

ADAM'S EST. 1887

IMPORTANT IRISH ART

Wednesday 28<sup>th</sup> September 2016 at 6pm



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### AUCTION

Wednesday 28th September 2016 at 6pm

### VENUE

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

### VIEWING HIGHLIGHTS

SEPTEMBER 10<sup>TH</sup> - 15<sup>TH</sup>

The Gallery, Crescent Arts Centre, 2 - 4 University Road, Belfast BT7 INT

|                                       |                  |
|---------------------------------------|------------------|
| Saturday 10th September               | 2.00pm - 5 :00pm |
| Sunday 11th September                 | 2.00pm - 5.00pm  |
| Monday 12th - Thursday 15th September | 11.00am - 5.00pm |

### FULL SALE VIEWING

SEPTEMBER 25<sup>TH</sup> - 28<sup>TH</sup>

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

|  |                  |
|--|------------------|
| Sunday 25th September                  | 2:00pm - 5 :00pm |
| Monday 26th - Wednesday 28th September | 10:00am - 5:00pm |

# ADAM'S Est. 1887

26 St. Stephen's Green  
Dublin D02 X665  
Tel +353 1 6760261  
info@adams.ie  
www.adams.ie



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## CONTACTS



Brian Coyle FSCSI FRICS  
CHAIRMAN



James O'Halloran BA FSCSI FRICS  
MANAGING DIRECTOR  
j.ohalloran@adams.ie



Stuart Cole MSCSI MRICS  
DIRECTOR  
s.cole@adams.ie



David Britton BBS ACA  
DIRECTOR  
d.britton@adams.ie



Eamon O'Connor BA  
DIRECTOR  
e.oconnor@adams.ie



Kieran O'Boyle BA Hdip ASCSI  
ASSOCIATE DIRECTOR  
k.oboyle@adams.ie



Nick Nicholson  
CONSULTANT  
n.nicholson@adams.ie



Claire-Laurence Mestrallet  
HEAD OF JEWELLERY  
claire@adams.ie



Amy McNamara BA  
FINE ART DEPARTMENT  
amymcnamara@adams.ie



Adam Pearson BA  
FINE ART DEPARTMENT  
a.pearson@adams.ie



Ronan Flanagan  
FINE ART DEPARTMENT  
r.flanagan@adams.ie



Katie McGale BComm Intl MPhil  
FINE ART DEPARTMENT  
katie@adams.ie



Reskey '04

## 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 29th September 2016. 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 29th September 2016 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

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

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

Please ensure that condition report requests are submitted before 12 noon on Saturday 24th September as we cannot guarantee that they will be dealt with after this time.

### 6. ABSENTEE BIDS

We are happy to execute absentee or written bids for bidders who are unable to attend and can arrange for bidding to be conducted by telephone. However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Cancellation of bids must be confirmed before this time and cannot be guaranteed after the auction 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 Dickon Hall, Karen Reihill, Dr. Roisin Kennedy, Dr. S.B. Kennedy, Kenneth McConkey, Marianne O'Kane Boal, Catherine Marshall, Fiana Griffin, Niamh Corcoran, Maebh O'Regan, Julian Campbell, Richard Pryke and Isobel Foley.

8. ALL LOTS ARE BEING SOLD UNDER THE CONDITIONS OF SALE AS PRINTED IN THIS CATALOGUE AND ON DISPLAY IN THE SALE-ROOMS.





- 1 DEREK HILL HRHA (1916-2000)  
View of Donegal from Tory  
Oil on board, 11.5 x 20cm (4½ x 7¾")  
Signed

€ 800 - 1,200



- 2 JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
Turf Stacks in a Donegal Landscape  
Oil on board, 21 x 29.5cm (8½ x 11½")  
Signed

€ 1,200 - 1,600



- 3 JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
A River Running Through a Pastoral Landscape  
Oil on panel, 38 x 51 cm (15 x 20")  
Signed

€ 1,500 - 2,500



- 4 FRANK MCKELVEY RHA RUA (1895-1974)  
 A Bridge in Donegal (c.1920-1930)  
 Watercolour, 37 x 53cm (14½ x 20¾")  
 Signed; title inscribed on label verso

Provenance: William Moll label verso,  
 Property of a deceased estate

€ 3,000 - 4,000



- 5 FRANK MCKELVEY RHA RUA (1895-1974)  
 Connemara Landscape  
 Watercolour, 25.5 x 37cm (9¾ x 14½")  
 Signed

€ 1,000 - 2,000



- 6 FRANK MCKELVEY RHA RUA (1895-1974)  
Connemara Coastal Scene  
Oil on canvas, 50.5 x 70.5cm (20 x 28")  
Signed

€ 5,000 - 7,000



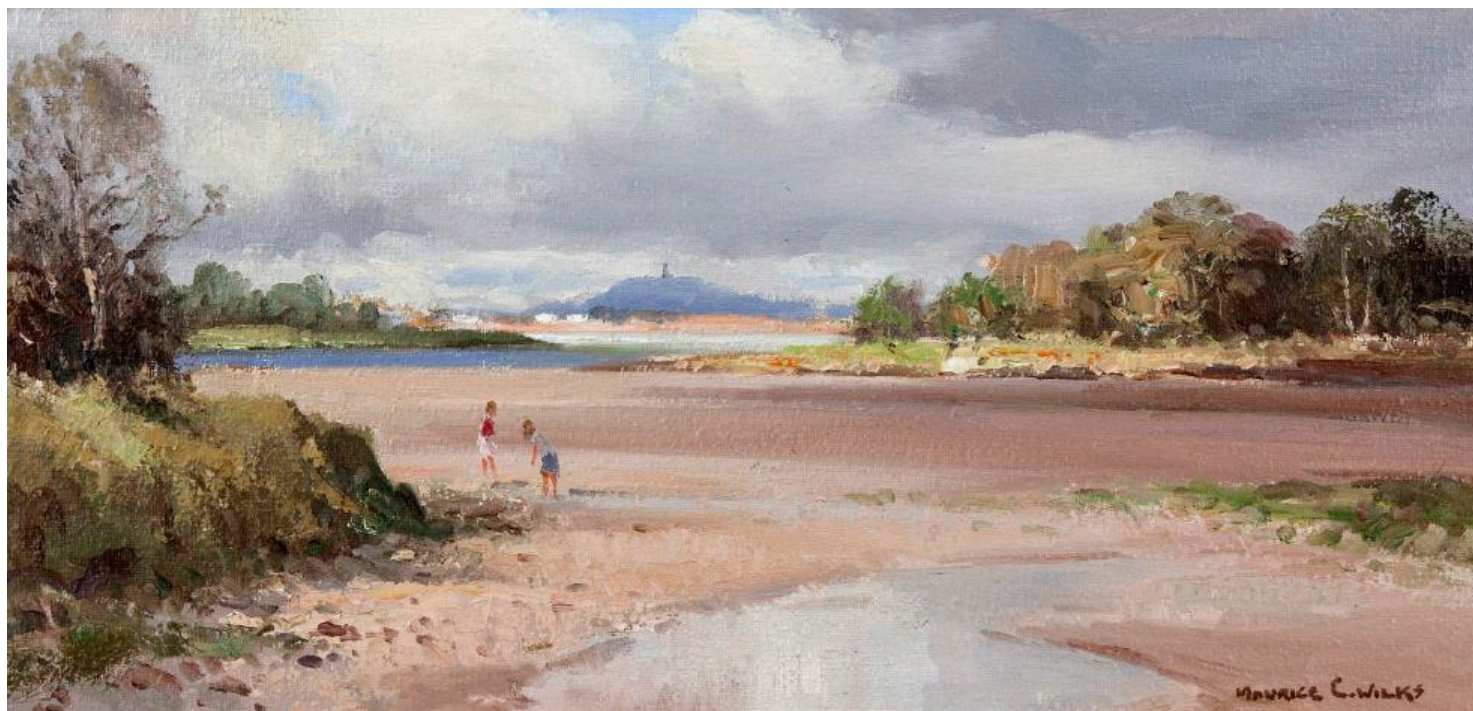
- 7 MAURICE C. WILKS RUA ARHA (1910-1984)  
 Mount Errigal and Dunleavy Lake, Co. Donegal  
 Oil on canvas, 40.5 x 76cm (16 x 30")  
 Signed and inscribed with title verso

€ 1,000 - 1,500



- 8 MAURICE C. WILKS RUA ARHA (1910-1984)  
 Peaceful Morning, Killarney, Co. Kerry  
 Oil on board, 20 x 30.3cm (7¾ x 12")  
 Signed; also signed and inscribed verso

€ 400 - 600



- 9 MAURICE C. WILKS RUA ARHA (1910-1984)  
Near Greyabbey, Strangford Lough, Co. Down  
Oil on canvas, 28.5 x 59.5cm (11¼ x 23½")  
Signed

€ 1,000 - 2,000

## 10 JACK BUTLER YEATS RHA (1871-1957)

Kerry Landscape (1913)

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

Signed

Provenance: Sold through Leo Smith, the Dawson Gallery to Senator Joseph Brennan and thence by descent

Yeats painted several oil landscapes of Tralee Bay and Castlegregory on a visit to Kerry in 1913. It is likely that his work dates to this period and may depict the coast from the Maharees or Derrymore Island. The work was part of the collection of the prominent collector and champion of modern Irish art, Senator Joseph Brennan.

Yeats's landscapes explored the Western coastline in all its drama and diversity, a theme that he found endlessly fascinating. In this work, as in many of his later more fanciful depictions of the Atlantic coast, the horizon line provides the pivotal midpoint of the composition, adding to the immense sense of space and calm that the view imparts. Rich impasto paint is used to convey the swirling sands of the bay as they intersect with the tide. Rich rosy tints introduce an element of warmth to the palette. The tone is subtly complimented by the pale blue of the seawater.

Dr Roisin Kennedy, September 2016

€ 20,000 - 30,000







- 11 GEORGE K. GILLESPIE RUA (1924-1995)  
 Cashla River, Connemara  
 Oil on canvas, 61 x 91cm (24 x 35¾")  
 Signed; inscribed on a label verso in the artist's hand  
 € 2,000 - 3,000



- 12 GEORGE K. GILLESPIE RUA (1924-1995)  
 River Derg, Co. Tyrone  
 Oil on canvas, 51 x 76cm (20 x 30")  
 Signed; inscribed on a label verso in the artist's hand  
 € 1,500 - 2,500



- 13 CECIL MAGUIRE RHA RUA (B.1930)  
 Old Quay, Roundstone Harbour, Connemara  
 Oil on board, 50 x 76cm (19¾ x 29¾")  
 Signed and dated (19)95. Inscribed with title verso.

€ 4,000 - 6,000

- 14 PAUL HENRY RHA (1876-1958)  
 The Mountain Road Near Salruck, Killary Bay, Co. Galway  
 Oil on board, 17.5 x 24cm (7 x 9½")  
 Signed

John Magee label verso, typed label suggesting a date of May 1923 which is probably the date it was bought

Provenance: Important Irish Art sale, these rooms, 19th September 1985, Cat. No.134, where purchased by the current owner.

Exhibited: *Pictures by Paul & Grace Henry*, Dublin Painters' Gallery, June 1922;  
*Mr. & Mrs. Paul Henry*, Magee's Gallery, Belfast, as *The Mountain Road*, April/May 1923.

Literature: S. B. Kennedy, *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, Yale University Press, New Haven & London, 2007, p. 218, catalogue number 580, as *Mountainy Road*, where it is dated c. 1921-2.

Reviewing the Henrys' 1922 exhibition at the Dublin Painters' Gallery the Irish Times noted (17 June 1922): 'Only once does Mr. Henry break into an almost sensuous riot of colour, when he paints his "Mountainy Road" hills, whose blue is a delight in itself. A year later, when the same picture was exhibited at Magee's Gallery, Belfast, the Northern Whig (12 April 1923) was more eulogistic: 'Dark blues and purples predominate,' it said, 'and the vast presence of the hills overhang the landscape, emphasising the loneliness of the little byway which serpentine its path into the hollows of the hills. The little road is the path of man, but the feet of God are upon the mountains. How small is man, how vast are the immortal hills. The emotion is one of melancholy, but a melancholy which is qualified by the purifying sense of beauty.' There is a label of the John Magee Gallery on the reverse. There is also a type-written label with the title and date on the reverse.

Dr. S.B. Kennedy, September 2016

€ 12,000 - 16,000



- 15 PAUL HENRY RHA (1877-1958)  
In the Western Mountains (1910-11)  
Oil on board, 33 x 41.5cm (12½ x 15¾")  
Signed

Provenance: Property of deceased estate, well known collectors of works by Paul Henry and other Irish artists.

Paul Henry established himself as an artist and illustrator in London, when he returned there from his student days in Paris, and had a thriving career both as a free-lance artist and as an illustrator. He first went to the west of Ireland, to Achill Island, on the recommendation of his friend Robert Lynd, who, the year before had spent his honeymoon there. Thus in July or early August of 1910 Henry, and his first wife, Grace, visited Achill and found it everything they had ever wanted. To begin with, Paul recorded the people of the island and their way of life, but this painting must have been done shortly after their arrival on Achill. Even at this early date it has all the typical 'Henry' motifs - mountains to halt the eye's recession; a still sky; a lake or mountain tarn; and a few turf stacks in the foreground-although the handling of the paint also betrays its early date. The key to the piece lies in its signature, with the dot after the word Henry, a form of signature that Henry used until around 1911, although he also inserted a dot after the word Henry from time to time. The paint has been lightly applied, with the exception of some impasto in the middle distance, and the technique of drawing the paint downwards, as in the lake, is a typical of Henry's art. *In the Western Mountains* is numbered 1306 in S. B. Kennedy's ongoing cataloguing of Henry's oeuvre.

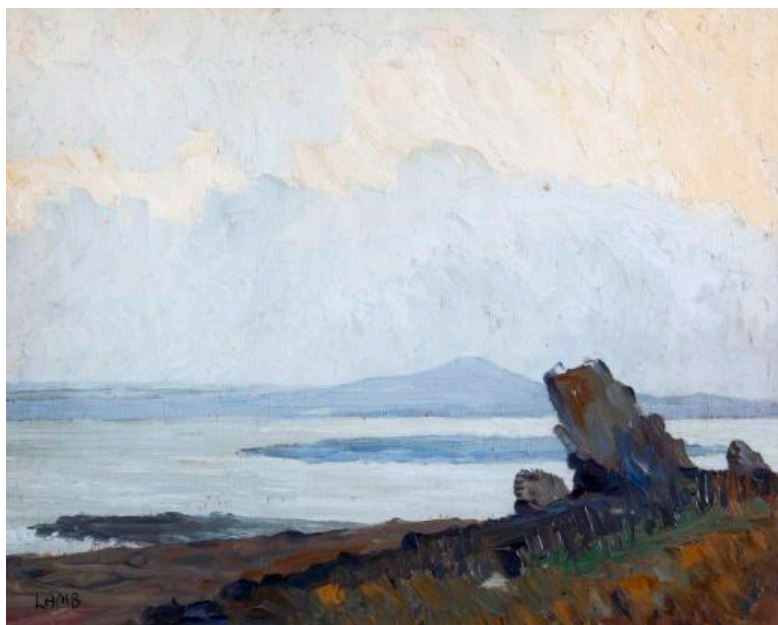
Dr S.B. Kennedy, September 2016

€ 40,000 - 60,000





- 16 CHARLES LAMB RHA RUA (1893-1964)  
 The Twelve Pins  
 Oil on board, 31.5 x 39cm (12¼ x 15¼")  
 Signed  
 € 2,000 - 3,000



- 17 CHARLES LAMB RHA RUA (1893-1964)  
 Coastal Landscape  
 Oil on board, 31.5 x 39.5cm (12¼ x 15½")  
 Signed  
 € 2,000 - 3,000





- 18 CHARLES LAMB RHA RUA (1893-1964)  
Kylemore Lake, Co. Galway  
Oil on board, 32 x 41 cm (12½ x 16")  
Signed, also signed and inscribed on label verso

Provenance: With The Bell Gallery, Belfast

€ 1,000 - 1,500

## 19 NATHANIEL HONE RHA (1831-1917)

Malahide Sands with Figures  
Oil on canvas, 59 x 90cm (23¼ x 35")  
Signed with initials

Provenance: "Important Irish Art Sale", these rooms, December 2008, Lot 91, where purchased by present owner.

When Nathaniel Hone returned to Ireland in 1872 it was almost twenty years since he had first gone to Paris to study at the studio of Yvon. On his return he married and settled at Seafield, Malahide, the family estate. While there he continued to paint and to farm and indeed many of his paintings from this period carry the influences of his Barbizon period and it can be difficult to distinguish untitled landscapes or coastal views as to whether they are French or Irish.

The present work is doubtless Malahide, with its great expanse of sands reflected in the similarly vast open sky. There are strong similarities with *'Evening, Malahide Sands'* from c.1883 (Hugh Lane) with its "afterglow of sunset seen across reaches of sand and water. The open sky, the expanse of air and light reflected in the extent of water and wet sand, convey an astonishing sense of space and freedom". ( E.J.G. The Irish Times 1901) Unlike the Hugh Lane painting the two figures in the present work look the part of two North Dublin locals gathering kelp, complete with shawls and long skirts and are set against the reflected light of the outgoing stream which frames them in the centre of the composition. This device also provides the sense of scale which gives the landscape its vastness.

€ 20,000 - 30,000



20

## MARGARET CLARKE RHA (1888-1961)

Portrait of the Artist Dermot O'Brien PRHA in his Studio

Oil on canvas, 125 x 100cm (49¼ x 39¼")

Signed and dated 1934

The frame has a plaque inscribed 'Presented to Dermot O'Brien PRHA by a number of Friends and Admirers, 13 December 1934'. The artist's daughter, Brigid Ganly notes that the portrait on the easel is that of *Edward Bannan* of Broughal Castle, Offaly but also of New York, Newport and Florida; which she thinks is one of the best portraits her father ever painted. It was presented by Mrs Banon to The National Gallery of Ireland.

Literature: "Palette and Plough" by Lennox Robinson 1948 - this picture used as frontispiece.

Margaret Clarke (1884-1961) was commissioned to paint this portrait of Dermot O'Brien by his many friends and admirers, who presented it to him as a gift in 1934. O'Brien was a prominent figure in Irish life in the early part of the twentieth century, involved in many organisations, and a fervent supporter of Horace Plunkett's co-operative movement. His most enduring role was as President of the Royal Hibernian Academy (RHA) from 1910 until his death in 1945. He was born in 1865 into a wealthy landowning family in Limerick that traced their ancestry back to Brian Boru. Though a Protestant and married to a Unionist, he was politically unaligned, committed to helping Irish society develop socially and culturally. He said of himself that his driving force was 'the thing to be accomplished. It does not matter to me whether Ireland is saved by the priests, peoples, Orangemen or English...'

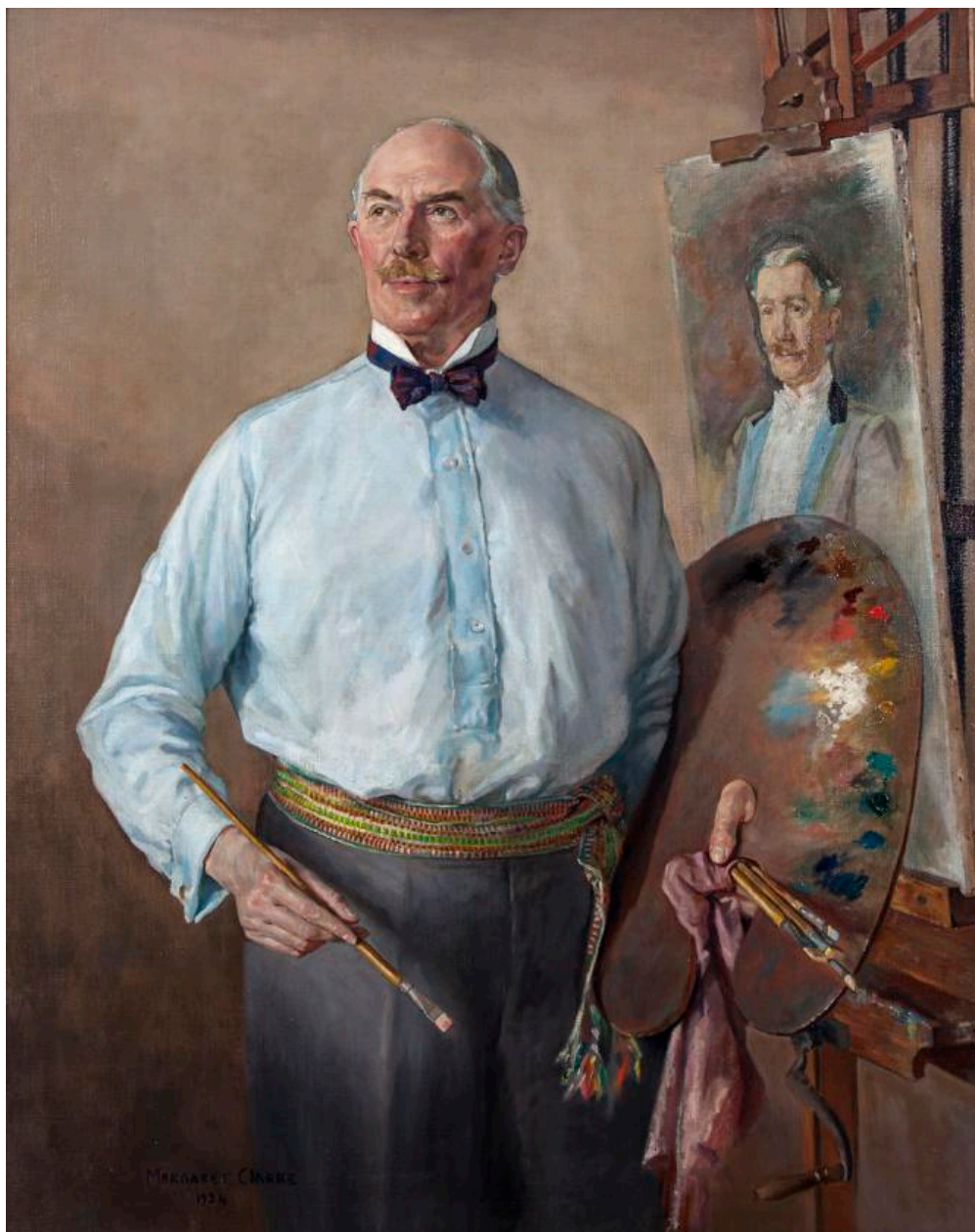
Margaret Clarke and Dermot O'Brien had known each other for many years. When Clarke's husband, Harry Clarke, died in 1931, O'Brien offered Clarke not only sympathy but assistance, should she need it. They had much in common. Clarke had been elected a full member of the RHA in 1928 - only the second woman to be so honoured. They had both been thoroughly schooled in the traditional, academic approach to art - O'Brien in Antwerp, Clarke in Dublin under Orpen - but they were generous, active supporters of less traditional, more radical artists, and sat together on committees such as the Irish Exhibition of Living Art. When O'Brien learnt that Clarke was to paint him, he wrote to her to say how very pleased he was. Elsewhere, he praised the sincerity, insight and characterization of her portraiture, and her ability 'to search into the character of the sitter and get at the soul of him or her'.

However, always the organiser, O'Brien began to issue instructions: he did not want to be shown as an important official in robes and chains, but neither did he want her to portray him as a plain citizen. Half-jokingly, he told her to make him 'beautiful and sympathetic and dignified, and at the same time humble and diffident'. Clarke painted him in his role of artist, paintbrush in hand, standing in front of his easel, but not looking at it. He is formally dressed, bristling with the air of a man of authority poised for action, seeking the next challenge. At Clarke's suggestion, perhaps to balance his obvious dignity with the requested humility, he donned a crios, the belt worn by peasants of the Aran Islands. According to his daughter, Brigid Ganly, herself an artist, this is the best portrait ever painted of O'Brien: 'absolutely characteristic in the pose of the head, the alert glance, the quick humour of the mouth'.

