pass on his own knowledge, but it became the meeting point for his love of music and his art. Musicians are the dominant subject of his work.

€6,000 - 8,000



41 **Nick Miller (b.1962)**

*Holbein with Nature (2003)*

Oil on canvas, 61 x 56cm (24" x 22")

Signed

Signed again and Inscribed with title and dated 2003 verso

*Exhibited: "Nick Miller" Exhibition Rubicon Gallery Dublin, 2003*

€2,000 - 4,000



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

*Café on Canal Street, New York (1989)*

Oil on canvas, 101 x 76cm (39.75 x 30")

Signed and dated 1989

Bell Gallery label verso

*Exhibited: "Hector McDonnell" Exhibition Kerlin Gallery, Belfast 1989, Cat. No. 10*

Originally from Belfast, Hector McDonnell began his studies in Munich and Vienna where he studied under secessionist sculptor Hans Wotruba. McDonnell received his degree in History from Oxford University and has travelled extensively throughout Europe and Asia. During the 1970's and 1980's he spent most of his time in London where he was represented by Fischer Fine Art, but more recently has settled in Antrim and exhibits regularly at the Solomon Gallery in Dublin.

McDonnell has received international recognition, exhibiting at shows in Paris, Madrid, and across Germany where he had a retrospective in 1981 and won the Darmstadter Kunstpreis.

€8,000 - 12,000





**43 Patrick Collins HRHA (1911-1994)**

*Winter Robin*

Oil on muslin laid on board, 24 x 19cm (9½ x 7½")  
Signed; inscribed with title verso

*Exhibited: "Patrick Collins" Exhibition Ritchie Hendriks Gallery, May 1967 Cat. No.19 where purchased by Sir Basil Goulding*

€2,000 - 4,000

**44 Patrick Collins HRHA (1911-1994)**

*Nude*

Oil on canvas, 44 x 52.5cm (17½ x 20½")  
Signed and dated (19)'61

*Provenance: With Ritchie Hendriks Gallery, remnants of label verso*

€4,000 - 6,000

Unfortunately due to reframing we have lost the title of this work so have not been able to trace to its original exhibition. "Nude" is the first of a series of female nudes that Collins did throughout the 1960's. Two large nudes from 1965 from the Basil Goulding Collection are in The Butler Gallery while later works had titles such as "The Siren" and "Lake Siren" where the nude represents mother nature be it the waters of the lake or sea. Brian Fallon has compared the early Collins' nudes to works by Francis Bacon. As Francis Ruane in her 1982 monograph on the artist points out "These paintings are certainly emotionally distant from the lyrical landscapes characteristically associated with Collins."

Many regard the 1960's as Collins' finest period of work and all three works offered here Lots 43 - 45 are from that period and give a good overview of his work at that time.

Sligo born Patrick Collins was a self taught artist, aside from the evening classes he took at the National College of Art while working for an insurance company. In the 1940s he took a tower in Howth Castle as his home and it fast became a meeting place for a select group of artists and writers. Collins flourished within this cultural circle and by 1950 he had begun exhibiting at the Irish Exhibition of Living Art. In 1958 his Liffey Quayside, now housed in the National Gallery of Ireland, won the National Award at the Guggenheim International Show in New York. Five years later his work appeared again in New York when he was one of twelve artists in a group show organised by the Arts Council, Dublin. In the interim a solo show was held of Collins' work at the Ritchie Hendriks Gallery, and he had begun to exhibit at the RHA. Following the success of these shows his work was included at the Oireachtas Art Exhibition, The Arts Council of Belfast and the Mercury Gallery in London, as well as solo shows at David Hendriks and Tom Caldwell Galleries in Dublin and Belfast. In 1980 Collins was elected HRHA and a member of Aosdána the following year. His works can be found in the Irish Museum of Modern Art, Hugh Lane Municipal Gallery, Crawford Municipal Gallery and Ulster Museum.





45 **Patrick Collins HRHA (1910 - 1994)**

*Summer Rain*

Oil on board, 21 x 25cm (8¼ x 9¾")

Signed

*Provenance: "Important Irish Art Sale", these rooms, May 1974, where purchased by current owner .*

*Exhibited: Patrick Collins exhibition, Ritchie Hendricks Gallery Dublin, July 1969 Cat. No. 26*

€1,500 - 2,500



46 **James Dixon (1887 - 1970)**  
*West End Village Tory Island*  
 Oil on board, 56 x 77cm (22 x 30¼")  
 Signed, inscribed and dated 1964

A native of Tory Island (Co. Donegal), James Dixon enjoyed a simple life of fishing and farming, and was introduced to painting by Derek Hill in 1959 when he visited the island. A virtually self-taught artist who was perhaps excluded from the influence of historical precedents due to the remote nature of his home, Dixon was supplied paints and paper by Hill, but reportedly refused paint brushes as he preferred to make his own from donkey hair. His naive style was appreciated and he had his first solo show at the New Gallery in Belfast, followed by one at the Dawson Gallery in Dublin in 1967, one at the Autodidakt Gallery the following year in Vienna, and another at the Portal Gallery in London. Following his death his work was included in ROSC '80, and a joint show with the St. Ives painter Alfred Wallis (1855-1942) was held at the Irish Museum of Modern Art and at Tate St. Ives (1999-2000). His work is now a part of major collections and can be found in the Ulster Museum, the Hugh Lane Municipal Gallery, The Arts Council Collection and the Scottish National Gallery of Modern Art in Edinburgh.

€3,000 - 5,000

- 47 **Paul Henry RHA (1876-1958)**  
*Grand Canal Dock, Ringsend, Dublin 1928*  
 Oil on canvas 58 x 46cm (23 x 18")  
 Signed

*Exhibited: 'Paul Henry', National Gallery of Ireland, Dublin, 19 February - 18 May 2003, Catalogue no. 76*

*Literature: "Paul Henry" NGI 2003, illustrated p.105*

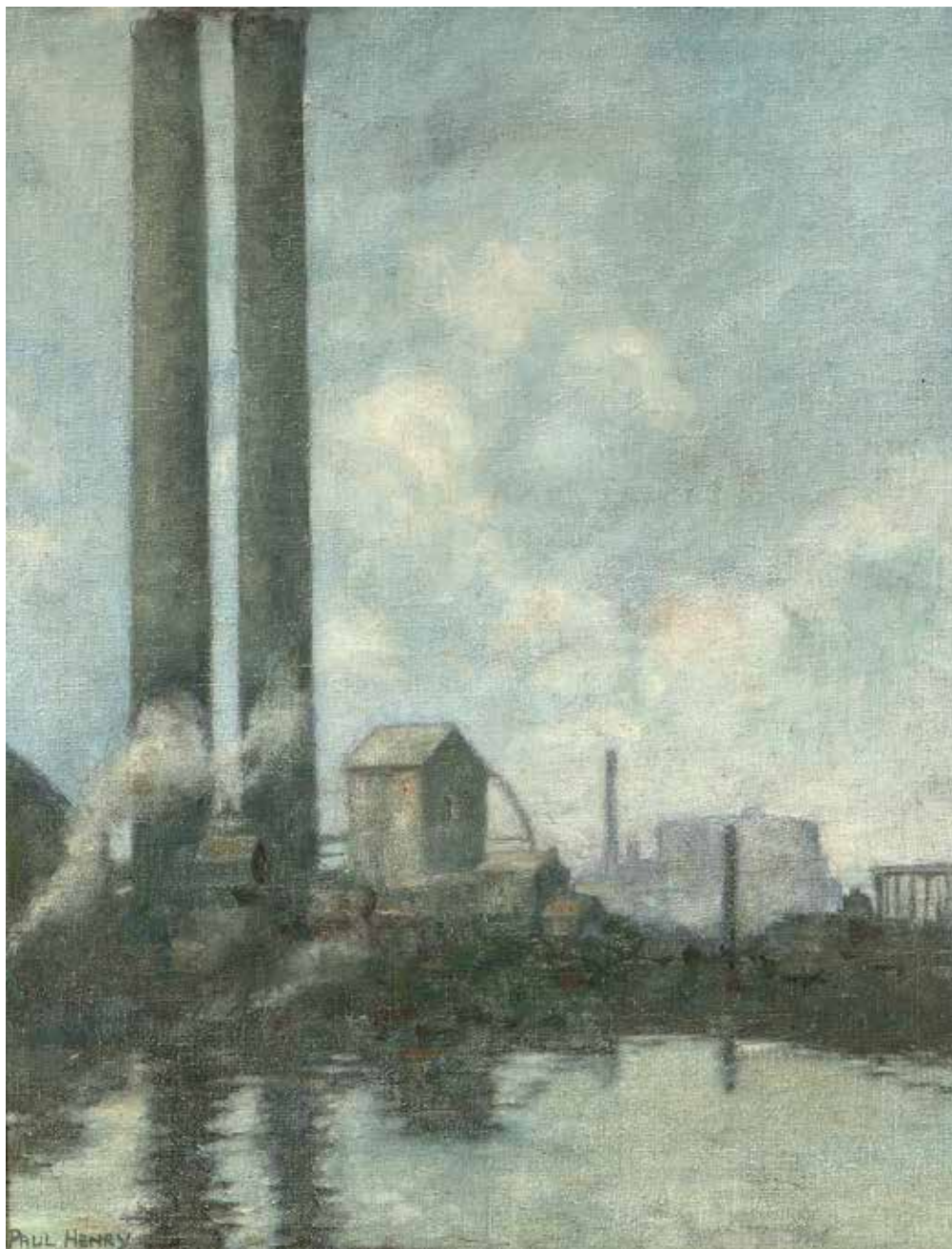


The composition of *Grand Canal Dock* is based on that of a preliminary charcoal drawing by Henry of the same date (collection National Gallery of Ireland, 7601). In the closely modulated tones both the drawing and this painting show the continued influence of his erstwhile teacher, James MacNeill Whistler, on Henry at the time, an influence and clarity of thought that lingered in his work till late in his career. In the words of Brian O'Doherty, this clarity of thought brought to the best of Henry's work 'a purity, a welcome lack of literary property which gives immediacy to its perception' and which, too, makes Paul Henry's landscape important, for it 'marks the point where work that is regional and parochial in outlook is differentiated from work with more universal implications' (Brian O'Doherty, 'Paul Henry-The Early Years', *University Review*, vol. 22, no. 7, 1960, pp. 23, 26).

The Grand Canal Dock was opened in April 1796, the canal itself linking Dublin with the river Shannon. The subject matter, an industrial landscape, is unusual in Henry's oeuvre. The charcoal drawing is reproduced in S. B. Kennedy, *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, p.141, catalogue number 226.

Dr S.B. Kennedy November 2014

€30,000 - 50,000



48

**Sir Jacob Epstein (1880-1959)***Portrait bust of 'Tiger King', Man of Aran*

Bronze, 50cm high (20") including base

Dated 1934

*Provenance: Sotheby's Sale, June 1977 where purchased by current owners.*

The documentary film, *Man of Aran*, made by Robert Flaherty between 1932 and 1934, featured Aran islanders rather than trained actors. Colman King, otherwise known as 'Tiger King', a blacksmith, fisherman, and currach builder on the islands, was chosen by Flaherty for the male lead owing to his extraordinary physique and ruggedly handsome features. He starred alongside islanders Maggie Dirrane and Michael Dillane, who played his wife and son. In December 1933 the entire cast decamped to London where they spent nine weeks working on the sound track for the film. They returned again for the launch of the film a few months later. Flaherty made sure that *Man of Aran* was well advertised before its release; events included installing a stuffed shark on the roof of Selfridges store in London in May 1934. There were window displays in shops and cinemas featuring entire scenes from the film including currachs, nets, and life-size figures of the stars dressed in traditional Aran clothing. The cast were photographed viewing these displays, and at every public event they could possibly attend, from shopping sprees, to fashion shows and prize-giving ceremonies. Whether Jacob Epstein saw 'Tiger King' in press photographs, or met him at an event to advertise the film is not clear. But according to *The Irish Press* at the time, the artist was so inspired by 'Tiger's' weather-worn features that he asked him to model for a portrait bust. For Colman King, new to the world of stardom, modelling for Epstein must have been yet another extraordinary experience. Highly regarded for his innate ability to convey the character and temperament of his sitters, the artist's desire to depict 'Tiger King' was very good for Flaherty, and for press coverage of the film.

Four known casts of *Tiger King* exist out of an edition of six. One was shown in an exhibition of Epstein's work at the Victor Waddington Galleries, Dublin, in 1948 (now in a private collection Dublin) at which time a reviewer for *The Irish Press* described it as 'a remarkable synthesis of the western seaboard type' replete with 'striking quality.' Fifteen of Epstein's sculptures, including *Tiger King*, were shown in the Little Theatre in Brown Thomas's, Grafton Street, in 1955. The portrait received a special mention from the reviewer for the *Irish Times* for its 'imperious arrogance.' That version of *Tiger King* was purchased by the Friends of the National Collections of Ireland, exhibited in the Municipal Gallery in Waterford in 1955, and eventually gifted to the Municipal Gallery, Dublin (now the Dublin City Gallery The Hugh Lane). The second *Tiger King* is in the collection of the Walker Art Gallery, Liverpool, and the fourth, from a private collection, is featured in this catalogue. According to the Tate Gallery, London, Epstein was highly regarded for his modernist work, truth to material, and his inspiration from Primitive art, all of which is evident in *Tiger King*. The artist was knighted in 1954 and died in London in 1959. His portrait of 'Tiger King', replete with hope, and abounding in quality, is symbolic of an important moment in Irish cultural history.

Dr Éimear O'Connor HRHA  
 Research Associate  
 TRIARC-Irish Art Research Centre  
 Trinity College Dublin  
 October 2014

€4,000 - 6,000







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

*The Singer*

Bronze, 23cm high (9")

Signed

*Provenance: Purchased directly from the artist c.1942 by J.P. Reibill Snr; Deepwell, Blackrock, Co. Dublin*

This piece is identified as *The Singer* due to its close relationship with a correspondingly titled piece in the Digby Collection. Its smooth finish and concise modelling relate it most immediately to *The Boxer*, sold in these rooms, May 2014, Cat. No. 37

€1,000 - 2,000

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

*A Group of Peace Women*

Bronze on a Connemara marble base, 29cm high (11.5")

Best known for his public sculptures such as *The Family* and *Wolfe Tone* in St. Stephen's Green, Edward Delaney was born in Claremorris, Co. Mayo and studied at the National College of Art and Design and received funding from the Art Council of Ireland to study casting in Germany. Delaney is considered one of Ireland's most important sculptors and has received various awards such as the Arts Council of Ireland Sculpture Prize in 1962 and 1964, the Bavarian State Foreign Students Sculpture Prize in 1958, and scholarships including the West German Fellowship for Sculpture in 1956-7 and an Italian Government Scholarship for Sculpture in 1959-60. Delaney gained a reputation at home and abroad through showing at major Dublin galleries such as Hendriks, the RHA and Solomon, but also in New York, Buenos Aires, Tokyo and Budapest. Also known for his works on paper, his work can be found in major collections including the Hugh Lane Municipal Gallery, OPW, AIB, Bank of Ireland, The Central Bank, The Arts Council of Ireland, Ulster Museum, Waterford Museum, First National Bank of Chicago, First National Bank of New York and KLM Airline Headquarters.

€1,500 - 2,500





51 **Patrick O'Reilly (b. 1957)**  
*Walking Bear (Unique)*  
Bronze 13 x 30 x 40cm high (5 x 11.75 x 15.75")  
Signed with monogram, no. 1/1 and dated 2001

€2,500 - 3,500

52 **John Luke RUA (1906 - 1975)**

*The Harvesters (1938)*

Gouache 32.5 x 30 cm (12.75 x 11.75")

Signed

*Exhibited: Northern Rhythm: The Art of John Luke, The Ulster Museum Belfast November 2012 - April 2013, Cat no 25*

*Literature: Northern Rhythm: The Art of John Luke, The Ulster Museum Belfast November 2012 - April 2013, Cat no 25 Full pg Illustration Pg 38*

The 1930s were an important time of experimentation and development for Belfast artist John Luke. He sought out and practised various art forms, including sculpture, print making and the meticulous art of tempera painting. Meeting and working with other artists such as Paul Henry and Nevill Johnson, this was a time of artistic inspiration and the artist finding where his numerous skills lay. In the mid 1930s influenced by the foundation of the Society of Wood Engravers, Luke turned to print-making and although his output was small, he did produce several successful colour woodcuts. At the time of painting 'The Harvesters' he was studying Japanese prints and woodcuts, but also appears to have been influenced by poster design and bold commercial advertising.

