A painting of a rural Irish village scene. In the foreground, a woman in a dark dress and a child in a green dress stand near a large pile of wood. Several chickens are pecking at the ground. The middle ground features a large, white-washed house with a thatched roof. In the background, another similar house is visible under a blue sky with light clouds. The overall style is impressionistic with visible brushstrokes.

ADAM'S

ESTD 1881

IMPORTANT IRISH ART

WEDNESDAY 1ST APRIL 2015



IMPORTANT IRISH ART

AUCTION WEDNESDAY 1ST APRIL 2015 AT 6PM



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

7. Acknowledgments

We would like to acknowledge, with thanks, the assistance of Catherine Marshall, Dr. Denise Ferran, Karen Reihill, Ciarán MacGonigal, Dr. Róisín Kennedy, Christina Kennedy, Marianne O'Kane Boal, Mary Reilly, 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 Patrick Hennessy RHA (1915-1980)

Ebb Tide, Étretat

Oil on canvas, 38 x 54cm (15 x 21¼")

Signed

Provenance: Medici Society Ltd. London framing label verso

Étretat is a commune in the Seine-Maritime Department in the Haute-Normandie Region in North West France

€3,000 - 5,000



2 Terence P Flanagan PRUA RHA(b.1929)

Roughra Morning I

Oil on board, 63 x 76 cm (25 x 30")

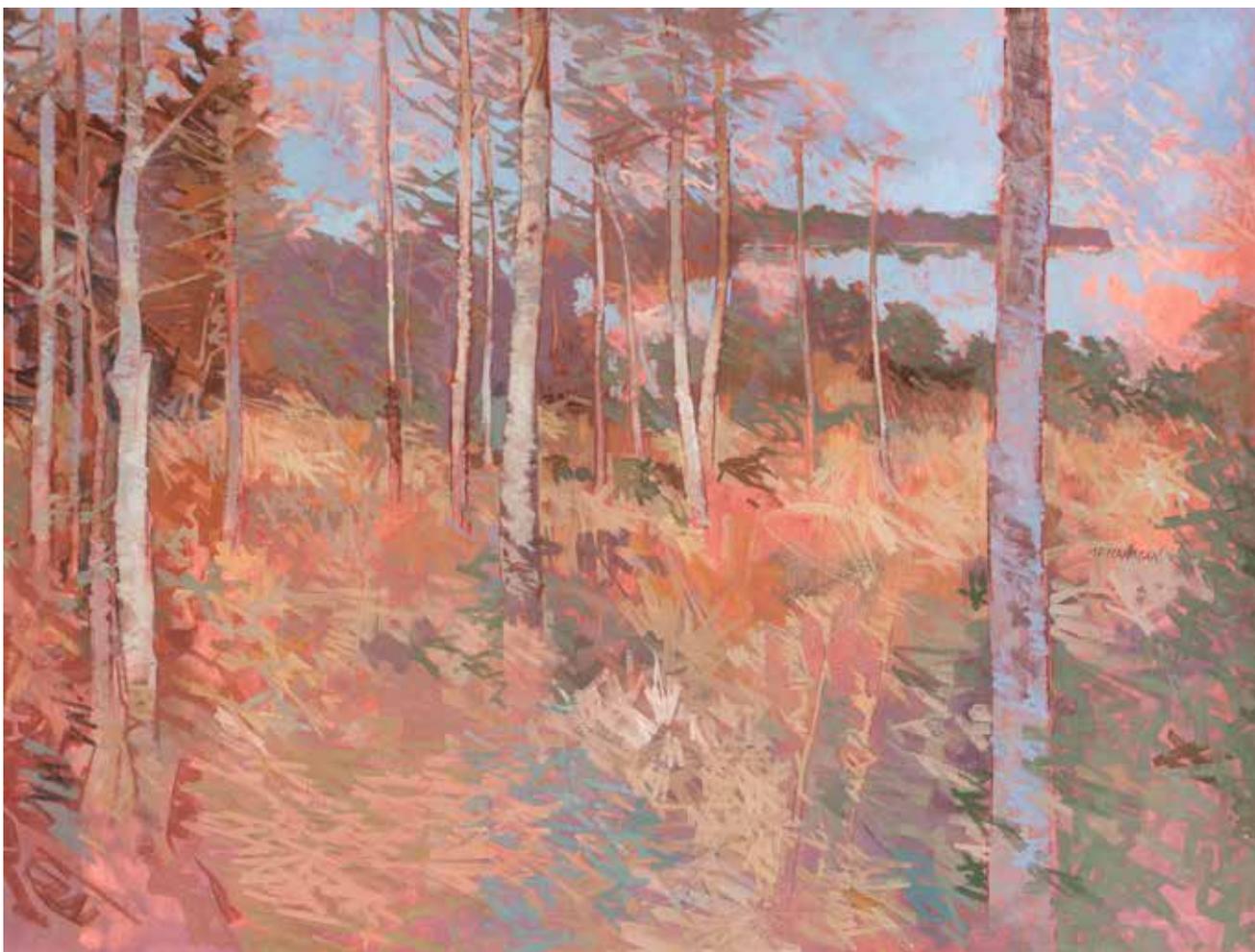
Signed

*Provenance: From the Collection of Bank of Ireland, sold these rooms November 2010,
Catalogue No.46, where purchased by current owner.*

Exhibited: T.P. Flanagan Exhibition, David Hendriks Gallery, Dublin, Sept/Oct 1971,
catalogue no. 17

Roughra is a townland in the mountains between Ardara and Killybegs in south Donegal where T.P. Flanagan had a studio.

€1,500 - 2,500



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

View of Lake Through Forest Trees

Oil on canvas, 91 x 121cm (36 x 47½")

Signed and dated 1990

€3,000 - 5,000



4 Donald Teskey RHA (b.1956)

Quayside Composition

Oil on canvas, 40 x 50cm (15¾ x 19¾")

Signed. Signed again, inscribed with title and dated 2002 verso.

Donald Teskey was born in Co Limerick in 1956. After graduating from the Limerick College of Art & Design with a Diploma in Fine Art in 1978 he began a successful career in Fine Art, exhibiting throughout Ireland as well as in the USA, UK, Germany and Canada. His talent has been rewarded on many occasions; as early as 1981 he received a prize for drawing at the Limerick EV+A and in 1995 he was presented with the Fergus O'Ryan Award at the RHA Annual Exhibition. This pattern has continued to the present day with residency programmes in Cill Rialaig, Kerry and the Josef Albers Foundation, CT, USA.

He was elected an Academician of the RHA in 2003 and a member of Aosdana in 2006. His work is included in many prominent public and private collections in Ireland and worldwide. Among the public /corporate collections his work is to be found in The Arts Council, IMMA, OPW, the University of Limerick and Irish Life Assurance to name but a few.

€3,000 - 5,000



5

Nick Miller (b.1962)

Winter Tree (2001)

Oil on canvas, 91 x 102cm (35¾ x 40¼")

Signed and inscribed verso. Rubicon Gallery label verso.

Nick Miller was born in London in 1962 and attended the University of East Anglia, graduating in Development Studies in 1984. Shortly after, Miller moved to Ireland, where he continues to live and work in Co. Sligo. He works from a mobile studio which he moves around Sligo and will often capture a subject such as the whitethorn tree here as it changes through the seasons. Miller has been a member of Aosdána since 2001, and his work features in the collections of the Irish Museum of Modern Art, Irish Life plc and The Arts Council (Ireland). In 2014 Miller won the inaugural Hennessy Portrait Prize at the National Gallery of Ireland.

€4,000 - 6,000

6 Colin Middleton RHA RUA MBE (1910-1983)

Castle Park, Bangor

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

Signed with monogram; also signed, inscribed and dated 1979 verso

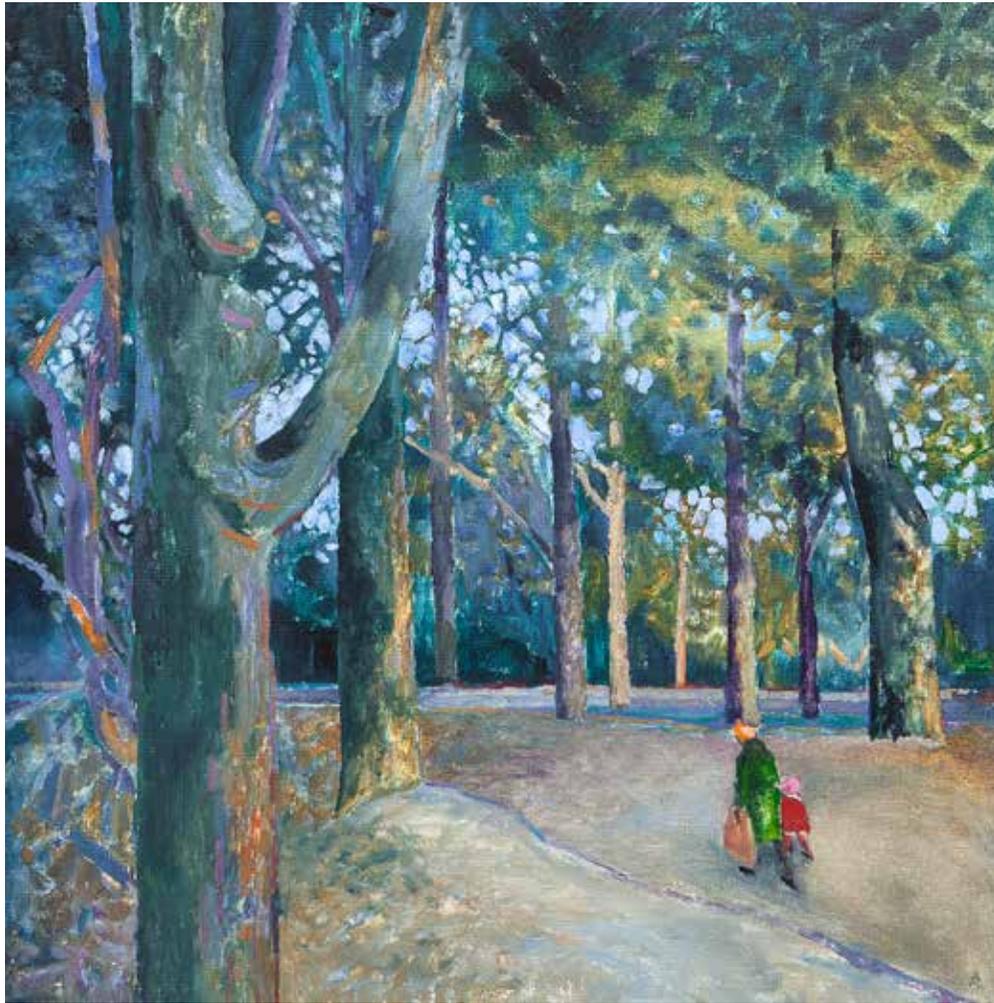
This late work is one of the surprisingly small number of paintings by Colin Middleton that record a specific location in Bangor, the town where he lived for the last decade of his life (a blue plaque at 6 Victoria Road was unveiled in his honour in 2005). Middleton had first moved to Bangor for a shorter period in 1953 and had painted at least two canvases of Castle Park at that time; the turbulent and expressionist style of these works, typical of the early 1950s, is quite different to this later painting, where the more formally organised and architectural arrangement creates a mood of tranquillity.

It is notable, however, that both paintings do share such a vibrant palette. In the present work this is used in a less obviously expressive manner than in the 1950s and short and controlled strokes of high-toned colour are integrated into more subdued passages to imbue the scene with a subtle sense of luminosity. The presence of figures is unusual in Middleton's post-1960 landscapes but the mother and child are reminiscent of his 1955 painting, *November Evening, Bangor Pier*. They are very much in harmony with the woodland, introducing solid passages of colour that make connections around the canvas, mirroring the shape of the tree to their right and occupying the triangle between the diagonal path and the higher level of land.

The painting seems to convey a clear note of nostalgia; Bangor would have carried strong associations for Middleton of his own young family growing up in the 1950s and Castle Park appears to have been a place he enjoyed. This particular view must have been painted close to North Down Museum where, most appropriately, an exhibition of Middleton's paintings of Bangor was held in 2013.

Dickon Hall March 2015

€12,000 - 16,000





7 Colin Middleton RHA RUA MBE (1910-1983)

Louth Coast II

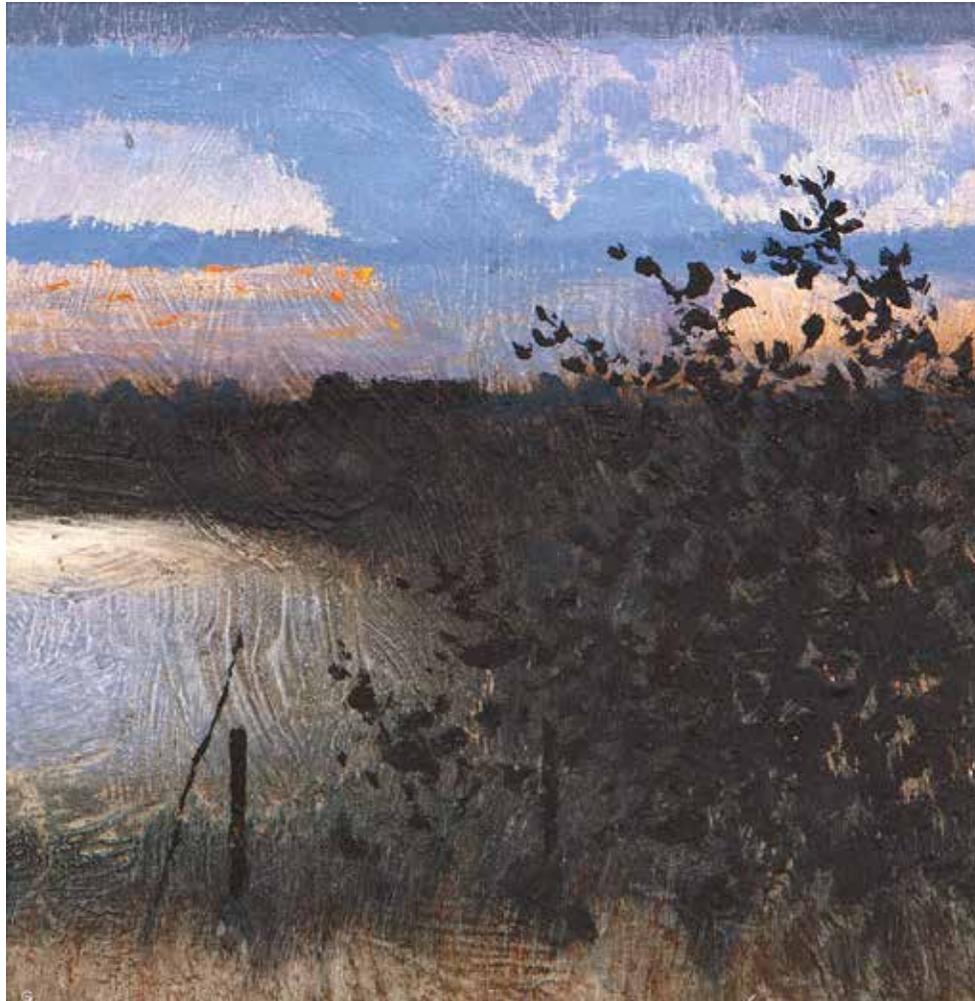
Oil on board, 61 x 61cm (24 x 24")

Signed with Monogram

Signed again and inscribed with title and dated '70 verso

Exhibited: 'Colin Middleton Exhibition', David Hendriks Gallery, October 1970, Cat. No. 26

€5,000 - 7,000



8 Colin Middleton RHA RUA MBE (1910 - 1983)

North Shore, Drumrush

Oil on board, 30 x 30cm (11¾ x 11¾)

Signed with monogram, also signed, inscribed with title and dated (19) '68 verso

Exhibited: Colin Middleton Retrospective, Ulster Museum, Jan/ Feb 1976, organised by the Arts Council of Northern Ireland, Catalogue No. 95.

Literature: "Colin Middleton" by John Hewitt, illustrated p.57

€2,000 - 4,000



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

Here and There

Oil on board, 22 x 22cm (8¾ x 8¾")

Signed

Exhibited: Colin Middleton Exhibition, Ritchie Hendriks
Gallery, Dublin, April 1967 Cat no 22

€1,000 - 1,500



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

Study for the Toy Box

Pencil, 12 x 17cm (4¾ x 6¾")

Signed with monogram

€500 - 700



11 **Nevill Johnson (1911-1999)**
Figure with Dog
 Oil on paper, 56 x 50cm (22 x 19¾")
 Signed and dated 1977. Inscribed with title verso.

€1,500 - 2,500



12 Harry Kernoff RHA (1900 - 1974)

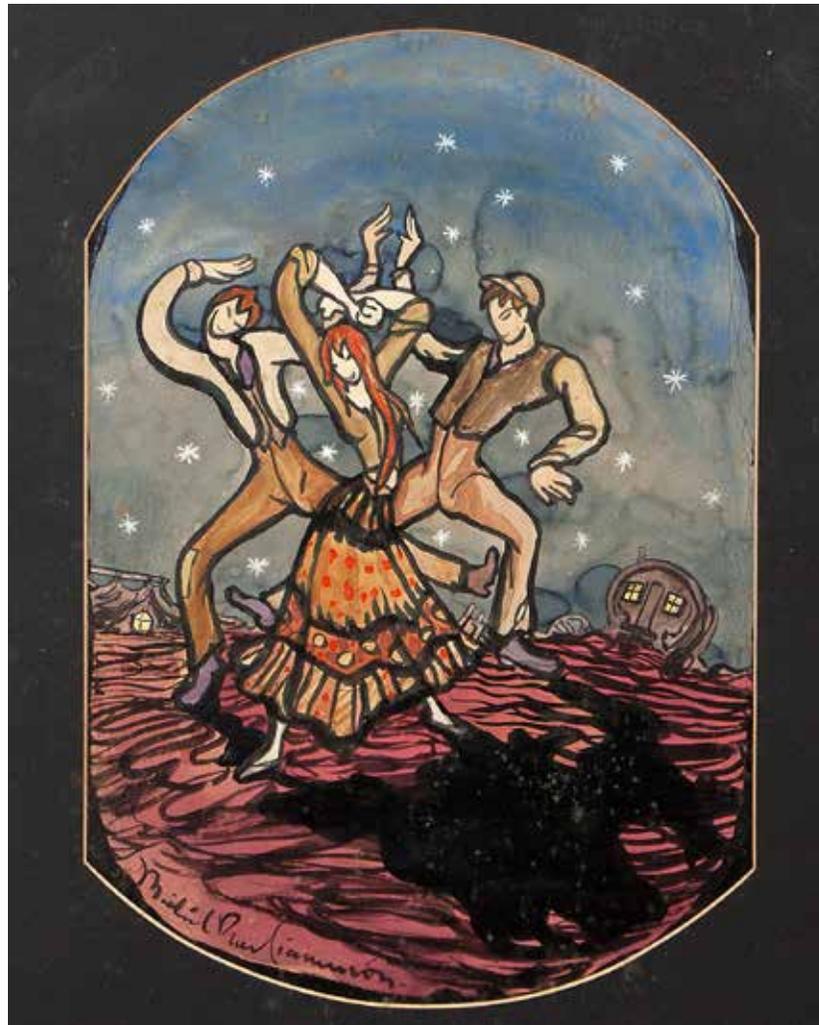
Theatre Costume Designs; Goon, Scroll, Carmen and Charles

Gouache, 22.5 x 17cm (8¾ x 6¾") (set of four)

Signed, inscribed with titles and dated '28 (4)

Kernoff began designing costumes and stage sets for Madame D Barnard Cogley who ran the Studio Arts Cabaret Club. She was one of the co-founders of the Gate Theatre in 1928 with Michael MacLiammoir and Hilton Edwards, for whom Kernoff also designed.

