

ADAM'S Est. 1887

IMPORTANT IRISH ART

**Auction** Wednesday 27th May 2015



|                   |                  |         |
|-------------------|------------------|---------|
| FRONT COVER       | GEORGE RUSSELL   | LOT 67  |
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# ADAM'S Est. 1887

## IMPORTANT IRISH ART

AUCTION  
Wednesday **27<sup>th</sup> May 2015** at 6pm







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## IMPORTANT IRISH ART

### AUCTION

WEDNESDAY 27<sup>TH</sup> MAY 2015 AT 6.00PM

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|--------------------------------|------------------|
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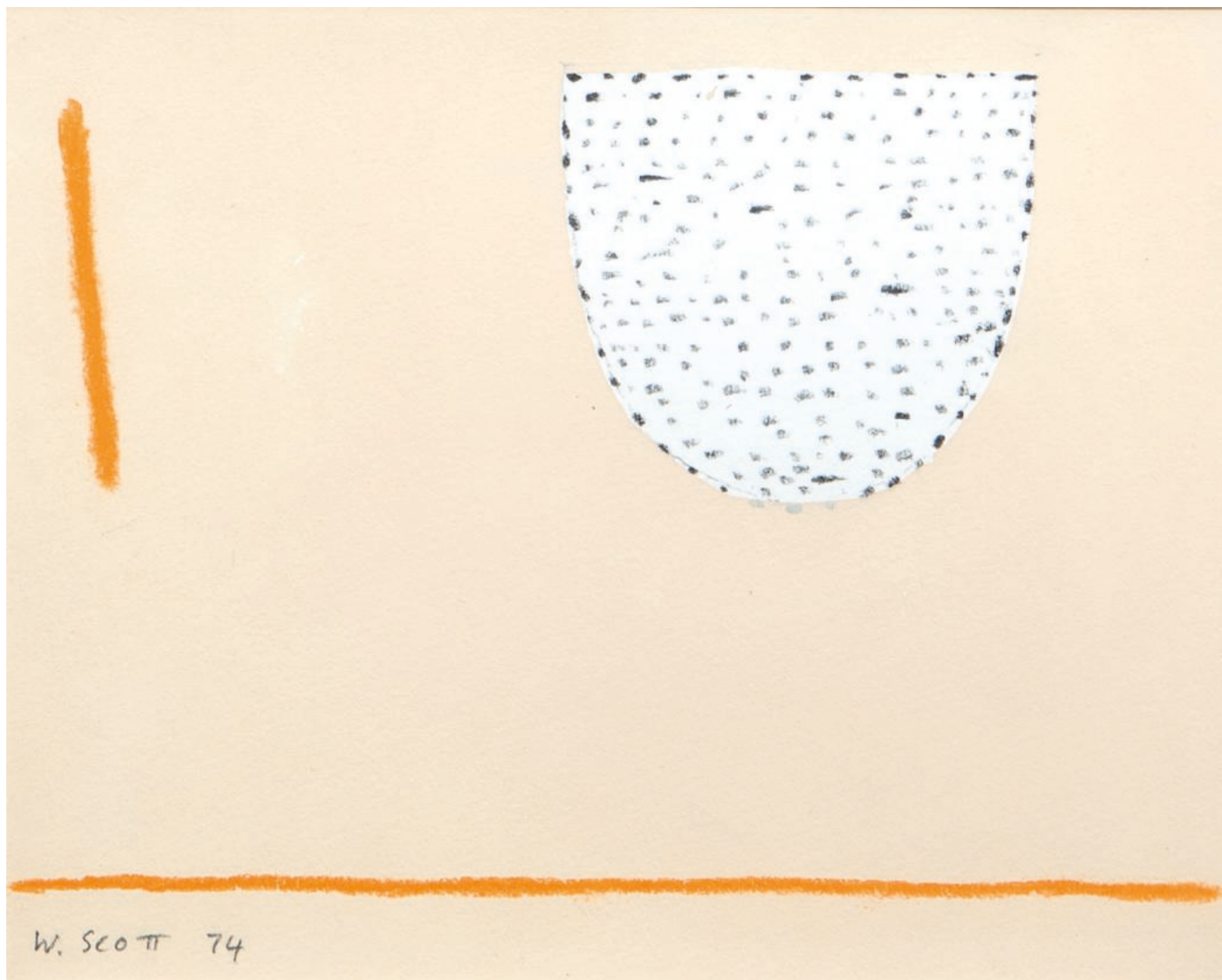
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**ADAM'S** EST. 1887

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

## 2. Paddle Bidding

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

## 3. Payment, Delivery and Purchasers Premium

Thursday 28th May 2015, 10.00am - 5pm Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than 5pm on Thursday 28th May 2015 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply.

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

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

Please ensure that condition report requests are received before 12.00 noon on Saturday 23rd May as we cannot guarantee that they will be dealt with after this time.

## 6. Absentee Bids

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

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

## 7. Acknowledgments

We would like to acknowledge, with thanks, the assistance of Catherine Marshall, Dr. Denise Ferran, Karen Reihill, Ciarán MacGonigal, Dr. Róisín Kennedy, Marianne O'Kane Boal, Liz Cullinane, Kenneth McConkey, Garrett Cormican, Dr. Hilary Pyle, Jonathan Benington, Richard Pryke, Dickon Hall and Katie McGale 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

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

*Ted in the back yard*

oil on board, 26.5x49 cm (10.5x19.25")

Signed and dated 2008.

Signed again, inscribed with title and dated 2008 verso

€2,000 - €3,000



2

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

*Interior - Midday Quiet*

Oil on board, 48.5x44 cm (19x17.25")

Signed and dated 2001

Exhibited: "Mark O'Neill" Exhibition

The Frederick Gallery, May 2001 where purchased.

€2,500 - €3,500





3

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

*Chicken Wire*

Oil on board, 64x48.5 cm (25x19.25")

Signed and dated 2007

Provenance: Mark O'Neill Auction these rooms, 27th June, 2007 Lot 51, where purchased by current owner

€3,000 - €5,000



4

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**Robert Taylor Carson RHA (b.1919)**

*Ashford Castle, Co. Mayo*

Oil on canvas, 50 x 60 cm (20 x 24")

Signed

€800 - €1200

5

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**Robert Taylor Carson RHA (b.1919)**

*About To Go Boating on the Killarney Lakes*

Oil on canvas, 50 x 60 cm (20 x 24")

Signed

€600 - €800





6

**Robert Taylor Carson RUA (b.1919)**

*Cottage Interior with Fiddler and old woman by the fire*

Oil on canvas, 71x91.5 cm (28x36")

Signed

€4,000 - €6,000





7

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**Rowland Hill ARUA (1915-1979)**

*Stacking turf near Errigal, Co. Donegal*

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

Signed

Inscribed "Errigal, Co. Donegal" verso

€1,000 - €1,500



8

**Frank Mc Kelvey RHA RUA (1895-1974)**

*Unloading the Catch Bunbeg*

Oil on canvas, laid on board, 49.5 x 64 cm (19.5 x 25.25")

Signed

Provenance: The Oriel Gallery Dublin, where purchased.

**€6,000 - €8,000**



9

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

*Western landscape near Clifden*

Oil on canvas 40 x 50 cm (16 x 20")

Signed, signed again and inscribed with title verso

€1,500 - €2,500





10

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

*Landscape Connemara*

Oil on canvas, 39 x 75 cm (15 x 30")

Signed

€1,500 - €2,500



11

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**Charles Lamb RHA RUA (1893 - 1964)**

*Connemara Women by the Shore*

Oil on board, 26 x 35 cm (10½ x 13¾")

Signed

€2,000 - €4,000





12

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

*Dooey, Rossgull Peninsula, Co Donegal*

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

Signed, also signed and inscribed with title verso

Provenance: John Magee Gallery, Belfast, 1941. Christie's, Belfast Castle Sale, 31st May 1989, where purchased by the current owner.

**€4,000 - €6,000**

**John Luke RUA (1906 - 1975)***A Farmstead, Co. Armagh (1928)*

Oil on canvas board, 51 x 68.5 cm (20 x 27")

Signed. Also signed, inscribed with title and dated 1928 verso.

Exhibited: "Northern Rhythm: The Art of John Luke", The Ulster Museum, November 2012 - April 2013 Catalogue No. 5

Luke entered *A Farmstead in County Armagh* for the 1928 Summer Prize Competition at the Slade School in London and was awarded the second prize of £5. It is an interesting choice of subject, as although many of Luke's early wanderings around the Ulster countryside are recorded in his watercolours of the period when he was studying at Belfast College of Art, these appear predominantly to have taken him along the Lagan towpath and to North Down, Cavehill and the Antrim coast.

Dr. Joseph McBrinn points out that when Luke was forced to flee Belfast with his mother after the 1941 Blitz for the safety of a farm near Killylea in Armagh, the present work became "a painting in which he now found himself living." Despite the ongoing events of the war, Luke seems to have found peace and inspiration at Knappagh Farm, but the calm of those later works is quite different from the bustling activity outside this farmhouse.

The stylised, exaggerated awkwardness of the figures expresses the energy and physical strain of their work, with the solid geometric bulk of the house setting up verticals and diagonals that are repeated around the canvas to create a strong dynamic unity. *A Farmstead in County Armagh* reflects different influences from those we see in other paintings of Luke's at this time, such as Stanley and Gilbert Spencer, William Roberts and Thomas Monnington, all of whom had preceded him as students at the Slade. It is intriguing to note how conscious of contemporary British painting Luke was at this period, although he never moved closer to the more radical modernism of Stanley Spencer and, in particular, Roberts.

The figures and the narrative element that are both so dominant here are not always a feature of Luke's painting and it is notable that they appear to have returned at that time when he was living in Armagh, for example in the 1944 version of *The Locks at Edenderry*, *The Old Callan Bridge*, and *Farmhouse, Ballyaghagan*, but the present painting remains unusual within Luke's work. Although it suggests paths that he chose not to explore, *A Farmstead in County Armagh* does demonstrate the intelligent and ambitious manner in which Luke set out to achieve recognition at the Slade in these important competitions.

I. McBrinn, Joseph, Northern Rhythm: The Art of John Luke, NMNI, 2012, p.16

II. Ibid.,p.50

€20,000 - €30,000





**William Conor RHA PRUA OBE (1884-1968)***Chair-o-planes*

Wax crayon on paper, 50 x 37 cm (19½ x 14½")

Signed

Provenance: Previously in the collection of The Arts Council of Northern Ireland; their sale Sothebys, 24/11/93 Lot no. 34, where purchased by present owner

William Conor is one of Belfast's most enduring artists of the twentieth century and his works deservedly have broad appeal. In 1944 Richard Rowley has written in appreciation of the artist, '...he is a serious and important painter, endowed with a very personal vision, practised in many branches of his profession, and above all, that his work is based on the surest foundations, an innate capacity of draughtsmanship, a seeing and remembering eye, and a mental rectitude...He has devoted all his manhood's years to the praise and glory of the city which gave him birth; he has immortalised her beauty, and the steadfastness of her people, in works which will last to carry her fame to remote generations...' (Dictionary of Irish Artists). The artist himself was aware of the transitory nature of the scenes and society he was chronicling, and he anticipated their passing, "...when we have trampled on the best of the past and sacrificed everything of value to the much vaunted name of progress I trust these paintings and drawings will recall a world that is quickly disappearing and could soon be forgotten." (The People's Painter)

'His early crayon drawings, with their very personal technique, using wax to achieve an uneven texture, develop from his early training as a lithographer and he achieves something of the same effect in oils.' (Ireland's Painters, 289). Conor is described in the Ulster History Circle's 'Dictionary of Ulster Biography' as an artist who 'raised the art of crayon drawing to the level of genius.' The treatment with wax crayon uniquely adds to the nostalgia of the scene, a familiar one, honing in on a fairground ride that is still common, yet the clothes of the figures depicted indicate the era. 'Chair-O-Planes' is a gem of a work and it captures the mastery that Conor achieved in crayon, the nuances in colour and tone, the perfect balance of detail in the scene, the texture of the composition, the focus of the action and a convincing sense of movement and excitement. He has clearly studied the stance of passengers in this ride and it immediately brings a smile to the viewer's face. Although it is not colourful, as such, it is invested with a great vitality and a bright summery air of recreation. It shares affinities with Conor's works that focus on Fair Days. The closest relations of this piece, however are 'Swing High, Swing Low' 1944, that hones in on another fairground attraction; the swing boats, and the artist's later work 'Lamp Post Swinging' 1957, featuring a street game of 1950s Belfast. In both of these works there is a similar compositional strategy employed by the artist - central focus on the figure group and lively movement with increased light and shade. Each work shows heads tilted, smiling faces and vivacious energy.

In the catalogue to the 2006 National Gallery exhibition, 'A Time and Place: Two Centuries of Irish Social Life,' Brendan Rooney wrote 'Significantly, and notwithstanding the complexity of Conor's identity, these pictures, including those of children at play, transcend the sectarianism that had crept with increasing virulence into Belfast from the late nineteenth century onwards. Conor delighted in depicting recreational activities, from music and games to singing, dancing, visits to the beach, theatre and even polo. [These works reflect the] artist's fascination with the collective nature of children's recreation. His ability to communicate glee and good-humour was unsurpassed.'

Mariane O'Kane Boal May 2015.

€6,000 - €8,000



Coner



**Paul Henry RHA (1876-1958)***Cloudscape with Bird in a Thorn Tree (1908-09)*

Charcoal on paper, 48 x 34.5 cm (19 x 13½)

Signed

Provenance: Dr Karl Mullen, Dublin; Oriel Gallery, Dublin; sold: Adams, Dublin, 7 May 1981, lot 74, as Windswept Tree with Bird; Christie's, Belfast, 31 May 1989, lot 421, where acquired by the present owner.

Exhibited: Paul Henry 1876-1958, retrospective exhibition, Trinity College, Dublin, and Ulster Museum, Belfast, October 1973-January 1974, catalogue number 73, reproduced;  
Paul Henry, Oriel Gallery, Dublin, 21 March-8 April 1978; Paul Henry, National Gallery of Ireland, Dublin, 19 February-18 May 2003 (ex-catalogue)

Literature: Anne Crookshank and The Knight of Glin, *The Watercolours of Ireland c. 1660-1914*, London, Barrie & Jenkins, 1994, p. 278, reproduced;  
S. B. Kennedy, *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, New Haven & London, Yale University Press, 2007, p. 129, catalogue number 154, reproduced

Paul Henry first began to make drawings of subject matter such as this when he was living in Surrey around 1903-5. Shortly afterwards he started to exhibit these drawings at London's prestigious Goupil Gallery and at the Allied Artists' Association and quickly gained a reputation for his draughtsmanship. Reviewing Henry's drawings at the Goupil Gallery in June 1906, for example, the influential critic Frank Rutter noted that these 'romantic landscapes', as he termed them, revealed an artist 'who thoroughly understands his medium and uses it with rare discretion [to portray] poetic, almost idealized, aspects of nature to which [he said] the Celtic temperament is peculiarly sensitive', and he concluded: 'would it be fanciful to see the first signs of that new national school of painting now overdue in Dublin?' (Frank Rutter, unidentified review, probably Sunday Times, June 1906 (TCD, MS 7434: 20a). And reviewing another of Henry's charcoal drawings, Jimmy Good, a leader writer for Dublin's Freeman's Journal, wrote in 1918 that Henry's work in the medium 'comes as near perfection in this style as it is given to an artist to attain'.