This traditional subject of men harvesting and working in a field had been treated by many artists over the years, from Pieter Brueghel in the 16th century to the social realism of Millet and early Van Gogh. Luke had been to Paris for an influential and artistically inspiring trip two years previous to painting this tableau, and may have been influenced by Continental scenes he saw there, judging by the windmills in the background of this painting and the hard working figures he depicts in the field.

€3,000 -5,000





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

*Owenduff Bridge, Connemara*

Watercolour, 53 x 74.5cm (20¾ x 29¼")

Signed, label verso

*Provenance: With the Fine Art Society London, June 1955*

€1,000 - 1,500



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

*Mountain landscape with cottages and horse drawn cart*

Watercolour, 27 x 37.5cm (10.5 x 14.75")

Signed

€1,200 - 1,600



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

*The Bathers*

Watercolour, 37 x 53cm (14½ x 20¾")

Signed

€2,000 - 3,000

56 **Frank McKelvey RHA RUA (1895 - 1974)***Feeding Chickens*

Oil on canvas, 40 x 50cm (15.75 x 19.75")

Signed

In *Ireland's Painters*, Crookshank and Glin describe Frank McKelvey as painting with 'great freshness and competence.' (290) Martyn Anglesea has written; 'An interesting example of a kind of painter that has received scant attention from art-historians. Frank McKelvey was Ulster's primary anti-modernist painter... Possessed of considerable hand skills and sensitive observation, particularly in landscape and seascape in Antrim and Donegal...' (160, Royal Ulster Academy of the Arts Diploma Collection, Belfast, RUA Trust, 2000) Clearly McKelvey has been influenced by international practitioners such as Jean-Francois Millet and Irish painters such as Walter Osborne, yet he also painted with a confidence and certitude that was his own. For S.B. Kennedy; 'he helped to forge a new and distinct way of representing the Irish scene which is the nearest approximation we have to a distinct Irish school of painting.' (9, S.B. Kennedy, *Frank McKelvey - A Painter in His Time*, Dublin, Irish Academic Press, 1993).

The farmyard was a subject the artist revisited on many occasions for over forty years. It was a scene he studied, sketched and worked en plein air directly. Throughout the twenties, McKelvey frequently painted farmyard scenes, within which a woman, often accompanied by a child, would scatter feed to waiting chickens. Examples include; '*Feeding Chickens*' 1922, '*Feeding the Chickens*' late 1920s, '*The Back of the House*', '*Farmyard, Co. Antrim*' c1950-3 and '*Bridget's Hens*' 1968. In 1924, following his marriage McKelvey and his wife settled at the Maze, Co. Down. They had been coming to a cottage there at intervals since 1921. It was here that the McKelveys kept a large flock of hens and these regularly featured in the artist's work. (McKelvey later wrote) "It was through this opportunity that I was able to study poultry in all effects of sunlight - a subject in which I have always been deeply interested." Indeed, it is for his compositions of hens, often picking for food in the dappled sunlight of a farmyard, that McKelvey is most remembered by many admirers.' S.B. Kennedy.

'*Feeding Chickens*' was most likely completed in the early to mid twenties and it is characteristic in style and execution of this period of the artist's practice. McKelvey presents a charming and somewhat timeless scene. It is specific to the artist's experience and yet universal in its character - it could be any farmyard in Europe. Typical of McKelvey, he places his figures off centre in the middle ground of the painting to catch the eye. Here the woman and child are fully engaged in their task of scattering feed. The young girl, in her white dress connects visually to the white chickens within the flock, providing a narrative thread to lead the eye to the centre of the work, to the buildings and the trees. It is impressionistic in style, with the artist's characteristic level of detail. He has a measured, yet apt approach to representing a scene, clearly evident here. The palette is warm, bright, and summery. The sun highlights essential elements of the composition and pools strategically on the ground. In the overall cut off composition, we can imagine the action on the peripheries of this scene, the remainder of the open hay shed, the farmhouse/cottage, the whitewashed wall and trees. Secondary action within the work includes the slanting cart beyond the wall and perhaps a lightly indicated figure in a hat working beside the cart by the shed door.

Marianne O'Kane Boal

€8,000 - 12,000







57 **Kathleen Mackie ARUA (1899 - 1996)**

*The Thatchers*

Egg Tempera, 12.5 x 18cm (5 x 7")

Signed

€300 - 500



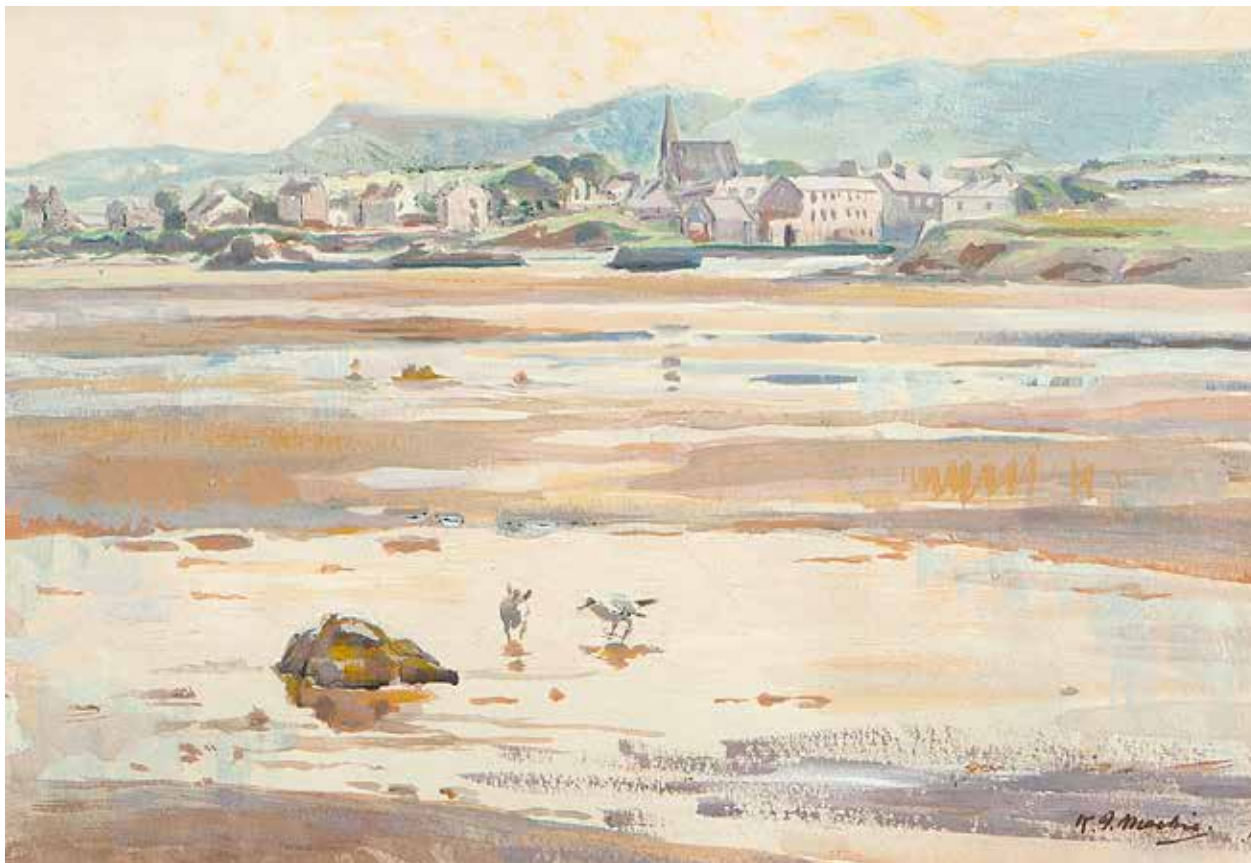
58 **Kathleen Mackie ARUA (1899 - 1996)**

*Near Dunfanaghy Co. Donegal*

Watercolour, 13.5 x 17.5cm (5¼ x 7")

Signed

€300 - 500



- 59 **Kathleen Mackie ARUA (1899 - 1996)**  
*Dunfanaghy from Horn Head*  
 Egg Tempera and Watercolour, 17 x 24.5cm (6¾ x 9¾")  
 Signed

Kathleen Isabella Mackie was born in Belfast where she attended the School of Art from 1918. She moved to the Royal Academy Schools in London in 1921 after winning various awards and there she came under the influence of well known painters George Clausen, Sir Gerald Kelly and Sir William Orpen. The setting has been identified as Lisnalinchy, near Ballyclare. Her love of Donegal brought her into contact with fellow artists Frank Egginton and they went on many painting expeditions together. In 1936 she was appointed ARUA. She exhibited regularly at the RHA, RUA and the Watercolour Society of Ireland.

€400 - 600

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

*Early Morning in Donegal (1918 - 19)*

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

Signed

*Provenance: Sale, Sotheby's, Slane Castle, Co. Meath, 20th November 1978 as 'Morning in Donegal'; Private Collection, Dublin.*

*Exhibited: Recent Work by Paul Henry, Combridge's Gallery, Dublin, August 1930, catalogue number unknown; "In Connemara", Paintings by Paul Henry, R.H.A., Fine Art Society, London, from 11 April 1934, catalogue number 10; Paul Henry, National Gallery of Ireland, 19 February-18 May 2003, (ex-catalogue) as Early Morning Donegal*

*Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, New Haven & London, Yale University Press, 2007, p. 205, catalogue number 513, reproduced*

A fine Whistlerian composition, possibly a view of Lough Altan, in which case the distant mountain is almost certainly Dooish. The picture is dated 1918-19 on stylistic grounds, despite the fact that the artist's 1930 Dublin exhibition, in which it was included, was entitled 'Recent Paintings'. Henry often included paintings done much earlier in such exhibitions. The muted tones employed throughout are characteristic of the artist's training in late nineteenth century Paris, while the detailing on the bark of the tree and the brushwork in the foreground give a clear sense of recession. On the reverse are labels of the Combridge Gallery, Dublin, citing the title and the artist's signature, but not in his hand; there is also a label recording the picture's exhibition at the National Gallery of Ireland in 2003.

Dr. S.B.Kennedy November 2014

€70,000 - 100,000



61 **Jack Butler Yeats RHA (1871-1957)**

*Sleep Beside (by) Falling Water (1948)*

Oil on canvas, 46 x 61cm (18 x 24")

Signed

*Provenance: Capuchin Annual Office Dublin; Mrs Jobling-Purser Dublin; Christies (Dublin) 24th October 1988 (front of cover illustration of catalogue); Private Collection.*

*Exhibited: "Jack B. Yeats" Exhibition Victor Waddington Galleries, Oct 1949, Cat. No. 6; "Jack B. Yeats - First Retrospective American Exhibition" opened Institute of Contemporary Art Boston, 1951/2 and travelled Nationwide; "Jack B. Yeats" Exhibition Galerie Beaux-Arts, Paris, February 1954, Cat. No. 19; "Jack B. Yeats" Loan Exhibition, New Gallery, Belfast, June 1965, Cat. No. 7.*

*Literature: "Jack B. Yeats - A Catalogue Raisonne of the Oil Paintings" by Hilary Pyle Vol. II, Catalogue No.955, illustrated p.862*

An old man lies on the ground his hands across his chest. On his right a torrent of water cascades down a rocky ravine. On his left a chasm and a dramatic mountainous landscape extends to the horizon. Hilary Pyle has likened the setting to that of *On Through the Silent Lands* (1951, Ulster Museum). According to her catalogue raisonné it is based on the terrain of the Sligo-Leitrim border.

The theme is a familiar one in Yeats' later work. The wandering old man making his way through an uncultivated landscape, resting or walking or chatting to others that he meets recurs in many late paintings. The features of this figure have been likened to those of Yeats, himself and it is possible that the painting, as in most works of art, is at some level autobiographical. The sleeping figure surrounded by a vibrant landscape is often a trope in painting to suggest the imagination of the sleeper who, lost in his dreams, experiences life in an intense way. Similarly the subject also suggests the poignancy of nature in the eyes of someone who has grown old and aware of their mortality. Yeats painted this when he was 77 years of age.

The construction of the surface of the painting counteracts the romanticism of the subject matter. The creation of the waterfall through a cacophony of colours and a myriad of brushstrokes suggest the energy and movement of the water. But it also draws attention to the construction of the painting and invites the viewer to accept the illusions that it creates. In this setting the figure of the man appears fragile, fashioned as it is out of a few strokes of black and white paint amidst the colourful and expansive nature than surrounds and almost engulfs it. Rather like the background to Leonardo's *Mona Lisa*, Yeats's fantastic setting dwarfs the physicality of the figure while suggesting the richness and depth of the human imagination.

Dr. Roisin Kennedy

October 2014

€120,000 - 180,000



## 62 Helen Mabel Trevor (1831-1900)

### *Children Playing in a Barn*

Oil on canvas, 52 x 64cm (20½" x 25¼")

Signed

*Exhibited: "Irish Women Artists 1870 - 1970" Summer loan show Adams Dublin and Ava Gallery July - Sept 2014 Cat. No. 5*

*Literature: "Irish Women Artists 1870 - 1970" 2014 illustrated p.7*

Born in Loughbrickland, Co. Down in 1831, Helen Mabel Trevor showed a talent for drawing as a child, and her father Edward Hill Trevor of Lisnageard House set up a studio for her. In the 1850s she exhibited portraits and animal studies at the Royal Hibernian Academy. After the death of her father, she began to study art formally at the Royal Academy Schools, London 1877-1881.

With her sister Rose, she visited Brittany and Normandy c.1880-1883, working variously at the artists' colonies of Pont-Aven, Doarnenez and Concarneau in Finistere, and at Trouville. Helen painted several studies of elderly women and children in a Realistic manner, and landscapes in the open air. The Trevor sisters lived in Italy 1883-c.1889, Helen copying Old Master paintings in museums and painting genre scenes of Italian life. They then moved to Paris in 1889 and this became their base during the 1890s. Trevor exhibited regularly at the RHA and at the Paris Salon, 1889-1899, gaining honourable mention there in 1898.

Among the artist's favourite subjects were paintings of children. Here, rather than showing the children facing us, as in her other pictures such as *'The Young Eve'* 1882 (Ulster Museum, Belfast) and *'Two Breton Girls'* (ex. *'The Irish Impressionists 1984, no.3'*) Trevor is daring in her composition. The children face away from us and prominence is given to their hob-nailed boots and rough clothes, suggesting they are working children, yet they also appear clean and well fed. Their appearance suggests they might be Irish or English, rather than Continental, children, perhaps observed at St. Ives in 1893.

The broad, loose style of the picture, with paint applied in bold swatches, suggest that this is a late work by Trevor. Yet there are echoes in subject and pose of humble pictures of children by Realist artists of an earlier generation, for example Françoise Bonvin's *'The Young Savoyard'* 1845, and Pierre-Edouard's *'The Little Cook'* 1858. Irish artist Walter Osborne also featured country children in rough working clothes and boots, as for instance in *'The Poachers'* 1884-5 and *'Primary Education'* 1885. But Trevor eschews the Social Realism of these earlier artists, and indeed of her earlier work, for a subject which she loved, a gently observed scene of children.

Julian Campbell

€15,000 - 20,000





### 63 James Sinton Sleator PPRHA (1885-1950)

#### *A Dublin Interior*

Oil on canvas, 58 x 30cm (22.75 x 11.75")

Signed with initials

*Provenance: Hilton Park House Sale, Clones by Nick Nicholson, July 1985, Lot 244*

*Exhibited: "James Sinton Sleator" Retrospective, Cat. No. 30; Armagh County Museum, April/May 1989; Fermanagh County Museum, May/June 1989; RHA, Dublin, June/July 1989.*

*Literature: "James Sinton Sleator" 1989, illustrated p.6*

Sleator was born in County Armagh and studied at the Belfast College of Art. In 1910 he joined Orpen at the Metropolitan School of Art, Dublin. In 1912 he went on to the Slade and from there to Paris where he spent a brief period before the outbreak of the Great War. By 1915 he was back in Dublin to teach at the School of Art and to exhibit for the first time at the Royal Hibernian Academy. Referring to his four portraits in this exhibition, The Studio commented '...one recognises "quality" of a very unique kind. His rapidly executed head of a man in a red coat and his self-portraiture full of distinction and beauty of tone.' Within two years he had been elected Academician.

In 1920 Sleator became a founder member of the Society of Dublin Painters although his work only appeared in the inaugural exhibition, and in 1922, he left Ireland to spend five years working in Florence. When he returned he set up a studio in London where he established a successful portrait practice. As Orpen's studio assistant Sleator often painted the sitter's clothing and background areas in his master's portraits, and shortly after Orpen's death in 1931, Sleator was asked to complete a number of his unfinished commissions, including portraits of Prince Arthur of Connaught and the Duchess of Westminster. He exhibited at the Royal Academy, was friendly with Lavery and for a time took over his most celebrated pupil, Sir Winston Churchill. In 1941 he returned to Dublin, and in 1945 was elected President of the Royal Hibernian Academy, a post which he held for three years until his death, when the position was taken by Seán Keating. His obituarist, Estella Solomons, noted his 'natural kindness' and 'abiding humour' and suggested that it was his 'warm and tolerant humanity which gave his work its real distinction'.