€1,500 - 2,000



13 Micheál Mac Liammóir (1899-1978)

Design for "God's Gentry"

Gouache, 47 x 33cm (18½ x 13")

Signed. Inscribed with title on label verso.

*Provenance: Bought in these rooms, Irish Art Auction, June 11th, 1980
Cat. No. 29*

€600 - 1,000



14 **Beatrice Salkeld (1925-1993)**

Boy with Dog

Oil on canvas, 42 x 32 (16½ x 12½")

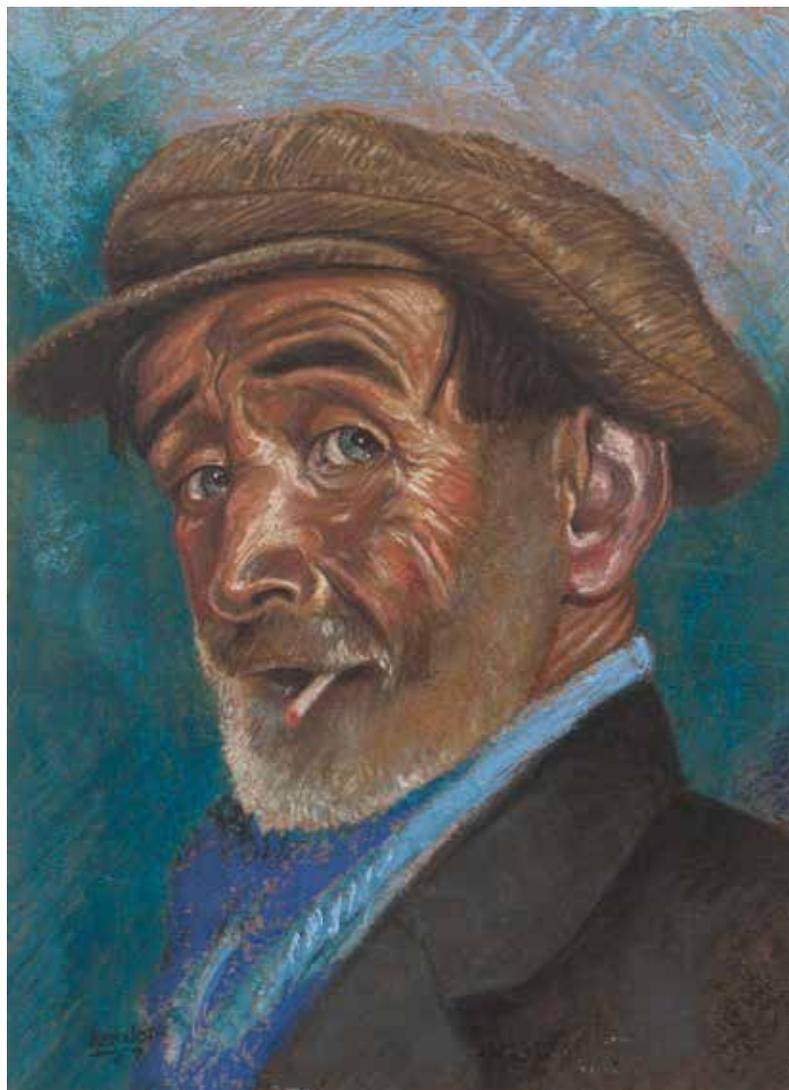
Signed

'I soon realised I was to play a minor role in this American carnival; it was a role I was accustomed to in other countries, so I did not complain. No one could accuse me of trying to compete with my husband, he alone was news whether drunk or sober.'

Beatrice Salkeld was first introduced to her future husband Brendan Behan (1923-1964) by her artist father, Cecil French Salkeld ARHA (1904-1969), while she was still a school girl. Educated at the Loreto Convent on St. Stephen's Green in Dublin, she trained at the National College of Art and later in Florence, Sienna, and Milan. From 1949 to 1955, she worked as a botanical assistant in the National Museum of Ireland. At this time, she exhibited at the RHA (1948-1950); had her work shown at the Oireachtas Exhibition (1957, 1958), at the Irish Living Art Exhibition (1959), in New York (1969, 1970) and at the Irish Pavilion at the World Fair (1972). She also assisted her father with painting his murals in Davy Byrne's public house in Dublin, and subsequently maintained them.

After marrying Behan in February 1955, Salkeld remained to a great extent, in her husband's shadow. She helped to support him and their only daughter by working as a horticultural illustrator for the Irish Times. Regarding him as 'a great, loveable genius', she also travelled frequently with Behan, accompanying him to London, Paris, and New York, and was very tolerant of her husband's drinking and unruly behaviour. She illustrated Behan's *Hold your hour and have another* (1963), and worked with Alan Simpson on the revision of his unfinished play 'Richard's cork leg'. Upon his death, she settled his many debts and in 1973, published her memoirs, *My Life with Brendan*.

€500 - 800



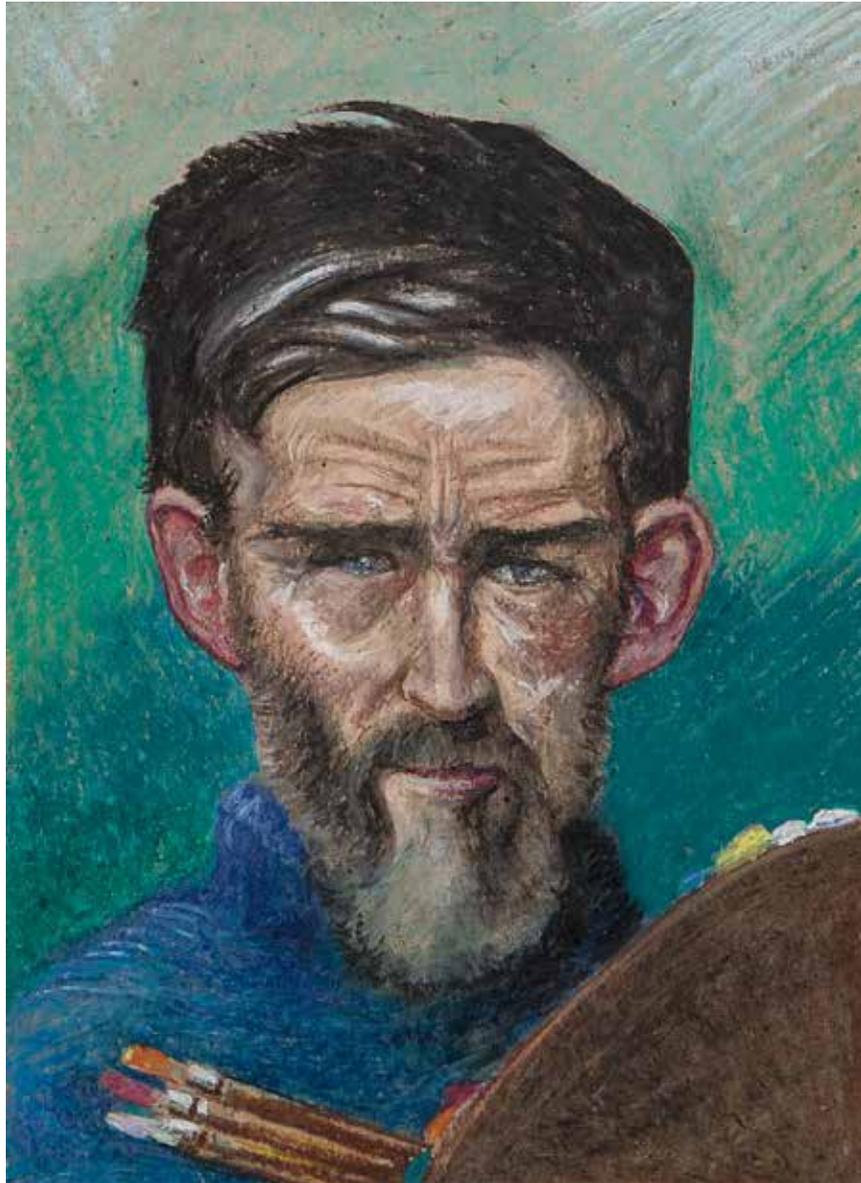
15 Harry Kernoff RHA (1900 - 1974)
Portrait of a man wearing a cap
Conte, 37 x 27cm (14½ x 10½")
Signed and dated '57

€800 - 1,200



16 Harry Kernoff RHA (1990-1974)
Portrait of a Girl Wearing a Coat with Fur Collar
Graphite and charcoal, 56 x 42cm (22 x 16½")
Signed and dated 12/31

€800 - 1,200



17 **Harry Kernoff RHA (1900 - 1974)**
Portrait of Seán Keating PRHA
Oil crayon, 40 x 30cm (15¾ x 11¾")
Signed (Top right)

€3,000 - 5,000

18 **Seán Keating PRHA HRA HRSA (1889-1977)**

Study of Four Men, in discussion

Charcoal and chalk, 56 x 76cm (22 x 30")

Signed

Although this series of distinctive drawings (Lots 18-21) by Seán Keating present a range of characters, they are not commissioned portraits. Rather, they are non-commissioned studies, purpose-made for exhibition, in which the features of his models are deeply observed, then excavated with charcoal, in order to reveal their highly individual characteristics. The drawings are typical of the artist's late style, from the 1960s onwards, for which he used charcoal on paper highlighted with white gouache.

Keating exhibited in the inaugural exhibition of the Ritchie Hendriks Gallery, 3 St. Stephen's Green, Dublin in 1956, and had a commercially successful one-person exhibition with the gallery in December of that year. Owing to the popularity of his work, the gallery kept a stock of Keating's drawings, and although he didn't have another formal exhibition with them, the work was available to anyone wishing to purchase it. In 1969 the space became known as the David Hendriks Gallery, and according to the labels on the reverse of each, it was after at that point that these four examples of Keating's work were framed. Keating's arrangement with the Hendriks Gallery as it was invariably known ceased in 1974. In the meantime, the artist began to exhibit with the Kenny Gallery in Galway in 1968, and they too kept a stock of his work until the artist died in 1977. Keating's late non-commissioned portrait studies proved hugely popular among the buying public, but unfortunately the artist didn't record his titles onto the actual drawings. So, although the labels indicate where the drawings were framed, it is not possible to ascertain whether they were purchased from the David Hendriks Gallery, or from the Kenny Gallery. However, titles such as *The Toast*, and *Study for Quarrel*, given in exhibition catalogues for Keating's exhibitions with the Kenny Gallery between 1968 and 1973, and which could easily apply to two of the four examples illustrated, certainly offer a flavour of the themes on the artist's mind during those years.

Dr Éimear O'Connor, Research Associate

TRIARC Irish Art Research Centre
Trinity College Dublin
February 2015

€4,000 - 6,000





19 Seán Keating PRHA HRA HRSA (1889-1977)

Study of a Man, wearing a hat

Charcoal, 37 x 29cm (14½ x 11½")

Signed

€1,500 - 2,000



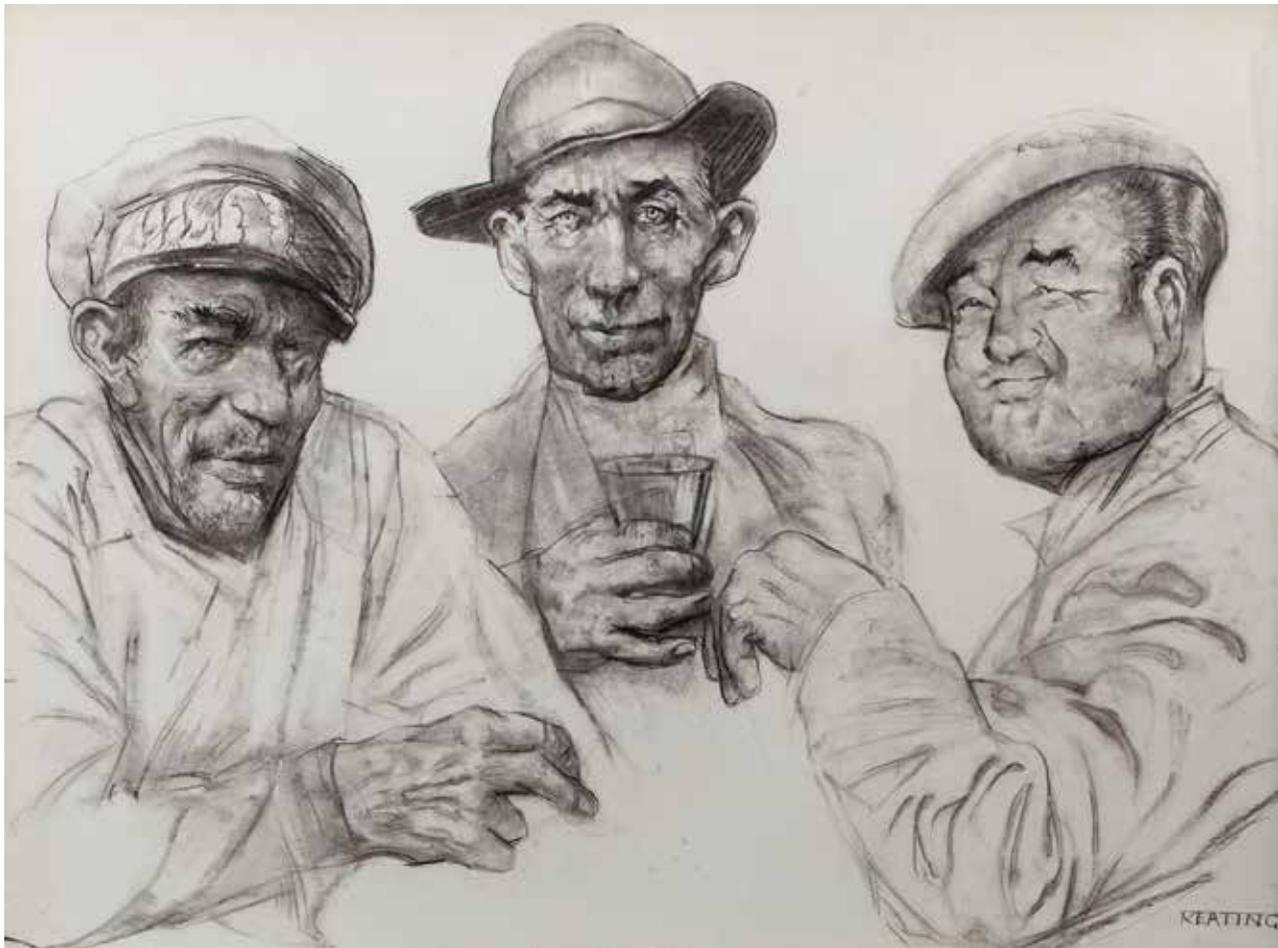
20 Seán Keating PRHA HRA HRSA (1889-1977)

Study of a Man, wearing a cap

Charcoal, 39 x 36cm (15¼ x 14¼")

Signed

€1,500 - 2,000



21 Seán Keating PRHA HRA HRSA (1889-1977)

Study of Three Men, one holding a glass

Charcoal and chalk, 56 x 76cm (22 x 30")

Signed

€4,000 - 6,000



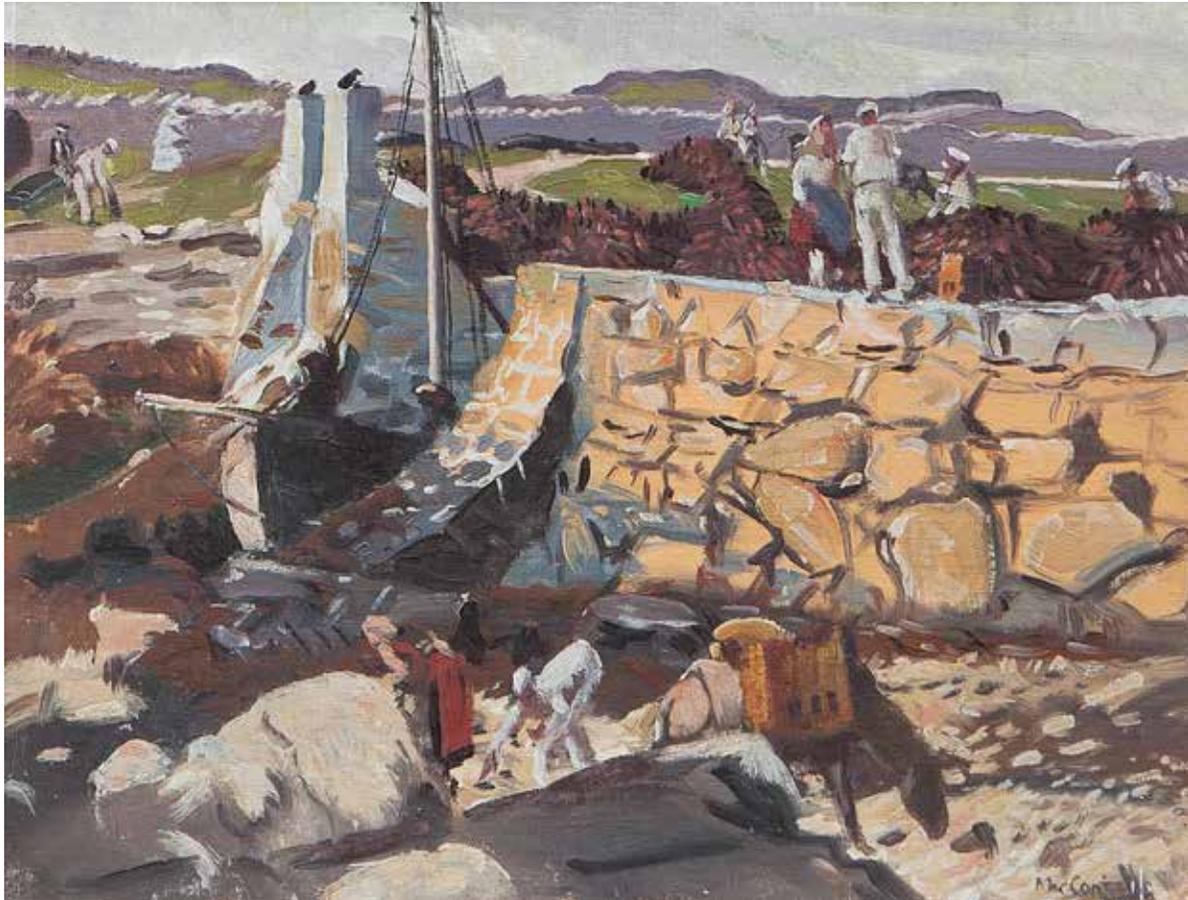
22 Maurice MacGonigal PRHA (1900-1979)

Woman at a Spinning Wheel

Oil on board, 76.5 x 121cm (30 x 47.5")

Provenance: An early commission (circa 1926/7) for the Meade Family, Runnymede House on Shrewsbury Road and later hung at Ardbraccan House, Navan, Co Meath. This was one of a set of paintings illustrating the lifestyle of the Aran Islanders.