O'Brien remained a lifelong advocate of Clarke's work, helping her to get commissions and advising bodies such as the Haverty Trust to purchase her paintings.

Fiana Griffin September 2016

€ 8,000 - 12,000



## 21 DERMOD O'BRIEN PRHA (1865-1945)

Heading the Stooks (1923)

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

Signed

Provenance: The artist's son, Dr. & Mrs. Brendan O'Brien, thence by descent, then sold de Vere's, Dublin, 25 November 2003, Catalogue No.23, where purchased by present owners.

*Heading the Stooks* was placed on loan by the O'Brien family to the Irish Agricultural Wholesale Society, of which Dermod O'Brien was for a time Vice President.

Exhibited: Royal Hibernian Academy, Dublin, 1913, Catalogue No.1;

Royal Scottish Academy, 1915;

Boston, Massachusetts (label verso);

Cork ROSC , *Irish Art 1900-1950*, December 1975/ January 1976, Catalogue No.102, where lent by the artist's son Dr. Brendan O'Brien.

Dermod O'Brien was one of the foremost painters in Ireland in the first half of the twentieth century. He was also the longest serving President of the Royal Hibernian Academy, from 1910 until his death in 1945. His early landscapes, like *Sheep Shearing*, c.1901 (Dublin City Gallery, The Hugh Lane), or *The Sand Pit*, 1908 (Pym's Gallery, London, and thence by descent), were mostly painted at Cahirmoyle, and have a formality, a feeling of being 'a set piece', which continues in his work into the 1920s and beyond. Thereafter his canvases often became smaller in size with an increasing ease and spontaneity of execution that reflects his innate love of the countryside. Indeed, writing to his stepmother many years earlier, while on a social visit to London, he commented that all the 'fizz' of the city, as he put it, 'isn't worth a day in the country at this time of year'. Thomas MacGreevy clearly agreed with O'Brien ('Fifty Years of Irish Painting', Capuchin Annual, 1949, p.503) when he wrote that O'Brien was a landscape painter of 'invariable accomplishment' and as time goes on 'it will be realized that he had a peculiar gift for stamping the natural scene with some quality of Irishness that is not a matter of mere accessories such as boreens, bawns, and thatched white-washed cabins, but of sensitivity to the unique clarity of the Irish atmosphere'.

At a time when portraiture was the object of most painters' determination O'Brien-who of course painted numerous portraits-had a natural preference for the landscape. The setting for *Heading the Stooks* is almost certainly the O'Brien family estate at Cahirmoyle in County Limerick, where the artist spent much of his youth and where he lived with his wife on and off from 1914 until he sold the property, in 1919. The following year he settled in Dublin.

The composition in *Heading the Stooks*, as is usual with O'Brien, is taut, the paint having been applied with deliberation and careful consideration, nothing being left to chance. Overall the emphasis in the scene is on the landscape and only later does one's attention focus of the work going on.

Dr S.B. Kennedy

Dr S.B. Kennedy is presently researching the life and career of Dermod O'Brien and would be glad to hear from anyone who may have information about the artist. He can be contacted through Adams. *Heading the Stooks* is included in Kennedy's listing of O'Brien's works.

€ 8,000 - 12,000



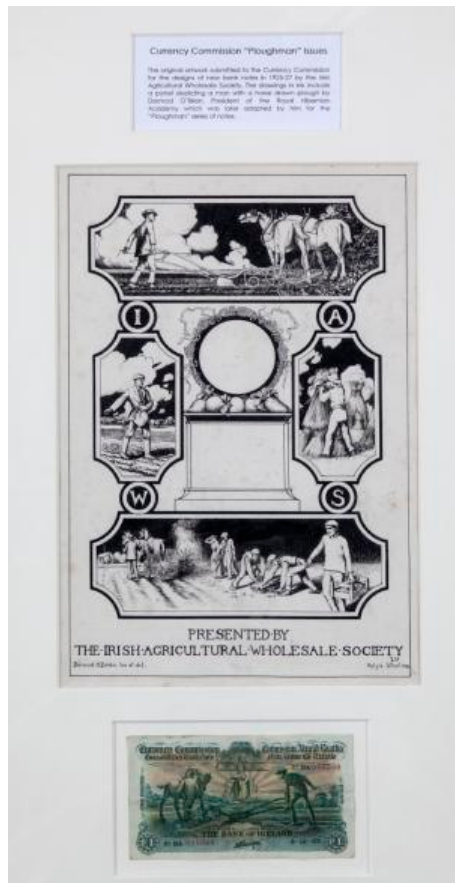


- 22 DERMOD O'BRIEN PRHA (1865-1945)  
Cork Stooks and Farmer Ploughing, Cahirmoyle, Co. Limerick  
Pencil, 20 x 26cm (8 x 10¼")

Provenance: The artist's family by descent.

Exhibited: The Frederick Gallery, where purchased by present owners.

€ 200 - 300



- 23 DERMOD O'BRIEN PRHA (1865-1945)  
Original artwork submitted to the Currency Commission for the designs of new bank notes in 1925-27 by the Irish Agricultural Wholesale Society  
Pen and ink, 36 x 25cm (14¼ x 9¾")  
Signed

Framed with a 'Ploughman's' series £1 bank note

€ 1,000 - 2,000





24 DERMOD O'BRIEN PRHA (1865-1945)  
Pastoral Landscape, Cahirmoyle, Co. Limerick  
Oil on canvas, 46 x 61 cm (18 x 24")  
Signed

€ 2,000 - 3,000

## 25 GEORGE RUSSELL AE (1867-1935)

Self Portrait

Oil on canvas, 40 x 50cm (15¾ x 19¾")

Signed with monogram and dated 1923

Provenance: Miss Maureen Russell, the artist's granddaughter and subsequently sold in these rooms 31st May 2000 where purchased by current owners.

Exhibited: "George W. Russell Exhibition" Model and Arts and Niland Gallery April/June 2006 Cat. No. 18.

Literature: "George W. Russell" Diana and Marcus Beale 2006 Full page illustration Page 35.

Æ (George William Russell) was born in Lurgan, County Armagh, in 1867, and moved to Dublin when he was eleven. He was an active Irish nationalist and editor of *The Irish Homestead* and *The Irish Statesman*. He wrote a number of poetry collections and was a major figure in the Irish Literary Renaissance. He was intensely interested in mysticism. As an artist he studied at the Dublin Metropolitan School and the RHA School. According to Crookshank and Glin, '[He] was a prolific painter of topics as varied as straight depictions of children playing, theosophical subjects, with their mythological world, and an occasional conventional landscape, showing considerable talent'. (Ireland's Painters 1600-1940, 299)

Daniel Mulhall has written; 'Æ was well ahead of his time as it is only in recent decades that an inclusive attitude to the past has prevailed. He also acknowledged the role of women in the Rising, but without the condescension of Yeats' 'George Russell (Æ) and Easter Rising: a pacifist poet's view of poets' revolution' Feb 4, 2016, Irish Times.

'Self Portrait' 1923 is an accomplished portrait by Russell in a relatively academic style. The artist was 56 when he painted this. It is a somewhat unusual shape in almost landscape format for a head and shoulders composition. The artist has depicted himself with his head slightly turned and eyes looking to the left to meet the viewer directly. This stance has also provided the opportunity to include highlights of white on the ear, the side of the face, beard, forehead, cheek and nose. The right is more in shadow but all facial elements are discernible. The artist is wearing a rather formal three piece suit with white shirt and maroon cravat tie. The background is a rich brown with brushstrokes evident to create a neutral ground. The artist has captured the play of light on his hair and beard and the colour of his hair almost blends with the background at times. The overall composition is a pleasure to behold and gives the viewer a sense of the relative enigma of the artist, his many roles in life and his evident depth of personality. His eyes are serious and interested and yet inscrutable. Perhaps that sense of the inscrutable was balanced with the warmth and empathy that Russell was known for. Frank O'Connor wrote about Russell's affability and friendliness "the warmth and kindness, which enfolded you like an old fur coat" (29) and also how he was the "the man who was the father to three generations of Irish writers" (*My Father's Son*, Pan Books Edition, 1971, 111).

If we consider Russell's 1913 poem 'Immortality' perhaps there is a Dorian Gray type incantation for his literary and artistic work voiced through this 'Self Portrait'; 'We must pass like smoke or live within the spirit's fire; /...Surely here is soul: with it we have eternal breath:/ In the fire of love we live, or pass by many ways, / By unnumbered ways of dream to death.'

Russell also inspired other artists, perhaps most notably Hilda Roberts and it is her portrait of George Russell from 1929 that has been described in Ireland's Painters 1600-1940 as 'one of the great portraits of the first half of the nineteenth century'. (299) In this work, she has depicted the artist as intensely serious and larger than life shown in front of one of his own mystical paintings. It is painterly, expressive and demonstrates a clear respect and affection for her inspiration.

Marianne O'Kane Boal

€ 6,000 - 8,000



26 GEORGE RUSSELL AE (1867-1935)  
 Three Girls Playing in the Sand Dunes, Donegal  
 Oil on canvas, 53.3 x 81.2cm (21 x 32")  
 Signed with monogram

'Iberian' reviewed George Russell's first exhibition in 1904 in the Irish Homestead... 'It is, perhaps, in his treatment of atmospheres that Mr Russell's most charming and satisfying effects are produced, and the sense of brooding tranquillity and a living peace... [His] use, too, of a solitary figure, or of a few figures wrapped about with silence and the spaces of the air and the hills, is a revelation of the nearness of natural men to the heart of nature itself. (The Irish Homestead, Vol. X, No.35, 27 August 1904). This sense of the magical power of nature and its spiritual and enigmatic character is what defines the best specimens of George Russell's work. Although he was sometimes criticised for his prolific output, there are many fine examples among his industrious oeuvre.

Hilary Pyle has noted that Russell greatly admired the work of the French artist A J T Monticelli (1824-1886) and his influencing effect could be felt in Russell's work after he viewed the work first hand in Lane's exhibition of 1904. (George W. Russell, Model Arts and Niland Gallery, 2006, 5). It is not only the painterly style of Monticelli's application and the consequent textured surfaces, but also the influence on Monticelli's work by his friend Marcisse Diaz. Both Diaz and Monticelli included nudes or elegantly costumed figures in their scenes: this is evident extensively in the work of Russell. The influence of William Blake is also evident in Russell's approach. His early works such as 'The Spirit of the Pool' exhibited in 1904 demonstrates the mystical inspiration and lighting effects of Blake. Equally, albeit of a looser style, his paintings such as 'Angel or Sidhe at Cave Entrance with Child Sitting on a Rock', and 'At the Entrance to the Cave', also appear to have been influenced by Blake.

Another theme of interest to Russell was children. In the mid-18th century childhood began to be viewed in a more positive light in Victorian Britain. It was at this time that the concept of the so-called 'cult of the child' flourished. Russell writing his poem 'Childhood' in 1913 pays tribute to the notion of childhood innocence. 'How I could see through and through you! / So unconscious, tender, kind, / More than ever was known to you / Of the pure ways of your mind... / We are pools whose depths are told; You are like a mystic fountain, / Issuing ever pure and cold / From the hollows of the mountain...' Yet he also notes something beyond innocence...children are depicted with an ethereal, almost transcendental quality. He sees adults as vessels whose 'depths are told', whereas children have boundless potential. The primacy of light is emphasised by Russell in all his work and he writes of the power of 'interior light' that he feels he can personally summon as an artist. He writes of one of his visions; 'Once I lay on the sand dunes by the western sea. The air seemed filled with melody. The motion of the wind made a continuous musical vibration...Then there was an intensity of light before my eyes like the flashing of sunlight through a crystal'. (George Russell, The Candle of Vision, 1918, 34-35) 'On the mystic path we create our own light'. (Ibid, 24)

Russell's paintings are quintessential reflections of his meditations and writings. The title of this composition, 'Playing in the Sand Dunes', implies a simple representational scene. Yet this is certainly a misnomer as within this work Russell is including a range of ideas. At its simplest, this is a depiction of children at play in North Donegal, most likely the children of Hugo and Lota Law (frequent figures in Russell's work). Here we see three figures, the lone figure to the right is a girl in white whose stance is full of movement; her long hair is blown back forcefully from her face, her left arm extends behind her ready to throw a ball from her hand and her left foot moves forward in a determined step. Correspondingly before her, elevated in the sand dunes are two girls, akin to twins, dressed in matching maroon dresses standing, arms outstretched, and ready to catch the ball. This coastal scene is elegantly composed with an apt palette and pleasing portrayal of land, sea and sky. The artist has referred to Donegal as the location of 'memories from the beginning of the world', (Letters from AE, 182-3), and beyond the straightforward rendition of children at play, this scene, with its mauve infused ethereal life, suggests an other-worldly undertone.

Marianne O'Kane Boal

€ 8,000 - 12,000





27 LETITIA MARIAN HAMILTON RHA (1878-1964)

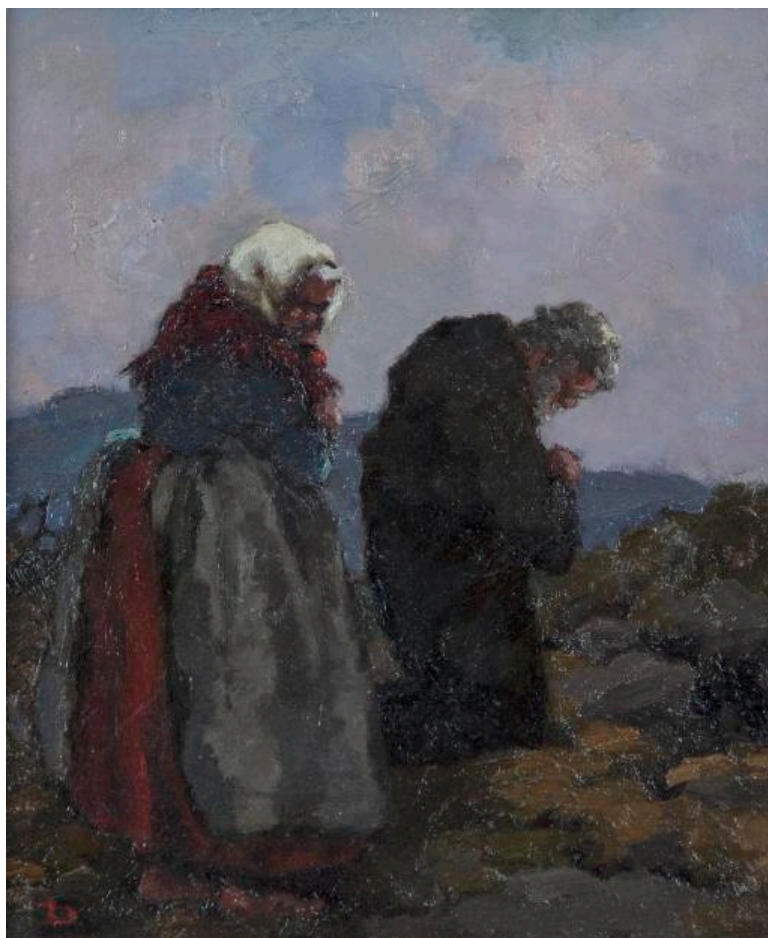
Three Castle Head, West Cork

Oil on board, 30 x 40cm (11 $\frac{3}{4}$  x 15 $\frac{3}{4}$ "

Signed with initials, also signed and inscribed verso

Provenance: with the Dawson Gallery, Dublin

€ 2,000 - 4,000



28 LILIAN LUCY DAVIDSON ARHA (1879-1954)

The Holy Well

Oil on canvas on board, 30 x 25cm (11¾ x 9¾")

Signed with monogram; signed and inscribed on label verso

Provenance: From the McClelland Collection and on loan to IMMA from 1999 - 2004.

Born in Bray, Co. Wicklow, Lillian Lucy Davidson attended the Metropolitan School of Art Dublin and won prizes in 1895, 1896 and in 1897. She won the RDS scholarship that carried a free studentship, which allowed her to travel extensively. Unlike her friend Mainie Jellett, and many of her contemporaries, Lillian Davidson could not, out of economic necessity spend long periods abroad, where she might have been more influenced by the Modernist Movement. During the 1920's and 30's she embarked on a peasant cycle of paintings travelling to Donegal, Galway, Achill, and Roundstone in Connemara. The early influence of Jack Yeats is very much evident in this group of paintings, but her uniqueness is in her distinct brushwork and depicting peasants in deep thought evoking an emotional response from the viewer. All over Ireland there are little shrines, which command a purely local loyalty. A Holy Well, a Mass Rock, the site of an early church, or some spot associated with a Saint who lived and worked in the locality. In the 'Holy Well', Davidson depicts an elderly barefoot peasant couple by a Holy Well. The scene of almost perfect tranquility and prayer is only disturbed by the gaze of the elderly peasant woman, reminiscent of the French artist Honor Daumier; powerfully direct, and also a pioneer of naturalism.

€ 4,000 - 6,000



29

MABEL YOUNG RHA (1889-1974)

Luggala, Co. Wicklow

Oil on board, 38.5 x 59cm (15¼ x 29¼")

Signed

€ 800 - 1,200

30

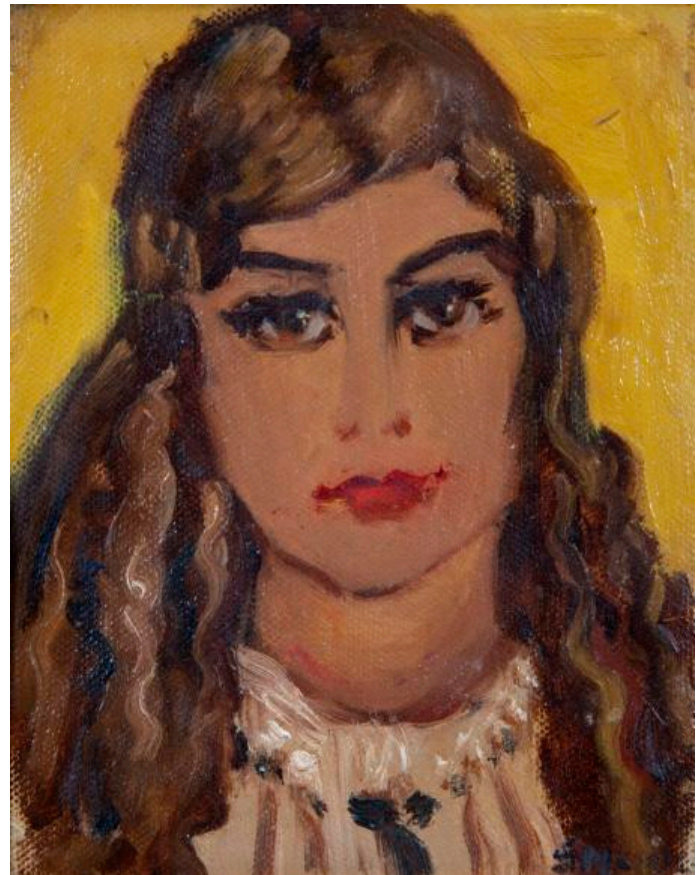
GRACE HENRY HRHA (1868-1953)

West of Ireland Girl

Oil on canvas, 17.5 x 14cm (7 x 5½")

Signed

€ 800 - 1,200







- 31 GRACE HENRY HRHA (1868-1963)  
Sailing Boats, Chioggia  
Oil on canvas, 46 x 55cm (18 x 21¾")  
Signed

€ 4,000 - 6,000



## 32 ESTELLA FRANCES SOLOMONS HRHA (1882-1968)

The Lake at Marley, Rathfarnham (1928)

Oil on canvas, 43 x 55cm (17 x 21½")

Signed

Exhibited: RHA Annual Exhibition 1929 Cat. No. 133;

"Estella Solomons Exhibition" the Crawford Gallery 1986 Cat. No. 56;

"Estella Solomons Exhibition" The Frederick Gallery, Dublin, November 1999 Cat. No. 15 where purchased by current owners.

Literature: "Estella Solomons" (1999) by Hilary Pyle illustrated P10

€ 800 - 1,200



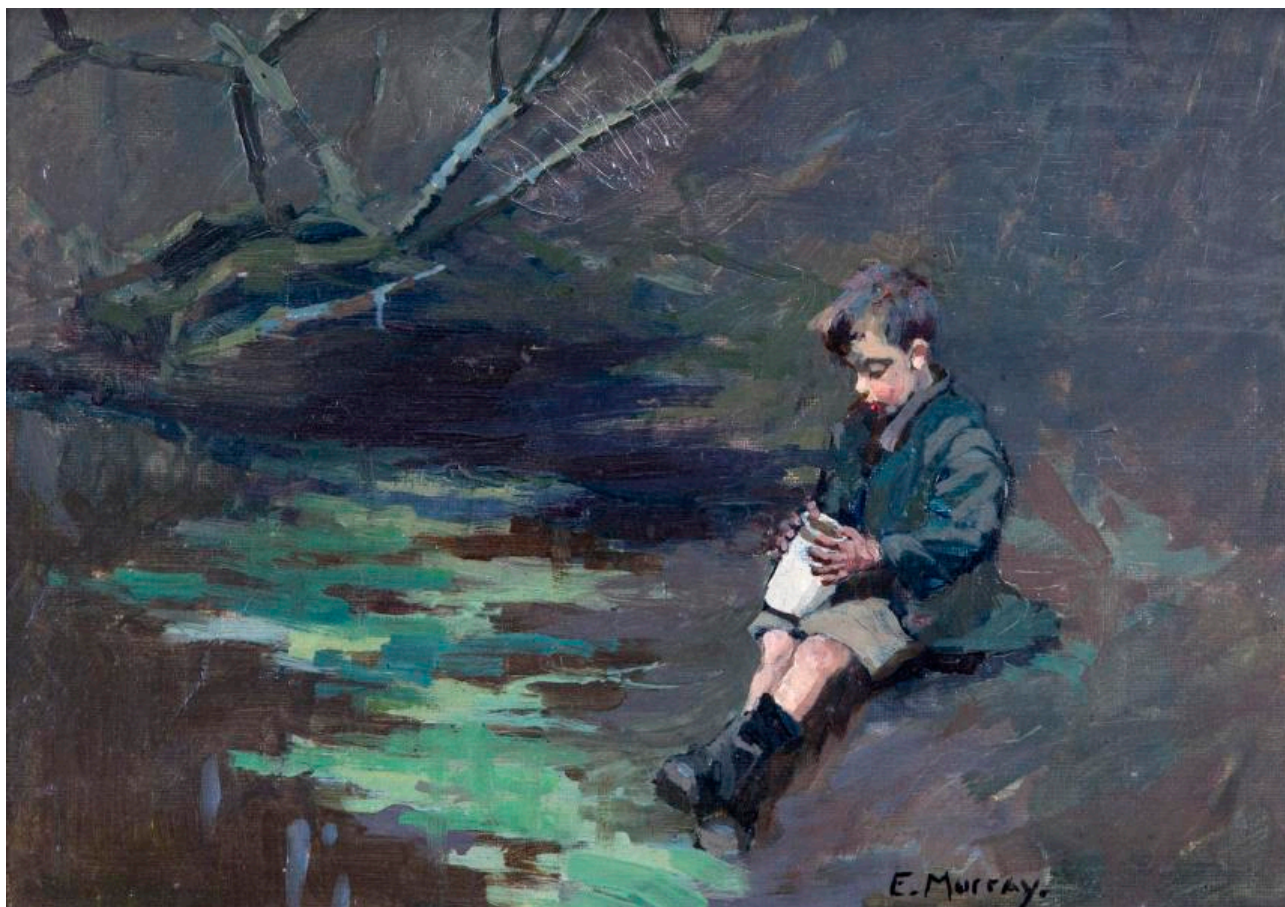
## 33 EILEEN MURRAY (1885-1962)

Eating an Apple

Oil on canvas, 23 x 17cm (9 x 6¾")

Signed with initials

€ 1,000 - 1,500



34

EILEEN MURRAY (1885-1962)

The Tadpole Catcher

Oil on canvas board, 23 x 33cm (9 x 13")

Signed

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

€ 2,000 - 3,000

## 35 SEAN KEATING PRHA (1889-1977)

Waiting for the Tide

Oil on board, 77 x 91cm (30¼ x 35¾")

Signed

Provenance: Property of a deceased estate well known collectors of Irish Art.

