

IMPORTANT IRISH ART
& IRISH HISTORICAL DOCUMENTS

AUCTION WEDNESDAY 7TH DECEMBER 2016

ADAM'S EST 1887

ADAM'S Est 1887



Above
Front cover illustration :
Page 3 (opposite):
Page 4:
Page 7:

William Crozier
Sir William Orpen
Jack B. Yeats
Jack B. Yeats
Sir William Orpen (detail)

Lot 91
Lot 32
Lot 45
Lot 71
Lot 76



IMPORTANT IRISH ART

Auction Wednesday 7th December 2016 at 6pm



JACK B.

ADAM'S Est. 1887

IMPORTANT IRISH ART

5

AUCTION

Wednesday 7th December 2016 at 6pm

VENUE

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

VIEWING HIGHLIGHTS

NOVEMBER 18TH - 24TH

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

Friday 18th November	11.00am - 5.00pm
Saturday 19th November	2.00pm - 5.00pm
Sunday 20th November	2.00pm - 5.00pm
Monday 21st - Thursday 24th November	11.00am - 5.00pm

FULL SALE VIEWING

DECEMBER 3RD - 7TH

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

Saturday 3rd December	1.00pm - 5.00pm
Sunday 4th December	1.00pm - 5.00pm
Monday 5th December	10.00am - 5.00pm
Tuesday 6th December	10.00am - 4.00pm
Wednesday 7th December	10.00am - 5.00pm

ADAM'S Est. 1887

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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 8th December 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 8th December 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 3rd December 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.

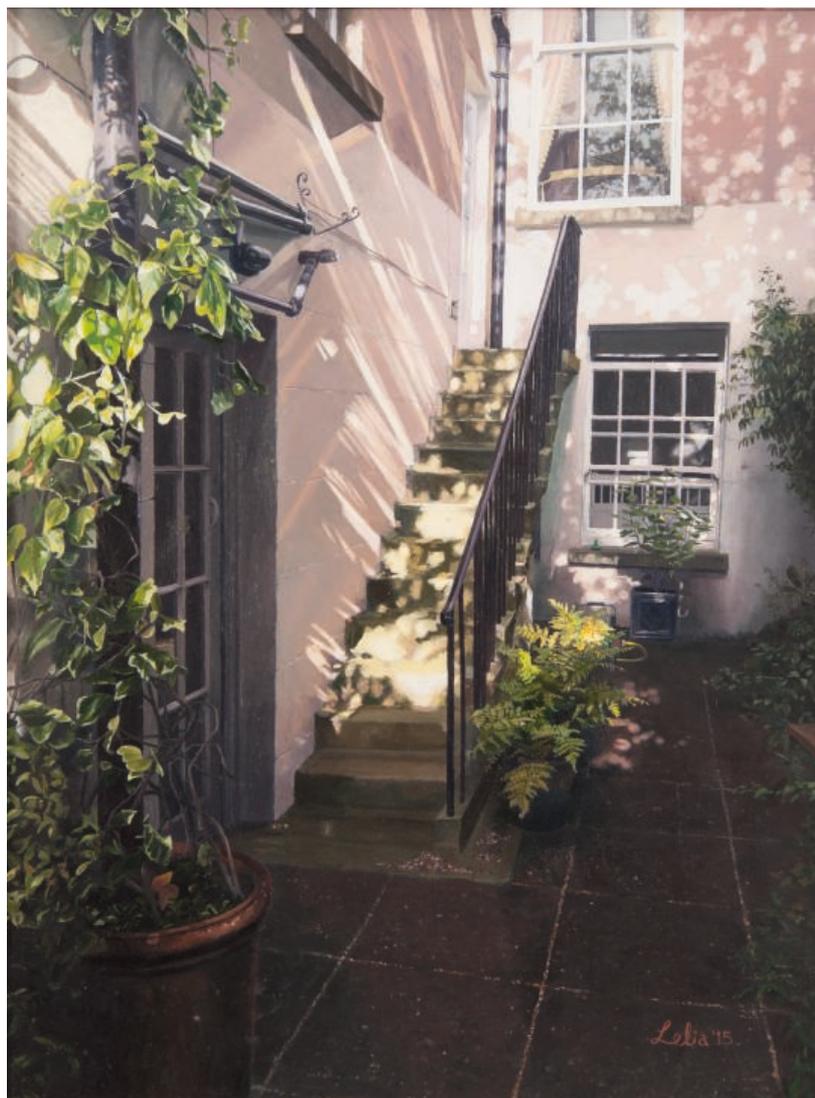
However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Cancellation of bids must be confirmed before this time and cannot be guaranteed after the auction 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 Prof. Diarmaid Ferriter, Dickon Hall, Karen Reihill, Dr. Róisín Kennedy, Dr. S.B. Kennedy, Dr. Kenneth McConkey, Marianne O'Kane Boal, Catherine Marshall, Niamh Corcoran, Julian Campbell, Richard Pryke, Pym's Gallery, The Orpen Research Project, Dr Éimear O'Connor, Dr. Brendan Rooney, Nicholas Allen, Dr. Paul Caffrey, Ciaran MacGonigal and Isobel Foley.

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



- 1 LELIA DONNELLY (B.1979)
Dappled Light on the Back Steps
Oil on board, 25.5 x 20.5cm (10 x 8")
Signed and dated (20)15

€ 1,500 - 2,500



2

2 JOHN DOHERTY (B.1949)
407
Acrylic on board, 16 x 17.5cm (6¼ x 7")
Exhibited: Dublin, RHA Annual Exhibition 2002.
€ 1,500 - 2,500

3 JOHN DOHERTY (B.1949)
Shark and its Prey
Oil on canvas, 76 x 104cm (30 x 41")
Signed, inscribed with title and dated 2001 verso
€ 15,000 - 20,000



3



- 4 RICHARD KINGSTON RHA (1922-2003)
View on the Canal, Dublin
Oil on canvas, laid on board, 101.5 x 57cms,
(40x22.5)
Signed
(AR RK652)
€ 1,500 - 2,000

- 5 DONALD TESKEY RHA (B.1956)
Oliver Bond Street, Dublin
Oil on canvas, 168 x 213.5 cm (66 x 84")
Signed and dated 2004. Also signed, inscribed and dated verso

Donald Teskey was born in Castle Matrix, Co. Limerick. He rose quickly to critical acclaim after his first solo show, just two years after graduating from the Limerick College of Art and Design in 1978. Since then he has shown throughout Ireland as well as the U.S.A, the U.K, Canada and Germany to name but a few. His work has featured in many prominent collections both at home and abroad, including the Arts Council, The Irish Museum of Modern Art, AIB, KPMG, Limerick City Gallery of Art, OPW and the Ulster Bank.

Arguably one of the best known painters of his generation, Teskey has received countless favourable reviews from numerous publications. He has also been the recipient of multiple awards from institutions such as the RHA, EV+A as well as the Royal Ulster Academy.

Teskey is widely known for his depictions of the manmade world and urban landscape. In this instance, he deals with the historic Oliver Bond Street, named after the Irish revolutionary, situated in the heart of The Liberties. His use of rich texture details the dense muted brick of the newer developments. This contrasts strikingly with the oxidized copper roofing of the iconic St.Patricks tower, formally the largest smock windmill in Europe. Teskey's exploration of the passing of time on a human scale as well as his consideration of the everyday allows us to reconsider historic Dublin architecture which is so often overlooked.

Isobel Foley NCAD

€ 10,000 - 20,000





- 6 HARRY KERNOFF RHA (1900-1974)
Bank Holiday, Killiney
Watercolour, 23 x 33cm (9" x 13")
Signed
- This work is thought to date from 1931 when a work of this title was exhibited at The Gieves Art Gallery, London, March 1931, Catalogue No. 85.
An oil version of this work was exhibited in the National Gallery Exhibition 'A Time and a Place' Exhibition 2006 (p.115)
- € 2,000 - 3,000

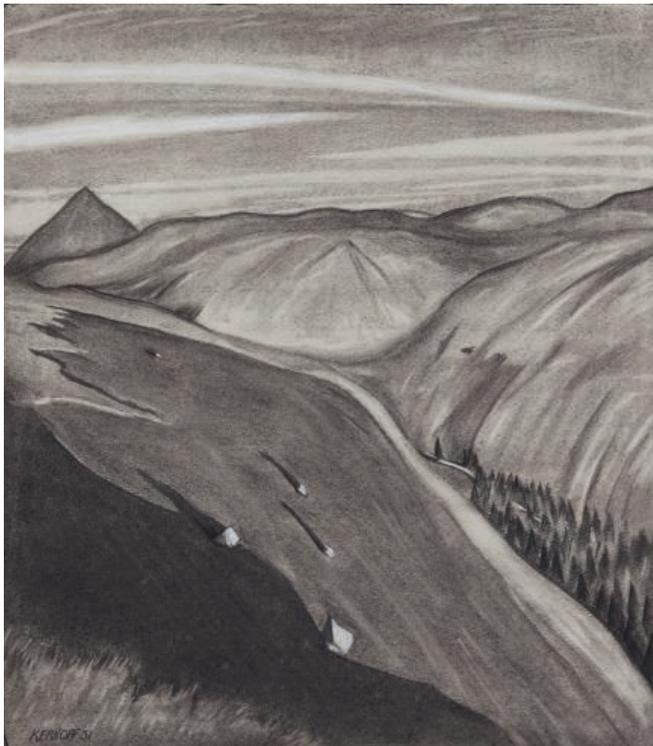
- 7 HARRY KERNOFF RHA (1900-1974)
"God bless the work", said he politely
Illustration for 'The Crock of Gold' by
James Stephens.
Watercolour, 30.5 x 20.5cm (12" x 8")
Signed and dated 1923
- Exhibited: possibly 'Exhibition of Paintings and sculpture, Daniel Egan Gallery, May 1926
'Harry Kernoff Exhibition', The Gieves Gallery, London, March 1931, Catalogue No. 27. This work was used as the illustration for the front cover of the catalogue.
- Literature; Dublin Art Monthly, Oct 1927. illustrated
(NLI Ref.: PD2090TX Item 89)
- € 2,000 - 3,000