€3,000 - 5,000



23 Maurice MacGonigal PRHA (1900 - 1979)

A Connemara Harbour

Oil on board, 29.5 x 39.5cm (11½ x 15 ½")

Signed

Provenance: Bought in these rooms, Irish Art Auction, June 12th 1980, Lot 167 by the current owner.

This work is thought to be an 'tSean Ceibdh (Old Quay)' in Carraroe, undergoing some rebuilding work at low tide in circa 1938/40.

Our thanks to the artist's son Ciarán, for his assistance in cataloguing this lot.

€4,000 - 6,000



24 Maurice MacGonigal PRHA (1900 - 1979)

Still Life, Flowers in Jug

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

Signed

Exhibited "Maurice MacGonigal Exhibition" Taylor Galleries 1974

€1,200 - 1,600



25 **Geraldine M. O'Brien (1922 - 2014)**

Still Life, Poppies

Oil on canvas, 91.5 x 77cm (36 x 30¼")

Signed

€2,000 - 3,000



26 **Norah McGuinness HRHA (1901-1980)**
Girls in the Garden, Early Summer (aka Pink Trees)
Gouache, 37 x 52cm (14½ x 20½")
Signed with initials

Provenance: The Gordon Gallery, Londonderry, where purchased and thence by descent

€1,500 - 2,500

27 **Frances Kelly ARHA (fl. 1908-2002)**

Still Life with Flowers and Statue

Oil on canvas, 101 x 75cm (39¾ x 29½")

Signed. Study for mural verso.

Born in Co. Louth, Frances Kelly studied at the Metropolitan school of Art in Dublin and later for three years in Paris under Léopold Survage. She exhibited at the RHA for the first time in 1929 and continued to show there until the late 1930s. Kelly had been the first holder of the Henry Higgins travelling scholarship in 1932. A prominent member of the Dublin Painters' Society from the 1940s, she exhibited there as well as the Oireachtas and Irish Exhibition of Living Art during this period. She also held four one-man shows at the Dawson Gallery.

€1,500 - 2,500



28 Fr. Jack P. Hanlon (1913-1968)*Still Life on Table*

Oil on canvas, 53 x 74cm (20¾ x 29")

Signed, also signed, inscribed with title and dated 1957 verso

Exhibited: The Frederick Gallery, Dublin, July 1999, Catalogue no 8.

“Analysing Cubism” Exhibition Irish Museum of Modern Art; The Crawford Gallery, Cork and The F E McWilliam Gallery, Banbridge, 2013

Literature: Irish Arts Review, 1988, Vol. 15, illustrated on page 226

“Analysing Cubism” (2013) full page illustration page 73

“Still Life on Table” is a very stylised painting in the cubist mode, a style which Fr. Hanlon returned to many times during his life. It is composed of a group of objects on a table, but one has to look very hard to distinguish the component parts of the ensemble. Because the work is composed of blocks of bright colour, the facets tend to blend into each other. Gradually, the objects emerge - a coffee pot, an ear of corn, a slice of melon, a coffee grinder - and for this reason the painting holds the viewer’s interest. The focus here is on form, pattern and colour, with the use of straight, curved and diagonal lines and vibrant shades of red, blue, green, orange and yellow. This was the sole work representing Father Jack P Hanlon in the prestigious 2013 exhibition “Analysing Cubism”.

Mary Reilly

€6,000 - 8,000





29 **Eva Henrietta Hamilton (1876-1960)**
View from the Square at Monasterevin
Oil on board, 32 x 35.5cm (12½ x 14")

€2,500 - 3,500



30 Letitia Marion Hamilton RHA (1878 - 1964)

Canal, Venice

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

Signed with initials. Original exhibition label verso.

€4,000 - 6,000



31 **Fergus O'Ryan RHA (1911-1989)**
Corner of Merrion Square
 Oil on board, 56 x 66cm (22 x 26")
 Signed

€1,000 - 1,500



32 **Fergus O'Ryan RHA (1911-1989)**
The Dropping Well
 Oil on board, 48 x 58cm (18.75 x 22.75")
 Signed

€700 - 1,000



33 Fergus O’Ryan RHA (1911-1989)

Venice

Oil on board, 59 x 44cm (23¼ x 17¼”)

Signed

*Provenance: Bought in these rooms, Irish Art Auction, 15th November 1979,
Cat. No. 8, by the current owner.*

€800 - 1,200

34 Frank McKelvey RHA RUA (1895-1974)

Woman and Child Feeding Hens

Oil on canvas, 38 x 50cm (15 x 19¾")

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*' c.1950-3 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.

In '*Woman and Child Feeding Hens*', 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 painting to catch the eye. Here the woman and child are fully engaged in their task of scattering feed. 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.

We thank Marianne O'Kane Boal whose previous writings formed the basis of this note.

€10,000 - 15,000



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

Children Playing by a River

Oil on canvas, 50 x 68cm (19¾ x 26¾")

Signed

Born in Belfast, son of a painter and decorator, (it is interesting that a number of other successful Northern artists came from a similar background), he worked as a poster designer before entering the Belfast School of Art. There, he displayed an exceptional talent for drawing and won the Sir Charles Brett and Fitzpatrick Prizes for figure drawing. One of his first commissions, funded by a local businessman, for the Belfast Museum and Art Gallery, (now the Ulster Museum), was to translate faded photographs of Old Belfast views into effective watercolours. These subsequently proved to be highly popular with visitors. A talented portrait painter, he was represented at the Irish Portraits by Ulster Artists exhibition at the Belfast Museum and Art Gallery in 1927. He first exhibited at the RHA in 1918 becoming a full member in 1930 and of the RUA, (then known as the Belfast Arts Society), in the same year.

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

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

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

€6,000 - 8,000





36 William Conor RHA PRUA OBE (1884-1968)

At the Races

Crayon, 27 x 18cm (10½ x 7")

Signed

€1,000 - 1,500



37 **Frank McKelvey RHA RUA (1895 - 1974)**
Harvesting at Newry (1920)
Oil on board, 28.5 x 38.5cm (11¼ x 15¼)
Signed

€3,000 - 5,000



38 James Humbert Craig RHA RUA (1877 - 1944)

River Valley, Donegal

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

Signed

Provenance: William Mol, Belfast, Trade label verso.

€2,000 - 3,000



39 James Humbert Craig RHA

The Glenveigh Hills, Co. Donegal

Oil on panel, 30 x 43cm (11¾ x 17")

Signed, also signed and inscribed verso

€1,500 - 2,500



40 James Humbert Craig RHA RUA (1877 - 1944)

Dungloe, Co. Donegal

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

Signed

€2,000 - 3,000

41 Jack Butler Yeats RHA (1871 - 1957)

Hearing the Nightingale (1936)

Oil on Board, 23 x 35cms

Signed

*Provenance: From the collection of Dr Madeleine Dempsey who purchased it at the 1943 Dublin Exhibition.
Later sold in these rooms, February 4th, 1976 Cat No. 78 where purchased by the current owner*

Exhibited: Jack B Yeats "Recent Paintings" Exhibition, Dunthorne Gallery London, Mar/Apr 1936,
Catalogue No. 11;
Group Exhibition, Leger Galleries, London, Apr/May 1942;
Jack B Yeats Exhibition, Victor Waddington Galleries, Dublin, November 1943, Catalogue No. 7;
"Jack B Yeats Loan Exhibition" Jun/Jul 1945, Catalogue No. 94

Literature: "Jack B Yeats A Catalogue Raisonne of the Oil Paintings" by Hilary Pyle, Catalogue
No. 481, (Vol 1) page 435

Hearing the Nightingale is a deceptively simple but deeply evocative painting. A man and a woman stand, barely perceptible, in the foreground of the work. They are situated, according to Hilary Pyle, on Richmond Hill with an extensive view of the city of London before them. The close proximity of the couple to each other suggests a romantic attachment which is added to by the allusive title of the work.

The view from Richmond Hill is one of the most famous in England, even being protected by royal decree. It has been painted many times by English artists, most notably J.M.W. Turner. His ethereal landscapes and his ability to use paint not only to evoke light and shade but to suggest the nuances of form as perceived by the human eye are shared by Yeats. Despite living in the twentieth century and painting in a modernist style, Yeats, like Turner, was fundamentally a romantic and his work is at its most appealing, as in this painting, when it uses colour and form to stimulate the senses and the imagination of the viewer. The dexterous application of colour in the painting is striking. The dark greens of the foliage contrast with the clear blue expanse of sky that dominates the composition while the deep red of the middle foreground adds a sonorous note. The pigment is vigorously worked and the paint surface has been scored into in places to add a sense of movement such as that of the vegetation and the light wisps of cloud which gently stir around the static figures.

Yeats knew London well, having lived there in his teens and twenties and returning there regularly in later life when his work was shown at various venues in the city, as this painting was on two occasions. But this, as its title suggests, is not intended to be a topographical view. It is an evocation of a summer's day and of the effect of the sounds, sights and smells of nature on the senses. The title's reference to a nightingale singing suggests the fleeting passing of time and opens the viewer's imagination to the sounds of a bird singing and to the sweet and melodious call of the nightingale in particular.

Dr. Róisín Kennedy
March 2015

€25,000 - 35,000





42 Jack Butler Yeats RHA (1871-1957)

“Stone walls do not a prison make” and “Nor Iron Bars a cage”

A pair, framed as one, coloured prints, each 13½ x 57cm (5¼ x 22½)

These were part of a poster advertising Yeats’ first solo show of watercolours at the Clifford Gallery, London, in 1897. Both images are very rare; the present pair are not listed in Pyle.

€300 - 500

42A Jack Butler Yeats RHA (1871-1957)

Fourth Year Broadside

A loose set of 12 hand coloured original broadsides for Fourth year June 1911 - May 1912, illustrated by Jack B. Yeats, limited to 300 copies and presented in their original blue linen portfolio; together with “Irishmen All”, G.A. Birmingham, published by T.N. Foulis, London & Edinburgh, 1st edition 1913, with twelve illustrations by Jack Butler Yeats with printed suede cover; and also plates to accompany “Reveries over childhood and Youth” by W.B. Yeats Cuala Press 1915.

€600 - 800





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

The Dressing Room

Pen and ink, 34.5 x 52cm (13.5 x 20.5")

Signed. Waddington Galleries London label verso.

Provenance: Waddington Galleries London. (label verso)

Literature: "The Different Worlds of Jack B. Yeats" by Hilary Pyle, Catalogue No.657, illustrated p.122. This is from *Pastimes of London* (c.1900).

€3,000 - 5,000



44 Charles Oakley

Mr. Stubb's Box

Oil on board, 38.1 x 30.5 x 6.35cm (15 x 12 x 2 1/2") Signed. Signed again and inscribed verso.

Provenance: The Pym's Gallery, London, July 1987, where purchased by the current owners

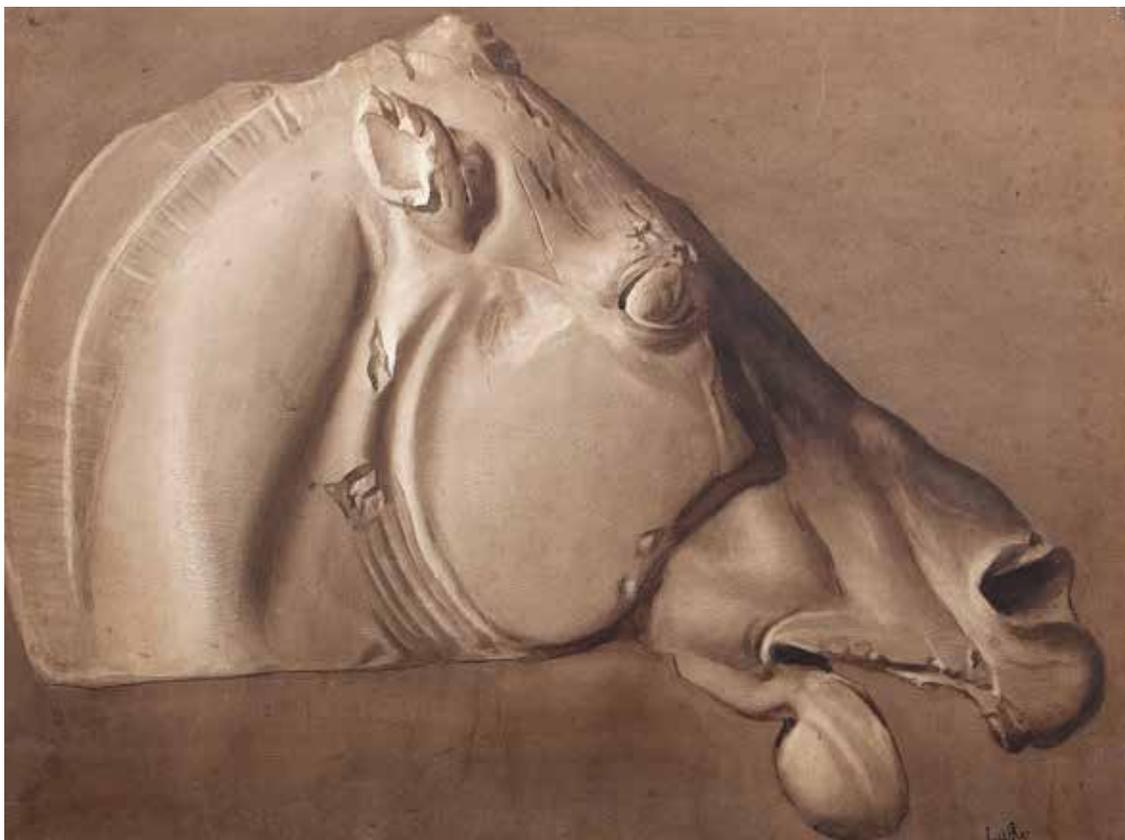
Exhibited : Charles Oakley Exhibition "Mentors and Momentoes" Cat. No. 2
Abbott Hall Art Gallery , Cumbria November 1988 / January 1989
York City Art Gallery, January / February 1989
The Pym's Gallery , London from whom purchased

Although born in Manchester Charles Oakley studied at Queens University Belfast and later played an important role in the arts of Northern Ireland being Senior Lecturer in painting at the Ulster College of Art and Design 1962 - 1974. He showed at the Tom Caldwell galleries in Belfast.

The following works by George Stubbs (1724 - 1806) form the references for this painting :-

"Lady and Gentleman in Phaeton" - 1787 National Gallery Collection London
"Anatomy of a horse" - 1756 Royal Academy London Collection
"Horse frightened by a lion" - 1763 - Private Collection

€1,000 - 1,500



45 John Luke RUA (1906-1975)

Parthenon Horse

Watercolour, 50.8 x 69.2cm (20 x 27½")

Signed

Provenance: Arches Gallery, Belfast, where purchased by Dr. Harry McKee and thence private collection.

This exceptionally fine work most likely dates from the artist's student days at the Slade. Painted in delicate sepia wash, it depicts a detail from the east pediment of the Parthenon (437-432 BC), acquired by the British Museum from Lord Elgin in 1816. The horse depicted is one of four leading the goddess Selene's chariot, signifying the break of day. Luke most probably studied the Selene horse whilst in London, although plaster casts are also found in many academic collections, including that of the Crawford College of Art in Cork.

Dickon Hall

€3,000 - 5,000



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

Le Passage

Oil on board, 24 x 32cm (9½ x 13")

Signed

Inscribed with title verso

Provenance: The Irish Sale, Sotheby's, London, May 2003, Lot 42, where purchased by the current owners

€3,000 - 5,000



47 **Aloysius O' Kelly (1853-1936)**
Cattle in a Woodland Path
Oil on canvas, 53 x 45cm (20¾ x 17¾")
Signed

€1,500 - 2,500



48 **Norman Garstin (1847-1926)**
Figures in a Breton Streetscape
Oil on panel, 34 x 24.5cm (13½ x 9¾")
Signed

€2,000 - 3,000



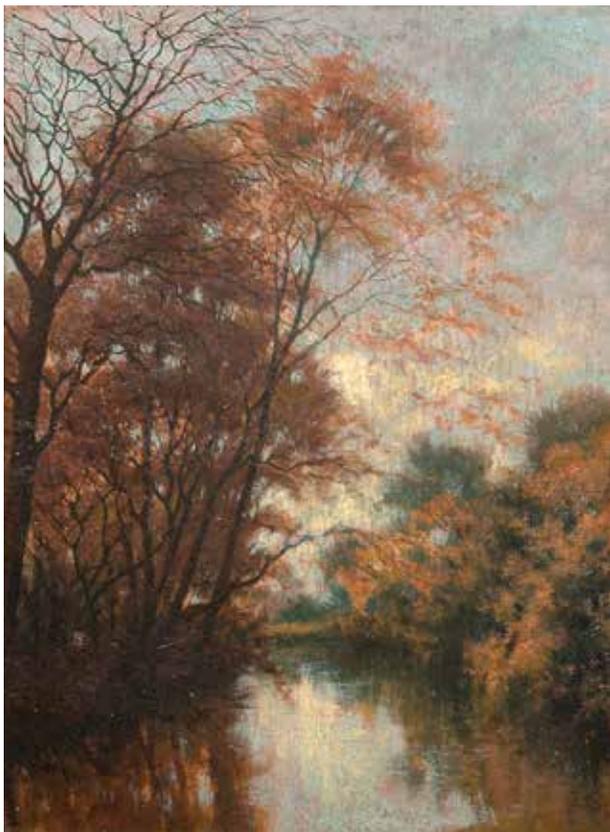
49 **Stanhope Alexander Forbes RA (1857-1947)**

By the Canal, Holland

Oil on panel, 20 x 29cm (7¾ x 11½")

Signed

€2,000 - 3,000



50 Joseph Malachy Kavanagh RHA (1856-1918)

Dartry Pond, Autumn 1911

Oil on board, 40.4 x 30.5cm (16 x 12")

Signed, also signed and inscribed on label verso

€1,500 - 2,000



50A Attributed to Eva Henrietta Hamilton (1876-1960)

Coastal Town

Oil on board, 14.5 x 19cm (5½ x 7½")

Indistinctly signed

Victor Waddington Galleries framing label verso

€300 - 500



51 Nathaniel Hone RHA (1831-1917)

A Windy Day, Barbizon

Oil on canvas, 43 x 61cm (17 x 24")

Signed with initials

Provenance: Major Victor McCalmont, Mount Juliet, Co. Kilkenny, thence by family descent; Private Collection.