Exhibited: 'Some Paintings by Modern Irish Artists', Crawford School of Art, 1960.

Seán Keating undertook a series of paintings of the Aran Islands in the early 1940s, all of which were inspired by direct observation and composed using photographs and cine camera film as an aid memoir. While it can be difficult to reinstate the correct titles to the artist's paintings, it is known that during that time he completed two oil paintings, both on the theme of the ebb and flow of the tide, but he did not exhibit an oil painting entitled *Waiting for the Tide*. He did show a drawing with that title with Victor Waddington in 1935. Part of a private collection that contained further examples of Keating's oil paintings, a process of elimination through various exhibition and diary records suggests that the original title of this oil painting may have been *Traehnoinin Beag Deaneach (late afternoon)*, *Thios ag a gCeibh (down at the quay)*. As often happened, somewhere along the way the painting gained a new title by which has been known since 1960.

*Waiting for the Tide* features a typical Aran Island scene; fishermen on a harbour, others in the turf boats. They could be waiting for the rising tide to empty the rest of the turf onto the quay. Fuel was sourced on the mainland and, in this instance, the turf boats are moored in the only deep water harbour on the islands - Kilonan on Inis Mór. Otherwise, the turf boat anchored offshore of the smaller islands and the fuel was brought to land in traditional currachs. Known for his paintings of the Aran Island people and their lifestyle, Keating was also a keen and observant painter of weather conditions and water, seen in the warmth of the late afternoon stratus clouds, and the myriad of colour in the tranquil sea. Indeed, when *Waiting for the Tide* was shown in an exhibition entitled 'Some Paintings by Modern Irish Artists' at the Crawford School of Art in 1960, the catalogue note mentioned the artist's constant preoccupation with the sea, and with the lives of fishermen. Organised by Professor Denis Gwynn, the exhibition comprised paintings on loan from private collections, the purpose of which was to 'encourage private and other patrons to buy paintings by modern Irish artists, and also to show what a large number of Irish artists have made a really important contribution to contemporary art.' Encouraged by Sir Hugh Lane's endeavours to form a municipal collection of art in Dublin for the benefit of the people of Ireland, Gwynn hoped that his exhibition of the work of 'famous' Irish artists would be a 'real service to art students and art lovers, in Cork and in other parts of Ireland, who have few opportunities of seeing their work.' The exhibition, which included a second painting by Keating, and examples by John B. and Jack Yeats, Sir William Orpen, Sir John Lavery, Paul Henry, and Sarah Purser among others, was considered 'an achievement' that had 'done a lot of good' for artists and the public alike.

The context within which Keating painted *Waiting for the Tide* and other such works in his Aran series of the early 1940s deserves mention. Although Ireland was neutral during the Second World War, Keating listened, horrified, to the news broadcasts every day, and was constantly reminded of the First World War, the Easter Rising, and indeed, the Irish War of Independence and the Civil War. Shocked by the fierce air raids by both sides, the drownings, the sinkings, and the propaganda, he wrote in his personal notes at the time that 'all the naked cruelty and horribleness of everything yawns wide like the mouth of a savage beast.' Amid all that turmoil, Keating tuned to classical music on the 'wireless' and worked on paintings of the Aran Islands, a small outcrop in the Atlantic Ocean where he found his artistic identity, peace, and serenity, as early as 1913. *Waiting for the Tide* is a deceptively idyllic image, replete with the reality of the difficulties of island life. Yet, in a world still mad, like the mouth of a savage beast, there remains peace and serenity among the men, amid the afternoon sun, and in the myriad of colour in the tranquil sea.

Dr Éimear O'Connor HRHA September 2016

Author of *Seán Keating: Art, Politics and Building the Irish Nation* (Kildare: Irish Academic Press, 2013).

The author would like to acknowledge and thank Niall MacFionnlaioich for his translation of Keating's Gaelic titles.

€ 50,000 - 70,000





36 FRANK EGGINTON RCA FIAL (1908-1990)  
West of Ireland landscape with sheep on a road  
Watercolour, 52 x 75cm (20½ x 29½")  
Signed

€ 700 - 1,000



37 FRANK EGGINTON RCA FIAL (1908-1990)  
A Connemara Lake  
Watercolour, 53 x 75cm (21 x 29½")  
Signed

€ 700 - 1,000



38 FRANK EGGINTON RCA FIAL (1908-1990)  
A Connemara Cottage  
Watercolour, 52 x 76cm (20½ x 30")  
Signed

€ 800 - 1,200

## 39 JACK BUTLER YEATS RHA (1871-1957)

A Man Doing Accounts (1929)

Oil on canvas, 45.7 x 61 cm (18 X 24")

Signed, signed again and inscribed with title verso, title inscribed on stretcher also.

Provenance: Purchased direct from the artist by Colonel Clive Morris, 1947. With the Redfern Gallery, London 1951 where purchased. "The Irish Sale" Christie's, London, 10 May 2007, lot 97 where purchased by Derek Quinlan and his sale London Nov 2011 Cat. No. 135 where purchased by current owner.

Exhibited: *Jack B Yeats Paintings*, Alpine Club Gallery, London February 1929 Cat. No. 26;

*Jack B Yeats Paintings*, Engineers Hall, Dublin October 1929 Cat. No. 9;

*Irish Exhibition*, The World Fair, Chicago, 1933;

*Jack B. Yeats Loan exhibition*, Temple Newsam House, Leeds 1948 Cat. No. 13 this exhibition organized by The Arts; Council of Great Britain then travelled to The Tate Gallery in London and then on to Aberdeen Art Gallery and Edinburgh, Royal Scottish Academy.

Literature: *A Catalogue Raisonné of the Oil Paintings*, H. Pyle, Volume I, London, 1992, p. 362, Cat. no. 398

In a country town at night-time a man tends to his accounts in a brightly lit interior. A young woman passes by on the street outside. The heads of the two figures, inclined in the same way, suggest a sense of connection and even intimacy. Beyond the female figure the streetscape opens to a mountainous landscape with the tall dark silhouette of a spire marking the perimeter of the town. A horse and rider gallop along the street.

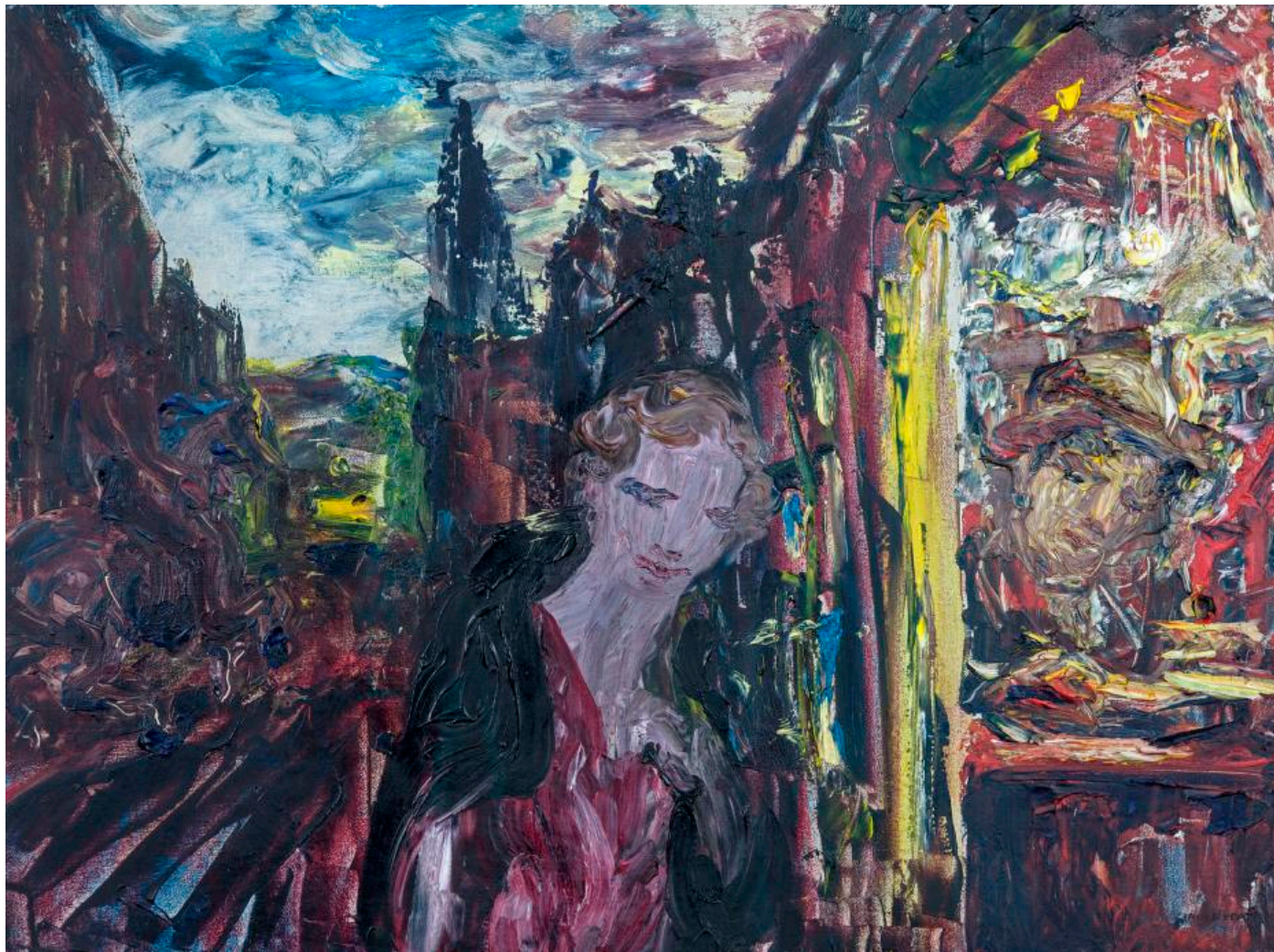
The painting centres on the juxtaposition between the bookish accountant in his luminous office and the woman who, with her hand drawn to her bosom, rushes along outside. The intricate juxtapositions of figures and spaces are enhanced by the unorthodox use of paint. Fluid opaque strokes of purple and blue evoke the darkened street and sky while bright red and yellow is used to sculpt the interior space. These brighter colours are subtly reflected in the distant landscape and on the mane of the speeding horse. The most dramatic contrast is that between the faces of the man and woman. These are both deeply expressive and are almost sculpted out of thick layers of paint. While the woman's features are cast in purple shadow, the accountant's face is illuminated by the glare of artificial light and is made up of a cacophony of colour.

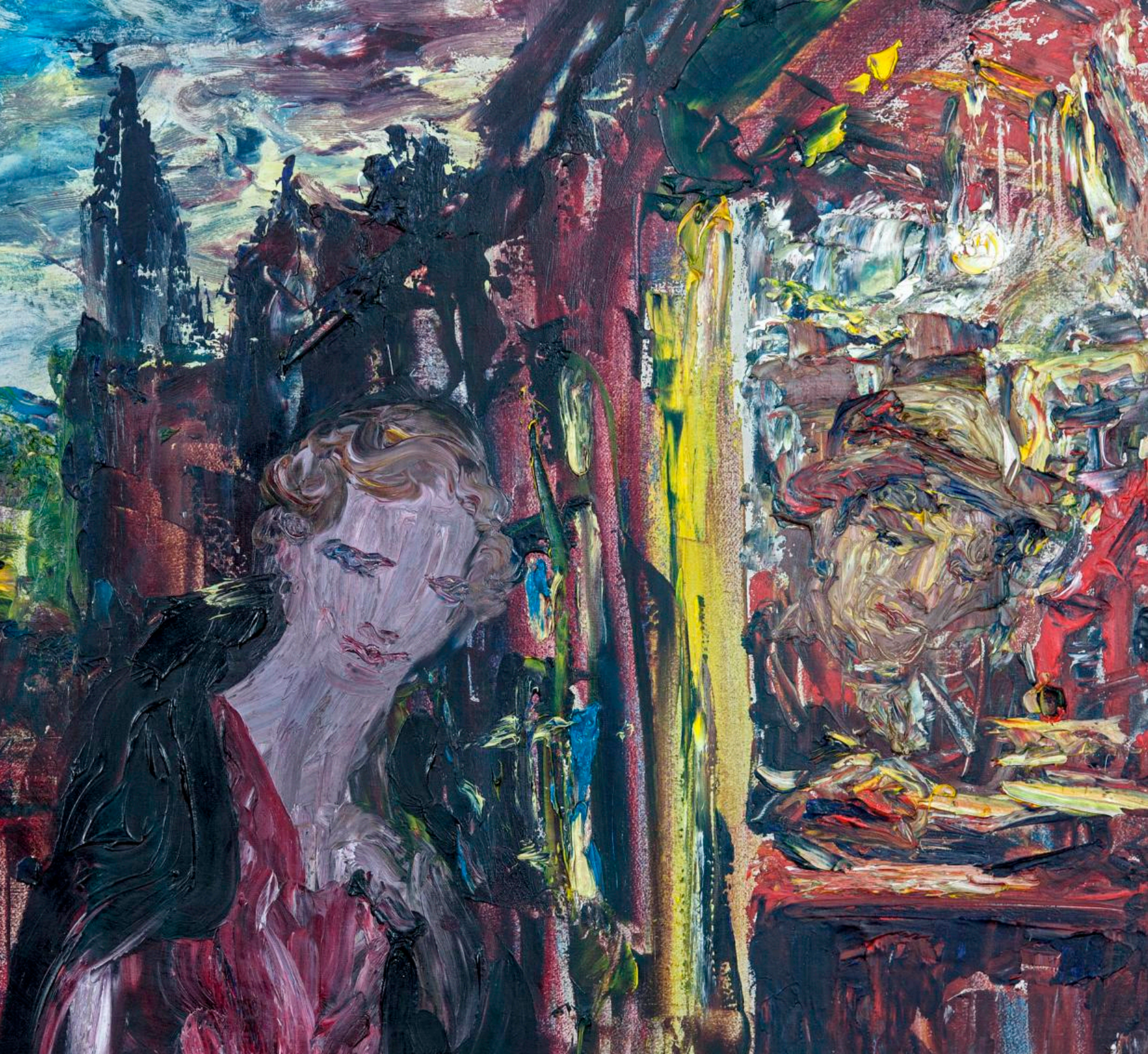
The work was shown at the Alpine Club Gallery in London in 1929 at an important one-man show of Yeats in which he exhibited several of his new expressionist paintings. *Man Doing his Accounts* is an important example of this new tendency. Yeats regarded the show as a critical success and wrote to tell Lady Gregory so. The painting was subsequently shown at Dublin, Chicago and then again at the Tate Gallery in London in 1948. Its combination of the traditional and the modern, the rural and the urban, and the divergence of the male and female figures make it an important example of Yeats's ability to express the contradictory nature of modern Ireland through the language of paint.

Dr Roisin Kennedy, September 2016

€ 200,000 - 300,000









40 JACK BUTLER YEATS RHA (1871-1957)

A Christmas card to John Masfield, December 1903, depicting 'Theodore' resting in a hammock (1907)

Ink and watercolour on a paper doily, 18 x 18cm (7 x 7")

Signed with monogram and inscribed 'Wishing you a very Happy Christmas' and 'Above thy Glory circled Head/ There is a little bird that cheepeth/ Rejoice! thy Theo isn't dead/ He sleepeth' John Masfield.

Provenance: Previously in the collection of Tim Vignoles.

John Masfield wrote a poem called "Theodore", a pirate see Lot 5 "Tim Vignoles sale" these rooms 14th December 2015.

He was influenced by Jack B. Yeats first and most successful of his miniature plays, "James Flaunty", or, "The Terror of the Western Seas", published by Elkin Matthews in London in 1901 and as a result of which Masfield dedicated the poem "Tarry Buccaneer" published in "Saltwater ballads" in 1902 to Jack B. Yeats.

€ 1,000 - 1,500

## 41 JACK BUTLER YEATS RHA (1871-1957)

The Talent (1944)

Oil on canvas, 35.5 x 46cm (14 x18")

Signed

Provenance: Purchased by Lady Nelson, 1944, later with Lord Killanin c.1949/50 and Victor Waddington by 1970.

Exhibited: *'Jack B. Yeats: National Loan Exhibition'*, National College of Art Dublin, June/July 1945, Cat. No.153, where lent by Lady Nelson;

*'Jack B. Yeats Exhibition'*, Waddington Galleries London, April/May 1971, Cat. No.12;

*'Jack B. Yeats Centennial Exhibition'*, Coe Kerr Gallery New York, November 1971, Cat. No.7.

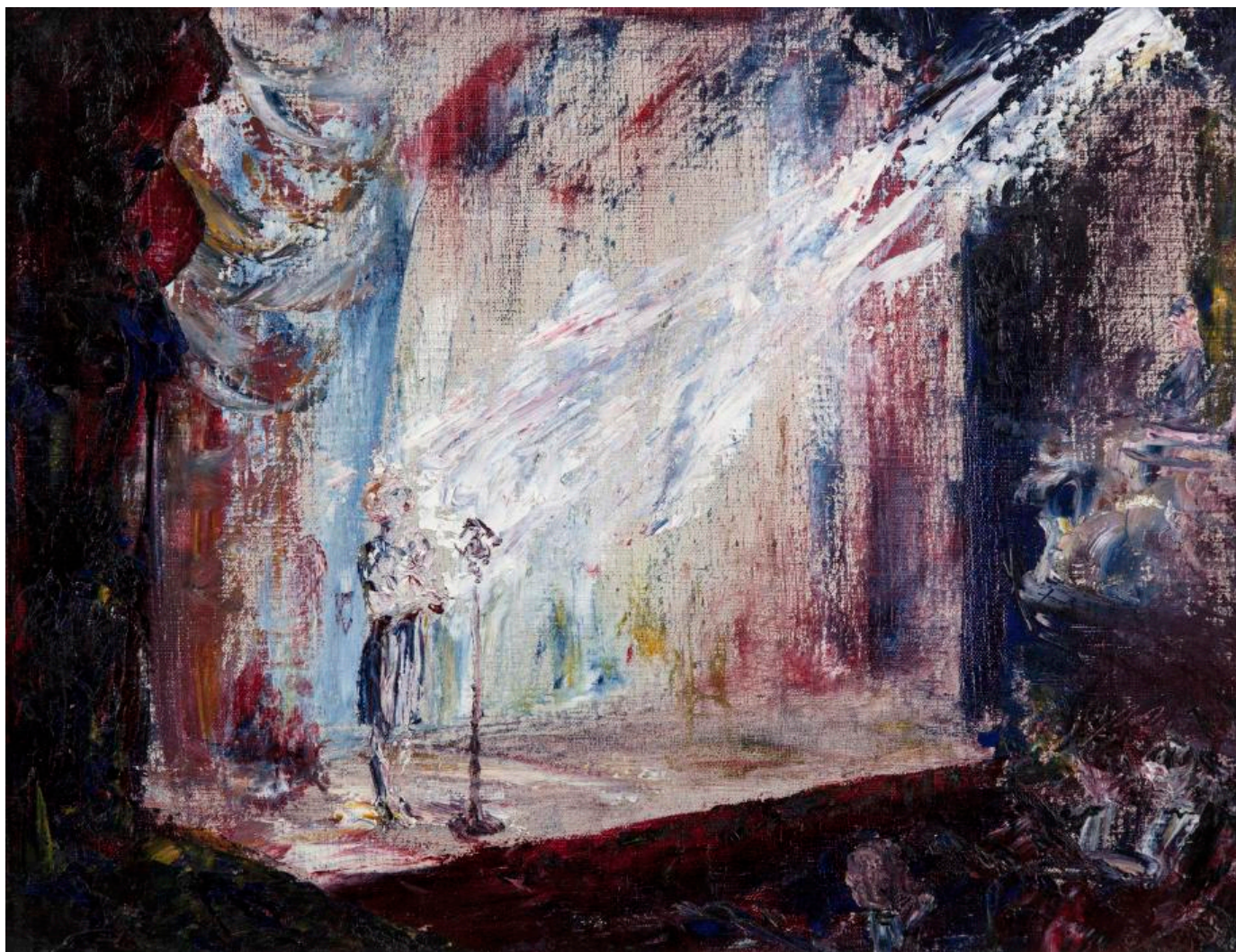
Literature: *'Jack B. Yeats' exhibition catalogue, London 1971*, illustrated in colour; *'Jack B. Yeats Catalogue Raisonne of Oil Paintings'* by Hilary Pyle, Cat. No.661.

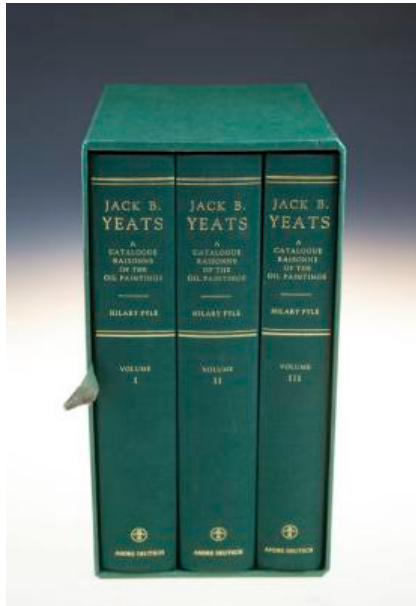
*The Talent* evokes a memorable performance in a Dublin playhouse. A strong shaft of white light beams down on to the diminutive figure of a woman. She sings into a large microphone and stands at one end of a large otherwise empty stage. Hilary Pyle has identified the venue as the Queen's Theatre. Yeats had a fascination with performing and the theatre and several of his paintings focus on the performance and its impact on the audience. Yeats was himself a prolific playwright and compulsive theatre goer who rarely missed a production at any of Dublin's theatres.

The stage setting and the distinctive appearance of the artiste, with her blonde hair and blue dress, is reminiscent of an earlier work, *Singing the Minstrel Boy*, (1923, Model, Sligo). But in *The Talent* the viewpoint takes in more of the interior of the auditorium and the audience. The form of the singer appears to dissolve beneath the powerful electric beam of the floodlight. This almost engulfs her, making her appear small and fragile. The stage is sketched out in thin blues and reds on a virtually bare canvas. Although loosely indicated by the broad strokes of paint, the audience, seated in the boxes, appear engrossed. They lean towards the performer or sit back in their seats. Their bodies contrast with the erect pose of the diva as she sings her song and mesmerises her public. While a figurative work of art, the painting has a strong abstract quality. Line and colour build up dramatic and complex contrasts between light and shade, and positive and negative form.

Dr Roisin Kennedy, September 2016

€ 100,000 - 150,000





- 42 JACK BUTLER YEATS RHA (1871-1957)  
 "Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings" by Hilary Pyle, London: André Deutsch, 1992. Three volumes, 1856pp with 1822 illustrations, 111 in colour. Cloth in a slipcase fine unopened condition. Definitive catalogue raisonné of Ireland's greatest painter, bringing together every known oil painting by Yeats, providing further documentary illustrations where appropriate and citing all relevant sources and influences. From an edition limited to 1500, a must have for anyone interested in the life and work of Jack B. Yeats.