- 8 HARRY KERNOFF RHA (1900-1974)
A Woodland Park with Figures
Charcoal, 41 x 36cm (16¼ x 14¼")
Signed and dated (19)31

€ 800 - 1,200



- 9 HARRY KERNOFF RHA (1900-1974)
Mountain Landscape
Charcoal, 41 x 36cm (16¼ x 14¼")
Signed and dated (19)31

€ 600 - 800



- 10 HARRY KERNOFF RHA (1900-1974)
Grace - West of Ireland Girl
Oil on board, 49 x 35.5cm (19¼ x 14")
Signed; inscribed with title verso

€ 1,500 - 2,500



- 11 CECIL FFRENCH SALKELD ARHA (1904-1969)
 Whatever Your Walk in Life (1956)
 Pen and ink on scraper board, 22 x 22cm (8½ x 8½");
 Together with related preliminary sketches. (4)

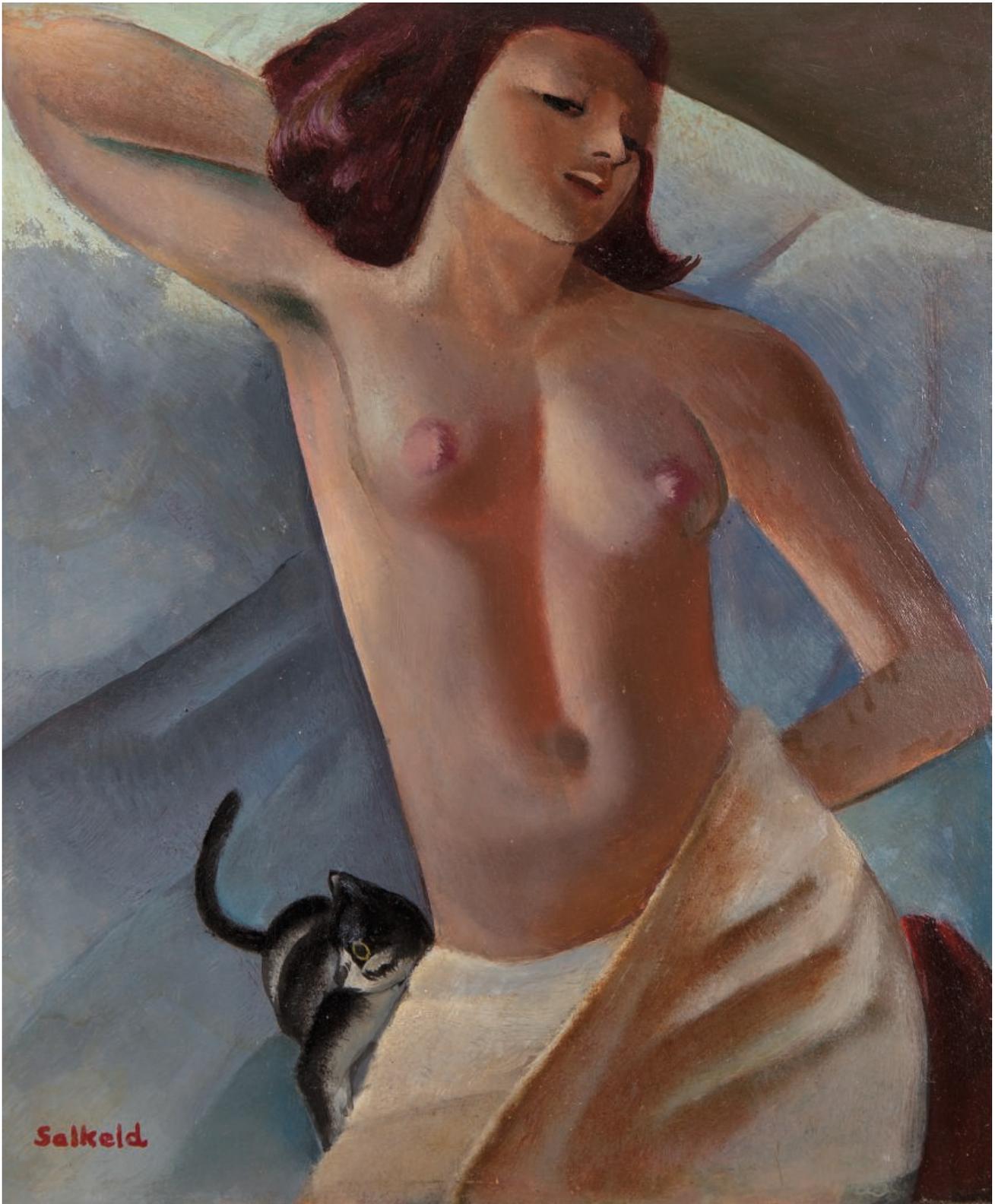
These were studies done as advertisements for The Irish Hospital Sweepstakes.

€ 500 - 700

- 12 CECIL FFRENCH SALKELD ARHA (1904-1969)
 Reclining Nude with Kitten
 Oil on board, 29 x 24.5cm (11½ x 9¾")
 Signed

Provenance: From the collection of the writer Percy Arland Ussher (1899-1980), a friend of the artist and thence by descent.

€ 800 - 1,200





- 13 MAINIE JELLETT (1897-1944)
 Three Elements
 Gouache on card, 21.5 x 27.5cm (8½ x 10¾")

Provenance: Dr. Eileen MacCarvill and a gift to her daughter, Mrs. Éilis Brennan.

Exhibited: 'Mainie Jellett: Abstracts', The Neptune Gallery, September/October 1980, Cat. No.18;
 later with the Peppercanister Gallery.

€ 3,000 - 5,000



- 14 MAINIE JELLETT (1897-1944)
Composition
Gouache, 23.5 x 19cm (9¼ x 7½")

Provenance: Dr. Eileen MacCarvill and a gift to her daughter, Mrs. Éilis Brennan.

Exhibited: 'Mainie Jellett: Abstracts', The Neptune Gallery, September/October 1980, Cat. No.13; later with the Peppercanister Gallery.

€ 3,000 - 5,000



- 15 EVIE HONE HRHA (1894-1955)
A Court Tomb
Oil on board, 22 x 27cm (8½ x 10½")
Signed

€ 800 - 1,200



- 16 EVIE HONE HRHA (1894-1955)
 Study for Stained Glass Window
 Gouache, 26.5 x 6cm (2), 31 x 6cm (central
 panel) (10½ x 2¼" and 12 x 2¼")

Provenance: The Jorgensen Gallery

€ 1,200 - 1,600



- 17 EVIE HONE (1894-1955)
Abstract Composition (Opus III)
Gouache, 21 x 18cm (8¼ x 7")

Provenance: With the Dawson Gallery; later with the Peppercanister Gallery.

Exhibited: The Dawson Gallery, Dublin 1957

€ 2,000 - 4,000



18 MARION KING (1897-1963)

La Charmeuse de Legendes

Reverse painted on glass and contained within a fretwork frame, 75 x 45cm (29.5 x 17.75") Signed, Inscribed exhibition label verso

Marion King was a cartoonist, illustrator and painter on glass. She was born in Trim, Co. Meath but spent much of her early life with her family in Leeds, England where she studied at Leeds College of Art. She returned to Ireland in 1922 and exhibited in several locations around Dublin during her lifetime (1934 Angus Gallery, St Stephen's Green; 1937 Academy of Christian Art, 42 Upper Mount Street Dublin) but also lived for a time in Paris where in 1936 she exhibited at the Salon des Femmes Peintres and the Salon des Artistes Francais. Marion King wrote and illustrated a number of children's books with Irish texts and had a programme on Radio Eireann - 'Drawing and Painting with Marion King' which began in 1943. Sean Bunny, her cartoon-and-story strip in the Irish Times began in 1953 and continued until her death in 1963.

€ 800 - 1,200

19 MAY GUINNESS (1863-1955)

Portrait of a Woman

Oil on canvas, 84 x 61cm (33 x 24")

Exhibited: 'Analysing Cubism' exhibition, IMMA, February/May 2013, The Crawford Gallery, Cork, June/September 2013 and F.E. McWilliam Gallery, September/November 2013.

Literature: 'Analysing Cubism', IMMA, 2013 full page illustration, p.31.