Exhibited: London, Pym's Gallery, 'Truth to Nature', 1996 Cat. No2

€5,000 - 8,000



52 Nathaniel Hone RHA (1831-1917)

Sloping Pastures and Big Trees
Watercolour, 12 x 17cm (4¾ x 6¾")

Provenance: The Dawson Gallery Dublin

Literature: "Four Irish Landscapes Painters", Professor Bodkin, No.803 in appendix

€300 - 500



53 Nathaniel Hone RHA (1831-1917)

Sand Dunes and Strip of Blue Sea, Warm Clouds
Watercolour, 12.5 x 21.5cm (5 x 8½")

Provenance: The Dawson Gallery Dublin

Literature: "Four Irish Landscapes Painters", Professor Bodkin, No.475 in appendix

€300 - 500

54 Sir Frederick William Burton RHA RWS (1816-1900)

Act IV, Sc.1 from Byron's 'The Two Foscari'
Watercolour, 67 x 82cm (26¼ x 32¼")
Signed and dated 1838

Provenance: Thomas Philip, Earl de Grey, bought from the Royal Hibernian Academy Exhibition, 1838, 45 gns.

Exhibited: Dublin, Royal Hibernian Academy, 1838, No.180

Literature: W.G. Strickland, A Dictionary of Irish Artists, vol.1, Shannon, 1969, p.136

The present watercolour depicts a scene from Byron's celebrated work of 1821, which was subsequently produced by Verdi as *I Due Foscari*. Jacopo Foscari, illegally returning to Venice from exile, awaits the decision of the Council of Ten on his fate. His wife pleads with the old Doge, learning, however, that the Council has decreed exile. The Doge himself is divided between public duty and family loyalty. His father, the Doge, comes to bid him farewell and Jacopo Loredano, an enemy of the Foscari, comes to lead Jacopo before the Council, which condemns him. At carnival time Jacopo is taken to the barge that will carry him to exile. Another confesses to the murder of which Jacopo was accused, but, as his wife tells her father-in-law, the confession is too late, since Jacopo is now dead. The old man is forced by Loredano to resign his power, to be replaced as Doge.

In the scene depicted Marina says to the Doge, 'You feel it then at last - you! Where is now the Stoic of the State?' The Doge, throwing himself down by his son's body, replies 'Here!...'

The Earl de Grey was Lord Lieutenant of Ireland 1841-1844.

€2,000 - 4,000





55 Henry Albert Hartland (1840-1893)

Gougane Barra

Watercolour, 58.5 x 86.5cm (23 x 34")

Signed

€2,000 - 3,000



56 John Faulkner RHA (1835-1894)

Lough Corrib, Connemara

Watercolour, 62 x 104cm (22½ x 41")

Signed and inscribed with title.

€1,500 - 2,500



57

John Nixon (c.1750-1818)*Co. Wicklow*

Watercolour, 19.5 x 27.5cm (7¾ x 10¾")

Signed with initials and dated 1791; inscribed 'Co. Wicklow'

Provenance: The Bell Gallery, Belfast, where purchased and thence by descent

€500 - 700



58

William Daniell RA (1769-1837)*Londonderry seen from the River Foyle*

Pencil with watercolour, 16 x 23cm (6¼ x 9")

Signed with initials; dated Sept 30th 1828 verso

Provenance: From the Collection of Iolo A. Williams and acquired through the Bell Gallery, Belfast, January 1979 and thence by descent

€400 - 600

- 59 **John Henry Campbell (1755-1828)**
Upper Lake at Glendalough, Co. Wicklow
 Watercolour, 20 x 28.5cm (8 x 11¼")
 Signed

Provenance: The Bell Gallery, Belfast, where purchased and thence by descent

€400 - 600

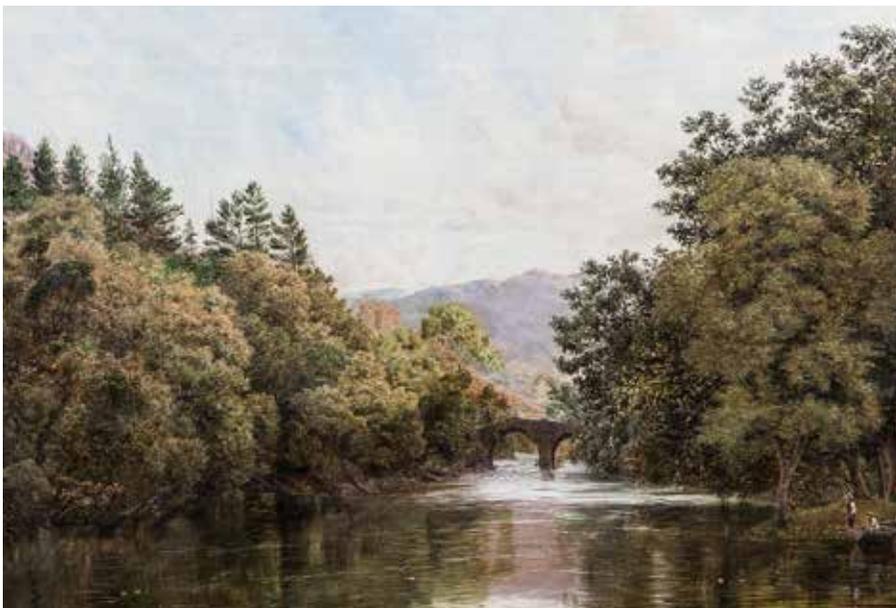


- 60 **Cecilia Margaret Campbell (1791-1857)**
Figures on a Bridge in front of Romantic Castle
 Watercolour, 19 x 27cm, (7½ x 10½")
 Signed with initials

Provenance: The Bell Gallery, Belfast, where purchased and thence by descent

€400 - 600





61 Bartholomew Colles Watkins RHA (1833-1891)

The Old Weir Bridge, Killarney

Oil on canvas, 32 x 50cm (12½ x 19¾")

Signed, inscribed with exhibition label verso

Exhibited: Royal Hibernian Academy Annual Exhibition 1862,
Catalogue No. 298

€1,000 - 1,500



62 Bartholomew Colles Watkins RHA (1833-1891)

Harvesting

Oil on Board, 16 x 25cm (6¼ x 9¾")

Signed

€300 - 500



63 Bartholomew Colles Watkins RHA (1833-1891)

The Lakes of Killarney

Oil on canvas, 53 x 91cm (20¾ x 35¾")

Signed

€2,000 - 3,000



64 Harry Scully RHA (c.1863-1935)

The Weir

Watercolour, 22 x 30cm (8.75 x 11.75")

Signed and dated 1907

Born in Cork, Harry Scully studied in both London and Cork. Travelling widely throughout his career to artistic centres such as Newlyn, Normandy and Florence, Scully still found time to teach. His pupils included Lady Kate Dobbin and Robert Gibbings. Along with exhibiting in the RHA and the RA in London, Scully was represented at the Belfast Museum in 1913 and at an Exhibition of Irish Art in Brussels in 1930.

€300 - 500



65 John Carey (1861-1943)

Oh the Wild Charge they Made,

Hopeless but Dismayed

Watercolour, 51 x 43cm (20 x 17")

Signed

€400 - 600



66 Edwin Hayes RHA RI ROI (1819-1904)

Marine View Off Great Yarmouth

Watercolour, 50 x 90cm (19¾ x 35 ½")

Signed and dated indistinctly

Exhibited: Paris Universal Exhibition, 1867. Also Worcester, 1882 (old labels verso).

€3,000 - 5,000



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

Boating off Dun Laoghaire Pier

Oil on canvas, 27 x 37cm (10½ x 14½")

Signed

€4,000 - 6,000



68 **Edwin Hayes RHA RI ROI (1819-1904)**
Stormy Sunset, Dutch Boats returning from Sea, Katwyke Beach, Holland
 Oil on canvas, 74 x 125cm (29¼ x 49¼")
 Signed and dated (19)'02

Exhibited : Royal Hibernian Academy, 1902 Cat. No. 22 priced £300.0.0 which is the most expensive painting Hayes ever exhibited at the RHA .

€8,000 - 12,000



69 Edwin Hayes RHA RI ROI (1819-1904)

Fishing Boats Off Granton Harbour

Oil on canvas, 25 x 35cm (9¾ x 13 ¾")

Signed

€1,000 - 1,500

70 Edwin Hayes RHA RI ROI (1819-1904)

A Tug Towing A Brig To Port

Oil on board, 19 x 29.4cm (7½ x 11½")

Signed and inscribed verso

€1,000 - 1,500





- 71** **Thomas Rose Miles RCA (fl.1869-1910)**
Pollock Fishing off Roundstone Bay, Connemara
Oil on canvas, 56 x 88cm (22 x 34.75")
Signed; signed and inscribed with title verso

€3,000 - 5,000



72

James Arthur O'Connor (1792-1841)*River Landscape with Figures in a Boat and Couple Walking*

Oil on panel, 25.4 x 31.4cm (10 x 12¼")

Signed and dated 1838

€3,000 - 5,000



73

William Sadler II (c.1782-1839)*Figures by a Weir*

Oil on panel, 23 x 40cm (9 x 15¾")

€1,000 - 2,000

74

George Bernard O'Neill (1828-1917)*Don't Wake the Dolls*

Oil on canvas, 52.5 x 39cm (20.5 x 15.25")

Signed and dates 1865

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).

€3,000 - 5,000





75 Grace Barror (fl. 1932 - 1946)

The Watcher

Oil on canvas 74.5 x 24.25cm (29.5 x 24.5")

Signed

Exhibited: RHA Annual Exhibition 1936, Cat. No.153

Little is known of Grace Barror who appears to have been at the Metropolitan School of Art 1932/6. She exhibited at the RHA from 1937 - 1946 from 16 Carlisle Avenue, Donnybrook.

€800 - 1,200

75a Estella Frances Solomons HRHA (1882-1968)

Portrait of a Woman in a Beret - thought to be a "Self Portrait"

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

Provenance: The artist's studio and thence from the estate of Geoffrey O'Connor, Kerry.

Exhibited: "Estella Solomons" Exhibition, The Crawford Gallery, Cork, May/ June 1986, Catalogue No.8.

€800 - 1,200





76 Sarah Henrietta Purser HRHA (1848-1943)
Portrait of Constance Alexander (Nee Grimshaw)
 Oil on canvas, 100 x 74cm (39¼ x 29¼")

Provenance: By descent from the sitter to Hilda Alexander; Private Collection, Dublin.

Literature: John O'Grady, 'The Life and Work of Sarah Purser', Dublin 1996, p.250,
 No 404

Constance was daughter to Dr. T.W. Grimshaw and married Col. Conn Alexander
 of Caledon, Co. Tyrone in 1906.

€3,000 - 5,000

77

Gerard Dillon (1916 - 1971)*Aran Woman and Child*

Oil on board, 38 x 28cm (15 x 11")

Signed

Living in Dublin during the War, Dillon frequented The Country Shop, where he held his first solo exhibition in 1942, opened by Mainie Jellett. The artist would have seen Aran scenes by Elizabeth Rivers and Basil Rákóczi, which may well have prompted him to travel to the area sometime towards the end of summer 1944.

Dillon's fascination for the West of Ireland began years earlier when he saw Sean Keating's illustrations for *The Playboy of The Western World*, which he claimed were the first things that made him want to paint.

A label on the reverse of this work suggests the painting was executed in 1942 but we know that Dillon didn't make any trip to Aran before 1944. The dominant figure in the foreground, and diagonal brush strokes in the sky area are characteristics of Dillon's style from this period. In the 1940's and 50's another typical feature of Dillon's works depict old style farmhouses, the long low buildings with white walls and roofs of brown or yellow thatch.

In 1944 Dillon wrote a long letter to his close friend Madge Connolly in London with illustrations of the Pier and the Village pub, Kilonan, Inishmore, adding, "I got to Aran Islands... my god it was the most glorious holiday I've ever had... What a change away from the world completely and absolute peace living a very natural almost primitive life from day to day not knowing what day of the week it is. Hearing no news except a scrap every day the boat arrived from Galway once a week."

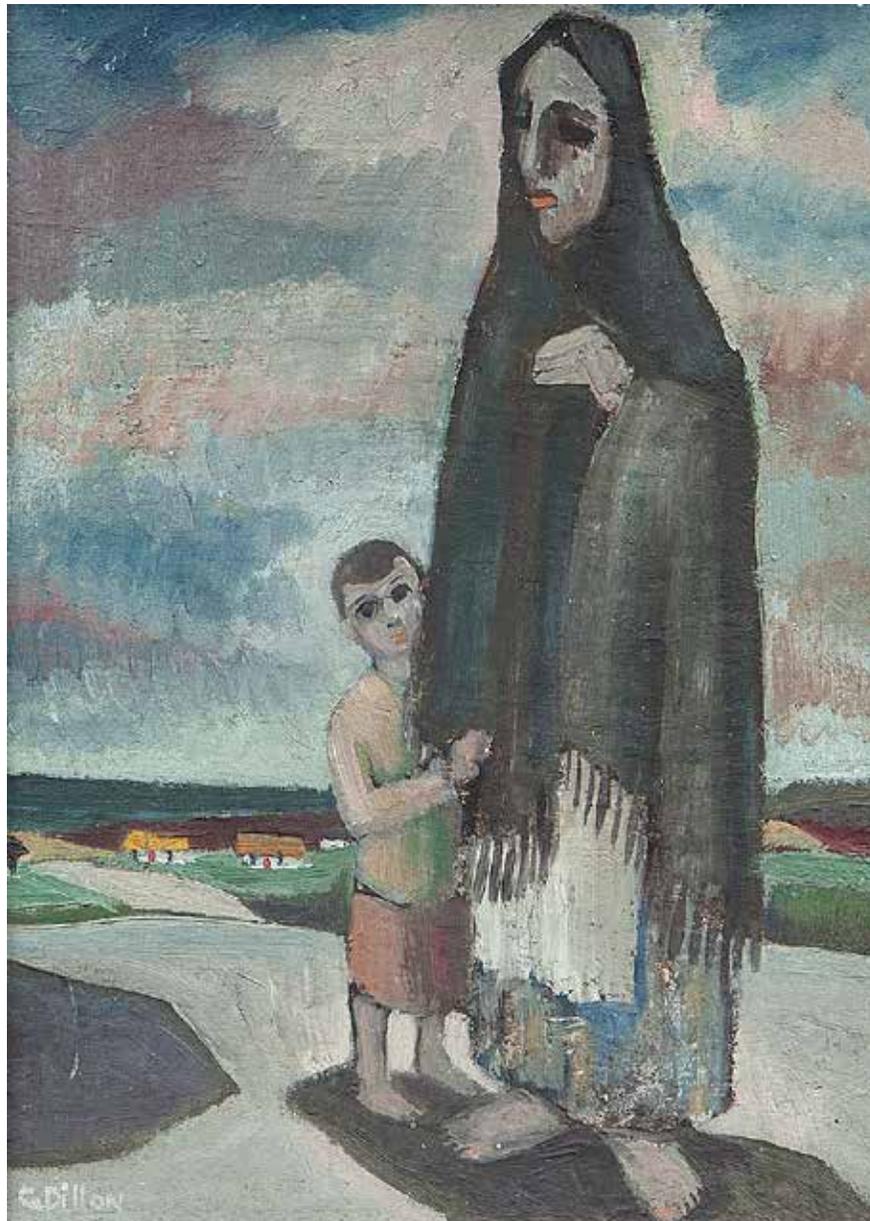
Living with Pat Mullen on Frenchman's Beach, Dillon became a familiar figure in the community. He observed the innocence of the children in works "*Little boy Playing God*," "*Playing Games, Inishmore*" and here, a stranger to his subject, a child expresses coyness towards him. Aran Boys and girls wore clothes similar to their Mothers until they were teenagers, which may be related to the folklore superstition that fairies stole young boys thus Mothers dressed their sons as girls. Another explanation may have been a more practical one; a standard size flannel frock fitted every child and Mothers generally made their children's clothes from her cut down cast-offs.

With a forlorn expression, a mother holds her child's hand with sea and cottages in the distance. Wearing a heavy woolen shawl, the mother's head is covered thus giving the shawl an appearance of a cloak, which acted as protection against prevailing winds and rain showers. The Islanders were hardy, wild and independent folk who had developed a survival system of total self-sufficiency. Dillon has depicted the life of this Aran mother and child as he expressed in his letter "in a very natural almost primitive life."

Although Dillon's style changed in the late 1940's, 50's and 1960's he always retained a keen interest in the narrative in his West of Ireland paintings. With the decline of families speaking the Irish language in the 1960's, Dillon's Aran paintings are a record of another era where Islanders lived without gas heating, modern technology and daily boat visits from tourists.