€ 350 - 450



- 43 JACK BUTLER YEATS RHA (1871-1957)  
 The Last Ostler (c.1900-05)  
 Pencil and colour wash, 20.5 x 14cm (8 x 5½")  
 Inscribed
- Provenance: Miss Sybil Connolly; With The Dawson Gallery, Dublin, label verso.
- Literature: Hilary Pyle, 'Jack B. Yeats, His Watercolours, Drawings and Pastels'; Irish Academic Press 1993, Catalogue No.285, p.97.

€ 1,500 - 2,000



## 44 JACK BUTLER YEATS RHA (1871-1957)

The Night Before Larry was Stretched  
Pencil and ink, 7.5 x 18cm (3 x 7")  
Signed

Provenance: Dawson Gallery label verso

Literature: Reproduced: "A Broadside No.9" Fourth Year (February 1912);

"The Different Worlds of Jack B. Yeats: His cartoons and illustrations", by Hillary Pyle 1994, Catalogue No.1873

€ 1,200 - 1,600

## 45 JACK BUTLER YEATS RHA (1871-1957)

'Old Ringsider at the Ring' and 'At the Ring'  
Double side pencil sketch, 12 x 8.5cm (4¾ x 3¼")  
Inscribed in the artist's hand; stamped with studio monogram

€ 700 - 1,000





- 46 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)  
 At the Thorn Tree  
 Watercolour, 25 x 34cm (9¾ x 13½")  
 Signed. Original inscribed exhibition labels verso, including one for the Royal Society  
 of Painters in Watercolour.

€ 3,000 - 4,000







- 47 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)  
 Eschscholzas (Artist in the Garden)  
 Watercolour, 35 x 25cm (13¾ x 9¾")  
 Signed

Provenance: Capt. H.D. Carey, London, purchased at exhibition, original receipt verso.

Exhibited: 'The Royal Society of Painters in Watercolour', 1918, Cat. No.40, original artist's label verso.

€ 4,000 - 6,000



48 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)  
The Morning Bath  
Charcoal, 58.5 X 43.5cm

Provenance: With Cynthia O'Connor Gallery, Dublin 1983, label verso.

Exhibited: 'The 18th Irish Antique Dealers Fair together with an exhibition of Mildred Butler Sketches', Cynthia O'Connor Gallery, Dublin, 1st August - 6th August 1983, p. 13, catalogue number 14

€ 500 - 700

49 WALTER FREDRICK OSBORNE RHA ROI (1859-1903)  
Sketch of a seated woman holding a dog  
Pencil, 21 x 15.5 cm  
Signed and dated 10/4/94

€ 1,000 - 1,500





50 SIR WILLIAM ORPEN RA RWS RHA (1878-1931)  
 Connemara  
 Pen and wash on paper, 19 x 17cm (7½ x 6¾")  
 Signed and inscribed by the artist and dated 'Christmas 1926'

€ 1,500 - 2,500



51 HARRY SCULLY RHA (1863-1935)  
 Sheep on a Path  
 Watercolour, 18 x 12cm (7 x 5")  
 Signed and dated (19)04

€ 300 - 500

52 LADY KATE DOBBIN (1868-1955)  
 View Through a Garden Gate  
 Watercolour, 42 x 31cm (16½ x 12¼")  
 Signed

€ 500 - 800





53 ROSE MAYNARD BARTON RWS (1856-1929)  
On The Coach Road to Bangor  
Watercolour, 51 x 36cm (20 x 14¼")  
Signed, title inscribed on artists label verso

€ 2,000 - 3,000



54 WILLIAM PERCY FRENCH (1854-1920)  
Near Klosters  
Watercolour, 19 x 24cm (7½ x 9½")  
Signed and dated 1914

Provenance: J.E. Alcock (d.1938), thence by descent

€ 1,500 - 2,500



55 WILLIAM PERCY FRENCH (1854-1920)  
Connemara  
Watercolour, 26 x 47cm (10¼ x 18½")  
Signed and dated 1908

€ 3,000 - 5,000



56 GEORGE BRYANT CAMPION (1796-1870)

The Irish Wedding

Watercolour, 28 x 44cm (11¼ x 17¾")

Signed

George Bryant Campion (1796-1870), was a watercolour painter who initially painted landscapes and topographical views but later specialized in military subjects and studies of uniforms. Nothing is known of his family background and training. He exhibited ten works at the Society of British Artists from 1829 and was one of the earliest members of the new society of painters in watercolour having been elected in 1837. He visited Ireland and exhibited genre watercolours with Irish titles between 1842 - 64 usually of Tipperary, Killarney and Cork.

€ 2,000 - 4,000

## 57 JOSEPH O'REILLY (1865-1893)

Retribution

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

Signed

Exhibited: Royal Hibernian Academy 1892, Catalogue No.318.

Joseph O'Reilly was born in Dublin in 1865. He studied at the Royal Hibernian Academy Schools from 1884-1888, and won a large number of prizes, and was already exhibiting pictures at the RHA and Royal Dublin Society.

Dr Julian Campbell writes "O'Reilly was a highly-accomplished, hard-working and brilliant artist, who combined elements of the Genre painting of an earlier period with a modern Naturalism. O'Reilly became a friend of Walter Osborne, who greatly admired his work. Osborne and many of his circle had studied in Antwerp; however, it was to Paris that he encouraged O'Reilly to go to continue his art education. There he was a pupil, not in the popular Academie Julian, but in the Academie of Delecluse, at 84, Rue Notre Dame des Champs, Montparnasse, c.1888-89. "Back home in Ireland, he specialized in genre scenes and landscapes. His genre subjects include *An Interesting Game*, c.1892, a scene of children playing cards and *Girl Musician and Chimney Sweep*. One of O'Reilly's finest interiors is *Contributions Earnestly Solicited*, 1890 offered in Adams in 2013 featuring a seated barefoot boy surrounded by pets. It illustrates the artists skilled treatment of glassy sunlight falling in a room, precise representation of still-life objects, and distinctive realism."

Most recently O'Reilly's superb *A Tinsmith at Work* sold in these rooms in December 2015 (lot 72, 2/12/15) and shows a genre scene of a family in an interior: featuring an elderly tinsmith at work with pots and pans, and a girl, perhaps his daughter or granddaughter, and an infant looking on. According to Dr Campbell the painting seems to combine the genre tradition of earlier artists, such as Edward Sheil (c.1834-69) and George W. Brownlow (c.1835-76), in its careful, affectionate observation of family life, yet also the more modern Naturalism of the 1880s. The present work, the subject of which is somewhat less genial, is nonetheless brilliantly observed. O'Reilly's signature subdued tonality is present with the grey, browns and silvery colours offset against the bright red of the woman's shawl. Scattered on the floor are some dropped objects perhaps pointing to the reason for the boy's reprimand and O'Reilly's familiar earthenware jars upon a shelf appears above the cowering boy as it does in *The Tinsmith at Work*.

€ 6,000 - 10,000







58 AUGUSTUS NICHOLAS BURKE RHA (1839-1891)

Twilight, Walberswick, Suffolk

Oil on canvas, 31 x 61 cm (12¼ x 24")

Signed with monogram

€ 3,000 - 5,000

## 59 JOSEPH MALACHY KAVANAGH RHA (1856-1918)

On the Banks of the Laita, Finistiere

Oil on canvas, 70 x 47cm (27½ x 18½")

Signed with monogram and inscribed with title verso

Exhibited: "Spring Exhibition", The Frederick Gallery, 2001, where purchased by present owner.

Joseph Malcahy Kavanagh's work is closely associated with that of his friends and fellow students Walter Osborne and Nathaniel Hill. They studied together in Dublin and in Antwerp after which they moved together to paint in Brittany. Kavanagh was exhibiting work of Pont Aven, Finistere by 1884. This would be a typical view of Breton faggot collectors.

As Keeper of the RHA, Kavanagh lived and worked at the academy and much of his work was lost at Easter 1916 when the building was burnt down as a result of British shelling.

€ 3,000 - 5,000



## 60 RICHARD THOMAS MOYNAN (1856-1906)

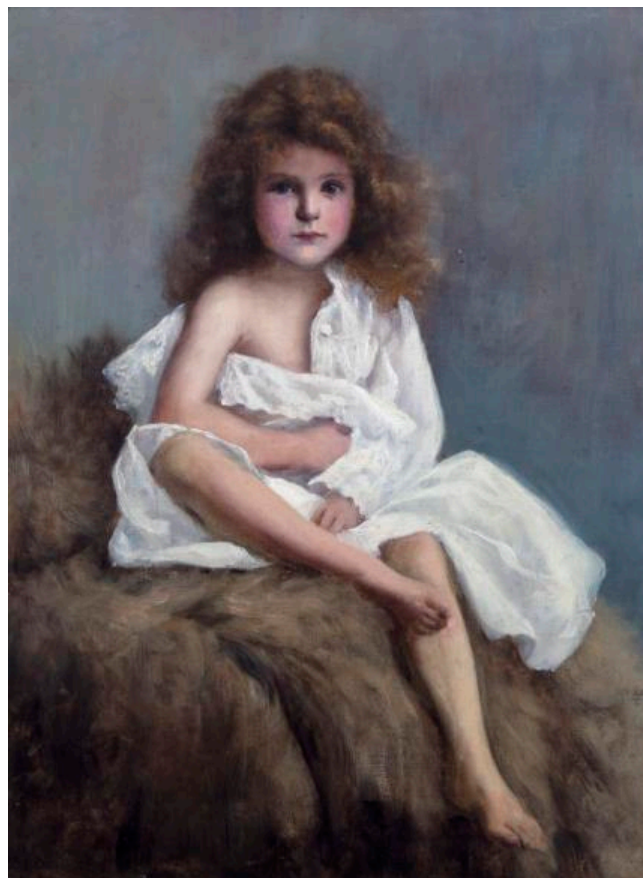
Fallen Angel

Oil on canvas, 65.5 x 50cm (25¾ x 50cm)

Provenance: This work is a picture of the artist's niece and was gifted by him to his sister Anna Allen and her husband Wentworth Allen. It was subsequently sold in 1939 as part of the Shanganagh Castle Estate.

Our thanks to Maebh O'Regan whose writings on the artist formed the basis of this catalogue entry.

€ 2,000 - 4,000



## 61 NORMAN GARSTIN (1847-1926)

A Breton Pardon (1912)

Oil on canvas, 59.7 x 71 cm (23½ x 28")

Provenance: The Artist's studio. Later in the Irish Sale, Christies London, May 2003, Lot. 39 where purchased.

Literature: "Norman Garstin : Irishman and Newlyn Artist" by Richard Pryke 2005 Catalogue Raisonné listed Page 208 in year 1912.

Pardon days captivated a number of British, Irish and European artists who visited Brittany in the late 19th Century and early 20th century. A letter from Norman Garstin to his daughter Alethea from 1912 is in the Garstin papers and seems to capture the moment depicted in this picture which occurred on a summer sketching party at Guémené sur Scorff in early July 1912: the party "suddenly came across a tiny church by a couple of farmhouses, very primitive and simple. Just as we arrived the procession started, all peasants, some men and women carrying banners, and a few little red acolytes attending the priest in a yellow cape. The peasants were all in costume coifs and lovely aprons, and, as they wound amongst the farm buildings, and thro' the defiles of a little wood flecked with sun, they made lots of delightful pictures. Then out into a meadow with apple trees where they sang and played on terrible trumpets, but it was all wonderfully pictorial. Then they filed back again singing their ora pro nobis and came to the back of the church, where there was a great pile of brush wood. The people stood in a circle and the yellow robed priest set fire to the great pile ... the effect was really delightful and pagan. It was St. John's Eve and these fires come down from the druids tho' the good people did not know it. I stood on a cart and made a scribble ... but can not help that it would make a jolly subject to a fairly large picture."

It would appear that this work and a larger work exhibited at the 1913 Royal Academy Exhibition were a result of this encounter. This work remained in the artist's collection and was in his studio at the time of his death.

Our thanks to Richard Pryke whose writings on Garstin formed the basis of this catalogue entry.

€ 6,000 - 10,000



## 62 ERSKINE NICOL RSA ARA (1825-1904)

Preparing for Market Day

Oil on canvas, 103 x 83cm (40½ x 32¾")

Signed and dated 1867

Nicol, although born and living the majority of his life in Scotland, had an enduring interest in Ireland and Irish society. He first visited in 1846 and stayed for four years and returned regularly over the course of his artistic career. Nicol established a studio for his work at Cloncave in County Westmeath. As a mid-19th century artist, Nicol inhabits an interesting period in which there was a gradual shift away from Romantic painting to what would become in a more concrete sense towards the latter end of the century, a 'Realist' style. However, an issue, which pervaded Irish art well into the twentieth century, was the lack of any homogenous school of Irish painting. There had always been a tension between the way Irish people viewed themselves and the way in which they were viewed by others from the outside. A difficulty made more apparent alongside the emerging realist style as there was a tendency for British painters to present Irish rural life through a biased and sentimental lens. While Nicols is best known for his depictions of the poor and marginalised members of Irish society - particularly pertinent since his arrival coincided with the Great Famine (1845-52) which devastated the country- there was a fine line between bearing witness to the plight and struggles of those individuals and pandering to a stereotype of the 'stage Irishmen' through a Victorian moralising lens.

Fairs and markets were a crucial element of social and commercial life of Irish towns for centuries. The occasion is apparent in the fashion of the gentleman as he steps out the door wearing his top hat and inverness outer coat. Nicol draws our attention to certain accents of details, the red neckerchief, the striped train of the mother's dress, blue child's bonnet or the pile of turnips on the ground. These vegetables belie a more rural character to the image balanced by the two small children leading the pigs to their pen or the woman in background of the image shielding her face from the sun while carrying a large basket in one hand, presumably on her way to work in the fields. In poor farming families the luxury of shoes was reserved for the men who needed them while working with the livestock. However, in this image none of the family members is bare-foot; this scene is more of a light-hearted and cheerful depiction of Irish social rituals. Although the location is not indicated, Donnybrook's annual fair was infamous for attracting artists to record its lively and at times raucous spirit. Nicols often focused on these less salubrious aspects in his paintings but in this instance the present example reflects a more subtle and considered reflection capturing a tender moment of domestic life.

Niamh Corcoran, September 2016

€ 18,000 - 25,000





63      ERSKINE NICOL RSA ARA (1825-1904)

The Letter

Oil on canvas, 35 x 45cm (13¾ x 17¾")

Bearing signature

€ 1,000 - 1,500





64     ERSKINE NICOL RSA ARA (1825-1904)  
Her Ain Bairn  
Watercolour, 30 x 41cm (11¾ x 16")  
Signed and dated 1887

€ 1,000 - 1,500



65 MARK O'NEILL (B.1963)  
Galvanised Red  
Oil on board, 44 x 56.5cm (17¼ x 22¼")  
Signed and dated 2008. Signed again and inscribed with title verso

€ 4,000 - 6,000



- 66 JOHN DEVLIN (B.1950)  
Coalie  
Oil on linen canvas, 76 x 60.5cm (30 x 23¾")  
Signed and dated 2006

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

€ 1,000 - 1,500

67

**DONALD TESKEY RHA (B.1956)**

Thomas Street, Dublin

Oil on canvas, 168 x 213.5cm (66 x 84")

Signed. Also signed, inscribed and dated 2004 verso

Donald Teskey was born in Castle Matrix, Co. Limerick and studied Fine Art in the Limerick College of Art and Design where he graduated in 1979. Just a year later he had his first solo exhibition in the Lincoln Gallery, this was to be the beginning of many pivotal solo shows, originally focusing on drawing and eventually evolving into large scale oil paintings. His work explores the ever changing Irish landscape, be it the densely populated streets of Dublin or more recently, the rugged cliffs and harbour villages along the western coastline.

Teskey states in an interview with Mike Fitzpatrick that his paintings are an exploration of 'contemporary techniques.' Interestingly we see these contemporary techniques within what is often considered a traditional genre, that of landscape painting. This contrast allows for a less romanticised version of the Irish landscape that we have become so accustomed to, resulting in intensely powerful images wrought with movement and each with its own distinct atmosphere.

'Thomas Street' is part of a body of works focusing on urban landscapes. In this instance, Teskey's contemporary techniques are shown by the thick gestural brush strokes of rich oil pigment, creating a focus on texture and allowing the medium to be of equal importance as the subject matter itself. His interest in 'hard-edged abstraction' is evident in the clear focus on colour, light and shape.

Thomas Street is unique in itself as an integral part of Dublin's inner-city landscape. It is a street that has maintained its character and charm despite on-going gentrification, a digital hub yet a glimpse into old Dublin. Modern structures stand alongside Georgian red brick and derelict frames with boarded up windows are intertwined with an array of street vendors, the stream of traffic often interrupted by a horse and cart. Teskey's piece however captures the street at a rare quiet time, before the working day has begun. It is also fitting that the National College of Art and Design stands here, where many of Teskey's contemporaries began their careers.

Isobel Foley, NCAD September 2016

€ 10,000 - 20,000





68 ELIZABETH MAGILL (B.1959)  
Fishing Area (1999)  
Oil on canvas, 102 x 127cm (40¼ x 50")  
Signed, inscribed & dated '99 verso

Provenance: With Kerlin Gallery, Dublin

€ 2,000 - 3,000



69 BASIL BLACKSHAW HRHA RJA (1932-2016)  
Study of Jude  
Mixed media on paper, 74 x 56cm (29 x 22")  
Signed

Provenance: The artist's family by descent.

€ 5,000 - 7,000



70 NEIL SHAWCROSS RHA RUA (B.1940)  
Vase of Pink Tulips  
Watercolour, 57.5 x 47cm (22½ x 18½")  
Signed and dated 1986

€ 1,000 - 1,500



71 NEIL SHAWCROSS RHA RUA  
(B.1940)  
Still Life - Vase of Flowers  
Watercolour, 73 x 54.5cm (28¾ x 21½")  
Signed

€ 700 - 1,000





72 CHARLES BRADY HRHA (1926-1997)

Sliced Pan with Mould

Oil on canvas, 24.5 x 31.5cm (9 $\frac{3}{4}$  x 12 $\frac{3}{4}$ ")

Signed

Exhibited: Dublin, Royal Hibernian Academy 167th Annual Exhibition 1997, Cat. No. 35

Literature: RHA Catalogue full page illustration p48.

€ 2,500 - 3,500



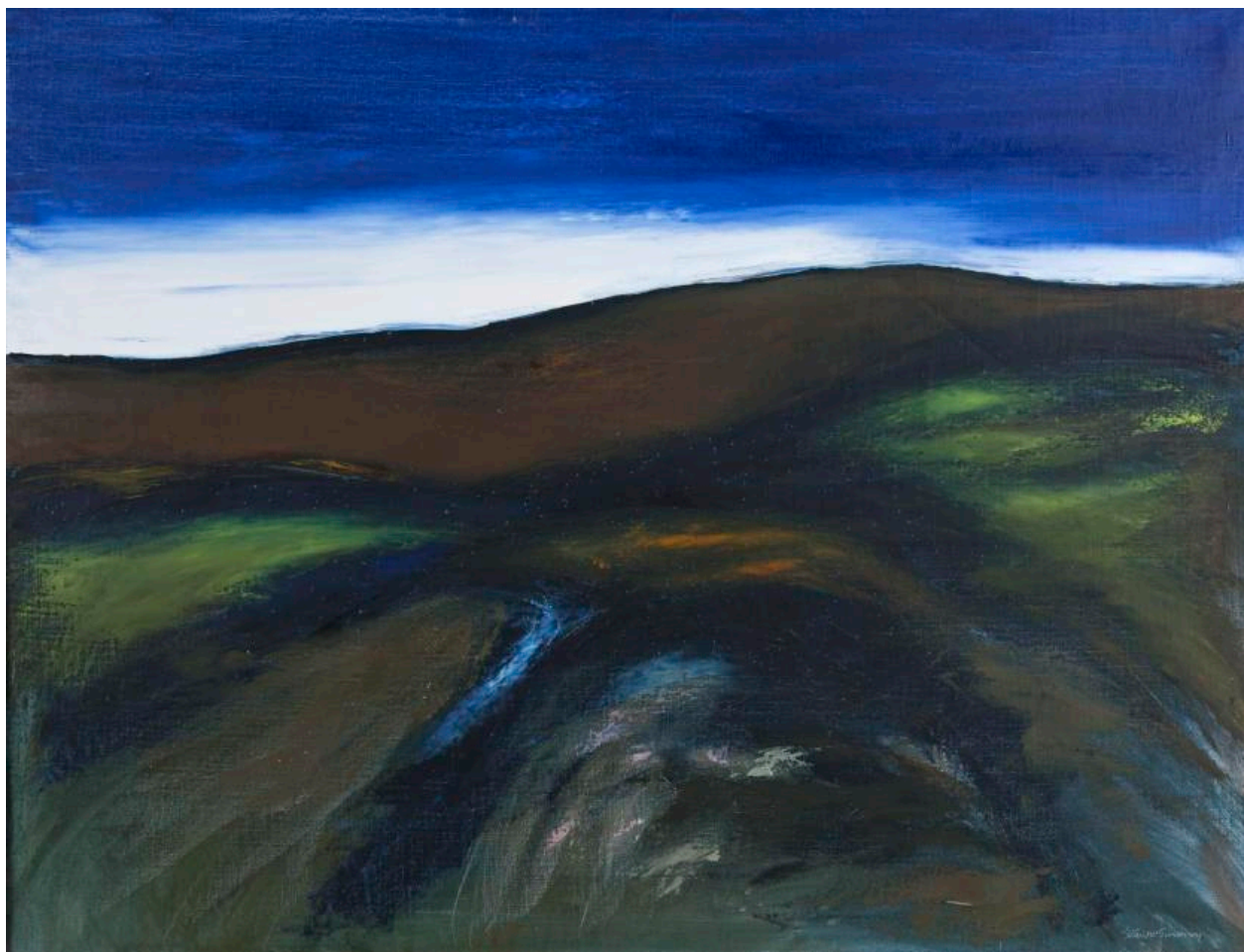
73 PETER COLLIS RHA (1929-2012)  
Still Life, Bottles, Fruit and White Plate  
Oil on canvas, 30 x 40cm (11¾ x 15¾")  
Signed

€ 1,000 - 1,500



74 PETER COLLIS RHA (1929-2012)  
Old Farm Dwelling, Glenasmole  
Oil on canvas, 46 x 51cm (18 x 20")  
Signed

€ 1,200 - 1,800



75 SEAN MCSWEENEY RHA (B.1935)  
Reclaimed Mountain Field  
Oil on canvas, 69 x 89cm (27¼ x 35")  
Signed

Exhibited: *Sean McSweeney Exhibition*, The Taylor Galleries, Dublin, June 1980, Catalogue No.7

€ 5,000 - 8,000

## 76 TONY O'MALLEY HRHA (1913-2003)

Life in the Pond II

Oil on canvas, 183 x 122cm (72 x 48"),

Signed with initials, signed again in Irish, inscribed with title in Irish and English and dated "9/96" (AR 5966) verso

Exhibited: "Tony O'Malley" Exhibition November/ December 2005, where purchased by present owner.

Literature: "Tony O'Malley" (2005) full page illustration

Tony O'Malley returned to Ireland from Cornwall, to live in a restored cottage near his birthplace in Callan, Co. Kilkenny in 1990. He was then 77 years old and had lived with the kind of bad health that suggested even greater age. The house, in a ruinous state when they acquired it was brilliantly restored by the O'Malleys but it is the garden, an artwork in itself - created by Tony's wife, Jane, also an artist - that steals the attention of visitors. One of its striking features is the presence of, not one but two water features, one an architecturally classical, moat-like pool frames one side of the house and reflects light back into it. The other, out of immediate view from the house, at the other end of the garden, next to their shared studio space, was a pond of a different kind - wild, bursting with vegetation, filled with fish and a haven for thirsty birds. The studio pool was a constant source of inspiration for O'Malley, so much so that Jane recalls that following a bout of bronchial pneumonia and treatment in the intensive care unit of the local hospital, he headed straight to his easel, where he immediately began a picture of the pond.