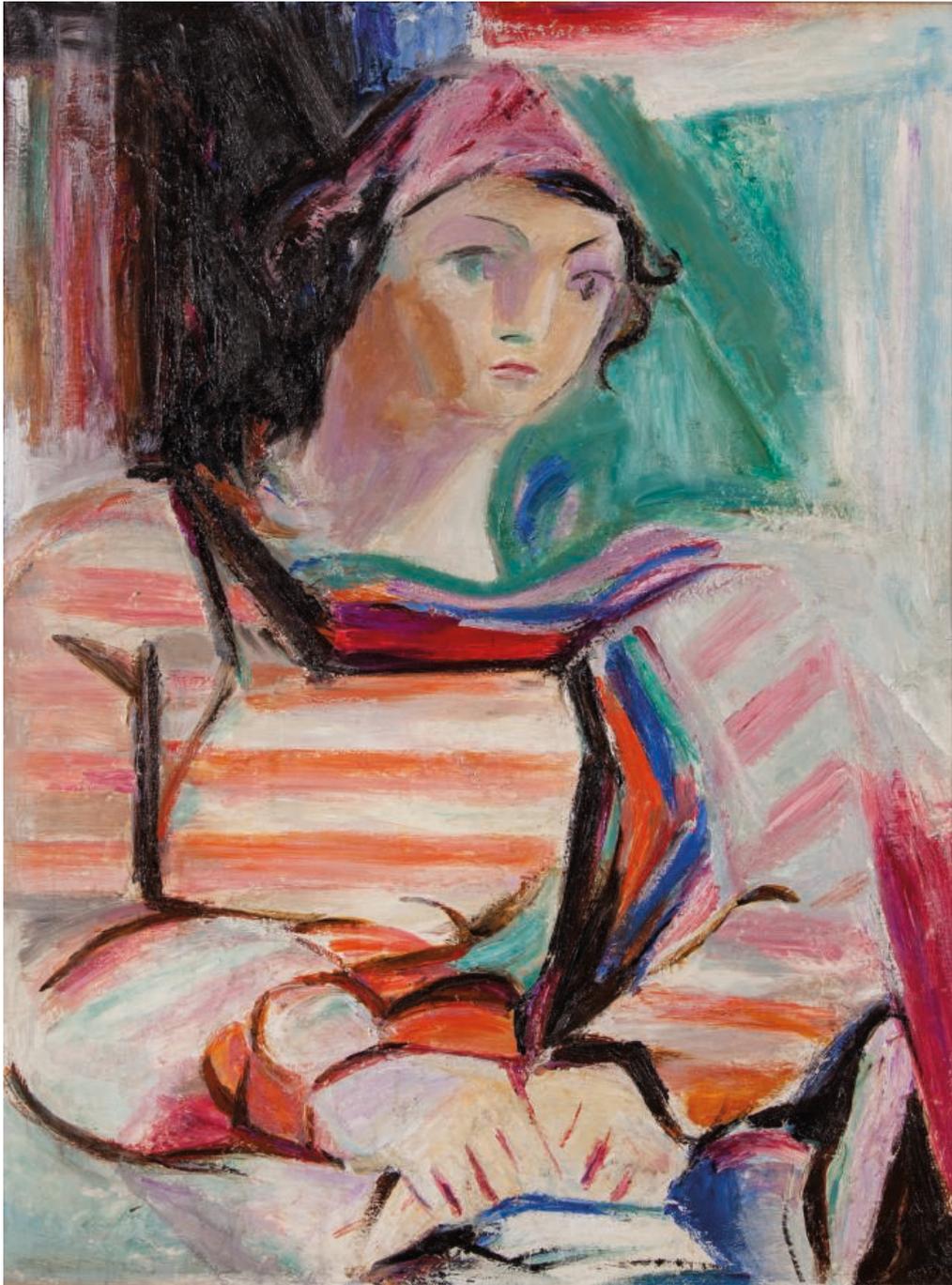
This undated work is likely to have been painted after 1922 when Guinness had thoroughly familiarised herself with modern French painting. She studied with the cubist Andre Lhote from 1922 to 1925 but had already spent many years in France.

Born in 1863, May Guinness first visited Paris before 1910 where she studied art with the Dutch artist Kees Van Dongen, an expressionist painter. She continued to visit the city regularly and to develop her understanding of modernism right into her sixties and beyond.

This portrait depicts a young woman wearing a bright strikingly modern costume of coloured stripes with a pink band of material across her head. Her hands are held dutifully in her lap while her detached expression suggests the ennui associated with posing for long periods. Although called a portrait the work can be considered in terms of its abstract design and use of form. Guinness was strongly influenced by French expressionism or Fauvism and especially by the work of Henri Matisse and Van Dongen. This is evident in this painting. The thinly applied paint with its flat texture suggests the technique of fresco painting. It is a style that Matisse used in a number of his paintings most notably in his *Portrait of André Derain* (1905, Tate) which was shown in the inaugural Fauve exhibition at the Salon d'Automne in 1905. Guinness painted murals at her family home, Tibbradden House in the 1920s (now destroyed) in which she may have deployed a similar effect. The strong pinks and oranges of the shadows cast on the face in *Portrait of A Woman* are typical of Fauvist art which exaggerates the effects of light and shade to create highly decorative and expressive paintings. Guinness was well aware of this idea. Her one-woman exhibition in London in 1922 was called 'Decorative Paintings and Drawings'. In this painting she builds up the composition in blocks of strong colour to create a consciously modern work of art that exudes the artist's energy and freshness of vision.

Dr Róisín Kennedy, November 2016

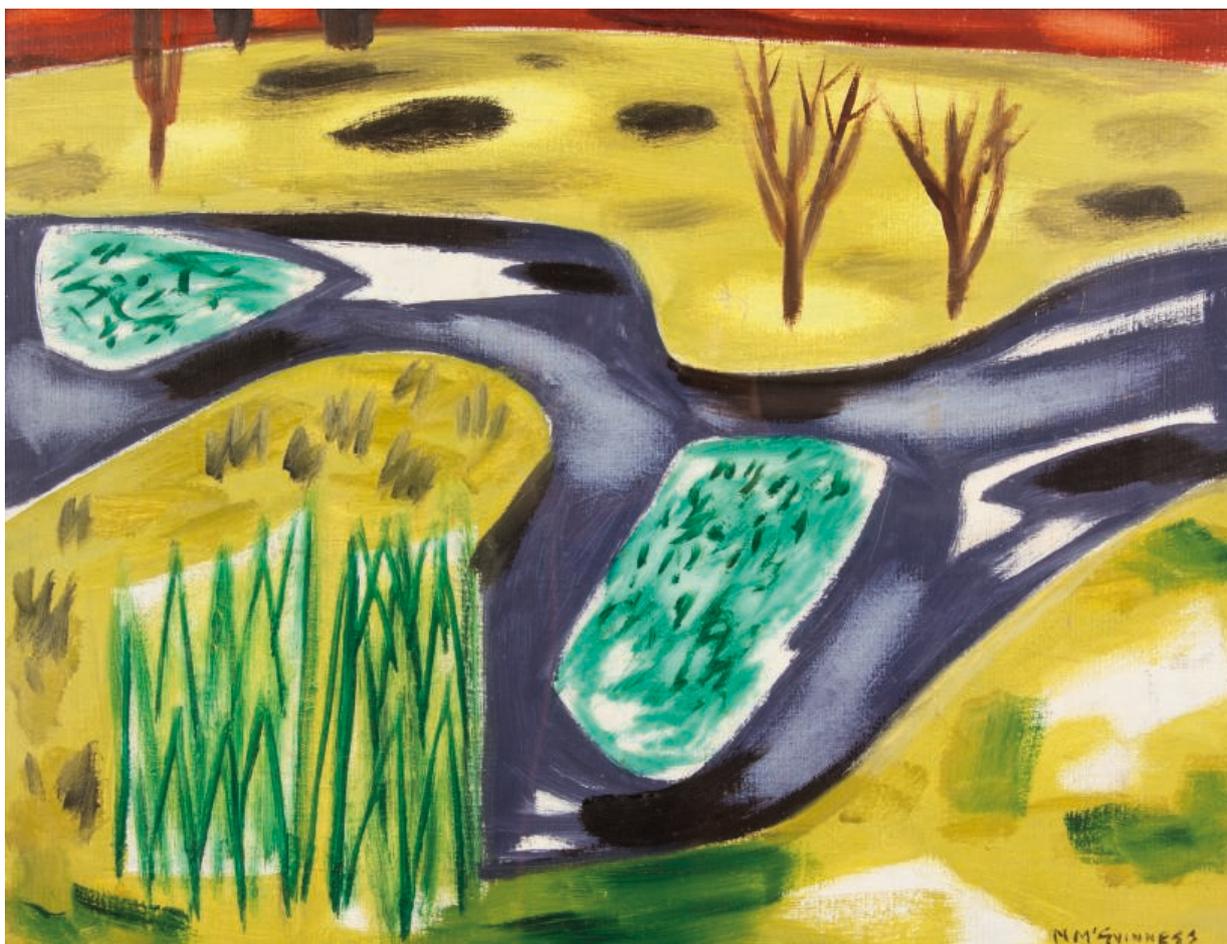
€ 8,000 - 12,000





20 NORAH MCGUINNESS HRHA (1901-1980)
Still Life Study, Apples with Vase of Flowers
Watercolour, 54.5 x 30.5cm (21½ x 12")
Signed

€ 800 - 1,200



21 NORAH MCGUINNESS HRHA (1901-1980)

Waterweeds on the Nore
 Oil on canvas, 40.5 x 50.5cm (16 x 20")
 Signed

Exhibited: 'Norah McGuinness Exhibition', The Dawson Gallery, June/July 1972, Catalogue No.23.

€ 4,000 - 6,000



- 22 LETITIA MARION HAMILTON RHA
(1878-1964)
Portmarnock
Oil on board, 20 x 25.5cm (8 x 10")
Signed with initials

Provenance: With the Dawson Gallery Dublin, where purchased by N. de Chenn Esq.

€ 2,000 - 4,000



23 LETITIA MARION HAMILTON RHA (1878-1964)

The Meath Hunt Point-to-Point Races

Oil on board, 12 x 17cm (4¾ x 6¾")

Signed with initials; original exhibition label verso

Exhibited: 'Irish Women Artists 1870-1970' exhibition, Adam's Dublin, July 2014, Ava Gallery Clondeboye, August/September 2014, Catalogue No.67.

This is thought to be a study for the picture of the same title that won the artist a bronze medal at the Olympic Games Art Section in London

€ 2,000 - 4,000



24 LETITIA MARION HAMILTON RHA
(1878-1964)
The Kildare Hounds at Maynooth
Oil on board, 19 x 24cm (7½ x 9½")
Signed with initials

€ 3,000 - 5,000



25 LETITIA MARION HAMILTON RHA
(1878-1964)

The Hunt Meet

Oil on board, 20.5 x 24.5cm (8 x 9½")

Signed with initials

Exhibited: 'Irish Painting Exhibition', The Gorry Gallery, June 2001, Catalogue No.33, where purchased by current owner.

€ 3,000 - 5,000



26 LETITIA MARION HAMILTON RHA (1878-1964)

View in a Formal Garden

Oil on canvas, 61 x 50cm (24 x 19¾")

Signed with initials

€ 3,000 - 4,000



27 EVA HENRIETTA HAMILTON (1876-1960)

Haymaking

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

Signed and inscribed with title verso

Exhibited: 'Summer Exhibition 2000', The Frederick Gallery, Catalogue No.11, where
 purchased by current owner.