Karen Reihill, March 2015

€6,000 - 8,000





78 Barrie Cooke HRHA (1930-2014)

Still life study

Oil on board, 25 x 19.5cm (9¾ x 7¾")

Signed and dated (19) '54

€500 - 700

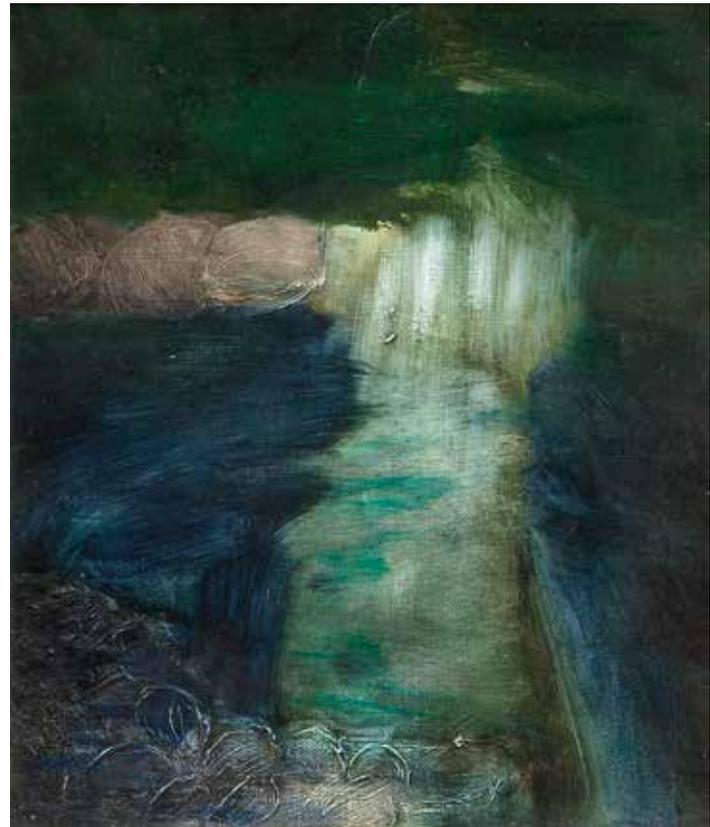
79 Barrie Cooke HRHA (1930-2014)

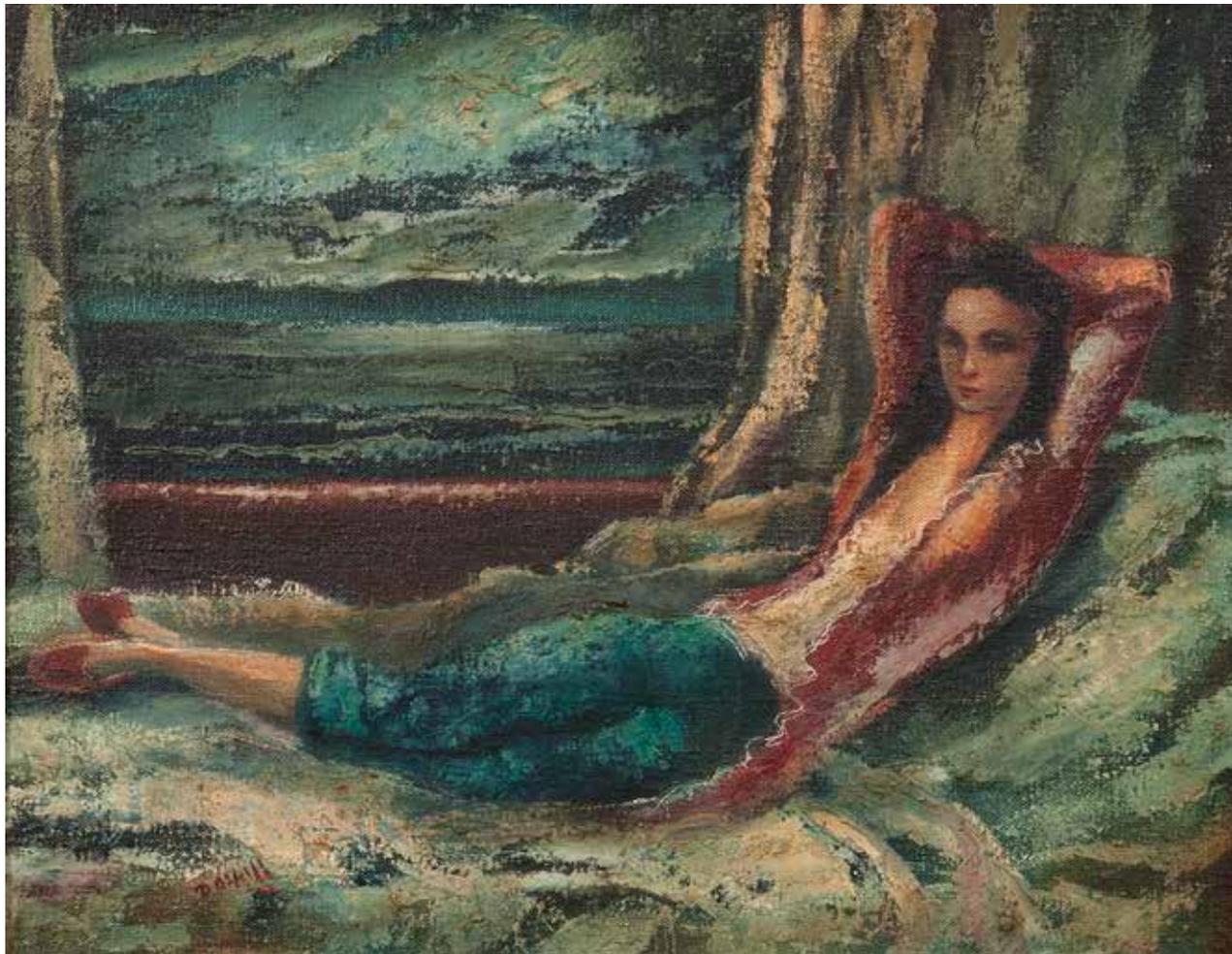
River Landscape

Oil on canvas, 34 x 29cm (13½ x 11½")

Signed with personal inscription and dated 14th June 1962

€800 - 1,200





80 Daniel O'Neill (1920 - 1974)

Repose

Oil on canvas, 35 x 46cm (13¾ x 18")

Signed. Inscribed with title verso. Dawson Gallery Framing label verso.

€5,000 - 7,000

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

Being (60)

Oil on canvas laid on board, 25 x 17cm (9¾ x 6¾")

Signed. Signed, inscribed and dated 1957 verso.

Being forms part of a series of paintings which le Brocquy began in 1957, under the umbrella title, *Presences*. The term, like *Being* is ambiguous, having both a specific and a universal application. The series is characterized by the dominant use of white, applied thickly, broken only by small, carefully considered areas of brilliant colour, and enriched by their own impastoed textures. Most, like *Being*, represent a single, haunting figurative presence.

le Brocquy, like many post-war artists was fearful of the destructiveness of nuclear weapons and his work revealed that sense of human fragility.

Being both reflects that widely experienced anxiety and a more personal one, for the artist, in the mid-1950s as his fiancé, the young painter Anne Madden, endured three serious spinal operations, spending most of the year 1957 enveloped in a plaster cast. The clinical whiteness of the plaster - also used by artists in the gesso with which their canvases are often prepared, may have had an influence on the appearance of *Being*. Certainly his fiancé's medical condition must have inspired le Brocquy, who had painted Lazarus emerging from the tomb just three years previously, with further thoughts about existence and non-existence. The critic, John Berger believed that all this work is concerned with 'the mystery of the flesh; the nearness within the nervous system between pain and pleasure, the ambiguity between the body as a cage containing an animal and the body as an expendable servant of the heart'. (Berger, 'Louis le Brocquy,' *New Statesman*, London, Feb. 1955 quoted in *Louis le Brocquy, Paintings, 1939 -1996, IMMA.*, p 33)

But another influence, too, was important in the shaping of this and the other works in the series. In the summer of 1955, the artist travelled through Spain for *Ambassador* magazine looking at textile designs. The tour marked a turning point in his career. 'One day while passing through a village in La Mancha in shimmering heat, I stopped spellbound before a small group of women and children standing against a whitewashed wall. Here the intensity of the sunlight had interposed its own revelation, absorbing these human figures into its brilliance, giving substance only to shadow. From that moment I never perceived the human presence in quite the same way. I had witnessed light as a kind of matrix from which the human being emerges and into which it ambivalently recedes, with which it even identifies'.

Being represents just such a moment, when the figure is drained of colour by the brilliance of the light, which makes the textural marks even more important as bearers of meaning, and directly anticipates his later work.

Catherine Marshall, March. 2015

€8,000 - 12,000





82 Louis le Brocquy HRHA (1916-2012)

Image of Samuel Beckett

Watercolour, 64 x 49cm (25.25 x 19.25")

Signed and dated 19(92) (W1201)

Exhibited: Kerlin Gallery, 2002

€15,000 - 20,000



83 Louis le Brocquy HRHA (1916-2012)

Image of James Joyce

Watercolour, 64 x 49cm (25.25 x 19.25")

Signed and dated 19(92) (W1211)

Exhibited: Kerlin Gallery 2002

€15,000 - 20,000

84 **Tony O'Malley HRHA (1913-2003)**

A Silence (1991)

Oil and collage on board, 61 x 122cm (24 x 48")

Signed with initials (three times). Signed, inscribed with title, dated 25/1/91 and numbered 3261 verso.

This is not the first painting with this title by Tony O'Malley. As early as 1971, O'Malley had produced a painting also called *A Silence*. The earlier work, with its squarish format, almost completely blanketed in a dark black/brown central feature framed with a thin blue surround, is very different both in composition and palette to the work under discussion here. The repetition is an indication of O'Malley's love of contemplation, also shown in a 1965 painting entitled *Winter Silence* and two further paintings from 1967 called *Winter Silence I* and *II* respectively.

Silence in O'Malley's work is evocative of death, stillness, the void, but, as in the present painting, it is also calls attention to its opposite, to sounds of various kinds. For O'Malley that nearly always meant birdsong or occasionally, traditional music. Since death in O'Malley's worldview is a normal, if arresting, part of the natural cycle of the earth, the theme of silence has connotations of the landscape. This is especially true here where the central, irregular void, is surrounded by small but colourful motifs that defy easy interpretation but occur frequently in his paintings of birds and flowers.

Surrounding the central void in *A Silence* are forms which may represent the traditional instruments of Christ's Passion, such as the nails and the hammer, used in several of O'Malley's Good Friday paintings. Even the five holes towards the top of the painting, may refer to the five wounds. These symbols of Christ's suffering and death were regularly used in medieval art. For O'Malley they link this work to his Good Friday paintings which in turn connect to his homeplace, Callan and surrounding medieval landmarks in Co. Kilkenny, particularly to the work of the Callan sculptors, the O'Tunney brothers.

It was O'Malley's practise to paint a 'Good Friday' painting on that day each year, as a link to the Christian culture he grew up with but also, as a reference to other moments in Irish history, to the death of Conchobar Mac Nessa, the legendary, pre-historic King of Ulster, and to the great Irish High King, Brian Boru, who also died on Good Friday. The Good Friday paintings therefore refer beyond the Christian event, to medieval Kilkenny, and to Ireland itself.

The number 3261 on the reverse is the reference number in the O'Malley Archive.

€8,000 - 12,000





85 Tony O'Malley HRHA (1913-2003)

Tinajo

Carborundum, 54 x 62cm (21¼ x 24½")

Signed in pencil and numbered 43/50

Provenance: with The Graphic Studio Gallery, Dublin

€1,000 - 1,500

86 Tony O'Malley HRHA (1913-2003)

Winter, Blacks and Greys

Carborundum, 45.5 x 74.7cm (18 x 29½")

Signed with initials and numbered A/P (Artist's Proof)

€800 - 1,200





87 Tony O'Malley HRHA (1913-2003)

Isla de Graciosa
 Carborundum, 54 x 62cm (21¼ x 24½")
 Signed in pencil and numbered 25/30

Provenance: with The Graphic Studio Gallery, Dublin

€1,000 - 1,500



88 Felim Egan (b.1952)

Woodnote 2K

Acrylic and mixed media on wood, 48 x 48cm (19 x 19")

Signed and dated (20) '02 verso

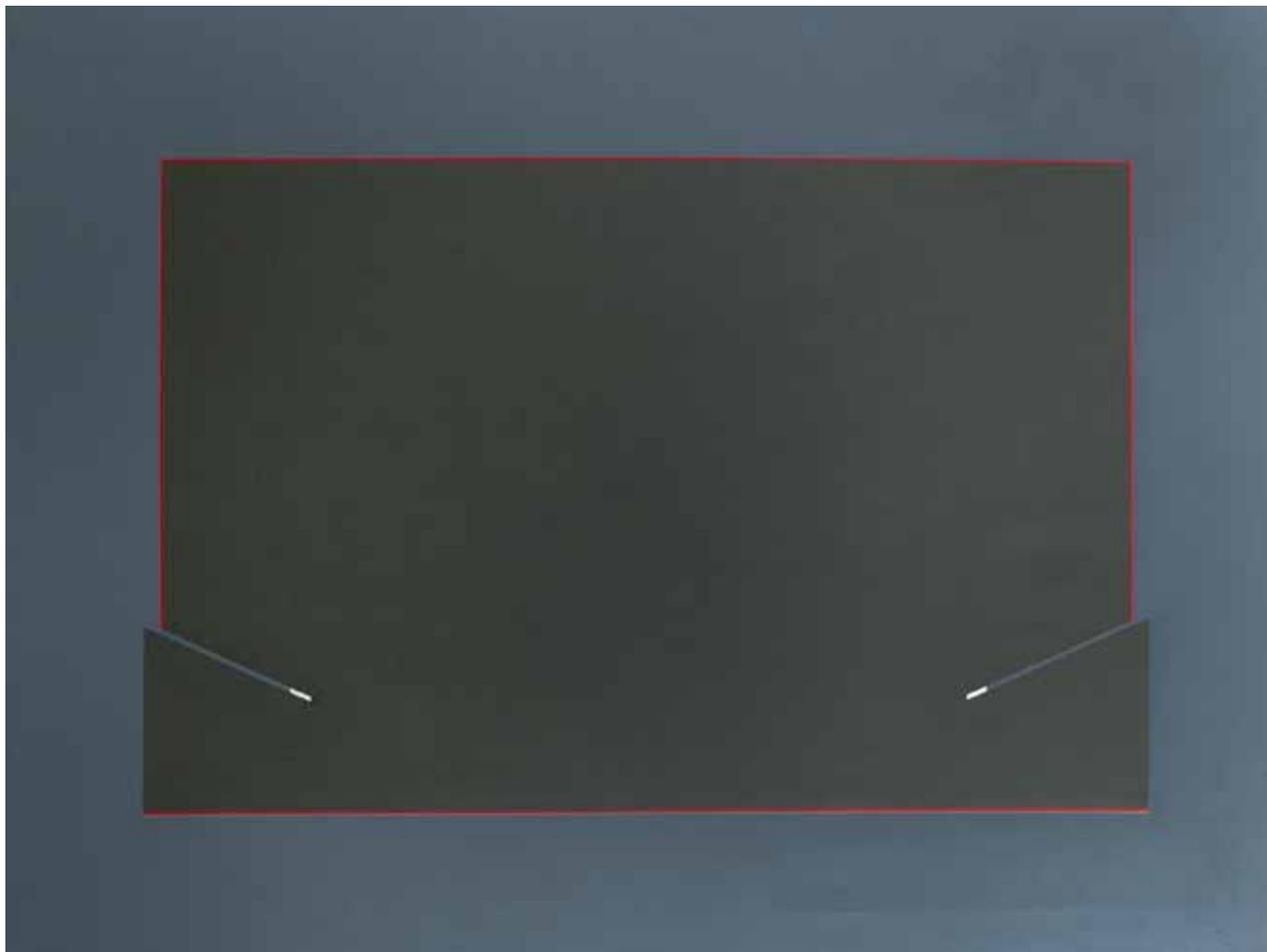
Exhibited: Edinburgh, Ingleby Gallery, May/ June 2002.

Originally from Strabane Co. Tyrone, Felim Egan studied at the Slade School of Art in London and became known internationally early in his career after representing Ireland at the 1980 Biennale de Paris and at the Bienal de Sao Paolo five years later. He spent a year at the British School at Rome in 1980 before returning to Dublin where he has since lived and worked at Sandymount Strand on the edge of Dublin Bay.

He exhibited widely in Dublin and Glasgow through the 1980s, including at ROSC '84. Egan's success continued into the 1990s with a major exhibition at the Irish Museum of Modern Art and at Whitworth Art Gallery in Manchester, and numerous awards and prizes including the Premier UNESCO Prize for the Arts in Paris. His work hangs in numerous public collections including the the Ulster Museum, Belfast; the Metropolitan Museum of Art, New York, and the collection of the European Parliament. Major Commissions include; Dublin Castle; National Gallery of Ireland: O'Reilly Hall, UCD; Meeting House Square, Temple Bar and a large scale public 'sculptural work' at Cork Street, Dublin, October 2005.

The year 2000 saw another major exhibition of his work at the Stedelijk Museum in Amsterdam. A member of Aosdána, Egan is represented by the Kerlin Gallery in Dublin.

€1,000 - 1,500



89 Cecil King (1921-1986)

Untitled (Two), 1986

Oil on canvas, 92 x 122cm (36 x 48")

Artists' Ref. 20 Oliver Dowling Gallery label verso.

Exhibited: Irish Museum of Modern Art, 'Cecil King - A Legacy of Painting', Feb/May 2008, Catalogue No.76

€3,000 - 5,000



90 George Campbell RHA RUA (1917-1974)

Still Life Play of Shapes

Oil on board, 24.5 x 59.5cm (9¾ x 23¾")

Signed

€1,000 - 1,500

91 Basil Blackshaw HRHA RUA (b.1932)

County Down Farmyard (1952)

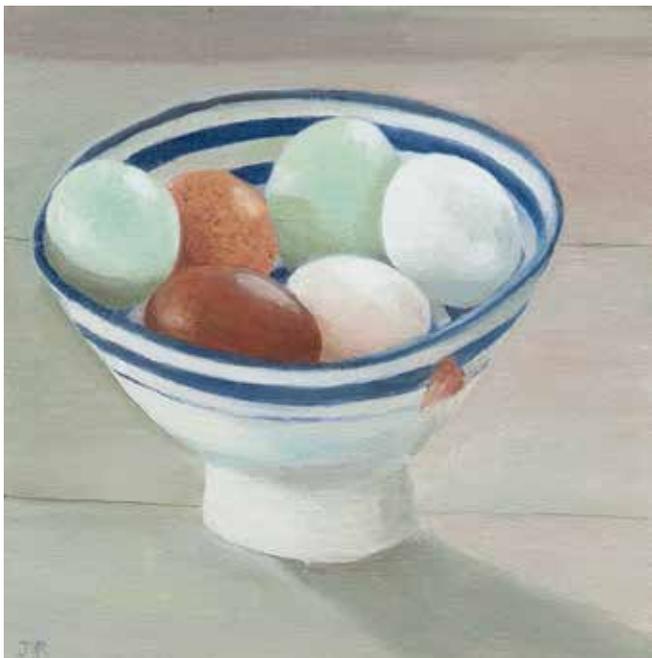
Oil on board, 76 x 112cm (30 x 44")

Signed and dated (19)52

Basil Blackshaw was one of a notable group of artists to emerge post-war from the Belfast College of Art where they had come under the direction of Romeo Toogood, a fine artist himself, who ran his classes in a relaxed, unhassled atmosphere. Others in this group include T.P. Flanagan, Cherith Mc Kinstry (nee Boyd) and Martin Mac Keown with whom he had his first exhibition in 1952, the year of this painting, in the Donegall Place Gallery, Belfast. He was immersed in the rural life of County Down whose people and their pastimes and animals were to influence him for the rest of his life. This farm might be near his home at Boardmills or near Ardglass where he kept a caravan as a base for painting in the early 1950's.

