

ADAM'S Est. 1887

IMPORTANT IRISH ART

30<sup>th</sup> September 2015



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**ADAM'S** Est. 1887  
IMPORTANT IRISH ART

AUCTION

Wednesday 30<sup>th</sup> September at 6pm

Including collections from Allianz PLC (110 - 121), the Gordon collection (145 - 174) and other important clients.





Leech



# ADAM'S Est.1887

## IMPORTANT IRISH ART

### AUCTION

Wednesday 30<sup>th</sup> September 2015 at 6pm

### VENUE

Adam's Salerooms,  
26 St. Stephen's Green, Dublin D02 X665,  
Ireland

### VIEWING HIGHLIGHTS

September 10<sup>th</sup> - 17<sup>th</sup>

At the Ava Gallery, Clondeboye Estate, Bangor, Co. Down BT19 IRN

Monday - Friday 11:00am - 5 :00pm

Saturday 12<sup>th</sup> September 2:00pm - 5:00pm

Sunday 13<sup>th</sup> September 2:00pm - 5:00pm

### FULL SALE VIEWING

September 27<sup>th</sup> - 30<sup>th</sup>

At Adam's, 26 St. Stephen's Green Dublin D02 X665

Sunday 27th September 2:00pm - 5 :00pm

Monday - Wednesday 10:00am - 5:00pm

# ADAM'S Est.1887

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D. D. Mill



## IMPORTANT INFORMATION FOR PURCHASERS

### 1. ESTIMATES AND RESERVES

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 1st October 2015. 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 Thursday 1st October 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. Auctioneers commission on purchases is charged at the rate of 20% (exclusive of VAT). Terms: Strictly cash, bankers draft or cheque drawn on an Irish bank. Cheques will take a minimum of five working days to clear the bank, unless they have been vouched to our satisfaction prior to the sale, or you have a previous cheque payment history with Adam's. Purchasers wishing to pay by credit card (Visa & MasterCard) may do so, however, it should be noted that such payments will be subject to an administrative fee of 1.5% on the invoice total. American Express is subject to a charge of 3.65% on the invoice total. Debit cards including laser card payments are not subject to a surcharge, there are however daily limits on Laser card payments. Bank Transfer details on request. Please ensure all bank charges are paid in addition to the invoice total, in order to avoid delays in the release of items. Goods will only be released upon clearance through the bank of all monies due. Artists Resale Rights (Droit de Suite) is NOT payable by purchasers.

### 4. VAT REGULATIONS

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### 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 as 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 Marianne O'Kane Boal, Dickon Hall, Karen Reihill, Dr Róisín Kennedy, Dr Éimear O' Connor, Dr Denice Ferran, Terry Moylan Dr S.B. Kennedy, Dr Kenneth Mc Conkey, Claire Dalton and Leo Higgins.

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





1. MAURICE C. WILKS RJA ARHA (1910 - 1984)  
Cottage Interior, Co. Galway  
Oil on canvas, 40 x 50cm (15¾ x 19½")  
Signed. Inscribed with title verso

€1,500 - 2,000



2. MAURICE C. WILKS RUA ARHA (1910 - 1984)  
Connemara Cottages (1968)  
Oil on canvas, 35 x 46cm (14 x 18")  
Signed, inscribed with title verso

€1,200 - 1,800





3. MAURICE C. WILKS RUA ARHA (1910-1984)  
Children by the Water, Near Cresslough Co. Donegal  
Oil on canvas, 34 x 70cm (13¼ x 23½")  
Signed. Inscribed indistinctly with title verso.

€2,000 - 4,000



4. JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
House by the Shore, Port-na-Blagh, Co. Donegal  
Oil on board, 22 x 34cm (8¾ x 13½")  
Signed. Signed again, dated 1921 and inscribed to Mr. Edward Little verso.  
Also bearing inscription verso which reads: 'The Colls' House, Breaghy, Portnablagh Co. Donegal, Horn Head in the distance. The Colls died out 10 years ago and no longer live there.'  
Exhibited: "Important Irish Paintings", Cynthia O'Connor Gallery, Dublin, December 1981, Catalogue No. 3, where purchased by present owner.

€1,500 - 2,000

5. JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
Antrim Hills  
Oil on panel, 37 x 49cm (14½ x 19¼")  
Signed  
Provenance: with The Fine Art Society Ltd., London 1928; later with The Taylor Gallery, Belfast, where purchased in March 2002 by the current owner.

€1,200 - 1,600







6. JAMES HUMBERT CRAIG RHA RUA (1877 - 1944)

Children Fishing at the Harbour

Oil on board, 28 x 33cm (11 x 13")

Signed. John Magee label verso.

€6,000 - 8,000



7. GEORGE K. GILLESPIE RUA (1924-1995)  
Owenmore River, Co. Mayo  
Oil on canvas, 45.5 x 61cm (18 x 24")  
Signed

€1,200 - 1,600



8. GEORGE K. GILLESPIE RUA (1924-1995)  
Horn Head, Co. Donegal  
Oil on canvas, 46 x 56cm (18 x 22")  
Signed

€1,000 - 1,500





9. GEORGE K. GILLESPIE RUA (1924-1995)  
Cottage in a Western Landscape  
Oil on canvas, 46.5 x 60cm (18¼ x 23½")  
Signed

€1,500 - 2,000

10. FRANK MCKELVEY RHA RUA (1895-1974)

Off to the Fishing Grounds

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

Signed

Provenance: Purchased from The Arches Gallery in January 2002 by the current owner.

€10,000 - 15,000

John Hewitt observed of Frank McKelvey; 'In landscape he maintains the Constable-Impressionist mode, to me most significant in his rendering of evening light on level estuaries, the gritty squall from bleak sand-dunes, and, best of all, in the stir of children watching at the sea's edge in sunset....McKelvey is an accomplished and fluent water-colourist.' (89). In 1923, The Studio stated 'that in the North, the best men were, almost without exception, engrossed in landscape: 'Their landscapes, though by no means emotional, are always most obviously sincere, closely observed, firmly and cleanly handled.' (Snoddy, 391). This observation of paintings lacking emotion was directed at McKelvey, Craig and Henry and yet it is quite evidently not the case in McKelvey's work. His compositions, while very carefully planned, closely observed and meticulously rendered, can certainly not be considered devoid of sentiment. Technical accuracy does not replace emotion. It appears, however, that a practitioner such as McKelvey who was businesslike, punctual and well-presented, was somewhat of an anomaly as an artist and was thus perceived as a man who painted principally to make a living. Conversely, it is this range of characteristics and attributes that demonstrate McKelvey's devotion to his craft. He was industrious, accomplished, a keen fisherman and a strong disciple of plein air practice. Donegal, Northern Ireland and the West of Ireland were areas he returned to again and again to capture the sea, the land and the people. His interest in fishing is strongly evident in his portrayal of small rowing boats and sailing boats in his compositions. Even in paintings where he has been commissioned to depict a particular vessel, as in his representation of a member of the John Kelly Ltd fleet 'The 'Ballyrush' at Warrenpoint Harbour,' he takes the opportunity to enliven the foreground by depicting an open rowing boat with three fishermen and a small group of gulls above.

In McKelvey's painting 'Unloading the Catch, Bunbeg,' the principal activity of the title occurs off-centre to the middle right of the composition, subtle and pared down. Consequently the figures and their small boat are diminutive elements in an aesthetically balanced Donegal seascape. Instead here in 'Off to the Fishing Grounds,' the moored fishing boats and the departing vessel under sail with three fishermen contained, are the focal point and are equally important as their surroundings. The treatment of the cottages here with turf piled alongside is similar to the artist's 'Falcarragh, Co. Donegal,' but somewhat freer and executed in a more impressionist vein than is common for McKelvey, likely signaling a later work in his oeuvre. This particular approach suits the theme and character of the composition. Figures are quite loosely indicated but fittingly so. The sea is relatively calm but the sunlight upon the scene suggests a sense of purpose in the task at hand. McKelvey employs a range of devices to draw the eye into the painting, dark rocks in the foreground, leading to the central components of the composition the land mass, cottages and boats, on to the subtler rendering of mountains and clouds above the horizon. The artist was a capable of producing dramatic and naturalistic skies. Here the horizon line and sky are less detailed to ensure the eye rests upon the action at the centre of the painting. S. B. Kennedy, in his book on the artist, has written about the qualities in McKelvey's work 'the overall feeling of lightness, of fresh air and the spontaneity of the moment, [these] are features which remained characteristic of McKelvey's work throughout his career.' (Kennedy, 9).

**Marianne O'Kane Boal**

Sam Hanna Bell, Ed., The Arts in Ulster, 'Painting and Sculpture,' by John Hewitt

S. B. Kennedy, Frank McKelvey – A Painter in His Time, Irish Academic Press, Dublin, 1993

Theo Snoddy, Dictionary of Irish Artists – Twentieth Century, Wolfhound Press, Dublin, 1996







11. FRANK MCKELVEY RHA RUA (1895-1974)  
Cottages by a Lake  
Oil on canvas, 46 x 61cm (18 x 24")  
Signed  
Provenance: The Eakin Gallery where purchased by the current owner in April 1995.  
€4,000 - 6,000





12. FRANK McKELVEY RHA RJA (1895 - 1974)  
Driving the Cattle Home  
Oil on canvas, 56 x 69cm (22 x 27")  
Signed. Old Combridge's framing label verso

€4,000 - 6,000



13. PAUL HENRY RHA (1876-1958)  
Head of an Old Achill Man (1910-13)  
Charcoal on paper, 20 x 18.5cm (8 x 7¼")  
Signed  
Provenance: Acquired from The Oriel Gallery, March 1982 by the current owner  
Exhibited: "Pictures of the West of Ireland by Mr. & Mrs. Paul Henry", Underwood Typewriter House, Wellington Place, Belfast, 23 March-8 April 1916, Catalogue No.51  
Literature: Northern Whig, Belfast, 23 March 1916  
S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, New Haven & London, Yale University Press, 2007, p. 138, catalogue number 210, where erroneously dated 1915-16.

Reviewing Paul Henry's 1916 exhibition in Belfast the Northern Whig (23 March 1916) described this as 'A fine character study'. After his arrival on Achill Island in August 1910, Henry made drawings of the local people as they went about their everyday business. But getting them to 'sit', as here, was not easy, as he recorded in his autobiography, *An Irish Portrait*, (1951, p. 52), because he was known pejoratively as 'the sketcher'. The expression on the face is especially fine, the features being carefully delineated, although the drawing was probably done relatively briskly. The hat worn by the sitter is almost certainly made from velvet which, Henry tells us, was typical apparel. His drawing of Tony Patton of Achill (*An Irish Portrait*, facing p. 85) is of a similar vein, which confirms the date of this work, as does the dot in the signature between the words 'Paul' and 'Henry'.

Dr. S.B. Kennedy September 2015

€2,000 - 4,000

14. SEÁN KEATING PRHA HRA HRSA (1889-1977)  
Study for "An Beinsin Luachra" (The Song of the bunch of rushes)  
Charcoal and Pastel, 53.2 X 52 cm (21 X 20½")  
Signed  
Provenance: Previously in the collection of Louis and Yvonne Jammet of Jammet's Restaurant

This is a study for "An Beinsin Luachra" which was exhibited in the RHA in 1953. The title comes from an old Irish song which refers to the beauty, honour and virtue of true love expressed as a meeting between two people. The woman is wearing the traditional Connemara costume and is being courted by a sea faring man, which might even be an early self-portrait.

Jammet's restaurant was one of Dublin's most popular and attracted the international set who mingled with the local well-heeled and theatre and artists types. It was located at 46 Nassau Street just at the bottom of Grafton Street and was renowned for its fine French dining until it closed in 1967. The Jammet's supported many local artists, Yvonne Jammet being an exhibited artist herself, and art adorned the walls of the restaurant adding to its appeal.

€4,000 - 6,000





15. WILLIAM CONOR RHA PRUA OBE (1881-1968)

The Apple Seller

Wax crayon on card, 48 x 36cm (19 x 14")

Signed

€15,000 - 20,000

'William Conor...is worthy of respect, not only as our senior painter, but as, in many ways, the most representative. Conor began exhibiting in 1911 and since then has followed a consistent course, drawing his material from his own place....His chief virtue is a fundamental sincerity: he paints as he feels; if the emotion be powerful the work will correspond... Stylistically he is no man's disciple, having forged his own idiom from his personal vision and experience.' (Hewitt, 88-89)

Described as 'the people's painter,' William Conor fittingly began his art engagement at the age of ten on the streets of his native city of Belfast. 'He had been 'discovered' by a friendly music teacher, Louis Mantell, who found him sketching on a wall as he waited for the end of a friend's music lesson.' (Snoddy, 75). He went on to train at the Government School of Design in 1894 and continued to sketch prolifically throughout his life. He carried his sketchbook in his pocket at all times and in 1923 Conor wrote that he was accustomed 'to note down any little happening which strikes me as interesting and significant.' Within this range of sketching output, street scenes of Belfast predominate. Conor was equally comfortable in depicting single figures, two-person and three-person groups in his sketches, drawings and paintings. He also depicted larger groups and all his figure studies captured their subjects in activities of various types – playing, dancing, selling or skipping, for example, with a lively and gregarious air of enjoyment. He was a highly perceptive and sympathetic chronicler of the people of Belfast and has endured as the city's most popular fine art exponent. It is interesting to note his early employment as a poster designer with David Allen & Sons, lithographers. He worked in this position for five years and it is certain to have influenced his ability to portray a scene powerfully within the confines of the page or canvas. He exhibited with the Belfast Art Society, the Royal Academy and the Royal Hibernian Academy. His representation at the latter was sustained and formidable, over 200 works during the period 1918-1967.

As a practitioner he has been credited with many positive attributes honesty, integrity, sincerity and clarity in his depictions of the people and places that surrounded him and in his portrayals of the scenes he encountered as he explored his habitual urban environs. His work is readily identifiable and relatively unique in its sustained engagement with a city and its people. In Ireland's Painters, it is observed that Conor's approach to his chosen medium was one that was wholly his own; '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.' (Crookshank and Glin, 289). 'The Apple Seller,' wax crayon on paper, sees Conor create an interesting pair, the older lady with slight smile depicted in an assured pose with her arm around the relaxed smiling child by her side. Her other hand rests upon the basket of apples in the foreground. The portrayal is aesthetically pleasing, certainly, but it invites the viewer to engage further in its narrative strand – to consider the fruit seller, her trade in the city, and an occupation to be passed on to future generations. Conor employs some of his common pictorial devices – a pared down background to minimise distraction from the figures and the heavy black outlines of the figures that confidently announce their presence. Conor has been 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.' This mastery of medium is clearly evident in works such as 'The Apple Seller,' where the texture and colour gradations, capture an astonishing atmosphere in terms of its depth. This atmosphere is heightened by the texture of material, lifelike flesh tones, light and shade, nostalgia and narrative. These nuances are all determined by the remarkable potential of this medium in the right hands.

**Marianne O'Kane Boal**

Martyn Anglesea, William Conor – The People's Painter, 1999

Jonathan Bell, Conor – Drawing from Life, Appletree Press, 2002

Sam Hanna Bell, Ed., The Arts in Ulster, 'Painting and Sculpture,' by John Hewitt, 88-89.

Crookshank and Glin, Ireland's Painters 1600-1940, Yale University Press, 2002

Theo Snoddy, Dictionary of Irish Artists – Twentieth Century, Wolfhound Press, Dublin, 1996

Brendan Rooney, A Time and a Place: Two Centuries of Irish Social Life, NGI, Dublin, 2006







16. WILLIAM CONOR RHA PRUA OBE (1881-1968)  
The Hurley Players (c.1948)  
Wax crayon on paper, 28 x 36cm (11 x 14")  
Signed

There is a version of this work in the collection of the Ulster Museum. It is thought to represent a hurling match in Falls Park Belfast. It clearly depicts the intensity and energy of the game with the players faces full of emotional expression.

€4,000 - 6,000



17. WILLIAM CONOR RHA PRUA OBE (1881-1968)  
The Sulky Child  
Wax Crayon on Paper, 47.5 x 34 cm (18¾ x 13½")  
Signed  
Provenance: With The Bell Gallery (label verso)

€4,000 - 6,000





18. WILLIAM CONOR RHA PRUA OBE (1881-1968)  
Mass at Dunquin  
Wax crayon on card, 45 x 36cm (17¾ x 14")  
Signed

Although Conor was Presbyterian, this did not hinder him depicting Catholics either "Going to Mass" in the countryside or praying in church as is shown here. This is one of a series of church interiors that Conor painted others being "The Benediction", an oil sold in these rooms in Oct 2006 and another crayon of the same title in May 2013 which feature the same central figures. Conor captures the different generations always focusing on the matriarchal grandmother in the foreground. Again he has successfully captured a way of life that is now but a memory in 'Modern Ireland'.

€4,000 - 6,000





19. LEITITIA MARION HAMILTON RHA (1878-1964)

Rain at Kilkee, Co. Clare

Oil on canvas, 40 x 50cms (16 x 19¾")

Signed with initials. Inscribed with title on artists label.

Provenance: Adam's Important Irish Art Auction, these rooms, 28th September 2011, Catalogue No.26 where purchased by current owner.

Exhibited: This work is thought to date circa 1947 / 48 when Letitia Hamilton exhibited a work of the same title at the RHA (cat No. 4) and also another work "August 1947, Kilkee"

€7,000 - 10,000





20. LETITIA MARION HAMILTON RHA (1878 - 1964)  
Roundstone Harbour, Connemara  
Oil on canvas, 43 x 47cm (17 x 18½")  
Signed with initials

€10,000 - 15,000



21. LILIAN LUCY DAVIDSON ARHA (1879-1954)

Boats at Wicklow, Dusk

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

Signed with monogram

Literature: "In the Mainstream of Irish Naturalism - the Art of Lillian Davidson 1879 -1954" by Katherine Cahill, Irish Arts Review vol. 15 1999 P43 Fig. 14

€10,000 - 15,000

Lilian Davidson was born in Bray, Co. Wicklow and was the sixth of ten children. At the age of sixteen she went to study at the Dublin Metropolitan School of Art Dublin and won three prizes there, including the RDS Scholarship. According to Theo Snoddy; 'Closely associated with the Royal Hibernian Academy, she exhibited 135 works in 40 years, beginning in 1914.' (94) She also showed at the Water Colour Society, the Dublin Painters' exhibitions, the Oireachtas and Aonach Tailteann exhibitions. Her work was shown abroad in London, Amsterdam, Chicago and Paris (1924 and 1930, Salon de la Societe Nationale). Aside from painting, she also wrote poetry and plays for the Gate and Torch Theatres (where she adopted the pseudonym Ulick Burke). In terms of her art practice, while principally a landscape and genre painter, she was also an accomplished portraitist and an artist fully engaged with her subjects. She painted fine likenesses of artists such as Jack B. Yeats, Sarah Purser and George Russell (AE). In a critique, The Studio described her as a 'competent and decorative painter.' (Snoddy, 95). She was so much more than that however as testified by her range of skilful output. In Ireland's Painters, she has been described as 'much influenced by the early work of Jack B. Yeats, rather unusual at that time.' (Crookshank and Glin, 297). Indeed her figure studies with a bold and defined palette are close to Yeats' work but also to that of Conor, Henry and Lamb.