€ 3,000 - 5,000



- 28 PAUL HENRY RHA (1877-1958)
 Portrait of Stephen Gwynn (c.1921)
 Pencil and charcoal on paper, 22 x 15cm (8¾ x 6")

Provenance: Oriel Gallery, Dublin 1978.

Literature: S.B. Kennedy, 'Paul Henry: Paintings, Drawings, Illustrations', Yale University Press, 2007; Catalogue No.219, illustrated.

Dr. Kennedy notes that this was probably drawn in January or February 1921 when Henry and his first wife, Grace, stayed with Stephen Gwynn at Terenure in Dublin.

€ 2,000 - 3,000



29 SEÁN KEATING PRHA (1889-1977)
 Portrait of Movita
 Charcoal and pastel, 27 x 29cm (shaped) (10½ x 11½")
 Signed

Maria "Movita" Castaneda was a Mexican actress who starred in numerous Hollywood films including "Mutiny on the Bounty" (1935) and the John Wayne western "Fort Apache" (1948).

Movita came to Ireland in the 1940s as the singing partner of boxer, singer and playboy Jack Doyle (1913 - 1978). They were married in a celebrity wedding in Westland Row Church in Dublin. They were famed as a double act on stage which drew sell-out crowds when they toured the country. The couple divorced in 1945 and Movita went on to marry the actor Marlon Brando.

Seán Keating would have known Movita and Doyle through the Dublin social scene, particularly as they were fellow habitués of the Wicklow Hotel. Movita died in 2015 at the age of 98.

€ 2,000 - 3,000

30 SEÁN KEATING PRHA (1889-1977)

Burning the Kelp

Oil on board, 57 x 76cm (22½ x 30")

Signed, also signed and dated (19)74

Provenance: Purchased from the artist by Mrs Noreen Barrett and thence by descent to the present owner.

From the moment Seán Keating first stepped onto the Aran Islands with his friend, Harry Clarke, sometime before World War One, it became a place of personal and political artistic identity for the artist. His habit was to visit Aran in the late summer or early autumn, before his teaching year began at the School of Art in Dublin (later the NCA, 1937), where he'd spend two weeks or so sketching and painting. Keating also took photographs, and from the early 1930s onwards, cine footage of the islands, which he used to aid the completion of compositions throughout the rest of the year.

Always interested in the atmospheric conditions, he'd make notes on sketches about the movement of cloud, the colour of the sea, and the effect of the sun on the landscape. Employed on a part time basis at the NCA, and after his retirement, left without a pension, Keating's financial mainstay throughout his career was portraiture, followed closely by paintings of the Aran Island people and their traditional way of life, so his trips to the islands were essential, albeit enjoyable. However, after the death of his wife, May (née Walshe), in 1965, Keating stopped going to the islands. He depended instead on his vast store of successful vignettes from previous paintings, photographs, cine footage, notes on atmospheric conditions, and cut outs from magazines and newspapers to supply the constant demand for paintings of Aran.

By the time he came to compose *Burning the Kelp* in 1973 Keating was eighty four years old and nearing the end of his life. Yet, as encouraged by his mentor, William Orpen so many years before, he worked every day to keep his eyes and hands in practice, and to earn a living. With his idea for the painting in mind, he returned to a successful vignette of an Aran woman burning kelp, first seen in paintings made in the 1940s, and to another of a man of Aran beside his currach, versions of which he had painted in the early 1930s. Although painted so late in his career, it is Keating's attention to the atmospheric conditions, the light, and the calm reflections on the surface of the sea, that draw the eye to the work, and thus, *Burning the Kelp* represents a lifetime of memories, and of 'accumulated wisdom' about which the artist spoke in 1971:

'Aran was different. Aran was coherent ... There was a natural background of quite a different palette ... strong clear colours like the wonderful clear light ... The hand is as good as ever ... always enjoying a new sensation, like this morning, with all that powerful light, I can see things that I couldn't see before ... it's practice ... and all the accumulated wisdom behind it ...'

Seán Keating - a life, RTE Guide, 10 December, 1971, reproduced in Éimear O'Connor, *Seán Keating in Context: Responses to Culture and Politics in Post-Civil War Ireland* (Dublin: Carysfort Press, 2009), p. 173-4).

Dr Éimear O'Connor HRHA

Research Associate, TRIARC – Irish Art Research Centre, Trinity College Dublin

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

€ 20,000 - 30,000



- 31 PAUL HENRY RHA (1877-1958)
Connemara Landscape with Cottages
Oil on canvas, 30 x 38cm (11¾ x 15")
Signed

Literature: 'Smurfit Art Collection 2001' Full page illustration P 67

Judged stylistically *Connemara Landscape with Cottages* seems to be a late work by Paul Henry. The low horizon line, with band of blue hills which halt the eyes recession, the main narrative of the scene confined to a narrow strip of land in the middle distance are characteristic features of Henry's compositional technique. The mood of the scene, with its overall sense of tranquillity is also a trait that pervades his whole oeuvre. Dated 1940/45 on stylistic grounds.

"Connemara Landscape with Cottages" is provisionally numbered 1310 in Dr S.B. Kennedy's on-going catalogue Raisonné of Paul Henry's work.

Dr S.B. Kennedy

€ 40,000 - 60,000



32 SIR WILLIAM ORPEN RA RWS RHA (1878-1931)

Self-Portrait (1912)

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

Signed and dated 1912

Exhibited: 'An Ireland Imagined: An exhibition of Irish Paintings and drawings 1860 - 1960', Pym's Gallery London Oct/Nov 1993
Cat. No. 29

Literature: 'An Ireland Imagined: An exhibition of Irish Paintings and drawings 1860 - 1960', Pym's Gallery London 1993 Pages
50 - 52 Colour illustration Page 53
'Smurfit Art Collection 2001' Full page illustration Page 37

Provenance: 'Irish Sale' Sotheby's London May 1996 Cat. No. 457 where purchased by current owners

There are a series of framing devices within this work of self-portraiture by Orpen. He places a painting within paintings making reference to two of his own earlier works *The Young Man of the West*, 1909, Private Collection and *The Dead Ptarmigan*, 1909 National Gallery of Ireland to which this work is almost an identical study. In each case he has chosen a more close-up format to give a greater scrutiny to his features. If viewed as group his self-portraits crystallise his physiognomic peculiarities - you feel as if you recognise him, it looks like him - however is this likeness subjective?

The manner in which we speak or write about self-portraiture has changed greatly since the tradition of Rembrandt. Our desire now to associate the image of the artist with some kind of inner turmoil, an insight into their personality, emotions and fears was previously irrelevant. A reading of Rembrandt's self-portraits in the manner of personality and individuality was only possible after Romantic age. The idea of the self or personhood did not exist in the 16th century, rather Rembrandt's huge output of self-portraits related to the fact that he wanted to develop a strong association between his skill as a painter with his own image, thus reinforcing the connection as artist and model.

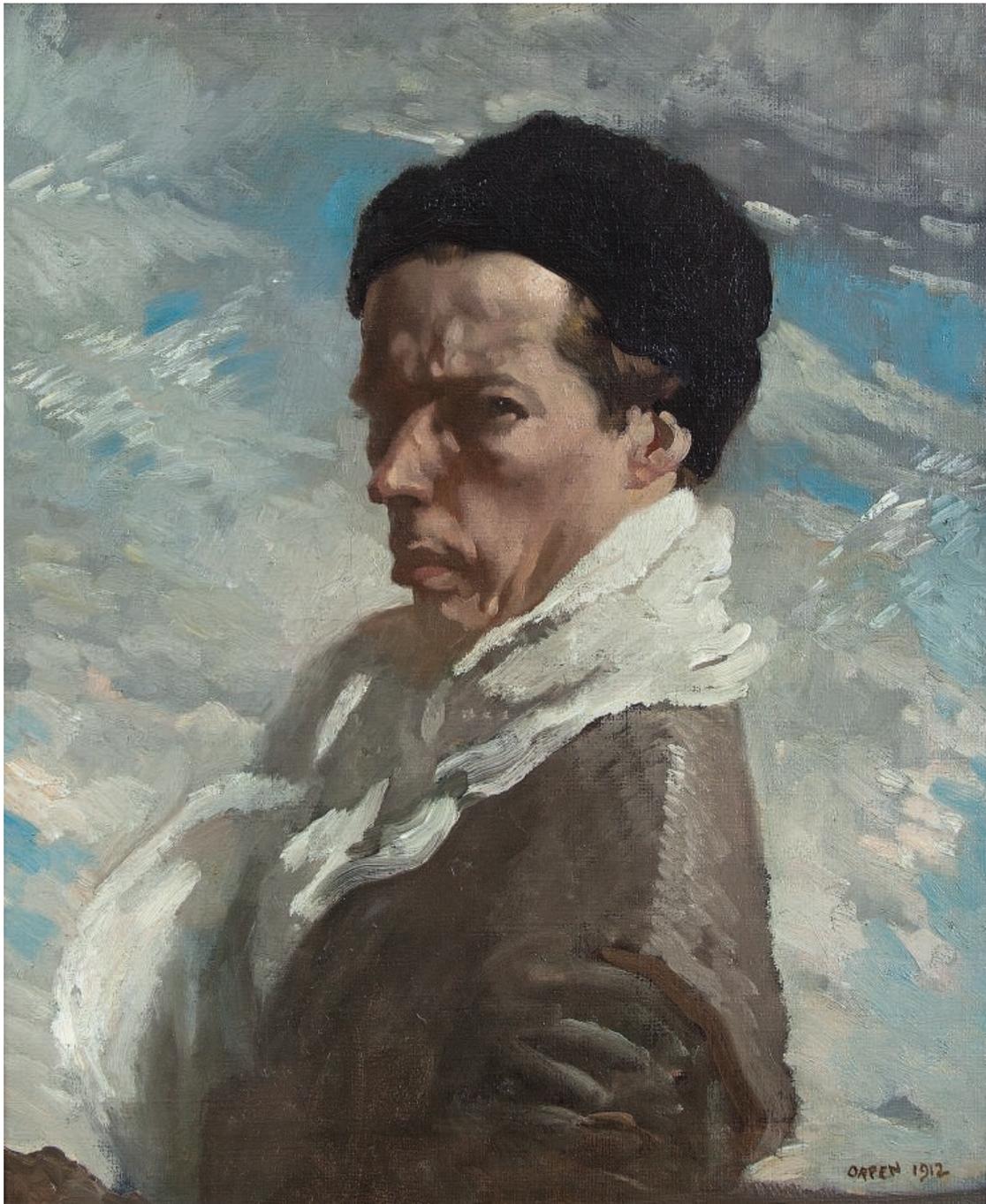
However, elements of this thinking are still pertinent to a work such as this by Orpen, but there are some insights that we have into Orpen's personal life that may colour how we perceive the self-portrait. Orpen was not particularly enamoured by his physical appearance, he was small in stature, measuring only 5ft 2in and the half-length portrait, placing his figure at the forefront of the picture plane with little background detail which would serve to give a sense of proportion and hence his small, possibly emasculating height. Equally his large protruding lip which he doesn't disguise in the image rather by showing himself in profile he accentuates it while the dramatic lighting emphasizes the sharp angularity of the nose.