€7,000 - 10,000





92

Jenny Richardson (20th/21st Century)*Bowl of Eggs*

Oil on canvas, 19 x 19cm (7½ x 7½")

Signed with initials. Signed again and inscribed with title verso.

€300 - 500



93

Carol Graham PRUA (b.1951)*Flower Piece (1987)*

Oil on board, 48.5 x 48.5cm (19 x 19")

Tom Caldwell Galleries label verso

Exhibited: Tom Caldwell Galleries

Carol Graham studied in her hometown of Belfast at the Art and Design Centre during the 1970s. One of her early series of paintings of "The Striped Skirt" immediately caught the public's attention when it appeared at an exhibition at the Ulster Museum. Since then she has exhibited at the Arts Council of Northern Ireland Gallery and had numerous solo shows at the Tom Caldwell Gallery.

In 1985, she was elected a member of the Royal Ulster Academy (RUA) and in the same year was awarded the Academy's golden medal, for her portrait of W. McNeill, Vice-Chancellor of the University of Ulster. She was elected President of the RUA in 2003 and has received a number of high profile portrait commissions including one of Mary McAleese which is at Queen's University, and another of Mary Robinson.

€800 - 1,200



94 **Carol Graham PRUA (b.1951)**
Striped Skirt
 Oil on canvas laid on board, 64 x 56cm (25¼ X 22")
 Signed

€1,000 - 1,500



95 **Jenny Richardson (20th/21st Century)**

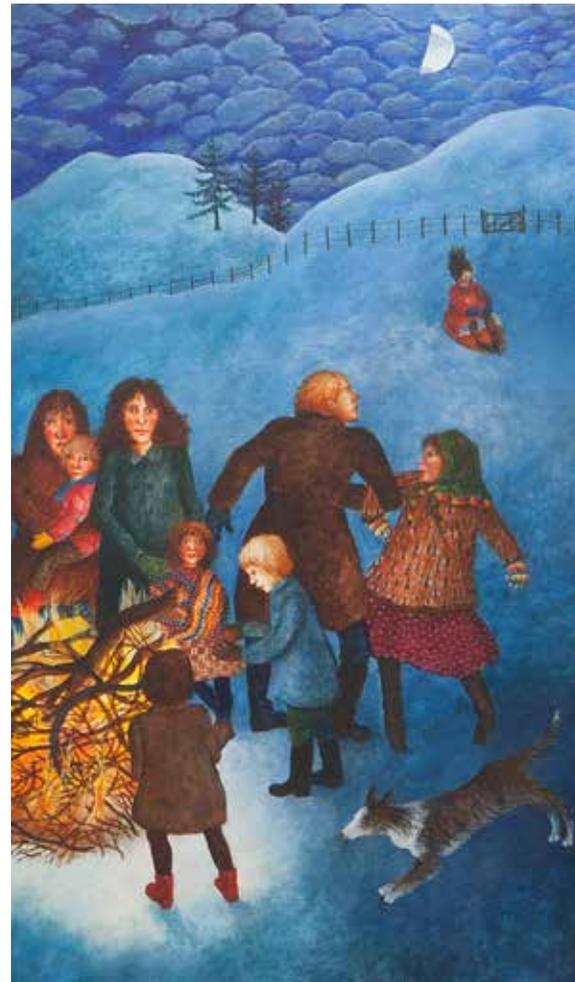
The Old Home

Oil on panel, 34 x 15.5cm (13½ x 6")

Signed with initials.

Provenence: Tom Caldwell Gallery, Belfast

€300 - 500



96 **Jenny Richardson (20th/21st Century)**

Bonfire

Oil on board, 52 x 31cm (20½ x 12¼")

Provenence: Tom Caldwell Gallery, Belfast.

€400 - 600



97 **Barry Castle (1935 - 2006)**

Picking Blackberries

Oil on board, 60 x 34cms (23¾ x 13½")

Signed with initials and dated '95. Inscribed with title verso.

€1,500 - 2,500



98

Martin Mooney (b.1960)*Across the Lough to Inishowen*

Oil on board, 15 x 29cm (6 x 11½")

Signed with initials and dated (20) '07. Also signed, inscribed and dated 2007 verso.

Exhibited: Adams, Martin Mooney Exhibition October 2007,
Catalogue No.58

€800 - 1,200

99

Jeremiah Hoad, (1924 - 1999)*Open Landscape*

Oil on canvas, 40 x 51cm (15¾ x 20")

Signed

€400 - 600





100 William John Leech RHA ROI (1881 - 1968)

The Orchard

Oil on board, 37 x 45cm (14½ x 17¾")

Signed

Provenance: Victor Waddington label verso; Important Irish Art sale, these rooms, 25th March 1992, where purchased by the current owners

€7,000 - 10,000



101 Erskine Nicol RSA ARA (1825-1904)

The Bog at Derravaragh, Co. Westmeath

Oil on canvas, 32 x 61.5cm (12½ x 24")

Signed and dated 1857

Inscribed artists label verso 'painted on the spot for Mr Bolton Gage, Manchester'

€5,000 - 7,000



102 Erskine Nicol RSA ARA (1825-1904)

The Turf Barge on the Royal Canal

Oil on canvas, 33 x 61cm (13 x 24")

Signed and dated 1857

Provenance: Mr Bolton Gage, Manchester

€5,000 - 7,000



103 William John Hennessy (1839-1917)

The Enchanted Lake

Oil on canvas, 138 x 76cm (54¼ x 30")

Provenance: By descent in the artist's family

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

€2,000 - 4,000

- 104 **William John Hennessy (1839-1917)**
'Moya', Portrait of the artist's daughter dressed in theatrical costume
Oil on canvas, 137 x 76cm (54 x 30")

Provenance: By descent in the family of the sitter

€2,000 - 4,000





105 **Mark O'Neill (b.1963)**
Evening Light, Provence
Oil on board 61 x 41cm (24 x 16")
Signed and dated 2006

€2,500 - 3,500



106 **George Russell Æ (1867-1935)**
Pegasus with Bellerophon
 Oil on board, 58.5 x 46.5cm (23 x 18")
 "J. Spence of Dublin" stamp on canvas verso

€2,000 - 4,000



107 Edward Delaney RHA (1930-2009)

'Women's Peace March 10'

Bronze 10.6cm (4½") on a rectangular granite base 18 x 23cm (11 x 9")

Exhibited: "Edward Delaney Exhibition", Gallery 22, Dublin, April 1981, where purchased by present owner.

€1,000 - 2,000



108 Patrick McElroy (1923-2008)

Thor: God of War

Bronze relief on limestone base, 25 x 15cm (10 x 6")

Provenance: Patrick McElroy studio sale, Adams, 31st March 2010, lot 235, where purchased by current owner.

€400 - 600

109 Edward Delaney RHA (1930-2009)

Jesus Crucified

Silvered alloy, 87 x 73cm (34¼ x 28¾")

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.

€3,000 - 5,000





110 Oisín Kelly RHA (1915-1981)

Man Playing with Spoons, Seated

Bronze and marble, 25 cm high, 14cm wide, 17cm deep (9¾ x 5½ x 6¾")

€1,000 - 1,500

111 Oisín Kelly RHA (1915-1981)

A Flight of Four Swans

Bronze, 39cm high (15¼") (on a marble cube base, 49cm high overall) (14¼")

This is thought to be a concept design for the "Children of Lir" sculpture in the Garden of Remembrance, Parnell Square.

€800 - 1,200





112 Oisín Kelly RHA (1915-1981)
Madonna
Carved Pine, 83.5 x 19.5cm (32¼ x 7¾")

€1,000 - 1,500



- 113 Catherine Greene (b.1960)**
Last Dance
 A Pair, Bronze. 54cm (21¼") high
 Unique

€700 - 1,000



- 114 Beatrice Lady Glenavy RHA (1883-1970)**
Mother Ireland
 Terracotta, 26cm (10¼") high
 Signed "ELVERY" and dated 1906 (A.F.)

€300 - 500



115 Imogen Stuart RHA (b.1927)

The Paralyzed Man let down through the Roof (Mark 2:4)

Carved Wood, 46.5 x 39 x 10cm deep (18¼ x 15¼ x 39¼")

Signed and dated 1978 verso

A similar design by Imogen was used on one of the door-handles of Galway Cathedral.

€2,000 - 4,000



116 Krystyna Pomeroy (20th/21st Century)

A Pecking Hen

Bronze, 39cm (15¼")

Signed with initial 'K' and No. 1/9

€1,500 - 2,000



117 Krystyna Pomeroy (20th/21st Century)

A Curious Hen

Bronze, 39.5cm (15½")

Signed with initial 'K' and No. 1/9

€1,500 - 2,000



118 Clíodhna Cussen, (20th Century)

“Éan Trá” (An Naoscach) 1978

Bronze on Connemara base, the bronze 25cm (9¾”) high
Accompanied by letter of authenticity from the artist.

€1,500 - 2,000



119 Ian Pollock (b.1975)

Absent Love

Bronze on limestone pedestal, 100cm (39¼") high

Unique

€500 - 1,000



120 John Behan RHA (b.1938)
Sphere of Birds
Bronze, 54cm (21.25") high, 32cm (12.5") diameter,
marble base 75cm, (29.5") high, 36cm (14.25") at widest point

Provenance: Acquired at the Hallward Gallery, Dublin

€3,000 - 5,000



121 Hilda Van Stockum HRHA (1908-2006)

Madonna

Oil on board, 43 x 28.5 (17 x 11.25")

Signed with Initials

€1,000 - 1,500

122 Patrick Pye RHA (b.1929)

Corpus Christi

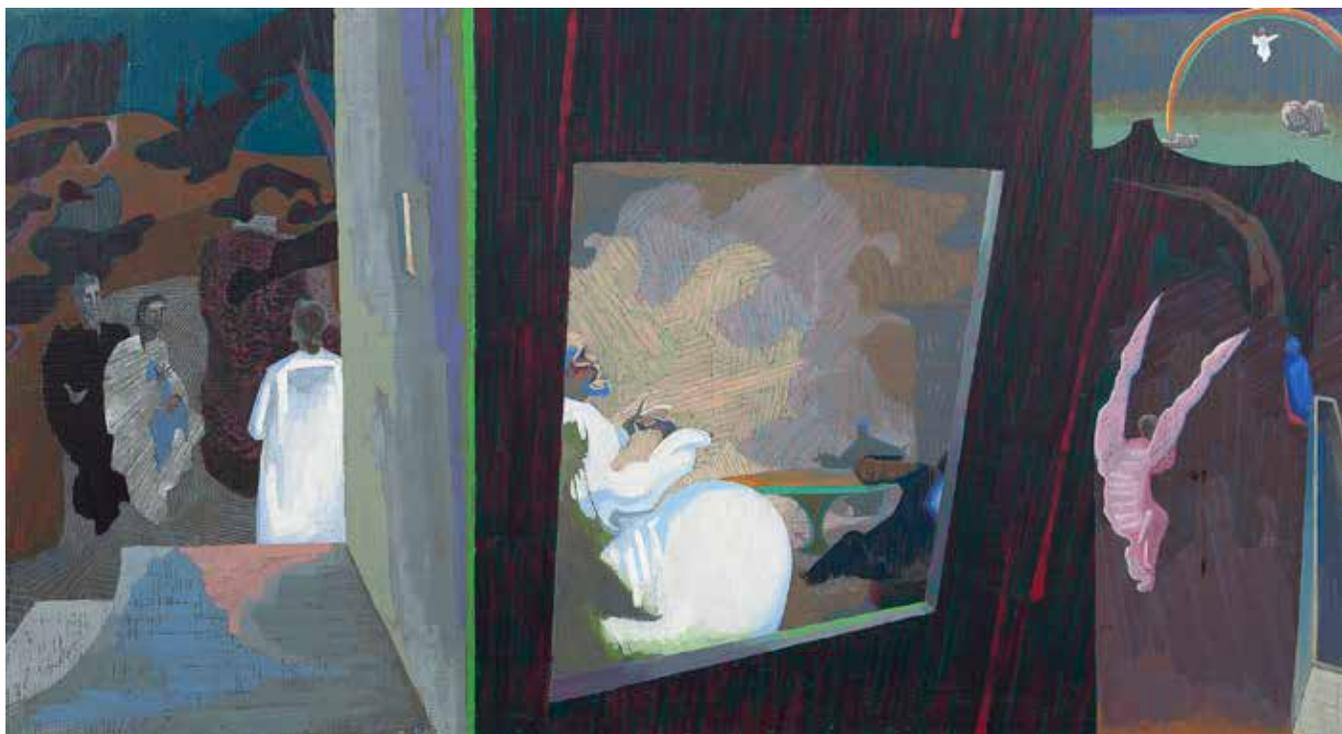
Mixed media, 23 x 18cm (9 x 7")

Signed and dated 49/50 verso

together with a hardback publication 'Apples & Angels' signed by the artist and numbered 492/750

€300 - 500





123 Patrick Pye RHA (b.1929)
The Road to Emmaus
Oil on panel, 67.3 x 124cm (26½ x 48¾")
Signed

€3,000 - 4,000



124 **John Doherty (b.1949)**
Rock Island Light, Co. Cork
Oil on canvas, 50.5 x 66cm (20 x 26")
Signed, inscribed with title and dated '05 verso

€6,000 - 8,000



- 125** **John Doherty (b.1949)**
Sheeps Head Light, Co. Cork
Oil on canvas, 50.5 x 66cm (20 x 26")
Signed, inscribed with title and dated '05 verso
- €6,000 - 8,000



126 Cecil Maguire RHA RUA (b.1930)

Pony Show Roundstone, Connemara

Oil on board, 55.5 x 65.5cm (21.75 x 25.75")

Signed, dated '07 and inscribed with title verso. Royal Ulster Academy label verso.

Born in Lurgan in 1930, Maguire graduated from the Queen's University Belfast in 1951. He then took an English teaching post at Lurgan College. He became a member of the Royal Ulster Academy in 1974, winning both the Silver Medal (1964, 1967) and the Gold Medal there (1993).

In 1971 he began exhibiting at the Royal Hibernian Academy in Dublin and between 1982 and 1992 he exhibited at the Oriel Gallery in Dublin in a series of solo exhibitions.

In 1981 he retired from teaching at Lurgan College to concentrate on painting and travelling. Maguire now divides his time between Italy, Belfast and the West of Ireland but lives and works for a great part of the year in Roundstone, Connemara - an area that has always been the inspiration for much of his work. Traditional horse fairs of the West also have captivated the artist as can be seen in the two fine examples here.

€3,000 - 5,000



- 127 **Cecil Maguire RHA RUA (b.1930)**
Ballinasloe Fair, Sept. '90
 Oil on board, 61 x 76cm (24 x 30")
 Signed and dated (19)'90. Taylor Gallery, Belfast, exhibition label verso.

€7,000 - 10,000



128 **George K. Gillespie (1924-1995)**
Near Merville, Co. Donegal
Oil on canvas, 36 x 46cm (14¼ x 18")
Signed

€1,000 - 1,500



129 **George K. Gillespie (1924-1995)**
Blue Reflections, Near Lenanne, Co. Mayo
Oil on canvas, 59.5 x 89cm (23½ x 35")
Signed

€1,500 - 2,500



130 Maurice C. Wilks RUA ARHA (1910-1984)

Above Cushendun, Co. Antrim

Oil on canvas, 45 x 91cm (17 $\frac{3}{4}$ x 35 $\frac{3}{4}$ "")

Signed, inscribed by the artist verso

€2,000 - 3,000

131 Maurice C. Wilks RUA ARHA (1910-1984)

Claggan Bay, Culdaff, Co. Donegal

Oil on canvas, 51 x 61.5cm (20 x 24 $\frac{1}{4}$ "")

Signed, also signed and inscribed verso

€2,000 - 4,000



132 Maurice C. Wilks RUA ARHA (1910-1984)

At Ballyconneely, Connemara

Oil on canvas, 50 x 60cm (19¾ x 23½")

Signed, also signed and inscribed verso

Provenance: With 'The Fine Art Galleries, Eatons of Canada', Exhibition label verso

€2,000 - 3,000



- 133 Maurice Canning Wilks RUA ARHA (1910-1984)**
A Road in Antrim and Coast at Culdaff, Inishowen, Co. Donegal
 A pair, watercolour, each 26 x 37cm (10.25 x 14.5")
 Signed (2)

€500 - 700



- 134 Tom Carr HRHA HRUA ARWS (1909 - 1999)**
Hare's Gap
 Watercolour, 23 x 26cms (9 x 10¼")
 Signed

€400 - 600



- 135 Tom Carr HRHA HRUA ARWS (1909 - 1999)**
Flowers in a Hedgerow
 Watercolour, 23 x 26cms (9 x 10¼")
 Signed

€300 - 500



136 Tom Carr HRHA HRUA ARWS (1909 - 1999)

Swans

Watercolour, 38 x 54cms (15 x 21½")

Signed

Tom Carr was born in Belfast and studied at the Slade School of Art in London. He exhibited in various galleries in London where he remained for several years, and in 1933 took part in a group exhibition where the artists declared themselves to be 'Objective Abstractionists'.

In 1939 he returned to Northern Ireland where he had regular shows at the Tom Caldwell Gallery in Belfast. In the 1980's two major retrospectives of Carr's work were held, one at the Ulster Museum (1983) and one at the RHA (1989).