The painting for consideration here, *Life in the Pond II*, dated September, 1996, has to be seen in this context. It explodes with life and vitality, one might even say defiance at O'Malley's own physical frailties (only one lung following TB as a young man, survivor of a serious heart attack in his forties, almost totally blind in one eye and diminished sight in the other and with ongoing circulation and bronchial problems). Yet this painting is among the most joyful and exultant celebrations of nature, colour, and movement in Irish art. Despite his own fragile hold on life, he is impassioned by the darting and flowing movements of the fish, the birds and grasses represented by dazzling touches of colour and feathery, delicate brush marks and the sparkling turbulence of the water. O'Malley was one of the great colourists in Irish art. He first became intoxicated with colour when he visited the Scilly isles and the Bahamas in the 1970s and 80s, but his use of colour following those trips is compartmentalised by comparison to the fluidity and openness of the composition in *Life in the Pond II*. While he clearly exercises control over the movement from top to bottom, there is an ease and joyfulness about this picture that marks it out as a particularly important painting from this period. It is not the painting of an old man, although the image is perhaps more directed by memories of a habitat that he loves than anything his failing sight could have capture. Clearly his wife's decision to provide him with a pond beside the studio was an inspired one.

Catherine Marshall, August 2016

€ 20,000 - 30,000



## 77 TONY O'MALLEY HRHA (1913-2003)

The Carp Pond, Winter and Sunken Black Pots (1993)

Oil on board, 91.5 x 122cm (36 x 48")

Signed in Irish; signed again with initials, inscribed with titles verso and dated 31/12/1993 (AR 2963)

Exhibited: 'Tony O'Malley Exhibition', The Taylor Galleries, November/December 2005, where purchased by current owner.

Literature: 'Tony O'Malley', 2005, full page illustration.

The titles of Tony O'Malley's paintings could be either deeply poetic or bluntly descriptive as is the case with this one. Painted on New Year's Eve in 1993, the pool is devoid of the fecundity that abounds in *Life in the Pond II*, in its late summer glory, featured on the previous page. There is something truly heroic about all of O'Malley's work, as indeed about his life. His appalling health situation was matched by his isolation - as an artist in Ireland (self-taught, forced to earn a living as a bank official during the day and cut off from the supportive network of other artists until he finally made the move to Saint Ives in Cornwall) and to a lesser extent, his isolation as an Irishman outside the loop of the Irish art world in Cornwall. Yet his work reflects an inflexible commitment to continue making artwork against whatever obstacles presented, and to do that with vigour, grace and, frequently, humour.

Time plays an important part in his work either as a central aspect of his paintings of nature or as a link to history and heritage. His vision was part of that heroic, and limitless outlook. He embraced nature and history as two dimensions that put his own frail human existence into a bigger picture. For this reason, his famous Good Friday paintings, and his haunting pictures of November/All Souls Night and that celebration of death and the spirit are sombre but also life affirming in the unflinching manner in which he addresses them.

Carp pond, Winter, sunken black pots is sparse when compared to the 1996 painting on the previous page but even in the starkness of the winter pool, when the sunken pots, missing their summer vegetation, become visible and the overall tonality is austere and cool, the vivacity of those tiny little carp darting across the expanse of the water, suggest teeming life. Something that no amount of winter cold can subdue. It may be the final day of the old year, but the promise of summer is already present.

Jane O'Malley, Tony's artist wife, recalls how she gave him a present of a carp for his birthday each year, and how they watched those little fish grow from babies bought for eleven pounds a time in the early 1990s, to magnificent specimens worth hundreds of pounds within a decade, before they succumbed to attack by mink. Described as, "the queen of rivers; a stately, a good, and a very subtil fish" by Izaak Walton in *The Compleat Angler*, the carp in this painting are young and full of life. As always, O'Malley is preoccupied with the sense of movement and their magical streaks of colour at the expense of a more descriptive depiction.

Catherine Marshall, September 2016

€ 15,000 - 20,000





78 MIKE FITZHARRIS (B.1952)  
Wasteground Spain  
Oil on board, 30 x 30cm (11¾ x 11¾")  
Signed and dated (20)04

€ 700 - 1,000





79 TONY O'MALLEY HRHA (1913-2003)

Summer Sea (Sunset)

Oil on board, 24.5 x 78.5cm (9 $\frac{3}{4}$  x 31")

Signed with initials

Signed again in Irish, inscribed with title and dated 5/87 verso (AR2068)

€ 4,000 - 6,000

## THE CONRAD HOTEL COLLECTION

The following twelve lots come from the Conrad Hotel Collection



- 80      PATRICK HICKEY HRHA (1927-1998)  
Virginia Creeper and Cat  
Oil on canvas, 152 x 229cm (60 x 90")  
Signed

Provenance: With Taylor Galleries, Dublin.

€ 2,000 - 3,000

## THE CONRAD HOTEL COLLECTION



- 81 BARRIE COOKE HRHA (1931-2014)  
Patterson's Lake II (1988)  
Oil on canvas, 122 x 153cm (48 x 60")  
Signed, dated '88 and inscribed verso

€ 6,000 - 10,000

## THE CONRAD HOTEL COLLECTION

- 82 RICHARD GORMAN RHA (B.1946)  
Ferry (Triptych)  
Oil on panel, 222 x 125cm (87 x 125")  
Signed, inscribed with title and 'Milan 1989', verso.

Born in Dublin in 1946, Richard Gorman attended the Dun Laoighre School of Art and later the Atelier Champfleury in Paris. Throughout his career Gorman has lived in Paris, Japan and is currently residing between Dublin and Milan, his pieces have had multiple and varying influences throughout his career.

Gorman has used paint as his primary medium for the entirety of his career. His passion for the medium began with his earliest figurative works and eventually he delved into the world of abstraction where he would later become known for his bold, geometric pieces.

'Ferry' is an early example of his exploration into abstraction. Painted in 1987, the piece is heavily gestural and textured, experimenting with more muted colours. Unlike his more recent works 'Ferry' was part of an older body of work which Gorman stated in conversation with Patrick T. Murphy 'grew from narratives, from events, from interiors, from that had touched me.'

Isobel Foley NCAD September 2016

€ 5,000 - 8,000

## THE CONRAD HOTEL COLLECTION



## THE CONRAD HOTEL COLLECTION



- 83 ELIZABETH COPE (B.1952)  
 Still Life Composition - China, Glass and Plants  
 Oil on board, 90x 122cm (35 x 48")  
 Signed, also signed and dated (19)89 verso.

This hung in The Plurabelle Brasserie in The Conrad Hotel.

€ 2,000 - 4,000

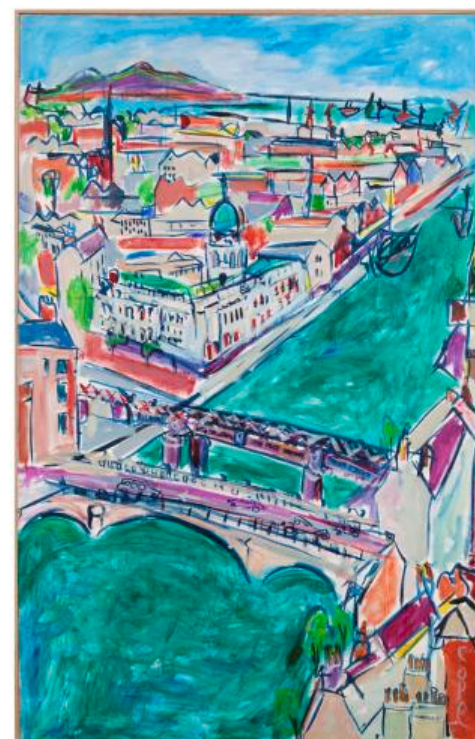
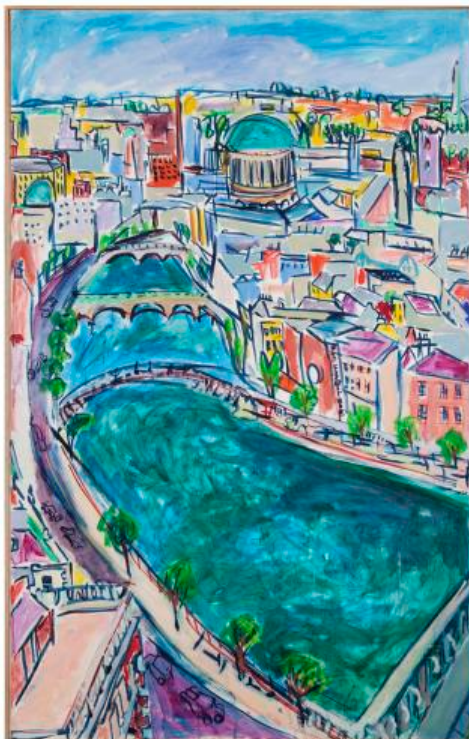


- 84 ELIZABETH COPE (B.1952)  
 The Turnip Field  
 Oil on board, 114x 80cm (44 x 32")  
 Signed, also signed and dated (19)89 verso

This hung in The Plurabelle Brasserie in The Conrad Hotel.

€ 2,000 - 4,000

## THE CONRAD HOTEL COLLECTION



85

ELIZABETH COPE (B.1952)

The City of Dublin, Triptych

Oil on canvas, 152 x 159cm (59 x 62"), each panel

Signed, also each panel signed and dated (19)89 verso

This hung in The Plurabelle Brasserie in The Conrad Hotel.

€ 6,000 - 10,000

## THE CONRAD HOTEL COLLECTION



- 86 JAMES MANLEY (B.1934)  
 Brendan Bids Farewell to the Blaskets (1989)  
 Mixed media/collage, 80 x 65cm (32 x 25")  
 Signed and inscribed verso

Provenance: With Solomon Gallery, Dublin

€ 1,000 - 2,000



- 87 JANE PROCTOR (B.1957)  
 Nighttime in a Strange Place  
 Mixed media on paper, 64 x 87cm (25 x 34")

€ 800 - 1,200



## THE CONRAD HOTEL COLLECTION

- 88 FELIM EGAN (B.1952)  
 Peach Triangle Series - I, II, III and IV  
 A set of four, Watercolour, 35 x 35cm  
 (13¾ x 13¾") each  
 Signed and dated (19)87 (4)  
 € 600 - 800



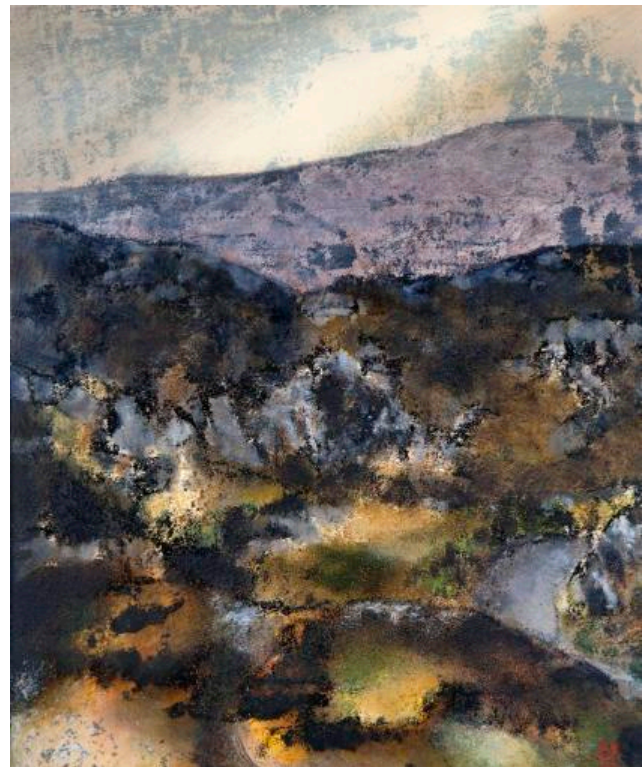
- 89 GERALDINE O'REILLY  
 (B.1959)  
 Four Quadrants  
 Watercolour, 76 x 76cm (30 x 30")  
 Signed and dated '88  
 € 600 - 800



## THE CONRAD HOTEL COLLECTION



- 90 TIM GOULDING (B.1945)  
 Bog Series I  
 Mixed media, 50 x 41cm (19¾ x 16")  
 Signed with monogram and dated (19)88  
 € 800 - 1,200



- 91 TIM GOULDING (B.1945)  
 Bog Series II  
 Mixed media, 50 x 41cm (19 x 16")  
 Signed with monogram and dated  
 (19)88  
 € 800 - 1,200

## THE CONRAD HOTEL COLLECTION



92 TIM GOULDING (B.1945)  
Songs of Fire I (1991)  
Oil on canvas, 91 x 91cm (35¾ x 35¾")  
Signed with monogram

€ 1,500 - 2,500



- 93      **TERENCE P. FLANAGAN PRUA RHA**  
 (1929-2011)  
 Fermanagh Lakeland Landscape  
 Pastel, 54.5 x 75cm (21½ x 29½")  
 Signed

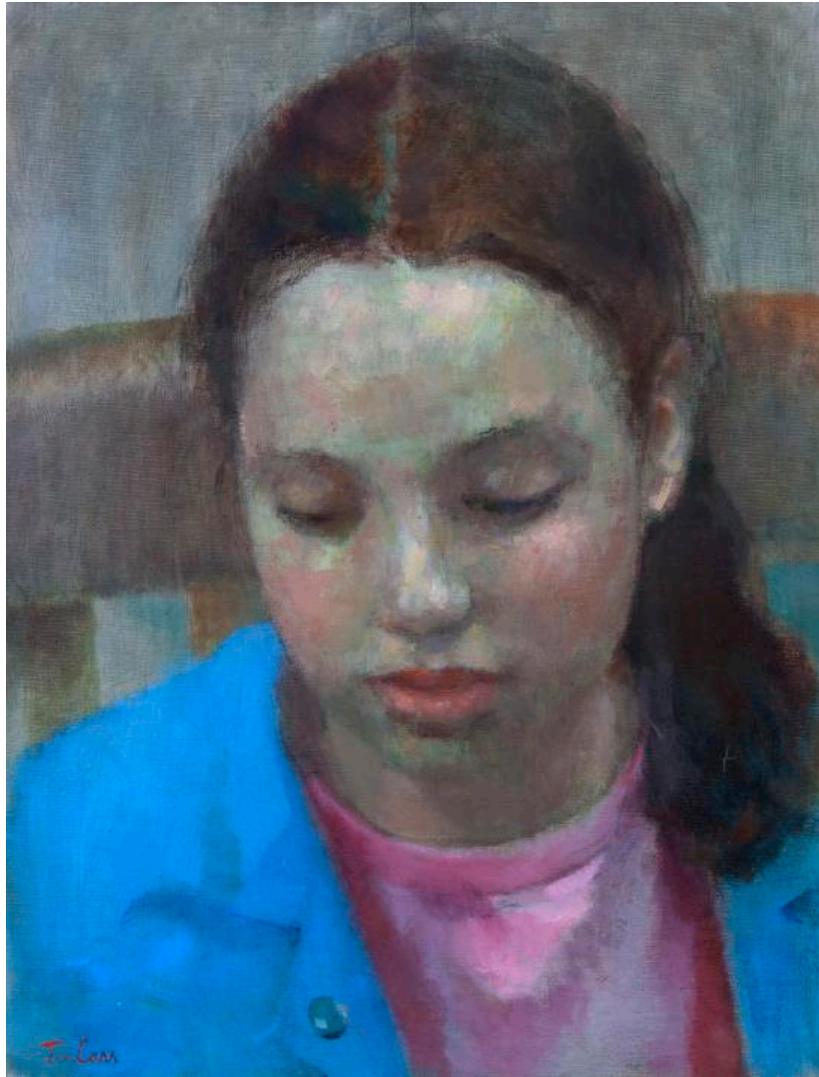
€ 600 - 800



- 94      **JAMES MCKEOWN RHA (B.1961)**  
 The Bed  
 Oil on canvas, 30.5 x 48.5cm (12 x 19")  
 Signed and dated 1991

Provenance: The Eakin Gallery, Belfast

€ 600 - 800



95 TOM CARR ARHA HRUA ARWS (1909-1999)

Julia (The Artist's Granddaughter)

Oil on canvas, 45.5 x 35.5cm (18 x 14")

Signed

Exhibited: 'Tom Carr: 80th Birthday Exhibition', November 1989, Tom Caldwell  
Galleries, Catalogue No.14

€ 1,000 - 2,000



96 HANS ITEN RUA (1874-1930)  
Belvoir Park, Belfast  
Oil on board, 17 x 22cm (6¾ x 8¾")  
Signed

€ 700 - 1,000



97 HANS ITEN RUA (1874-1930)  
Drawing Room Interior  
Oil on board, 54.5 x 42cm (21½ x 16½")  
Signed

Provenance: With The Bell Gallery, Belfast

€ 1,000 - 1,500



- 98 HANS ITEN RUA (1874-1930)  
Rhododendrons in a Lustre Bowl  
Oil on canvas, 51 x 66cm (20 x 26")  
Signed

Provenance: Sale, Sotheby's London, May 2004, Lot No.94.

€ 5,000 - 8,000

## 99 JACK BUTLER YEATS RHA (1871-1957)

The Fern (1943)

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

Signed

Provenance: Sold through Leo Smith, the Dawson Gallery to Senator Joseph Brennan and thence by descent

Literature: "Jack B. Yeats: A Catalogue Raisonne of the oil Paintings" by Hilary Pyle, Vol I, London 1992, Cat. No. 565.

This still-life painting centres on the vivid form of a fern, its leaves conveyed through thick impasto paint. The plant sits in a large lustre jug whose shiny handle is constructed out of strong reds and yellows. The shadowy outline of a window frame on the left reflects blue light onto the plant. Touches of bright blue and yellow convey the impact of light and shade on the delicate fronds. Beyond the edge of the brown wooden board on which the fern is sitting, an area of greys and greens indicate moving water. Yeats returned to the same motif in a later painting, *The Fern in the Area*, (1950, Private Collection).

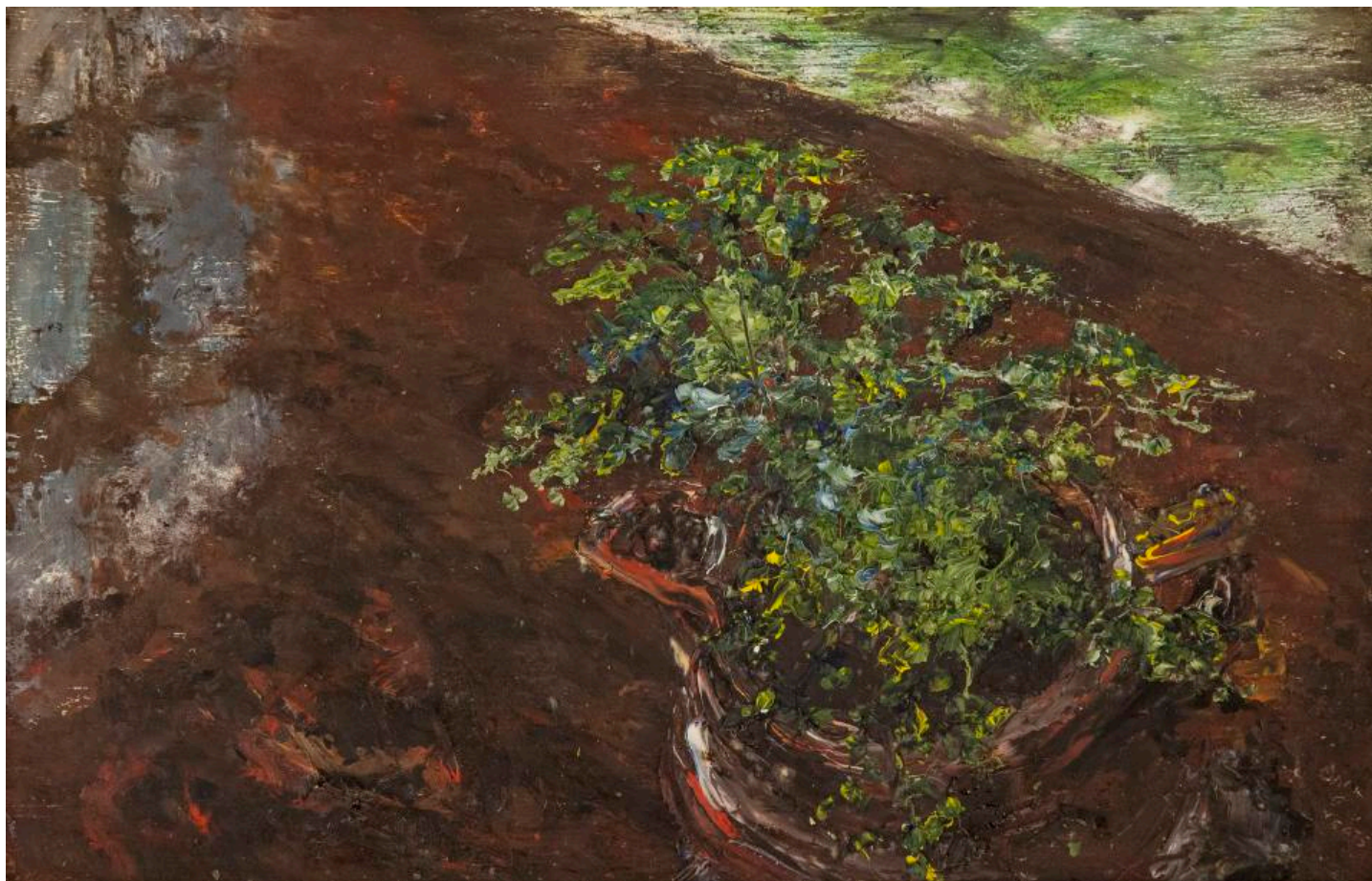
The work is a complicated exercise in paint and illusion. It brings together two distinct types of painting - the visceral surface of the jug and plant, and the flat surface of their surroundings. The latter by contrast appear obscure as if in motion. Their subtle gradations of colour and shape are reminiscent of the work of the French post-impressionist painter, Pierre Bonnard. Yeats's work was compared to that of Bonnard by several contemporary commentators, including his close friend, Thomas MacGreevy. The Dublin based artist May Guinness owned an important example of Bonnard's work, *A Boy Eating Cherries*, which is now in the collection of the National Gallery of Ireland. A work by Bonnard was included in a group exhibition at the Contemporary Picture Galleries in Dublin in 1939, directly before Yeats held a solo show at this venue. Bonnard, like Yeats, enjoyed the physical quality of paint and used it to create perplexing and highly decorative compositions that provoke the viewer's curiosity, encouraging them to make sense of the intriguing perspective and arrangement of form within the work. Yeats uses a similar strategy in his painting, although in *The Fern*, the three-dimensional quality of the central motif disrupts the otherwise tranquil nature of the work.

*The Fern* was bought from the artist by the dealer Leo Smith, a prominent admirer and supporter of his work during the Second World War when this work was painted. The collector Senator Joseph Brennan acquired the painting from Smith and it has since remained in the family's possession.