According to Katherine Cahill writing in the Irish Arts Review; 'She had a special ability in painting water, river, sea or canal. Perhaps because she was born by the sea in Bray, 'Boats at Wicklow, Dusk' is a tour-de-force of such painting.' Wicklow town and bridge are...featured, this time as backdrop to the boats at anchor, the rigging in mirror image in the still water of the harbour, while her mastery of atmosphere is captured in the failing evening light. (Cahill, 39) She had a remarkable ability to capture the mystery and nuances of colour, light and shadow in night studies. Her paintings on the subject include; 'Night in Claddagh,' 1933, 'Night,' (undated) and 'Cottages, Keel, Achill,' 1938. While more apt in a description of the latter painting Lilian Davidson's own poem, 'A Night': 'The sky itself like a purple cloak'. (Cahill, 39) is also applicable to 'Boats at Wicklow, Dusk,' where the pale purple haze suffuses the painting. A connection between Stanhope Forbes of the Newlyn School and Lilian Davidson has been speculated upon. Forbes had that enviable ability of composing scenes with a colourful yet moody palette and combining a perfect blend of realism and figuration. Cahill has observed that Davidson follows 'Forbes' principles of using a bright palette, square brush technique and strong impasto highlights laid on with softer brushmark, principles she carried out down the succeeding decades. Though not always employing a bright palette, she did apply his adjuration of 'strength – strength of impression, strength of illumination, of contrasts.' (Cahill, 35) French Impressionism is an acknowledged reference in Davidson's work and 'Boats at Wicklow, Dusk' shares a remarkable affinity with Claude Monet's 'Fishing Boats at Honfleur,' 1868 both in terms of compositional structure and treatment of boats, rigging and their reflections within the water beneath. Where Davidson captures Wicklow town and bridge behind the boats, Monet features the pier and town at Honfleur. There the comparison ends as Monet's freer impressionist hand is unlike the naturalism and tighter brushwork of Davidson, depicting Wicklow's bridge and buildings, particularly St Thomas' Church with copper clad cupola; all elements identifiable and carefully delineated. This painting is a particularly fine example of Davidson's maritime paintings and one that is full of atmosphere. The artist herself was seen as a mysterious and enigmatic character and there is much in the treatment of 'Boats at Wicklow, Dusk,' that captures this elusive spirit.

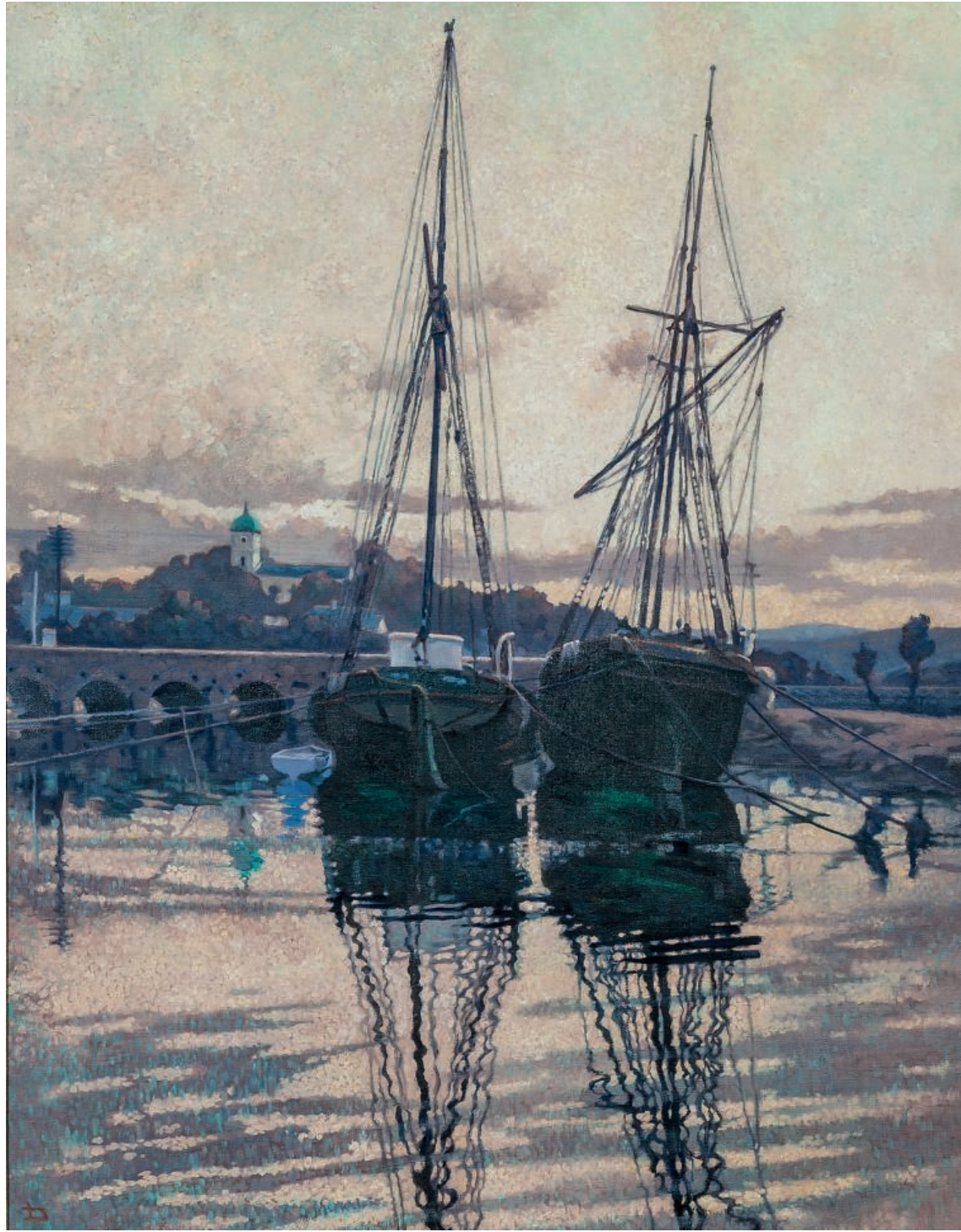
**Marianne O'Kane Boal**

Marie Bourke, West of Ireland Paintings at the National Gallery of Ireland from 1800 to 2000, Dublin: NGI, 2014, p34.

Crookshank and Glin, Ireland's Painters 1600-1940, Yale University Press, 2002.

Katherine Cahill, 'In the Mainstream of Irish Naturalism, The Art of Lilian Lucy Davidson, 1879-1954', Irish Arts Review Yearbook, Vol. 15, 1999.

Theo Snoddy, A Dictionary of Irish Artists – 20th Century, Dublin: Wolfhound Press, 1996.





22. EVIE HONE HRHA (1894-1955)  
Cloister at the Church of St. Trophime, Arles  
Oil on board, 43 x 61cm (17 x 24")  
Dawson Gallery label verso

The Church of St. Trophime in Arles is an important pilgrimage site being the starting point of Via Tolosana to Santiago de Compostela. Since 1981 it is a UNESCO World heritage site. The cloister at the church was constructed in the second half of the 12th Century/first half of the 13th century for the use of the canons . The cloister is famous for the fine carving on the columns.

€5,000 - 7,000





23. NORAH MCGUINNESS HRHA (1901 - 1980)  
Summer Lane  
Oil on canvas, 40.5 x 51cm (16 x 20")  
Signed  
Provenance: With The Dawson Gallery (label verso)

€6,000 - 8,000



24. KATHLEEN FOX RHA (1880-1963)  
Statuettes  
Oil on canvas, 38.4 x 48.5cm (15¼ x 19 ¼")  
Signed  
Provenance:  
J. J. Gorry Trade Label verso dated (19)21; handwritten artist's label verso.  
Exhibited:  
1921, Dublin, Royal Hibernian Academy Annual Exhibition Catalogue No. 196

€600 - 1,000

25. WILLIAM JOHN LEECH RHA ROI (1881 - 1968)  
Window Sill  
Oil on board, 46.5 x 37.5cm (18¼ x 14¾")  
Signed  
Provenance: The Dawson Gallery, Dublin, where purchased by Mrs Philip Feldblum

This work shows a still life on the window sill of Leech's studio at Candy Cottage. More intimate in scale than a lot of Leech's other still life works, it was painted during the final happy decade of his life. Leech finally married his lifelong partner and muse, May Botterell in 1953, and in 1958 they bought Candy Cottage together. Candy Cottage was an idyllic Tudor-style cottage with diamond-paned mullioned windows with a pretty garden in which Leech built his new studio. Although in his late seventies at this point, Leech continued working and he was still able to catch the light and vibrancy of colour which is evident in the current picture.

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

€6,000 - 8,000





25.



26. JACK BUTLER YEATS RHA (1871 - 1957)

The Old Landing Place (1943)

Oil on board, 23 x 35cms (9 x 14")

Signed

Provenance: Sold in 1943 by The Victor Waddington Galleries to Leslie Dacus

Exhibited: "Jack B Yeats Exhibition", The Victor Waddington Galleries London, Apr/May 1971, Catalogue No. 10

Jack B Yeats "Centennial Exhibition", Cole Kerr Gallery New York, November 1971, Catalogue No. 6

Literature: "A Catalogue Raisonné of the Oil Paintings" by Hilary Pyle, Catalogue No. 557, page 512 (Vol 1)

*The Old Landing Place* is one of a number of small panel paintings that Yeats made of Co. Sligo in 1943. These include *From Knocknarea Sligo*, *Nearing the Town (Sligo)* and *The Rock Pool*. Painted from memory these works are part of the artist's ongoing exploration of place as it exists in the imagination. He wrote that 'No one creates ... the artist assembles memories'.<sup>(i)</sup> Largely confined to his Dublin studio in the 1940s, Yeats relied on collections of photographs in newspaper cuttings and postcards as well as earlier sketchbooks to compose these paintings. Rather than direct transcription of existing images, Yeats reworked the motifs through his memory of specific locations and through his imagination. This particular scene has not been identified although it is likely to be of Sligo and possibly Enniscrone, known for its salt water baths.

The painting shows a now dilapidated jetty extending out into blue waters. The trace of islands and neighbouring shores in the near distance encloses the composition. A rock is visible above the waterline. Its position in front of the jetty draws the eye out towards the nearby coastlines and subtly evokes the peculiar space of this vista. A poster on the gable wall of the building in the right foreground refers to morning sailings. This and the sign for salt water baths adds a note of modernity to the painting and adds to the sense of time passing and its inevitable consequences. The placing of these incidental signs at extremes of the composition, whose centre is the empty space of the sea, further encourages a sense of movement. It as if the scene was merely glanced at by the passer by and its true significance discovered through the process of remembering and recreating it.

Like many of Yeats's later works this deals with change, in this case the remnants of a busy transition point that is now vacant and unused. The motif of the landing place further suggests the idea of metaphorical journeys rather than physical ones. Yeats's sketchbooks and oil paintings record many such poignant locations. They function as personal reminders of the artist's own mortality and ageing process and that of the viewer's also. The absence of figures in this work enables the wooden scaffolding of the jetty and the tall red of the salt water baths sign to take on the appearance of an empty stage set without its performers. (Yeats was active as a playwright as well as a painter in this period when his plays *Harlequin's Positions* and *La La Noo* were staged in the Peacock and Abbey Theatres in 1939 and 1942 respectively.)

1943 was an important one for Yeats's career. The Dublin gallerist, Victor Waddington began dealing in his work and he held the first of several successful one man shows in his gallery that year. It was also the year that Yeats participated in the inaugural Irish Exhibition of Living Art. *The Old Landing Place* was sold privately by Waddington to the businessman Leslie Dacus who also acquired other important work by Yeats.

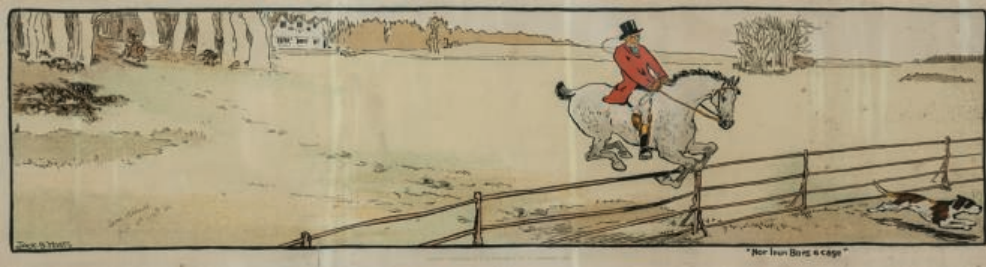
Dr. Róisín Kennedy August 2015

i) Quoted in Hilary Pyle, Jack B. Yeats. A Catalogue Raisonné of the oil paintings, André Deutsch, 1992, I, xlix.

€25,000 - 35,000







27. JACK BUTLER YEATS RHA (1871-1957)  
 "Stone walls do not a prison make" and "Nor Iron Bars a cage"  
 A pair, coloured prints, framed, each 16 x 59.5cm (6¼ x 23")

These were done for a poster advertising Yeats' first solo show of watercolours at the Clifford Gallery, London, in 1897. A pair was sold in these rooms earlier this year, but they are not common and are not listed in Hilary Pyle .

€500 - 800

28. JACK BUTLER YEATS RHA (1871 - 1957)  
 Drum and Fife  
 Pen and ink, 16 x 12cm (6¼ x 4¾")  
 Signed

Exhibited: "Dublin Black and White Society", 1914  
 Dundalk Oireachtas Exhibition, 1915  
 Royal Academy London Annual Exhibition, 1917, Catalogue No. 252  
 "Drawing and Pictures of Life in the West of Ireland" Mills Hall Dublin, Mar/Apr 1918, Catalogue No. 37  
 "Jack B Yeats - Early Drawings and Watercolours" Exhibition, The Victor Waddington Galleries, London, Oct/Nov 1967, Catalogue No. 65

Literature: "A Broadside No. 5 Fourth Year Oct 1911" illustrating "Drum and Fife" by James Guthrie "Jack B Yeats - his Cartoons and Illustrations" by Hilary Pyle 1993, Catalogue No. 1862, page 258

€2,000 - 4,000



28.



29. GERARD DILLON (1916-1971)

Resting Tinkers

Oil on board, 51 x 60cm (20 x 24")

Signed

Exhibited: "Gerard Dillon and George Campbell" Exhibition, Picadilly Gallery, London, June 1955, Catalogue No. 49

"Gerard Dillon and George Campbell" Exhibition, The Irish Club, London, July 1955, Catalogue No. 8

"Gerard Dillon Exhibition", CEMA Gallery Belfast, March 1956, Catalogue No. 21

"Gerard Dillon Exhibition", The Dawson Gallery, October 1957, Catalogue No. 24

"George Campbell and the Belfast Boys", Summer Loan Show Exhibition, Adam's, Dublin, July 2015/ The Ava Gallery, August 2015, Catalogue No.24

Literature: "George Campbell and the Belfast Boys", Karen Reihill 2015, illustrated page 23

Executed in the mid 1950's, when the artist was living as a tenant in his sister Mollie's house at 102 Abbey Road, North West London, this work was first included in Dillon's joint exhibition with his close friend George Campbell at the Piccadilly Gallery, London in June 1955. The painting appeared a month later in another exhibition with George Campbell in 'Exhibition of Irish Painters' at the Irish Club, 82 Eaton Square, South West London,

In 1950, staying in the West of Ireland, Dillon became friendly with a 'band of very colourful tinkers' who told him about their culture and origins. 'Resting Tinkers' may have been inspired by this personal experience years earlier. Dillon routinely spent time in Connemara during the summer to seek out subject matter for his exhibitions abroad and in Ireland. Writing his biography for his first one-man exhibition in America at the Maxwell Galleries, San Francisco in July 1954, Dillon stated, 'I love the simplicity of the country people, everything about them, the way they live, think, dress etc....I love the Irish peasants best of all.'

Stylistically similar to another work, 'Tinkers-Outside The City' which was sold in these salerooms, (lot 116, 31/6/06) Dillon employs the same pictorial device of placing a family with utensils in front of a brick wall. The placing of a teapot and saucepan close to the couple smoking may be a reference to the origins of tinkers who were known to mend domestic utensils and were referred to as 'Tinsmiths.' In 'Tinkers-outside the City', Dillon depicts the family bordering a city and here the family appear on a roadside in the country where the artist delights in experimenting with muted tones of colour and shapes indicating his interest in pattern and design.

This painting was chosen for the artist's solo exhibition with the Council for The Encouragement of Music And The Arts, Northern Ireland (CEMA) in 1956. The writer, Gerard Keenan wrote the foreword in the catalogue and referred to his tinker family as a 'masterpiece' and noted ...'how refreshing not to be humbugged into an Abbey Theatre response; the painting remains a painting, a pattern of coloured shapes; the artist has repressed anecdote and psychology.'