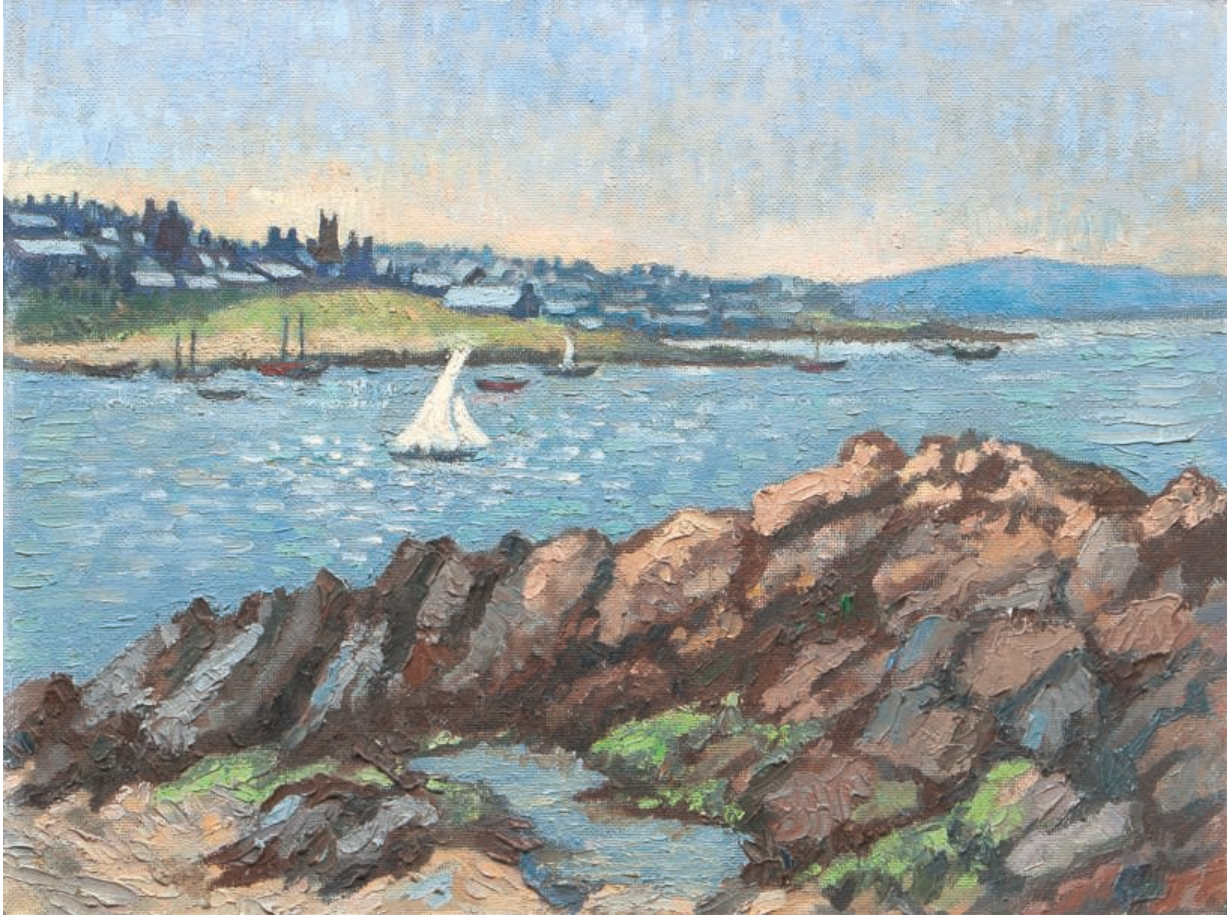
It was at the Allied Artists' Association Exhibition in 1908, however, that Paul met Hugh Lane, whose Municipal Gallery of Modern Art in Dublin had opened a couple of months earlier. Lane too was impressed with Paul's drawings and introduced him there and then to Dermot O'Brien, who had recently become President of the Royal Hibernian Academy. O'Brien invited Paul to submit work to the Academy's annual exhibition, which he did in 1910. His connections with the Irish art world were thus beginning to strengthen.

The drama seen here evolving in *Cloudscape with a Bird in a Thorn Tree*, the low horizon line, the emphasis placed on the empty expanse of bog land, which Henry encountered at Knaphill, Surrey, and which brought back memories of his childhood in Belfast, all echo his later landscapes done on Achill Island. The bird-a raven?-adds a sense of mystery and intrigue to the composition which is dated 1908-9 on stylistic grounds.

Dr. SB Kennedy May 2015.

€4,000 - €6,000





15A

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**Dorothy Blackham RUA (1896-1975)**

*Bangor from Ballyholme*

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

Inscribed original artist's label verso

€8,00 - €1,200





16

**Mainie Jellett (1897 - 1944)**

*French Landscape with Bridge (1925)*

Oil on board, 44 x 59 cm (17 x 23")

Signed and dated 1925, also signed and dated verso

Provenance: From the estate of the Hon. Robert Fermor-Hesketh

€7,000 - €10,000



17

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

*Landscape Co. Kerry*

Oil on canvas board, 50 x 60.5 cm (19½ x 24")

Signed with initials

€2,000 - €4,000





18

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

*Monastery Isle Lake Orta*

Oil on canvas, 50 x 61 cm (19½ x 24")

Signed with initials

€5,000 - €7,000



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**Mary Swanzy HRHA (1882-1978)***Cubist Landscape*

Oil on canvas, 42 x 63 cm (16¼ x 24¾")

Provenance: "Mary Swanzy Studio Sale", Christies South Kensington, May 2007, Catalogue No.327, where purchased by the present owner.

Mary Swanzy approached Cubism in much the same way as she addressed every new challenge in her painting; she interpreted the rules to suit herself and her interests. It is what makes her painting unique and fresh. It also allows the work to be independent of many of the less interesting qualities that can occur when a major modernist trend is transposed across Europe. Swanzy had been working with landscape for many years before she met Gertrude Stein in Paris in 1906 and witnessed Picasso's fine portrait in Stein's home, among other unframed paintings. She was undoubtedly one of the first Irish painters to tackle the new way of seeing. She regarded herself primarily as a landscape painter in the 1920s therefore it is not surprising that she chose to make it the central focus of her Cubist works.

Colour as always is important to Swanzy and in this painting she also maintains some more formal concerns of light and even perspective as befits her classical training. She balances the colour palette beautifully while creating a dynamic quality to the landscape in the swirling rhythms of her line. The eye is drawn to the centre of the painting which remains still. The white pinpoints, possibly a cottage, reflected in the blue sitting on a horizon line undisturbed by the refracted circles becoming ever smaller. As with many of her Cubist paintings Swanzy's love of mathematics especially the geometry of her native Georgian city is evident.

The circular motif is typical of Swanzy's approach which belongs more to the school of Synthetic Cubism. She does not follow a rigorous theory but builds on her own knowledge to create a personal interpretation of the emerging ideas of the period. She first exhibited at the Salon des Independents in 1914 at the peak of Robert and Sonia Delauney's influential form of Salon Cubism, known alternately as Orphism or Synchronism. Swanzy became a member of the Salon in 1920.

Liz Cullinane. May 2015.

**€8,000 - €12,000**





20

**Sir William Orpen RHA RA RI (1878-1931)**  
*The Male Art Model and the Char Lady, and other sketches*

Pencil, 22.5 x 17 cm (8¾ x 6¾")

Provenance: Courtfield Institute Orpen folio reference 25/81  
(see label verso)

Exhibited: "Orpen Exhibition", The Neptune Gallery Dublin,  
June/ July 1971.

"Twentieth Century Drawings", European Fine Arts Dublin,  
November 1989, Catalogue No.27.

€250 - €350



21

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

*Full length nude*

Pencil, 20 x 11.5 cm (8 x 4½")

Swanzy Studio Atelier stamp

€250 - €350





22

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

*Sleep in a Railway Carriage*

Oil on canvas, 30 x 24 cms

Provenance: With the Dawson Gallery, Dublin

€1,500 - €2,500



23

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**Elizabeth Rivers RHA (1903-1964)**

*Portrait of a dark haired woman*

Oil on board, 50.8 x 40.64 cm (20 x 16")

Signed

Exhibited: Goupil Summer Salon.

"Elizabeth Rivers Retrospective", The Municipal  
Gallery, Dublin  
March 1966, Catalogue No.61.

"Elizabeth Rivers -A Retrospective View", The Gorry  
Gallery, May/June 1989, Catalogue No.2

Literature: Elizabeth Rivers (1989), illustrated, p.13

€1,500 - €2,500





24

**Elizabeth Rivers (1903-1964)**

*The Ark*

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

Signed

Provenance: The Artists Estate

Exhibited: "Irish Women Artists 1870-1970" Adams Dublin July 2014, Catalogue no. 93.

Literature: "Irish Women Artists 1870-1970" (2014) illustrated p.105

**€2,000 - €4,000**



## Norah McGuinness HRHA (1901 - 1980)

### *Perugia*

Oil on board, 56 x 76 cm (22 x 30")

Signed

Exhibited: Biennale Internazionale d'Arte di Venezia, Venice 1950, Catalogue No.64.

:Norah McGuinness Exhibition:, The Leicester Galleries, London, June 1951, Catalogue No.13.

In 1948, the Venice Biennale resumed after the Second World War, the twenty-fourth Biennale in 53 years. However it was the following Biennale, of 1950, that would be significant in an Irish cultural and art historical context. In Room 50 of the central Italian Pavilion, Ireland was represented for the first time in the Biennale's history. What is most fascinating about this Irish Pavilion is that as a country newly emerged from the Commonwealth, one which had been presented with a moment of opportunity to define the national, cultural and political identity of its newly independent state; Ireland chose to be represented exclusively by women artists. In a delegation of 850 artists from 24 countries, Ireland was unique in this aspect, although other countries did include women amongst their delegations.

The two Irish women who were chosen to represent the country had of course, already been hugely instrumental in the development of modernism in Ireland. Norah McGuinness and Nano Reid, contemporaries in age, artistic training and back ground (neither had the privilege or financial backing of an Anglo-Irish family as artists such as Hone and Jellett did); they had each significantly influenced the evolution of the modernist landscape in Ireland, in spite of differences in their artistic styles.

Each artist submitted twelve works, McGuinness including only works which, according to Fiona Barber's account of the Biennale, "Excavating Room 50", were completed in 1950. McGuinness had by this time, returned to Ireland as War plagued mainland Europe. Previously she had spent a period living in New York after her marriage to poet Geoffrey Phibs ended in 1931. Here she supported herself as a window dresser out of her Greenwich Village studio. As a woman living at a time when women's roles within society were increasingly domestic, she was almost unique in her entrepreneurial abilities and independence. After returning to Ireland at the onset of the War, McGuinness became involved in the instigation of the Irish Exhibition of Living Art (IELA), the first significant recognised alternative to the power of the more traditional and conservative Royal Hibernian Academy. After the death of artist Mainie Jellett in 1944, McGuinness took over the chair of the IELA, holding the role for almost twenty years. Her city life is reflected in the subject matter of her work which during this period was dominated by urban scenes. Of her twelve works included in the Biennale, at least two include scenes of the River Liffey running through Dublin's industrialised city centre, while others, such as Promenade and Perugia, hint at a more European city landscape. The softer tones of the palettes used in these works suggest a warmer climate. McGuinness's engagement with the bright jewel-like colours in Perugia entice the eye; and yet, the dark outlines of the figures on the balcony suggest something sinister is at play. The dark figure lurking to the left of the foreground overlooking the town threatens the sunny scene below; yet this is contradicted by the pleasant naivety and innocence of both the pair who converse in the opposite corner of the foreground and the presence of the child to the centre. One could draw many parallels from the body language of these characters with McGuinness's own personal life and experiences as an independent divorcee.

What is intriguing about Ireland's participation in the 1950 Biennale is that there is almost no record of the event. Although one might imagine the event to have been hugely significant both in terms of the development of Irish modernism in the international spectrum and as a highlight in the careers of both artists, there is little or no mention of it either in surveys of Irish art or in government records from the period. The disappearance of this special moment in Irish art history from the annals of Irish modernism and visual art in Ireland may be explained by the fact that none of the 24 works shown in Venice are in public collections. Perugia is one of only twelve pictures by McGuinness bearing this unique mark of history, and as such, it is an especially important piece of both McGuinness's and Ireland's artistic history.

Katie McGale May 2015

€8,000 - €12,000





26

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

*Portrait of Annie Butler*

Oil on canvas, 71 x 51 cm (28 x 20")

Signed

Provenance: Annie Butler was Norah McGuinness's house cleaner. Annie, now 87 years of age, lived off Grand Canal Street, Dublin. She appears to be about thirty in this work, which would approximately date it to circa 1958. Given by the artist to Annie and by descent.

€1,000 - €1,500



27

**Fr. Jack P. Hanlon (1913 - 1968)***French Market Women*

Oil on canvas board, 53.5 x 36.5 cm (21 x 14¼")

Signed and dated 1967

Born in Dublin, Jack Hanlon studied for the priesthood at University College Dublin, Holy Cross and Maynooth College, but had begun exhibiting at the RHA at the age of twenty-one. His training mainly involved the art of looking, as he spent time in France, Belgium and Spain where he visited galleries, museums and cathedrals here he found inspiration. His formal training consisted of a spell at the studio of André Lhote in Paris, where he met Henri Matisse whose fauvist style was similar in ways to his own. 1939 was a significant year for Hanlon, as his work was included in an exhibition at the New York World Fair, and having completed his studies for the priesthood he was ordained. From that year on he enjoyed a steady run of exhibitions. From 1940 to 1968 he exhibited regularly with the Water Colour Society of Ireland, and had solo shows at the Victor Waddington Galleries in 1941, '46, '48 and '53. During the war years he also designed Christmas cards for Victor Waddington Publications. Hanlon was involved in setting up the Irish Exhibition of Living Art, sitting on the first executive commission in 1943 and exhibiting with them frequently. His artistic output stemmed out from watercolour painting from the 1950s on. He was commissioned to create murals for the Irish Pavillion at the Chicago World Fair and also completed one at Our Lady Star of the Sea Church in Cobh, Co. Cork. This was just one of his ecclesiastical commissions. He executed numerous oils for churches around the country and in 1957 designed and supervised the production of vestments that were made by a group of seven Sisters of the Convent of Perpetual Adoration, which were then presented to Pope Pius XII by the Irish Government.

€4,000 - €6,000





28

**Basil Rakoczi (1908-1979)**

*The Yellow Kite and Spinning Top*

Oil on paper laid on board, 52.5 x 72.5 cm (20¾ x 28½")

Provenance: From the estate of White Stag artist Bobby Dawson (1922-1991)

€400 - €600

29

**David Clarke (1920-2005)**

*Still Life with Daffodils (1950)*

Oil on canvas, 76 x 48.25 cm (30 x 19")

Signed and dated (19)50

Exhibited: "David Clarke Retrospective Exhibition:", the Frederick Gallery Dublin, September 2000 Catalogue no. 4.

Literature: David Clarke Retrospective Exhibition, the Frederick Gallery Dublin, September 2000, front cover illustration.

€1,500 - €2,500









30

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**Peter Collis RHA (1929-2012)**

*Black Bottle*

Oil on canvas, 33 x 41 cm (13 x 16¼")

Signed

Inscribed with title verso

€2,000 - €3,000



31

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**Peter Collis RHA (1929-2012)**

*Fruit on plate on table*

Oil on canvas, 25.5 x 25.5 cm (10 x 10")

Signed

Inscribed with title verso

€1,000 - €2,000



32

**Peter Collis RHA (1929-2012)**

*Still life with fruit and painting*

Oil on canvas, 71 x 91 cm (28 x 35¼")

Signed

Inscribed with title verso

€4,000 - €6,000



33

**Charles Oakley (b.1925)**

*The Cushion (1986)*

Acrylic on linen laid on board, 38 x 73.5 cm (15 x 29")

Signed

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

Exhibited : Charles Oakley Exhibition Mentors and Momentoes Cat. No. 6, 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.