Dr Roisin Kennedy September 2016

€ 30,000 - 40,000







100 ROSALEEN BRIGID GANLY HRHA (1909-2002)  
 Pink and White Roses  
 Oil on board, 39 x 49.5cm (15½ x 19½")  
 Signed

€ 400 - 600



101 HILDA VAN STOCKUM HRHA  
 (1908-2006)  
 Phlox in Glass Jug  
 Oil on board, 37 x 27cm (14½ x 10½")  
 Signed with initials

€ 800 - 1,200



102 HILDA VAN STOCKUM HRHA (1908-2006)  
Still Life with Pottery and Pears  
Oil on board, 41 x 38cm (16¼ x 15")  
Signed with initials

€ 1,000 - 1,500



103 ARTHUR ARMSTRONG RHA (1924-1996)  
Grey Landscape  
Oil on board, 76 x 91cm (30 x 35¾")  
Signed

€ 2,000 - 4,000



104 ARTHUR ARMSTRONG RHA (1924-1996)  
Interior Still Life with Lemons  
Oil on board, 76 x 90cm (30 x 35½")  
Signed

€ 2,000 - 4,000



105 ARTHUR ARMSTRONG RHA (1924-1996)  
From Inishnee  
Oil on board, 34 x 24.5cm (13½ x 9½")  
Inscribed with title verso

€ 400 - 600

106 ARTHUR ARMSTRONG RHA (1924-1996)  
Rain Over Inishnee  
Oil on board, 31 x 31cm (12 x 12")  
Signed

€ 400 - 600



## THE ESTATE OF PADDY AND MAUREEN WALSH

Paddy and Maureen Walsh met Campbell in the 1940's through the artist's brother Arthur Campbell. In 1946, following George Campbell's first successful solo exhibition at the Victor Waddington Galleries in Dublin, Campbell began making regular trips to Dublin staying with Nano Reid in Fitzwilliam Square and with Paddy Walsh in Marino, North Dublin. The Walsh's soon became part of Campbell's inner circle visiting the couple in Spain, Roundstone, Virginia and Dublin. In 1966 a booklet, '*George Campbell RHA*' was published by Three Candle Press, where Paddy Walsh was employed and one year later Paddy Walsh set up Walsh Studios at his home in Marino and he collaborated with Campbell and Arthur Armstrong in publishing a folio of eight prints which were widely popular.



George Campbell and Paddy Walsh 1949



- 107 GEORGE CAMPBELL RHA (1917-1979)  
 West of Ireland Landscape  
 Oil on board, 14 x 19cm (5½ x 7½")  
 Signed and dated (19)77; signed again with personal inscription to 'Maureen and Paddy' verso  
 Provenance: From the collection of the late Paddy and Maureen Walsh, friend of the artist.

€ 600 - 1,000

## THE ESTATE OF PADDY AND MAUREEN WALSH

## 108 GEORGE CAMPBELL RHA (1917-1979)

Memories of Virginia II  
 Oil on board, 61 x 101cm (24 x 39¾")  
 Signed

Provenance: From the collection of the late Paddy and Maureen Walsh, friends of the artist.

Exhibited: 'George Campbell and the Belfast Boys', Adam's summer loan show 2015, Catalogue No.112.

During the 1960's George Campbell was engaged in a number of State and Church commissions as well as exhibiting at the Richie Hendriks Gallery in Dublin. From the mid 1960's, a chalet type house in Virginia became a weekend retreat for the artist and his wife Madge until they purchased a house in Ranelagh. Friends from Dublin often joined musicians from the surrounding area for evenings of entertainment. The Park Hotel was a regular venue for late night music sessions and the hotel owners, Helen and Barry MacDonnell's close association with Campbell led to other commissions for the hotel.

*Memories of Virginia II* is similar in style and subject matter to another work *Virginia in Retrospect*, which featured as a postcard to promote The Park Hotel in the late 1960's. Both paintings depict the woods and land of The Park Hotel by the shores of Lough Ramor. The looser brushwork however, in *Memories of Virginia II* suggest this work may have been executed slightly later. Built in 1610, as a hunting lodge for the Marquis of Headfort, the hotel was famed in the 1960's for its homely and welcoming atmosphere. Through Campbell, Helen and Barry McDonnell met and supported Arthur Armstrong, Gerard Dillon and Noreen Rice.

*Memories of Virginia II* was acquired by Paddy and Maureen Walsh who had met Campbell in the 1940's through the artist's brother Arthur Campbell through their mutual interest in photography. In 1946, following George Campbell's first successful solo exhibition at the Victor Waddington Galleries in Dublin, Campbell began making regular trips to Dublin staying with Nano Reid in Fitzwilliam Square and with Paddy Walsh in Marino, North Dublin. The Walsh's soon became part of Campbell's inner circle visiting the couple in Spain, Roundstone, Virginia and Dublin. Known for his generosity, Campbell may have presented this painting to his friend for his help and support in the late 1960's. In 1966 a booklet, '*George Campbell RHA*' was published by Three Candle Press, where Paddy Walsh was employed and one year later Walsh Studios collaborated with Campbell in publishing a folio of eight prints by George Campbell and Arthur Armstrong, from his home in North Dublin.

The Park Hotel which is now called The Virginia Park Lodge was recently acquired by well known Chef Richard Corrigan who uses it as a venue for weddings.

Karen Reihill August 2016

€ 7,000 - 10,000



## THE ESTATE OF PADDY AND MAUREEN WALSH



## THE ESTATE OF PADDY AND MAUREEN WALSH



## 109 GEORGE CAMPBELL RHA (1917-1979)

Western Coastal Landscape  
Oil on board, 34 x 39cm (13.25 x 15.25")  
Signed

Provenance: From the collection of the late Paddy and  
Maureen Walsh, friends of the artist.

€ 1,000 - 2,000



## 110 GEORGE CAMPBELL RHA (1917-1979)

The Masked Man  
Oil on board, 43.5 x 32cm (17¾ x 12½")  
Signed

Provenance: From the collection of the late Paddy and  
Maureen Walsh, friends of the artist.

After 'Bloody Sunday' and the Abercorn bombing in 1972, George Campbell embarked on a series of paintings, 'The Belfast Series' representing Belfast during the conflict. Friendly with two Journalists, Tom McGurk and Martin Dillon who had photographic evidence of events in 1972, Martin Dillon offered to drive Campbell around Belfast showing him the areas worse affected by the Troubles in 1973. This painting, 'Masked Figure' is part of this series of paintings executed after Campbell's trips to Belfast during the conflict in the 1970's.

Karen Reihill September 2016

€ 500 - 700

## THE ESTATE OF PADDY AND MAUREEN WALSH



111 GEORGE CAMPBELL RHA (1917-1979)

Head of Christ  
Watercolour, 38.5 x 31 (15¼ x 12¼")  
Signed

Provenance: From the collection of the late Paddy and  
Maureen Walsh, friends of the artist.

€ 600 - 800

112 GEORGE CAMPBELL RHA (1917-1979)

Sleepy Malaga Street Scene  
Watercolour, 16 x 15cm (6¼ x 5¾")

Provenance: From the collection of the late Paddy and  
Maureen Walsh, friends of the artist.

€ 400 - 600



## THE ESTATE OF PADDY AND MAUREEN WALSH



113 GEORGE CAMPBELL RHA (1917-1979)  
Donkeys in a Spanish Landscape  
Watercolour, 23 x 31 cm (9 x 12¼")

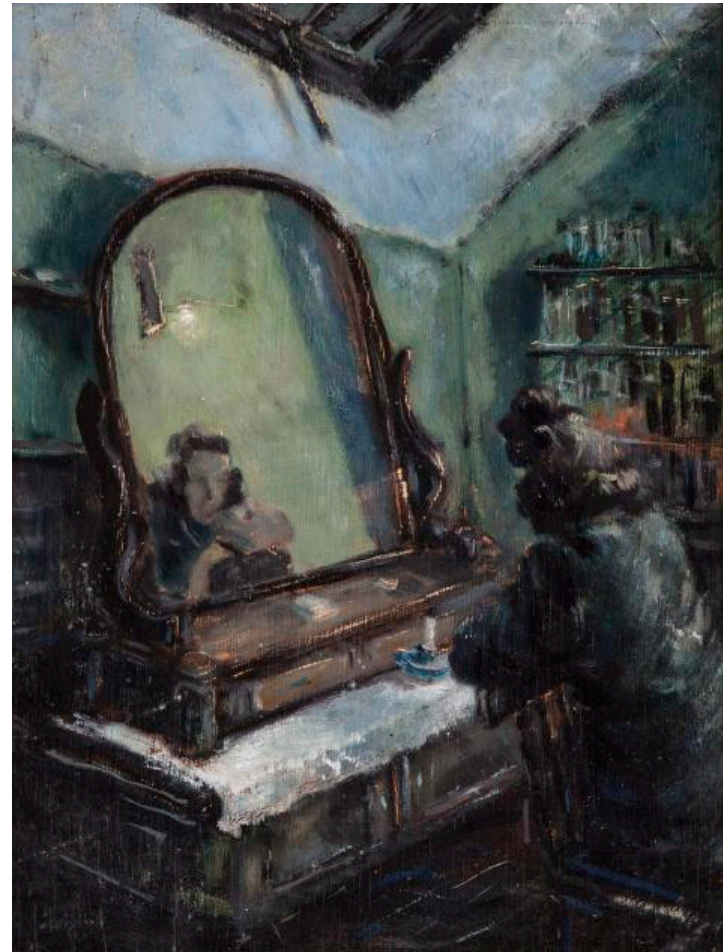
Provenance: From the collection of the late Paddy and  
Maureen Walsh, friends of the artist.  
€ 400 - 600



114 GEORGE CAMPBELL RHA (1917-1979)  
Toledo  
Watercolour, 21.5 x 30.5 (8¼ x 12")  
Signed

Provenance: Tom Caldwell Gallery, Belfast  
€ 300 - 500

- 115 GEORGE CAMPBELL RHA RUA (1917-1979)  
 Madge Reflected in Dressing Mirror  
 Oil on panel, 40 x 30cm (16 x 12")  
 Signed



Provenance: Previously in the collection of artist Gerald Davis

Exhibited, "George Campbell Exhibition", The Victor Waddington Galleries, March 1946, Cat No. 7;  
 "Christmas Exhibition 1995", The Frederick Gallery. Cat. No. 21 where purchased by current owners.

Margaret 'Madge' McNeill Thompson met George Campbell in the Labour offices of Short and Hartland Ltd, the aircraft factory in Belfast circa 1940/1. Following the Blitz in April 1941, George felt compelled to leave his job as a wages clerk to paint. One year later, the couple married and lived in Belfast until 1946. This early work, was probably executed towards the end of 1945 when George and Madge were staying with Madge's eldest sister in London in preparation for his first solo exhibition in Spring 1946 at Victor Waddington's Gallery in South Anne Street, Dublin. One of thirty eight works listed in the 1946 catalogue, 'Madge in the Mirror' was favourably mentioned by the Irish Times critic, Arthur Power who praised it for its sense of intimacy. Other works in the exhibition, 'Blizzard' and 'Snow Scene' suggest the artist experienced bad weather during his stay in London which may have forced the artist to choose indoor subjects.

Karen Reihill August 2016

€ 1,500 - 2,500



- 116    GRETTA BOWEN (1880-1981)  
 Saturday in the Country (aka Sport's Day)  
 Oil on board, 50.5 x 76cm (20 x 30")  
 Signed

Exhibited: 'Gretta Bowen' exhibition, The Tom Caldwell Gallery, 1980, Catalogue No.22, under title 'Sport's Day';  
 'Gretta Bowen' exhibition, The George Gallery, Feb. 1991, Catalogue No.8.

Mother of artists George and Arthur Campbell, Gretta Bowen began painting shortly before her seventieth birthday and held her first solo exhibition in Belfast in 1955 at the gallery run by the Council for Encouragement of Music and the Arts (CEMA). In 1956 she held a solo exhibition with Victor Waddington in Dublin where her paintings attracted attention from the media for their innocence and colour effectiveness. Critics in the 1950's nicknamed her an Irish 'Grandma Moses' after the American folk artist Anna Mary Roberson (1860-1961) 'Grandma Moses' who began painting in her late seventies. Naïve in style, Bowen's crowded paintings usually depict gay memories of her childhood in Dublin. Children at play, a sports day, a fun fair or a procession represent her girlhood which are full of exuberance and delight.

Other solo exhibitions were held at the Richie Hendriks gallery, Dublin in 1961, the Bell Gallery, Belfast in 1965, Tom Caldwell, Belfast in 1970, 1976, and 1980. Although Gretta Bowen stopped painting in the 1970's, she represented Ireland at the first International Naïve exhibition in London in 1981.

Karen Reihill, August, 2016

€ 1,500 - 2,500



117 COLIN MIDDLETON MBE RHA RUA (1910-1983)

Grey Fields (1965)

Oil on board, 60 x 60cm (23½ x 23½")

Signed with monogram; Also signed, inscribed and dated 1965 verso

While each decade of Colin Middleton's work demonstrates fresh ambitions and innovations, there remains a remarkable consistency between different periods. *Grey Fields*, 1965, shares the rigorous and austere investigation of the Irish landscape that dominates his paintings in the 1960s, but the repeated square patterning of the present work also recalls the 1942 painting *Thinking of Antwerp* (National Museums Northern Ireland), flattening and uniting the picture surface, with a similar use of diagonals or triangles to create passages of space as the eye moves from foreground to background. The geometric emphasis of many of these later landscapes does not detract from their subtle evocation of the effects of light and changing weather on a very specific place.

Dicken Hall, September 2016

€ 3,000 - 5,000



118 GERARD DILLON (1916-1971)  
Abstract Landscape  
Mixed media on board, 56.5 x 75.5cm (22½ x 29¾")

Provenance: From the estate of Arthur Armstrong and his sale, De Veres Feb. 1998, Catalogue No.202.

€ 1,500 - 2,500





- 119 GERARD DILLON (1916-1971)  
 Celtic Twilight - Images of Ireland  
 Mixed media woodblock print, 64.5 x 48cm (25½ x 19")  
 Signed

Provenance: From The Artists Family and sold by them, De Veres, March 1998 where purchased by current owner.

This montage of woodblocks feature in the painting "Clown in a Handstand", 1964, which was exhibited in the 1972 retrospective.

€ 1,200 - 1,600



120 JOHN BEHAN RHA (B.1938)  
Warrior Oar Boat  
Bronze, 21 x 51cm (8¼ x 20"), unique

We thank the artist and Dean Kelly of Kenny's Galway for their help in cataloguing this piece.

€ 2,000 - 3,000



- 121 A VICTORIAN SILVER MODEL OF THE CHURCH OF ST. ANNE, SHANDON, CORK, OTHERWISE KNOWN AS THE 'SHANDON BELLS & TOWER', HALLMARKED FOR DUBLIN 1883, MARK OF EGAN OF CORK, laid down on a mahogany platform with a tombstone to the left of the tower, inscribed 'Rev. J O'Mahony', the base applied with a silver plaque inscribed 'The Bells of Shandon - In this I ponder/ Wher'er I wander/ And thus grown fonder/ Sweet Cork of thee/ With the Bells of Shandon/ That sound so grand on/ The pleasant eaters/ Of the River lee'. 47.5 x 21 x 53cm high

This exhibition piece was crafted by Mr. W.A. Clare, foreman jeweller at William Egan & Sons for the Cork exhibition of 1883 and was subsequently shown at the World's Industrial and Cotton Centennial Exposition in New Orleans. A plaque on the base is inscribed 'Restoration work carried out by Sean Carroll & Sons, Cork, May 1998'. It was also exhibited in Cork, April-June 2005, Crawford Municipal Art Gallery, 'Cork Silver and Gold, Four Centuries of Craftsmanship'.

We are grateful to Mr. Joe Burns for his assistance in cataloguing this lot

€ 4,000 - 6,000



122 SANDRA BELL (B.1954)  
Seated Figure with Orb  
Bronze, 17cm (6½")  
Signed with initials and numbered  
7/8

€ 600 - 800

123 SANDRA BELL (B.1954)  
Mother and Child  
Bronze, 71cm high (28")  
Signed with initials and numbered  
6/8

€ 1,500 - 2,500





- 124 GARY TRIMBLE ARHA (1928-1979)  
Portrait Bust of Actor Cyril Cusack  
Bronze, 28cm high (11")  
Raised on a rough hewn granite block, 13 x 14 x 13cm (5 x 5½ x 5")
- Exhibited: The RHA Annual Exhibition 1971, Cat. No. 148
- € 2,000 - 3,000



## 125 SEÁN O'SULLIVAN RHA (1906-1964)

Bathers in a River  
Oil on board, 50 x 58.5cm (19¾ x 23")  
Signed and dated (19)45

Provenance: The Hamilton Family, Tulfarris House and thence by descent.

€ 4,000 - 6,000

## 126

## SIR JOHN LAVERY RA RHA RSA (1856 -1941)

Portrait of Katherine Fitzgerald, the Artist's Secretary  
Oil on canvas board, 61 x 51cm

Provenance: The Honorable Mrs Holt nee Ann Forbes-Sempill the artists grand-daughter and friend of the sitter .

Katherine Fitzgerald was a former school friend of Alice McEnery , the artist's step daughter and became a companion to Eileen Forbes-Sempill, Lavery's daughter in the last years of her life . After Eileen died in July 1935 Katherine became part of the Lavery household as Lavery's last secretary. She became friendly with Ann Forbes-Sempill the artists grand-daughter and together they accompanied Lavery on many trips including his trip to Florida in 1938.

This portrait is likely to be a study for a full length portrait he did of Katherine which he showed in the Royal Academy in 1940. This portrait remained in the family until 2003 when it was sold at Sothebys.

Our thanks to Kenneth McConkey whose writings on the artist formed the basis of this catalogue entry.

€ 6,000 - 8,000





## 127 DANIEL MACLISE RA HRHA (1806 -1870)

Figure studies, seafarers etc

A set of four, pencil, 16 x 9cm (6¼ x 3½") each (4)

Framed as one

Provenance: With Cynthia O'Connor &amp; Co; Ref no. 4178

€ 600 - 800

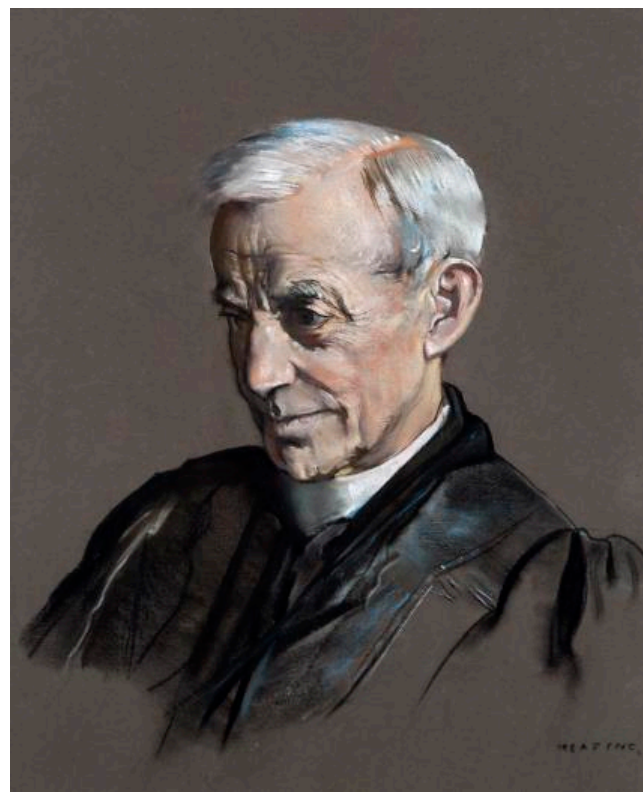
## 128 SEAN KEATING PRHA HRA HRSA (1889-1977)

Portrait of a Cleric

Conte, 53 x 43cm (20¾ x 17")

Signed

€ 1,500 - 2,000







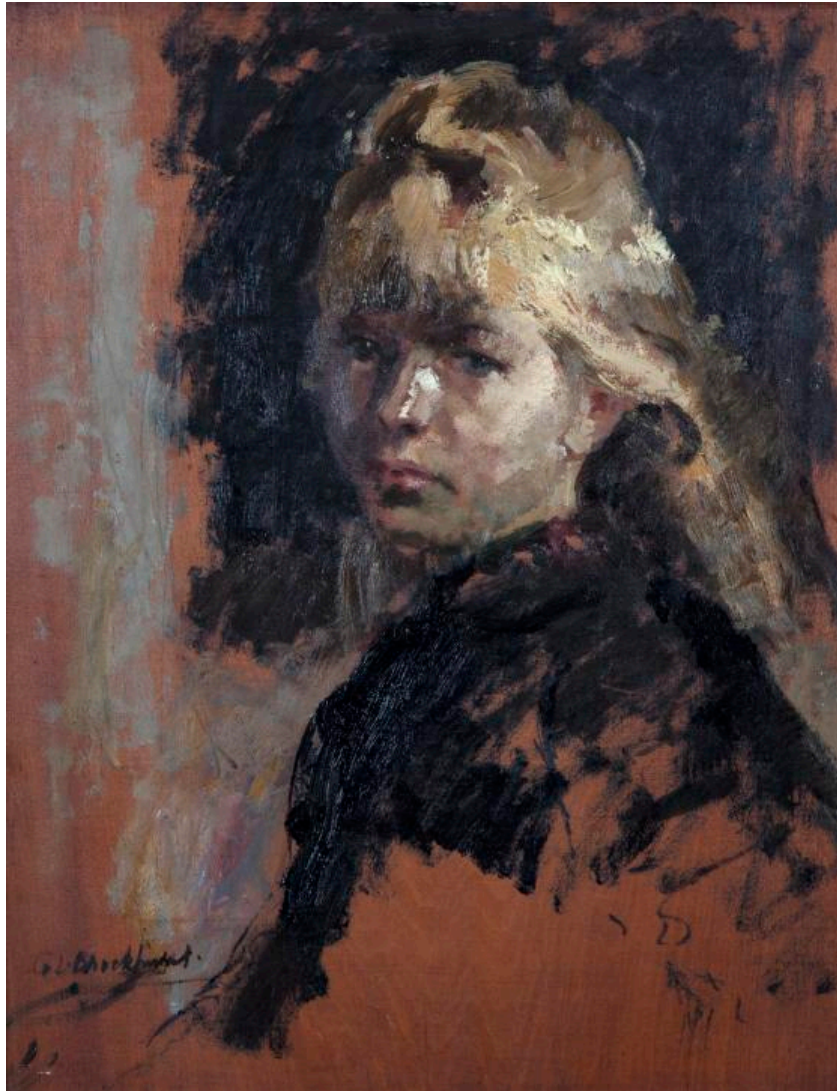
129 HARRIET HOCKLEY-TOWNSHEND (1877-1941)  
 Seated Girl in a Blue Dress with Flowers  
 Pastel, 60 x 91 cm (23¾ x 35¾")  
 Signed with initials

Harriet Hockley Townsend is best known today through the fact that one of her pastels was used as the front cover image of the National Gallery catalogue "Irish women artists: From the 18th century to the present day" in 1987. This work was at the time on loan to The Castletown Foundation.

She was born Harriet Hockley Weldon in Co. Kildare, daughter of Major General Walter Weldon. Very little is known about her training but she did attend the Metropolitan School of Art in Dublin where she would have been influenced by Sir William Orpen; and it has been recorded she also studied in Paris and Florence. She first exhibited at the RHA in 1903 showing a total of 35 works between then and 1935.

She married Thomas Loftus Uniacke Townsend on 8th June 1910 and thereafter signed with her married initials "H.H.T."