Karen Reihill September 2015

€20,000 - 30,000







30. GERARD DILLON (1916 - 1971)  
Sleeping Cat  
Ink and wash, 29 x 38cm (11½ x 15)  
Signed  
Provenance: Goodwin Galleries, Limerick

€2,000 - 3,000

31. GERARD DILLON (1916 - 1971)  
Kathleen  
Mixed media, 30 x 22 cm (11¾ x 8¾")  
Signed  
Exhibited: "Gerard Dillon" Exhibition CEMA Belfast 1956 Cat. No. 4

The subject of this work is Kathleen Joyce, who appears to have been a friend of the artist as he executed several versions of the sitter in a variety of mediums . Dillon rented accomodation in Moyard, Roundstone, Letterfrack and on Inishlacken Island in preparation for his solo exhibitions with Victor Waddington in 1950 and 1953. In Belfast, March 1956, the current work called "Kathleen" was exhibited at the artist's solo show with the Council for the Encouragement of Music and The Arts (CEMA)

In 1957, Gerard wrote a series of articles on 'Unusual Media' for The Artist magazine. In his article on 'Monotypes', he chose to illustrate "Kathleen". He explained that once the monotype was executed, he "...lightly washed in the legs, face and hands with watercolour; the fur collar I touched lightly with Chinese white".

Our thanks to Karen Reihill for her help in cataloguing this work.

€5,000 - 7,000



31.



32. GERARD DILLON (1916 - 1971)  
The Clown  
Oil on Board, 23 x 48cm (9 x 19")  
Signed

Provenance: The Tom Caldwell Gallery, circa 1980, where purchased by present owner (original verso)

€8,000 - 12,000

This work dates from the early 1940's but Dillon's subjects during this period usually relied on his everyday life so is not clear who or what this clown represents. An avid cinema and theatre attendee, subjects from his first solo exhibition in the Country Shop in 1942 include 'Petrouschka' reflecting his interest in ballet and 'Hedy Lamarr and Ginger Rogers' exhibited at his joint exhibition with Daniel O'Neill at the Contemporary Picture Galleries in 1943 represent his passion for film.

On the outbreak of war in 1939, Dillon was unable to return to England because of travel restrictions. Stating that he was first inspired to paint from seeing works by Marc Chagall and Sean Keating, he moved to Dublin from Belfast and immersed himself in the thriving artistic community. In a letter to his friend Madge Connolly in 1944, Dillon commented that he viewed the war years as his 'years of training.'

His training began with weekly meetings with progressive artists and intellectuals at the Country Shop on St Stephen's Green. It was at one of these meetings that Dillon met artists Basil Rákóczi and Kenneth Hall who were the leaders of the Avant-Garde White Stag group. The White Stag Group held regular exhibitions and lectured on psychoanalysis and the subconscious in their premises on Baggot Street. Dillon's placing of the clown figure in the foreground shows that he was influenced by Rákóczi's resting Aran figures from this period.

Championed by the Modernist Mainie Jellett, Dillon used her studio in Dublin where he may have seen reproductions of Picasso's early clown paintings. The clown motif regularly features in the artist's oeuvre till 1971. The nighttime scene of a figure daydreaming with a smiling moon is however, an aspect adopted from Chagall's reverie of life.

With regard to the identity of the unmasked clown, perhaps it's worth remembering what George Campbell observed in an appreciation of the artist in 1974, '...he had little time for anything that didn't relate to his painting fantasy world... and that practically everything he painted was a self portrait-himself dickered up in some costume or another.'

Karen Reihill  
September, 2015





33. DANIEL O'NEILL (1920-1974)

Barmaid

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

Signed

Romantic in tone, 'Barmaid' is not unlike other figurative works, 'Early Morning' and 'Matador' from the late 1940's. The model's dress, hairstyle, jewelry, painted nails and cherry red lipstick suggest a date after the war. From 1947, hair was worn shoulder length, soft, curled and swept away from the face. The Barmaid's dress also suggests the romantic age; trim waist, full skirt and rounded shoulders.

In 1948, O'Neill traveled to Paris for six months and viewing works by Utrillo and Vlaminck his works in his solo exhibition in 1949 at Waddington's gallery contain a Parisian influence. The palette in 'Barmaid' is reminiscent of Utrillo's Parisian urban scenes and the interior of the bar captures the mood and atmosphere of nightlife in bohemian Montmartre. O'Neill has framed the central figure with the bar's open window leading to two figures in the background. The sitter's attractive appearance, pose and two empty wine glasses suggests an expectant romantic encounter or the barmaid may already be in conversation with the person whose wine glass is cut off at the picture plane.

Women feature throughout O'Neill's oeuvre and they can appear forlorn, stranded, abandoned or beautiful and serene. A sensitive man, O'Neill's subjects related to his own personal experience and O'Neill's life was not without personal difficulties during this period. The inclusion of a vase of flowers and a solitary rose held in the Barmaid's hand could symbolize love and beauty while the figures in dim light may represent foreboding or unhappiness.

In 1945 Victor Waddington offered Daniel O'Neill a gallery contract and O'Neill held his first solo exhibition in the South Anne Street gallery in 1946. Waddington was friendly with Alfred Goodwin, who opened his gallery in Limerick in 1944 and Waddington arranged for George Campbell, Gerard Dillon and Daniel O'Neill to exhibit their paintings in his gallery from 1946.

Karen Reihill September 2015

€20,000 - 30,000







34. DANIEL O' NEILL (1920 -1974)  
The Salmon Leap, Bunbeg, Co. Donegal  
Oil on canvas, 50 x 60 cm (19.5 x 23.5 )  
Signed; inscribed with title verso.

€3,000 - 5,000



35. DANIEL O'NEILL (1920 - 1974)  
For Sheilagh - Portrait of a Woman  
Oil on card, 18 x 12cm (7 x 4¾")  
Signed; inscribed and dated 28.6.58  
Provenance: Collection of Sheilagh Deacon who was a friend of the artist  
and modelled for him on many occasions.

€1,500 - 2,500



36. DANIEL O'NEILL (1920 - 1974)  
The Young Widow  
Oil on board, 20 x 25cm (8 x 10")  
Signed; inscribed with title on artist's label verso

€5,000 - 7,000



37. DANIEL O'NEILL (1920 - 1974)  
Frankie  
Oil on board, 61 x 46cm (24 x 18")  
Signed

Prov. From the estate of George Connell, The Arches Gallery from whom purchased privately

Daniel O'Neill received no formal training yet assumes a position as one of Ireland's most popular and eminent artists. As with the present work, O'Neill incorporated all the subtleties of an experienced artist with unified compositions and good tonal harmonies. Ambiguity is a common theme within O'Neill's pictures and Frankie is no exception; as a viewer we are drawn to the dark wonder in the models eyes and the hint of a smile upon her lips, which ultimately does not yield any answers. Throughout his career, the artist dealt with what it felt like to be a human being, frequently drawing on his wife, her friends and other models for both artistic inspiration and personal affection.

Mercy Hunter, in her catalogue essay to O'Neills one man show at the Mc Clelland Galleries in 1970, remarked that O'Neill 'was unfettered by academic tradition' and suggested that with him painting was an 'intuitive and living thing'. She concluded that O'Neill's achievement in technical mastery and his immense range of expression was drawn from 'a real psychological insight into life'. Inspired by his own personal complexity, O'Neill explored a range of human emotions - birth - love- anxiety and death and, in dealing with these psychological experiences, demonstrated a certain modern sensibility. His imagination allowed him to give form to these situations and this process of engagement with life's experience, provided him with endless themes.

€20,000 - 30,000







38. NEVILL JOHNSON RHA RUA (1911-1999)  
The Letter 1 and Letter 2  
A pair, pencil, 16 x 22cm (6.5 x 8.75") and 17 x 18cm (6.75 x 7")  
Signed with monogram, dated (19)'90 and inscribed with title to reverse.  
Letter 2 with second work verso (2)

€300 - 500



- 38A. NEVILL JOHNSON RHA RUA (1911-1999)  
Two Figures and Comptiier  
Pencil, 17 x 14cm (6.75 x 5.5") and 13 x 12cm (5.25 x 4.75")  
Signed with monogram, dated 90 and inscribed verso. (2)

€300 - 500



39. NEVILL JOHNSON RHA RUA (1911-1999)  
The Orchard Wilby  
Acrylic on board, 41 x 46cm (16 x 18")  
Signed and dated 1990; inscribed with title and dated 11/5/90 verso

€800 - 1,200



40. JOHN LUKE RUA (1906 - 1975)  
Ballygally Castle  
Watercolour, 25.5 x 37.5cm (10 x 15")

Exhibited: "John Luke Exhibition" Feb/ March 1980, The Bell Gallery, Catalogue No. 67,  
where purchased by present owner. Certificate signed by the artist's sister verso.

€1,500 - 2,500



41. COLIN MIDDLETON RHA MBE (1910 - 1983)

Flowers in the Wilderness: Ringneill No.1

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

Inscribed with title and dated 16th July 1944 verso

Exhibited: "Colin Middleton" Exhibition CEMA Belfast 1946 Cat. No. 2 under title above.

'Contemporary Irish Pictures exhibition, Associated American Artists Galleries, 711 Fifth Avenue, New York, March 1947, Cat. No 43 under inscribed title (Remnants of exhibition label verso).

Provenance: Previously in the collection of Mr and Mrs Jack Kapp

€15,000 - 20,000

This was one of three Middleton's included in the exhibition at Associated American Artists Galleries in New York and all were lent by Mr & Mrs Jack Kapp who also lent a Daniel O'Neill from their collection. The exhibition was chosen by Reeves Lewenthal in association with the critic Theodore Goodman. It was one of the first big exhibitions of Contemporary Irish Art to take place in the United States and included Jack B. Yeats and Louis le Brocqy. Some pictures were for sale while others were on loan from private and corporate collections.

Dickon Hall writes :-

The idea behind 'Flower in the Wilderness: Ringneill No.1' clearly preoccupied Colin Middleton throughout the summer and autumn of the year following his first solo exhibition in 1943 at the Belfast Museum and Art Gallery. A pair of drawings survive, dated September and October 1944, which relate to the idea explored in the present painting and seem to lead from this to 'Flowers in Acceptance' (also painted in 1944). While the latter work is more symbolist in mood, 'Flower in a Wilderness' is connected to a particular landscape and was one of a number of works from the 1946 exhibition related to Ringneill, on the shore of Strangford Lough.

The titles of those paintings associated with Ringneill and Ballyhalbert seem to take on uplifting and regenerative qualities in the list of works in the 1946 exhibition and there is probably a significant autobiographical reference here, as it appears that Colin Middleton met his second wife, Kathleen, when she was living in Ballyhalbert around that time. He had been deeply affected by the death of his first wife in 1939, as well as by the outbreak of war and the blitz of Belfast, and Kathleen might have represented his escape from this particular wilderness.

The flower is enclosed in what appears to be a shell or a hollow, rock-like casing which prefigures the found natural objects that Middleton incorporated so inventively in his later paintings. Out of this a flower appears in lyrical, colourful forms that suggest joy as well as renewal and rebirth, in contrast to the empty and dark landscape behind.

Dickon Hall September 2015



42. COLIN MIDDLETON RHA MBE (1910-1983)  
U.F.O.'s (1972)  
Oil on board, 61 x 61cm (24 x 24")  
Signed with monogram;  
Signed and inscribed with title verso  
Exhibited Colin Middleton exhibition Tom Caldwell Gallery November 1980 Cat. No. 1  
Provenance: "Colin Middleton" Studio Sale, Christies, October 1985, Catalogue No. 179.

€10,000 - 15,000

Colin Middleton exhibited twelve paintings from the Wilderness Series in 1980 at the Tom Caldwell Gallery, of which 'UFOs' was the first work in the catalogue. It is an unusually sparse painting in a long and often elaborate series that occupied Middleton for most of the previous decade. The suggestion of landscape is minimal and the rigidity of this horizontal arrangement enhances the tension and drama between the objects in the sky and the single visible form on the ground.

The actual forms of these UFOs recall the series of paintings in the 1960s that Middleton based on an anvil-shaped rock he had found. The forms are both mysterious and purposeful and their apparently hard and defined surface contrasts with the shifting texture of the paint surface that had engaged Middleton throughout the Wilderness paintings, in which he breaks down its flatness with a technique that might be distantly related to the decalomania used by the Surrealists.

Certainly 'UFOs' demonstrates the somewhat ironic humour that is a central aspect of the Wilderness series but it is also a remarkable work in terms of the compositional tension that Middleton evokes with so few elements. The foreground horizontals draw the eye through to the object on the ground directly below the flying objects, which have cast an eerie light on to the red-tinged horizon.

The meaning of many works within the Wilderness Series at times appears to be impenetrable, but this mystery does seem particularly appropriate in the case of the present painting.

Dickon Hall September 2015







43. BARBARA WARREN RHA (B.1925)  
Gable End, Dooagh, Achill  
Oil on board, 20 x 31cm (8 x 12")  
Signed, inscribed verso  
Provenance: With Taylor Galleries Dublin

€800 - 1,200



44. CHERITH MCKINSTRY (1928-2004)  
An Italian House  
Oil on board, 28 x 28cm (11 x 11")  
Signed, inscribed on artist's label verso;  
Provenance: with John Martin Gallery, London

€600 - 800





45. MARGARET STOKES (1915 - 1996)  
Horse and Jockey  
Oil on canvas, 40 x 47cm (15¾ x 18½")  
Signed with initials

Mainie Jellett, a first cousin who gave her art lessons from an early age, first influenced Margaret Stokes. She was a pupil at The Royal Hibernian Academy School and she won the Purser Griffith Scholarship which she used to attend the Glasgow School of Art and later went to the Edinburgh College of Art where she studied under Joan Hassell the well-known wood engraver and illustrator and W. G. Gillies the distinguished Scottish painter. She returned to Dublin and taught at Alexandra College and had private pupils.

€1,500 - 2,500



46. NANO REID (1905 - 1981)  
Making a Rick  
Oil on board, 51 x 61cms (20 x 24")  
Signed  
Provenance: Anne and William O'Sullivan, Dublin. William was the former Keeper of Manuscripts at Trinity College Dublin

Exhibited: 1953 IEILA Exhibition Dublin, Catalogue No. 63

"Nano Reid Exhibition" The Dawson Gallery Dublin 1956, Catalogue No. 16

"Nano Reid Retrospective" Hugh Lane Gallery Dublin, Nov/Dec 1974,  
The Ulster Museum, Belfast Jan/Feb 1975, Catalogue No. 47

"George Campbell and the Belfast Boys", Adam's, Dublin July 2015, The Ava Gallery, August 2015, Catalogue No. 31

Literature: "George Campbell and the Belfast Boys," illustrated page 31.

Exhibited as 'Making The Rick' at the Irish Exhibition of Living Art in 1953, this work was purchased by Reid's friend, the late William O'Sullivan former Keeper of Manuscripts at Trinity College Dublin. Reid most likely met 'Billy' O'Sullivan in the 1940's when she took lodgers into her Fitzwilliam Square flat who were studying at Trinity College. Her flat was also drop-in center for writers, poets and artists George Campbell, Gerard Dillon and Daniel O'Neill whenever they were in Dublin.

Another title 'Rick Makers, Donegal' on a label indicates that Reid was sketching in the North West after visiting Gerard Dillon in 1951 on Inishlacken Island, a mile from Roundstone village in Connemara. Similar to Dillon, Reid recorded people carrying out their daily chores in the West of Ireland and both artists felt passionately about Ireland's past. Land in Donegal was typical of the traditional pattern of Western Ireland. Each family had a number of scattered plots. These include a garden for vegetables; fields for hay, grazing in the hills and a strip of bogland for their fuel needs during the winter.

Vivid colour attracts the viewer to the center of the composition. Two figures are making a rick of hay in a field within an enclosed shape with a cluster of lopsided trees near a cottage. Brushstrokes in tones of blues form small mounds behind the slanted dwelling. More fields surround the figures on both sides, but the lines appear abstract and are difficult to identify. In the foreground, rows of lazy beds appear to the right and childlike drawing resembling animals graze in an enclosed wall.

Reid enjoyed mystery, myth and legend and 'Making the Rick' contains elements of mystery. Interviewed in the late 1950's the artist stated, 'you see the trouble with most people and most painters is they look for the obvious. They don't understand the old grass, the ruined castles, the burial mounds.' Here the artist is not interested in light or depth but on the immediate treatment of her subject creating a distinctive expressive style of painting.

Karen Reihill September 2015

€5,000 - 7,000



47. GEORGE CAMPBELL RHA RUA (1917-1979)

The Toreros

Oil on board, 40 x 51 cm (16 x 20")

Signed, inscribed with title verso

Provenance: According to the artist's records, previously in the collection of the artist Letitia Hamilton

Exhibited: "George Campbell and the Belfast Boys", Summer Loan Show Exhibition, Adam's, Dublin, July 2015/ The Ava Gallery, August 2015, Catalogue No.3

Literature: "George Campbell and the Belfast Boys" by Karen Reihill 2015, illustrated page 2

Attracted to Spain from childhood, George Campbell toured Spain with his wife Madge and friend Gerard Dillon in 1951. Becoming fluent in the language, a small fishing village, Pedregalej6 close to Malaga became the Campbell's second home during the winter months till the late 1970's.

Following visits to bullrings in the area around Malaga from the mid 1950's, 'Entry of The Toreros' was likely executed when the artist painted other works on the same theme. 'Entry of the Picadors' was exhibited at the Hendriks Gallery in 1957 and 'Toreros' was exhibited at the Hendriks Gallery in 1960. In Spain the word 'torero' describes any of the performers who participate in a bullfight. Fascinated with Spanish history and culture, Campbell became friendly with families from the bullfighting community and painted their portraits during the 1960's and 70's.

Campbell has captured the dramatic moment before the spectacle of a bullfight when the stars of the act, three matadors, followed by their assistants; the 'banderilleros' enter the arena to marching music. Vivid hues of orange denote the anticipation of the bullfight and excitement of the crowd in rows of climbing seats. Directly behind the Matadors the parade continues with Picadors, who follow in military fashion. Dressed in satin white suits, the Matadors wear distinctive black hats, ('montera'), skintight trousers, stockings, ballet type dark slippers, jackets and capes heavily embroidered in gold, green and blue known as 'suit of lights' ('traje de luces'). The suits are hand made and lavishly decorated with gold silk threads, which distinguish them from the Picadors whose jackets, and trousers are embroidered in silver.

In recent times bullfighting has become a controversial subject but living among bullfighting families, Campbell understood its origins of performance art from the 1700's. Explaining his technique of painting in the Artist magazine, 1951, Campbell stated, 'the subject itself is not important. It is what the artist does with it that counts.' Campbell's bullfighting scenes focus on the atmosphere of the crowd and elaborate jewel-like costumes.