This work references the following works by Balthus :-

"Nude in profile" - 1973/77

"The room" - 1952 - 54

"Nude resting" - 1980

"The dream I " - 1955/56

€800 - €1,200





34

**Hilda Van Stockum HRHA (1908 - 2006)**

*Three Copper Vessels, Brass Bowl with Eggs*

Oil on board, 41 x 57.5 cm (16 x 22½")

Signed with initials

Literature: Irish Arts Review Vol. 2, No. 4, Winter 1985, illustrated page 15

€1,000 - €1,500

**Conor Walton (b.1970)***A Harmony of Things*

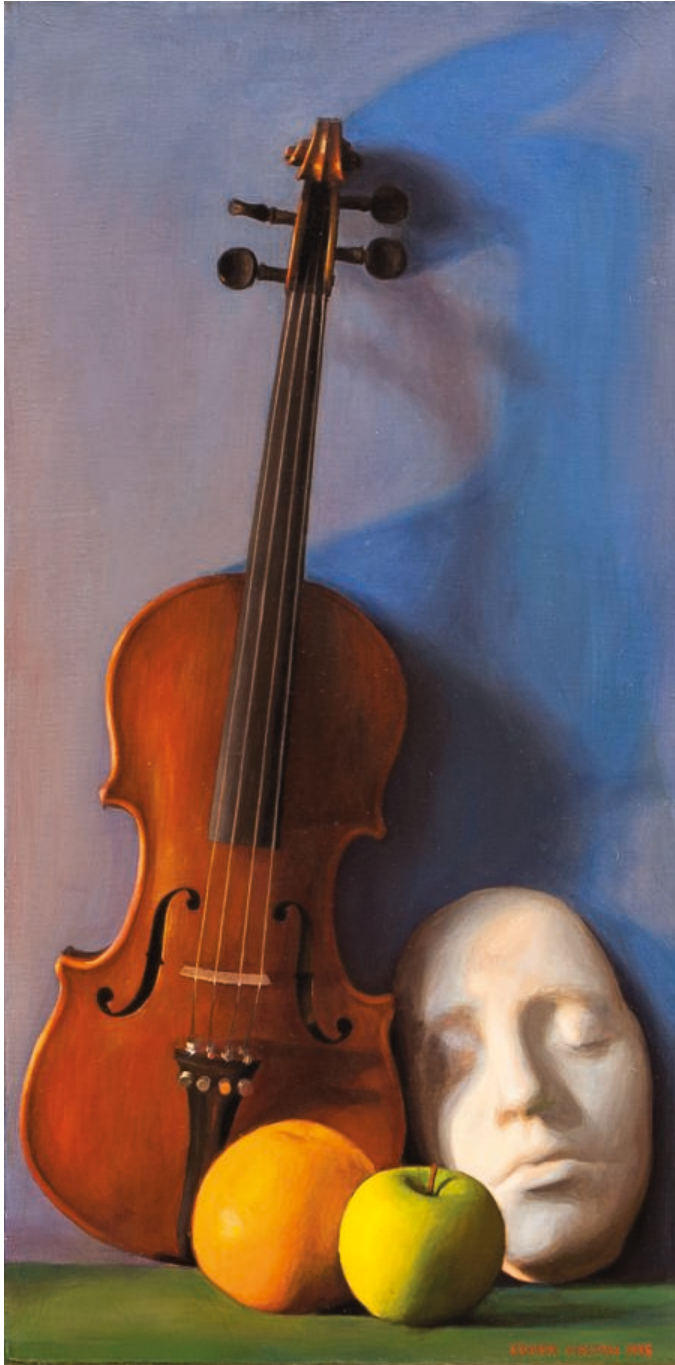
Acrylic and oil on canvas, 62 x 31 cm (24¼ x 12¼")

Signed and dated, 1998

Exhibited: Jorgensen Fine Art

Conor Walton studied in Dublin at the National College of Art and Design. Having undertaken a joint degree in Fine Art and Art History he went on to complete an MA in Art History and Theory at the University of Essex. Walton also furthered his fine art training, travelling to Florence to study old master techniques with Charles Cecil, where he won the Lorenze il Magnifico third prize for painting at the Biennale in 1999. Returning to Dublin in 1996, he held his first solo show three years later. Walton has won numerous prestigious award including the Taylor Prize for Painting in 1993, The Don Niccolo D'Ardia Caracciolo RHA Medal in 1997 and Fourth Prize at the BP Portrait Award in 2005. Walton currently lives in Co. Wicklow and exhibits at Jorgensen Fine Art in Dublin.

€1,000 - €2,000

**Conor Walton (b.1970)***The Measure of Men*

Oil on canvas, 61 x 122 cm (24 x 48")

Signed and dated 2004

Another study with self- portrait verso

€3,000 - €5,000







37

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**Oisín Roche (b.1973)**

*Still Life with Kettle and Rose*

51 x71 cm (20 x 28)

Signed

Inscribed 'Still Life' and dated 2015 verso

€1,000 - €2,000



38

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

*Three Provencal Jugs and Cherries*

Oil on board, 43x58.5 cm (17.25x23.25")

Signed and dated, 2007

Signed again, inscribed with title and dated 2007 verso

€2,000 - €4,000



39

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**Martin Gale RHA (b.1949)**

*Slipping Away*

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

Signed, inscribed and dated (19)'75 verso

€1,500 - €2,500





40

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**Seán McSweeney HRHA (b.1935)**

*Small Boats*

Oil on board, 31 x 41 cm (12 x 16")

Signed, inscribed verso

€2,000 - €3,000



41

**Caroline Scally (1886-1973)**

*Swans on the Liffey*

Watercolour, 12 x 14 cm (4¾ x 5½")

Provenance: From the artist's estate

Exhibited: "Caroline Scally Retrospective", The Frederick Gallery Dublin, March 2005, Catalogue No.51, where purchased by present owner

€200 - €400

42

**Seán McSweeney HRHA (b.1935)**

*Figure in a Mountainscape with haystacks*

13 x 19 cm (5¼ x 7¾")

Signed, dated and inscribed '78 verso

€300 - €500







43

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**Sean Mc Sweeney HRHA (b 1935)**

*Flooded Fields*

Oil on canvas, 51 x 60 cm (20 x 23½")

Signed, also signed and inscribed verso

Provenance: With the Dawson Gallery, Dublin

€2,500 - €3,500





44

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**Phil Kelly (1950-2010)**

*A Walk in the Park*

Oil on canvas, 40.5x30.5 cm (16x12")

Signed, inscribed with title and dated (19)'99 verso

Provenance: "Phil Kelly" Exhibition

The Frederick Gallery Dublin, Feb.2000, cat. no.7 where acquired

€500 - €700

45

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

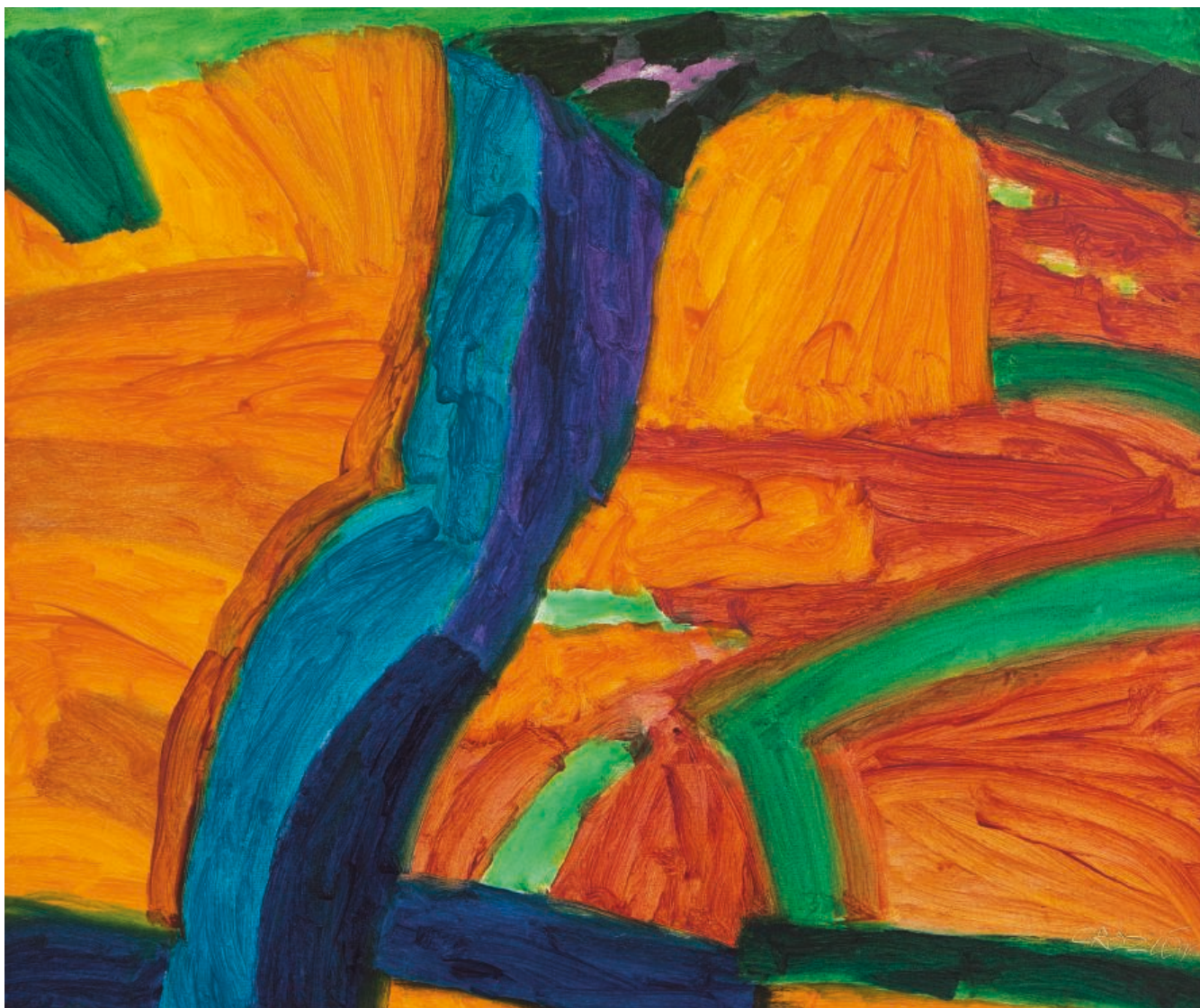
*Harvest on the Cape, Cork*

Oil on canvas, 78 x 90 cm (30¾ x 35½")

Signed, also signed and inscribed with title verso

Exhibited: The Solomon Gallery, Dublin, label verso

€5,000 - €7,000







46

**Stephen McKenna PRHA (b.1939)**

*Landscape Sculpture (1990)*

Oil on canvas, 90 x 70 cm (35½ x 27½")

Signed and dated verso

Artist's No. K9030

Exhibited: "Stephen McKenna Exhibition", The Kerlin Gallery  
Dublin, 1990

"Stephen McKenna Retrospective" IMMA Sept - Nov 1993,  
Cat No.32

Literature: "Stephen McKenna Retrospective" Catalogue,  
full page illustration, page 55

€5,000 - €8,000

47

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

*Le Fer à Cheval, Paris*

Oil on canvas, 91 x 61 cm (35¾ x 24")

Signed with initials and dated 2000

Exhibited: "Hector McDonnell Exhibition", Bell Gallery,  
October 2000, Catalogue No.6, where purchased by  
present owner.

€7,000 - €10,000







48

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

*Strings of music*

Oil on canvas, 40 x 51 cm (15¾ x 20")

Signed with initials

Provenance: The Eakin Gallery, Belfast where purchased.

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

€5,000 - €8,000





49

**Donald Teskey RHA (b.1956)**

*Church St., Father Matthew Bridge*

Oil on canvas, 76 x 100 cm (30 x 39½")

Signed, inscribed with title and dated 1999 verso

Exhibited: The Rubicon Gallery, Dublin 2001 where purchased.

€8,000 - €12,000



**Louis le Brocqy HRHA (1916-2012)***Figures in a Tudor Garden*

Oil on board, 19.5 x 15 cm (7½ x 6")

Signed. Signed again, inscribed with title and dated (19)'56 verso.

While *Figures in a Garden* or *Figures in a Tudor Garden* (1956) as it was also titled, can hardly be described as colourful, this little painting, nonetheless, marks an important transition in Louis le Brocqy's work, leading in the opinion of the critic, Herbert Read, to his first truly original work. For the previous five or six years (his Grey Period), le Brocqy's work had been characterised by a ruthless elimination of colour from his palette. The period is most notably represented by his Venice Biennale Prize winning painting *A Family* from 1951, in which the only passage of colour in an otherwise almost monochrome painting is seen in a small bunch of flowers in the hand of a child. The grey period reflects a time when Europe was struggling to shake off the effects of a terrible war, and the world faced the new challenge of the Cold War and the threat of nuclear weapons. By 1956 things had begun to lighten a little not just for Europe, but for the artist himself. In that year he met Anne Madden, the painter who was to become his wife two years later, and the austerity of his grey period began to give way to something more joyful, seen most particularly in paintings such as *Children in a Wood* (1954) and later his procession pictures which have a rare sense of playfulness and joy.

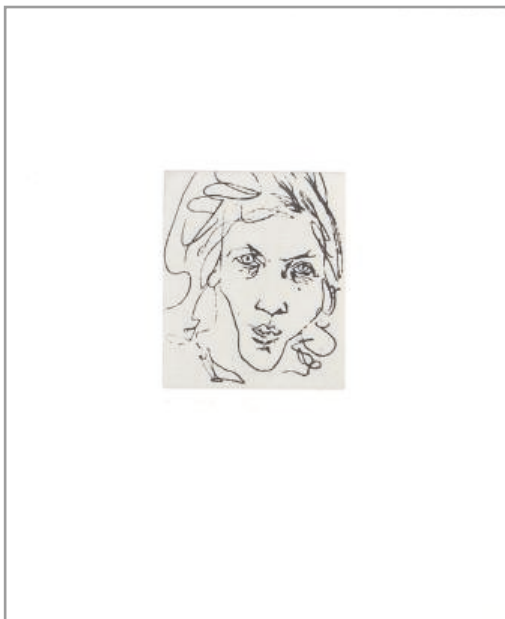
*Figures in a Garden*, does not suggest such playfulness. Instead it reveals the artist's ongoing anxieties about existence, soon to receive further exploration in his white paintings, where the single hovering presence of a human figure, defined by its shadow, rather than its substance is presented in thick white pigment against a white ground. But for a short interval between these two important periods of his work, le Brocqy allowed himself to re-introduce colour into his painting and to think beyond the extremes of his grey and white periods. *Figures in a Garden* may owe something to the influence of the English painter Keith Vaughan (1912 -77) with whom le Brocqy shared a number of preoccupations in the 1940s and '50s. They were both committed to the human body, although Vaughan's were almost exclusively male, they were both influenced by Cubism and abstraction while remaining figurative, they both liked to present their human figures against a flattened picture plane and on this occasion for le Brocqy, their palettes are very similar.

There is nothing comforting or seductive about the garden in le Brocqy's painting. The face of the mother figure with her elegant long neck and smart headdress is directed straight out of the picture, although her eyes appear unseeing. She is flanked by the merest suggestion of a child in a pointed hat and a third figure, a woman kneeling on the ground wearing a stiff pointed collar or ruff. There is nothing to suggest that these figures share anything other than a common place and a common time.

Catherine Marshall, May , 2015

**€10,000 - €15,000**





51

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

*Portrait of Anne Madden*  
Lithograph, 38x31 cm (15x12")  
Signed and numbered 19/35

€500 - €700

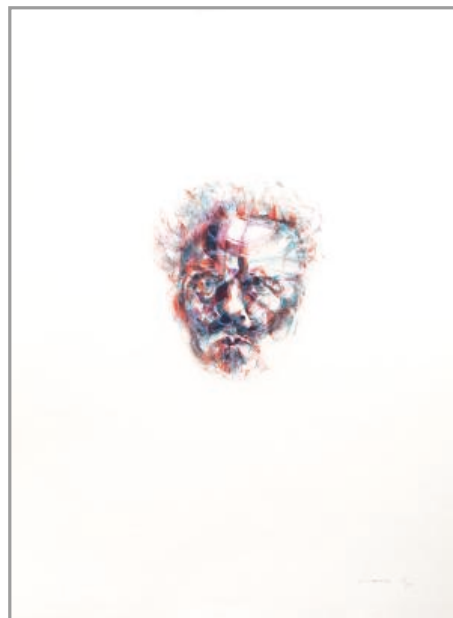
52

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

*Homage à Strindberg (1982)*  
Lithograph, 77 x 57 cm (30¼ x 22½")  
Signed and numbered 8/100

€400 - €600







53

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

*Study of Samuel Beckett (1979)*

Aquatint, 65 x 50 cm (25½ x 19¾") sheet size

Signed and numbered 12/100

€600 - €800

**Camille Souter HRHA (b.1929)***When the Mist Comes Down*

Oil on Whatman paper, 78x57 cm (30.75x22.5")

Signed and dated 1964

Provenance: The Basil Goulding Collection

Exhibited: IELA 1964, cat. no. 40 where purchased.