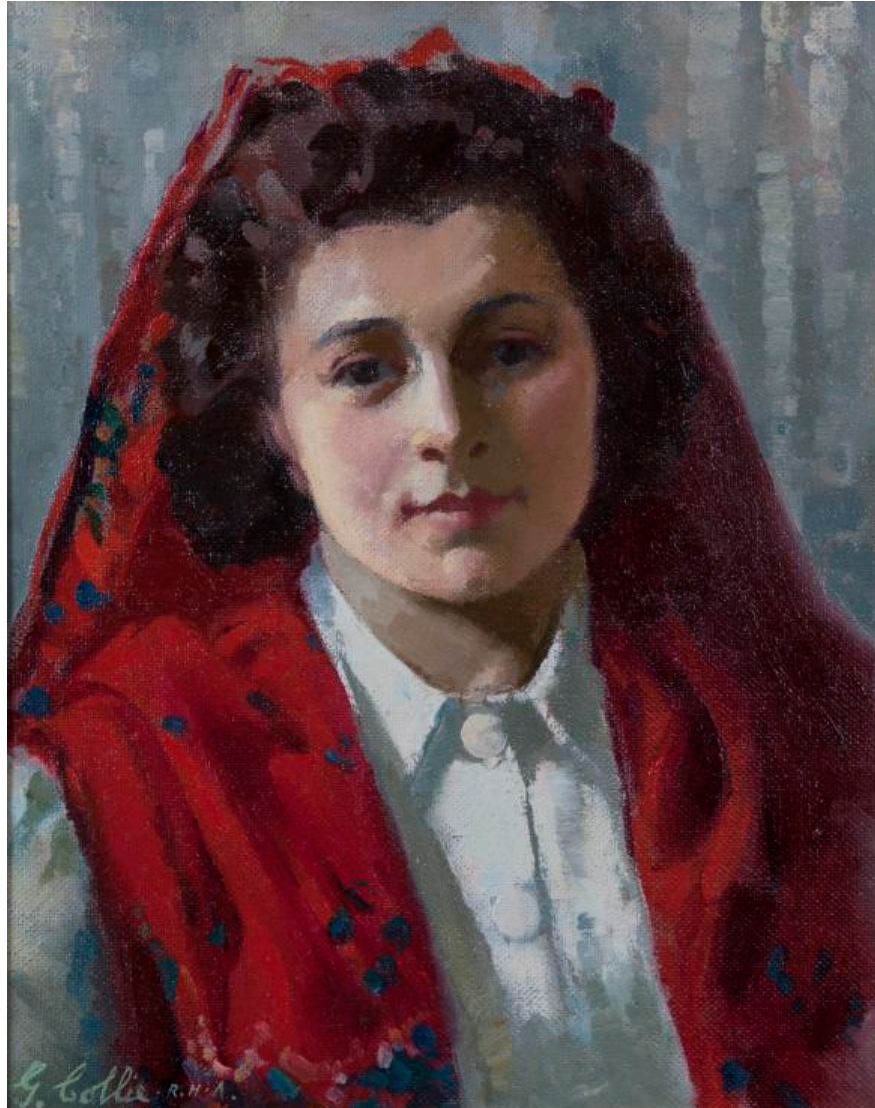
€ 3,000 - 5,000



- 130 GERALD LESLIE BROCKHURST (1890-1978)  
 Maureen  
 Oil on board, 50 x 39cm (19¾ x 15½")  
 Signed; Inscribed verso 'Maureen, Ireland, 1916, painted age 23 years'

Gerald Brockhurst and his wife Anais lived in Ireland from 1915-1919 where they were friendly with Augustus John, Oliver St., John Gogerty and their circle.

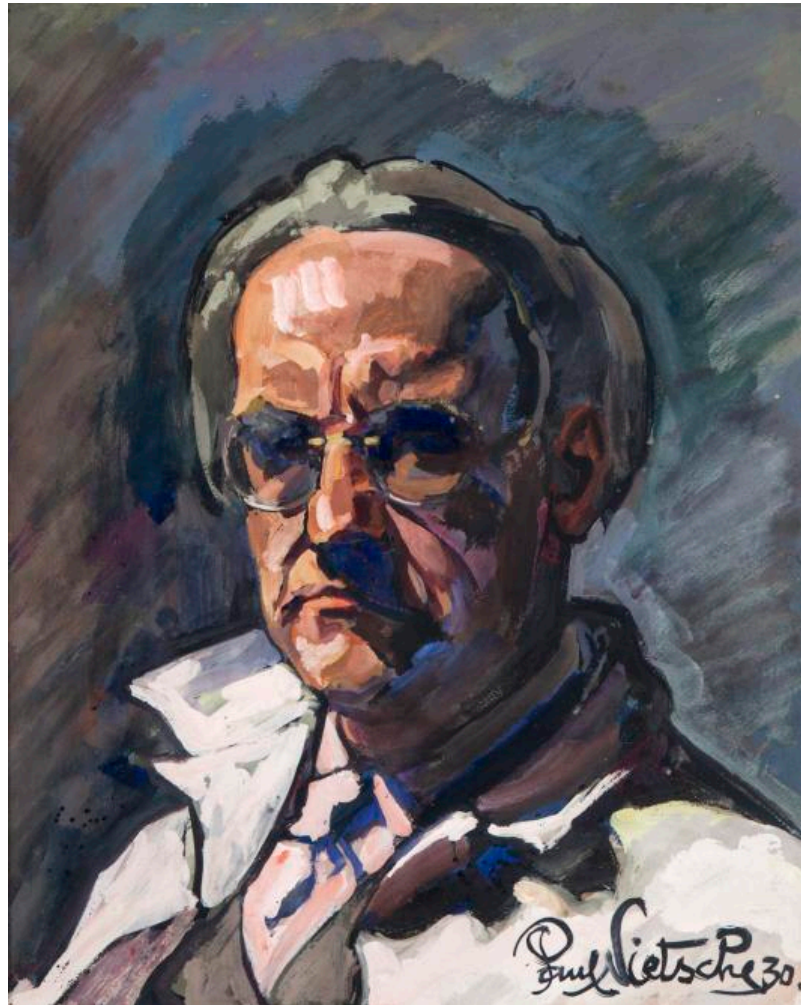
€ 1,000 - 2,000



131 GEORGE COLLIE RHA (1904-1975)  
 Ceann Cailín  
 Oil on board, 51 x 38.5cm (20 x 15½")  
 Signed

Exhibited: 'Oireachtas Art Exhibition 1944', Cat. No.44, costing £250.00;  
 'Spring Exhibition', The Frederick Gallery March 1999, Cat. No.5, where purchased by current owner.

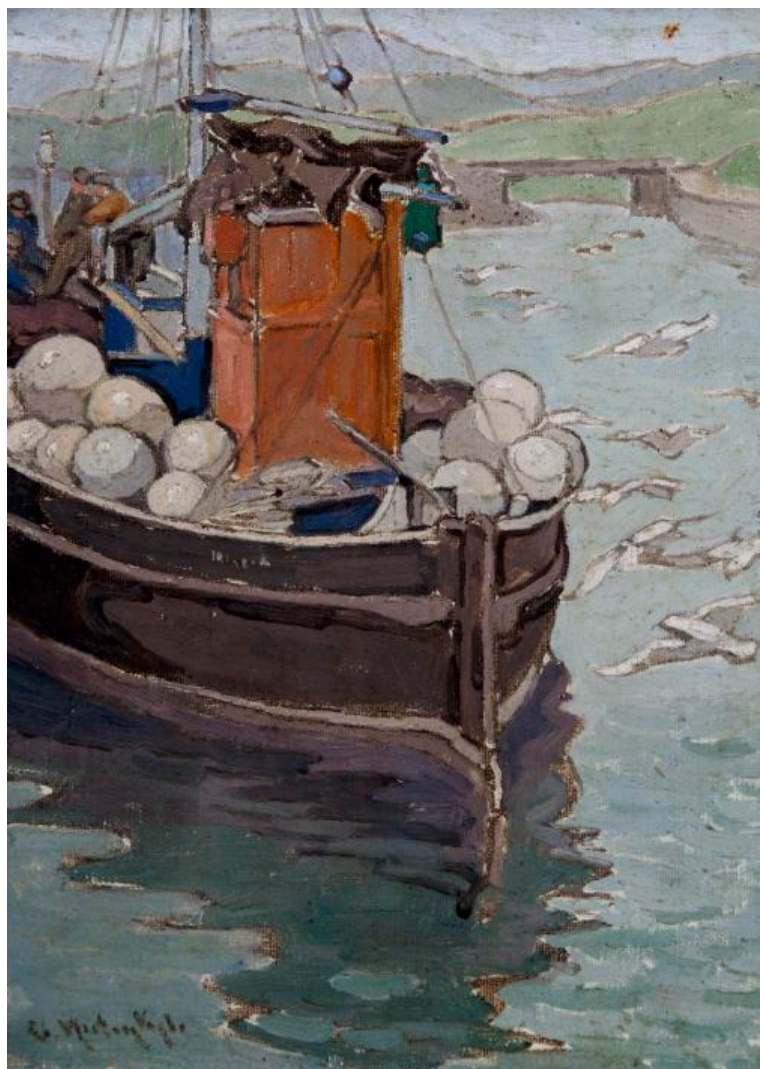
€ 1,500 - 2,500



132 PAUL NIETSCHE RHA (1885-1950)  
Self Portrait  
Gouache, 50.5 x 40.5cm (20 x 16")  
Signed and dated (19)30

Exhibited: 'Autumn Exhibition', The Frederick Gallery October 1998,  
Cat. No.59, where purchased by current owner.

€ 1,000 - 2,000



133 GEORGINA MOUTRAY KYLE RUA (1865-1950)

Fishing Boat and Seagulls

Oil on canvas board, 33 x 24cm (13 x 9½")

Signed

€ 600 - 800



134 ROMEO TOOGOOD RUA (1902-1966)  
Greencastle, Shore Road, Belfast  
Oil on canvas, 49.5 x 59.5cm (19½ x 23½")  
€ 1,000 - 2,000



135 MARIAN JEFFARES (20TH CENTURY)  
A Barn  
Oil on board, 30 x 54cm (11¾ x 21¼")  
Signed  
€ 500 - 700



136 KITTY WILMER O'BRIEN RHA (1910-1982)

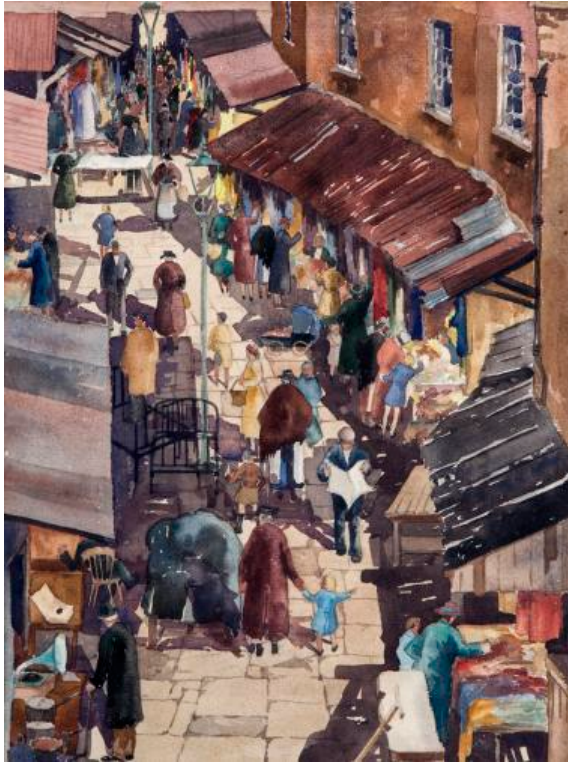
Near Delphi, Mayo

Gouache, 30 x 45cm (11¾ x 17¾")

Signed

Provenance: With the Dawson Gallery, Dublin (label verso)

€ 1,000 - 1,500



137 FERGUS O'RYAN RHA (1910-1989)  
Dublin Market  
Watercolour, 40 x 30cm (15¾ x 11¾")  
Signed

€ 700 - 1,000



138 ANNE TALLENTIRE (B.1949)  
Old Dublin  
Mixed Media, 35 x 52.5cm (13¼ x 20¾")  
Signed

€ 400 - 600





139 FLORA MITCHELL (1890-1973)  
 On the Quays, Dublin  
 Watercolour, 25.5 x 34.5cm (10 x 13¾")  
 Signed and inscribed with title

€ 1,500 - 2,500



140

MARTIN MOONEY (B.1960)

The View from Helen's Tower, Clondeboye, Hazy

Summer Day

Oil on board, 16.5 x 33cm (6½ x 13")

Signed with initials and dated (20)03. Signed again,  
inscribed with title and dated 2003 verso.

Provenance: The Ava Gallery, Clondeboye

€ 800 - 1,200



141

MARTIN MOONEY (B.1960)

Tafraoute Study VII (2007)

Oil on board, 14 x 25cm (5½ x 9¾")

Signed with initials. Signed again, inscribed with title  
and dated 2007 verso.

Provenance: The Ava Gallery, Clondeboye

€ 600 - 800



- 142 COLIN GIBSON (B.1948)  
 Clows, Prince's Dock Street, Belfast  
 Oil on board, 35 x 50cm (13¾ x 19¾")  
 Signed and inscribed. Also signed, inscribed and  
 dated July 2000 verso

€ 800 - 1,200



143 DESMOND CARRICK RHA (1928-2012)  
Street Scene with Figures  
Oil on board, 30.5 x 40.6cm (12 x 16")  
Signed

Provenance: A private Dublin collection

€ 400 - 500



144 DESMOND CARRICK RHA (1928-2012)  
Start of the Season at Nerja  
Oil on board, 35.6 x 45.7cm (14 x 18")  
Signed; inscribed on artist's label verso

Provenance: A private Dublin collection

€ 400 - 600

- 145 DESMOND CARRICK RHA (1928-2012)  
 Breakers on Punta Lara Beach, Nerja  
 Oil on board, 45.6 x 61cm (18 x 24")  
 Signed; inscribed on artist's label verso

Provenance: A private Dublin collection

€ 600 - 800



- 146 DESMOND CARRICK RHA (1928-2012)  
 Evening at Gondreville (Oise)  
 Oil on board, 40.6 x 50.8cm (16 x 20")  
 Signed; inscribed on artist's label verso

Provenance: A private Dublin collection

€ 500 - 600





147 LIAM O'NEILL (B.1954)  
Aon Scéal  
Oil on canvas, 40.5 x 30.5cm (16 x 12")  
Signed; signed again and inscribed with title  
€ 1,500 - 2,500



148 LIAM O'NEILL (B.1954)  
Ploughing  
Oil on canvas, 50 x 60cm (19¾ x 23½")  
Signed

€ 3,000 - 4,000



149 MICHAEL KANE (B.1935)  
 Woman with Sunflower  
 Oil on canvas, 56 x 45.75cm (22 x 18")  
 Signed

Exhibited: 'Christmas Exhibition', The Frederick Gallery  
 December 1995, Cat. No.34, where purchased  
 by current owner.

€ 800 - 1,200



150 DAVID CLARKE (1920-2005)  
 Head of a Boy, 28 x 23cm (11 x 9")  
 Oil on board  
 Signed

Exhibited : "David Clarke 80th Birthday Retrospective"  
 The Frederick Gallery September 2000 Cat. No. 10

€ 500 - 700



151

MARKEY ROBINSON (1918-1999)

Still life with figure at a window

Oil on board, 101 x 76cm (39¾ x 30")

Signed

€ 4,000 - 6,000





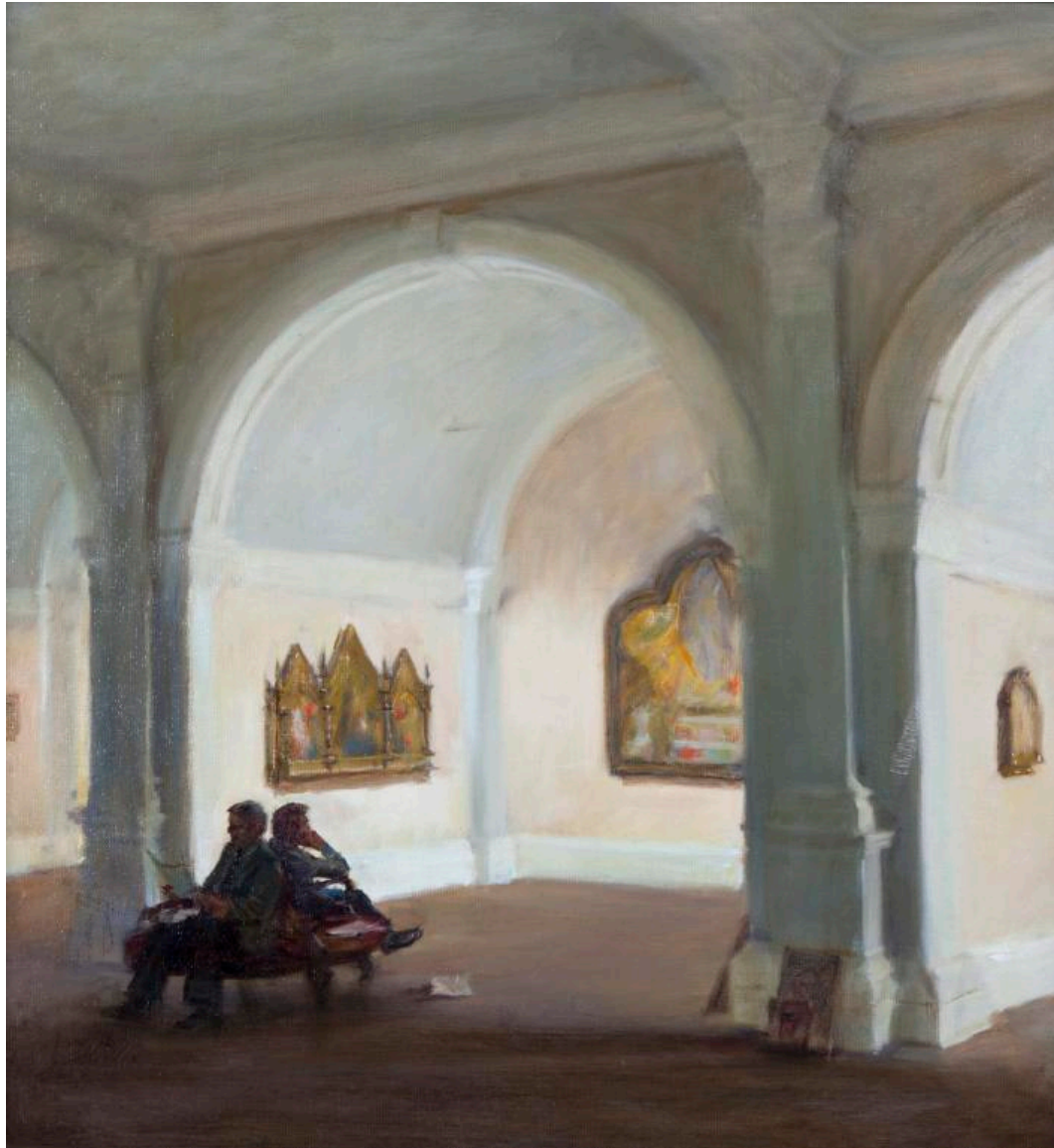
152 THOMAS RYAN PRHA (B.1929)  
 Figures with Dogs in Garden (1986)  
 Oil on board, 31 x 21 cm (12¼ x 8¼")  
 Signed and inscribed with artist's code  
 65.86 verso

€ 600 - 800



153 THOMAS RYAN PRHA (B.1929)  
 The Altar Boy  
 Oil on canvas board, 50 x 28.5cm (19¾ x 11¼")  
 Signed

€ 400 - 600



- 154 THOMAS RYAN PRHA (B.1919)  
 In The National Gallery, Dublin (1981)  
 Oil on board, 61 x 51cm (24 x 20")  
 Signed, also signed and inscribed verso 'Interest and Disinterest'; numbered 56/81 verso  
 € 1,000 - 2,000



155 ALEXANDER WILLIAMS RHA (1846-1930)  
Kerry Lake and Mountain Landscape  
Oil on board, 34 x 59cm (13¼ x 23¼")

€ 500 - 700



156 ALEXANDER WILLIAMS RHA (1846-1930)  
Castle Lough, Killarney  
Watercolour, 28 x 48cm (11 x 19")  
Signed

Exhibited: 'Spring Exhibition', The Frederick Gallery, April  
2000, Cat. No.44, where purchased.

€ 500 - 700



157 ANDREW NICHOLL RHA (1804-1886)  
Storm at Giant's Causeway  
Watercolour, 45 x 67cm (17½ x 26¼")  
Signed

€ 700 - 1,000



158 WILLIAM MC EVOY RHA (FL.1858-1880)  
Cattle in a Wooded River Landscape  
Oil on canvas, 19 x 39.5cm (7½ x 15½")  
Signed

€ 1,000 - 1,500



159 WILLIAM MC EVOY RHA (FL.1858-1880)  
A Sunset Sky  
Oil on canvas, 19 x 39.5cm (7½ x 15½")  
Signed

€ 1,000 - 1,500



160 ATTRIBUTED TO SOLOMON DELANE (1727-1812)

Lake and mountain landscapes with figures  
A pair, oil on panel, 14 x 21.5cm (5½ x 8¾") (2)

€ 2,000 - 4,000



161 WILLIAM SADLER II (1782-1839)  
 A Revenue Raid  
 Oil on board, 20 x 31cm (8 x 12¼")  
 € 1,000 - 2,000



162 WILLIAM SADLER II (1782-1839)  
 A Clearing in a Forest with Figures  
 Oil on panel, 13.5 x 20.5cm (5¼ x 8")  
 Provenance: With Cynthia O'Connor Gallery, Dublin  
 € 1,500 - 2,000





163 WILLIAM SADLER II (1782-1839)  
 Military Groups  
 A pair, oil on panel, 22 x 32cm (8¾ x 12½") and 22 x 32.5cm (8¾ x 12¾")  
 € 5,000 - 8,000



164 WILLIAM SADLER II (1782-1839)

A Landscape with Figures

Oil on panel, 12 x 18.5cm (4¾ x 7¼")

Provenance: With Cynthia O'Connor Gallery, Dublin

€ 1,500 - 2,000



165 EDWIN HAYES RHA RI ROI (1819-1904)

Shrimp Boats Entering Gortston Harbour

Oil on board, 14 x 23cm (5½ x 9")

Signed

€ 1,000 - 1,500



166 THOMAS ROSE MILES RCA (FL.1869-1910)  
Drifting the Herring Nets  
Oil on canvas, 51 x 76cm (20 x 30")  
Signed

€ 1,000 - 1,500



167

- 167 EVIE HONE HRHA (1894 - 1955)  
Emmy arranging flowers in the Garden  
Black watercolour, 38 x 32cm (15 x 12¾")

Provenance: The Estate of Leo Smith, Dawson Gallery thence by  
descent

€ 400 - 600

- 168 EVIE HONE HRHA (1894 - 1955)  
Yachts at Howth Harbour  
Black watercolour, 31½ x 38cm (12½ x 15")

Provenance: The Estate of Leo Smith, Dawson Gallery and thence  
by decent.

€ 400 - 600

- 169 EVIE HONE HRHA (1894 - 1955)  
A Variety of Figurative Studies, Landscapes etc. contained in a  
George Rowney & Co sketch book.  
40 x 33cm (15¾ x 13")

Provenance: The Estate of Leo Smith, Dawson Gallery and thence  
by descent.

€ 400 - 600



168

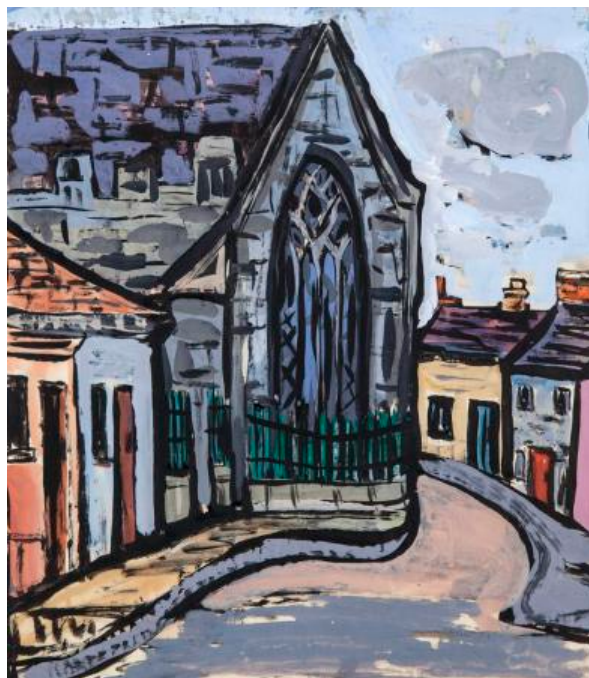


169

- 170 EVIE HONE HRHA (1894 - 1955)  
An Irish Country Village with Church  
Gouache, 36 x 32cm (14¼ x 12¾")

Provenance: The Estate of Leo Smith, Dawson  
Gallery and thence by descent.