€600 - 800

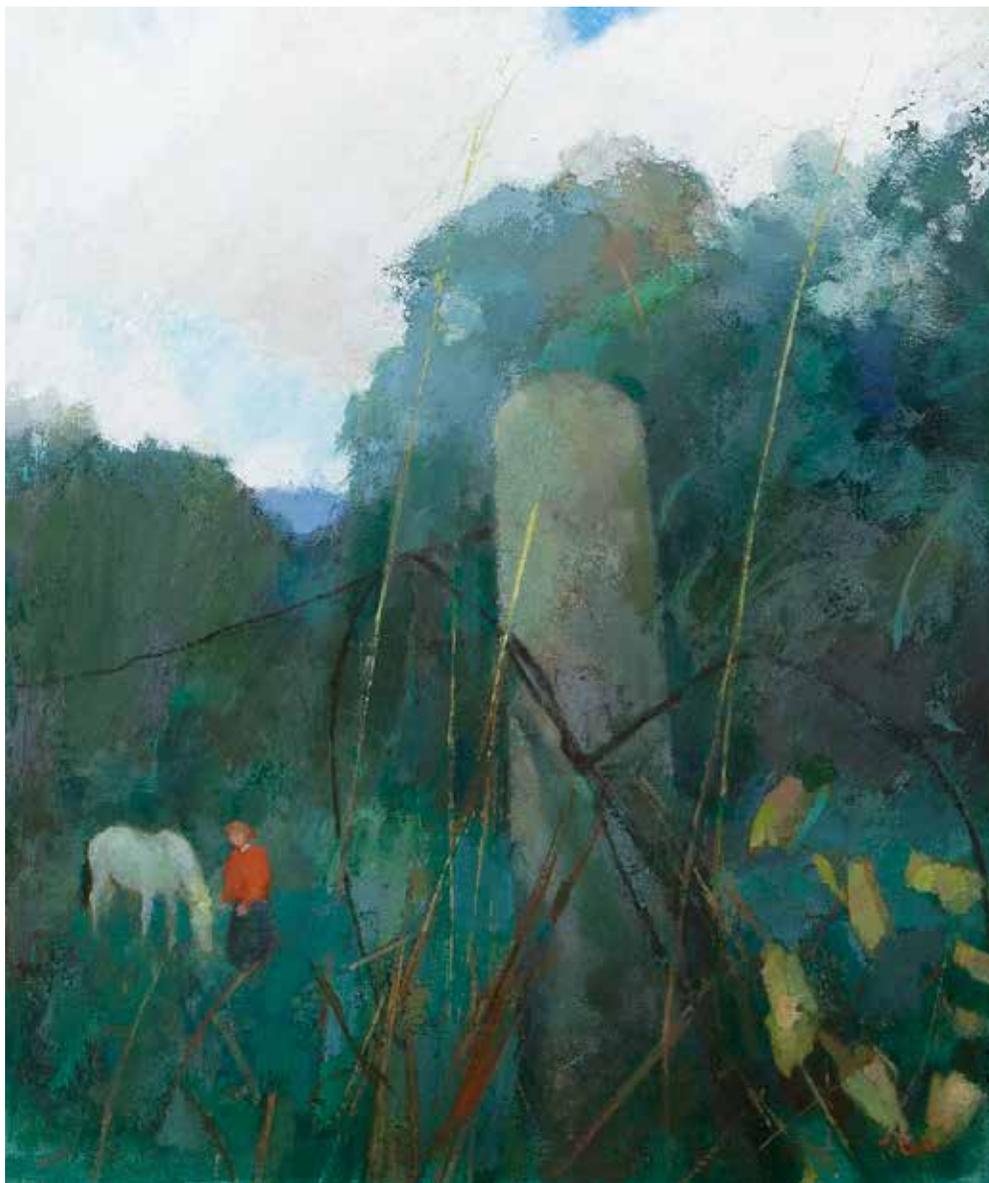


- 137 Fergal Nally (20th Century)**
Lough Swilly, Co. Donegal
 Oil on canvas, 73 x 91cm
 Signed, also inscribed and dated 1965 verso

€700 - 1,000

- 138 Robert Jobson (20th/21st Century)**
The Lake Shore
 Oil on canvas, 51 x 76cm (20 x 30")
 Signed

€250 - 350



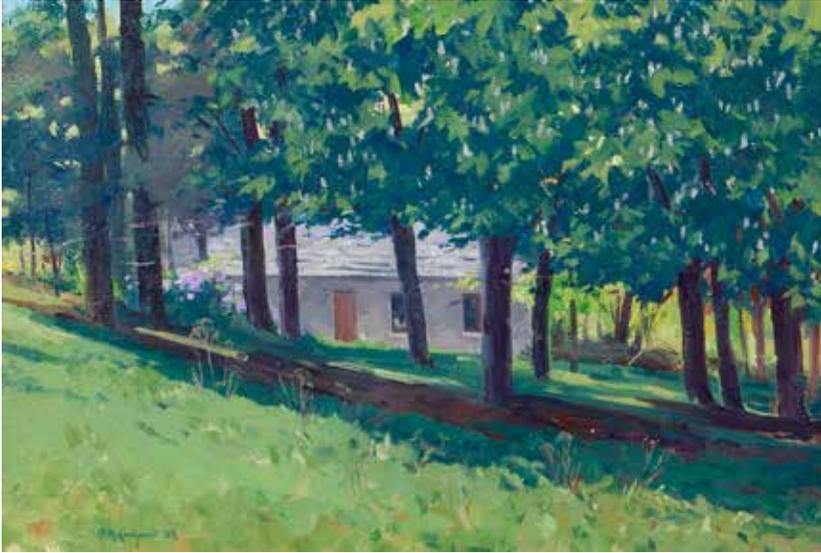
139 Tom Carr HRHA HRUA ARWS (1909-1999)

Woman and Horse

Oil on board, 66 x 56cm (26 x 22")

Signed

€3,000 - 5,000



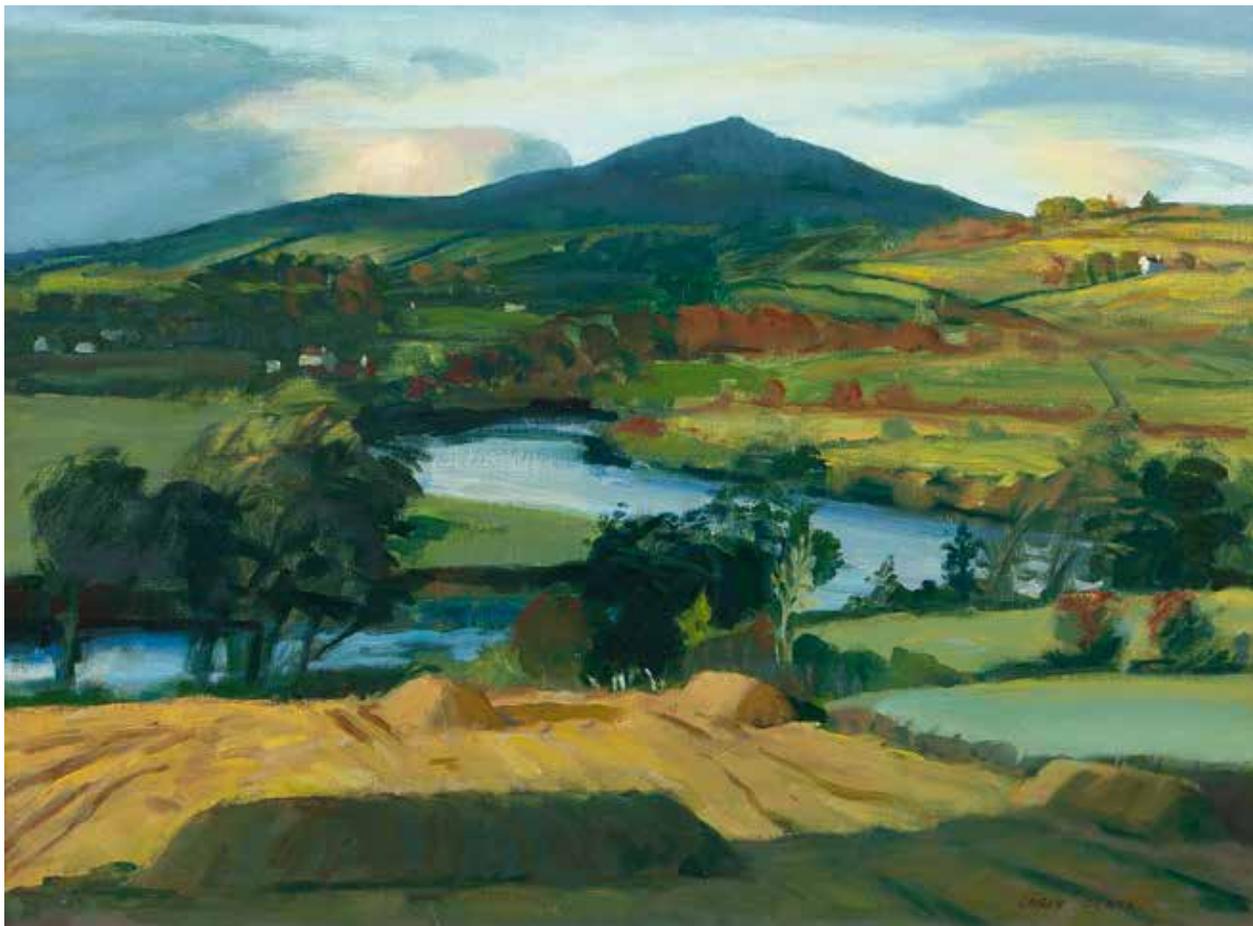
140 **Brett McEntaggart RHA (b.1939)**
Cottage in the Woods,
 Oil on board, 31 x 46cm
 Signed

€500 - 800



141 **John Coyle RHA (b.1928)**
Church Near Avoca
 Oil on canvasboard, 28 x 38cm (11 x 15")
 Signed

€400 - 600



- 142 **Carey Clarke PRHA (b.1936)**
Autumn in the Finn Valley
Oil on canvas, 53.5 x 73cm (21 x 28¾")
Signed. Inscribed with title verso.

€800 - 1,200



- 143** **John Skelton (1924-2009)**
Sailing to Aran, Connemara Hookers
 Oil on canvas, 51 x 76cm (20 x 30")
 Signed; signed and inscribed verso

€1,000 - 2,000



- 144** **James Nolan RHA (b.1929)**
Portmarnock
 Oil on canvas, 45.5 x 61cm (18 x 24")
 Signed

€500 - 800



- 145 **Arthur K. Maderson (b.1942)**
Evening Shadows, Ganges Market, Midi, France
Oil on board, 67 x 97cm (26.4 x 38.2")
Signed. Signed again and inscribed with title verso

€1,500 - 2,500



146 Stella Steyn (1907-1987)

Reclining Nude

Oil on canvas laid on board, 46 x 89cm (18 x 35")

Provenance: Stella Steyn Studio Sale, Thomson & Roddick, Carlisle

€800 - 1200



147 Stella Steyn (1907-1987)

Girl in a Hat

Gouache on paper, 60 x 46.5cm (23½ x 18¼")

Provenance: Stella Steyn Studio Sale, Thomson & Roddick, Carlisle

€800 - 1200

148 Neil Shawcross RHA RUA (b.1940)

Female Nude

Oil on board, 17 x 12cm (6¾ x 4¾")

Signed (19) '77

€800 - 1200



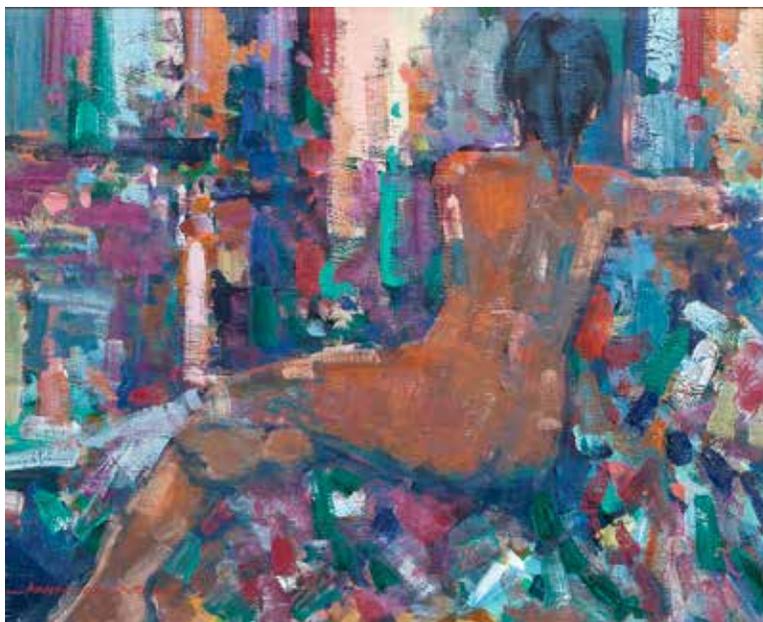
149 John O'Connell (b.1935)

Reclining Model

Acrylic and oil on panel, 58 x 73cm (22½ x 28¾")

Signed. Signed again and inscribed with title verso.

€700 - 1000





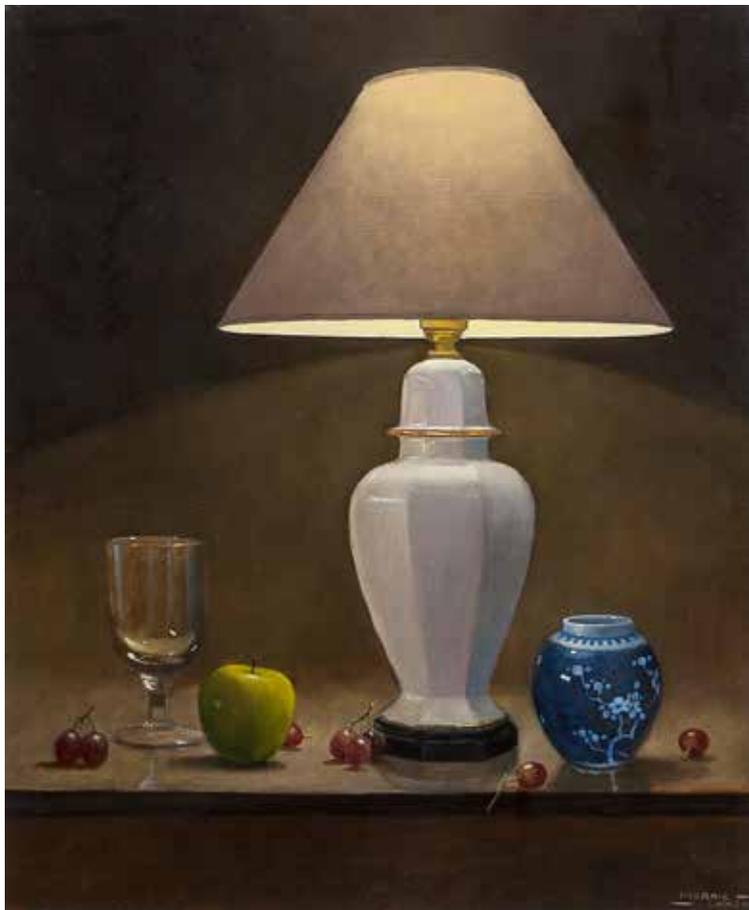
150 Martin Mooney (b.1960)

Still Life (1987)

Oil on canvas, 54 x 54cm (21¼ x 21¼")

Signed and dated '87; signed, initialled and dated October '87 verso

€400 - 600



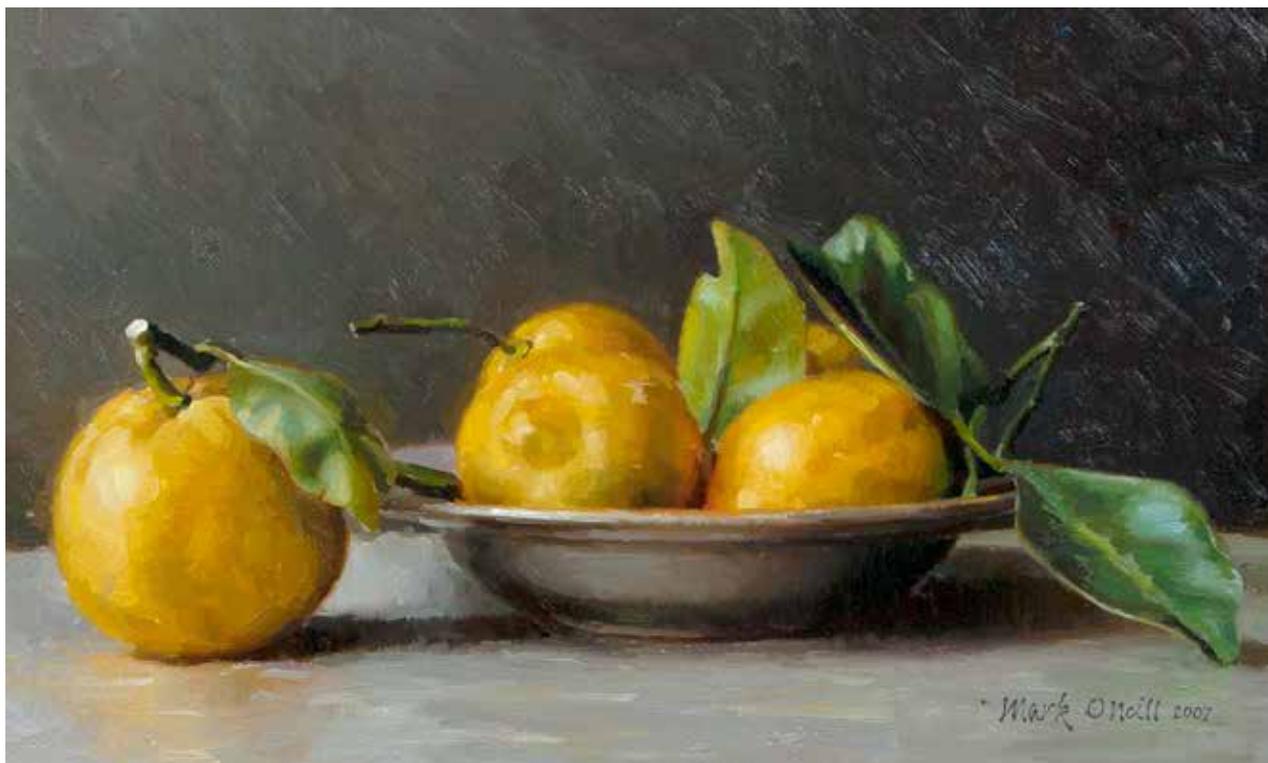
151 Padraig Lynch (b.1936)

Still Life with Table Lamp

Oil on canvas, 60 x 50cm (23½ x 19¾")

Signed, bearing artist's label verso

€600 - 800



152 **Mark O'Neill (b.1963)**
Bowl and Five Lemons
Oil on board, 27 x 44cm (10½ x 17¼)
Signed and dated 2007

€2,000 - 3,000



153 Melanie le Brocqy HRHA (b.1919)

Blackrock College

Limited edition print, 12.5 x 17cm (5 x 6¾")

Signed with initials and numbered 1/6. Inscribed with title verso;

together with

Melanie le Brocqy HRHA (b.1919)

Marbella: Privato

Limited edition print, 19 x 18cm (7½ x 7")

Signed with initials and numbered 3/10. Inscribed with title verso.

Provenance: From the Collection of the artist Patrick Collins and thence by descent.

€100 - 200



154 Henri Hayden (1883-1970)

Pastoral Green Landscape

Lithograph, 27.5 x 35cm (10¾ x 13¾")

Signed and dated 1957

Provenance: From the Collection of the artist Patrick Collins and thence by descent.

€100 - 200

155 Tim Goulding (b. 1945)*Venezia (1965)*

Mixed media on paper, 48 x 34.5cm (18¾ x 13¾")

Signed and dated 1965 verso. Original exhibition label verso.

Provenance: From the Collection of the artist Patrick Collins and thence by descent.