Karen Reihill September 2015

€3,000 - 5,000







48. HARRY PHELAN GIBB (1870-1948)  
Girl with Flowers  
Oil, gouache and pencil on paper, 39 x 46cm (15.5 x 18")  
Signed and dated 1946

Born in Northumberland to an Irish mother, Phelan Gibb came to Paris in the early 1900's. He moved in the same circle as Picasso, Matisse and many of the Fauves, while Gertrude Stein was his friend and foremost patron. In 1909 Gibb became a Sociétaire of the Salon d'Automne and had a studio off Boulevard Raspail, where he taught Canadian artist Emily Carr.

Gibb exhibited fourteen works in the 1913 Armory Show in New York, alongside artists such as Marcel Duchamp, Cézanne, Brancusi and Jack B. Yeats. Later that year Gibb was to replicate in Dublin a successful one man held at the Bernheim Jeune gallery in Paris. Organised by Count Casimir Markievicz and Oliver St. John Gogarty, the exhibition was closed by the police and his pictures were confiscated, no doubt deemed as blasphemous due to his tendency to paint nudes.

Returning to England with the outbreak of the Great War, Gibb creates his own pottery and continues to exhibit in London, while in 1926 he illustrates 1830, a French novel by surrealist Rene Crevel. Falling on hard times during the 1920's, he is noted as living in a house marked as 'Desolate' on an ordinance survey map. Gibb's luck changes in 1931 when he meets art dealer Lucy Wertheim, who promotes artist such as Christopher Wood and the White Stag Group.

Examples of Gibb's work can be found at the Tate Britain, the Salford Museum, and the Towner Gallery as well as in the Auckland Art Gallery in New Zealand. An exhibition of his work also took place in The Pepper Canister Gallery, in Nov 2011.

€800 - 1,200



49. MAINIE JELLETT (1897-1944)  
Abstract Study  
Pencil on paper, 20 x 25.5cm (8 x 10")

€700 - 1,000





50. FR. JACK P. HANLON (1913-1968)  
Madonna of Spring  
Oil on canvas, 42 x 35.5cm (16½ x 14")  
Signed and dated (19) '61  
Exhibited: The Dawson Gallery, Dublin (label verso) where purchased by Dr. E. Barry.

€1,000 - 2,000





52. WILLIAM SADLER II (1782-1839)  
An Extensive Landscape  
Oil on board, 19 x 27.75cm (7½ x 11")  
Provenance: The Grace Pym Gallery, Dublin, where  
purchased by present owner

€800 - 1,200

53. WILLIAM SADLER II (1782-1839)  
A View of the Royal Hospital at Kilmainham and the Wellington Monument in Phoenix Park, Dublin  
Oil on panel, 30 x 48cm (11¾ x 19")

William Sadler was born in Dublin in 1782, the son of a painter. He is best remembered as a recorder of the rich fabric of Dublin regency life. His chiefly small paintings on mahogany panels show depictions of his environs and historical or social events of the day. The visit of George IV to Dublin; the Eruption of Mount Vesuvius; or a calamitous fire, are amongst his numerous subjects.

Dr Brendan Rooney describes Sadler's paintings as offering a microcosm of society, merchants, soldiers, sailors, tradesmen, mothers with children. He is a painter of the everyday, of the quotidian, whose eye is caught by the thunderstorm, anecdotal detail that would be passed over by other artists.

For this present work, which is a version of a larger painting presently in the collection at Russborough House, the artist has taken a view point near the present day Infirmary Road looking down the Liffey towards the recently erected Wellington Monument. The Phoenix Ironworks just visible in the foreground, further distant flies the outsized Union Jack above the ramparts of the magazine fort in the Phoenix Park, overlooking the village of Chapelizod. On the opposite bank of the river, the Royal Hospital Kilmainham sits amongst fields of freshly cut hay.

As with so many of his works, a fascinating snapshot of Dublin in a different age.

€2,000 - 4,000



53.





54 THOMAS ROSE MILES (1869-1910)  
Sailing boats and steamer off the coast, in choppy waters  
Oil on canvas, 70 x 90cm (27 ½ x 35 ½")  
Signed

€1,500 - 2,500





55. JOSEPH POOLE ADDEY (1852-1922)  
A View of the Cork-Crosshaven Ferry at Monkstown Looking toward Ringaskiddy  
Oil on canvas, 35 x 52cm (13¾ x 20½")  
Signed and dated 1901  
Provenance: From the collection of the late Charlie Hennessy

Joseph Poole Addey was born in Dublin in 1852, although he is always regarded as a Cork painter. He received his early training at the Royal Dublin Society Schools and later at the Cork School of Art. As an artist he must have advanced amongst his peers because at just 23 he was appointed as the first Headmaster of the Londonderry School of Art in 1875. Following the death of his mother, who had been living in Cork, Addey returned to the city in 1895 to spend the remainder of his life painting the environs and people of the Courts from his home on Victoria Road.

The work depicted above is painted from Monkstown looking towards a schooner at the Deepwater Anchorage at Ringaskiddy, home to a current ferry terminal and commercial port. In the middle ground is the Cork ferry, which travelled from Cork to Passage West, Monkstown Cobh, and on to Crosshaven. Referred to as 'The Green Boats', this ferry continued up until the early 20th century when eventually it was overtaken by the railway.

€2,000 - 4,000

56. GEORGE MOUNSEY WHEATLEY ATKINSON (1806-1884)

HMS Conqueror off Queenstown, Cobh

Oil on canvas, 31 x 45cm (12¼ x 17¾")

Born in Queenstown, now Cobh Co. Cork in 1806, George Mounsey Wheatley Atkinson chose not, unsurprisingly, to go to sea as a youth; becoming a ships carpenter before returning to Cobh to take up a position as a Government Surveyor of Shipping and Emigrants at Queenstown. The deep natural harbour and its position made Cork a principal point of departure for merchant ships and emigrants to America; and beyond, for the naval base, home to a squadron commanding the Western approaches to the United Kingdom. Atkinson, known locally as Captain Atkinson is frequently listed as self-taught, although sketching was a valued skill taught to all naval officers for reconnaissance. It is likely he received some casual tuition from a shipmate.

Atkinson's works largely depict his environs and his lifelong interest in ships and the sea. His practical knowledge is evident in his depictions of the intimacies of rigging. The present work must date to the early part of the 1850s, depicting H.M.S. Conqueror. Conqueror was built in 1852, serving briefly in the Mediterranean. She fell afoul of a reef in 1861 and sank off Rum Cay in the West Indies. Her loss was reported on the 30th of January 1862 in the Cork Examiner.

€5,000 - 7,000







57. JAMES ARTHUR O'CONNOR (1792-1841)  
Figure on a Path in Coastal Landscape  
Oil on canvas, 42 x 52cm (16½ x 20½")  
Signed  
Provenance: The Grace Pym Gallery, Dublin, 1982, where purchased by present owner

€6,000 - 8,000



58. JAMES ARTHUR O'CONNOR (1792-1841)  
Woodland River Landscape with Figure on a Roadway  
Oil on canvas, 35 x 41cm (13¾ x 16")  
Signed with initials and dated 1820

€6,000 - 10,000

59. SIR JOHN LAVERY RA RHA (1856-1941)  
Mother and Child  
Oil on canvas board, 25 x 35cm (10 x 14")  
Signed  
Provenance: Given to the current owner as a wedding present in 1941

In the early years of the new century John Lavery was introduced to sixteen year old Mary Auras in Berlin's Unter den Linden. She acted as a companion for his daughter, Eileen and became a regular member of his entourage for several years, having her portrait painted many times. Prof. Kenneth McConkey notes that Lavery described her as "an inspiration".

Prof McConkey writes : 'Lavery painted many sketches and smaller portraits of Mary at least three of which were profiles. The first, painted in 1902, may relate directly to *Printemps* in the tilt of Mary's head, whilst the second is a smaller, simplified version of the third, the resplendent *Miss Auras: The Red Book*, the most ambitious of the group. Full-face studies include the equally sensitive *Mary in Black*.

Two other projects initiated with Mary are less well known. *The Mother*, although repainted from different models, in its original version showed Mary in bedclothes gazing down at a newborn babe.'

McConkey suggests that there are a number of studies for this painting which is in the Ulster Museum, two of which show the mother in profile caressing her baby. The present work would appear to be another study for the UM painting. Having been in the present owner's family since the early 1940s it has not been previously recorded.

€5,000 - 8,000







60. MICHAEL AUGUSTINE POWER O'MALLEY  
(1878-1946)

Aran Woman with Jug

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

Provenance: Collection Avis and the late Rockwell Gardiner (U.S.A); sold in these rooms Important Irish Art Sale 15th March 1990, Cat. No. 51 where purchased by current owner

Michael Augustine Power O'Malley was born in Co. Waterford in 1878. He emigrated to the United States of America where he studied painting under Walter Shirlaw (1838-1909), Robert Henri (1865-1929) and at the National Academy of Design, New York. He settled in Scarborough, New York. He returned a number of times on painting trips to the West of Ireland. His painting "The Fisherman's Daughter" reproduced in The Irish Art Review, Dec. 1912 indicates a solid academic training and is not unlike the work of Patrick Tuohy. O'Malley won first prize for landscape painting at Aonach Tailteann in 1924. He exhibited a painting entitled "This is My Beloved Son" in the Brussels Exhibition of Irish Art in 1930. An exhibition of his paintings was held at the Crawford Municipal School of Art, Cork in 1940. In the United States O'Malley established a reputation as a fine painter and etcher of Irish landscape and cottage interiors. He was a prize winner at the San Antonio Exhibition, Texas in 1927. His work was acquired by American museums and galleries, among them The Phillips Collection, Washington; The Library of Congress, Washington; and the Fort Worth Museum of Modern Irish Art, Vassar College, New York.

€5,000 - 7,000





61. ALOYSIUS O'KELLY RHA (1850 - 1929)  
A Question for the Sultan & The Sultans Reply  
A pair, oil on panel, each 18.5 x 13cm (7¼ x 5") Signed (2)  
Literature: "Aloysius O'Kelly. Art, Nation, Empire" by Niamh O'Sullivan, Catalogue Numbers 39 and 40, p.285

€5,000 - 7,000





62. SEPTIMUS DAWSON (1851-1914)  
Several More Miles to Travel  
Oil on canvas, 44.5 x 34cm (17½ x 13¼")  
Signed and dated (18)85

Septimus Dawson was born in Sunderland, Durham to apparently Irish parents. He is known to have visited and painted in Ireland on a number of occasions. He specialised in depicting rustic types and genres similar to those painted by Erskine Nicol.

€600 - 800

63. ERSKINE NICOL RSA ARA (1825-1904)  
The Rehearsal (Tuning the Fiddle)  
Oil on Canvas, 74 x 63.5cm (29 x 25")  
Signed and dated 1867

€10,000 - 15,000



63.



64. FRANCIS WILLIAM TOPHAM (1808-1877)  
A Rest from the Harvest  
Watercolour, 23 x 33cm (9 x 13")  
Signed and dated 1871

€500 - 800



65. FRANCIS WILLIAM TOPHAM (1808-1877)  
The Milk Maid  
Watercolour, 30.25 x 20cm (12 x 8")  
Signed with initials and dated 1865

€600 - 800





66. FRANCIS WILLIAM TOPHAM (1808-1877)  
Irish Cottage Interior  
Watercolour, 46 x 35.5cm (18 x 14")  
Signed with initials and dated 1850

€2,500 - 3,500



67. FRANK NOWLAN (1835-1919)  
Children and Dog in the Grocery Shop  
Watercolour, 51 x 41cm (20 x 16")  
Signed

Frank Nowlan was born in or near Dublin in about 1835. He appears to have settled in London in 1857 and to have studied at Leigh's School of Art and the Langham School of Art. He was recorded as a miniature painter, age 24, lodging at 49 Warren St in the 1861 census and as an artist in subsequent censuses. He married Susanna Haxley in 1861 at St Pancras Old Church. In the 1871 census they were living at 187 Euston Road and in 1881 at the Elms, London Road, Cheam, his age given as 43, with three daughters. One of his daughters, Carlotta, exhibited at the Royal Academy, 1894-1900. He appears as an artist painter, with his wife Susanna, as having been married 49 years, still living at the Elms, in the 1911 census. He died in 1919 at the age of 84 in the Epsom district, leaving effects worth £449. Several of his works were included in a posthumous sale held at Forster's on 23 July 1919 (*The Times* 21 July 1919).

Nowlan exhibited in various exhibitions in London and RHA Dublin from 1866 to 1916. He was patronised by the Royal Family and he is also said to have invented the unforgeable cheque.

€1,000 - 1,500





68. FRANK WILLIAM WARWICK TOPHAM ROI RI (1838-1924)  
The Village Genius  
Watercolour, 54 x 76cm (21¼ x 30")  
Signed and dated 1884  
Exhibited: Royal Institute of Watercolours, "Autumn Exhibition of Paintings", Walker Gallery, Liverpool. (Label verso)

A son of Francis William Topham (lots 64 - 66), he accompanied his father to Ireland in 1860.

€2,000 - 3,000





69. RICHARD STAUNTON CAHILL (C.1827-1904)

A Mischievous Postman

Oil on canvas, 35 x 29.5cms (13.75 x 11.75")

Signed with initials

Provenance: Purchased in 2000 at Drums Auctioneers by current owner. Painting featured in an Irish Times Article as a highlight of the sale on Saturday 10th October 2000.

€800 - 1,200



70. ANDREW NICHOLL RHA (1804 -1886)  
Bank of Wild Flowers  
Watercolour, 33 x 50cm (13 x 19¾")  
Signed

Andrew Nicholl was born in Belfast and worked as an apprentice to a printer, but showed an interest in painting and drawing early on. After spending some time in London he returned to Ireland to exhibit at the RHA, and was elected a full member of the Academy in 1860. From the 1840's on Nicholl was based in London, exhibiting at the Royal Academy and teaching painting and drawing at Colombo Academy, Ceylon.

€4,000 - 6,000





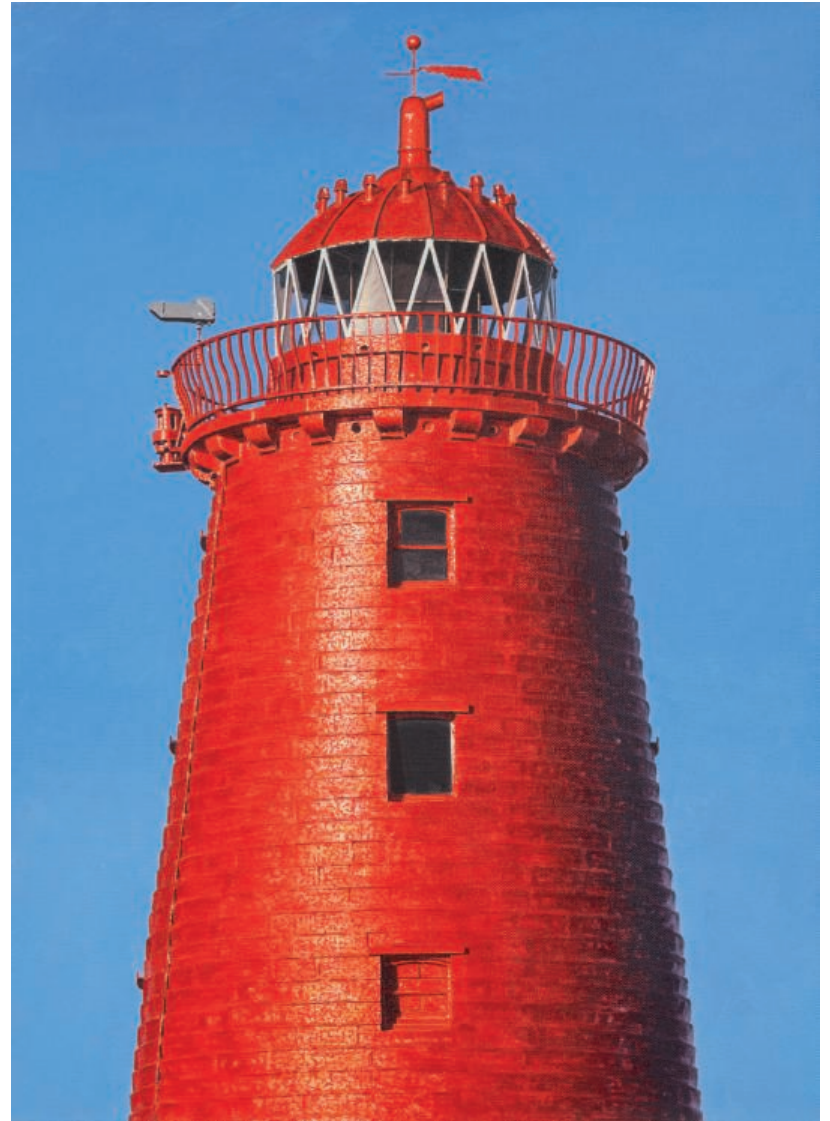
71. JOHN DOHERTY (B.1949)  
Galley Head Light, Co. Cork  
Oil on canvas, 76 x 50.5cm (30 x 20")  
Signed, inscribed with title and dated '05 verso

€6,000 - 8,000



72. JOHN DOHERTY (B.1949)  
Poolbeg Light, Dublin  
Oil on canvas, 71 x 50.5cm (28 x 20")  
Signed and dated (20)'05; inscribed with title  
verso

€6,000 - 8,000





73. MARY THERESA KEOWN (B.1974)  
Dublin I  
Oil on canvas, 61 x 110cm (24 x 43¼")  
Signed, inscribed and dated 2002 verso  
Exhibited: "Mary Theresa Keown - The Plumber's Universe", May 2002, Pym's Gallery, London, Cat No. 3

€1,000 - 2,000

74. PETER COLLIS RHA (1929-2012)  
Snow on the Mountain - Glenree  
Oil on canvas, 61 x 61cm (24 x 24")  
Signed, inscribed on artist's label verso

€3,000 - 4,000









75. PETER COLLIS RHA (1929-2012)  
Still life with fruit and bottle  
Oil on Canvas, 35 x 43cm (13¾ x 16¾")  
Signed

€2,000 - 3,000



76. PETER COLLIS RHA (1929-2012)  
Still life with fruit and vessels  
Oil on canvas, 55 x 77cm (21½ x 30¼")  
Signed

€4,000 - 6,000





77. SEÁN MCSWEENEY HRHA (B.1935)

The Upper Field

Oil on board, 50 x 64cm (19¾ x 25¼")

Signed

Exhibited: "Sean McSweeney Exhibition", The Taylor Galleries 1979, Catalogue No. 3, original catalogue verso

Born in 1935 in Dublin, Seán McSweeney now lives and works in Sligo. He has had numerous successful solo shows since the 1960's at prominent Dublin galleries including the Dawson Gallery, Taylor Galleries, The Kerlin Gallery and at the Fenderesky Gallery in Belfast.