€ 400 - 600



- 171 EVIE HONE HRHA (1894 - 1955)  
Trees at Marley  
Watercolour and gouache, 36 x 24cm (14¼ x 9½")

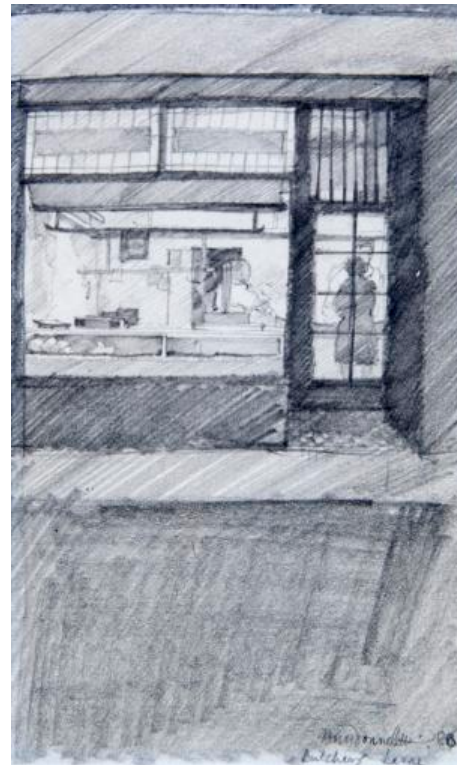
Provenance: The Estate of Leo Smith, Dawson  
Gallery and thence by descent

€ 400 - 600

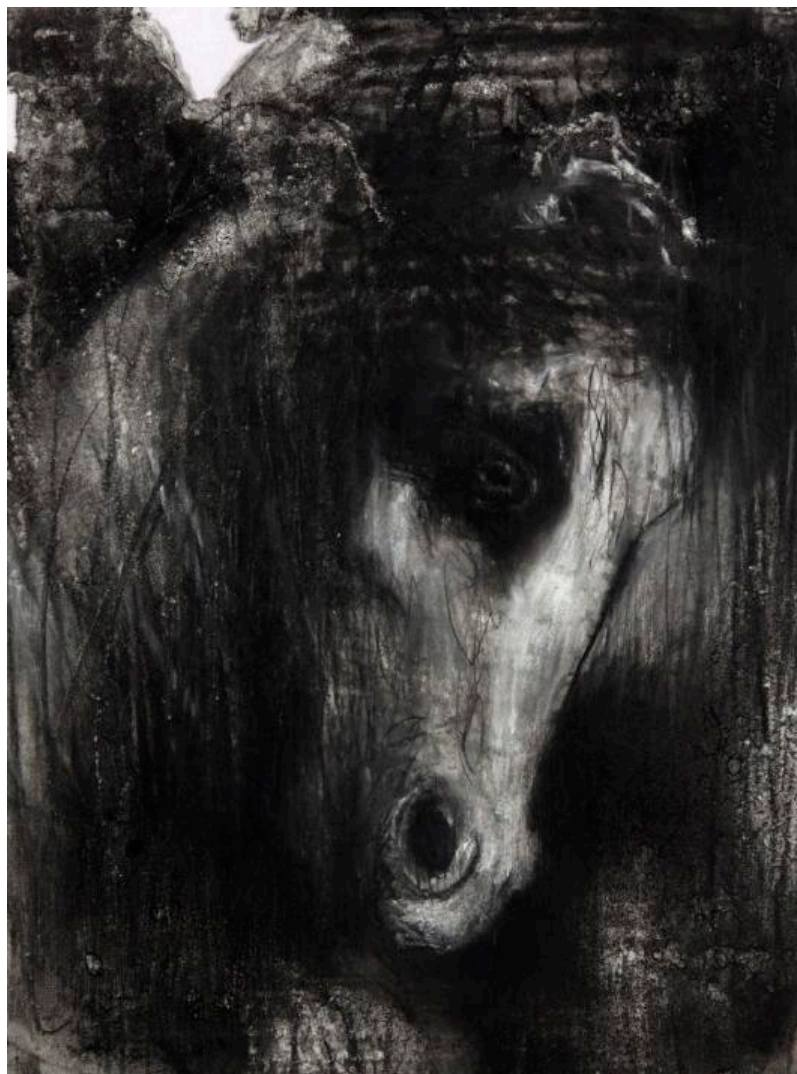




172 MAINIE JELLETT (1897-1944)  
 Abstract Composition  
 Pencil, 25.5 x 19cm (10 x 7½")  
 € 500 - 800



173 HECTOR MCDONNELL RUA (B.1947)  
 Butcher Shop, Larne (1986)  
 Pencil, 14.5 x 9cm (5¾ x 3½")  
 Signed, inscribed and dated (19)86  
 Galerie Vieille du Temple Paris label verso  
 € 300 - 500



174 ROSS WILSON ARUA (B.1957)  
Horse's Head  
Mixed media on paper, 40 x 29.5cm (15¾ x 11½")  
Signed

€ 400 - 600



- 175 RODERIC O'CONNOR (1860-1940)  
Nude Study - Woman Resting  
Charcoal, 26 x 35.5cm (10¼ x 14")

Provenance: Thierry-Lannon, Brest, Sale 14/10/2009.

Collection: Dr. Robelet, Nevil-Sur-Layon

€ 600 - 800

- 176 RODERIC O'CONNOR (1860-1940)  
Study of René Honta and a Hand Study  
Charcoal, 31.5 x 23cm (12½ x 9")

Provenance: Thierry-Lannon, Brest, Sale 14/10/2009.

Collection: Dr. Robelet, Nevil-Sur-Layon

€ 600 - 800

- 177 RODERIC O'CONNOR (1860-1940)  
Nude Study  
Charcoal, 35 x 25.5cm (13¾ x 10")

Provenance: Thierry-Lannon, Brest, Sale 14/10/2009.

Collection: Dr. Robelet, Nevil-Sur-Layon

€ 600 - 800







178 PATRICK LEONARD HRHA (1918-2005)

Wash Day

Oil on canvas, 42 x 51 cm (16½ x 20")

Signed, also signed and inscribed verso

€ 1,000 - 2,000



- 179 EUGENE CONWAY (B.1965)  
 Maxol Garage, Kilkenny Road  
 Oil on canvas, 80 x 80cm (31½ x 31½")  
 Signed

Provenance: With the Molesworth Gallery, Dublin,  
 April 2002

€ 1,000 - 1,500



- 180 EUGENE CONWAY (B.1965)  
 Red Roof, Wicklow (2002)  
 Oil on canvas, 65 x 75cm (25½ x 29½")  
 Signed

Provenance: With the Molesworth Gallery, Dublin,  
 April 2002.

€ 800 - 1,200

181 GEMMA GUIHAN (20TH/21ST CENTURY)

Through the Passageway

Oil on board, 87 x 49cm (34¼ x 19¼")

Signed and dated 2002

Provenance: With the Molesworth Gallery, Dublin, June 2002.

€ 1,000 - 2,000

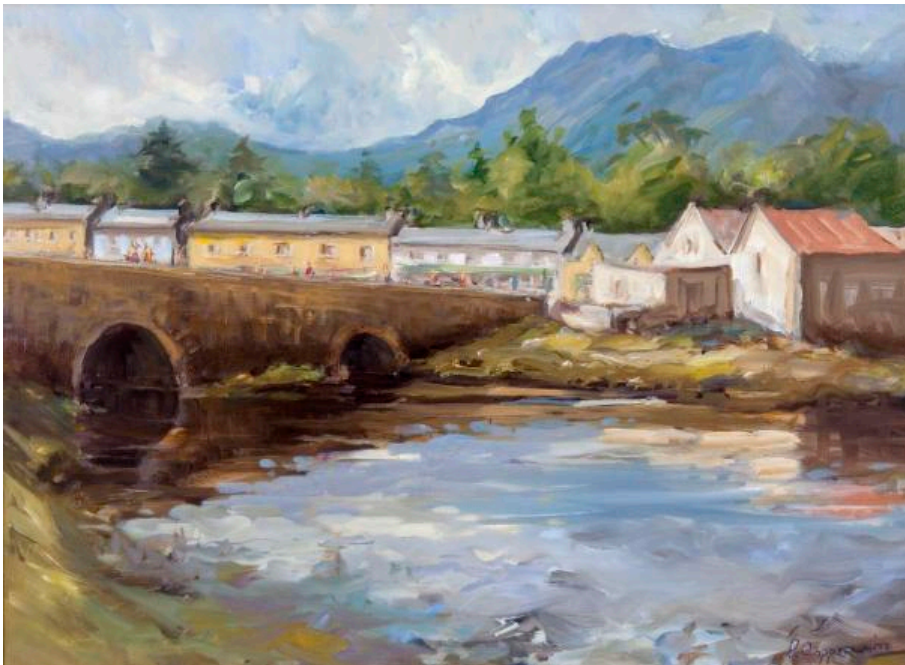




182 PATRICK COPPERWHITE (B.1935)

The Vatican, St. Paul's Basilica  
Oil on canvas, 61 x 91cm (24 x 35¾")  
Signed

€ 1,000 - 2,000



183 PATRICK COPPERWHITE (B.1935)

An Irish Country Village by a River  
Oil on canvas, 43 x 58cm (17 x 22¾")  
Signed

€ 700 - 1,000

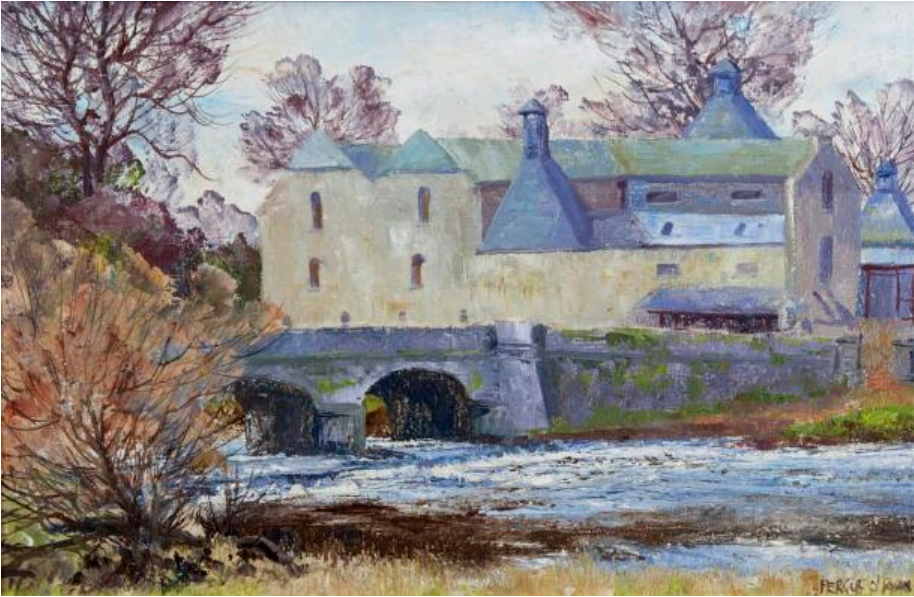


184 PATRICK HENNESSY RHA (1915-1980)  
Sanctuary  
Oil on board, 40 x 50cm (19¾ x 15¾")  
Inscribed artist's label verso

Patrick Hennessy returned home to Ireland from Scotland in 1939 and after travel in France and Italy he immediately commenced a career as a full time artist. The painting 'The Sanctuary' dating from the early 1940's depicts a stone statue framed on each side by evergreen trees. The building in the background and the water feature, are features of Kilruddery, Co. Wicklow, an Elizabethan revival mansion and the home of the Earl's of Meath. The statue is placed in front of the end of one of the long canals where it dominates the full foreground, an air of decay is introduced by the crumbling wall and the invading briar, the colour is low key and muted, but the blue of the sky is reflected in the water brightening the painting. The statue is religious, possibly a saint rather than the Virgin Mary. The contraposto pose increases the effect of the dominance in the composition. The sleeveless arms and missing hands are thought provoking. Hennessy often introduced bizarre or cryptic elements in this type of painting particularly with statuary, e.g. 'The Oracle' from the National Gallery of Ireland's collection. Early Hennessy's were often bordering on the dreamlike or surreal. In this painting 'The Sanctuary' is being offered without hands.

Kevin A. Rutledge

€ 800 - 1,200



- 185 FERGUS O'RYAN RHA (1911-1989)  
 The Maltings, Athgarvan, Co. Kildare  
 Oil on board, 38 x 58cm (15 x 22¾")  
 Signed, also signed and inscribed with title verso  
 € 600 - 1,000



- 186 FERGUS O'RYAN RHA (1911-1989)  
 Near Clifden, Connemara  
 Oil on canvas, 27.5 x 56cm (11¾ x 22")  
 Signed also signed and inscribed verso.  
 € 400 - 600



187 ROWLAND HILL ARUA (1915-1979)  
River Lagan Near the Mourne Mountains  
Oil on canvas, 35 x 59.5cm (13¾ x 23½")  
Signed

Provenance: With the George Waddington Galleries Montreal (label verso).

€ 800 - 1,200

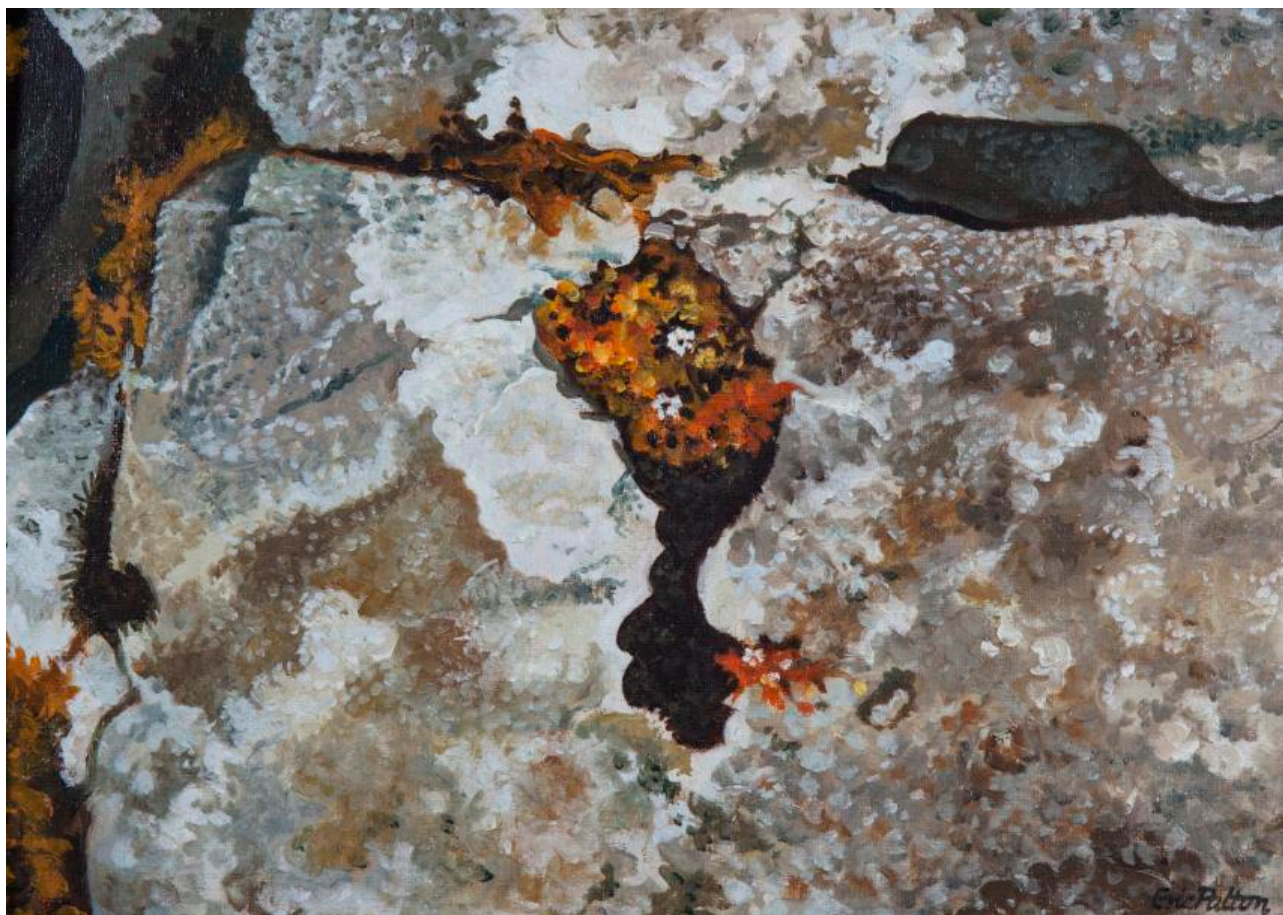


188 CHARLES HARPER RHA (B.1943)  
 Head of a Man  
 Paper on board, 44 x 55cm (17 x 22")  
 Signed  
 € 300 - 500



189 OISÍN ROCHE (B.1973)  
 Table and Chair in Sunlight  
 Oil on canvas, 53 x 43cm (20¾ x 17")  
 Signed  
 € 700 - 1,000





190 ERIC PATTON RHA (1925-2004)  
Burren II  
Oil on board, 24.5 x 35cm (9 $\frac{3}{4}$  x 13 $\frac{3}{4}$ ")  
Signed

€ 500 - 700



191 GLADYS MACCABE ROI RUA (B.1918)  
Still Life with Flowers in a Vase  
Oil on board, 50 x 40cm (19 $\frac{3}{4}$  x 15 $\frac{3}{4}$ ")  
Signed

€ 700 - 1,000

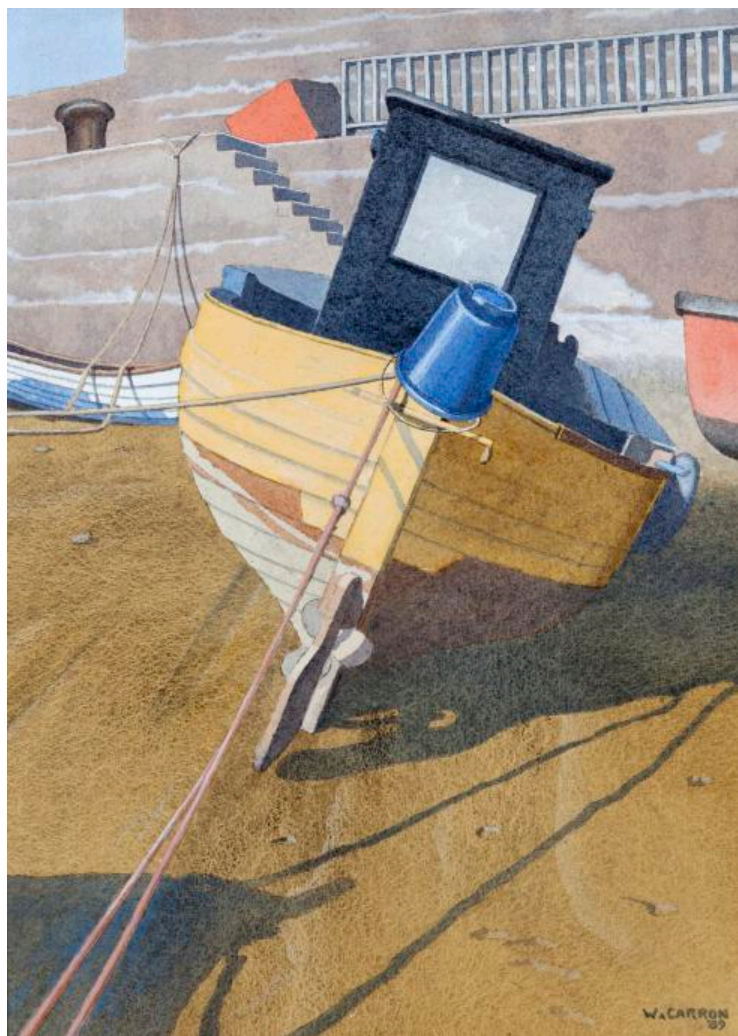
- 192 JOHN KINGERLEE (B.1936)  
 Confrontation  
 Oil on canvas board, 46 x 27cm (18 x 10½")  
 Signed with monogram and dated (19)90.  
 Inscribed with title and dated verso

€ 400 - 600



- 193 JOHN KINGERLEE (B.1936)  
 Out again on Eagle Hill  
 Oil on board, 34 x 24.5cm (13¼ x 9¾")  
 Signed with initials and dated 2000

€ 400 - 600



194 WILLIAM CARRON ARHA (B.1930)  
Loughshinney  
Watercolour, 56 x 40cm (22 x 15¾")  
Signed and dated 1989

€ 800 - 1,000

CONCLUSION OF SALE

## 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:

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

#### Liability of Auctioneer and Seller

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

#### Forgeries

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

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

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

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

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

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

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

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

#### Photographs

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

#### CONDITIONS WHICH MAINLY CONCERN THE SELLER

##### Auctioneer's Discretion

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

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

##### Seller's Warranty and Indemnity

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

#### Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under 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 Pounds 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 Pounds) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that that currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

#### Charges for Withdrawn Lots

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

#### Unsold Lots

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

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

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

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

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:

|                              |       |
|------------------------------|-------|
| 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.

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At Townley Hall, Drogheda

**Auction Tuesday 11th October**

Now in its 8th year, we are excited to announce that this prestigious sale is moving to a new home at Townley Hall, Drogheda.

It will continue to be Ireland's premier auction for selling fine period furniture, paintings, silver and decorative arts.

Viewing: Saturday 8th - Monday 10th October  
Catalogue available soon.



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Tuesday 18th October  
Tuesday 13th December

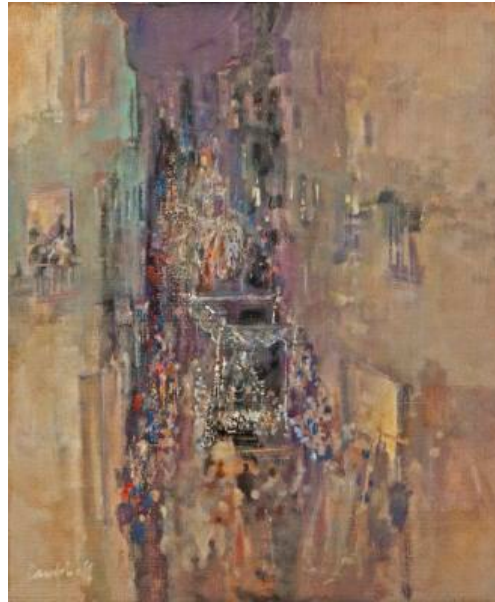


# Important Irish Art

Auction Wednesday 7th December 2016



Patrick Hennessy RHA (1915 - 1980)  
*Still Life with Champagne*  
€6,000 - 8,000



George Campbell RHA (1917 - 1979)  
*Holy Week Procession, Malaga*  
€10,000 - 15,000



Sir John Lavery RA RIA RHA (1856 - 1941)  
*A Street in Tangier*  
€15,000 - 20,000

Highlights viewing in Belfast 18th - 24th November, The Crescent Arts Centre

Full Sale viewing in Dublin 4th - 7th December, Adam's, 26 St. Stephen's Green

Further Entries Now Being Accepted:  
Contact David Britton at [d.britton@adams.ie](mailto:d.britton@adams.ie) or  
James O'Halloran at [j.ohalloran@adams.ie](mailto:j.ohalloran@adams.ie) or on 01-676 0261

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