“Two Painters from the Collection of Sir Basil Goulding”, Ulster Museum, Belfast, Jan/Feb 1965, cat. no.51

“2 Deeply: One Hundred Paintings by Barrie Cooke and Camille Souter”, The Carroll Building, August 1971, cat. no. 33

“Camille Souter” Exhibition, YMCA, Wexford, Oct./Nov. 1972, cat. no. 31

“Camille Souter Retrospective”, Model Arts and Niland Gallery, Sligo

Literature: “Camille Souter: The Mirror in the Sea” by Garrett Cormican, 2006, cat. no. 203, illustrated p.260

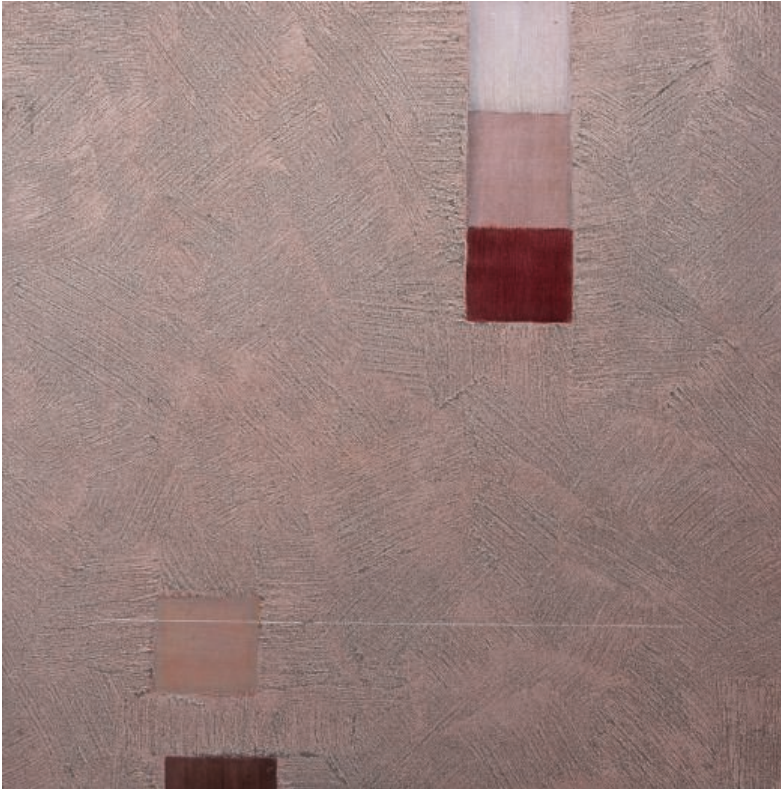
In 1930 Souter came to Ireland where she attended Glengara Park School, Dun Laoghaire where she attained honours in art. In 1948 she studied nursing at Guy's Hospital, London. During this period she became ill with tuberculosis, and whilst recuperating in the Isle of Wight she began painting again. It was the illness which led her to be called Camille. She gave up nursing for painting. In 1951 she married Gordon Souter. During the 1950s she travelled through Italy and continued to paint. She came back to Dublin but returned intermittently to Italy. She began to exhibit in Dublin in the late 1950s and since then her work has appeared in numerous group exhibitions. In 1960 she married again and settled in Calary Bog in 1962. She now lives and works in Dublin but spends much of her time on Achill Island.

Who better than Sir Basil Goulding, Camille Souter's biggest patron, to give us an insight into the artist? Goulding wrote a short personal piece on each artist that he chose to include in the 1961 Exhibition “One Man's Meat”, which featured Souter on the cover which is worth reprinting here over 50 years later :- “Camille Souter is a painter of the most rotund delicacy. It must be very rare for an artist to possess or attain to - and in this case they seem to coincide - powers of unflinching sensitivity as transmitted by techniques of unflinching discrimination - and all without much popular notice. One way of verifying a statement of this extremity is to see the artist's whole stock of paintings: if almost none are exceptions, and they only partial, one may speak. It is intriguing, by the way, to notice how inadequate materials, brown paper, newspaper, spirit -aluminium, printers ink, bicycle enamel, etc in these few pictures - are powerless to inhibit surely evocative artist-ry”. Goulding continued collecting Souter's work, including this one and by 1965 he lent 56 of her works to the “Two painters” exhibition.

€15,000 - €20,000







55

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**Felim Egan (b.1952)**

*Abstract Composition - Taupe*

Oil on board, 48 x 48 cm (19 x 19")

Signed and dated '03 verso

€1,000 - €1,500

56

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**William Scott RA (1913-1989)**

*Still Life (1974)*

Gouache on paper, 23 x 35 cm (9 x 13¾")

Signed and dated (19) '74

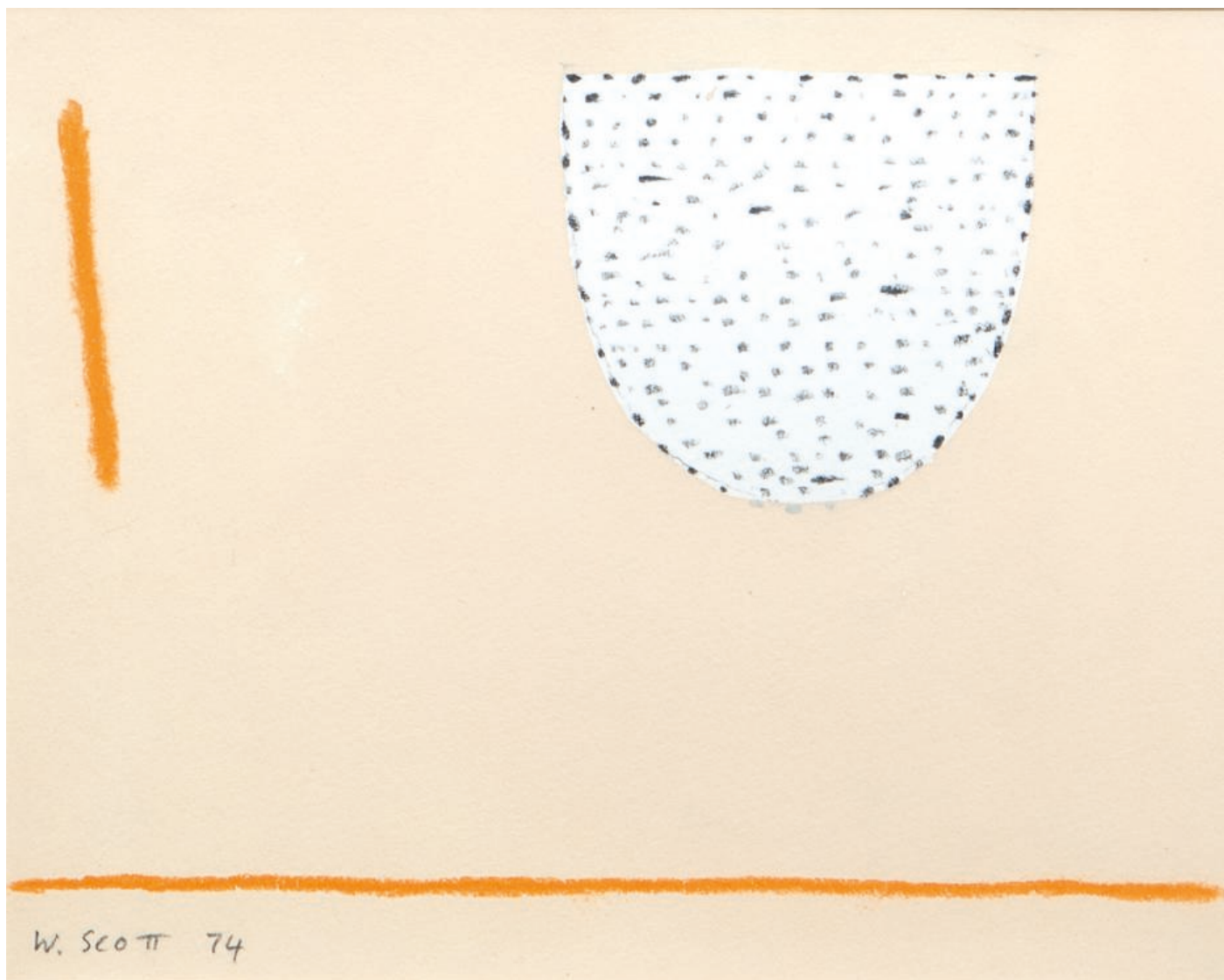
Provenance: The Anderson Gallery, New York

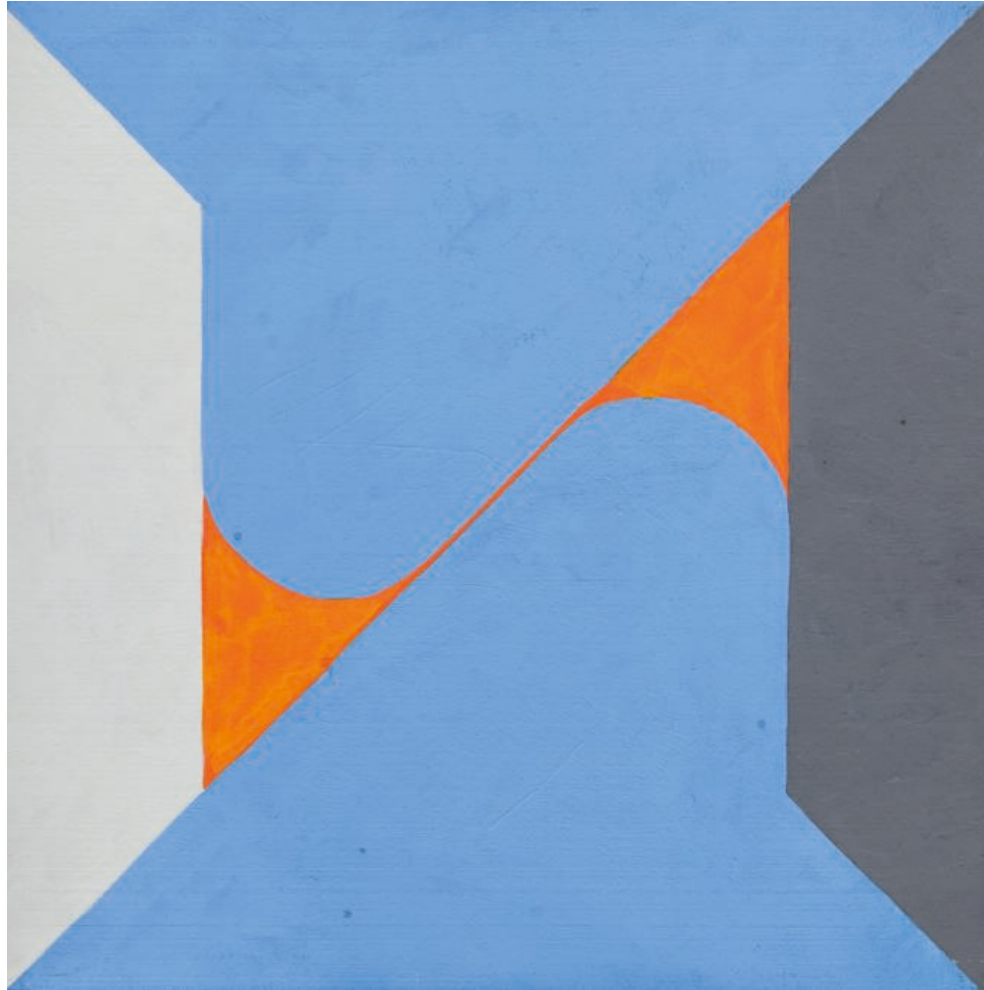
Exhibited: *The Last Show*, The Frederick Gallery Dublin, April 2005, Catalogue No.67, where purchased by present owner.

*William Scott in Ireland* Exhibition, FE McWilliam Gallery, March - September 2009, Catalogue No. 32

Literature: "William Scott in Ireland", by Denise Ferran, illustrated, p.30

€10,000 - €15,000





57

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**Richard Gorman ARHA (b.1946)**

*Abstract Composition*

Vinyl gouache on Panel, 25 x 25 cm (9¾ x 9¾")

Signed, inscribed with title and personal inscription and dated October 2007

€700 - €1,000



58

**Robert Ballagh (b.1943)***Couple and a Roy Lichtenstein (1974)*

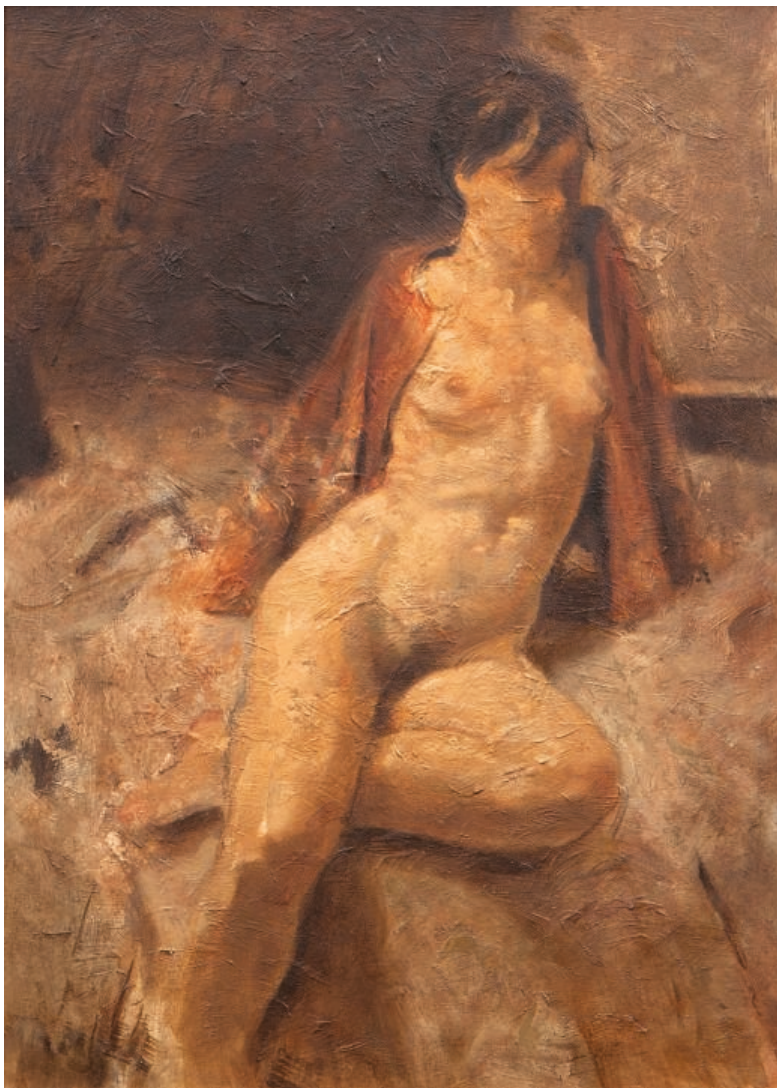
Mixed media on glass and acrylic on canvas,  
43 x 28 cm (17 x 11")  
Signed and inscribed verso

Provenance: David Hendriks Gallery Dublin, 1975 (label verso),  
where purchased by Noel Pearson

This is one of a series of similar works that Ballagh did during this  
period, exploring the modern genre of Pop Art, made famous by  
Lichtenstein and Warhol.

€3,000 - €5,000





59

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**Noel Murphy (b.1970)**

*Nude*

Oil on board, 35.5 x 49 cm (14 x 19¼")

Exhibited: Pym's Gallery, London, where purchased by present owner.

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

€1,000 - €1,500

60

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**John Boyd (b.1957)**

*The Alternative Hypothesis*

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

Signed

Exhibited: "John Boyd - The Rites of Man?" Archers Fine Art, London where purchased 2000, Cat. No. 8.

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

€3,000 - €5,000







61

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Noreen Rice

**Ciarán Lennon (b.1947)**

*Five Part Arbitrary Colour Collection (Noreen R.)*

Acrylic on brass, a set of five each measuring 29 x 24 cm (11½ x 9½")  
Signed, dated 2005 and inscribed verso

This work was inspired by Lennon's friend the artist Noreen Rice who died recently at the age of 79. Her comments about her were quoted in her obituary in the Belfast Telegraph :- "My signpost and landmark of all that is fine and wonderful in life and in art - that's what you are and so much more."

€3,000 - €5,000

62

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**John Doherty (b.1949)**

*Mine Head Light, Co. Waterford*

Oil on canvas, 76 x 50.5 cm (30 x 20")

Signed, inscribed with title and dated '05 verso

€6,000 - €8,000



**Patrick Collins HRHA (1910 - 1994)***Flowerpiece (May 1956)*

Oil on board, 46 x 60 cm (18 x 23½")

Signed

Provenance: Ritchie Hendriks Gallery where purchased by Sir Basil Goulding

Exhibited: "One Mans Meat" - The Collection of Sir Basil Goulding The Municipal Gallery, Dublin December 1961 Cat. No. 7

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

Sir Basil Goulding bought a number of his works in the 1950's and 1960's some of which we have offered over the years . This a good early example of the artists work. Collins exhibited with the Hendriks Gallery from there first exhibitions in 1956, the year this work was painted.