€3,000 - 5,000





78. WILLIAM CROZIER HRHA (1930-2011)  
Cape Cod Inlet  
Oil on canvas, 35 x 45cm (14 x 16")  
Signed, also signed and inscribed with title verso

William Crozier studied at the School of Art in his hometown of Glasgow before dividing his time between travelling through Europe, America and South Africa and his studios in West Cork and Hampshire. Examples of his work can be found in many collections around the world, including the Crawford Municipal Gallery in Cork, Copenhagen Museum of Art, Dallas Museum of Art, Scottish Gallery of Modern Art, Gdansk National Museum in Poland, The Victoria and Albert Museum, National Gallery of Australia, National Gallery of Canada and Warsaw National Museum.

€2,000 - 4,000



79. DAVID GORDON HUGHES  
Still Life  
Oil on canvas, 43 x 43cm (17 x 17")  
Signed

€300 - 500



80. BRIAN BALLARD (B.1943)  
Daisies on Beach (1987)  
Oil on board, 20 x 15cm (8 x 6")  
Signed and dated (19)87

€800 - 1,200





81. NEIL SHAWCROSS RHA RUA (B.1940)  
Red Kettle  
Oil on canvas, 61 x 66cm (24 x 26")  
Signed and dated 2001

€2,000 - 3,000



82. CHARLES BRADY HRHA (1926-1997)  
Turkish Delight  
Oil on canvas, 31.75 x 49cm (12½ x 19¼")  
Signed with initials. Inscribed with title and date 1996 verso.

€2,000 - 3,000





83. LOUIS LE BROCQY HRHA (1916-2012)  
Lemons  
Oil on board, 27 x 35cm (10½ x 13¾")  
Signed  
Provenance: Previously in the collection of Vincent Ferguson

€6,000 - 8,000

84. TONY O'MALLEY HRHA (1913 - 2002)

"In Memory of Peter Lanyon - Newmill Quarry in Winter with Windhover" (1964)

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

Signed, inscribed with title and dated 1964. (Artist's Reference R197)

Exhibited: "O'Malley: Work from the Sixties" Exhibition, The Butler Gallery, Kilkenny 1992, Catalogue No. 39, where purchased by present owner.

Literature: "O'Malley: Work from the Sixties", Brian Fallon Essay, full page illustration.

This is one of an important series of works that O'Malley did in the winter after the death of his friend and mentor Peter Lanyon; there is a smaller variant of this work in The Crawford Gallery in Cork.

O'Malley himself explained "It's a symbol picture. The winter after Lanyon died there was a heavy snowfall. I saw this hawk hovering over a quarry at Newmill." (1) O'Malley had worked in St. Peter's Loft when he first went to St. Ives where Lanyon ran a modern art school.

Brian Fallon wrote of this painting in the introduction essay to the Butler Gallery exhibition catalogue in 1992: "In fact one of his figurative masterpieces was painted in this period, the picture commemorating his friend Peter Lanyon, who died following a glider crash in 1964. As the subtitle makes clear, it was suggested by the sight of a hawk circling over a quarry at Newmill, a place which I know well and which is within walking distance of Trevaylor. There is a variant of this picture in The Crawford Gallery in Cork, equally powerful perhaps, though I prefer the present version. It has always tempted me to the dangerous edge of 'literary' interpretation; the quarry looms like a black hole or mouth of the underworld, to which the rapidly circling bird seems hypnotically drawn, and we remember that Lanyon met his death as a result of his Icarus-like urge to fly. Even the hawk itself can be seen as a half-conscious symbol of freedom and creativity, with a suggestion of hubris, and as a reminder of the fragility of human life and aspiration in a world ruled by brute chance". (2)

The above note is very similar to what Fallon later wrote in "Tony O'Malley" by Scholar Press 1996 where he referred to the two works: "While these two paintings rank easily among O'Malley's masterpieces, formally they are entirely straightforward and if anything mark a reversal to his earlier, Expressionist manner" (Page 108).

In his review of the exhibition for the Sunday Tribune (14th June 1992), the art critic Aidan Dunne also singled out this work and wrote: "One of the best pieces in the show commemorates his friend Peter Lanyon... The picture has an intense wintery quality. Its spare forms, jagged rhythms and the central, brooding presence of a windhover suspended over the gaping quarry pit combine to produce a potent but unforced symbolism typical of O'Malley at his best. It is also perfectly illustrative of what he means by "People and Landscape": not the mere depiction of figures in landscapes but a sense of personal involvement."

(1) Quoted in the Sunday Tribune 14th June 1992

(2) "Tony O'Malley" by Brian Fallon Butler Gallery Catalogue 1992

€10,000 - 15,000





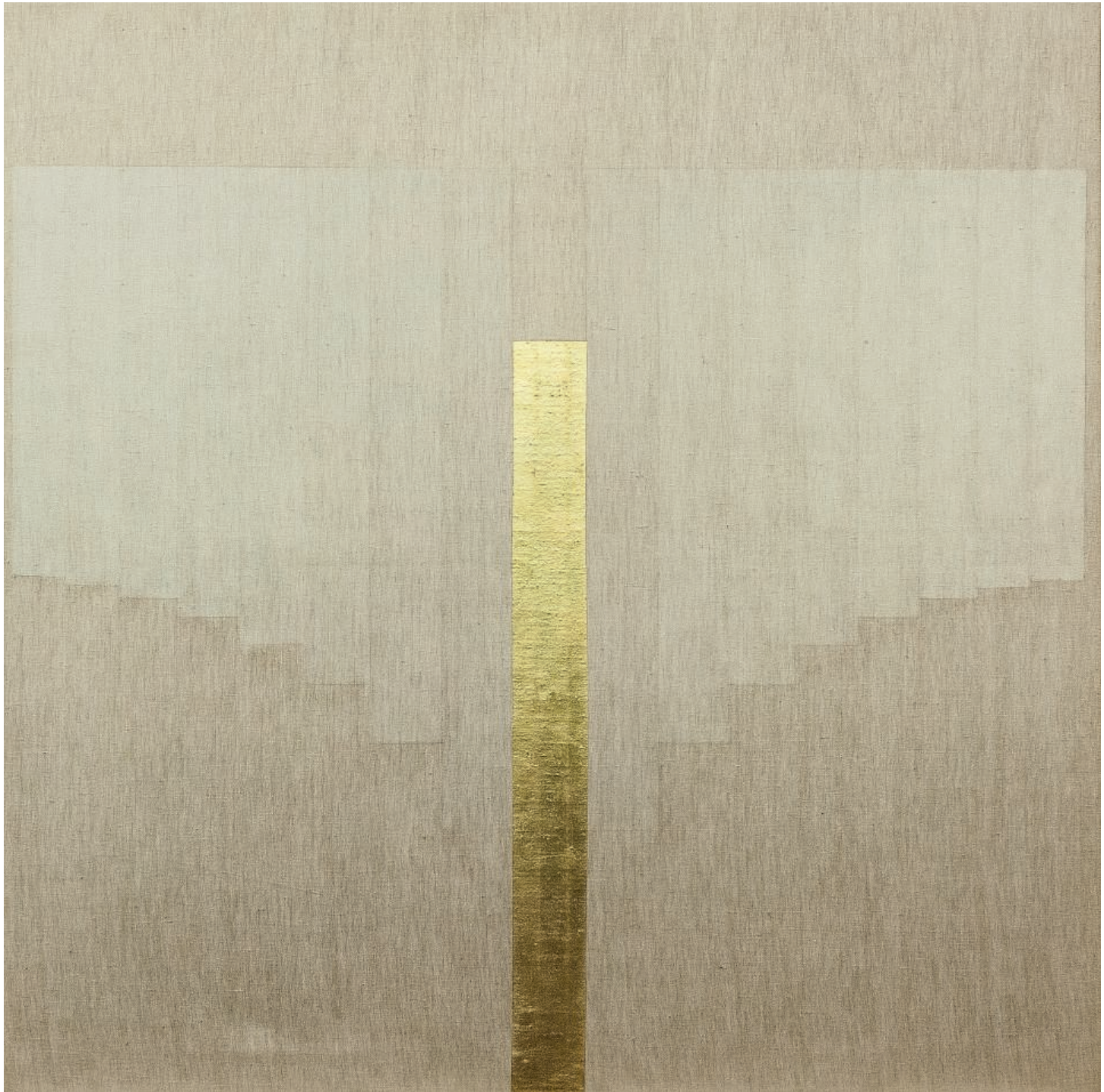


85. PATRICK SCOTT HRHA (1921-2014)  
Untitled  
Tempera on unprimed canvas, 63 x 61cm (24.75 x 24")  
Signed and dated (19)'74  
Provenance: From the estate of American actor, producer and director, Carroll O'Connor

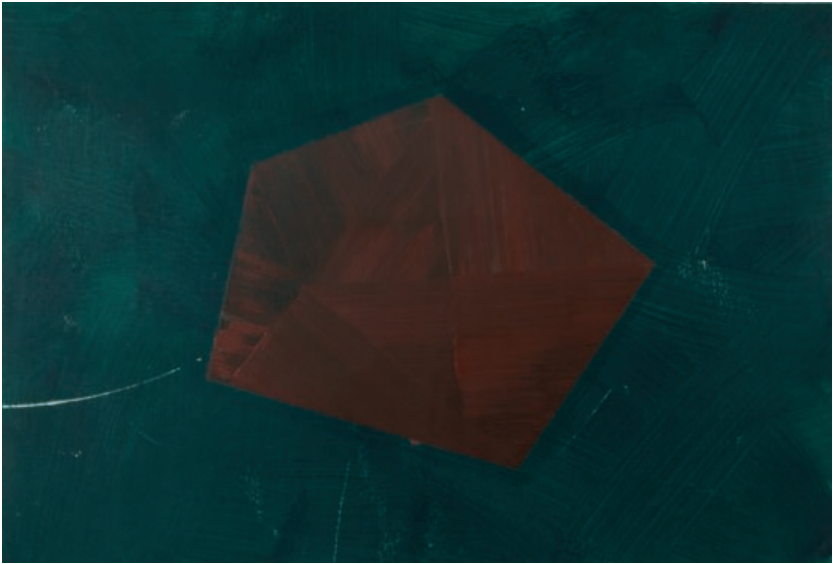
€2,000 - 4,000

86. PATRICK SCOTT HRHA (1921-2014)  
Gold Painting #5 (1979)  
Gold leaf and tempera on unprimed canvas, 122 x 122cm (48 x48")  
Exhibited: The Taylor Galleries, Dublin  
Provenance: From the estate of American actor, producer and director, Carroll O'Connor

€6,000 - 8,000

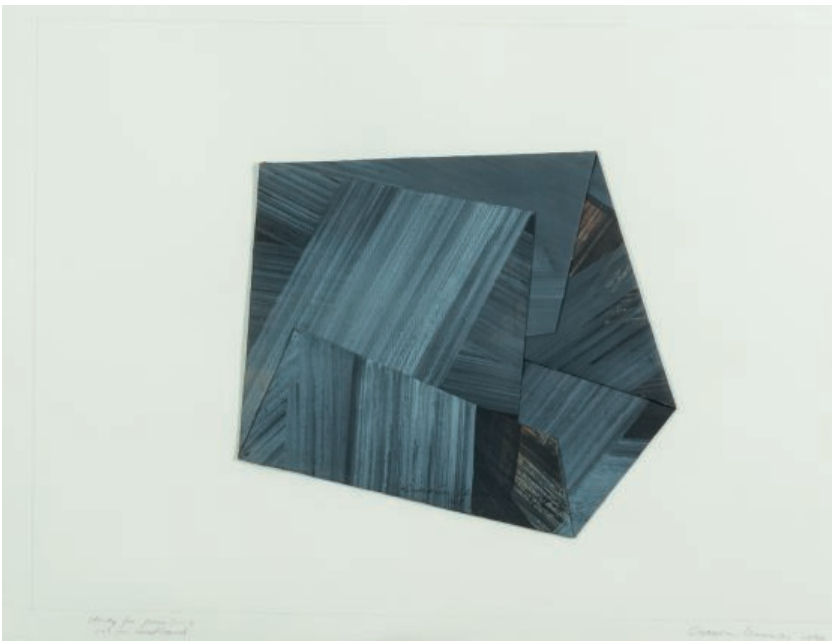






87. CIARÁN LENNON (B.1947)  
Study for painting 'Return'  
Oil on paper, 68 x 101cm (28¾ x 39¾")  
Signed and dated 1990  
Provenance: Purchased from the artist by the present owner

€1,000 - 2,000



88. CIARÁN LENNON (B.1947)  
Study for painting  
Oil mounted on paper, paper size: 49.5 x 68.5cm (19½ x 27")  
Signed, blind stamped and dated 1990.  
Provenance: Purchased from the artist by the present owner

€700 - 1,000



89. ROBERT BALLAGH (B.1943)  
Portrait of Louis le Brocqy  
Mixed media and watercolour, 43 x 31cm (17 x 12¼")  
Signed

€6,000 - 8,000





90. ANNE TALLENTIRE (B.1949)  
Morning Sunshine  
Oil on canvas, 38 x 76cm (15 x 29")  
Signed, also inscribed verso

€800 - 1,200



91. ROY LYNDSAY (B.1945)  
Leading the Horses Home  
Oil on canvas, 51 x 61cm (20 x 24")  
Signed

€1,500 - 2,000





92. PETER CURLING (B.1955)  
Racehorse with Jockey Up  
Watercolour, 46 x 64cm (18 x 25¼")  
Signed and dated (19)76

€1,500 - 2,500





93. PATRICK HENNESSY RHA (1915-1980)  
Omar and the Red Admiral  
Oil on canvas, 38 x 62cm (15 x 24½")  
Signed; inscribed verso and with reference no. PH554

€1,500 - 2,500



94. THOMAS RYAN PRHA (B.1929)  
The Reader - Mary Reading the Newspaper in the Dining Room  
Oil on board, 64 x 53cm (25¼ x 20¾")  
Signed. Signed and dated April 1986 verso. AR 12.86

€2,000 - 4,000



95. PATRICK HENNESSY RHA (1915-1980)  
Evening  
Oil on canvas, 63 x 89 cm (24 ¾ x 35 ")  
Signed

€8,000 - 12,000



96. MAURICE MacGONIGAL PRHA (1900 - 1979)  
Summer Hazelhatch (1977)  
Oil on board, 51 x 61cm (20 x 24")  
Signed, also signed, inscribed and dated verso  
Exhibited: Taylor Galleries Dublin, 1978

€3,000 - 5,000

97. MAURICE MacGONIGAL PRHA (1900 - 1979)  
Coral Strand, Mannin Bay  
Oil on board, 60 x 70cm (23½ x 27½")  
Signed  
Provenance: Fr. Donal Cregan  
Exhibited: The Dawson Gallery, Dublin

Maurice MacGonigal was apprenticed to Harry Clarke's glass studio in his hometown of Dublin at the age of fifteen. Politically active in his youth, he took part in the 1916 Rising the following year and spent two years in Kilmainham Gaol. When released from internment in 1922, MacGonigal returned to the Harry Clarke studio before moving to the Metropolitan School of Art where he studied painting under Seán Keating, Patrick Tuohy and James Sinton Sleator. He subsequently taught at the school for over thirty years (later the National College of Art) and became professor of painting. Elected a full member of the RHA in 1950, he succeeded his former tutor Sean Keating as president of the academy in 1962, retaining the position until two years before his death. As well as exhibiting at the RHA he showed regularly at the Dawson and Taylor Galleries, and in 1991 a posthumous retrospective was held at the Hugh Lane. MacGonigal was known not only for his painting but also his set designs for the Abbey Theatre, book illustrations, posters for the Irish Army and a mural he produced in 1939 for the New York World's Fair. His works can be found in the collections of the National Gallery of Ireland, Hugh Lane, Crawford Gallery and Ulster Museum.

€4,000 - 6,000







98. MARKEY ROBINSON (1918-1999)  
Returning Home  
Gouache, 32 x 50cm (12½ x 19½")  
€1,000 - 1,500



99. ALEX MCKENNA (20th / 21st century)  
Bringing Home the Sheep, near Sallins  
Oil on canvas, 35.5 x 25.5cm (14 x 10")  
Signed  
€300 - 500





100. MARKEY ROBINSON (1918 - 1999)  
Going to Mass  
Oil on board, 40 x 90cm (15.75 x 35.5")  
Signed

€4,000 - 6,000





101. FREDERICK E. McWILLIAM HRUA RA (1909-1992)  
Legs  
Pen, ink and wash, 20 x 29cm (8 x 11¼")  
Signed

€400 - 600

102. FREDERICK E. McWILLIAM HRUA RA (1909-1992)  
Two Standing Figures (1956)  
Bronze, 37cm (14½") high  
Signed with initials

Provenance: Thought to have been bought from the Waddington Galleries, London early 1970's by the current owners.

Literature: "The Sculpture of F.E. Mc William" by Denise Ferran illustrated P 121

This is one of two similar works executed in 1956 and is thought to relate to a large work entitled "Mother and Daughter" from the same year.

€6,000 - 8,000



102.