The costume he adopts a striking scarf and black beret, his furrowed brow and dark piercing eyes projects a sense of taking oneself very seriously. The theatricality of his poses and compositions was influential for his followers in particular in the work of Sean Keating. We are aware of his positioning looking into a mirror while painting, however it is interesting that Orpen does not include his hands, the brush or palette in the image as identifiers of his profession, his skill - his art via his image.

We acknowledge with thanks Pym's Gallery and The Orpen Research Project whose previous writings formed the basis of this catalogue entry.

Niamh Corcoran, November 2016

€ 100,000 - 150,000



33 SIR WILLIAM ORPEN RA RWS RHA (1878-1931)

Portrait of Mrs Oscar Lewisohn; formerly Miss Edna May

Oil on canvas, 202 x 92cm (79½ x 36¼")

Signed

Provenance: Christies 'Irish Sale', 22nd May 1998 Lot No. 29 where purchased by current owners.

Literature: The Artist's Studio Book, 28-15/1915;

Cara Copland Reference: LO3:11;

Laib Glass Negative Number: 8154;

P.G. Konody & S. Dark, Sir William Orpen: Artist and Man, 1932, p. 270, illustrated pl.6;

Bruce Arnold, Mirror to an Age, 1981, p. 298

'Smurfit Art Collection 2001' Full page illustration p. 39

The figure is Edna Lewisohn - better known as Edna May - her stage name on Broadway in the leading roles of Edwardian Musical comedies. Born Edna May Pettie in September 1878 in Syracuse, New York, the daughter of a postman, her story is one of social migration, from a working class background to a renowned Broadway star.

She started her career at the tender age of five, working as a child performer before leaving for New York at sixteen to study theatre at the New York Conservatoire, making her debut appearance on Broadway in 1896. Her big break came as Violet Grey in the musical comedy The Belle of New York, which after transferring to Shaftesbury Theatre became a huge success, running for 697 performances. The inclusion of both her names within the title of the painting is telling of her success, independent from that of her marriage to New York millionaire Oscar Lewisohn.

After her marriage to Lewisohn in 1907 she retired from the stage to focus on her role as a devoted wife. The couple had no children and a decade later Lewisohn was dead. Edna outlived her late husband by thirty years returning to London in 1917 where she resided in The Ritz before leaving for Lausanne in Switzerland where she died in 1948.

Orpen painted this work in 1915 when the couple were about to close their house at Cranbourne Court near Windsor and return to New York. There is a scrutiny to the painting, which makes it an incredibly compelling portrait. Our in-depth knowledge of Edna's personal life has a direct impact on how we read the work. The emotional tenor of the painting is enhanced by our preconceived ideas of knowing the sitter, albeit considerably heightened for her contemporaries in early 20th century. In his portraiture Orpen attempts to read the character of the individual whether expressed through temperament or style, their faces or their clothes. In the same year Orpen would paint another two full length portraits of society women, Madame Eugenia Errazuriz (1915, Mildura Arts Centre, Australia) and Lady Idina Wallace (1915, Private Collection).

The angling of the chequered floor and her pointed satin slipper emerging from beneath her dress draws the viewers eye up the length of her body to the her face. The details are subtle, nothing over powers the sitter, instead the dabs of pure white highlight on the sapphire ring or pearl necklace act as visual delights for the viewer's eye to dance over as they peruse the painting. Or the rich blue cape draping along the floor as if it has slipped from her shoulders upon returning home from another glamorous cocktail party. The viewer is repaid for their attention to the details of texture and colour in the work as on closer inspection the white of the dress is in fact made up of a myriad of hues- blue, greens and brown undertones- to enhance the luster and sheen of the silk dress. Though presented as a full-length portrait, a formidable and striking format, the face belies vulnerability. Her radiance as a performer and striking beauty is not diminished in the work despite the fact that she appears sad, her face flooded with emotion and feeling, her eyes almost glassy with tears. We can only speculate about the reason behind such melancholy, an unhappy marriage, a highly successful career abandoned in favour of being an attentive and dutiful wife? There is nowhere for the figure to hide in Orpen's portrait, set against the inky black backdrop, no character for her to adopt or costume to put on, Edna is utterly exposed.

We acknowledge with thanks the Orpen Research Project whose research and writings formed the basis of this catalogue entry.

Niamh Corcoran, November 2016

€ 80,000 - 120,000



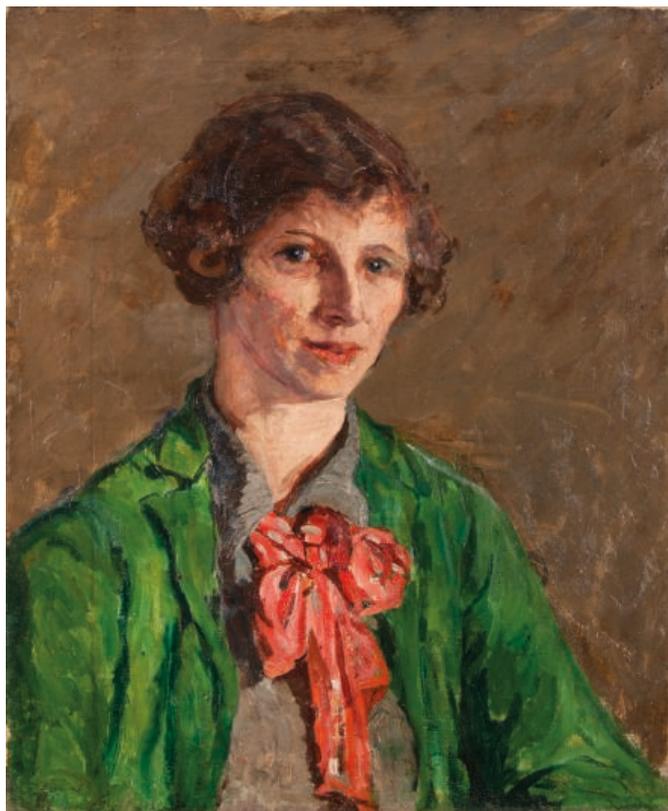


34 ESTELLA FRANCES SOLOMONS HRHA
(1882-1968)

A Woman Reading at a Desk by a Window
Oil on canvas, 42 x 52cm (16½ x 20½")

Provenance: From the Artist's Studio

€ 1,200 - 1,600



35 ESTELLA FRANCES SOLOMONS HRHA
(1882-1968)

Portrait of Elizabeth Lucy (Norah) Hoults
Oil on canvas, 61 x 51cm (24 x 20")

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

The writer Elizabeth Lucy Hoults known as 'Norah' was born in Dublin but due to the early death of her parents was mainly educated in English boarding schools.

Her first book 'Poor Women!' (1928) gained her both popular and critical success. She married the English writer Oliver Stoner in 1929 but the marriage was only to last four years and after they split up she returned to live in Rathmines. She wrote critical reviews for a number of publications including the "Dublin Magazine" whose editor was Seamus O'Sullivan, Estella Solomons' husband and she was a friend of both husband and wife. While in Ireland she wrote two novels based here 'Holy Ireland' (1935) and 'Coming to the Fair' published in 1937, the year she left Ireland for New York where she stayed for two years. She lived in London until 1957 after which she returned to Ireland living her life in relative solitude at Jonquil Cottage in Greystones earning a modest income from her writings.

Our thanks to Nicholas Allen whose writings for the RIA 'Dictionary of Irish Biography' formed the basis of this catalogue note.

€ 800 - 1,200



36 HENRY JONES THADDEUS (1860-1929)
A Lady of Fashion
Oil on panel, 25.5 x 18cm (10 x 7")
Signed

€ 1,000 - 2,000

37

PAUL HENRY RHA (1876-1958)

Cottages (1930-35)

Oil on board, 25.4 x 29.9cm (10 x 11¾")

Signed

Provenance: Hugh Francis Carey and thence by descent; sale, Christies London, The Irish Sale, 12 May 2006, Lot 81, reproduced in colour; Private Collection.