This is one of Sleator's few surviving genre scenes. The subject is unnamed and anonymous, in contrast to his portraits of notable figures such as Orpen, Jack B. Yeats, the Rt. Rev Richard Tyner and several self-portraits. It was almost certainly painted when he was living in Dublin shortly after his student years at the Metropolitan School of Art. The subject-matter and composition may have been influenced by Orpen, or perhaps by the work of Walter Osborne. The use of a mirror to suggest great depth in an interior is Orpenesque and was a device often used by Sleator in these years. The picture is particularly notable for the skilful use of diffused light to pick out details of the architecture and furnishings, and for the subtle manipulation of muted tones.

We acknowledge the work of Dr. S.B. Kennedy, whose writings formed the basis of this note.

€5,000 - 7,000





64 **Matthew James Lawless (1837-1864)**

*A Light Repast*

Oil on canvas, 17.7 x 23.2cm (6¾ x 9¼")

Signed with initials and inscribed with title in the wet paint

Mathew James Lawless was considered by his peers to have the prospect of a brilliant career only to fall into ill health and die at the age of 27 in 1864. Consequently there have been very few of his paintings on the market or indeed on display in galleries but those that do appear testify to Lawless' brilliant talent. He was described by Strickland as a 'subject painter' and 'book illustrator'. Having studied in London under Henry O'Neill he began contributing drawings to 'Once a week' and other periodicals and books. His first contribution to the Royal Academy was in 1858 and he continued to exhibit until 1863.

€1,000 - 1,500



65 **George Bernard O'Neill (1828-1917)**

*The Favourite*

Oil on board, 25 x 29.5cm (9¾ x 11½")

Signed with initials, also inscribed with title, artist's name & 'Willisley' and dated 1868, probably in artists' hand, verso

O'Neill was born in Dublin but left for England in 1837, and was accepted at the Royal Academy Schools in 1845. A successful student, he regularly exhibited at the Royal Academy from 1847 onwards, and gained a reputation as a painter of charming narrative scenes.

He was a member of the Cranbrook Colony, a group of artists who settled in Cranbrook, Kent from 1854 onwards and were inspired by seventeenth-century Dutch and Flemish painters. They have been referred to as 'genre' painters as they tended to paint scenes of everyday life that they saw around them, typically scenes of domestic life; cooking and washing, children playing and other family activities.

The popularity of these scenes led to success for the artist in the 1850s-1870s, when his works were eagerly collected by entrepreneurs and industrialists of the area. The artist expressed his pleasure at this recognition by the public in his painting '*Public Opinion*', which was shown at the Royal Academy in 1863 (at present at the Leeds City Art Gallery).

€4,000 - 6,000

66 **Sir John Lavery RHA RA RSA (1856-1941)**

*A Moorish Garden*

Oil on board, 23 x 34.5cm (9¼ x 13½")

Signed and inscribed to 'Walter Harris'

*Provenance: "Modern British and Irish Sale" Sothebys June 1996 Cat. No. 34 where purchased by current owner.*

From the 1830s North Africa and the Middle East became places of artistic pilgrimage, but while painters such as Lewis, Lear and Holman Hunt preferred the eastern Mediterranean, in Lavery's era an instant Orient was to be found by simply crossing the Straits of Gibraltar. Where Orientalist painters concentrated upon narrating the Eastern way of life, the rituals of the Mosque and the Harem, Lavery's generation looked to this environment for its colour. His first visit to Morocco took place in 1891, at the instigation of his friends, the Glasgow artists Arthur Melville and Joseph Crawhall. After almost annual visits, in 1903 he bought Dar-el-Midfah ('the House of the Cannon', for a half buried cannon in the garden), a small house in the hills outside Tangier which he continued to visit with his family over the next 20 years.

This work shows the garden of Walter Harris' home referred to in Kenneth Mc Conkey's book on Sir John Lavery (1993 p.98) and depicts one of Harris's Moorish maids sitting by the fountain. Walter Harris, a good friend of the artist was "The Times" correspondent in Morocco and his house was just a short ride across the beach. Lavery painted Harris's portrait in Fez in 1906 (Full page illustration "John Lavery: a painter and his world" by Kenneth Mc Conkey 2010 Fig 115 p.99) which was at the end of a very eventful overland journey the men took in the company of Cunninghame Graham to this famous city which was 100 miles south-east of Tangier and this work was also inscribed to his friend.

It has been claimed that for Lavery the strong light, cloudless sky, white walls and bright colour of Arab dress helped to cleanse his eye after sustained periods of studio portraiture. Within a few years of visiting Morocco for the first time, the light sable sketching of his Glasgow period gave way to a richer and more sensuous application.

With thanks to Dr Kenneth McConkey whose research formed the basis of this note.

€10,000 - 15,000



67 **Edward Sheil RHA (1834-1869)**

*A Day before Sending to the Exhibition*

Oil on canvas, 120 x 105.5cm (47¼ x 41½")

Original exhibition label verso

*Provenance: Important Irish Art Sale, these rooms, 5/12/2001 lot 75 where purchased by current owner.*

Edward Sheil was a genre artist whose paintings dealt with themes of family life, romance, religious subjects and emigration, and his work was informed by his religious faith and ideas. He was born in Coleraine, Co. Derry around 1834. He later moved to Cork and became a student at the School of Art there; later becoming second Master in 1857 and then was appointed Headmaster in 1859. However, although very successful, his term was brief as he suffered from delicate health.

Sheil was elected ARHA in 1861 and became a full member in 1864. After a time spent in Italy, he maintained a studio in Queenstown (now Cobh) from 1865 - 1868.

He died aged only thirty-five from tuberculosis at the house of his friend, the writer and patriot Denny Lane, leaving behind a wife and two children. He was well thought of as a genre artist and his brother who worked at the Cork Examiner wrote favourably of his work. Works by Sheil are rare due to his death at such a young age. This is an attractive and lighthearted image, and the dark haired woman may be the same model as that in *Home After Work*, 1863.

€1,000 - 2,000







**67A Gregor Grey RHA (fl.1870-1911)**

*Whitewashing the Cottage*

Oil on canvas, 60 x 49cm (23 x 19¼")

Signed

€800 - 1,200

**68 Stanhope Alexander Forbes (1857-1947)**

*Breton Market, June*

Oil on board, 22 x 27cm (8¾ x 10½")

Signed

Stanhope Forbes started his studies at Dulwich College of Art and The Royal Academy Schools and then travelled to Paris in 1880 where he studied under Bonnat at his atelier in Clichy. In 1881 Forbes visited Brittany and painted *A Street in Brittany*, which met with considerable success when exhibited at the Royal Academy in 1882. Greatly encouraged Forbes returned to Brittany staying at Quimperlé. Although he visited Pont-Aven and met many fellow artists there he preferred the quieter, less crowded location of Quimperlé where this work is possibly painted. In 1884 he exhibited two further market scenes of Quimperlé which he had painted in 1883 one of which, *Fair Measures: a shop in Quimperlé*, was included in our Summer loan show at the Ava Gallery "The French Connection" August 2010 Cat. No. 2 while *Preparations for the Market* is now in the Dunedin Art Gallery, New Zealand and was illustrated in 'Victorian Social Conscience', an exhibition held in New South Wales in 1976.

€4,000 - 6,000



**69 Walter Frederick Osborne RHA ROI (1859-1903)***Ploughing (c1887/1888)*

Oil on board, 31 x 39cm (12¼ x 15½")

Signed

*Provenance: Collection John Leo Burke, Dublin**Exhibited: 'Walter Osborne', Exhibition National Gallery of Ireland, 1983, no.32; Important Irish Art Sale, these rooms, 5/12/2001, lot 57, where purchased by current owner.*Literature: Jeanne Sheehy "Walter Osborne", Ballycotton 1974, no.54;  
Jeanne Sheehy "Walter Osborne" National Gallery of Ireland 1983, no.32, p.84, illustrated

Working in England in the late 1880s Osborne painted a series of relatively small landscapes of the flat rural countryside. These often included people at work: harvesting, ploughing, tending cattle or sheep, lifting potatoes or turnips. 'Ploughing' is typical of this group of pictures. Osborne skilfully represents the pastoral scene: the man with massive cart horses ploughing, seagulls rising behind them, and the boy and dog minding a flock of sheep in the background. Here as in other such landscapes, the horizon line which divides the land from the sky is drawn exactly mid-way across the picture. There is harmony in the use of colour: pleasant mauves, browns and greens in the ploughed earth, and an attractive duck-egg blue in the sky, with streaks of blue on the horizon. The earth in the foreground, and the clouds in the sky, are enlivened by broad brushstrokes.

Julian Campbell

€40,000 - 60,000



## 70 **Walter Frederick Osborne RHA ROI (1859-1903)**

### *Portrait of Mrs Meade (1899)*

Oil on canvas, 123 x 106.5cm (48½ x 42")

Signed

*Exhibited: London, Royal Academy 1899 Catalogue No. 948; Liverpool, Autumn 1899, Catalogue No. 112; Dublin, Royal Hibernian Academy, 1900, Catalogue No. 21; Dublin, Walter Osborne Memorial Exhibition, Catalogue No. 69. Entitled Mrs Meade-Coffey.*

*Provenance: The Sitter; Mr. Michael Meade Carvill and thence by descent.*

*Literature: Jeanne Sheehy, Walter Osborne, Ballycotton 1974, Catalogue No. 521*

Ada Louise Meade (1865-1931), neé Willis, 3rd daughter of Dr Thomas Willis MD of Dublin. She married Joseph Meade, as his second wife, in 1887. Joseph was the son of Michael Meade, a successful Dublin building contractor, which business Joseph Meade expanded until it employed nearly 1,000 people.

His public career saw him as Alderman, High Sheriff and Lord Mayor of Dublin, hon. LLD from Trinity College and a member of the Privy Council. He was a supporter of Charles Stewart Parnell. He died in 1900. Although he built many of the significant buildings of late Victorian Dublin his reputation is tarnished today by his vandalising activity and social irresponsibility in Henrietta Street. Ada Meade married secondly Alfred Coffey, a barrister.

By the late 1890's Walter Osborne had achieved a primary position in society portrait painting in Dublin and had by the time this portrait was painted in 1898/99, executed portraits of luminaries such as Mrs Noel Guinness and her daughter, Abraham Stoker, Mrs Bram Stoker, Col McCalmont, Hugh Lane and various members of the academic, religious and judicial worlds. These portraits marked a considerable change in the artist's output, shifting from landscapes and urban genre scenes to the more lucrative world of the portraitist. The present work demonstrates the influence of establishment artists James Abbott McNeill Whistler, John Singer Sargent and Sir John Lavery. We see in this work the stylish treatment of the subject, wearing a black lace gown and seated on a sumptuous red velvet upholstered couch. The exuberant handling and paint tones are reminiscent of his influences and are superbly handled displaying an assuredness associated with a painter of more years than Osborne's. Mrs Meade's direct but pensive gaze engages us and demonstrates Osborne's remarkable ability to gain psychological insight into his sitter. Simultaneously we are also distracted by the glittering of her necklace, her diamond rings and her bracelet, all understated but clearly indicative of a lady of some standing. This elegant work which is contained in an 18th century giltwood frame, has never been on the market having remained in the sitter's family since it was painted.

€80,000 - 120,000



71 **Henry Barraud (1811-1874)**

*The Punchestown Winners, 1868*

Oil on canvas, 46 x 106cm (18 x 41¾")

Signed.

*Provenance: With Frost and Reed, London Ref N° 53592*

Together with the coloured print which is the inscribed template to the above painting naming and identifying horses and jockeys, also in a gilt frame, both with the labels of Frost & Reed Ltd, Fine Art Dealers, London.

Barraud studied art under J.J. Middleton (the portrait and topographical painter). Henry was the younger brother of William Barraud with whom he often collaborated on sporting pictures. The two brothers shared a studio from 1835 until William's death in 1850, and in their joint pictures it has been suggested that William painted the animals and Henry the figures. Henry exhibited at the Royal Academy from 1833 to 1859, and at the British Institution and Society of British Artists between the years 1831 and 1868. He painted many portraits by request of Royalty, such as: "*The Royal Highness Edward and Alexander, The Prince and Princess of Wales*" and "*Queen Victoria at a meet of Prince Albert's Harriers in Windsor Great Park*". The brothers also produced a book entitled "*Sketches of Figures and Animals*", (H. Graves and Co., c.1850).

Both the Prince of Wales and the future king Edward VII attended the races in Punchestown in this year, leading Queen Victoria (mother of the Prince of Wales) to lament to him 'I much regret that the occasion should be the races as it naturally strengthens the belief, already too prevalent, that your chief object is amusement.'

The accompanying print names the winners of the various races in 1868, from left to right:  
The Celt; Lysander; The Cardinal; Juryman; Excelsior; Hard held; Haynestown Lass; Olympia; Caustic

€15,000 - 20,000







- 72 **Samuel Spode, (19th Century)**  
*A Favourite Hunter, Pony and Dog in a Mountain River Landscape*  
 Oil on canvas, 51 x 61cm (20 x 24")  
 Signed and inscribed with the names of the animals

Label verso "Beswick Place 50 & 52 Pilgram Street, Newcastle-On-Trent, George Hughes Fine Art Dealer"

€1500 - 2500



- 73 **Richard Robert Scanlan (1801 – 1876)**  
*Mounted huntsman and hounds*  
 Watercolour, 24 x 34cm (9½ x 13½")  
 Signed and dated 1863

€300 - 500



74 **Andrew Nicholl RHA (1804-1886)**  
*A Bank of Wild Flowers - Daisies and Poppies*  
Watercolour, 33 x 44cm (13 x 17¼")

€3000 - 5000



75 **Rose Maynard Barton RWS ASWA  
(1856-1929)**

*London in the Rain*

Watercolour, 53 x 34.5cm (20¾ x 13½")

Signed and dated 1899

Tipperary born Rose Barton began a long relationship with the Royal Water Colour Society of Ireland in 1872 when she first exhibited with them. Three years later she spent some time in Brussels, taking painting and drawing classes, and in 1878 she exhibited for the first time at the RHA. The following year she sat on the committee of the Irish Fine Art Society.

After a spell of studying in London under Paul Jacob Naftel (1817-91), her work was included in the Royal Academy show in 1884. She continued to exhibit in London at venues such as the Japanese Gallery, The Dudley Gallery, Grosvenor Gallery and Clifford Gallery. In 1904 two of her works were included in Hugh Lane's Irish Art exhibition at Guildhall in London, and three were shown at the RHA annual show. Barton's watercolours, mainly executed in Dublin and London, are distinguished by an emphasis on the almost tangible atmospheric effects of weather conditions. She became known not only through these original works but also through her illustrated books of both cities

€3,000 - 4,000

- 76 **Rose Maynard Barton RWS ASWA (1856-1929)**  
*London at Sunset*  
Watercolour, 38 x 23cm (15 x 9")  
Signed  
€2,000 - 3,000



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

*Connemara Cottages (1942-3)*

Oil on board, 34 x 39cm (13½ x 15½")

Signed

*Provenance: Combridge Gallery, Dublin; Bell Gallery, Belfast; Molly Lawrence, Belfast; her sale, Ross's, Belfast, 6 February 2002, lot 186, as Connemara Cottage [sic], reproduced in colour; private collection*

*Literature: S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, New Haven & London, Yale University Press, 2007, p. 305, catalogue number 1044*

Painted on one of Henry's trips to the West of Ireland during 1942 or 1943. The impasto, especially on the mountains and in the foreground is heavier than is usual for Henry and lends a monumental aspect to the composition. There are labels on the reverse of the Combridge Gallery, with the number 97/8 and STOCK 473 DTX/-/, and of the Bell Gallery.