103. CONOR FALLON ARHA (1939-2007)  
Hawk  
Bronze, 32cm high (12½")  
Signed, dated (20)05 and numbered 2/5

€3,000 - 5,000

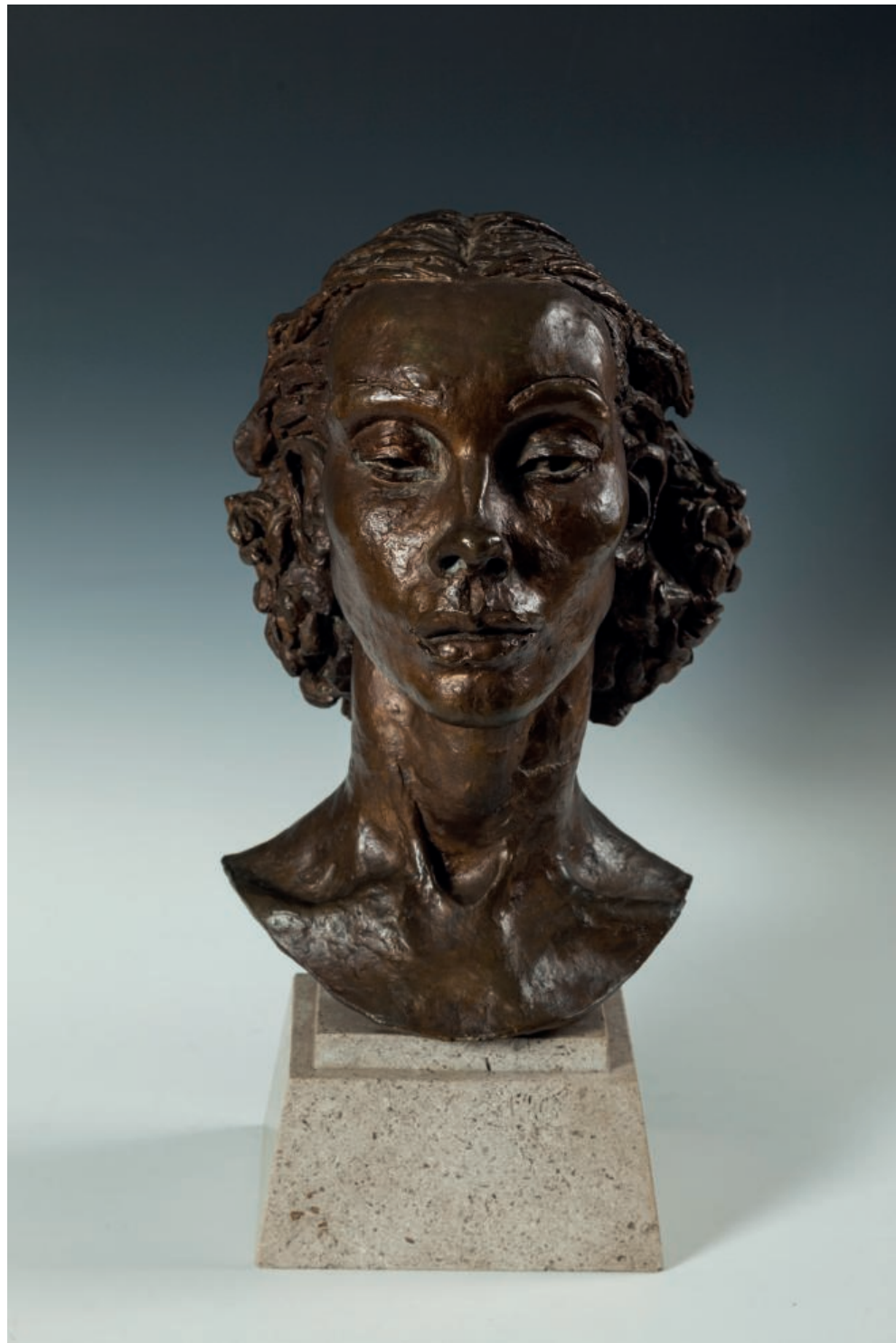
104. SIR JACOB EPSTEIN (1880 - 1959)  
Portrait of Pola (c. 1937)  
Bronze with brown and gold patina, 35cm (13¾") high, on a stepped and truncated square pyramid stone base, 10.5cm (4¼") high

Jacob Epstein was born to Russian Polish parents in New York in 1880. By 1902 he was studying in Paris at the Ecole des Beaux Arts and then the Académie Julian. He moved to London in 1905 and took a studio in Fulham. In 1907 he received his first major commission to carve a set of eighteen over-life-sized figures for the façade of the British Medical Council's new building at Agar Street in London. Despite acute criticism and public outcry his career continued to flourish and in 1911 he began work on the tomb of Oscar Wilde in Père Lachaise Cemetery in Paris. This hieratic carving, completed the following year also provoked an outcry with Epstein's debt to Assyrian sculpture undisguised.

The model for the present work is Pola Givenchy, who appears in a number of similar works, including 'Resurrection'(1941). Epstein appears to have planned this bust for a group which was never executed.

€8,000 - 12,000







105 JOHN COEN (B.1941)  
Standing Figure on Long Boat  
Bronze sculpture, 31 cm (12") high, Base measures 40.75cm (16")  
long

€800 - 1,200



106. GARY TRIMBLE ARHA (1929-1979)  
Ludwig Van Beethoven - based on the 1812 life-mask of the composer  
Bronze, 23cm long (9")

€1,000 - 2,000

Our thanks to Leo Higgins of CAST Foundry for his help in cataloguing this and following  
two lots.



107. GARY TRIMBLE ARHA (1929-1979)  
James Joyce, based on his death mask  
Bronze, 27cm high (10½")  
Stamped Dublin Art Foundry

€3,000 - 5,000



108. GARY TRIMBLE ARHA (1929-1979)  
Michael Collins, based on his death mask  
Bronze, 32cm high (12½")  
Signed with initials and dated '73

€3,000 - 5,000



The following thirteen works come from the collection of Allianz PLC, the proceeds of which will be reinvested to further the companies on-going support of the contemporary arts in Ireland.



109. BRIAN BOURKE HRHA (B.1936)  
Knock a Lough Winter (1978)  
Oil on board, 73 x 53cm (28¾ x 20¾")  
Signed, inscribed with title and dated 1977-1978  
Provenance: Taylor Galleries, 1978, where purchased

€800 - 1,200

110. BARRIE COOKE HRHA (1930-2014)  
Landscape without Figure  
Oil on canvas, 101 x 101cm (39¾ x 39¾")  
Signed  
Exhibited: Hendriks Gallery, May 1979, where purchased

€4,000 - 6,000







111. BARRIE COOKE HRHA (1930-2014)  
Forest Morning  
Oil on canvas, 33 x 53cm (13 x 20¾")  
Signed  
Exhibited: Hendriks Gallery, May 1979, where purchased

€800 - 1,200





112. BARRIE COOKE HRHA (1930-2014)  
Lough Luic 3  
Oil on canvas, 75 x 76cm (30 x 30")  
Signed verso and dated (19)79  
Exhibited: Hendriks Gallery, May 1979, where purchased

€3,000 - 5,000



113. GEORGE CAMPBELL RHA RUA (1917-1974)  
Invention 1  
Oil on board, 74 x 41cm (29¼ x 16¼")  
Signed

€2,000 - 3,000

114. GEORGE CAMPBELL RHA RUA (1917-1974)  
Gulls Rock, Sea - Donegal  
Oil on board, 38 x 49cm (15 x 19¼")  
Signed

€ 1,500 - 2,500





114.





115. MANUS WALSH (B.1940)  
Riot  
Mixed media, pastel and paper, 45 x 30cm (17¾ x 11¾")  
Signed

€200 - 300



116. MANUS WALSH (B.1940)  
Pueblo Andalucia  
Mixed media, pastel and paper, 35 x 46cm (13¾ x 18")  
Signed

€400 - 600



117. MANUS WALSH (B.1940)  
The Night Shift  
Mixed media, pastel and paper, 50 x 37cm (19¾ x 14½")  
Signed

€400 - 600



118. HILDA ROBERTS HRHA (1901-1982)  
Madame Cogley's Silver Slipper Cabaret  
Oil on canvas, 51 x 75cm (20 x 29½")  
Signed.  
Exhibited: "Hilda Roberts Exhibition", Taylor  
Galleries, 25th May - 9th June 1979, Catalogue No. 2

€800 - 1,200

119. NORAH MCGUINNESS HRHA (1901 - 1980)  
Head of River  
Oil on canvas, 51 x 77cm (20 x 30¼")  
Signed

€6,000 - 8,000





119.



120. JOHN SHINNORS (B.1950)  
Figure in a West Clare Landscape  
Oil on panel, 41 x 51 cm (16 x 20")  
Signed and dated 1976. Inscribed with title verso

€1,500 - 2,000



121. MAURICE C. WILKS RUA ARHA (1910 - 1984)  
Evening Light  
Oil on canvas, 35 x 90cm (13¾ x 35½")  
Signed.

€1,500 - 2,500





122. MAURICE C. WILKS RUA ARHA (1910 - 1984)  
At Renvyle, Connemara, Co. Galway  
Oil on board, 38 x 54cm (15 x 21¼")  
Signed; inscribed with title verso  
Provenance: Presented to Madame Daisy Craig LRAM by the members of The Society of Professional Musicians in  
Ulster, November 12th 1960; with John Magee Ltd. Belfast

€1,500 - 2,500





123. MAURICE C. WILKS RUA ARHA (1910 - 1984)  
Lough Ballinfad, Connemara  
Oil on canvas, 40 x 76cm (15¾ x 30")  
Signed, also inscribed verso

€1,200 - 1,500



124. MAURICE C. WILKS RUA ARHA (1910 - 1984)  
At Recess, Connemara, Co. Galway  
Oil on canvas, 40 x 76cm (16 x 30")  
Signed, inscribed with title verso

€1,200 - 1,500



125. KENNETH WEBB RWA FRSA RUA (B.1927)  
The Quay, Clifden  
Oil on canvas, 31 x 71cm (12 x 28")  
Signed

€1,500 - 2,500



126. KENNETH WEBB RWA FRSA RUA (B.1927)  
Mrs Bent's Cottage, Mannin Bay  
Oil on canvas, 38 x 76cm (15 x 30")  
Signed, also signed and inscribed on label verso

€2,000 - 4,000





127. KENNETH WEBB RWA FRSA RUA (B.1927)  
Market Day, Claddagh, Co Galway  
Oil on canvas, 25 x 31.5cm (9¾ x 12½")  
Signed

€800 - 1,200



128. KENNETH WEBB RWA FRSA RUA (B.1927)  
Galway Hooker, Cashel Bay  
Oil on canvas, 25 x 40.5cm (10 x 16")  
Signed

€800 - 1,200





129. KENNETH WEBB RWA FRSA RUA (B.1927)  
Harvest Moon  
Oil on board, 39 x 97cm (15 x 38")  
Signed

€2,000 - 3,000



130. KENNETH WEBB RWA FRSA RUA (B.1927)  
Farm Buildings, Muckish  
Watercolour, 35.5 x 56cm (14 x 22")  
Signed

€1,500 - 2,500



131. MAURICE MacGONIGAL PRHA  
Roundstone Ebb Tide (1973)  
Watercolour, 25 x 41cm (9¾ x 16")  
Signed and dated 1973  
Exhibited: Taylor Galleries, Dublin 1981

€600 - 1,000



132. MAURICE MacGONIGAL PRHA  
Rooftops and Trees  
Watercolour, 24 x 34cm (9½ x 13¼)  
Signed  
Provenance: Dawson Gallery framing label verso

€600 - 1,000

133. FRANK McKELVEY RHA RUA (1895-1974)  
Cattle Grazing on the Edge of a Lake  
Watercolour 26 x 38cm (10¼ x 15")  
Signed

€800 - 1,200



134. FRANK McKELVEY RHA RUA (1895-1974)  
Coastal View  
Watercolour 26 x 38cm (10¼ x 15")  
Signed

€800 - 1,200







135. FRANK EGGINTON RCA FIAL (1906-1990)  
Connemara  
Watercolour, 36 x 53cm (14 x 20¾")  
Signed  
Provenance: With the Fine Arts Society, London, September  
1945

€800 - 1,200



136. FRANK EGGINTON RCA FIAL (1906-1995)  
Connemara River Landscape with a Cow Grazing  
Watercolour, 53 x 74cm (21 x 29")  
Signed

€800 - 1,200

137. FRANK EGGINTON RCA FIAL (1906-1995)  
A Connemara Cottage  
Watercolour, 53 x 76cm (20¾ x 30")  
Signed and dated (19)78

€800 - 1,200



138. FRANK EGGINTON RCA FIAL (1906-1995)  
Lough Hyne, Baltimore, West Cork  
Watercolour, 38 x 53cm (15 x 20¾")  
Signed

€600 - 800





139. WILLIAM PERCY FRENCH (1854-1920)  
Coastal Scene at Sundown  
Watercolour, 14 x 21 cm (5½ x 8¼")  
Signed

€1,200 - 1,500



140. WILLIAM PERCY FRENCH (1854-1920)  
Bog Land River  
Watercolour, 18 x 27 cm (7 x 10 ½")  
Signed

€1,000 - 1,500





141. WILLIAM PERCY FRENCH (1854-1920)

A Co. Tyrone Snowscape

Watercolour, 16.25 x 26cm (6½ x 10¼")

Signed

Exhibited: "19th and Early 20th Century Irish Paintings", Cynthia O'Connor Gallery, Dublin, December 1982, Catalogue No.13

Inscription verso which reads: 'Sketched by Percy French in the drawing room at Tullylagan Manor after a drive to Dungiven to give an entertainment. The road was almost impassable with frozen snow. Driven in T. MacGregor Greer's motor car by T.Mac.G.'

Thomas MacGregor Greer, born in 1869, was a cousin of Thomas Greer (1875-1949) of Tullylagan Manor, Crookstown, Co. Tyrone.

€1,500 - 2,500



142. COLONEL V. CHARLES PRATT (1789-1869)  
Bullock Castle, Co. Dublin from the Old Breakwater called the Danish Pier  
Watercolour, 39.5 x 58cm (16 x 23")  
Inscribed verso  
Exhibited : "19th Century Views in Dubln and Wicklow", May/ June 1982, Catalogue No. 9, where purchased by present owner

Col. Charles Vallancey Pratt was an officer in the 69th Regiment and recorded Irish topography, especially buildings of antiquarian interest throughout his life. After the army he settled in Stoneville, Delgany and although most of his views are around Dublin he did sketch throughout the country. He had been trained in drawing while attending Military College c1805. He is known to have sketched with the artist Samuel Lover.

€800 - 1,200



143. COLONEL V. CHARLES PRATT (1789-1869)  
Killiney Church  
Watercolour, 18.5 x 18.5cm (8 x 7½")  
Inscribed with title and dated August 1855 verso.  
Exhibited: "Topographical Views", Cynthia O'Connor Gallery, March 1983, Catalogue No. 44 where purchased by current owner

€200 - 400



144. JOHN FAULKNER RHA (1835-1894)  
Bray Head, Co. Wicklow (c. 1857)  
Watercolour, 43 x 71 cm (17x28 ")  
Signed and Inscribed  
Provenance: With Mucklows Gallery, London

€1,500 - 2,000



## THE GORDON COLLECTION (LOTS 145 - 174)



Fig I. Basil Blackshaw "Portrait of Nat Gordon"

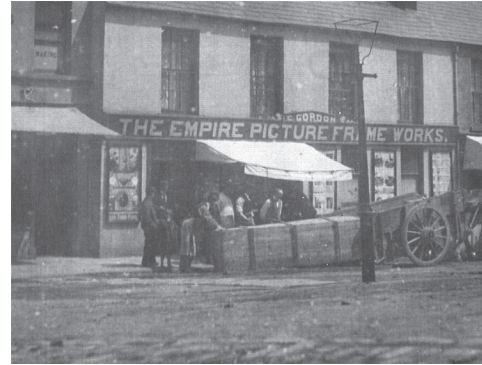


Fig II. The Gordon Empire Picture Frame Works c.1890

The Gordon family ties with the city of Derry go back to the late 19th Century. Ephraim Gordon was born into a Jewish family in the Russian state of Kurland (modern day Latvia) in 1872. The family had been in oil and timber in Russia and there were ties between the Baltic ports and Derry port. In 1884 he escaped the last of the pogroms to join his elder brother David who had started the business of picture framing and selling artist's materials and art works of various descriptions c.1860.

Ephraim died in 1949 and his son Nat took over keeping the original premises until 1954. Nat was way ahead of his time and organised exhibitions for the Arts Council and CEMA in Derry. He established 'The Art Shop', in 1953 developing a gallery alongside china & glass and later in 1959 he relocated and added a fashion boutique to the business. Following the start of 'The Troubles' and the near collapse of their overall business Nat decided to concentrate on art and established "The Keys Gallery" in 1970. He was joined by his son Richard in 1983 who ran the picture framing side of the business. Ten years later Richard re-located again and established "The Gordon Galleries" which due to regeneration of the city center closed several years later. The gallery was re-established in Pump Street in 2005 where it ran until its closure last year, 2014 and so ends the Gordon family's connection with the city.

The works on offer here (Lots 145 - 174) are from the family's private collection which were collected by two generations. Many of the pieces were gifts directly from the artists and all hung in their family home, Ballinacross House just outside the city



145. BRIAN BALLARD RUA (B.1943)  
Girl in Armchair  
Oil on board, 35.5 x 25.5cm (14 x 10")  
Signed and dated (19)88  
Provenance: Gift from the artist to the present owner  
Exhibited: The Gordon Gallery, May 1989

€1,200 - 1,600

146. BASIL BLACKSHAW HRHA HRUA (B.1932)  
Reclining Nude  
Oil on paper, 18.5 x 21.5cm (7¼ x 8½")  
Signed  
Provenance: A gift from the artist to the present owner

€2,500 - 3,500



146.