**€5,000 - €7,000**







64

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

#### *The Scene of a Tragedy*

Pen and Ink, 25 x 17.5 cm (10 x 7")

Signed and inscribed with title

Exhibited: Jack B Yeats "Drawings and Pictures of Life in the West of Ireland", The Mills Hall, Dublin, Mar/Apr 1918, Catalogue No. 31

Literature: Illustration for A Broadside, No 9, February 1915

"The Different Worlds of Jack B Yeats, His Cartoons and Illustrations" by Hilary Pyle, Catalogue No. 1986, illustrated page 273  
"Irish Street Ballads" (1939) by C O'Lochlainn, page 198/9

A view on Bachelor's Walk where a little boy points out the place where one of the victims fell on the tragic incident in July 1914 when innocent bystanders were killed by the King's Own Scottish Borders at a political gathering in Dublin. Yeats later commemorated this event in his famous painting "Bachelor's Walk: In Memory".

€4,000 - €6,000



65

**Jack Butler Yeats RHA (1871 - 1957)***Pity the Dark Man (1899)*

Watercolour, 44.5 x 28 cm (17½ x 11")

Signed and dated

Exhibited : "Jack B. Yeats - Sketches of life in the West of Ireland" The Walker Art Gallery London February 1899 Cat. No. 25

"Jack B. Yeats - Sketches of life in the West of Ireland" The Leinster Hall, Dublin May 1899 Cat. No. 21

"Jack B. Yeats - recent watercolours" Clausen Galleries New York, March/April 1904 Cat. No. 41

Literature: "Jack B. Yeats 1871 - 1957 by T.G. Rosenthal "The Masters Series - No. 40" London 1966 Pages 3 & 5 (Illus Fig 2)

"Jack B. Yeats - His watercolours, drawings and pastels" by Hilary Pyle Irish Academic Press 1993 Cat. No. 174

Hilary Pyle has written : - "Yeats gives a graphic picture of the blind man, sitting with his hat outstretched, his stick laid on the ground beside him. It seems the words on the card hanging from the mans neck appealed to him as much as the image of the professional looking plaintiff". The scene seems to be taking place at a race meeting in the West.

**€7,000 - €10,000**



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

#### *Roundstone, Connemara (1916)*

Oil on panel, 23 x 36 cm (9 x 14")

Signed, inscribed with title verso

Provenance: Bought by Oliver St John Gogarty at the 1918 Exhibition. Later in the collection of his daughter Mrs Desmond Williams, Tullamore.

Exhibited: "Jack B Yeats- Pictures in the West of Ireland" , Mills Hall, Dublin, Mar/Apr 1918, Catalogue No. 7

"Jack B Yeats - Loan Exhibition" Sligo Town Hall, organised by the Sligo Art Society August 1961, Catalogue No. 45

Literature: "Jack B Yeats - A Catalogue Raisonne of the Oil Paintings" by Hilary Pyle, Catalogue No. 102, page 89 (Vol 1)

Jack B. Yeats visited Roundstone in 1916 and recorded the landscape and the local people in his sketchbook. He produced half a dozen oil paintings of the village and its surroundings. Hilary Pyle notes that in these works the artist paid more attention to the 'rocky terrain than to the sea, and [that] these landscapes have a narrative warmth that is very attractive.'<sup>1</sup> He knew the village well having stayed there before in 1911. Pyle also suggests that some of the views, perhaps this one, were influenced by postcards that Yeats collected and kept in his studio for reference.

Roundstone, Connemara and a second landscape, A Wind-blown Tree, Roundstone were exhibited at a one-man show, Drawings and Pictures of Life in the West of Ireland in the Mills Hall, Dublin in the spring of 1918, where they were bought by the surgeon and poet, Oliver St. John Gogarty. A huge admirer of Connemara, Gogarty, a friend of W.B. Yeats, had acquired Renvyle House in 1917. Jack also knew Gogarty and illustrated his 1918 volume, *The Ship and Other Poems*. Gogarty's daughter, Brenda, later Mrs. Desmond Williams, inherited Roundstone, Connemara and it was part of the Williams's prestigious collection of Irish art for many years. Brenda, who trained as an artist, later made a very fine bronze head of Jack B. Yeats.

Roundstone, Connemara depicts a line of houses silhouetted against a blustery cloud filled sky with a view of the Connemara Mountains beyond. Built up in strong impasto paint, the solid forms of the buildings contrast with the patchwork of greys, greens and browns that is used to construct the rock-strewn, sodden ground in front. A block of houses at right angles to the composition on the left enables Yeats to make an intricate geometric formation of interlocking cubes. The dominant tawny coloured house near the centre of the painting adds to the diversity of the architecture, subtly suggesting the social fabric of the town. This contrasts with Paul Henry's contemporary representations of the West in which little sense of such realities are to be found. In its resilient shapes and colour, Yeats's painting encapsulates the intensity and movement of the sky and the daylight in the West while, at the same time, it offers the viewer a modern and personal rendering of the distinctive topography of Roundstone.

Roisin Kennedy  
Dublin April 2015

<sup>1</sup> Hilary Pyle, Jack B. Yeats. A catalogue raisonné of the oil paintings, Andre Deutsch, 1992, I, p.xxi.

€25,000 - €35,000



## George Russell Æ (1867-1935)

### *Apparell'd in Celestial Light*

Oil on canvas, 54.6 x 81.3 cm (21½ x 32")

Signed with monogram

Exhibited: Oriel Gallery, Dublin, George Russell Æ, May 1996, Catalogue No.25.

Literature: Exhibition catalogue, George Russell Æ, Dublin, Oriel Gallery, 1996, p.30, No.25, illustrated on the cover.

George William Russell was born in Lurgan, Co. Armagh in 1867. He studied at the Metropolitan Art School in Dublin. He had a number of exhibitions at the Leinster Lecture Hall and the Royal Hibernian Academy in Dublin as well as showing further afield in Chicago and New York. In his time, he was better known 'to his contemporaries as a writer and editor on social as well as literary subjects, rather than a painter.' (Ireland's Painters, 299)

In this painting, clothed or bathed in heavenly light, could reference the Latin origin of the word 'apparel' from 'paräre,' 'to prepare' indicating the celestial glow of import that might prepare a figure for a given vision. A poet and essayist, Russell was consequently highly literate in his painting - symbolism, metaphors, literary referents would all be equally present in his work. The sirens in Homer's The Odyssey spring to mind. There is a bewitching quality to the scene, further enhanced by Russell's writing '...and I wish to convey... how some apparitions of that ancient beauty came to me in wood or on hillside or by the shores of the western sea.' (Æ The Candle of Vision, London, 1918, 32). Also Joseph Holloway has commented, 'The strange figures that peopled many of his canvasses seemed creatures of the mists out of which they emerged with almost mysterious indefiniteness and beauty of another world.' ('A Dublin Playgoer's Impressions,' 1904, 382) Characteristic of Russell, the faces of the figures see limited delineation. The invisible emanation or 'aura' of this painting, aptly in Greek meaning 'breeze,' here at the seashore, engages and almost captures the eye. It is so bright that it feels as if one is looking directly into sunlight. One should never look too long but it is difficult to disengage. Russell stated '...if I paint, something begins to glow and glow under my fingers.' (A Memoir of Æ, London, 1937, 189.) This insistent hold that the painting has on the viewer is furthered through the depth of the composition. The artist has cleverly layered the cliffs in three groupings to the left to lead the eye into the work after it has viewed the figures and action. It is both a scene of movement (figures within the water and two secondary figures in the middle ground with their backs turned) and quietude (female figure seated in foreground). The palette is very bright yet not overly colourful. It relies largely on a typically impressionist colour range. Colours are reminiscent of Monet in particular.

In terms of expression and treatment of figure and composition, I believe the closest practitioner to Russell is Edward Burne Jones (1833-1898). Hilary Pyle has cited the Barbizon School and particularly Corot as an influence on Russell and while this is certainly the case, Corot's compositions and his application of paint is so much tighter and more regimented than Russell's. Burne Jones focuses primarily on the female form and a vignette of action. Figures' features are loose and the brushstrokes on the canvas weave are visible. Light is important and either bathes the entire composition or highlights primary elements within. In terms of his focus and what he hopes his paintings will reveal, Burne Jones has said that they are 'of something which has never been and never will be - in a light more beautiful than has ever shone on a land such as can never been described or conceived, but only longed for.' (Edward Burne Jones, Taschen, 1994) This focus of Edward Burne Jones' appears to also capture the essence of 'Apparell'd in Celestial Light.'

Marianne O'Kane Boal. May 2015.

€6,000 - €10,000







68

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**Rick Bentham (20th Century)**

*Playing on the beach*

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

Signed. Signed again and inscribed with title verso

Exhibited: "Rick Bentham Exhibition", The Frederick Gallery Dublin, 2004, Cat. No. 56, where purchased by current owner

€300 - €500





69

### James le Jeune RHA (1910 - 1983)

#### *Three Children Playing*

Oil on board, 37 x 46 cm (14½ x 18")

Signed

James le Jeune was born in Canada to an Irish mother and French/English father, but lived in Brittany from the age of two. After a period of study in Paris, he went on to Heatherley's Academy and the Byam Shaw School in London, and then to the Student's League in New York. Returning to London he formally studied architecture at the London Polytechnic before joining the British Army to serve in Africa and Italy during World War II. Following his service le Jeune worked as an architect but began exhibiting paintings at the Royal Institute of Oil Painters and in 1950 exhibited at the Royal Scottish Academy. In that year he moved to Ireland, and began exhibiting at the RHA where he was elected a full member in 1973. While living in Ireland he continued to exhibit in London, but his first solo show was held at Victor Waddington Galleries in Dublin in 1954, and he contributed regularly to Water Colour Society of Ireland shows. Le Jeune's work can be found in the collections of the National Gallery, Abbey Theatre, National Self-Portrait Collection and Crawford Gallery.

€2,000 - €4,000



## 70

**William John Leech RHA ROI (1881 - 1968)***Sewing*

Oil on Canvas, 76.2 x 36.5 cm (30 x 14½")

Signed, inscribed verso. Candy Cottage, West Clandon, Surrey address label verso

Provenance: The Collection of George and Maura McClelland and on loan from them to IMMA 1999 - 2004

Exhibited: RHA 1946, Catalogue No.49 (exhibition label on reverse)  
 "Selected works from the McClelland Collection" IMMA September 2000 - 2001

Literature: "An Irish Artist W.J. Leech RHA", Alan Denson 1968, illustrated, full page illustration page 15  
 "The Hunter Gatherer" IMMA 2005 full page illustration P36.

In the 1930's Leech embarked on a series of pictures of various themes; still lifes, self-portraits, railways and his lifelong friend and partner May Botterell whom he married in 1953.

By the '30s Leech and May's life had become like any other settled couple that were devoted to each other. Leech painted daily at his rented No.4 Steele Studio, and May routinely accompanied him and occupied her days with simple chores like cooking, cleaning or reading quietly listening to the radio. These private pictures of May convey the intimacy of their life together and none express commotion, disturbance or violence. Titles such as Mending, Sewing or Darning (NGI) varied only slightly in style with the addition of a window and the glimpse of the garden outside.

The influence of the Post Impressionists, Bonnard and Degas is evident in this typical Leech composition of May sewing. Leech's picture is tranquil in mood as May is viewed from behind from an elevated angle, her right hand captured holding a sewing needle, with a spool of thread beside her. This technique and his bold use of colour saves even a conventional subject like this from banality. The light changes in these genre paintings from the warm sunshine of midday to cooler tones of blue and green of evening light.

Leech's other great influence during this time, and which is also evident in this subject-matter were the 'Bloomsbury' painters, Duncan Grant, Vanessa Bell and Roger Fry. Their focus was more with private than public concerns, and influenced Leech to paint purely for 'art's sake'. May was also highly influenced by the 'Bloomsbury' group and wished to be part of its aims which was essentially to ignore social, political and economic realities. Their views on marriage and acceptance of the freedom to have lovers revolutionized conventional views on marriage.

In the spring of 1965 May's health deteriorated, and Leech attended her with devotion and personal care until she became bedridden and in the end died peacefully of bronchial pneumonia on 10th July 1965, aged eighty-three years.

Our thanks to Dr. Denise Farrin whose research and writings form the basis of this note.

**€7,000 - €10,000**



**Roderic O'Connor (1860-1940)***Femme Assise Avec Chat Sur Ses Genoux*

Oil on canvas, 91 x 71 cm (35.75 x 28")

Signed, stamped 'atelier O'Connor' verso

Provenance: Studio of the artist. Sold Hotel Drouot, Paris, Vente O'Connor, 7 February 1956:  
Oscar Ghez, Musée du Petit Palais, Geneva

This portrait is unusual for it is the only known painting by O'Connor to include a depiction of a cat. The down-turned head and closed eyes of the model suggest that she is asleep, like the Siamese cat she is cradling. That the artist decided to share this moment of quiet intimacy with us is typical of his approach in the years leading up to the First World War. The painting may be dated to around 1914.

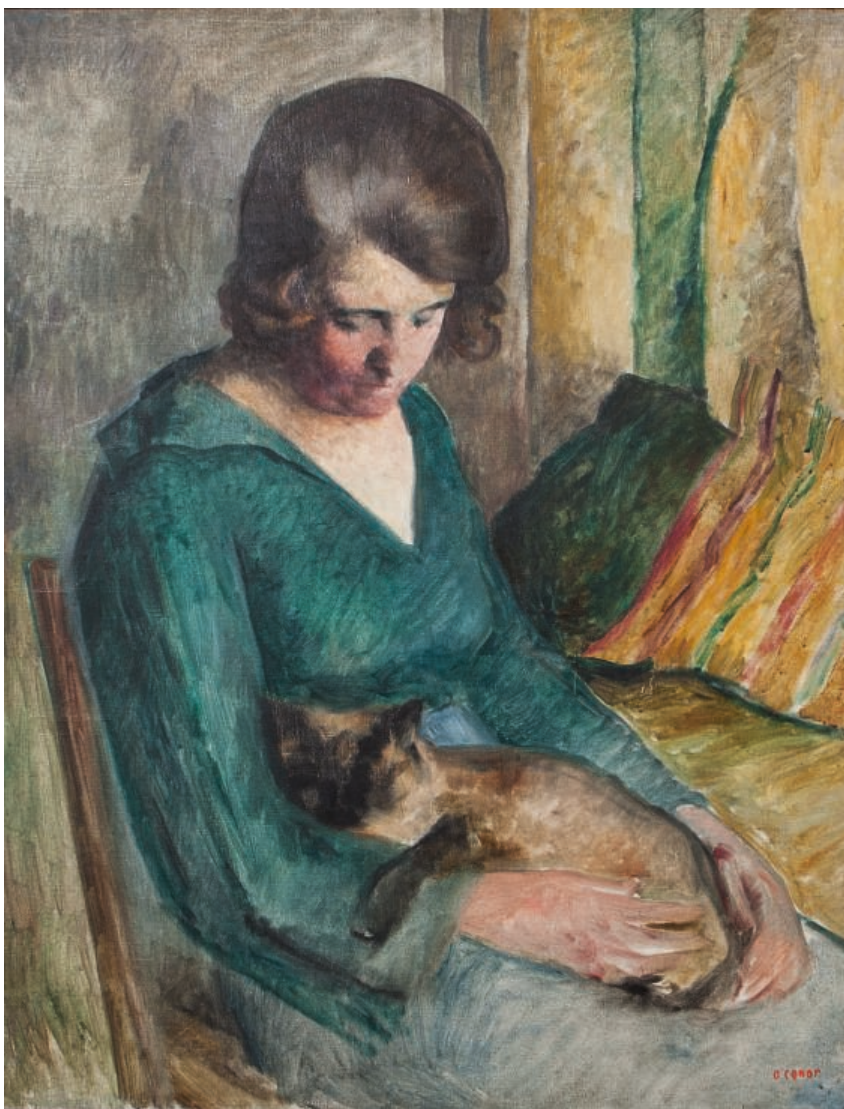
Most of the picture has been executed in one sitting, applying the paint thinly with brushes. After this diluted layer had dried, the artist returned to the canvas in order to build up the hair and face of the model using opaque pigment. Having reached this stage, however, for reasons known only to himself, O'Connor decided not to extend the same treatment to the rest of the painting, perhaps the cat could not be persuaded to keep still a second time, or a conflict may have arisen over the need to complete other works that were in progress at the same time.