Dr. S.B.Kennedy 2014

€40,000 - 60,000





- 78 **Seamus O'Colmain (1925-1990)**  
*'Golden Rain, Clifden'*  
Oil on paper, 41 x 60 cm (16¼ x 23½")  
Signed

*Provenance: with Ritchie Hendricks Gallery, label verso. The original price was 32gns*

€400 - 600





79 **Maurice MacGonigal PRHA (1900 - 1979)**  
*Christchurch, Dublin*  
 Oil on board, 20 x 24"  
 Signed, Signed again with title verso and dated 1978

*Provenance: Collection of the actor Tony Kenny*

€5000 - 7000



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

*Seagulls at Clifden*

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

Signed

*Provenance: This work has been in the current owners' family since the 1970s.*

€2000 - 4000



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

*Cloud Forms, Dunhallow, Connemara*

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

Signed

*Exhibited: "Maurice MacGonigal" Exhibition, Taylor Galleries, Dublin  
Sept 1978, Cat. No.3*

€3000 - 5000

## 82 Louis le Brocquy HRHA (1916-2012)

### *Adam and Eve in the Garden (1952)*

Aubusson tapestry, 138 x 272cm (54¼ x 107")

Woven by Tabard Freres & Soeurs. Signed and Dated '52 in the weave.

*Literature: "Louis le Brocquy" by Dorothy Walker (1981), illustrated fig 16 p.31;*

*"Louis le Brocquy" Aubusson Tapestries, 2000, illustrated.*

*Louis le Brocquy, Allegory and Legend, The Hunt Museum, 2006, Illustrated p.72 & 73*

In the late 1940's le Brocquy designed a number of tapestries for Tabard Freres et Soeurs, Aubusson which included *Travellers*, *Garlanded Goat*, the *Eden Series* and the present work. These were designed by means of a technique le Brocquy learned directly from the master in this medium, Jean Lurcat. Le Brocquy recalls that no coloured sketch was involved, instead a purely linear cartoon defined areas within which a range of coloured wools are indicated by numbers.

Le Brocquy wrote in 1956 'Lurcat's method of designing, already widely practiced in France, has given new life to French tapestry, now more joyous and frank, more durable and economic than at any time since the end of the 16th century, when resistance to Renaissance idiom finally collapsed.

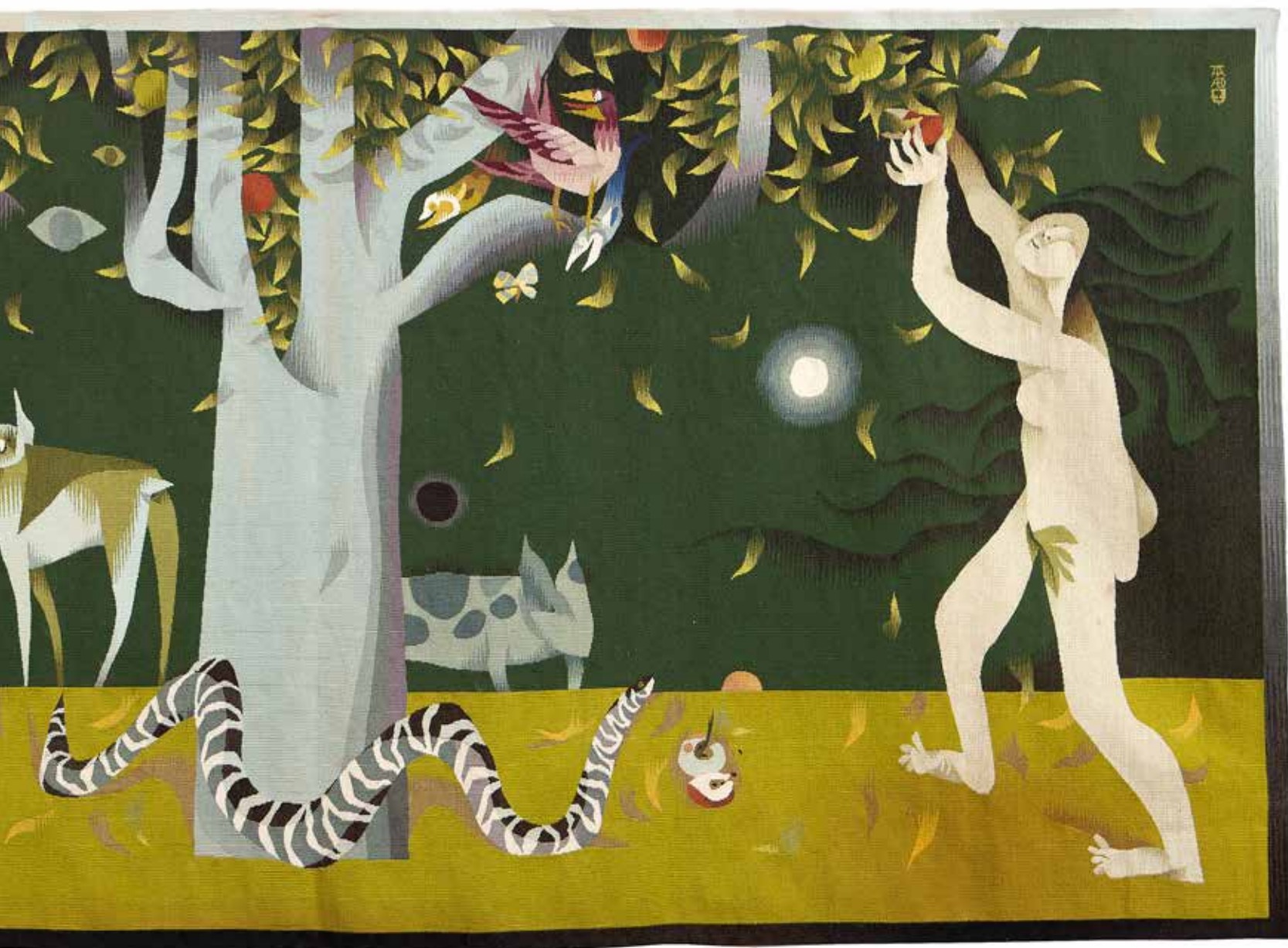
His reconstituted technique imposes no particular style on the designer as may be seen by comparing the quality of stylistically varied work recently produced at Aubusson. It is essentially a return to medieval ways. In one form or another it represents the only practical and economic way of producing 'a very large work of woven and coloured wools': a tapestry.'

The Adam and Eve theme with its archetypal imagery is treated in a classic, even traditional manner. As in *Allegory*, the sun and the moon are to be found respectively in the male and female spheres, but here they are depicted in their own right and not as allusions. A black sun appears in eclipse. The Tree of Knowledge of Good and Evil appears as in traditional French medieval tapestry with the birds and butterflies among its leaves, but he adds a surrealist aspect with eyes as well as leaves (as befits a tree of knowledge) and fish swimming in its branches. In the style of drawing the tapestry corresponds to the paintings of the period particularly the figure of the man which is closely related to *'Man Writing'*.

The artist spoke of the "*Eden Series*" in 2000: "As we enter the third Millennium, it is perhaps not inappropriate for us to reflect on our origins beyond the Christian era, to the imaginative legend of Adam and Eve in the garden of nature, of the awakening of human consciousness, the birth of the mind".

€80,000 - 120,000





83 **Louis Le Brocquy HRHA (1916-2012)**

*Tinkers in Spring*

Watercolour, 18.5 x 24cm (7¼ x 9½")

Signed and dated 1945; title inscribed on gallery label verso

*Exhibited: "Contemporary Irish Painting" Exhibition, The Gallery of the Associated American Artists, Fifth Ave, New York March 1947 Cat. No. 29*

'*Tinkers in Spring*', one of many watercolours executed by Louis le Brocquy in the mid-1940s, reflects a concern with injustice, poverty and dislocation, shared with many artists in wartime Europe. While some of these watercolours record the life and landscape of Dooagh, Achill, and others were sketches for the theatre, notably *Red Roses for Me* by Sean O'Casey, a great many, like this one, were devoted to the lives of the Irish travelling community. *Tinkers in Spring* was one of 19 watercolours, by le Brocquy, almost all devoted to the subject of travelling people that were included in an exhibition of fifty three works by eleven Irish artists at the Gallery of the Associated American Artists on Fifth Avenue, New York in 1947, and chosen by Reeves Lewenthal, President of the Association. Le Brocquy, like Jack B. Yeats and Nano Reid, was very attracted to the freedom and independence of the Travellers lifestyle, and even attended their annual gathering, Puck Fair, in Killorglin on a number of occasions. In addition to the watercolours, the Travellers inspired some of le Brocquy's most important oil paintings and tapestries.

This watercolour represents a transitional moment in le Brocquy's development. This is revealed in the shift from the triangular head forms, that he derived from early medieval, Irish carving such as the West doorway of Clonfert Cathedral or the High Cross at Moone in Co. Kildare, to the more rounded facial types which reach their apogee in the well-known, *A Family*, from 1951, which won him the prestigious Pre Alpina award at the Venice Biennale five years later.

Le Brocquy was a fine illustrator and this can be seen in his watercolours where the sweeping line of his pen brings energy and definition to the figures of the couple in the foreground, the sharp featured man and his pregnant wife on the left and the more distant figures of older women, so familiar in le Brocquy's drawings from this period, on the right. Alistair Smith has pointed to the influence of Synthetic Cubism on le Brocquy's paintings of the 1950s. It is made evident here in his muted watercolour washes, while the intensity of the work is carried through the restless, spontaneous line, sometimes sharp and angular, sometimes flowing or concentrated in untidy patches of cross hatching, to give a sense of the bustle and vibrancy of the Tinker's camp.

Catherine Marshall  
November 2014

€5,000 - 7,000



84 **Louis le Brocquy HRHA ( 1916 - 2012)**

*Study for a Head of Keats, 1968*

Oil on linen, 40.5 x 33 cm (16 x 13")

Signed and dated, original exhibition label verso, artist's reference 206

*Exhibited: "Louis le Brocquy" Exhibition Gimpel Fils Gallery London 1968, Cat. No. 19; "Louis le Brocquy" Exhibition Gimpel- Hanover Galerie, Zurich 1969.*

Louis le Brocquy began his study of Celtic heads which morphed into his well-known individual head studies during the mid-1960s. At this time too, he began his occasional studies of the head of James Joyce, followed in the 1970s by various series of similar 'portraits' of other Irish writers such as W.B. Yeats, Samuel Beckett and Seamus Heaney. His work on other European writers and artists is less widely known, but they include images of William Shakespeare, John Keats, Federico Garcia Lorca, Rene Descartes, the painters Pablo Picasso and Francis Bacon and the Irish patriot, Wolfe Tone.

In contrast to his watercolours and drawings, le Brocquy's oil paintings, in particular, his many images or '*Studies towards an Image of...*' Yeats or Joyce or whoever the subject happened to be, were never spontaneously executed. Instead their very titles, as much as the extraordinary number of images of each subject that he worked on, indicate how considered and reflective his approach to these portrait heads was. He told the critic Michael Peppiatt 'I think of the painter as a kind of archaeologist, an archaeologist of the spirit, patiently disturbing the surface of things until he makes a discovery which will enable him to take his search further'.

Little has been written about his engagement with the head of John Keats, the romantic poet, but it is significant that his friend Francis Bacon, had been commissioned to paint a portrait of Keats's older contemporary and fellow poet, William Blake a decade earlier, and that Bacon too had painted a number of portraits as he sought to discover the essence of the poet. Like Bacon in that instance, le Brocquy had to resort to the poet's death mask and the few portraits which had been executed in his lifetime to get some insight in Keats's physical appearance. This contrasts with his later images of Irish writers where the challenge was to find the defining presence behind the many photographs that existed of them.

Catherine Marshall  
November 2014

€10,000 - 15,000





## 85 Daniel O'Neill (1920 - 1974)

*Figures in a Landscape*

Oil on board, 30 x 76cm (11.75 x 30")

Signed, inscribed with title verso

*Exhibited: The Waddington Gallery Montreal (Gallery label verso)*

As one of Victor Waddington's most successful young painters, Daniel O'Neill was awarded regular solo and group exhibitions, as well as a ready outlet for his work. For twelve years, this patronage allowed him to continue to produce paintings without the burden of having to seek promotion or critical response. However, when Waddington left Dublin for London in 1956, this was to change.

For Waddington, the opening of his new Cork St Gallery in London presented new challenges. He had also become interested in the work of the St. Ives painters, as well as in the international abstract movement and while he continued to deal in the work of O'Neill, and Jack Yeats, Irish painting was no longer his chief focus. He did, however, continue his promotion of O'Neill, albeit on a smaller scale, and organised two more solo exhibitions for him at the Dawson Gallery, Dublin during 1960 and 1963. Subsequently, he also arranged for two shows at The Gallerie Waddington, in Montreal.

The invitation card to the Montreal exhibition suggests that the first of these shows was held during the late 1950s, as the image on the invitation is typical of the work O'Neill was creating at this time. Interviewed by *An Irishman's Diary*<sup>1</sup> - during the preview of his 1963 exhibition at the Dawson Gallery, O'Neill made mention of his recent show at the Montreal Gallery. This reference suggests that it is probable that the second Montreal exhibition was held during 1961 or 1962.

*Figures in a Landscape* was one of the paintings exhibited in Montreal which happily made its way back to Ireland, in the 1990s. Maureen O'Neill recalled that when he was asked what he painted, O'Neill usually gave the cryptic response that, 'he painted landscapes with people and people in landscapes'.<sup>2</sup> This particular work bears some comparison with an earlier work *Knockalla Hills*, painted in 1951, which is in The Ulster Museum collection. Both works have a similar mountain range backdrop and are alike in the treatment of the skeletal trees and in the depiction of the silvery fallen tree limbs and grasses.

The unusual format (for O'Neill) is well and cleverly exploited in the various compositional devices he has created. The horizontal landscape is relieved by the vertical trees going out of the picture plane on either side, while the figures are re-emphasising the linear in their positioning. The six children, shepherded by a young woman, gaze outwards, while the energetic treatment of their dress contrasts with the solemnity of their facial expression.

The colour throughout is harmonious and muted giving unity and a timeless mood to the piece, while O'Neill's masterly use of impasto and glaze techniques impart interest to the various elements, inviting the viewer to re-interpret the meaning of the scene. Daniel O'Neill had created a pictorial world of his own and it was commented by the critic from *The Irish Times* that it was 'as strange and exotic as any Xanadu, rich in colour and sensuous in quality', while *The Irish Independent* critic remarked: 'rich with humanity, he makes the unequivocal statement in paint; his colour glowing yet controlled'

Anne-Marie Keaveney BA Fine Art (Painting) MLitt Visual Culture.

<sup>1</sup> *An Irishman's Diary*, *The Irish Times*, undated cutting from Artists scrapbook

<sup>2</sup> O'Neill, M., interview Edinburgh, Scotland, 24 July 1999

€20,000 - 30,000



## 86 Daniel O'Neill (1920-1974)

*The Flower Girl*

Oil on board, 56 x 40.5cm (22 x 16")

Signed

Daniel O'Neill's wife, Eileen, whom he married in 1943, recalled in conversation that O'Neill was not interested in working directly from the model. However, she also stated that while she did not actually pose for him, it was her image which inspired his work of the 1940s and early 50s.<sup>1</sup> In Eileen, O'Neill had found the embodiment of his ideal feminine form and in *The Flower Girl* he gives full expression to his feeling, employing the full range of the newly discovered techniques he was experimenting with at the time.

The placing in a parkland setting, embroidered with millefiori, reinforces the romantic nature of the image as does the crinoline dress. The blue and green colour harmonies unify the composition and the vigorous treatment both in brushwork and impasto effects, modified by subtle glazes, transcend the subject and become the primary interest.

Not interested in making naturalistic representations on canvas, O'Neill's subjects became the vehicle for the expression of his own intense feeling, and even at this early stage of his career as a painter, he had developed an impressive skill in the handling of pigment with a delight in its application.

James McIntyre, on a visit to O'Neill's studio, was impressed by his glazes and delicate impasto effects which had been achieved by applying the paint directly, through a small hole pierced in the cap of a paint tube and extruded directly on to the surface of the work, thus creating a raised contour.<sup>2</sup> This technique is used to great effect in *The Flower Girl*, particularly in defining the foreground flowers and in the suggestion of texture on the bodice of the dress and decorative defining line on the skirt. The treatment of the framing trees in free brushwork, creates an interesting counterpoint to the more detailed aspects of the composition. Critic Edward Sheehy, noted that O'Neill 'has an imagination which transmutes rather than translates reality'.<sup>3</sup>

From the beginning O'Neill displayed an innate feeling for colour as a means to create mood and atmosphere. He also realized that surface quality was an important element in painting as it allowed for the exploration of the abstract qualities of the chosen medium. This device facilitated transcending the subject matter and, in so doing, becomes the main focus of the work in process.

O'Neill's second solo exhibition was held at the Waddington Gallery, Dublin, during September 1949. The wide variety of theme, colour and treatment of the work was favourably commented on, with *The Matador* attracting attention for "its dignity not untouched by pathos".<sup>4</sup> In this work, the painter used many of the techniques previously employed in *The Flower Girl* and, in retrospect, the critical comment could be equally applied to this piece.