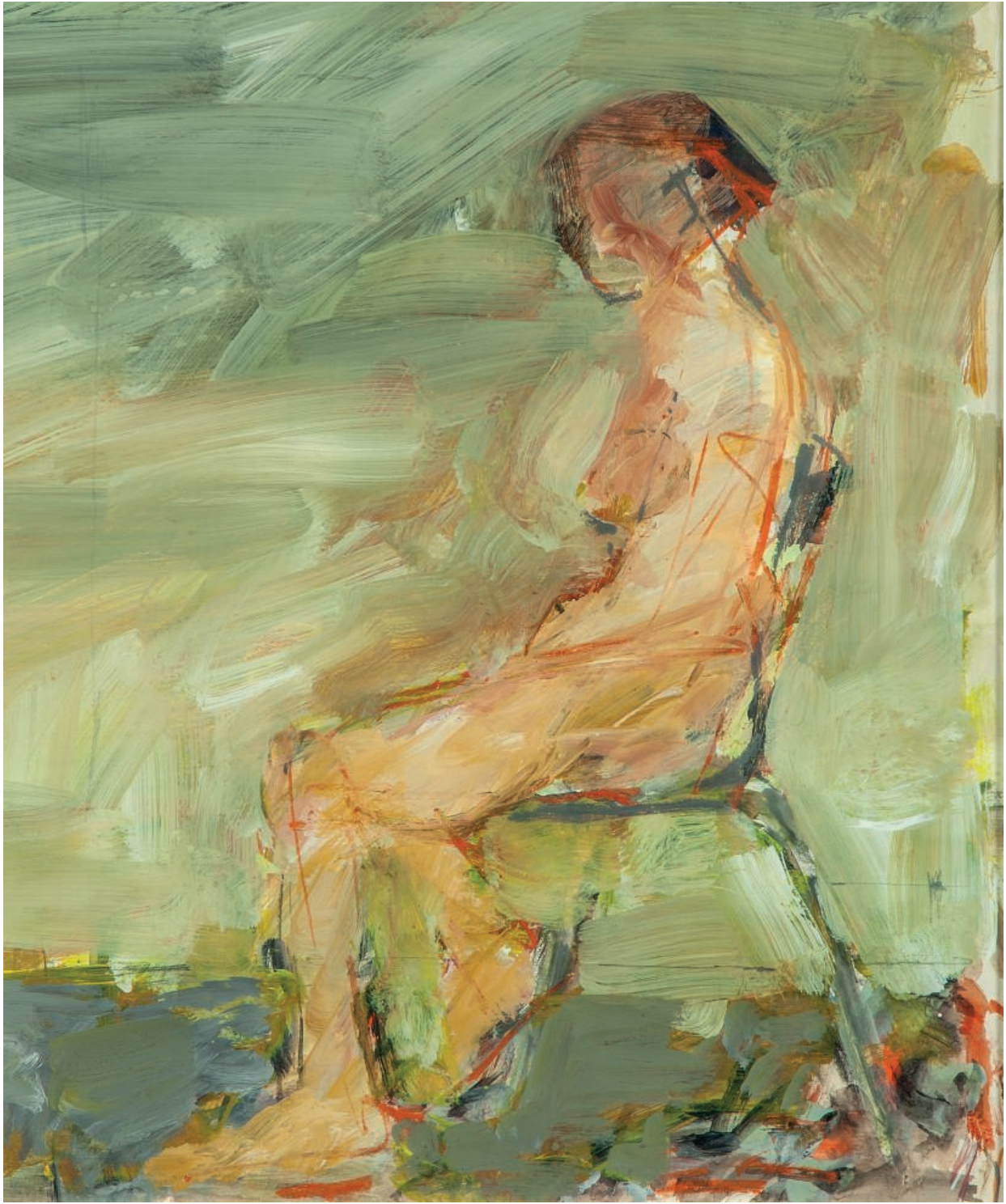
147. BASIL BLACKSHAW HRHA HRUA (B.1932)  
Sitting Nude (1990)  
Oil on paper, 61 x 51.5cm (24 x 20¼")  
Provenance: A gift from the artist to the present owners  
Exhibited: "Basil Blackshaw Retrospective" Touring Exhibition ANCI 1995  
"Blackshaw at 80" Exhibition, The Gordon Gallery, March 2013  
Literature: "Blackshaw at 80" Exhibition", plate 26, illustrated plate 67 p.17  
"Basil Blackshaw - Painter " by Brian Ferran illustrated p.122

Painted at the end of a turbulent but highly important decade for Blackshaw, this nude figure denoted a progression both in style and subject for an artist already renowned and celebrated for his remarkable animal studies and landscapes. A devastating studio fire in 1983 coincided with a period of re-assessment by the artist - "About '81 or '82 I looked at the work and thought if that's what's going to go on, then I'm going to pack up painting because there's no point. I know what I'm going to paint, I know how to paint it and I know what it's going to look like when it's done. There's no exploration, no chance taken" (conversation with the artist Feb 2007). The fire destroyed the beginnings of a new body of work but it also liberated him from the constraints of his artistic training and unleashed a newly exuberant, risk taking but confident, spirit. This nude is a powerful example of his fresh treatment of a traditional subject. Meeting his model Jude Stephens in the year after the fire inspired a significant series of nudes informed by hours of life study, works which Blackshaw often destroyed in order to build back up again, in his spirit of retaining the painting as a purely visual experience, removed from association with the subject.

We thank Claire Dalton whose previous writings formed the basis of this note.

€10,000 - 15,000







148. BASIL BLACKSHAW HRHA HRUA (B.1932)  
No. 4 - Gipsy Horseman at Horse Fair  
Pencil on paper, 15 x 20cm (6 x 7¾")  
Provenance: A gift from the artist to the present owners  
Exhibited: The Gordon Gallery, August 1992. (Label verso)

€400 - 600



149. BASIL BLACKSHAW HRHA HRUA (B. 1932)  
Deer in the Forest  
Charcoal, 23.5 x 19.3cm (9¼ x 7½")  
Inscribed 'For Nat & Patricia'

€600 - 800



150. BASIL BLACKSHAW HRHA HRUA (B.1932)  
Slemish  
Watercolour, 10 x 15.5cm (4 x 6")  
Signed. Inscribed with title and dated 1976 verso.

€600 - 800

151. BRIAN BALLARD RUA (B.1943)  
Towards Muckish  
Oil on board, 14.5 x 30cm (5¾ x 11¾")  
Signed and dated (19)85

€700 - 1,200



152. BRIAN BALLARD RUA (B.1943)  
Landscape  
Watercolour, 17 x 24cm (6½ x 9¾")  
Signed and dated (19)79

€200 - 400



153. SEAN McSWEENEY HRHA (B.1935)  
Sligo Landscape  
Pastel, 9 x 17cm (3½ x 6½")  
Signed and dated (19)86

€250 - 350







154. BRIAN BALLARD RUA (B.1943)  
Still Life with White Jug (1986)  
Oil on board, 18 x 15cm (7 x 6")  
Signed and dated (19)86  
Provenance: A gift from the artist to the present owner

€800 - 1,200



155. BRIAN BALLARD RUA (B.1943)  
Still Life with Blue Jug (1988)  
Watercolour, 18 x 12.5cm (7 x 5")  
Provenance: A gift from the artist to the present owner

€400 - 600



156. CHARLES BRADY HRHA (1926-1997)  
Two White Pencils  
Oil on paper, 30 x 40cm (11¾ x 15¾")  
Signed and dated (19)74  
Exhibited: Keys Gallery, Derry

€2,000 - 3,000



157. DENISE FERRAN ARUA (B.1942)  
Lagg, Malin  
Oil on canvas, diptych, 28 x 61cm (12 x 24")  
Provenance: A gift from the artist to the present owner  
Exhibited: The Gordon Gallery, February 1989

€500 - 700

158. DENISE FERRAN ARUA (B.1942)  
Malinmore, Co. Donegal (1977)  
Watercolour on linen, 31.2 x 34.5cm (12 x 13½")  
Signed and dated 1977  
Exhibited: The Keys Gallery, Derry, October 1977.  
Later, with the Bell Gallery

€400 - 600







159. BRIAN FERRAN HRHA HRUA (B.1940)  
Glencolmcille Sheep  
Oil on board, 61 x 76cm (24 x 30")  
Signed 1981  
Provenance: A gift from the artist to the present owners

€800 - 1,200



160. JOHN BEHAN RHA (B.1938)  
Five Birds  
Bronze, unique, 61cm tall (24")

€1,500 - 2,500



161. JOHN BEHAN RHA (B.1938)  
Bull (2/9)  
Bronze, 15.5cm high, 9cm wide, 29cm long (6 x 3½ x 11½")  
1988  
Provenance: A gift from the artist to the present owner

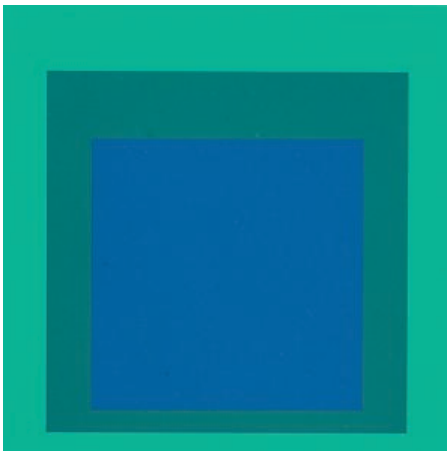
€1,500 - 2,500





162. CECIL KING (1921-1986)  
Trampoline  
Gouache, 34.5 x 24cm (13½ x 9½")  
Signed  
Provenance: "Cecil King Retrospective Exhibition", Dublin City Gallery The Hugh Lane, October/ November 1981

€700 - 1,000



163. JOSEF ALBERS (1888-1976)  
Miniature of Josef Albers "Hommage to the Square" (1962)  
Screen print, 12.8 x 12.8cm (5 x 5")  
Label typed "In Memory of the Early Days" and signed by  
the artist's widow Anni Albers

€200 - 400

164. CHRIS WILSON RUA (B.1959)  
Mantle  
Bronze, 31cm tall, 15cm wide, 15cm deep (12 x 6 x 6")  
Signed with initials and numbered 3/9
- Provenance: A gift from the artist to the present owners
- This work is inspired by the rock formations that make up Tory Island off the Donegal Coast.
- €800 - 1,200





165. HARRY ERNE, EARL OF ERNE (20TH/ 21ST CENTURY)  
Derrylin Snipe Bog  
Oil on board, 12 x 22.5cm (4¾ x 8¾")  
Signed with initial  
Provenance: Basement Gallery, Castle Coole, 2012, where purchased by present owner  
€200 - 400



166. TREVOR GEOGHEGAN RHA (B.1946)  
Edge of the Lake, Sunset  
Acrylic on panel, 15 x 19cm (6 x 7½")  
Signed  
€500 - 700





167. MELITA DENARO (B.1950)  
May the Curate's Visit (Mary's Visit 11/6/08)  
Oil on panel, 14 x 18cm (5½ x 7")  
Exhibited: The Gordon Gallery, June 2011

€800 - 1,200



168. NORAH MCGUINNESS HRHA (1901-1980)  
Harbour  
Lithograph, 34.5 x 48.5cm (13½ x 19")  
Signed, inscribed with title and numbered 1/12. Original artist's label verso  
Exhibited: "Arts Council of Ireland - Graphic Art", 1964, Catalogue No. 94

€400 - 600



- 168A. DAVID CRONE RUA (B. 1937)  
Three Figures Passing Time  
Watercolour, 40 x 28cm (15¾ x 11")  
Exhibited: The Keys Gallery, September 1979

€500 - 700

169. ANN GRIFFIN-BERNSTORFF (20TH/21ST CENTURY)  
Carriage Dog  
Oil on canvas, 30.5 x 40.5cm (12 x 16")  
Signed and dated 1986  
Exhibited: The Gordon Gallery, May 1986, where purchased by present owner

€800 - 1,200



170. NEISHA ALLEN ARUA (20TH/ 21ST CENTURY)  
Untitled I  
Oil on board, 16 x 20cm (6¼ x 7¾")  
Signed  
Exhibited: The Gordon Gallery, November 2010

€400 - 600







171. CLEMENT MCALEER RUA (B.1949)  
Beach on Inishowen  
Oil on paper, 10 x 15cm (4 x 6")  
Signed  
Provenance: A gift from the artist to the present owner  
Exhibited: The Gordon Gallery, February 2010

€200 - 400



172. CLEMENT MCALEER RUA (B.1949)  
Coastal Study II (2005)  
Acrylic on paper, 19 x 21.5cm (7½ x 8½")  
Signed. Signed again, inscribed with title and dated 2005 verso.  
Provenance: A gift from the artist to the present owners  
Exhibited: The Gordon Gallery, June 2006

€300 - 500



173. CLEMENT MCALEER RUA (B.1949)  
Window  
Oil on panel, 20 x 15cm (7¾ x 6")  
Signed, inscribed with title and dated 2013 verso  
Provenance: A gift from the artist to the present owner, December 2014

€200 - 400



174. ROSS WILSON ARVA (B. 1957)  
Ballycraigie Tuplip III (1985)  
Charcoal, 23.5 x 34.25cm (9½ x 13½")  
Signed and dated 1985  
Exhibited: The Gordon Gallery, November 1985, where purchased by present owner

€800 - 1,200





175. MARY LOHAN (B.1954)  
Landscape  
Oil on Board, 40.4 x 40.4cm (16 x 16"),  
mounted but unframed

€400 - 600



176. MARY LOHAN (B.1954)  
Roaring water bay 1  
Oil on board, 37 x 40.4cm (14½ x 16")  
Exhibited: Sligo Art Gallery, Iontas Small Works art competition and  
exhibition

€500 - 800





177. JOHN BRIAN VALLELY (B.1941)  
The Piper  
Oil on canvas, 50 x 75.5cm (19¾ x 30¾")  
Signed with initials

This work, which was donated by the artist, is being sold in aid of the restoration of NPU's headquarters in Henrietta Street,

Na Piobairi Uilleann (NPU), the association of Irish pipers, was founded in 1968 and has been based since 1979 at 15 Henrietta Street, in the earliest Georgian-style street in Dublin. NPU services a world-wide membership of players of the 'uilleann' pipes, and has played a crucial role in restoring the use of this uniquely Irish instrument to Irish life. The house we occupy was built in the 1740s, sub-divided in the 19th century, and in the early 20th century the end-of-terrace half was demolished. We are now raising funds to re-build and occupy the missing half of the house in order to have the space to expand our services to lovers of Irish music in Ireland and around the world.

€8,000 - 12,000



178. PATRICK LEONARD HRHA (1918-2005)  
Figures by a Fountain, Fuengirola  
Watercolour, 27 x 36.5cm (10½ x 14¼")  
Signed, inscribed "Fountain" and dated (19)74

€500 - 700



179. HECTOR MCDONNELL RJA (B.1947)  
Dunluce Castle, County Antrim  
Watercolour, 17.8 x 25.4cm (7 x 10")  
Signed and dated '76  
Provenance: Fischer Fine Art Limited, London

€300 - 500





180. HECTOR MCDONNELL RUA (B.1947)  
 A set of eleven drawings relating to "The Ballad of William Bloat"  
 Mixed media, 24.5 x 15.5 cm (9.75 x 6.75 ")  
 Signed and dated (19)'82 (11)

These drawings are the preliminary sketches done by Hector Mc Donnell which he worked up into a set of etchings which were used to illustrate a book "The Ballad of William Bloat" which accompanies this lot and was published by Blackstaff Press in 1982 . "The Ballad of William Bloat" was written by Raymond Calvert from Helen's Bay in 1926 but many corrupt versions have since been recited . Hector Mc Donnell first heard it recited in 1970 and he stated "I had for a long time been wanting to produce some work which would express my feelings about Belfast , and I decided by illustrating this bawdy parody was by far the most effective way of doing so. "

€1,500 - 2,500





181. PATRICK HALL (B.1935)  
Quay Side Race, Limerick  
Pencil and watercolour, 30 x 40.5cm (11¾ x 16")  
Signed

Inscribed with label verso

€600 - 1,000



182. HARRY KERNOFF RHA (1900-1974)  
Stephen's Green  
Pencil, 27 x 23cm (10½ x 9")  
Signed and dated (19)28

€1,000 - 1,500



183. FLORA MITCHELL (1890-1973)  
The Four Courts, Dublin  
Ink and watercolour, 33 x 16cm (13 x 10¼")  
Signed and inscribed with title.

€1,500 - 2,500



184. ALEXANDER WILLIAMS RHA 1846-1930  
Corrymore, Achil Island  
Oil on canvas, 24 x 44.5cm (9½ x 17½")  
Signed and inscribed with title

This is a view of Corrymore House near the village of Dooagh on Achill Island. The house was built in 1845 for the Blacker family and it was later the home of Capt. Boycott, a British land Agent, whose ostracism by the local community as part of a campaign for tenants rights in 1880 gave the English language the verb 'to boycott'. It was later the home of the famous American artist Robert Henri who first rented the house in 1913 and finally bought it in 1924. He spent every summer there from then till his death in July 1929. When not trout fishing he spent his time painting the portraits of the local village children of Dooagh which now grace the walls of museums worldwide.