The way the composition of the present picture is divided in two across a diagonal from top left to bottom right echoes a very similar arrangement in another painting by O'Connor: "Portrait of a Woman in a Mauve Blouse" (See Jonathan Benington, Roderic O'Connor, A Biography with a Catalogue of His work, 1992, plate 48). The shiny brown hair of the model in the latter work has been gathered at the sides and back of the head, in a similar fashion to that of the model in "Femme Assise avec Chat sur ses Genoux". Both models also have strongly delineated eyebrows, suggesting that they may be depictions of the same sitter.

Jonathan Benington

€8,000 - €12,000







72

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**Augustus Nicholas Burke RHA (1839-1891)**

*Ponte de Vecchio, Florence*

oil on canvas, 48 x 36 cm (18.75 x 14.25)

Signed with monogram

€3,000 - €5,000

73

**Dermod O'Brien PRHA (1865 - 1945)***The Customs House, Dublin*

Oil on board, 46 x 38.5 cm (18 x 15¼")

Provenance: From the artist's estate - studio stamp verso

Exhibited: "Dermod O'Brien Exhibition" Cynthia O'Connor Gallery, Dublin, 1983. Illustrated on front cover.

Originally from Limerick, Dermod O'Brien spent time studying paintings in Europe, particularly in the Louvre, following which he made the decision to paint full time. He studied under Charles Verlat at the Antwerp Academy, where he met Walter Osborne. O'Brien continued his studies at the Académie Julian in Paris and later at the Slade. After completing these studies he shared a studio in Chelsea with Henry Tonks for a time, before moving to Dublin in 1901 and was elected a full member of the RHA six years later. O'Brien went on to serve as president of the Academy from 1910-1945. O'Brien had a significant role in the Irish art world during his life, taking the role of Governor of the National Gallery, supporting Hugh Lane's project to secure a premises for a modern art gallery, and playing an active part in organising Oireachtas exhibitions, including the first which took place in 1906.

€3,000 - €5,000





**Augustus Nicholas Burke RHA (1838-1891)***"On the Banks of the Liffey, Kildare, August"*

Oil on canvas, 76.3 x 107 cm (30 x 42")

Signed

Inscribed on two labels verso- (i) 'On the Banks of the Liffey, Kildare, August.' (ii) 'A River Bank in the Summer Time/£80.00/A. Burke AHA (sic)/2 Leinster Street, Dublin/No.1

Exhibited: Possibly, Royal Hibernian Academy 1874, No.33, price £120.00 under the title 'The Banks of the Liffey'. Burke also exhibited another work with the same title in 1878 with a price of £15.00 which suggests a much smaller painting than the 1874 version.

Provenance: Purchased by the present owners at an auction of the property of Lord Edward Hempel at Fitzwilliam Place in the early 1960s.

Born in Knocknagur, Co Galway, the son of William Burke and his wife Fanny, only daughter of Thomas Tucker of Sussex. Educated mostly in London, Burke began his artistic career there and from 1863 exhibited at the Royal Academy where he continued to show his work until his untimely death at the age of 53. Walter Strickland notes that in 1869 he took up residence in Dublin with his wife Dottie, living first at No. 2 Leinster Street and later at No. 6, St. Stephen's Green. He was elected an Associate of the Royal Hibernian Academy in July 1871 and a Member in August that same year. Strickland notes that Burke "painted landscapes and subjects and a few portraits". Two of his paintings – 'A Connemara Landscape' (1865) (NGI No.587) and 'A Connemara Girl' (NGI No.1212) are in the collection of the National Gallery of Ireland.

Along with some notable portraits, he is recorded as painting landscapes at various locations including Connemara, Wicklow and Dublin, various English and Welsh locations and in Holland and by 1875 was in Brittany, and in particular at Pont Aven. He is thought to have influenced other Irish artists such as Walter Osborne and J.M.Kavanagh in choosing Brittany as a location in which to paint. Ethne Waldron, writing in 1968, noted the similarity between Burke's works 'Courtyard', 'Farmyard' and 'Chapel Door' and those of his, now more illustrious, students Osborne and Kavanagh. He was Professor of Painting at the RHA from 1879 to 1883. Burke was as much at ease painting animals as he was with people and they feature regularly in many of his titles of works exhibited at the RHA and RA.

At the height of his career his family was struck by tragedy when his brother, Thomas Henry Burke, then Under-Secretary for Ireland, was murdered in the Phoenix Park along with Lord Frederick Cavendish on May 6th 1882. Shortly afterwards Augustus and his wife moved to London and then to Florence due to Augustus' failing health. He continued to paint there and exhibited numerous paintings and sketches with Florentine and Venetian subjects at the RHA up till his death in 1891. He is buried in Florence.

**€8,000 - €12,000**





75

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**Samuel McCloy (1831-1904)**

*Ripe Pears for Sale Galway (1865)*

Oil on board, 26 x 18.5 cm (10.25 x 7.25)

Signed and dated 1865

Marc's Ward, Belfast and Dublin

Label verso

€1,200 - €1,600





76

**William H. Bartlett ROI (1858-1932)**
*Collecting Kelp, Connemara*

Oil on board, 24 x 35 cm (9.5 x 13.5")

Signed and dated (19)'11

Signed and indistinctly inscribed verso

William Rodman &amp; Co. Belfast, label verso

**€4,000 - €6,000**



77

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

*Italian Vessels Ashore, Ventimiglia (1879)*

Oil on canvas, 37 x 62 cm (14.5 x 24.5")

Signed and dated 1879 and Italian Vessels inscribed verso

This is a rare Italian view by Hayes and may have been exhibited at the RHA annual exhibition, 1889, cat. no. 112

€3,000 - €4,000

78

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

*The 'Arch' and 'Stag' Rocks at Freshwater, Isle of Wight, with a group of figures in the foreground (1893)*

Oil on canvas, 60 x 91 cm (23½ x 35¾")

Signed and dated 1893

€6,000 - €10,000









79

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**William Sadler II (c.1782-1839)**

*Figures in landscapes, at Sundown (2)*

A pair, oil on panel, 26 x 41 cm (10 x 16")

€1,200 - €1,800



80

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**William John Hennessy (1839-1917)**

*An Impression of Springtime, Calvados (1901)*

Oil on canvas, 96x60 cm (38x24")

Signed, inscribed with title, dedicated 'For dear Leon, from his beau père' and dated 1901

Provenance: Richard York Galleries, New York

€5,000 - €7,000



80

**Norman Garstin (1847 - 1926)***Summer in Winter/ Alienis Mensibus Aestas*

Oil on canvas, 59 x 78.5 cm (23 x 31")

Signed and inscribed 'Tangier' and dated 1886

Exhibited: Aberdeen 1886

Literature: "Norman Garstin Irishman and Newlyn Artist", by Richard Pryke 2005. Illustrated plate 10, page 50

Provenance: De Veres, November 2001, Lot No.165, where purchased by present owner. Our thanks to them for their permission to reproduce this catalogue note.

This beautiful work was painted by Garstin while he was in Morocco from mid 1885 to mid 1886. Garstin did not embark on his career as a painter until 1880, having previously had a somewhat desultory life, including diamond mining at Kimberley (where he shared a mess tent with Cecil Rhodes). From 1881 to 1884 he trained in the studio of Carolus-Duran, the fashionable Parisian portrait painter, who also trained Singer Sargent. In Paris he became friendly with Ion Perdicaris: a wealthy and colourful Greek-American, who knew Karl Marx. After leaving Paris, Garstin took the opportunity to travel in Italy, Spain, and Morocco, where he stayed with Perdicaris.

While he was in Morocco Garstin painted 25 or more pictures. Many of these were small and some were only sketches. The present work is therefore of particular interest as being one of the few large Moroccan pictures. It is likely to be Alienis Mensibus AEstas (summer in unseasonable months). This was exhibited at the Summer Exhibition of the Aberdeen Artists Society, at a price of £45, and appears to have been sold.

The picture is a characteristic work being realist (and not impressionist) with a careful and economical use of paint, and, like some of his other works, has great atmosphere. The simple subject matter is also typical of Garstin, who was not, like many other artists of the time, attracted by hareems and the exotic.

Richard Pryke.

€15,000 - €20,000





**Sir John Lavery RHA RA RSA (1856 - 1941)***A Street in Rabat, Morocco*

Oil on board, 25.5 X 30.5 cm (10 x 12") (1920)

Signed, also signed, inscribed with title and dated 1920 verso

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

Dr Kenneth McConkey has documented Lavery's journey to Rabat. Due to the war Lavery had not been to Morocco for six years returning in January 1920. He was present when with great fanfare the Moroccan flag was raised over the German Legation building in the market square in Tangier. The Lavery's then sailed down the coast of Spanish North Africa to Rabat where he sketched the harbour and "Rue des Femmes" before travelling inland by car to Marrakesh.

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

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

**€10,000 - €15,000**









83

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**Colin Watson (b.1966)**

*Courtyard*

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

Signed with initials

Exhibited: "Colin Watson" Exhibition Pym's Gallery November 2003  
Catalogue no.21 where purchased.

€600 - €800



84

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**Colin Watson (b.1966)**

*Gateway from the Palace*

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

Signed with initials

Exhibited: "Colin Watson" Exhibition Pym's Gallery November 2003  
Catalogue no.18 where purchased.

€500 - €700



85

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**Martin Mooney (b.1960)**

*View of the Santa Maria della Salute from the Grand Canal, Venice*

Oil on board, 48.5 x 71 cm (19 x 28")

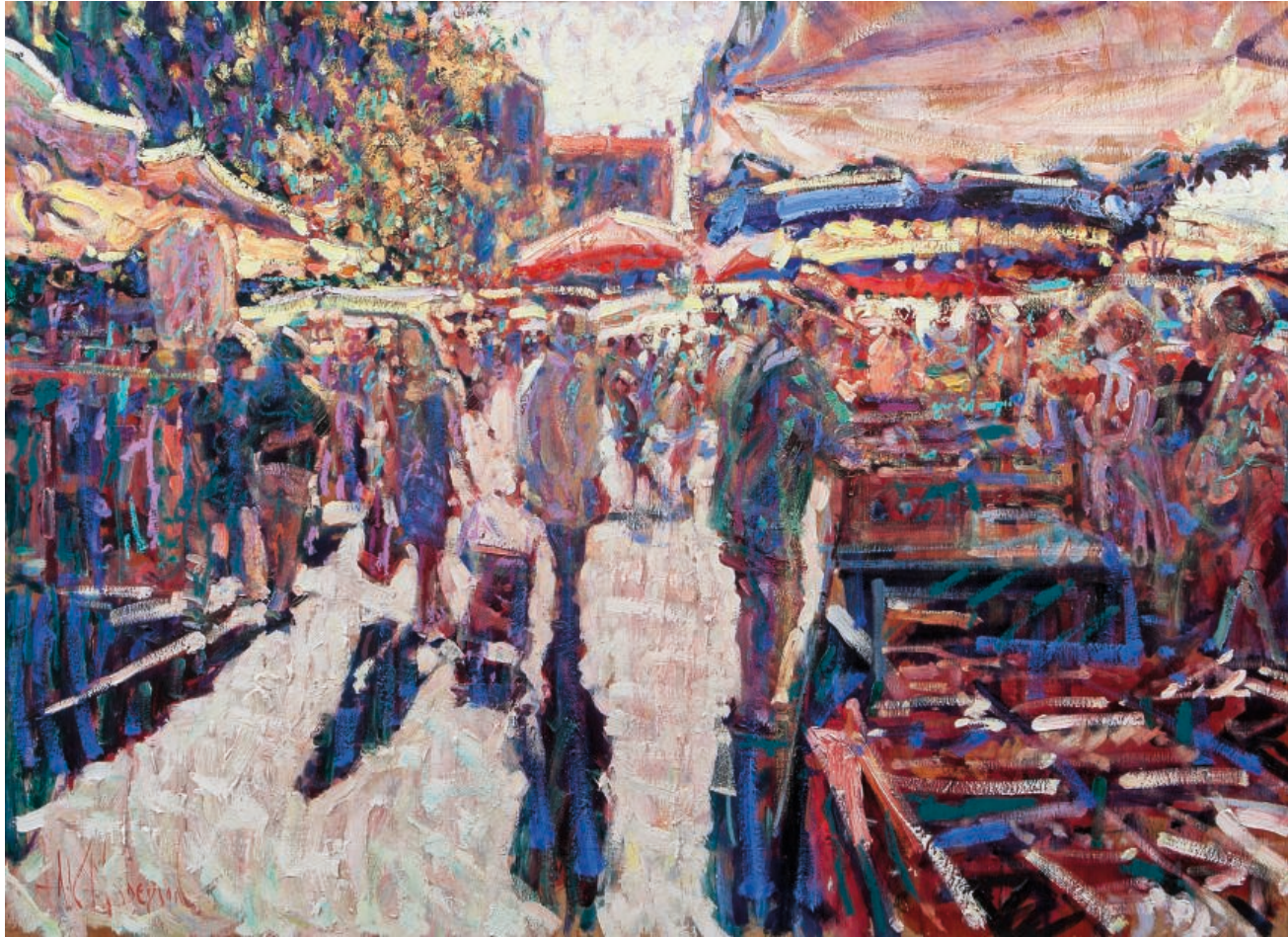
Signed with initials and dated 1999

Signed again, inscribed with title, dated 1999, AR MM99121 verso

Exhibited: Waterman Fine Art Limited, London, where purchased by current owner.

€3,000 - €5,000





86

**Arthur K. Maderson (b.1942)**

*Ganges Market, Midi, France*

Oil on board, 82 x 112 cm (32 x 44")

Signed. Signed again and inscribed with title verso

€3,000 - €5,000





87

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**Mark O'Neill (b.1963)**
*Les Fleuriste, Avignon*

Oil on board, 59x85 cms (23.25x33.5")

Signed and dated 2008

Signed again, inscribed with title and dated 2008 verso

**€3,000 - €5,000**

**Colin Middleton RHA MBE (1910-1983)***El Nene I*

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

Signed with artist's device, signed again and inscribed with title verso

There are occasions when Colin Middleton's background as a damask designer created problems in his work as a painter, but in the later work in particular, he is skillfully able to draw on it to enhance rather than over-balance a composition. Pattern does dominate *El Nene* but the figures do not lose their solidity and weight nor does the space ever become too flat. The abstract coherence of the mother and child gives them a greater universality because they do not become too particular. Middleton's post-war work had often created women who were inextricably a part of the landscapes they inhabited. By the 1960s this had become less emotive and more detached, as he abstracted the female form to a point at which it became a synthesis of the natural landscape and womankind, invested with the monumentality and fecundity that we see in this work.

Dickon Hall

**€15,000 - €20,000**







89

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

*Country Cart*

Oil and board 35 x 46 cm (13.75 x 18")

Signed, inscribed with title verso

€6,000 - €8,000



90

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

*Dinner in the Garden (1925)*

Oil on board, 36 x 53 cm (14 x 20¾")

Signed, inscribed with title verso

Exhibited: "Daniel O'Neill Exhibition", Victor Waddington Galleries,  
Dublin March 1955, Catalogue No. 8

€6,000 - €8,000



## Gerard Dillon (1916 - 1971)

### *Francis Street, Portadown*

Oil on canvas, 39 x 52 cm (15¼ x 20½")

Signed

Exhibited: "Gerard Dillon Retrospective Exhibition" The Ulster Museum Nov/Dec 1972, The Hugh Lane Gallery Jan/Feb 1973 Catalogue No. 6, where lent by Henry McKengue, Greenisland; "Gerard Dillon Retrospective Exhibition" Droichead Arts Centre Jan/Feb 2003, Linen Hall Library Feb/Mar 2003 Catalogue No.1

On the outbreak of war in 1939, Dillon had travelled from London to Ireland for a cycling trip in Connemara. He was obliged to stay due to travel restrictions and resided for a period at 54 Blessington Street, Dublin, where he became part of a thriving artistic community. In 1942, Mainie Jellett opened his first solo exhibition at the Country Shop, St Stephen's Green. Travelling regularly to his home off the Falls Road, Belfast, Dillon formed strong friendships with a group of writers and artists. These included the pianist Tom Davidson, Daniel O'Neill and the Campbell brothers, George and Arthur. In 1943 he held a show with Daniel O'Neill at the Contemporary Galleries, Dublin and after becoming a member of the Dublin Painters Group he became involved in setting up the Irish Exhibition of Living Art (IELA) and exhibited for the first time at the Royal Hibernian Academy.