Anne-Marie Keaveney BA Fine Art (Painting) MLitt Visual Culture.

<sup>1</sup> O'Neill, M., interview, London, 13 February 1999

<sup>2</sup> McIntyre, J., interview Greenisland, Co. Antrim, 13 November 1998

<sup>3</sup> Sheehy, Edward, *The Dublin Magazine*, September, 1949

<sup>4</sup> *Social and Personal*, October 1949, p.28

€15,000 - 20,000



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

*Metro, St. George's Day, Barcelona, Wilderness Series No. 27 (1972-74)*

Oil on board, 60 x 60cm (23½ x 23½")

Signed, inscribed with title and dated 1972/74 verso

*Exhibited: "Colin Middleton Exhibition", Arts Council of Northern Ireland, Catalogue No. 151 where lent by Kate Middleton,*

*Ulster Museum, Belfast January/February 1976; Hugh Lane Gallery, Dublin March/April 1976*

*Literature: "Colin Middleton" by John Hewitt, full page colour illustration p.47*

*"Contemporary Irish Art" by Roderic Knowles, full page illustration p.71*

A new sense of vast scale seems to lie at the heart of Colin Middleton's *Wilderness Series*, presumably inspired by the sea journeys he undertook to Spain, Australia and South America in the early 1970s. That suggestion of almost invisible horizons and large expanses of sky, expressing Middleton's idea of a wilderness to which one could retreat from the modern world, is noticeable in '*Metro: St. George's Day*', which also uses the rather nautical motif of surfaces laid in long planks stretching towards the horizon that recurs throughout the *Wilderness Series*.

This painting, however, is dominated by its complex and ambiguous foreground structure, a painted dressing table that appears vast in the empty landscape and against the figure that walks across it. The roll of material draped behind her, another feature of many *Wilderness* paintings that recalls Middleton's training as a damask designer, questions this assumption of scale, as does the thin-stalked flower (perhaps one of the single red roses sold in Barcelona on St. George's Day) that rises from the table.

The various open cupboards and the receding window in the mirror suggest a mysterious world that perhaps has some partial reference to the vast underground spaces of the Barcelona metro system in the title. Middleton visited his daughter Jane there and although the mood of the painting does not seem to reflect the lively celebrations of the Catalan St. George's Day, it might show the artist's vision of human life in the modern city, where the individual is often overwhelmed by the structures of urban life.

Dickon Hall November 2014

€15,000 - 25,000



88 **Gerard Dillon (1916 - 1971)***Moon Pool*

Oil on canvas, 40 x 50.5cm (15¾ x 19¾")

Signed

*Provenance: Dr. M. Dempsey**Exhibited: "Gerard Dillon Paintings" Exhibited The Dawson Gallery, June-July 1968, Cat. No. 23*

This painting belongs to a series of works, which relate to the memory of Joe Dillon, the artist's brother. Other works include, *"Joe's Bog"*, *"The Long Road"*, *"Reflections,"* and *"Man and Dog"*. Older by seven years, Joe Dillon was an aspiring tenor singer who shared his brother's interest in music, the arts and drama.

Executed in the 1968, Dillon introduced complex symbolism into these Pierrot images to evoke messages that are ambiguous and are open to interpretation. Anxiety over his mortality following a heart attack in 1967 and following the death of his three brothers may have caused the artist's preoccupation with Carl Jung's dream theory to find answers to these traumatic events and may have offered a solution to Dillon's anxiety in his waking life.

Influenced by Picasso, Dillon's use of colour reveal the artist's psychological state. Never wishing to speak about the meaning of his work, the impersonal masked figure represents himself and tones of red, blue and black act as his language to evoke a strong response from the viewer.

An admirer of Chagall, exaggerated moon faces and pools of water frequently appear in the artist's work from the early 1940's, *"Moon Worshipers"*, romantic West of Ireland images in the 1950's, *"Connemara Lovers"* to this final phase of works where the moon face includes a sad expression.

Unsuccessful in the musical world, Joe Dillon was forced to seek out alternative work in London to supplement his income. In the early 1960's, on a cold and wet November night, Joe Dillon went out in search for his missing dog "Heine". Living alone the Dachshund offered him physical, emotional and social canine companionship. Becoming ill, Joe was admitted to Victoria Hospital in Belfast where he died of a heart attack on the 1st December 1962 with his nephew Gerard by his side.

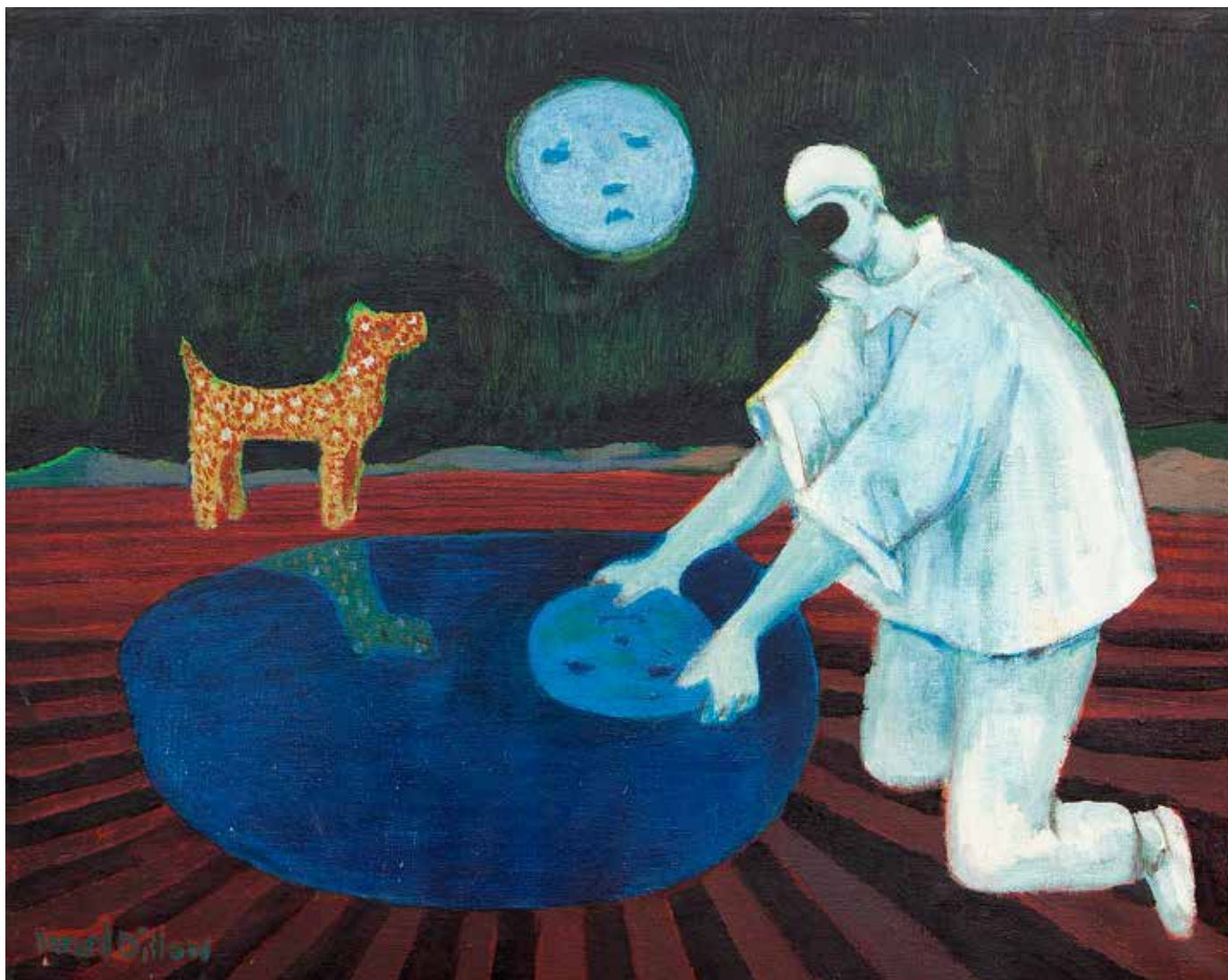
Describing these works in the 1960's as "Poetic Fantasies," Dillon draws our attention to a kneeling Pierrot holding a smiling moon in a pool of blue water. A melancholic moon, somber sky, and dark stripes in a surreal landscape represent the artist's fear of his mortality. By confronting his fate, his subconscious reveals the afterlife, a magically coloured dog in a red landscape, symbolizing his brother Joe.

Karen Reihill

Currently researching Gerard Dillon &amp; Friends.

€10,000 - 15,000







89

**David Hone PRHA (b. 1929)***Beach Scene, Sandymount Strand*

Oil on canvas, 48 x 58cm (19 x 22.75")

Signed

€1500 - 2000



90

**James le Jeune RHA (1910-1983)***Children Paddling by the Sea*

Oil on artist's board, 35 x 45cm (13¾ x 17¾)

Signed

€1500 - 2500



91 **James le Jeune RHA (1910-1983)**  
*Beach Scene*  
Oil on canvas, 35.5 x 45.5cm (14 x 18")  
Signed

€3000 - 5000

92 **Paul Henry RHA (1876 - 1958)**

*Turf Stacks, West of Ireland*

Oil on canvas, 35 x 40cm (13¾ x 15¾")

Signed

*Provenance: Sold in these rooms, Dublin, 2 December 1982, lot 38, as West of Ireland Bogland Scene with Mountains in Distance; sold again in these rooms, Important Irish Art Sale, 14 May 1987, lot 118, as West of Ireland Bogland Scene, where purchased by current owner.*

*Exhibited: "Exhibition of Pictures by Paul and Grace Henry", Mills' Hall Dublin, 9-23 April 1918 (number unknown)*

*Literature: "Paul Henry: with a Catalogue of the Paintings, Drawings, Illustrations" by S.B. Kennedy, New Haven and London, Yale University Press, 2007, p. 242, Cat. No. 701.*

The setting for this composition is almost certainly the low lying area around Ballycroy, Bangor Erris and Pollatomish in north County Mayo, where Paul Henry worked as paymaster for the Congested Districts Board during 1917-18. The marshy foreground, with its pools of water amply fed by the prevailing weather, illustrate and artist's excitement with the area. Dated 1928-33 in Kennedy, 2007, but that was before the exact form of the signature was known.

Dr S.B. Kennedy

€25,000 - 35,000



93 **Camille Souter HRHA (b.1929)**

*End of Summer Apples*

Oil on paper laid on board, 21 X 32cm (8¼ x 12½")

Signed bottom right

*Provenance: 'Important Irish Art' Sale these rooms September 2002, Lot 14 where purchased by current owner.*

*Literature: Garrett Cormican, Camille Souter, The Mirror in the Sea (Dublin 2006) p 283, Cat. No 310.*

*End of Summer Apples* is one of many still life subjects painted by Camille Souter, during the 1960s and 70s. Growing vegetables and fruit is very much in keeping with her strongly felt rapport with the earth and her concern for its sustainability, a concern that can be followed through her career, and is manifested in paintings of crop harvests in Italy in the 1950s, weather effects in Wicklow and Achill throughout her life and most recently in her eighties, in her exploration of geological processes in Iceland. A keen gardener, she sees vegetation as a vital natural product of the earth and is irritated when it is used for mere decoration in contexts that undermine that role, such as old boats filled with flowers and hanging baskets. She grew vegetables and fruits for food delaying the journey from the garden to the table, so that she could paint them first. Her daughter Gino, told Garret Cormican, Souter's biographer, that the family 'couldn't touch cooking apples until they had been painted'. The luminous greens of *End of Summer Apples* is as much a celebration of the fertility of the earth and her delight at the autumn harvest, as it is a vehicle for paint.

This painting was executed soon after Souter had seen and been excited by the paintings of the French painter Pierre Bonnard. Like him she applies her paint in thin, vibrant glazes, rejecting the vogue for thicker expressionist passages and achieving a sense of depth and richness through scumbles and pointillist marks. Her preferred medium is paper and unlike most painters, Souter does not use an easel, preferring to work on a table top. She works with natural light only and insists that her paintings should be seen in daylight. That is particularly appropriate for *End of Summer Apples* where the brilliant light effects can be best enjoyed.

Souter is a Saoi of Aosdána, the first female visual artist to be so honoured and in another first, she won the Glen Dimplex Award for a sustained contribution to Irish art, the only woman artist to do so.

Catherine Marshall  
November 2014

€8000 - 12,000



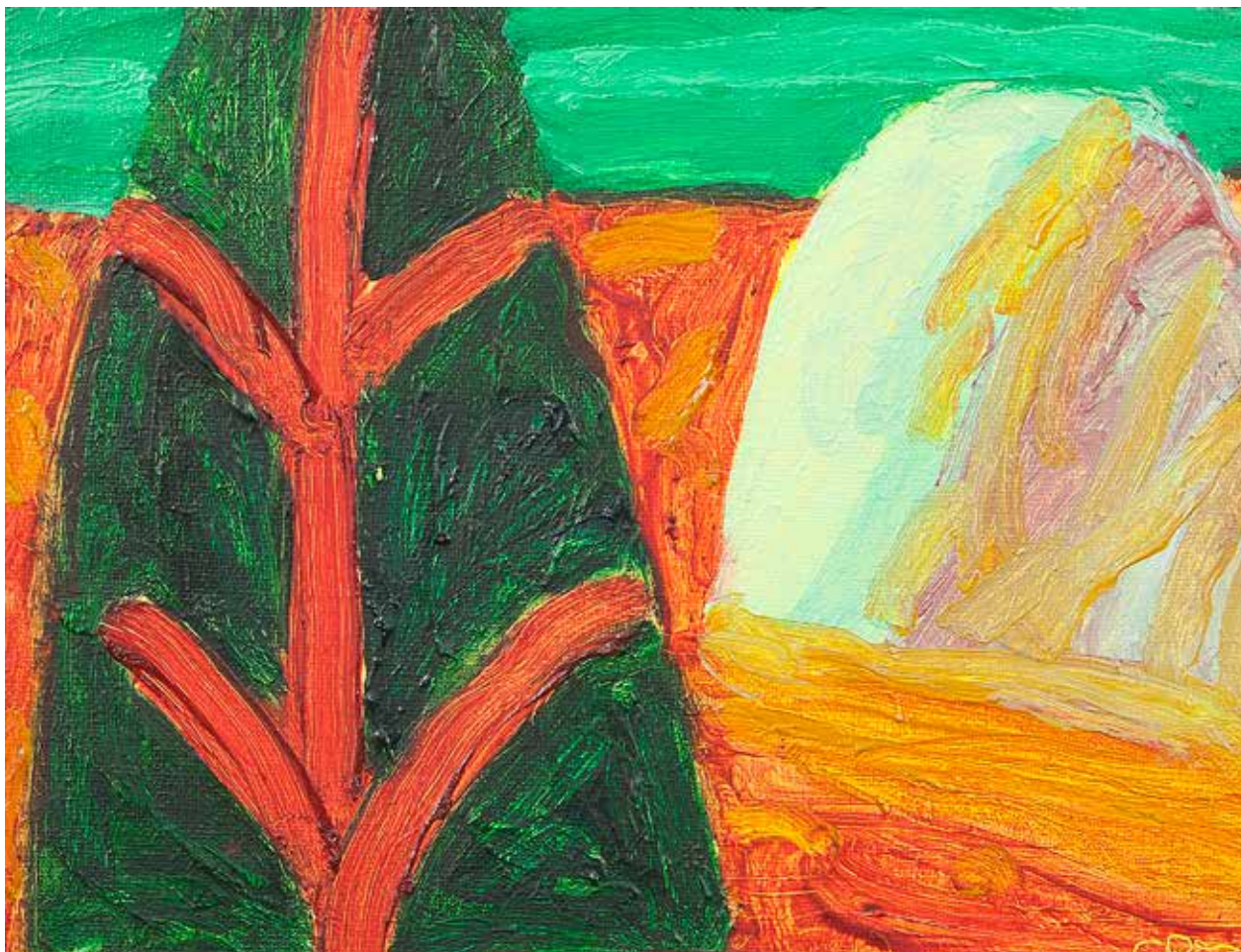


- 94 **William Crozier HRHA (1930-2011)**  
*Co. Cork Landscape*  
Oil on canvas, 40 x 30.25cm (15¾ x 12")  
Signed

*Provenance: The Oliver Sears Gallery, Kinsale  
2000 where purchased by current owner.*

€2000 - 4000





95 **William Crozier HRHA (1930-2011)**

*Old Field*

Acrylic on canvas, 23.7 x 33cm (9¼ x 13")

Signed; signed and inscribed verso

€2000 - 4000



96 **John Boyd (b.1957)**

*Descendants*

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

Signed

*Exhibited: "John Boyd - The Rites of Man?" Exhibition, Archers Fine Art, 2000 Cat. No.12, illustrated front cover of the catalogue*

John Boyd was born in Carlisle, England in 1957 and studied painting in the Slade School of Art 1976-8. He has resided in Ireland for the past 20 years and has exhibited internationally since the late 70s, most often in London, America and Ireland. He is now represented in numerous collections both public and private, in Ireland and abroad; including Christies London, Morgan Grenfell, De Beers, Glen Dimplex, and The Merrion Hotel. A playful artist, Boyd likes toying with the viewer's expectations and is a keen observer of people. In his own words, 'Artists should keep their eyes open and their mouths shut'. His paintings combine enigmatic subjects and careful composition, in his own unique style, and offer intriguing insights into an alternative reality.