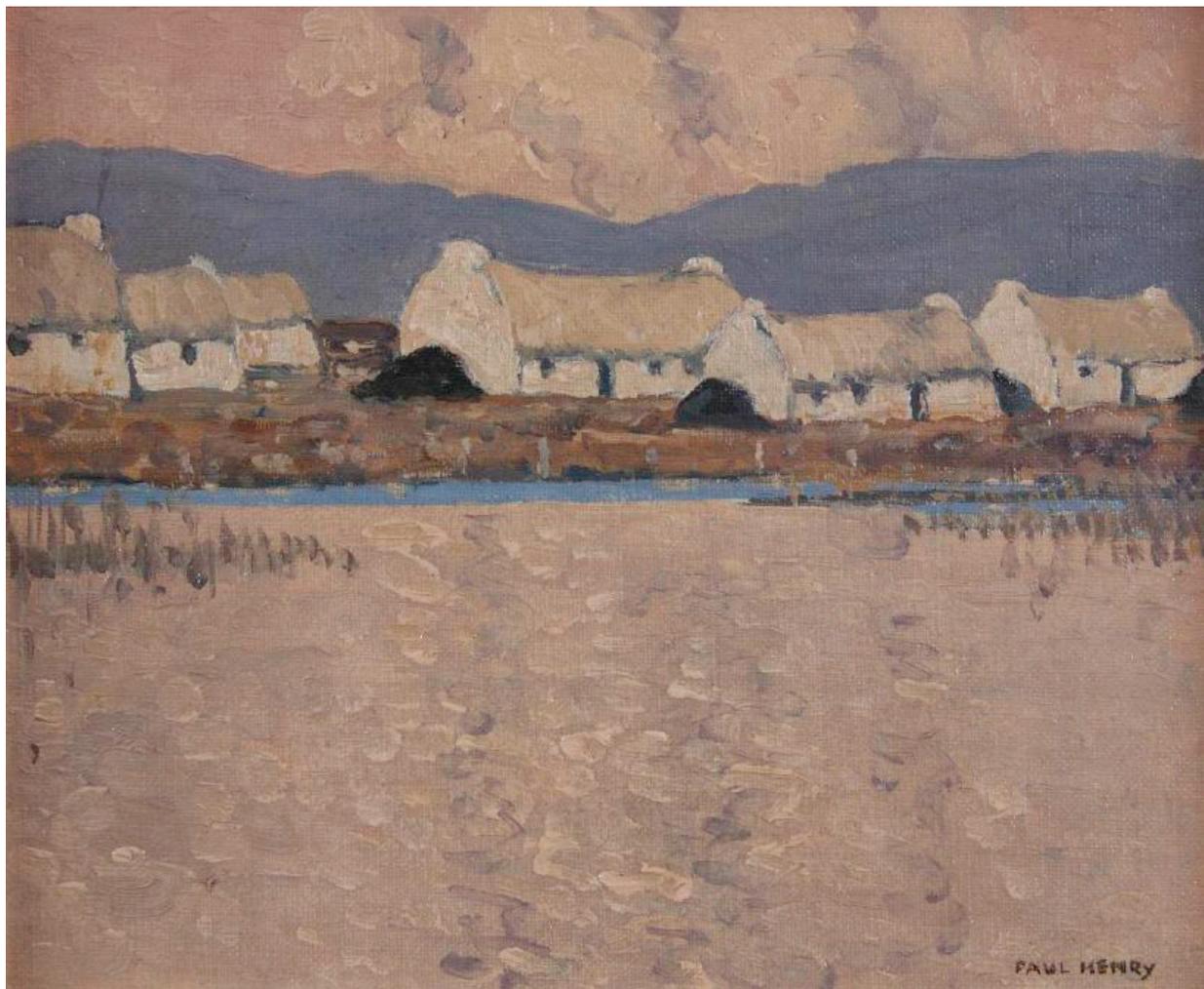
Literature: S. B. Kennedy, 'Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, illustrated p. 252, catalogue number 762.

It is impossible to say where this scene represents, but it is no doubt in Connemara. The fairly heavy impasto seen in the sky is characteristic of Henry's work, as is the highlighting in the water in the foreground. The division of the picture plane into two halves is another Henry characteristic.

Dated 1930-5 on stylistic grounds.

Dr S.B.Kennedy, November 2016

€ 60,000 - 80,000





38 HENRY HAREWOOD ROBINSON (FL.1884-1904)

Hide and Seek

Oil on panel, 47.5 x 37.5cm (18 x 14¾")

Signed

Exhibited: Royal Hibernian Academy 1887, Catalogue No.193 (thought to be the same work).

Henry Harewood Robinson, along with his wife, Irish painter Maria Webb, was one of the central figures in the early years of the St Ives School, Cornwall. He was a painter of landscape, figure and harbour subjects in Brittany and Cornwall, which he exhibited at the RHA and the Royal Academy. He became the first secretary of the St Ives Art Club, founded in 1890, serving for nine years and later becoming its president. He was a popular and generous man, also knowledgeable about music and training as a barrister. (See Marian Whybrow, 'St Ives 1883-1993: Portrait of an Art Colony', Antique Collectors Club, Suffolk 1994). Robinson visited Concarneau in 1884 and may have met Maria Webb from Ireland, also painting in Brittany at this period. (J. Campbell, 'Peintres Irlandais en Bretagne', Pont-Aven 1999). Upon moving to St Ives, the couple married in 1886 or 1887. They lived in a tower shaped house, with a studio at the top.

He wrote for the magazine 'West Country Arts Review' in 1896. He also 'gave many concerts at St Ives for charitable purposes, arranging songs and conducting the orchestra.' (Whybrow, p.45). Robinson died at his house, Bellyars Croft, in 1904. Robinson's most important works are of Breton and Cornish subjects. He was a regular exhibitor at the RHA Dublin, 1887-1902, at The Royal Academy, 1884-1896, and at other venues in Britain. His major Breton subject, '*Market Girls, Brittany*', was shown in the Liverpool Autumn Exhibition in 1885, the RA in 1886 and the RHA in 1887.

The present picture may be that entitled '*Hide and Seek*' which was also exhibited in Dublin in 1887. A girl with white cap, clogs and apron is shown peeping around the corner of a woodland chapel or cloisters, into which sun streams. Robinson delicately captures the fall of warm pink sunlight upon the stonework and the alluring glimpse of verdant trees through the archway. The picture is framed by a hand-made wooden frame, decorated with hob-nails, contributing to the individual vernacular effect.

Dr. Julian Campbell

€ 700 - 1,000



39 ERSKINE NICOL RSA ARA (1825-1904)
Study for 'The Apple of her Eye'
Oil on canvas, 122 x 94cm (48 x 37")
Signed

€ 5,000 - 8,000

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

A Street in Tangier

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

Signed

Provenance: With Pym's Gallery, London

Literature: Kenneth McConkey, 'The White City - Sir John Lavery in Tangier' in The Irish Arts Review Yearbook 1989-90, Full page illustration Page 60

From the 1830s North Africa and the Middle East became places of artistic pilgrimage, but while painters such as Lewis, Lear and Holman Hunt preferred the eastern Mediterranean, in Lavery's era an instant Orient was to be found by simply crossing the Straits of Gibraltar, where Orientalist painters concentrated upon narrating the Eastern way of life, the rituals of the Mosque and the Harem, Lavery's generation looked to this environment for its colour.

Lavery's first visit to Morocco took place in 1891, at the instigation of his friends, the Glasgow artists Arthur Melville and Joseph Crawhall. After almost annual visits, in 1903 he bought Dar-el-Midfah ('the House of the Cannon', for a half buried cannon in the garden), a small house in the hills outside Tangier which he continued to visit with his family over the next 20 years. It has been claimed that for Lavery the strong light, cloudless sky, white walls and bright colour of Arab dress helped to cleanse his eye after sustained periods of studio portraiture. Within a few years of visiting Morocco for the first time, the light sable sketching of his Glasgow period gave way to a richer and more sensuous application.

In his article 'The White City - Sir John Lavery in Tangier' in the Irish Arts Review Yearbook 1989-90 (Page 58) Kenneth McConkey mentions this work:- "As an avid sketcher, he made frequent sorties into the bye-ways of the city and small pictures such as *'A street in Tangier'* typify his fascination for the sun bleached walls and strong shadows tinged with violet".

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

€ 15,000 - 20,000



Patrick Hennessy RHA Cork 1915 - London 1980

Two recent exhibitions of Patrick Hennessy's work have been held. In 'The Language of Dreams, Dreams and the Unconscious in 20th Century Art', hosted by the Crawford Art Gallery, Cork from October 2015 to February 2016, the Hennessy exhibits served as a mini-centenary tribute. In Dublin, IMMA, the tribute to Hennessy 'De Profundis', March - June 2016 was a welcome and long overdue event in the establishment of Hennessy as an important and often overlooked figure, seen by many as an outsider or a purely academic painter without an obvious Irish or nationalistic style. This current sale of four paintings gives a view of his varied subjects and talents.

Sometimes Hennessy's choice of subject bordered on the controversial and perhaps has been overanalysed to fit into a convenient controversial slot. The danger of this is that it distracts from the appreciation of what can only be called a fine painting, while attempting to find hidden detail or emotions that are not evident or don't exist.

Patrick Hennessy's vast array of subject matter, painted with confidence and ease, moved him into the mainstream of successful artists of his era working in Ireland and it started from the date of his arrival back home from Scotland in 1939. He had a loyal group of patrons and collectors and never had to compromise to achieve popularity with them. These four paintings are all different in subject matter, but consistent in demonstrating his very high technical standard.



41 PATRICK HENNESSY RHA (1915-1980)

Still Life with Champagne Bottle
Oil on canvas, 51 x 71cm (20 x 28")
Signed; AR PH120 inscribed verso

Exhibited: 'Patrick Hennessy Exhibition', The Victor Waddington Gallery, Dublin, March 1948 Cat. No. 8;
'Patrick Hennessy Retrospective Exhibition', Dublin Painter's Gallery, 1949, Cat. No 18;
'Patrick Hennessy Exhibition', David Hendriks Gallery, November 1973, Cat. No.22; later shown at the Tom Caldwell Gallery, Belfast (label verso).

This still life by Patrick Hennessy is very close to the onlooker. The subject takes up all the canvas with no background, just the rough timber table and the objects to be painted. The glass jar is central to the composition. All the other objects are off-centre to the right - an empty champagne bottle and two bright yellow lemons emerging from crumpled white wrapping paper. The large scale of the picture creates the need for greater detail. Hennessy obliges by the lettering on the bottle label, the texture of the lemons and the white paper edges seen through the glass of the jar and bottle. Perhaps this is just an academic exercise in painting but it adds to the visual pleasure and feeling that is not always evident in still life painting. It could be argued that the composition in this painting is not contrived but a natural combination.