In contrast to Dublin, which was neutral during the "Emergency," Belfast was in ruins after the Blitz, and people were recovering from loss of life, which didn't make it conducive for a painter. Added to this, restrictions hindered movement and Dillon's Belfast images depict local scenes of French and American sailors, shawlies, bombed street scenes and crumbling buildings. Meeting George Campbell at an exhibition in 1943 caused Dillon to stay for longer periods as he mentored him in the subject of painting until the end of the War.

In 1944, he formed the "Progressive Painters Group" with his friends, its aim to make the public aware of modern art by organizing exhibitions. The group comprised of Dillon, John Turner, Daniel O'Neill and the Campbell brothers. They met regularly to share ideas and organize exhibitions. Dillon visited towns, Drogheda, Bangor and Portadown in preparation for his first joint show with George Campbell, July, 1944 in the John Lamb Gallery, 25 Bridge Street, Portadown.

In the artist's biographical notes, circa 1950, he remarked, "... I was living in Belfast with only the occasional trip to Dublin. In the summer we'd spend our days in the woods, in the fields, in the quarries, on the beaches, or on the mountain side, sketching, looking, feeling, steeping ourselves in the landscape... after George Campbell and myself had a show in Portadown."

The exhibition was opened by the critic/writer, John Hewitt and this work "Francis Street, Portadown" is listed in Dillon's thirty works with Campbell. With few outlets to exhibit modern art, they relied on their friendships with shop and bar owners to hang their work. The John Lamb Gallery was a room set aside by Arthur Lamb in his painting and decorating business for his brother, Charles while he was living in Carraroe. Another work in the exhibition "Marlay Street, Portadown" indicates Dillon spent time in the town in preparation for the exhibition. Figures are depicted in a quiet street scene untouched by the bombings that affected his native city.

Although Dillon lived in London and Dublin for most of his life, he never broke the link with Belfast. This work was chosen for the artist's retrospective, at the Ulster Museum in November 1972 and later at the Municipal Gallery of Modern Art Dublin, January 1973.

Karen Reihill, May 2015

€6,000 - €10,000







92

**Eileen Murray (1885-1962)**

*Return from Market, Achill*

Oil on canvas, 17 x 24 cm (6¾ x 9½")

Signed with monogram, inscribed Achill and dated Nov (19)'60

Provenance: Diana Killock, the artist's daughter

Exhibited: "Irish Women Artists 1870-1970", Adams Dublin, July 2014; The Ava Gallery, Clandyboye August 2014, Cat. No. 61

Literature: "Irish Women Artists 1870-1970" (2014), illustrated p.78

Eileen Murray was born in Templemore Co. Cork. Educated privately, she studied painting with Stanhope Forbes at Newlyn, Cornwall and was there with Laura Knight. She married Major Stewart Murray in 1908 and lived with him in India where she had considerable success with her painting, winning many medals. Due to her husband's father tragically drowning in Lough Bawn in 1920, she moved home to Mosstown House, Kenagh, Co. Longford. Her husband died shortly afterwards in 1922 leaving Eileen to run the 500 acre estate. Her main exhibition period seems to have been the 1920s when she exhibited regularly at the RHA, Dublin Sketching Club and the Belfast Art Society. Achill subjects seem to have been her favourite theme. Her pictures are included in the Ulster Museum and the Garter Lane Gallery in Waterford. She continued to live and work at Mosstown until she moved to Killiney in 1947 where she remained until she died in 1962 with many painting trips to Achill, Spain, Italy and Canada in between.

€600 - €800

93

**Barry Castle (1935-2006)***Teaching the Cocks to Dance*

Oil on board, 77 x 60 cm (30 x 23½")

Signed with initials and dated '98

Barry Castle studied at the National College of Art in her native Dublin, where her tutors included Seán Keating, Maurice MacGonigal and John Kelly. She exhibited with the Solomon Gallery in Dublin, and a major retrospective was held by the RHA in 1998. Her work can be found in collections such as The National Library of Ireland, The National Self-Portrait Collection in Limerick, University of Limerick, AIB and The Arts Council of Ireland.

€1,500 - €2,500







94

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

*Celtic Warrior*

Bronze on white marble base

Height 51 cm (20")

Signed and dated 1976

€1,000 - €2,000

95

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**John Behan RHA (b.1932)**

*Flight of Birds*

Bronze, 35.5 cm (14") high

Provenance: Important Irish Art sale, these rooms, September 1984  
Lot no.201, where purchased by present owner.

€1,500 - €2,500



### Frederick E. McWilliam RA (1909-1992)

#### *Box One (1969) (Girl Series)*

Bronze, 23 x 22.5 x 23 cm high (9 x 8¾ x 9")

Signed and numbered 2/5

Exhibited : "F.E. Mc William" Exhibition The Waddington Gallery, London 1971; "F.E. Mc William Retrospective", Cat. No. 87; "F.E. Mc William" Exhibition, The Gordon Gallery, Derry 1984 Cat. No. 1 (another of the edition)

Literature:"F.E. Mc William Retrospective" 1981 Illustrated P 67; "The Sculpture of F.E. Mc William" by Denise Ferran and Valerie Holman 2012 Cat. No. 350

Frederick Edward McWilliam was an incredibly diverse artist. McWilliam did not limit himself to any single approach or movement and his constant experimentation with media and style is characteristic of this exploratory attitude. McWilliam was at the centre of an interesting and talented group of British and Irish artists in the mid 20th century. He met Henry Moore through his friend George McCann while he was still a second-year student at the Slade School of Fine Art, and they became good friends. Parallels in subject matter and formal exploration can be traced throughout their careers and Moore was a role model and mentor of sorts to McWilliam. McWilliam made lasting friendships with other artists living and working in London at the same time. He shared a studio with John Luke while they were both students at the Slade, and his inner circle included Francis Bacon and William Scott. Throughout his career, McWilliam tended to work in series, exploring a theme in a succession of variations. Characteristic of his pre and post-war sculpture was his exploration of 'the complete fragment', the part standing for the whole, in works described by their titles including: Mandible (1938) and Eye, Nose and Cheek (1939; Tate Collection). His later Legs series, including Legs Static and Umbilicus, was a more playful excursion into the same territory. While much of his sculpture focuses on his own artistic concerns there is an element of social engagement running through it. A large part of his career was devoted to public sculpture and these significant works have made a lasting impact in their locations in universities and hospitals in particular. He taught sculpture at the Slade and exhibited all over the world, and although he left Banbridge in 1928, he never forgot his Irish connections. His sculptures are visually intriguing, expressive and imaginative. While often Surrealist in tone, they always retain an inherent humanity at their core. Mc William had been going through a mosaic period between 1967 - 69 after which in 1969 he started one of his most successful series of small bronzes of "Girls" . This he continued until he commenced his "Women of Belfast" Series in 1972. "Box I " is one of the earliest pieces in the "Girls" series and was completed in 1969. It and the rest of the series contrasts the highly polished external surface in which he has added incised fine lines to define the female form and in this case the finely modeled interior which seems dull in comparison.

We thank *Dr Denise Ferran* whose writings on F. E. Mc William have formed the basis for this catalogue entry.

€8,000 - €12,000







97

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**Melanie Le Brocqy HRHA (b.1919)**

*Seated Figure*

Bronze, 29 cm (11½") high signed with initials.

€1,500 - €2,500



98

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**Rowan Gillespie (b.1953)**

*O'Carolyn (Spirit of the Blind Harpist)*

Bronze on Kilkenny Limestone base

Height: 42 cm (16.5")

Signed and dated 1984 and numbered 1/9

€5,000 - €7,000





99

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

*The Little Red Hen*

Bronze, 38 cm (15")

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

€1,500 - €2,000

100

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**Jerome Connor (1876-1943)**

*The Firbolg (a.k.a Ronnie)*

Bronze on a slate base

Height 35 cm (13.75")

Signed on base

€3,000 - €5,000





101

**Harry Robertson Craig RHA (1916-1984)**

*Abdelkader, Muhammed and Mustaphe*

Set of three

Oil on board, oval 22x16 cm (8.7x6.3") each

Signed and inscribed with titles (3)

€800 - €1,200





102

**Harry Robertson Craig RHA (1916-1984)**

*The Road to Leenane*

Oil on canvas, 63.5 x 76.2 (25 x 30")

*Signed. Signed again and inscribed with title verso*

€3,000 - €5,000

**Patrick Hennessy RHA (1915-1980)***A Prospect of Clonmacnoise*

Signed

Oil on canvas, 76.2 x 127 cm (30 x 50")

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

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

**€8,000 - €12,000**







104

**Caroline Scally (1886-1973)**

*150th Anniversary "1798 Commemorations" at Donnard, Co. Wicklow*

Oil on board, 32 x 40.5 cm (12½ x 16")

Provenance: From the Artist's Estate

Exhibited: "Caroline Scally Retrospective", The Frederick Gallery Dublin, March 2005, Cat. No. 62

"Ireland her people and landscape" The Ava Gallery June - September 2012 Cat. No. 48

"Irish Women Artists 1870-1970", Adams Dublin, July 2014; The Ava Gallery, August/September 2014, Cat. No. 58

Literature: "Caroline Scally Retrospective" (2005) illustrated back cover

"Ireland her people and landscape" (2012) illustrated p.55

"Irish Women Artists 1870-1970" (2014) illustrated p.74

Caroline Scally was born in Dun Laoghaire and studied at the Metropolitan School of Art with Sean Keating and James Sinton Sleator under William Orpen. Awarded the Taylor Art Scholarship in 1911, she headed for Paris and then on to Rome. She held her first one-woman show at The Dublin Painters Gallery in 1930 and was later to become President of the Dublin Painters Society in 1962. She exhibited at the first IELA exhibition in 1943 and exhibited regularly at the RHA and with the Watercolour Society of Ireland, becoming a committee member in 1958.

€1,000 - €1,500



105

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

*Afternoon Tea*

Oil on canvas, 51 x 59 cm (20 x 23¼")

Provenance: From the Artist's Estate

Exhibited: "Irish Women Artists 1870-1970", Adams Dublin, July 2014,  
Catalogue No.45

Literature: "Irish Women Artists 1870-1970", (2014), illustrated p.59

€3,000 - €5,000





106

**Helena Maguire (1860-1909)**

*Young boy playing with St. Bernard Dog*

Watercolour, 19.5 x 15.5 cm (7¾ x 6")

Signed

€400 - €600



107

**Attributed to Sarah Henrietta Purser HRHA  
(1848-1943)**

*Portrait of a young lady with letter*

Pastel on paper mounted on canvas, 75 x 48.5 (29½ x 19¼")

J.D. Spence Artist Suppliers Dublin stamp verso

€400 - €600





108

### Hugh Douglas Hamilton RHA (1734-1808)

#### *Viscountess Lifford*

Oval pastel and pencil heightened with white, 23x19 cm (9x7.5")  
Inscribed on the reverse

Exhibited, "An Exhibition of 18th, 19th and 20th century Irish Painting",  
The Gorry Gallery, Nov/Dec 1997, cat. no. 11, where purchased. Illustrated  
inside front cover.

The title Viscount Lifford was created in 1781 for the 1st Baron Lifford  
who was Lord Chancellor of Ireland. It is thought that this portrait is of  
the wife of the second Viscount who was Dean of Armagh 1796 - 1830.  
The family seat was Meenglass House, near Stranorlar in Co. Donegal.

€4,000 - €6,000



109

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**Mildred Anne Butler**  
**RWS FRSA RUA (1858-1941)**

*Flowers by the Roadside*

Watercolour 12x16.5 cm (4.75x6.5")

Wellesley Ashe Framing label verso

€500 - €800

110

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**Henry Albert Hartland**  
**(1840-1893)**

*The Buttercup Field*

Watercolour, 30 x 55 cm (11¼ x 21¼")

Signed and dated (18)'80

€300 - €500





111

**William Bingham McGuinness RHA (1849-1928)**

*Reginald's Tower Waterford*

Watercolour, 15x31 cms (6x12")

Signed

€1,000 - €1,500





112

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**William Percy French (1854-1920)**

*Sailing Boat on a Calm Lake*

Watercolour, 14.5 x 21.5 cm (5¾ x 8 ½")

Signed and dated (18) '99

€1,500 - €2,000



113

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**William Percy French (1854-1920)**

*Lakeside Jetty with Figure*

Watercolour 14.5 x 21.5 cm (5¾ x 8 ½")

Signed and dated (18) '99

€1,500 - €2,000



114

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**Frank Egginton RCA FIAC (1906-1990)**

*Cashel Bay, Connemara*

Watercolour, 22 x 31 cm (8½ x 12¼")

Signed. William Rodman & Co. Belfast label verso

€400 - €600



115

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**Anne Yeats (1919-2001)**

*The Cuala Horse*

Watercolour, 19 x 28 cm (7½ x 11")

Signed with initials

Provenance: Acquired directly from the artist by current owner

This is an early piece done while Anne was in Class 5 at school  
-see label verso

€400 - €600



116

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**Anne Yeats (1919-2001)**

*Celtic Warrior and Waves*

Watercolour, 25 x 21 cm (9¾ x 8¼")

Provenance: Acquired directly from the artist by the current owner.

€200 - €400





117

**Robert W. Millikin (b.1920)**

*Sleep Dunlin, Strangford Lough*

Watercolour, 41 x 73.5 cm (16 x 29")

Signed

Inscribed with title and dated (19)'99 verso

Label for The Gallery Dunfanaghy Verso

€800 - €1,200



118

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**John Kingerlee (b.1936)**

*"Fantasy" Kilcatherine 1990*

Mixed media on paper, 25 x 17.5 cm (10 x 6¾")  
Signed with artists device and dated (19)'90

€400 - €600



119

**Brett McEntaggart RHA (b.1939)***Bridge on the Dropt*

Watercolour, 35 x 50 cm (13¾ x 19¾")

Signed with initials

Provenance: The Solomon Gallery, Dublin (label verso)

€300 - €500



120

**Brett McEntaggart RHA (b.1939)***Lauzun*

Watercolour, 34 x 50 cm (13½ x 19¾")

Signed with initials

Provenance: The Solomon Gallery, Dublin (label verso)

€300 - €500







121

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**Henry Healy RHA (1909-1982)**

*Trees at Howth*

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

Signed

€400 - €600



122

**Brett Mc Entaggart RHA (b.1939)**

*A Row of Trees*

Oil on board, 43 x 58 cm (16.75 x 22.75")

Signed with initials

€500 - €700





123

**George Gillespie RUA (1924-1995)**

*A Cottage Doorway*

Oil on canvas, 18.5x34.5 cm (7.25x13.5")

Signed

€400 - €600





124

**George Gillespie RUA (1924-1995)**

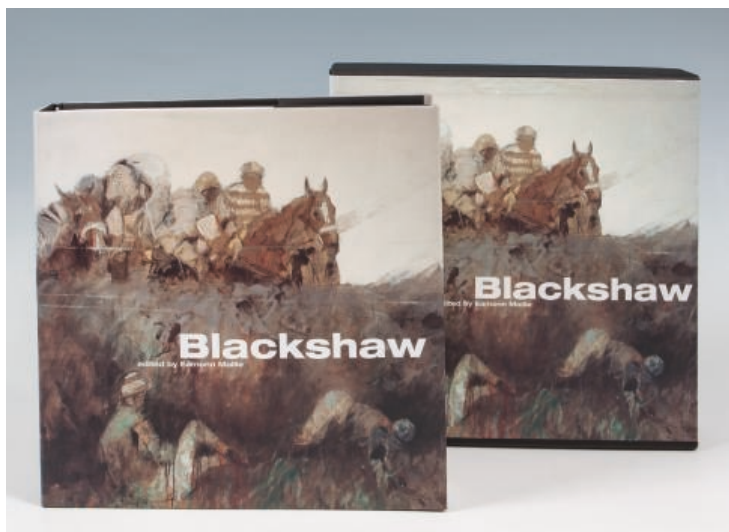
*Blue Reflections, Connemara, Co. Galway*

oil on canvas, 51x76 cm (20x30")

Signed

Inscribed artist's label verso

€1,500 - €2,500



125

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

*Self Portrait at Easel*

Sketched in "Blackshaw" book, 29 x 29 cm (11½ x 11½")  
 Sketch inscribed by artist "Best wishes for the Cill Rialaig Project".