€3000 - 5000



- 97 **John Boyd (b.1957)**  
*Reliquary I (1988/9)*  
 Oil over acrylic on board, 84 x 60cm (33 x 23½")  
 Signed

*Provenance: Collection of Russell Strachan*

*Exhibited: John Boyd Exhibition, 1989, Christopher Hull Gallery, London, Cat. No.12*

€4000 - 6000



**98 Mark Shields RUA (b.1963)**

*Girl with Rose*

Oil on board, 52 x 41cm (20½ x 15¼")

Signed with monogram

*Exhibited: Royal Ulster Academy, Catalogue No. 429*

€1,200 - 1,600



- 99 **Colin Watson RUA (b.1966)**  
*Seated Woman by an Open Door*  
 Oil on canvas, 61 x 81.5cm (24 x 32")  
 Signed, Pym's Gallery Label verso

*Provenance: "Colin Watson" Exhibition, Pym's Gallery, London, 2003, Cat.No. 33  
 where purchased by current owner*

€2,000 - 3,000

**100 Sean Scully (b.1945)***Image No. 3, "Wall of Light, Barcelona"*

Watercolour, 38.5 X 57cm (15¼ x 22½")

Signed, inscribed with title and dated 8.04.03

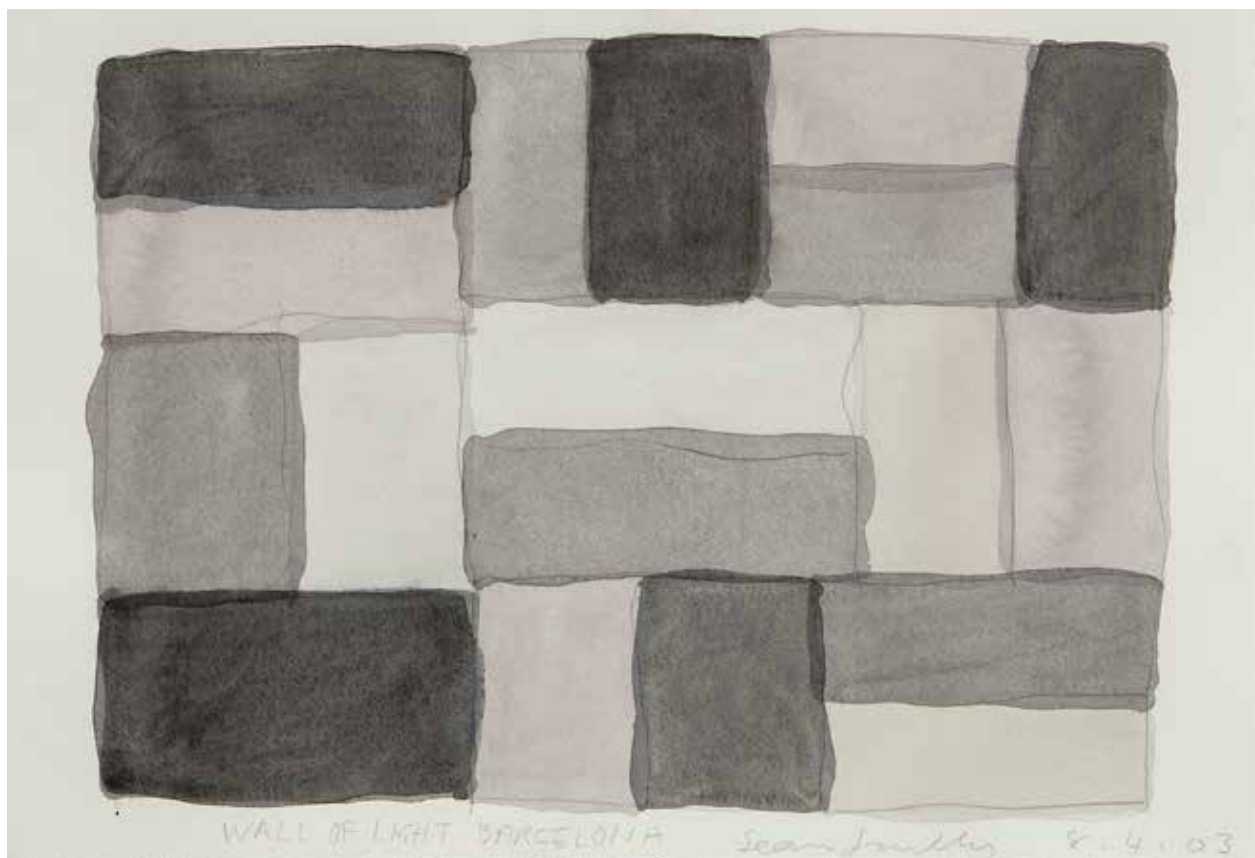
Kerlin Gallery label verso

*Provenance: Purchased at the Special Olympics Charity Auction June 5th 2003 by current owner (copy of cover of auction catalogue verso)*

Sean Scully has always been interested in and influenced by walls. He has photographed dilapidated walls in urban streets from North Africa to Mexico and the stone walls of the Aran Islands, with a keen eye for the arrangements of colours, materials and textures and the moods they convey. His time as a construction worker in New York gave rise to huge paintings on canvas and corten steel in the late 1980s and early '90s, often punctuated with openings, resembling the vertical and horizontal solids and voids of the skyscrapers that he worked on. By the mid-1990s a softer, more relaxed approach threw up a series of paintings bearing the umbrella title 'wall of light,' usually completed by the name of a colour, place or season. The irregularly sized verticals and horizontals of the earlier work gave way in the wall paintings, prints and drawings to more regular 'blocks' of colour, that still, however, retain an organic sense of a human presence in their fluid, uneven edges, gestural brushwork and the seepage of underpainting that emerges around the edges of each block. In 2003 Scully was commissioned to create an artwork for the entrance to the University of Limerick. His contribution, a massive black and white wall of Chinese basalt and Portuguese limestone, was completed and installed in August 2003. *Image No. 3, Wall of light, Barcelona* is, thus, a lyrical sketch from the same year in which Scully built his an actual wall as an artwork, and explores the colours that were to feature in it.

Catherine Marshall 2014

€6,000 - 10,000





**101 Breon O'Casey (b.1928)**

*Carolans Harp*

Oil on board

54 x 54cm (21¼ x 21¼")

Signed, inscribed with title and dated MMIV  
verso

Breon O'Casey, son of the playwright Seán O'Casey, celebrated his 80th birthday last year with a solo show at the Peppercanister Gallery, Dublin. Long associated with the St. Ives School of painters, O'Casey began his studies at the Anglo-French Art Centre in London in 1949 and Saint Martin's School of Art in 1953 before completing an apprenticeship under Denis Mitchell and Barbara Hepworth. He has lived and worked in Cornwall since the 1970's, where the rich artist community has seen wealth of talent, including Tony O'Malley and William Scott. Rather than limiting himself to one method or medium,

O'Casey is both a sculptor and painter, and has dabbled in crafts such as weaving. Birds are a common subject within his oeuvre, particularly for his sculptures. His work is included in many private and public collections, including a large sculpture, 'Ean Mor', situated in the grounds of Farmleigh House in Phoenix Park, and 'Bird' in bronze and wood on view at the Tate Britain, which also houses a number of works on paper.

€1,000 - 1,500





102 **Ciarán Lennon (b.1947)**

*"Form M" Five Part Arbitrary Colour Collection*

A set of five, acrylic on mild steel, 29.7 x 24cm (11¾ x 9½") each panel

One signed, inscribed and dated 2006. All with the artist's studio stamp (5)

€3,000 - 5,000



- 103 **Blaise Smith (b. 1967)**  
*Belfast Sink, Study, 1999*  
 Pastel on paper, 38 x 51cm (15 x 20")  
 Signed and inscribed verso

€800 - 1,200



- 104 **Owen Walsh (1933-2002)**  
*Family*  
 Mixed media on board, 57.5 x 47.5cm  
 (22.75 x 18.75")  
 Signed

€400 - 600



105 **Donald Teskey RHA (b.1956)**  
*Street Corner at Palmerston Road*  
Oil on paper, 36 x 46cm (14¼ x 18")  
Signed

*Exhibited: Donald Teskey exhibition, Rubicon Gallery, Dublin  
Dec. 1993, Cat. No. 1*

€4,000 - 6,000

**106 Basil Blackshaw HRHA RUA (b.1932)***Treescape*

Oil on canvas, 50 x 60cm (23½ x 19¾)

Signed

*Exhibited: "Basil Blackshaw" Exhibition The Keys Gallery, Derry January 1977, where purchased by late Dr Millen from whom acquired.*

Blackshaw's reputation as one of Ireland's foremost painters of rural life is well documented, and well deserved. His work until the mid 1980s was concerned with painting the world around him, from the unsentimental images of animals whose expressions and movements he knew thoroughly, to the hills and mountains of the Lagan Valley.

From the start of his career, Blackshaw would often paint the same landscape, that with which he was most familiar, to enable him to express a deeper understanding of its characteristics, as they change every time. He was concerned with the relationship of everything in the landscape from the trees and fields in the foreground, to the equally important mountain and the sky in the distance.

Early recognition (the Ulster Museum bought *The Field*, their first painting of his, in 1955 when Blackshaw was just 23) led to further development of the landscape as a subject. As his career progressed, specific identification of place began to fade as a main concern, and the artist concentrated on the primary visual encounter. In this painting, the visual qualities of the materials themselves are key - the marks made by the artist on the canvas and the variations of colour, from swathes of grey to bright streaks of cerulean blue. The colour blooms out from the canvas, and the artist's brush alternates between heavier defined patches to lighter washes of colour, at times letting the paint do his work for him and drip its way down. He never goes for an overly polished finish, instead leaving the viewer with a precarious sense that if the light changed we could be looking at something completely different.

His blending of visual elements, lightness of touch and willingness to experiment (always with an assured approach to his subject) proves Fionna Barber's description of him as "a visual poet of the rural" (Blackshaw at 80, 2012).

Claire Dalton

2014

€6,000 - 8,000





- 107 **Brian Ballard RUA (b.1943)**  
*Flowers in Ink Bottle*  
 Oil on canvas, 25.5 x 20cm (10 x 7¾")  
 Signed and dated (20)'11

*Provenance: Eakin Gallery, Belfast*

€600 - 800



- 108 **Neil Shawcross RHA RUA (b.1940)**  
*Cup and Saucer*  
 Oil on artist's board, 20 x 25cm (7¾ x 9¾")  
 Signed and dated 2003

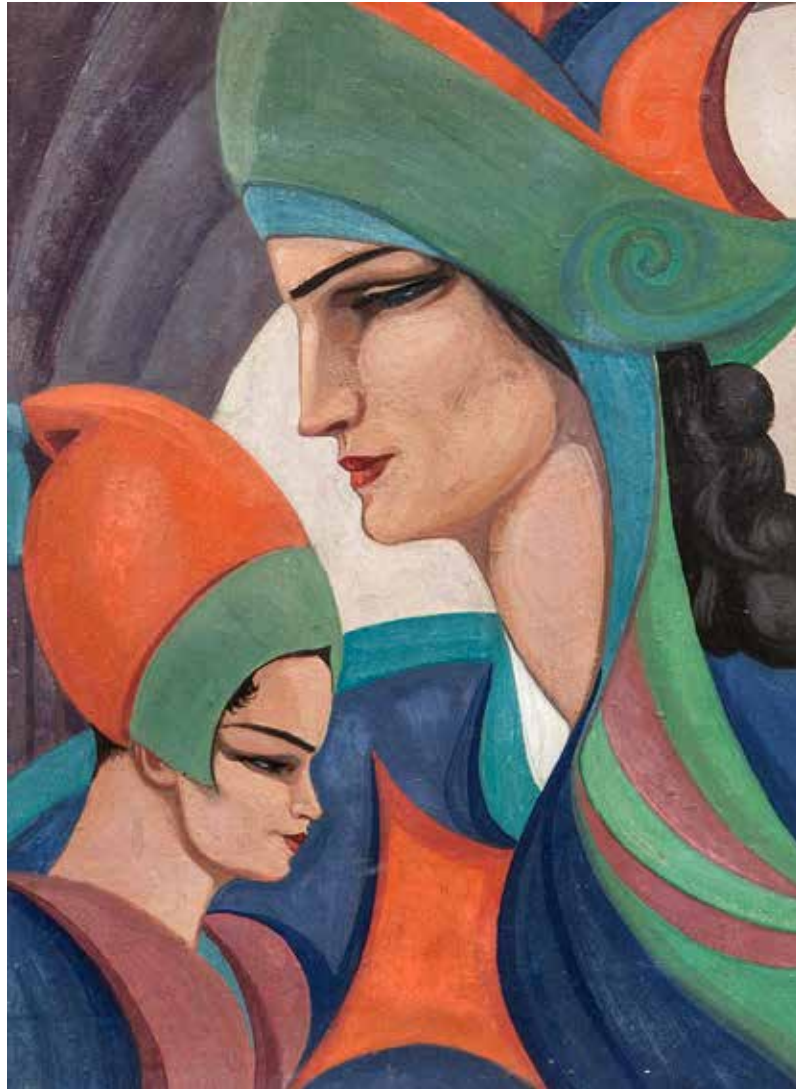
€800 - 1,200



- 109 Neil Shawcross (b.1940)  
*Still Life, Jug with Fruit, 1977*  
Acrylic and oil on paper, 51 x 66cm (20 x 26")  
Signed

*Provenance: The Taylor Gallery, Belfast*

€2,000 - 3,000



110 **Harry Kernoff RHA (1900 - 1974)**

*Byzantine Madonna*

Oil on board, 39 x 29cm (15¼ x 11½")

Signed, titled and numbered 37 verso

€1,500 - 2,500



111 **Harry Kernoff RHA (1900-1974)**

*Christopher Casson Playing the Harp, 1940*

Oil on artist's board, 21 x 15cm (8¼ x 6")

Signed, inscribed with title and dated verso

*Provenance: Vincent Price, Monterey Park, California.*

The son of actors Dame Sybil Thorndyke and Lewis Casson, Christopher Casson (1912-1996) first appeared on stage aged just three in *Julius Caesar* at The Old Vic.

In 1938, he joined the Hilton Edwards and Micheál Mac Liammóir company at Dublin's Gate Theatre and subsequently married the stage designer and artist Kay O'Connell in 1941, with Mac Liammóir as his best man.

Casson went on to achieve great acclaim on radio, stage and screen, most notably as Canon Browne in the long running RTE series, *The Riordan's*.

He was an accomplished harpist and ballad singer and his depiction here by Kernoff, dressed in west of Ireland fisherman's garb would seem to indicate that his performance encompassed both disciplines.

€2,000 - 3,000





- 112 **Harry Kernoff RHA (1900 - 1974)**  
*Returning Home from the Potato Fields, Rush*  
 Watercolour, 22 x 32.5cm  
 Signed

*Provenance: Collection of the actor Tony Kenny*

€1,000 - 1,500



- 113 **Harry Kernoff RHA (1900-1974)**  
*Morning on the Shannon from Foynes*  
 Oil on board, 58.5 x 71.5cm (23 x 28")  
 Signed. Inscribed on remnants of label verso

€2,000 - €3,000

114 **Harry Kernoff RHA (1900-1974)**

*Brendan Behan*

Crayon, 38.5 x 29.5cm (15¼ x 11½")

Signed

*Provenance: This picture was one of several by Kernoff that hung for many years in O'Brien's pub on Leeson Street, another being "A Bird Never Flew on One Wing" which sold in these rooms May 28, 2008 for €180,000*

€3,000 - 5,000





**115 John Behan RHA (B. 1938)**

*Maeve's Army*

Bronze, 30 x 49cm (12 x 19")

This piece is thought to be unique

Dublin sculptor John Behan studied at the National College of Art and Design, Ealing Art College in London and the Royal Academy School in Oslo. In 1967 he became a founding member of Project Arts Centre, and in 1970 established the Dublin Art Foundry. Behan was a member of The Arts Council 1973-1978, was elected a member of Aosdána in 1978 and RHA in 1990. He exhibited at the Irish Exhibition of Living Art, An tOireachtas Art Exhibitions, and has carried out various significant commissions including The Famine Ship at the United Nations Plaza in New York, The National Famine Memorial at Croagh Patrick Co. Mayo, and Megalithic Memory at AIB Bankcentre in Dublin. A major retrospective of his work was held at Galway Arts Festival and at the RHA Gallagher Gallery in 1994/5. His works are found in public collections such as The National Gallery of Ireland, The Hugh Lane Municipal Gallery, and Crawford Municipal Gallery, and important private collections such as that of HM Queen Beatrix of The Netherlands and former US President Bill Clinton. Behan now lives and works in Galway and exhibits regularly with the Hallward Gallery in Dublin.