Kevin A. Rutledge, November 2016

€ 6,000 - 8,000



42 PATRICK HENNESSY RHA (1915-1980)

The Bronze Horses of Saint Marks (1953)

Oil on canvas, 101 x 76.5cm (39¾ x 30")

Signed

Exhibited: RHA Annual Exhibition 1953 Cat. No. 67;

'Patrick Hennessy Exhibition', Dublin Painters Gallery, November 1953 Cat. No. 8;

The Royal Academy London Annual Exhibition 1955 Cat. No. 13;

'The Language of Dreams: Dreams and the Unconscious in 20th Century Irish Art'; The Crawford Art Gallery, Cork Oct 2015 - Feb 2016;

'Patrick Hennessy: De Profundis' Exhibition Irish Museum of Modern Art, March - July 2016.

Literature: "The Language of Dreams: Dreams and the Unconscious in 20th Century Irish Art", The Crawford Art Gallery Cork 2015, full page illustration page 31;

'Patrick Hennessy: De Profundis' Exhibition Irish Museum of Modern Art 2016, illustrated page 31.

The Lion of St. Marks and the Bronze Horses of St. Marks are the two emblematic symbols of the Republic of Venice. From the time the Bronze Horses were looted from the Emperor's box in the Hippodrome in Constantinople in 1204 by the Venetians, signalling the end of the Byzantine empire, they became the emblem of Venetian power in the Adriatic and Mediterranean until it ended with the conquest and occupation of Venice by Napoleon Bonaparte in 1797 and the removal of the Horses to Paris.

After the Congress of Vienna (1815), they were returned to Venice, but the power of Venice was over and the city slid into decline in the 19th century and rescued in the 20th century by the vast numbers of tourists seeking the treasures of the city.

Patrick Hennessy's painting of the Horses is dramatic in its viewpoint, composition and colour. The four prancing statues stand proud and arrogant, silhouetted against a dark brooding sky. Because we are looking up at them, they have a majestic appearance and set against the façade of St. Mark's Cathedral, appear to be emerging from the stone. The colours are sombre and continue the mood of power and majesty - a good example of Hennessy's ability to create an atmospheric mood with paint. This painting is one of Hennessy's finest works, and this has been recognised by some eminent people.

In conversation with the author, the then owner Major Stephen Vernon quoted Sir Kenneth Clark after viewing the painting in the Royal Academy, as saying about Hennessy's 'The Bronze Horses of St. Marks', "In any country in any century, this would be viewed as a fine painting." Praise indeed.

Kevin A. Rutledge November 2016

€ 15,000 - 20,000



43 PATRICK HENNESSY RHA (1915-1980)

The Temple of Concord - Agrigento, Sicily

Oil on board, 21 x 31cm (8¼ x 12¼")

Signed

Provenance: Thought to have been acquired directly from the artist in the 1950s.

Patrick Hennessy's painting tours of the Continent were always faithfully recorded in the paintings shown in his annual exhibition in the Hendriks Gallery. These tours gave him subjects to paint that he relished, particularly the Classical and Antique. His body of work contains many examples of paintings depicting classical statues and ruins, of which several were shown in the 'De Profundis' Exhibition at IMMA early this year, namely *'The Man-Made Man and Rose'* and *'Horseman, Pass By'*. They gave him an opportunity to display his considerable expertise in the effect of trompe l'oeil.

The ruined temple of Agrigento is different compared to a number of Hennessy Classical subjects. The low viewpoint in which the main subject takes up only one third of the bottom of the canvas is not unusual in his work. He liked to paint large expanses of blue cloudless skies, but the way in which he has framed the temple by positioning it between two cactus trees in the very near foreground is not his usual practice, but it is a nod towards classical landscape painting. The slight presence of colour in the flowers at the base of the painting serve to contrast with the otherwise arid ground, all perfectly painted.

Kevin A. Rutledge November, 2016

€ 800 - 1,200



44 PATRICK HENNESSY RHA (1915-1980)

Still Life with Lemons and Pink Fabric
Oil on board, 50.5 x 40.8cm (20 x 16")
Signed

Provenance: Thought to have been acquired directly from the artist in the 1950s.

This simple still life is an arrangement of a length of fabric hanging from the back of a chair with two lemons placed on the seat of the chair. Unusually, Hennessy chose a printed cloth. His usual choice was for heavy textured damasks and brocades. One could surmise this was to show his skill at rendering the textures and designs on canvas. But here in this painting the emphasis is on the folds, tucks and gathers in the draped pink cloth. The yellow of the lemons resting on the cloth is a stark contrast to the pink.

Patrick Hennessy never tired of painting still lifes. Every exhibition had its quota and they were commercially successful. His admiration for the 17th Century Dutch members of that genre, and Chardin and Vermeer, painters of quiet mood and emotion, fuelled his desire to emulate them. This was paramount to his success. His clients wanted simple decorative still lifes, not broody contentious subject matter. Hennessy fulfilled this need perfectly.

Kevin A. Rutledge November, 2016

€ 4,000 - 6,000



45 JACK BUTLER YEATS RHA (1871-1957)

Glory to the Brave Singer (1950)
Oil on canvas, 61 x 91.5cm (24 x 36")
Signed

Exhibited: RHA Annual exhibition 1951 Cat. No. 172; 'Jack B. Yeats Exhibition', Victor Waddington Galleries, Dublin, October 1953 Cat. No. 1;
'Munster Fine Art Club Annual Exhibition' Cork 1956;
'Jack B. Yeats Exhibition', Waddington Galleries London, March/April 1963, Cat. No.28;
'Jack B. Yeats Exhibition', Waddington Galleries London, Oct/Nov 1967, Cat. No.24;
'Jack B. Yeats Exhibition', Waddington Galleries London, April/May 1971, Cat. No.24.

Literature: 'Jack B. Yeats' exhibition catalogues, Waddington Galleries London 1963, 1967 both illustrated in B & W and 1971 illustrated in colour;
'Jack B. Yeats, Catalogue Raisonne of Oil Paintings' by Hilary Pyle, London 1992, Cat. No. 1065 Vol II page 967.

This late visionary work of Jack B. Yeats depicts a woman reclining in the landscape. She raises herself from the ground and extends her right arm in an exaggerated manner. She points towards a songbird which stands on the topmost branch of a tree, its neck extended and its beak open skywards as it fills the air with its music. The woman's face is in profile and her closed eyes convey an expression of complete rapture as she listens to the singing of the thrush. Her serpentine pose, in which she looks over her shoulder, suggests that she has been aroused from her sleep by the mesmerising sound of the bird. The highly theatrical posture of the figure is reminiscent of a modern dancer or a classical actress. Her flamboyant appearance and strange gesturing make it appear that she is in abeyance to the bird, prostrate in the face of its splendour.

The long dark hair, dangling gold earring and exotic costume of the woman suggest that she is a gypsy or travelling player who has come to rest in this wild location. She is the female equivalent of the wandering men found in so many of Yeats works, most notably the youth in *The Singing Horseman*, (1949, National Gallery of Ireland). She lies in a tree-lined bower contained by the vertical trunks of saplings that form a protective palisade of blues and reds which opens to a sky of blue and yellow. The colours of her dress; blue, white, pink and gold are enhanced by those of the flowers and plants of this lush setting. This part of the composition recalls those of other late paintings most notably *A Rose Among Many Waters*, (1952, Private Collection).

The subject of a figure enthralled by a bird is also reminiscent of Yeats's *A Blackbird Singing in Tir na Nóg* (1943, Private Collection). In this a child gazes upon a bird as it bathes in a rock pool in the midst of a lush and verdant landscape.

The painting was exhibited at the RHA in Dublin in 1951 when its resemblance to the earlier and much larger work, *There is no Night* (1949, Dublin City Gallery) was noted by one writer. This iconic painting shows a male figure reclining in an open marshy landscape. He lifts himself up and gestures, in a similar fashion to the figure in this painting, to a distant white galloping horse. However in *Glory to the Brave Singer* the view into space is curtailed by the rich vegetation that encircles the woman. The title adds a sense of drama and intrigue with its connotations of subterfuge and danger. This is a highly romantic work, part of a series of Yeats's later paintings that portray the enduring beauty of nature and its power over humanity.

The painting was shown in the Munster Fine Art Club Exhibition in Cork in 1956 and several times at the Victor Waddington Gallery in London in the late 1950s and 1960s but it has rarely been exhibited in public since becoming part of a private collection in 1971. It belongs firmly with the other great epic paintings of Yeats' late works.

Dr Róisín Kennedy, November 2016

€ 250,000 - 350,000



46 JACK BUTLER YEATS RHA (1871-1957)

Man Hearing an Old Song (1949)
Oil on board, 23 x 35.5cm (9 x 14")
Signed

Provenance: The collection of Iris Winthrop, USA; later given by Victor Waddington for the benefit of the Israel Museum Jerusalem and sold Sothebys, April 1967; later in the collection of Mrs. Bruce Wood, England.

Exhibited: 'Jack B. Yeats Exhibition', Waddington Galleries, London, Sept/Oct 1967, Cat. No.21, illustrated in catalogue.

Literature: Jack B. Yeats Exhibition Catalogue, London 1967, illustrated; 'Jack B. Yeats, Catalogue Raisonne of the Oil Paintings', by Hilary Pyle, Cat. No.997, Vol .II p.901.

This is an intensely moving study of the effects of music on the individual. It focuses on how this is manifested physically in the features of the listener. Yeats, a lover of theatre and music, was aware of the emotional power of song and expresses it in this painting in terms of a long remembered melody and its effect on one member of the audience.

An old man listens with rapt attention to a musical performance. His hands are clasped to his face as he turns his eyes away from the stage so that he can hear the music more clearly. Behind him a young female singer in flamboyant costume performs. Her arms are extended before her in a dramatic pose while the strong theatrical lighting illuminates her face, making her appear like an angelic apparition. The head of her aging listener is by contrast solidly sculpted out of light and shade. The darkness of the auditorium is conveyed through intense deep blues with the features of the stage barely sketched in thin blue forms against the almost untouched canvas. The close-up perspective throws the two protagonists into a dramatic juxtaposition in which the other members of the audience are conveyed as abstract red and blue forms.