€400 - 600



185. ALEXANDER WILLIAMS RHA (1846-1930)  
The Gap of Dunloe, Killarney  
Oil on canvas, 36 x 61cm (14 x 24")  
Signed, also signed and inscribed on artist's label verso

€500 - 600



186. ALEXANDER WILLIAMS RHA (1846-1930)  
Maam Valley, Connemara  
Watercolour, 40.5 x 63.5cm (16 x 25")  
Signed and inscribed with title

€600 - 800



187. HENRY ALBERT HARTLAND (1840 - 1893)  
A Bright Noon, Bog of Allen  
Watercolour, 67 x 100cm (26¼ X 39¼")  
Signed and dated 1875. Inscribed on various artists labels verso.  
Exhibited: "Autumn Exhibition" Walker Gallery, Liverpool, 1875, Catalogue  
No. 1005, priced £150.0.0

€1,500 - 2,500





188. CLAUDE HAYES RI (1852 - 1922)  
'On The South Downs'  
Watercolour, 35 x 52cm (13¾ x 20½")  
Signed

€300 - 500



189. JOSEPH POOLE ADDEY (1852-1922)  
At the End of the Day  
Watercolour, 35.5 x 51cm (14 x 20")  
Signed and dated 1903

€500 - 700



190. WILLIAM BINGHAM MCGUINNESS RHA (1849-1928)  
Lough Eske, Co. Donegal  
Watercolour, 33 x 48cm (13 x 19")  
Signed

€600 - 800



191. GEORGE BARRETT, JUNIOR (1767-1842)  
Arcadian Landscape  
Watercolour, 33 x 45cm (13 x 17¾")  
Signed

€1,500 - 2,000





192. RICHARD CAULFIELD ORPEN RHA (1863-1938)  
Shallow Waters, Newlyn  
Watercolour, 35.5 x 25.5cm (14 x 10")  
Signed and dated July 1909

€400 - 600



193. WILLIAM DANIELL RA (1769-1837)  
Londonderry seen from the River Foyle  
Pencil with watercolour, 16 x 23cm (6¼ x 9")  
Signed with initials; dated Sept 30th 1828 verso  
Provenance: From the Collection of Iolo A. Williams and acquired  
through the Bell Gallery, Belfast, January 1979 and thence by descent

€200 - 400

194. FRANK EGGINTON RCA FIAL (1906-1990)  
The Devil's Mother, Connemara  
Watercolour, 37 x 52cm (14½ x 20½")  
Signed  
Provenance: Doll & Richards Inc., Boston, Trade label verso

€500 - 800



195. FRANK EGGINTON RCA FIAL (1906-1990)  
Ballymote, Co. Sligo  
Watercolour, 35 x 52cm (14 x 20½")  
Signed. Vermont Framing label verso

€500 - 800





196. FRANK EGGINTON RCA FIAL (1906-1995)  
Benlettery, Connemara  
Oil on canvas, 45 x 61cm (17¾ x 24")  
Signed, also inscribed verso

€600 - 1,000



197. FRANK EGGINTON RCA FIAL (1906-1995)  
Landscape with Trees  
Watercolour, 38 x 53cm (15 x 20¾")  
Signed and dated (19)77

€500 - 600



198. FRANK EGGINTON RCA FIAL (1906-1995)  
The Maam River, Connemara  
Watercolour, 53 x 75cm (20¾ x 29½")  
Signed

€800 - 1,200



199. FRANK EGGINTON RCA FIAL (1906-1990)  
The Gap of Dunloe, Killarney  
Watercolour, 37 x 53cm (14½ x 20¾ ")  
Signed

€600 - 800





200. ELIZABETH BROPHY (20TH/21ST CENTURY)  
The Approaching Storm  
Oil on board, 39.5 x 49.5cm (15½ x 19¾")  
Signed

€700 - 1,000



201. GERALDINE O'BRIEN (1922 -2014)  
Still Life Study of Flowers in a Bowl  
Oil on canvas, 48 x 55cm (18¾ x 21½")  
Signed

€400 - 600

202. SARAH LE JEUNE (B.1955)  
Dancing Dolls  
Oil on canvas, 39 x 49cm (15¼ x 19¼")  
Signed

€700 - 1,000



203. OISIN ROCHE (20TH CENTURY)  
Barn Owl  
Oil on canvas, 76 x 76cm (30 x 30")  
Signed

€700 - 1,000







204. LOUIS LE BROCQY HRHA (1916-2012)  
Mycenaean Gold Mask (1974)  
Aquatint, 64 x 48cm (24¼ x 18¾")  
Signed, numbered 47/75

€800 - 1,200



205. LOUIS LE BROCQY HRHA (1916 - 2012)  
Reconstructed Head (1974)  
Aquatint, 65 x 49cm (25½ x 19¼")  
Signed, numbered 50/75

€800 - 1,200

206. LOUIS LE BROCCQUY HRHA (1916-2012)  
Study of Samuel Beckett (1979)  
Aquatint, 65 x 50cm (25½ x 19¾") sheet size  
Signed and numbered 13/100

€600 - 800



207. LOUIS LE BROCCQUY HRHA (1916-2012)  
Cuchulainn  
Aquatint, 65 x 50cm (25½ x 19¾")  
Signed, numbered 48/75

€800 - 1,200





208. LOUIS LE BROCQUY HRHA (1916-2012)  
Study Towards an Image of Federico Lorca (1977)  
Aquatint on arches, 57 x 49.5cm (22½ x 19½")  
Signed, numbered 9/30

€800 - 1,200



209. LOUIS LE BROCQUY HRHA (1916-2012)  
Homage à Strindberg (1982)  
Lithograph, 77 x 57cm (30¼ x 22½")  
Signed and numbered 67/100

€400 - 600



210. MAURICE MACGONIGAL PRHA  
Portrait of Louis Marie, First Commandant of Cathal Brugha Barracks,  
Dublin  
Oil on canvas, 54 x 45cm (21¼ x 17¾ ")  
Signed

€1,000 - 2,000

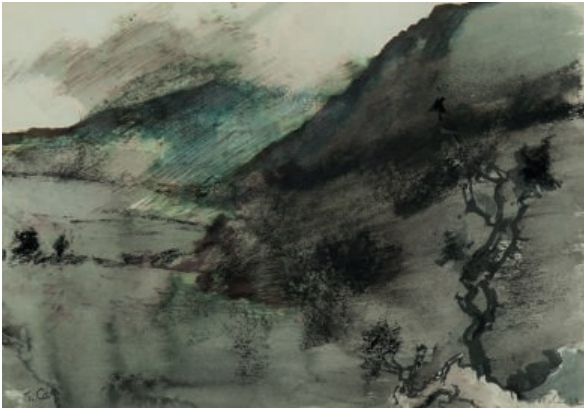


211. IRISH SCHOOL C.1920/25  
Study of a Young Gentleman with a Terrier Dog in Sand Dunes  
Oil on board, 34 x 24cm (13½ x 9½")

This work which was previously in an American collection and attributed to Sarah Henrietta Purser, was apparently sold in Cork in the early 1970s. It has been suggested that the sitter is Thomas McGreevy, former Director of the National Gallery of Ireland. While it displays many of the characteristics of Purser's style and indeed there is a portrait of McGreevy listed in John O'Grady's Catalogue of the Works of S.H.Purser (Dublin 1996), and with location unknown, this painting is also reminiscent of the work of Estella Frances Solomons, Mary Duncan and Frida Perrott.

€500 - 800





212. TOM CARR HRHA HRUA ARWS (1909 - 1999)  
Mourne Mountains (1973)  
Ink and watercolour, 17 x 23.5cm (6½ x 9½")  
Signed. Tom Calwell Gallery label verso.

€300 - 500

213. WENDY WALSH (1915-2014)  
Helleborus Orientalis  
Watercolour, 33 x 23cm (13 x 19")  
Signed with initials, inscribed with title and dated 1972. David Hendriks Gallery label verso.

€400 - 600

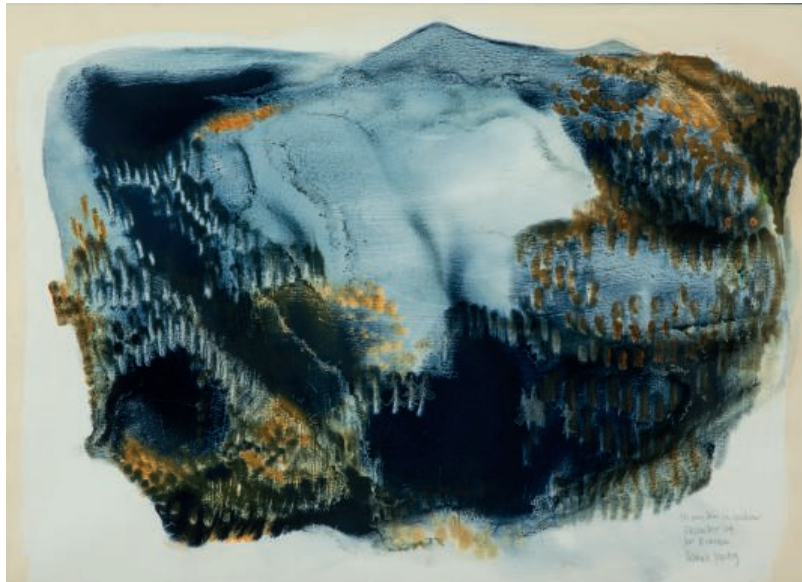


214. MELANIE LE BROCQUY HRHA (B.1919)  
Lavender & Rosemary  
Watercolour, 18.5 x 22cm (7½ x 9")  
Signed with initials. Taylor Galleries, 6 Dawson Street, label verso.

€200 - 300

215. PATRICK PYE RHA (B.1929)  
Landscape near Greenhills, Co. Dublin  
Oil on board, 30 x 40cm (11¾ x 15¾")  
Signed and dated (19)71;  
Provenance: With The David Hendriks Gallery, Dublin

€800 - 1,200



216. PATRICK HICKEY HRHA (1927-1998)  
Mountain Co. Wicklow  
Gouache, 53 x 72.5cm (20¾ x 28½")  
Signed, inscribed with title and "For Evanna",  
and dated December (19)84

€500 - 800





217. DECLAN BOYLE (20TH/ 21ST CENTURY)  
Dun Laoghaire Harbour, East Pier  
Oil on canvas, 65 X 80cm (25½ x 31½")  
Signed

€500 - 800



218. CHARLES CUNDALL RA ARWS (1890-1971)  
Clare Island From Achill  
Oil on canvas, 31 x 44cm (12¼ x 17¼")  
Signed.  
Society of Marine Artists artist's label verso.

Cundall studied at the Royal College of Art, the Slade and Paris.  
He exhibited many Irish subjects at various London exhibitions  
including the Royal Academy.

€250 - 350



219. LIAM BELTON RHA (B.1947)  
Stone Breaker, after Seurat (1967)  
Conte, 25 x 15cm (9¾ x 6")  
Signed and inscribed;  
Provenance: with The Peppercanister Gallery, Dublin

€500 - 700



220. JOHN KINGERLEE (B.1936)  
The Boatman's Dream Enters the Theatre  
Oil on canvas, 45 x 57cm (17¾ x 22¼")  
Signed with artist's device and dated '85.  
Also signed and inscribed verso

€400 - 600



221. GRAHAM KNUTTEL (B.1954)  
Still Life in a Continental Window  
Oil on canvas, 91.5 x 71cm (36 x 28")  
Signed

€700 - 1,000



222. GRAHAM KNUTTEL (B.1954)  
Pirate and Muse  
Acrylic on canvas, 30 x 41cm (12 x 16")  
Signed

€600 - 800



223. GRAHAM KNUTTEL (B.1954)  
Portrait of a Girl at a Table  
Acrylic on paper, 55.5 x 75cm (21¾ x 29½")  
Signed.

€1,000 - 1,500





224 JOHN SKELTON (1924 - 2009)  
The Briming Stream, Dublin Hills  
Oil on canvas, 36 x 46cm ( 14 x 18")  
Signed  
Provenance: With Oisín Gallery, Dublin

€500 - 800



225. JOHN SKELTON (1924-2009)  
Sugar Loaf Mountain County Wicklow  
Oil on canvas, 41 x 51.5cm (16 x 20¼")  
Signed

€800 - 1,200



226. JOHN SKELTON (1924-2009)  
Lough na Fooley  
Oil on board, 41 x 51cm (16 x 20")  
Signed

€600 - 800

227. NORMAN J. MCCAIG (1929-2001)  
Harbour Letterfrack (1986)  
Oil on board, 35.5 x 45.7cm (14 x 18")  
Signed

€700 - 1,000



228. NORMAN J. MCCAIG (1929-2001)  
Farmhouse, Wicklow  
Oil on board, 30 x 30cm (11¾ x 11¾")  
Signed, also inscribed on label verso

€600 - 800



229. NORMAN J. MCCAIG (1929-2001)  
Lower lake, Killarney (1986)  
Oil on canvas, 25.5 x 30.7cm (10 x 12")  
Signed

€500 - 700







230 AIDAN BRADLEY (B.1961)  
White Gable, Bandon  
Oil on board, 43 x 43cm (17 x 17")  
Signed and dated "2012" and inscribed with title verso

€400 - 600



231. WILLIE EVESSON (1960)  
Jet Skis, Dublin Bay  
Oil on board, 42 x 42cm (16½ x 16½")  
Signed and dated (20)'07

€600 - 700

232. WILLIE EVESSON (B.1960)  
Dollymount  
Oil on board, 52 x 61.5cm (20½ x 24")  
Signed

€700 - 900



233 WILLIE EVESSON (B.1960)  
The Chimneys From Clontarf (Dollymount)  
Oil on canvas, 39.5 x 39.5cm (15½ x 15½")

€400 - 600



## General Terms and Conditions of Business

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

### DEFINITIONS AND GENERAL CONDITIONS

#### DEFINITIONS

1. In these conditions the following words and expressions shall have the following meanings:  
'Auctioneer' – James Adam & Sons.  
'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 13 and 25.

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

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

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

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

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

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

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

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

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

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

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

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

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

The surname of the artist preceded by 'after';  
In the opinion of the Auctioneer a copy of the work of the artist.

'Signed'/'Dated'/'Inscribed';  
In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.

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

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

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

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

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

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

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

### GENERAL CONDITIONS

Auctioneer Acting as Agent

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

Auctioneer Bidding on behalf of Buyer

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

Admission to Auctions

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

Acceptance of Bids

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

Indemnities

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

Representations in Catalogues

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

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

Governing Law

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



#### Notices

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

#### The Buyer

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

#### Commission

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

#### Payment

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

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

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

#### Reservation of Title

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:

- To issue court proceedings for damages for breach of contract;
- To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- 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.
- To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- 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.
- 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.
- To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.

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

#### Liability of Auctioneer and Seller

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

#### Forgeries

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

(a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;

(b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

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

(i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;

(ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

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

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

#### Photographs

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

#### CONDITIONS WHICH MAINLY CONCERN THE SELLER

##### Auctioneer's Discretion

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

(i) To decide whether to offer any Lot for sale or not;

(ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;

(iii) To determine the description of any Lot in a Catalogue.

(iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.

(v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

#### Seller's Warranty and Indemnity

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

#### Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under IRE100 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 IR £25. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reverse.

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

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

#### Commission

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

#### Insurance

26. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

#### 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 Irish Punts

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

#### Charges for Withdrawn Lots

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

#### Unsold Lots

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

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

#### Auctioneer's Right to Photographs and Illustrations

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

Catalogue illustrations are included at the discretion of the Auctioneer. Illustration charges will be calculated on the particular category of sale. These charges are subject to change. Irish Art Sale Illustrations: €150.00 full page, €100.00 half page, €50.00 other sizes. Fine Art Illustrations: Scaled fee: €100.00 for lots sold for €3,000.00 and over, hammer price, €50.00 for lots sold under €3,000.00 hammer price. All other sales: €25.00 per illustration. All lots illustrated and not sold are charged €25.00 per illustration.

#### VAT

34. It is presumed, unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

#### 35. Artist's Resale Rights (Droit de Suite)

#### Government Regulations (S.1. 312/2006)

Under this legislation a royalty (droit de suite) is payable to artists or the artist's heirs (if deceased in the last 70 years) of E.U. Nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

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From €3,000 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

The total amount of royalty payable on any individual sale shall not exceed €12,500 The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006) of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment.

The Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist, their heirs or their representative for a period of 3 years from the date of sale. A vendor may choose to check the ARR Waiver on the Sale Receipt Contract indicating that they accept sole responsibility for the payment and authorises the Auctioneers to disclose their contact details to the artist, their heirs or their representative.







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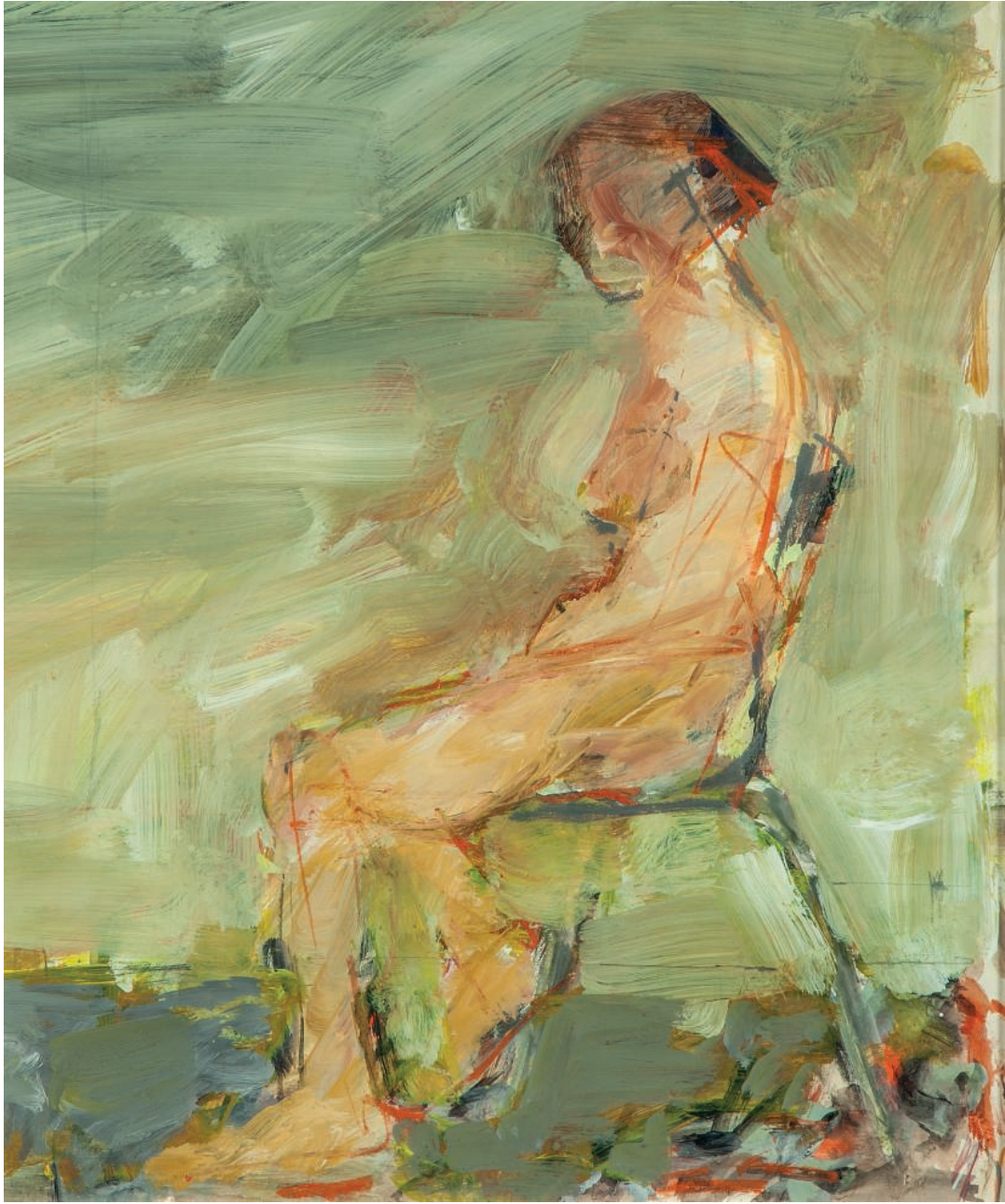
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