€2,000 - 4,000



**116 John Behan RHA (b.1938)**

*Skeletal Fish*

Bronze, 45cm high x 60cm wide (17¾ x 23¾")

Unique

€2,000 - 3,000

- 117 **John Behan RHA (b.1932)**  
*Fisherman*  
Bronze, 48cm high (18¾") on marble base  
€2,000 - 4,000





**118 Eamonn O'Doherty (1939-2011)**

*Anna Livia*

Bronze 111cm long, 18cm wide, 42.5cm high (43¾ x 7 x 16¾") overall, raised on a limestone base

Eamonn 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 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



**118A Robin Buick (b.1940)**

*Ruth Reclining*

Bronze, 36cm (14¼") high

Signed on foot, Morris Singer foundry stamp

*Provenance: Acquired directly from artist*

€1,000 - 1,500



119 **Eamonn O'Doherty (1939-2011)**

*The Pikeman*

Bronze 44.4cm x 25.5cm x 79cm high (17½ x 10 x 31")

Unique. Based on the maquette for the public sculpture, Wexford Town

€5,000 - 7,000

**120 George Campbell RHA RUA (1917-1974)***Still Life with Crayfish*

Oil on board, 50 x 60cm (19.5 x 23.5")

Signed

together with original catalogue, 1972



*Exhibited "George Campbell" exhibition at the Cork Art Society Gallery, Lavitts Quay, April 1972, Cat No.11*

David Hendriks presented a few exhibitions for George Campbell at the Cork Art Society Gallery, Lavitts Quay and this work was included in his solo exhibition in April 1972 where it was priced £110. Campbell must have rated the work highly as he chose to be photographed with it for a newspaper article (see image).

Prosperity in Ireland from the mid 1960's and the ROSC exhibition in 1967 led to an acceptance of changes in the visual arts. Optical, Conceptual and Pop Art emerged from a younger generation of artists. Campbell, who divided his time between Spain and Ireland couldn't understand the divergence in art practices while his focus remained on Ancient Ireland. In the late 1960's Hendriks' s new gallery of grey walls and carpets was specifically designed to accommodate the new wave of contemporary art and reflected the emergence of a new type of corporate buyer.

Despite being labeled as out of date by some art critics, Campbell's work remained popular and he chose to exhibit a number of still lives in another two solo exhibitions in Belfast in 1972. These were held at The Arts Council, Bedford Street in January and the Tom Caldwell gallery at Bradbury Place in December.

Apart from being a painter, Campbell was an accomplished musician, broadcaster and Author of "An Eyeful of Ireland", 1973. In 1971 and 1972 he was the subject of two BBC programmes, "Self Portrait", and "Profile".

His work was represented for the month of August in the 1972 ESSO calendar and a year later he became involved with RTE Director Jim Jones for an abstract documentary, "Things Within Things" which was filmed by award winning cameraman, Günter Wulff.

The subject of still lives feature throughout Campbell's life. Admiring Braque and Picasso, he adapted his own cubist style following a trip to Paris in 1950, and from the mid 1950's evocative cool grey West of Ireland landscapes contrasted with subjects with warm tones from his life in Andalusia. Drawing our attention to a red crayfish on a table with a coffee grinder and jug the work has a characteristic pattern of shapes and balance of colour displaying a rhythm, which was related to his interest in music.

Karen Reihill

Currently working on a loan exhibition, "George Campbell & The Belfast Boys" for the Clandeboye Festival, summer, 2015

€5,000 - 7,000





## 121 Daniel O'Neill (1920-1974)

*Figure in a Landscape*

Oil on board, 36 x 45.5cm (14¼ x 18")

Signed

Title inscribed on original label verso

*Exhibited: RHA annual exhibition 1956, Cat. No 114*

*Figure in a Landscape* was one of three paintings Daniel showed at the annual RHA exhibition in 1956. The other works were, *Foreign Seaman*, and *Harvest Landscape*. Arland Ussher previewed the show and noted that the both *Figure in a Landscape* and *Harvest Landscape* established O'Neill, once more, 'as Ireland's premier painter'.<sup>1</sup> He referred to the "Watteau palette" in *Figure in a Landscape* and remarked that as well as the suavity of the design and majesty of the figure, in this work O'Neill had added strong composition to his 'considerable quiverful of gifts and also in his only less magical *Harvest Landscape*'.

In his use of surreal forms and unearthly light, O'Neill moulds the Irish landscape into his own personal creation, particularly in his nocturnes which allowed for the exploitation of dramatic effects as well as being suggestive of, rather than actual depictions of, specific locations. Once O'Neill was confident that he could invent a landscape to suit his purposes, he was able to exploit it and found that it could become a backdrop to display his figures. Ussher observes, 'He contrasts the dynamic aridity of place with the richly dramatic sky to expose the needs of the heart, searching always for a solace more desirable than can be conveyed by the inanimate'.<sup>2</sup>

Brian Fallon remarked of Daniel O'Neill, 'he is an excellent Landscapist. But in the Yeatsian way - there is more imagination than topography'<sup>3</sup> and concluded that O'Neill's best works 'are charged with that mysterious and unquantifiable quality which gives Art its purpose,' while quoting the American Critic, Hilton Kramer, who described the attempt to define the indefinable as 'aesthetic intelligence'

John Hewitt, writing on the subject of O'Neill's impasto techniques, noted 'the work has both a sensory as well as a sensual quality'.<sup>4</sup> Commenting further he remarked, 'through his poetry, he handles the great commonplace of being; birth, death, love, belief, wonder'. Hewitt perceptively realises the elusiveness and the dangers that are present in work so personal, in its communication. *Figure in a Landscape* is a very poetic work, full of suggestion and mystery. The ruined tower and distant bridge invite the viewer to wonder, while the Rembrandtesque robed figure is equally enigmatic, as he surveys the scene from the shelter of the trees.

O'Neill remained firmly wedded to Figuration throughout his career although many of his works such as *Figure in a Landscape*, can be broken down into its abstract qualities as there is so much incident contained in the various elements. Mike Catto declared that 'the remarkable resonance of his colours whether in his moody or bright paintings are evidence of an original talent'.

Ten years previously in 1946, Dr. Theodore Goodman perceptively noted O'Neill's rare ability to reveal through painting that lyrical romantic quality which exposes the subtle and sensitive nature of a man who is expressing his own philosophy of life in his work. As is evident in the 1956 *Figure in a Landscape*, O'Neill maintained this integrity and continued to expand, develop and deepen these qualities in his oeuvre.

Anne-Marie Keaveney BA Fine Art (Painting) MLitt Visual Culture.

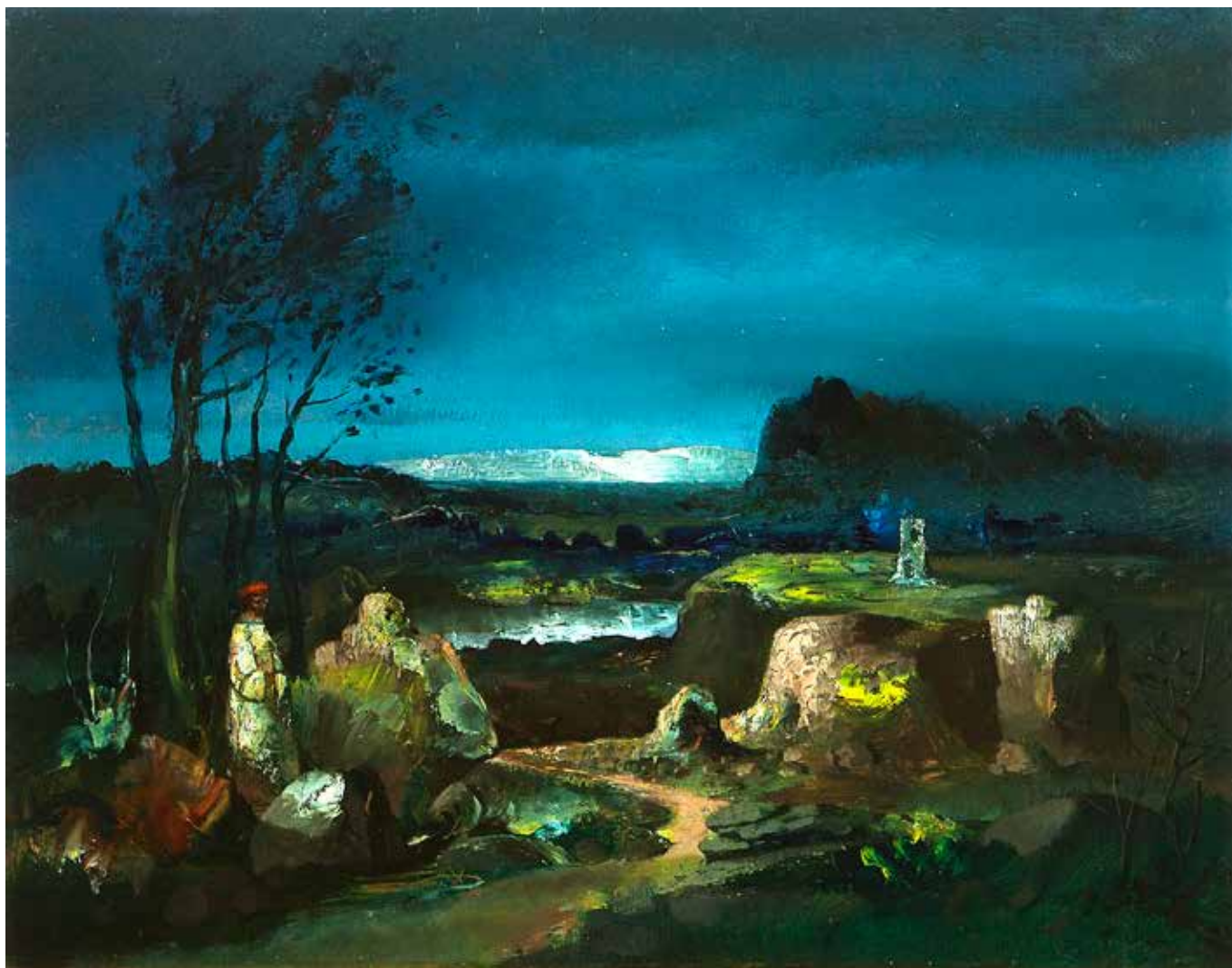
<sup>1</sup> Ussher, A., 'Art in Ireland' Irish Tatler and Sketch, March 1956, p25

<sup>2</sup> The Irish Press, March 15, 1953

<sup>3</sup> Fallon, B., Fortnight, No.307, p.2

<sup>4</sup> Hewitt, J., Introductory essay, C.E.M.A Catalogue, 1952

€4,000 - 6,000



## 122 Daniel O'Neill (1920-1974)

### *Clown Woman*

Oil on board, 61 x 44cm (24 x 17.25")

Signed; personal inscription verso

*Exhibited: "Daniel O'Neill" Exhibition The Dawson Gallery, 1971 Cat. No. 17*

The 1970 exhibition held at the McClelland Gallery, Belfast was Daniel O'Neill's first one - man show in his native city for eighteen years. Mercy Hunter in her catalogue essay remarked that O'Neill 'was unfettered by academic tradition'<sup>1</sup> and suggested that with him painting was an 'intuitive and living thing'. She concluded that O'Neill's achievement in technical mastery and his immense range of expression was drawn from 'a real psychological insight into life'.

Inspired by his own personal complexity, O'Neill explored a range of human emotions - birth - love- anxiety and death and, in dealing with these psychological experiences, demonstrated a certain modern sensibility. His imagination allowed him to give form to these situations and this process of engagement with life's experience, provided him with endless themes.

Throughout his career, O'Neill had a fascination with objects and images which could be employed as metaphors for the condition of being human and the tragic/comic aspect of the clown appealed to him in this regard. Daniel O'Neill's first show in Dublin, in a joint exhibition with Gerard Dillon, took place at the Contemporary Picture Gallery in 1943, and the catalogue for that show lists two of his titles as clowns

Although *Clown Woman* is inscribed verso to Christopher and dated 1973, it is likely that it was made some time earlier, in the mid to late sixties, as it was shown in his 1971 exhibition at the Dawson Gallery during the year after the Belfast show. O'Neill had painted a series of clown images between 1966 and 1969 and is known to have made a gift of another clown work which was inscribed 'to Kathleen from Dan 1972'. For the most part, these paintings are in individual portrait form, although *Reclining Clown* c.1968, is unusual in that the clown/girl is placed in a landscape setting.

*Clown Woman* is portrayed in typical O'Neill garb and the pose calls to mind earlier works such as Kathleen (1954) and Anna (c.1950) as well as a painting inspired by Maureen O'Neill which was made after one of their painting visits to Kerry in the 1960s. Wearing the same costume as the *Clown Woman*, O'Neill gave her a mask- like round face, large eyes and strongly marked eyebrows, with schematic treatment of the light and shade similar to the manner in which he was to paint his clown heads.

There is a serene feeling about *Clown Woman*. Confident draughtsmanship describes the figure in bold simplified forms, and the paint is sympathetic both in colour, tone and treatment, while there is great subtlety in the harmonies achieved in the treatment of the dress and shawl, while the broad brushwork imparts an authority in execution. The clown face is enigmatic in expression as befits the nature of the subject.

The verve and energy O'Neill brought to his work of the 1960s was inspired in part by visits to Kerry, where he once more engaged with the Irish landscape. This fresh approach continued on his return to London as is evidenced in the many fine works produced during that time.

Anne-Marie Keaveney BA Fine Art (Painting) MLitt Visual Culture.

<sup>1</sup> Hunter, M., Catalogue Essay, 'New Paintings by Daniel O'Neill', McClelland Gallery, 1970

€15,000 - 20,000





**123 Philippa Bayliss (b.1940)**

*Joseph and the Amazing Technicolor Dreamcoat starring Tony Kenny*

Oil on canvas

Signed and indistinctly dated

89 x 71 cms (35" x 28")

*Provenance: Collection of the actor Tony Kenny*

This musical was the biggest stage show of the year in Dublin in 1974 and starred Tony Kenny as Joseph and Noel Pearson as Jacob. It was performed at Goffs in Co. Kildare and later in the Olympia and Gaiety theatres in Dublin. The actor met his wife Joan when she was playing the temptress Mrs Potiphar in the production.

Philippa Bayliss formally trained as a painter at The Byam Shaw School of painting, London. She returned to Ireland in 1967 where she became the first curator of Castletown House. Her work can be found in the collections of the Bank of Ireland, The Butler Gallery and The Mater Private Hospital.