The book edited by Eamonn Mallie. Limited to 1000 copies is signed by both Basil Blackshaw and Eamonn Mallie.

€800 - €1,200





126

**Basil Blackshaw HRHA RUA (b.1932)***Man on Flute, West of Ireland*

Watercolour 34 x 26 cm (13.5 x 10.25")

Taylor Prize competition label verso

€3,000 - €5,000





127

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**Peter Pearson (b.1955)**

*Dream Development - Castletown House*

Oil on canvas, 29 x 98 cm (11.5 x 38.5")

Signed, dated 04 and inscribed with title verso

€1,200 - €1,800



128

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**Colin Gibson RUA (b.1948)**

*Trinity College from Westmoreland Street, Dublin*

oil on canvas board, 29x39 cms (11x15")

Signed

€500 - €700

129

**Peter Pearson (b.1955)***Irish Made, Mountjoy Square*

Mixed media on board, 90 x 64 cm (35.5 x 25.25")

Signed and dated '11

Illustrated: Irish Arts Review, Spring 2012, p.56

Literature: "Peter Pearson - Of Sea and Stone - Paintings 1974-2014", by Peter Murray Gandon Editions, 2014, illustrated pp.97

€1,500 - €2,500







130

**Gladys Maccabe ROI FRSA MA HRUA (b.1918)**

*At the Races*

Oil on board, 34 x 59 cm (34¼ x 23¼")

Signed

€1,000 - €1,500





131

**Gladys MacCabe RUA ROI FRSA (B. 1918)**

*The Horse Fair*

Oil on board, 40.5 x 49.5 cm (16 x 19.5")

Signed

€1,500 - €2,500



132

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**Markey Robinson (1918-1999)**

*Heavy Skies*

Oil on panel, 20 x 89 cm (7¾ x 35")

Signed, inscribed verso

€1,200 - €1,800



133

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**Markey Robinson (1918-1999)**

*On the way to mass*

Oil on board, 59 x 118 cm (23¼ x 46½")

Signed

€3,000 - €5,000





134

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**Markey Robinson (1918-1999)**

*The Silent Dusk*

Oil on board, 21 x 35 cm (8¼ x 13¾")

Signed, inscribed verso

€700 - €1,000



135

**Markey Robinson (1918-1999)**

*Figure by a Shore, in Moonlight*

Oil on board, 76 x 99 cm (30 x 39")

Signed

€3,000 - €5,000





136

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**Robert Graysmith (b.1942)**

*Disembarking from the boat (1890)*

Pen and ink 20.25 x 26.5 cm (8 x 10.5")

Signed and dated 1995, and inscribed to Jim Toland with letter verso.

Robert Graysmith was a cartoonist for the San Francisco Chronicle before he gave it up to become a true crime author. The inscription and letter verso is to his former editor Jim Toland at the Chronicle who is also now a crime writer.

€150 - €250



137

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**William Conor RHA PRUA OBE (1884-1968)**

*Caricature of a Gentleman*

Pen and ink, 14x9.5 cm (5.5x3.5"), (oval shaped)

Signed

€400 - €600



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**138****Barbara Warren RHA (b.1925)***Boats in the Harbour, Honfleur (1984)*

Pastel, 38x44.5 cm (15x17.5")

Signed

Provenance: Taylor Galleries, Dublin

**€400 - €600**



139

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

*W.B. Yeats and Casement in Dock*

A pair of woodblock prints, 21.5x15 cm (8.5x6")

Signed (2)

€200 - €400



140

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

*Nelson's Pillar and GPO, Dublin, 1935*

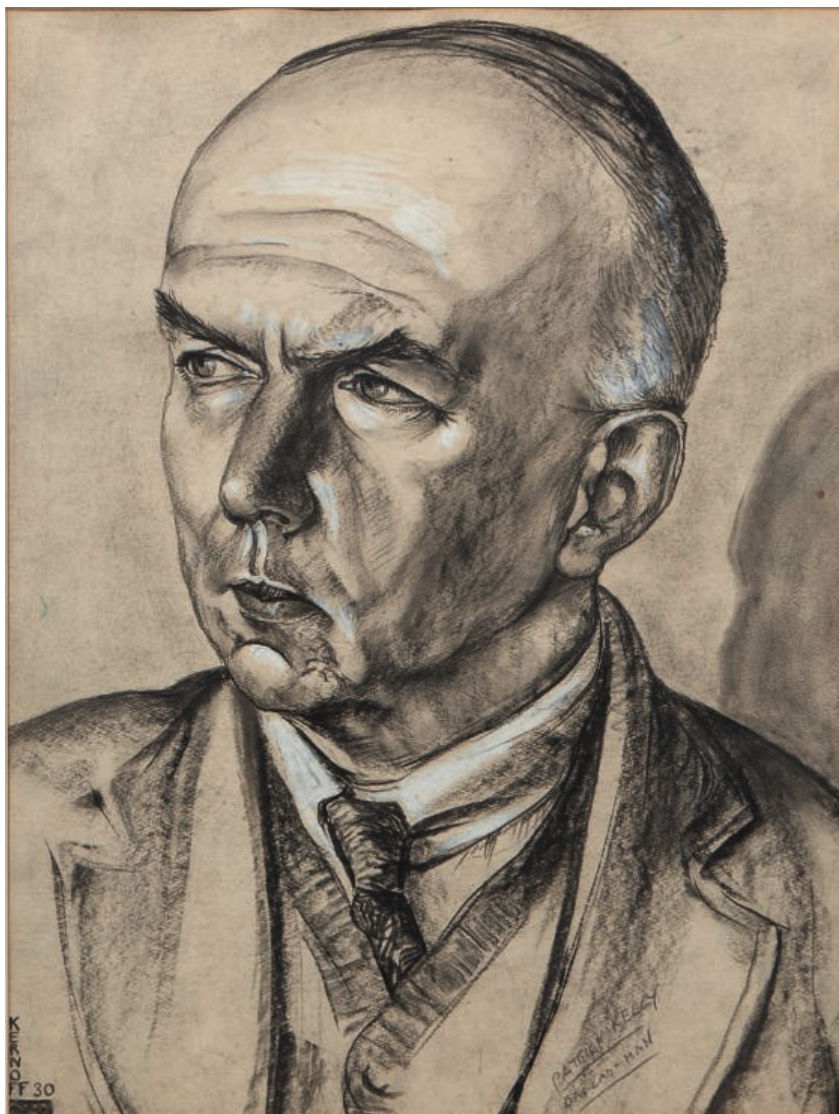
Woodblock print, 21.5x15.5 cm (8.5x6.25")

Signed

Together with Kernoff signed print of The Claddagh and a Maurice Wilks print (3)

€150 - €250





141

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**Harry Kernoff RHA (1900 - 1974)**
*Patrick Kelly - Ballad Man*

Charcoal, 49 x 30.5 cm (19¼ x 14¼")

Signed, inscribed with title and dated (19)'30

**€400 - €600**





142

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

*Clochards Ruspail, Paris*

Pen and ink, 12.7 x 17.75 (5 x 7")

Inscribed with title

Provenance: The artist's estate

Exhibited: The Frederick Gallery, Dublin, where purchased by present owner

€120 - €160



143

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

*Lapin*

Charcoal, 13.3 x 17.75 (5¼ x 7")

Provenance: The artist's estate

Exhibited: The Frederick Gallery, Dublin, where purchased by present owner

€100 - €200



144

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

*Curllews*

Pencil, 9.5 x 19 cm (3¾ x 7½")

Signed and inscribed with title

Provenance: The artist's estate

Exhibited: The Frederick Gallery, Dublin, Catalogue No.274, where purchased by present owner November 1998

€100 - €200



145

### William Lynch (19th century)

- (a) Ireland awoke when '1782' Dungannon spoke a series of vignettes  
 (b) Homely scenes including views around Belfast, Bangor Castle and Carrickfergus  
 (c) Lough Derg, Co. Donegal A series of four vignettes  
 (d) Pagan Altar at Fenagh, Co. Leitrim and other vignettes  
 (e) Ballyshannon and Tullan Strand a series of four vignettes

A set of 5 watercolours, 26x20 cm (10.25x8")

Signed with monogram and dated '83 (5)

€500 - €800





146

### Sir William Orpen RHA RA RI (1878-1931)

*"Sir William Orpen: Artist and Man"* by P.G.

*Konody & Sidney Dark;*

"Politics and Sex", Imperial War Museum; "William Orpen 1878-1931 Early Work", Pym's Gallery 1981; "William Orpen Centenary Exhibition", National Gallery of Ireland 1978; "Orpen Mirror to an Age", Bruce Arnold (5)

€100 - €200



147

### "Twelve Irish Artists"

A folio of prints for framing by Victor Waddington Galleries printed by The Sign of the Three Candles, Dublin and introduction by Thomas Bodkin, Dublin 1940

€80 - €120



148

### "Louis le Brocquy"

*Dorothy Walker*

Ward River Press, Dublin 1981

"Seeing his Way" Anne Madden 1994 "Louis le Brocquy - Allegory & Legend" Hunt Museum 2006 "Louis le Brocquy: Irish Landscape" Gandon 1992 (4)

€40 - €60



149

### "Louis le Brocquy"

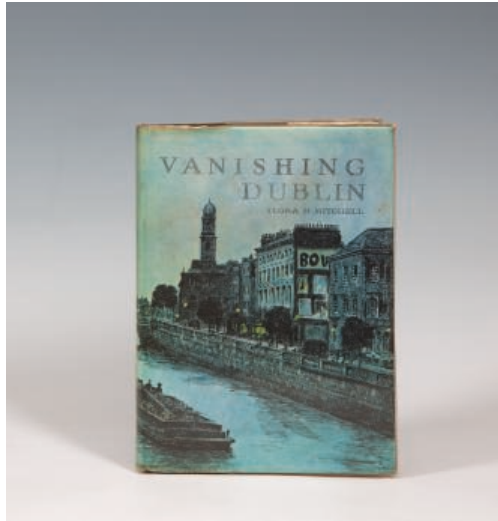
*Retrospective Catalogue, Hugh Lane Municipal Gallery, 1966*

"Louis le Brocquy: Aubusson Tapestries" Taylor Galleries 2000

"Louis le Brocquy: Aubusson Tapestries" Agnews 2001 "Melanie le Brocquy" Brian Fallon, RHA 1999 "Louis le Brocquy Procession" Gandon 1994, Crawford 2003 "Anne Madden, The Garden of Love" Taylor Galleries, 2002 etc. (8)

€60 - €100





151

### Flora Mitchell (1890-1973)

*"Vanishing Dublin" with introduction by the Earl of Wicklow*

Signed by artist

Printed by Allen Figgis, 1966

€200 - €400



150

### Walsh [Wendy],

*A Lifetime of Painting*

Dublin, 2007, No. 23 of 185 hand bound, numbered and signed copies.

With special limited edition signed print 3/3. Folio, quarter morocco and slipcase.

€500 - €700





152

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### The Pym's Gallery, London

A collection of Irish art related catalogues from The Pym's Gallery and Taylor Galleries, London

€60 - €100



153

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### Irish Art Price Guides

Baird's Irish Art Price Guides, a set of three 1990-1992; together with Ashville Media Price Guides: 1999/2003/2005/2007/2010

€30 - €50



154

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### Irish Art Interest

A collection including: Irish Art & Modernism, S.B. Kennedy, Dictionary of Irish Artists 1st and 2nd edition, Theo Snoddy, AIB Collection Volume I & II and other books of similar interest

€80 - €120



155

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### "Irishmen All"

*G.A. Birmingham*

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

€50 - €70

156

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### Alexander Williams RHA (1846-1930)

*"Munster", "Ulster", "Leinster", "Connaught"*

Four Volumes, written by Stephen Gwynn and illustrated by Alexander Williams, published by Blackie & Son Ltd. 1912 and "A Book of Dublin", published by Bulmer Hobson, 2nd edition 1930, with illustrations by Flora Mitchell, Paul Henry, Lilian Davidson, Harry Kernoff etc.

€40 - €60

157

### National Gallery of Ireland

A collection of NGI publications and other related catalogues including a set of Lives of Irish Artists (a box)

€30 - €50

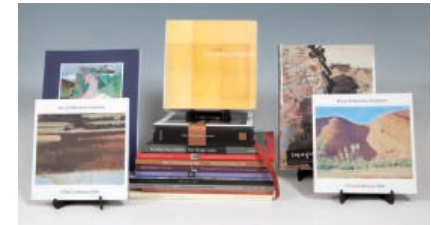


158

### Irish Art Reference Books

A collection including: Images and Insights: Smurfit Collection 2001, Saor 50, RHA catalogues and other interesting books etc. (a box)

€50 - €70



159

### Irish Art Reference

A collection of catalogues from the National Self-Portrait Collection and Crawford Galleries; together with an interesting collection of other reference catalogues (a box)

€80 - €120



160

### Contemporary Irish Art Interest

A collection of catalogues and monographs including: Robert Ballagh (4), Martin Gale (7), Donald Teskey (5), John Doherty, Blaise Smith, Barry Castle etc (a box)

€60 - €80

161

### A collection of monographs on Irish art including:

Harry Clarke, Nicola Gordon-Bowe, 1989, Patrick Swift (3), Patrick Tuohy, Edward McGuire and other miscellaneous catalogues of Irish art interest (a box)

€60 - €80







162

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**Roderic O'Connor (1860-1940)**

Roy Johnson, 1985, Jonathan Benington, 1992 and a collection of other O'Connor related material (8)

€100 - €200



163

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**Irish Impressionists, Julian Campbell, NGI 1984;**

together with other related catalogues and books on Leech, O'Meara, O'Kelly etc. (a box)

€60 - €100



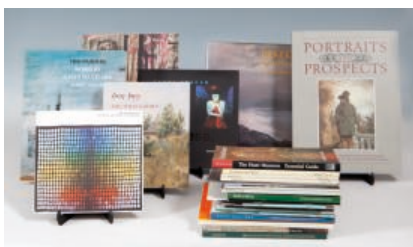
164

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**Irish Art Interest**

James Humbert Craig, 1988, Frank McKelvey 1993 and a collection of catalogues and monographs related to 20th century Northern Irish artists including: Colin Watson, Hector McDonnell, Mark Shields, Martin Mooney etc. (a box)

€60 - €100



165

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**Derek Hill, Greg Gowrie, 1987;**

together with a miscellaneous collection of books and monographs of Irish art interest (a box)

€80 - €120



166

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A very large collection of miscellaneous catalogues and monographs from Irish galleries including: Jorgenesen Fine Art, The Gorry Gallery, Solomon Fine Art, The Frederick Gallery etc. (a box)

€40 - €60

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#### Definitions

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

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**'V.A.T.'** – Value Added Tax.

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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 supervi-*

*sion.*

'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.



### 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).

## Louis le Brocquy's House and Studio in France

Carros, Alpes Maritimes, Cote D'Azur-France

For sale by Private treaty

A Charming period property on the hills of Nice, dating back to the 1830s with lovely views across the surrounding countryside to the sea. The villa has been the subject of a sensitive refurbishment program blending classical proportions with contemporary chic in an area of outstanding natural beauty. Once the home of two of Ireland's most illustrious painters enjoying a pristine private setting. The main house has been tastefully refurbished by the current owners to provide elegant, free flowing living space ideal for small or larger groups. Generous bright and airy living room with open fireplace. A fully fitted kitchen with breakfast area and rear kitchen. The ground floor also has a small office. On the first floor there is a master bedroom with dressing room and en suite bathroom plus an additional guest suite with terrace. There are two large bedrooms sharing a family bathroom on the second floor. Outside a delightful shaded terrace with a small fish pond and a large pool ideal for soaking up the pristine setting and glorious views. There are two further outbuildings one which houses the previous owner's art studio which remains untouched to this day and a stone built guest house with living room, kitchen, two bedrooms and two bathrooms. Double garage, delightful mature garden and olive grove.



The artist's studio



"Procession with Lilies" Sold in these rooms September 2012 for €320,000



**For further information or to arrange viewing contact:**

Mark Harvey,  
Knight Frank,  
55 Baker Street,  
London. W1U 8AN  
0044-207-8615034  
mark.harvey@knightfrank.com









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ADAM'S Est 1887