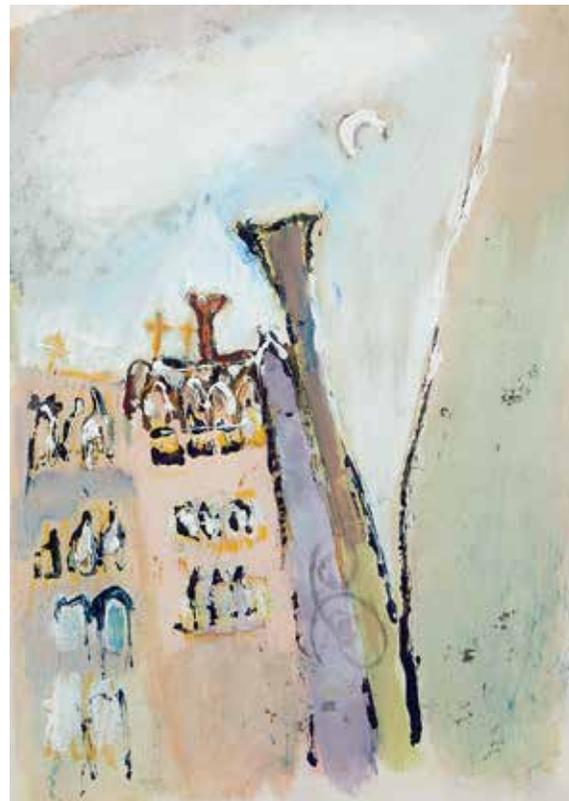
€400 - 600

156 Eamon O'Doherty (1939-2011)*Untitled (Orchestra)*

Mixed media, 24 x 48cm (9½ x 19")

Provenance: 'Selected' exhibition, The Glaslamp Gallery, Co. Wexford, June 2014

€600 - 800





157 Michael Farrell (1940-2000)
The Knee Cap
 Lithograph, 111/120, 54 x 75cm
 Signed

€300 - 500



158 Patrick Hickey HRHA (1927-1998)
Firebird
 Mixed method etching, 65 x 40cm (25½ x 15¾")
 Signed, inscribed, dated (19)'92 and numbered 5/60

€150 - 250

159 Patrick Hickey HRHA (1927-1998)

Waterfall

Lithograph, 73 x 55cm, (28¾ x 21½")

Signed and numbered 17/20

€150 - 250



160 Patrick Hickey HRHA (1927-1998)

Tree Series: No.5 The Purple Tree

Mixed method etching, 49 x 65cm (19¼ x 25½")

Signed, inscribed and numbered 10/60

€250 - 350





161 William Percy French (1854-1920)
Bogland River, West of Ireland
 Watercolour, 16.5 x 24cm (6½ x 9½")
 Signed with initials
 R. Brownlie Gallery, Belfast framing label verso.

€1500 - 2000



162 William Percy French (1854-1920)
A Road Through the Bog
 Watercolour, 28 x 38cm (11 x 15")
 Signed.
 Combridge Ltd. Dublin, framing label verso.

€2000 - 3000



- 163** **William Percy French (1854-1920)**
Twilight, with Rowing Boat on a Lake
Watercolour, 17 x 24cm (6¾ x 9½")
Signed

€2000 - 3000



164 William Percy French (1854-1920)

Cottage on a Bog

Watercolour, 17 x 25cm (6¾ x 9¾")

Signed

Inscribed verso: 'From Field Marshall Earl Alexander of Tunis to me Sarah Daly, Inisfail, Ballyshannon, Co. Donegal.' Oriel Gallery label verso.

€1500 - 2500



165 William Percy French (1854-1920)

The Old Bog Road

Watercolour, 17 x 24cm (6¾ x 9½")

Signed & dated 1912. Oriel Gallery label verso.

€1500 - 2500



166 Frank McKelvey RHA RUA (1895-1974)

The Bathers

Watercolour, 37 x 53cm (14½ x 20¾")

Signed

€1000 - 1500



167 Frank Egginton RCA FIAL (1908-1990)
West of Ireland River Landscape with Cattle Grazing
 Watercolour, 53 x 75cm (20¾ x 29½")
 Signed

€800 - 1200



168 Frank Egginton RCA FIAL (1908-1990)
Lake and Mountain Landscape
 Watercolour, 53 x 75cm (20¾ x 29½")
 Signed

€800 - 1200



169 Frank Eggington RCA FIAL (1906-1995)

A Donegal Cottage Near Bunbeg

Watercolour, 27 x 36cm (10½ x 14½")

Signed and dated 1932

€600 - 800



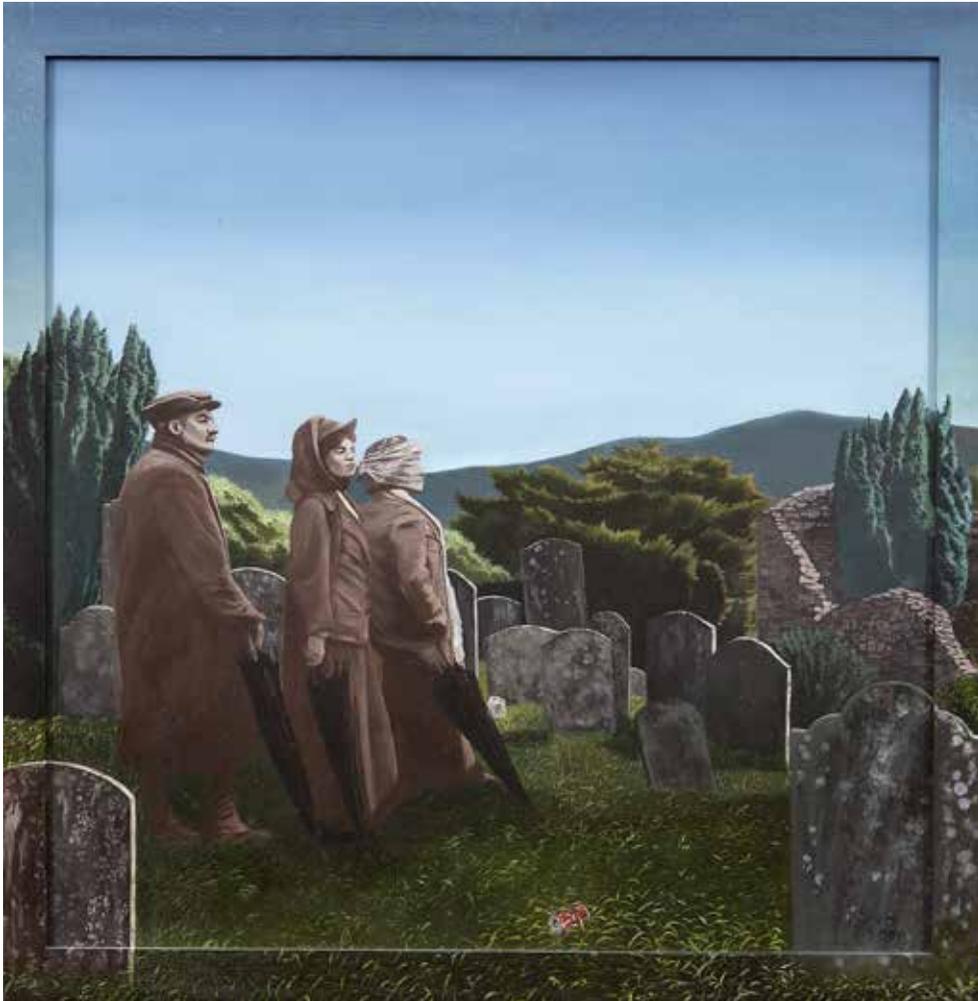
170 **Ruairi Rodgers (b.1956)**
West Tory Allotment
 Oil on board, 55.9 x 77.4cm (22 x 30½")
 Signed

€200 - 400



171 **Ruairi Rodgers (b.1956)**
West Tory Island
 Oil on board, 50.8 x 76.2cm (20 x 30")
 Signed

€200 - 400



172 **Suzanne Van Vliet (20th/21st Century)**
Glendalough Revisited
Oil on board including painted frame, 56 x 56cm
Signed with initials and dated 2000

Provenance: With Jorgensen Fine Art, Dublin

€600 - 1000



173 Ulster Art

A collection of books relating to art in Ulster including: Anglesea, Martyn, Royal Ulster Academy of Arts, A Centennial History, signed by the author. Diploma Collection. UTV Collection. Art in Ulster (2). On the Balcony of a Nation. Treasures from the North. A Poet's Pictures etc. and five books/catalogues on Tom Carr, two on T.P. Flanagan (a box)

€60 - 80



174 George Russell Æ/ Percy French

"Printed Writings by George W. Russell"

compiled by Alan Denson and printed by Northwestern University Press 1961, with foreword by Padraic Colum, together with Oriel Gallery catalogue of the artist (1975); "The World of Percy French" Brendan O'Dowda, 1981 and "A Picture of Percy French", Alan Tongue

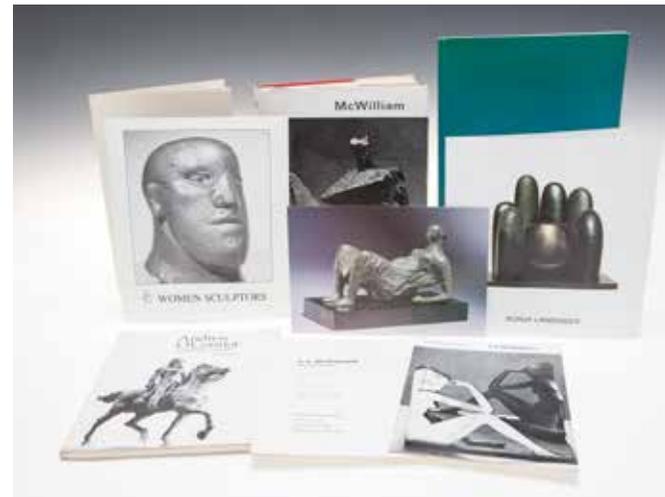
€40-60



175 Irish Women Artists

From 18th century to present day NGI 1987; together with catalogues and monographs on various women artists including Sarah Purser (2), Estella Solomons (2), including "Retrospect" (1973), Nano Reid (2), Alicia Boyle (3), Camille Souter (2), Alethea Garstin, Mary Swanzy, Letitia Hamilton, Joan Jameson etc (a box)

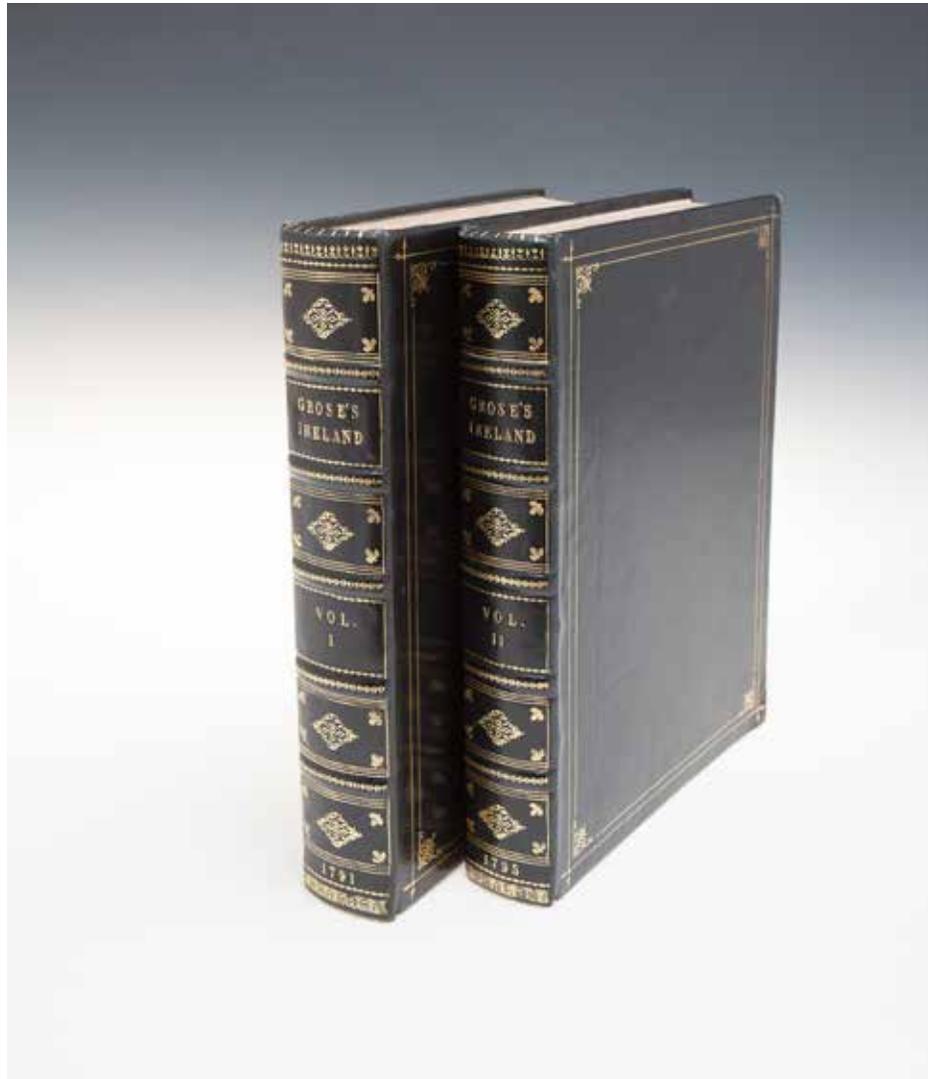
€80 - 120



176 Irish Sculpture Interest

F.E. McWilliam, Roland Penrose, Alec Tivanti Ltd. London 1964; together with other F.E. McWilliam catalogues (3), John Behan (3), Edward Delaney and Andrew O'Connor, TCD exhibition 1974 etc. (a collection)

€60 - 180

**Lot 177****Grose [Francis], *The Antiquities of Ireland***

S. Hooper, London, 1791. Two vols. Complete,
Hardcover in full black calf, with raised bands and gilt title and decoration to spine marbled end papers, 4to. Beautiful set of the first edition.

€1,500 - 2,500



177a “The Grey Goose of Kilnevin”,

Patricia Lynch, illustrated by Seán Keating, published by J.M. Dent & Sons 1939, “Ballygullion”, Lynn Doyle, Maunsell & Co. 1918, illustrated by William Conor and “Legends of Ireland”, J.J. Campbell, printed by B.T. Batsford, London 1955 and illustrated by Louis le Brocqy (3)

€40 - 60



178 Tony O'Malley HRHA (1913-2003)

Scolar Press, 1996; together with other catalogues and monographs on contemporary Irish art including: Tony O'Malley (3), Seán McSweeney (4), Stephen McKenna (6), William Crozier, Felim Egan, Patrick Scott, Sean Scully and other (a box)

€60 - 100



179 “William Mulready”

Kathryn Moore Heleniak, Yale University Press 1980, “Drawings by William Mulready”, Victoria & Albert, London 1972, “Mulready” by Maria Pointon, Victoria & Albert and National Gallery of Ireland 1986 and “Thomas Roberts: A Bi-Centenary Exhibition”, Michael Wynne, NGI 1978 (4)

€50 - 70



180 Irish Art Interest

A comprehensive reference selection of Irish art books including: Painters of Ireland c.1660-1920, Crookshank & Glin 1978 Ireland's Painters 1600-1940, Watercolours of Ireland by the same authors; together with other good reference books by Kinmonth, McConkey and Arnold etc.

€100 - 200

General Terms and Conditions of Business

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

DEFINITIONS AND GENERAL CONDITIONS

Definitions

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

'Auctioneer' – James Adam & Sons.

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

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

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

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

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

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

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

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

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

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

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

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

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

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

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

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

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

'Studio of/Workshop of'
In the opinion of the Auctioneer a work executed in the studio of the artist and possibly under his supervision.

'Circle of';
In the opinion of the Auctioneer a work of the period of the artist and showing his influence.

'Follower of';
In the opinion of the Auctioneer a work executed in the artist's style yet not necessarily by a pupil.

'Manner of';
In the opinion of the Auctioneer a work executed in artist's style but of a later date.

''';
None of the terms above are appropriate but in the Auctioneer's opinion the work is a work by the artist named.

GENERAL CONDITIONS

Auctioneer Acting as Agent

3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer.

Auctioneer Bidding on behalf of Buyer

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

Admission to Auctions

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

Acceptance of Bids

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

Indemnities

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

Representations in Catalogues

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

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

Governing Law

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

Notices

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

The Buyer

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

Commission

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

Payment

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

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

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

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

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

Collection of Purchases

16. The buyer shall at his own expense collect the Lot purchased not later than seven (7) days after the date of the auction but (unless credit terms have been agreed with the Auctioneer pursuant to condition 14) not before payment to the Auctioneer of the Total Amount Due.

The buyer shall be responsible for any removal, storage and insurance charges in respect of any Lot which is not taken away within seven (7) days after the date of the auction.

The purchased Lot shall be at the buyer's risk in all respects from the earlier of the time of collection or the expiry of one (1) day from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time.

Packaging and Handling of Purchased Lots

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

Non-Payment or Failure to Collect Purchased Lots

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

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

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

Liability of Auctioneer and Seller

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

Forgeries

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

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

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

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

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

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

Photographs

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

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

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

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

Seller's Warranty and Indemnity

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

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €500 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve.

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

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

Commission

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

Insurance

26. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and 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 it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).



THE HISTORY SALE

TUESDAY 28TH APRIL 2015

Including a broad range of political, literary and military history, this annual auction is the largest sale of its kind and attracts items from all over Ireland and further afield. This important auction will continue to be the best place to collect rare and unique historical items.



ALREADY CONSIGNED - KATHLEEN CLARKE
HER 1916 BRONZE MEDAL, ON A BRONZE CLASP
WITH GREEN AND GOLD RIBBON.

Est €20,000 - 30,000

CATALOGUE AVAILABLE ONLINE SOON AT WWW.ADAMS.IE

ADAM'S Est 1887

IMPORTANT IRISH ART

AUCTION WEDNESDAY MAY 27TH 2015



John Lavery *A street Rabat, Morocco* 1920 Est: €10,000 - 15,000

HIGHLIGHTS VIEWING IN BELFAST
FULL SALE VIEWING IN DUBLIN

7TH MAY - 14TH MAY
24TH - 27TH MAY

THE AVA GALLERY, CLANDEBOYE
ADAM'S, 26 ST. STEPHEN'S GREEN

ADAM'S Est 1887

FINE JEWELLERY & WATCHES

AUCTION MAY 19TH 2015



NOW CONSIGNING

Enquiries to karen.regan@gmail.com

ADAM'S Est 1887

CONTENTS OF
COURTOWN HOUSE AND STUD
ON THE PREMISES



AUCTION APRIL 21ST & 22ND 2015

CATALOGUE AVAILABLE ON-LINE EARLY APRIL

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