€600 -1,000



125 Fergus O'Ryan RHA (1911-1989)  
*Spanish Street*  
Oil on artist's board, 35 x 45cm (13¾ x 17¾")  
Signed

€600 - 1,000



**126 Markey Robinson (1918-1999)**

*A Grey Day*

Oil on Board, 24cm high x 46cm wide (9.5 x 18")

Signed

*Exhibited: 'Irish Paintings' The George Gallery, Feb/Mar 1990, Cat. No.11*

€1,200 - 1,500



**127 Markey Robinson (1918-1999)**

*Stories*

Gouache on board, 51 x 32cm (20 x 12.5")

Signed

€1,500 - 2,000





**128 Markey Robinson (1918-1999)**

*Figure in a Coastal Town*

Mixed media on board, 59 x 80cm (23¼ x 31½")

Signed

*Provenance: With The Apollo Gallery, Dublin*

€4,000 - 6,000



- 129** **Paul Kelly (b.1968)**  
*Steam Threshing Moynalty*  
 Oil on Board, 25 x 30cm (10 x 12")  
 Signed with initials  
 Signed again, inscribed with title and dated '06 verso

€800 - 1,200



- 130** **Thomas Ryan PPRHA (b.1929)**  
*The Pinkeen Fishers*  
 Oil on canvas, 44 x 34cm (17 x 13")  
 Signed and inscribed by artist verso

€800 - 1,200



- 131** **Seán O'Sullivan RHA (1906-1964)**  
*Pathway through a Wood, Sligo*  
 Oil on canvasboard, 50 x 60cm (19.5 x 23.5)  
 Signed, inscribed 'Sligo' and dated 1952

*Provenance: Dawson Gallery, Dublin (label verso)*

€700 - 1,000



**132 Circle of James Arthur O'Connor (19th Century)**

*Castle of Castillis*

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

€600 - 800

**133 Richard Rothwell RHA (1800-1868)**

*Portrait of a Young Girl with Beaded Necklace*

Oil on Canvas 57 x 47cm (22.5 x 18.5")

Signed and inscribed 'Roma'

Rothwell was the eldest of seven children to James Rothwell and his wife Elizabeth Holmes. Born in Athlone in 1800, he commenced his art studies in the Dublin Society's School in December 1814, and spent the next five years, winning a silver medal for oil studies from the antique. When the Royal Hibernian Academy was founded in 1823 he was made an associate, and the next year a member. He sent portraits to the RHA between 1826 and 1829, when he left for London, as did so many of his countrymen, to find fame and fortune. In London, he worked in the studio of Sir Thomas Lawrence, and upon Lawrence's death in 1830, Rothwell was entrusted with the completion of Lawrence's unfinished portraits. He sent portraits of British nobility to the Royal Academy and won many commissions as a result. Rothwell travelled to Italy in 1831 to study the works of the Old Masters and stayed there for three years. Upon his return, however, he found difficulty in regaining his former esteemed status, as others had replaced him as a favoured portrait painter. He was said to be a man of a difficult disposition and quick to take offence, which often brought him into conflict with his fellow artists. From 1830 to 1863, Rothwell exhibited at the Royal Society of British Artists. He married Rosa Marshall, daughter of a Belfast physician, and subject of this painting, in 1842, and had several children. In 1846 he returned from Dublin and in 1847, was re-elected RHA. From 1849-54 he spent further time in London, and then lived in Leamington, before spending his last years in Paris and Rome, where he died in 1868.

€700 - 1,000





134 **Thomas Rose Miles RCA (fl.1869-1910)**  
*Fishers Returning, Morning at Stone Head, Connemara*  
Oil on canvas, 53 x 91cm (20¾ x 35¾")  
Signed, inscribed with title verso

€2,000 - 3,000



135 **Thomas Rose Miles RCA (fl 1869 - 1910)**  
*Homeward Bound to Plymouth Sound*  
Oil on canvas, 112 x 86cm (44 x 33¾")  
Signed; also signed and inscribed with title verso

€4,000 - 6,000



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

*Yarmouth Roads*

Watercolour, 33 x 48cm (13 x 19")

Signed

€1,000 - 1,500



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

*Gorleston Pier*

Watercolour, 23.5 x 32cm (9¼ x 12½")

Signed

€700 - 1,000





138 **William H. Bartlett ROI (1858-1932)**

*Unloading the Turf*

Watercolour, 27 x 36cm (10½ x 14¼")

Signed and dated (19)'13, label verso

*Provenance: with William Rodman & Co. Belfast*

€2,000 - 3,000



139 Erskine Nicol RSA ARA (1825-1904)  
*A Cottage Interior with a Man and a Woman*  
Oil on canvas, 27 x 37cm (10½ x 14½")  
Signed and indistinctly dated

€1,500 - 2,500



140 Erskine Nicol RSA ARA (1825-1904)

*The Halt*

Oil on artist's board, 24.5 x 37cm (9¾ x 14½")

Signed, titled and dated 1851; inscribed with original exhibition label verso, No.3, artist's original label verso

€2,000 - 4,000



**141** **Martin Mooney (b.1960)**  
*Apples and Vase study*  
 Oil on board, 23.5 x 28.5cm (9 ¼ x 11")  
 Signed, inscribed with title and dated 2014 verso

€1500-2500



**142** **Martin Mooney (b.1960)**  
*Still Life in Blue*  
 Oil on board, 21.5 x 34cm (8 ¾ x 13 ½")  
 Inscribed with title and dated 2014 verso

€1500-2500



**143** **Martin Mooney (b.1960)**  
*Daisies in a Spode Jug*  
Oil on board, 28.5 x 23.5cm (11 x 9 ¼")  
Signed, inscribed with title and dated 2014 verso

€1500-2500



144 **Thomas Ryan PRHA (b.1929)**  
*Plate of Apples, (1980)*  
 Oil on board, 25.2 x 30cm (10 x 11¾")  
 Signed

€800 - 1,200



145 **Norman Teeling (b.1944)**  
*Still Life*  
 Oil on board, 40 x 50cm (15¾ x 19¾")  
 Signed

€400-600



146 **Frank Egginton RCA FIAL (1908-1990)**  
*Twelve Pins Connemara*  
Oil on canvas, 61 x 91cm (23¾ x 36")  
Signed and dated 1987; inscribed with title verso

€1,500-2,000



147 **Liam Treacy (1934-2004)**  
*Haymaking Derrygimlab (1990)*  
 Oil on canvas, 40 x 48cm (15¾ x 19")  
 Signed, inscribed with title, studio label verso

€800 - 1,200



148 **Liam Treacy (1934-2004)**  
*Rainy Day Cleggan (1980)*  
 Oil on board, 28 x 38cm (11 x 15")  
 Signed, artist's label verso

€500 - 700





149 **Dermod O'Brien PRHA (1865-1945)**

*Cottages and Windmill*

Oil on board, 24 x 32cm (9½ x 12½")

Signed and dated 1899 indistinctly

€2,000 - 3,000



**150 Estella Frances Solomons HRHA (1882-1938)**

*June at Castlegregory, Co. Kerry*

Oil on canvasboard, 36 x 45cm (14.25 x 17.75")

Signed; also signed and inscribed on artist's studio label verso

*Provenance: The Artist's Estate*

€800 - 1,200



**151 Estella Frances Solomons HRHA (1882-1938)**

*Rocky Shoreline, Kerry*

Oil on canvasboard, 29 x 39cm (11.4 x 15.4")

Signed

*Provenance: The Artist's Estate*

€300 - 500



- 152 **Estella Frances Solomons HRHA (1882-1938)**  
*Chickens, Through the Red Barn Door (Farmyard)*  
 Oil on canvasboard, 39 x 49cm (15.4 x 19.25")  
 Signed with initials

*Provenance: The Artist's Estate*

€1,000 - 2,000



**153 Estella Frances Solomons HRHA (1882-1968)**

*George Noble, Count Plunkett*  
Oil on Canvas, 46 x 35.5cm (18 x 14")

*Provenance: From the Artist's studio*

*Exhibited: "Estella Solomons" Exhibition, Crawford Gallery, Cork, May/June 1986, Cat. No. 32*

Count George Noble Plunkett was a scholar and revolutionary, born in December 1851 at Aungier Street, Dublin. The Plunketts were catholic and claimed collateral descent from Archbishop Oliver Plunkett.

Plunkett was educated in France and in Dublin, and was called to the bar in 1886. He was the sole nationalist candidate for Dublin in the 1895 general election. Plunkett was involved in seeking German aid and a papal blessing for the Easter Rising, which led to him being sacked as Director of the National Museum of Ireland and deported with the countess to Oxford. His sons Joseph, George and Jack were all sentenced to death following the Easter Rising, but George and Jack had their sentences changed to 10 years in jail, although both were released in 1917. His son Joseph was executed by firing squad for his involvement, which only served to strengthen Count Plunkett's Republican views.

He initiated a Republican Liberty League, which morphed into the new Sinn Féin, and he and Arthur Griffith became the new party's vice-presidents, under Éamon de Valera. He was integral to the planning of the Dáil Eireann and was made foreign affairs minister, however he opposed the Anglo-Irish treaty and left his ministry in January 1922. In the civil war the treatyites interned him and the republicans appointed him to their council of state. When de Valera formed Fianna Fáil in 1926, Plunkett stayed with Sinn Féin and lost his deposit in the June 1927 general election. On 8th December 1938, with the other six surviving abstentionist second dáil TDs, he transferred republican sovereignty to the IRA army council.

A pleasant and courteous man, he was always theoretically and practically more scholar than politician and in his lifetime published various memoirs, artistic studies and collections of poetry. He died at the age of 96 and his portrait is on display at the RSAI.



- 154 Nathaniel Hone R.H.A. (1831-1917)**  
*Seascape with distant brig*  
Oil on canvas laid on board, 25.5 x 37cm (10 x 14½")

*Exhibited: "Paintings from the Studio of Nathaniel Hone R.H.A. 1831-1917", The Gorry Gallery, 2002, Cat. No. 59 Illustrated in exhibition catalogue*

€1,500 - 2,000



- 155 Peter Pearson (b.1957)**  
*Dublin Bay*  
 Oil on Canvas laid on board, 38 x 73cm (15 x 28¾")  
 Signed

€1,000 - 1,500



- 156 Peter Pearson (b.1957)**  
*Dublin Castle, Chapel Royal*  
 Oil on canvas on board, 43 x 71cm (17 x 28")  
 Signed, inscribed verso

€1,200 - 1,500



157 **Peter Pearson (b.1957)**

*Four Courts*

Oil on Canvas, 35 x 72cm (13¾ x 28¼")

Signed and dated indistinctly (19)'97(?)

€1,200 - 1,800



- 158 **Michael Farrell (1940–2000)**  
*Nude Study, after Boucher (Mrs O'Murphy Series)*  
 Lithograph, II/VI, 54 x 70cm  
 Signed, Inscribed EA (artist's proof)

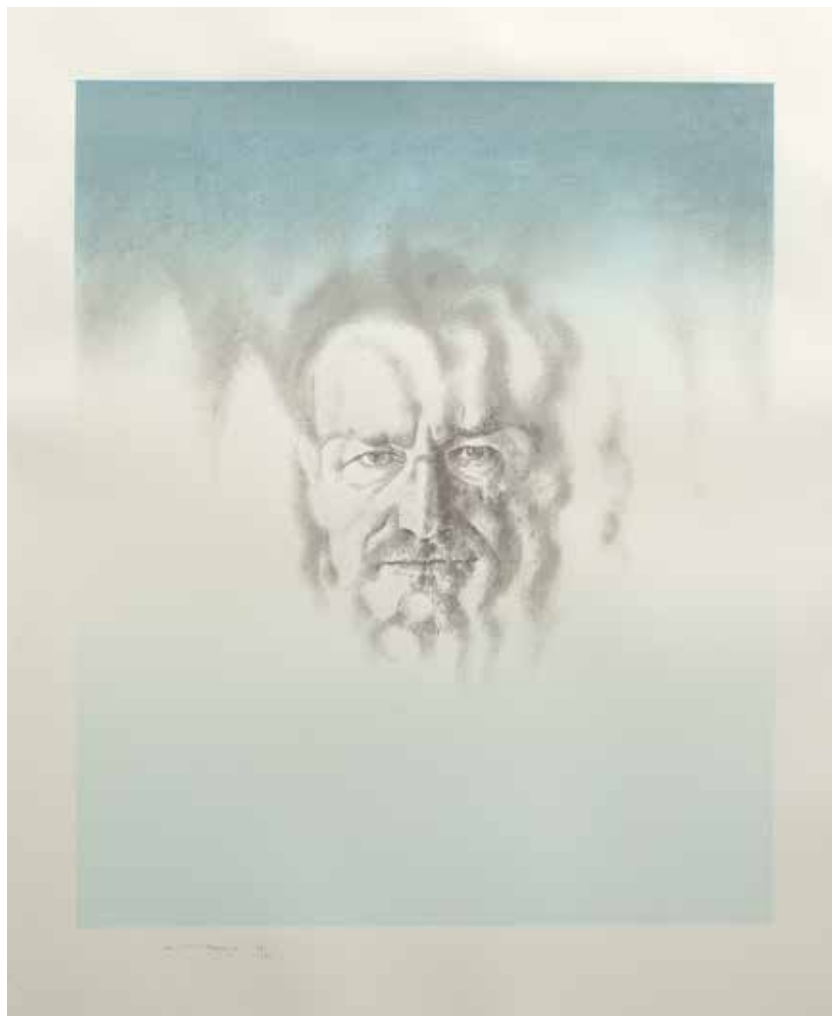
€300 - 500



- 159 **Louis le Brocqy HRHA (1916–2012)**  
*Head of James Joyce*  
 54.5 x 40.5 cm (21 ½ x 16")  
 Signed and dated 1981  
 Edition 56/75

€800-1,200





**160 Louis le Brocquy HRHA (1916-2012)**

*Image of Bono (2004)*

Silk screen print, 70 x 84cm (27½ x 33")

Signed and numbered 23/75

Taylor Gallery label verso

€1,200 - 1,500



- 161 **Tom Nisbet RHA (1909-2001)**  
*The Lake, Kylemore Abbey, Connemara*  
 Watercolour on canvas, 28 x 38cm (11 x 15")  
 Signed

€300 - 400



- 162 **Tom Nisbet RHA (1909-2001)**  
*Three Horses Hacking*  
 Watercolour on canvas, 27 x 36.5cm (10.25 x 14.5")  
 Signed

€300 - 400



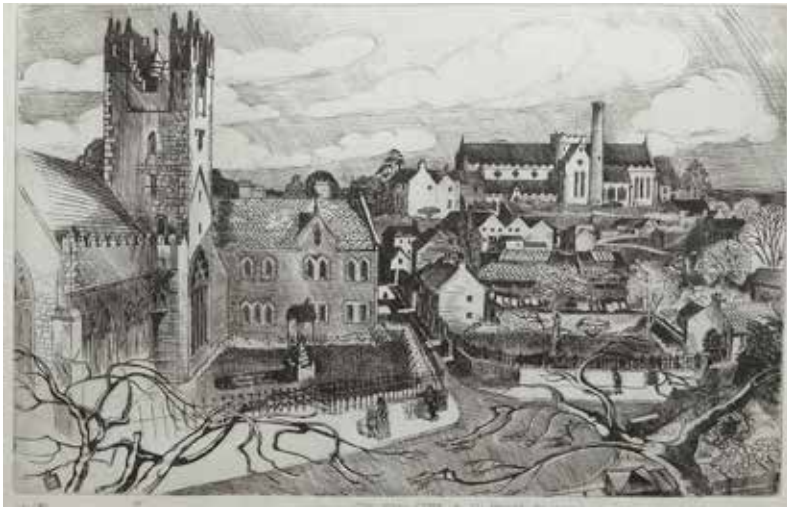
**163** Tom Nisbet RHA (1909-2001)  
*Bridge at Clara*  
Oil on board, 52 x 59cm (20.5 x 23.25")  
Signed and inscribed verso

€300 - 400



- 164** Noel Sheridan (1936-2006)  
*Dublin at Night*  
 Oil on board, 9 x 60cm (7.5 x 23.5")  
 Signed

€100 - 150



- 165** Brian Lalor, (20th Century)  
*Views of Kilkenny*  
 A set of twelve etchings, various sizes from 30 x 48cm (11¾ x 19") to 13 x 13cm (5 x 5")  
 Signed, inscribed, dated 1983 and number 43/100

€800-1200

## 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.

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

**Liability of Auctioneer and Seller**

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

**Forgeries**

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

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

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

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

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

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

**Photographs**

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

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

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

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

**Seller's Warranty and Indemnity**

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

### 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 wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

### Rescission of Sale

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

### Payment of Proceeds of Sale

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

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

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

### Payment of Proceeds to Overseas Sellers

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

ADAM'S Est 1887

FINE JEWELLERY & WATCHES

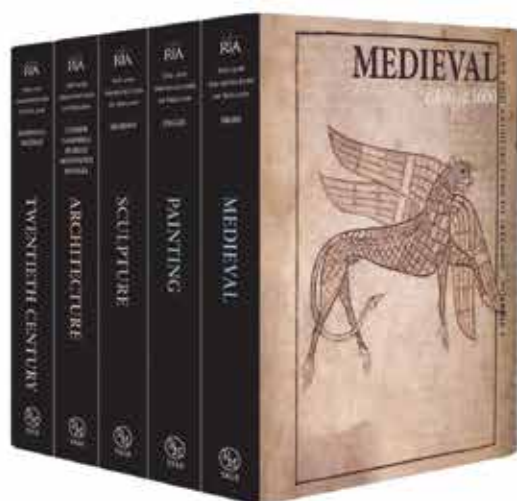
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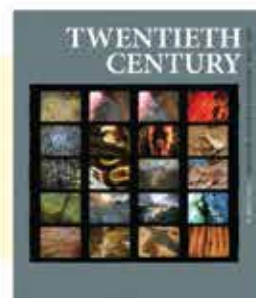
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