Dr Róisín Kennedy, November 2016

€ 40,000 - 60,000



47 JACK BUTLER YEATS RHA (1871-1957)

Lambay (1925)

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

Signed

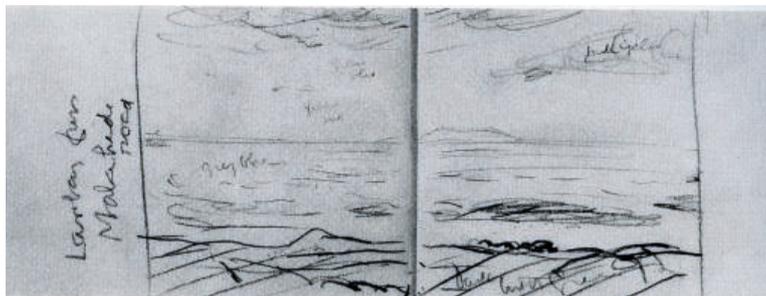
Exhibited: 'Jack B. Yeats: Pictures of Irish Life', The Tooth Gallery London, March/April 1925, Catalogue No.32.

Literature: 'Jack B. Yeats: Catalogue Raisonne of Oil Paintings', by Hilary Pyle, Catalogue No.261, page 236, Vol.1 (wrongly illustrated).

Yeats sketched Lambay Island from the Malahide Road in 1925, (sketchbook 214 [138]). (He also produced a painting of Ireland's Eye at the same time). This painting is based on that sketch in which he noted the yellow light of the sun above the horizon and on the left-hand side the grey blue of the sea. The foreground shows the dark green shoreline with brown sandbanks visible through the waves. The sky is overcast with blustery clouds of grey and blue. This dominates the upper most section of the composition while beneath an expanse of golden tinged sky prevails. Lambay, four miles off the coast, rises above the horizon line amidst this calm surrounding. The hazy mass of land appears mirage-like in the distance.

Dr. Róisín Kennedy, November 2016

€ 15,000 - 25,000



Sketch from the Malahide road 1925



48 JACK BUTLER YEATS RHA (1871-1957)

The False Morning Promise (1945)

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

Signed

Provenance: Sold through the Waddington Galleries Dublin to Leslie Dacus 1945.

Exhibited: 'Jack B. Yeats Exhibition', Waddington Galleries London, April/May 1971, Cat. No13.

Literature: 'Jack B. Yeats' exhibition catalogue, London 1971, illustrated in colour; 'Jack B. Yeats, Catalogue Raisonne of the Oil Paintings' by Hilary Pyle, London 1992, Cat. No.713.

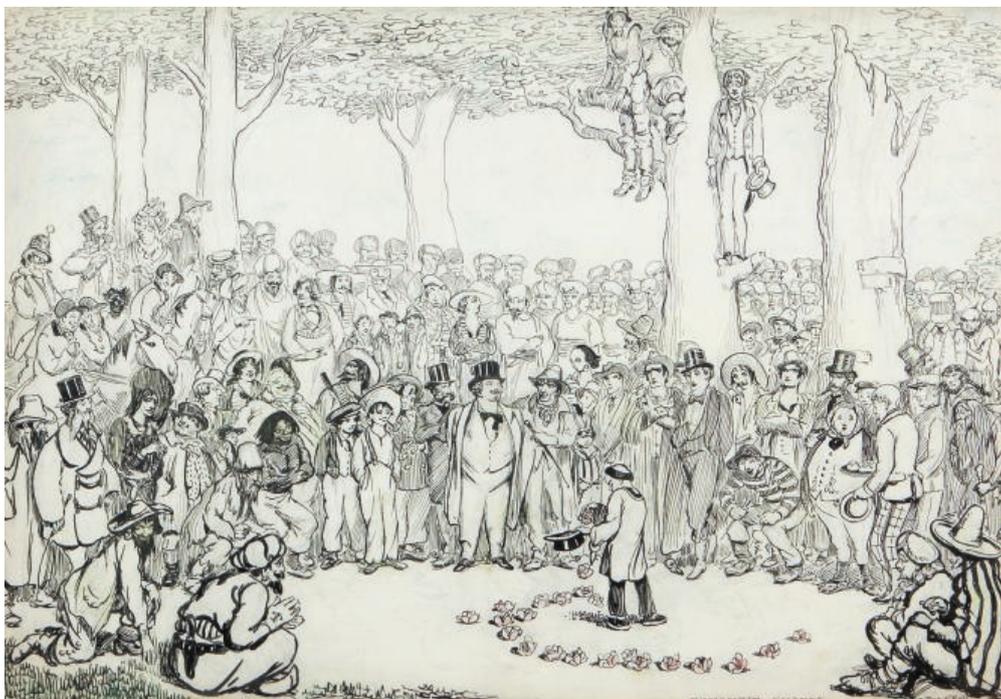
Yeats painted a number of pure landscapes of Dublin Bay, Sligo and Donegal in 1945. Like this bright painting, many of them focus on waterside scenery. The view looks across a span of water, with a pathway visible in the extreme left foreground, to a hill with a cow grazing on the other side of the inlet. Two small boats, one dark blue, the other a muted grey, bob on the surface of the water. In the middle left of the composition the water merges with the land forming a glistening surface of reflected light. This leads the eye to the distant shapes and forms of hills and mountains and to the sky beyond.

The paint is applied in varied and seemingly rapid strokes, in which touches of brown amidst the blue and white suggest sand and dirt and the shadows of clouds above. Above all the physical surface of the painting conveys the idea of a water sodden landscape that is constantly changing. The title gives a clue as to why this is happening. A calm sunny morning is about to be overcome by threatening rain. The lightness of the palette creates, however, an optimistic mood and evokes the freshness of the Irish countryside.

Dr Róisín Kennedy November 2016

€ 25,000 - 35,000





49 JACK BUTLER YEATS RHA (1871 - 1957)

Romantic Shades

Pen and Ink 40 x 56cm (15 1/2 x 22 1/2")

Signed and Inscribed; together with two pencil studies/key to same (various sizes) (3)

Provenance: Victor Waddington Galleries, London, 1973 where acquired by the present owners

Exhibition: London, The Waddington Galleries III, Jack B. Yeats, Watercolours and Drawings, 1973, cat. nos. 30-31

Literature: "A Broadside" No. 12 Third year (May 1911) The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations, Hilary Pyle 1994, no. 1848, p.255

The drawing gathers together some literary characters who influenced the artist's imagination including Don Quixote, Wan Lee, Omar Khayam, Harvey Duff, Falstaff, Willie Reilly and Champagne Charlie.

€ 3,000 - 5,000

A COLLECTION OF IRISH HISTORICAL DOCUMENTS LOTS 50 - 57



Barricades at Great Brunswick street 1916

Location of the last fighting detachment



PADRAIG PEARSE, SURRENDERING TO GENERAL LOWE
Reproduced by the kind permission of the National Library, Dublin

Unconditional surrender

Diarmaid Ferriter, June 2016

Historians have rightly made much of the importance of the First World War in relation to the staging of the Easter Rising in 1916. International conflict had a profound impact on those who became central leaders in the rebellion, including Patrick Pearse. He viewed the war as providing an opportunity for Irish republicans to organize, in a more serious manner, for rebellion but also to become preoccupied with the notion of blood sacrifice and the idea that the war presented an opportunity for redemption: "It is good for the world that such things should be done. The old heart of the earth needed to be warmed with the red wine of the battlefields. Such august homage was never offered to God as this, the homage of lives given gladly for love of country".

What that meant in practice, however, was brought home to Pearse by the end of Easter Week 1916. As noted by historian Joe Lee, "After he had hesitated about surrendering initially, the sight of the shedding of innocent blood seems to have revolted Pearse as much as the rhetoric of blood had excited him". During the Rising, though the looting appalled him, he had refused to follow his own injunction to shoot captured looters. Now, from the rebel's last headquarters in Moore Street, seeing three civilians with a white flag shot down, Pearse surrendered, in the hope of saving civilians and his followers, on the afternoon of Saturday, 29 April.

There was nothing ambiguous about Pearse's response to the demand of Brigadier-General William Lowe, who had commanded British military operations throughout most of the week, that the rebels "surrender unconditionally". While the Provisional Government of the Republic had hoped to negotiate terms, Pearse, after his surrender to Lowe, was in no position to negotiate anything. Following a brief meeting with British commander in chief General John Maxwell at the British army headquarters in Parkgate Street, a quickly typed order to his subordinates was composed:

"In order to prevent the further slaughter of Dublin citizens, and in the hope of saving the lives of our followers now surrounded and hopelessly outnumbered, the members of the Provisional Government present at Headquarters have agreed to an unconditional surrender, and the commandants of the various districts in the city and country will order their commands to lay down arms".

Pearse signed it, and on the same page underneath this order was a handwritten note by James Connolly:

"I agree to these conditions for the men only under my own command in the Moore Street District and for the men in the Stephen's Green Command."

In order to prevent further slaughter of the civil population and in the hope of saving the lives of our followers, the members of the Provisional Government present at Headquarters have decided on an unconditional surrender, and Commandants or officers commanding districts will order their commands to lay down arms.

B. H. Keane

Dublin.

30th April 1916.

This is one of the best-known documents in modern Irish history and it is housed at the Imperial War Museum in London. Given the clarity of this order, it should have been the last official one Pearse composed. But just as the 1916 Rising commenced in confused circumstances, so it finished in confused circumstances due to the difficulties associated with relaying messages. How was this order from Pearse to be communicated and would it be believed or accepted? Given the nature of the rebel's military strategy in 1916 and the extent to which their limited numbers were spread throughout the city in a variety of buildings and outposts, some the scenes of intense battles, others quiet, and given the considerable British military presence by the end of the week, this was not going to be straightforward.

After his brief visit to Parkgate, Pearse was taken to Arbour Hill detention barracks and copies of the surrender order were taken to Nurse Elizabeth O'Farrell to be relayed to the sections of rebels at various points in the city, but there were difficulties in getting all them to agree to surrender. Various commanders were reluctant but were persuaded. Rebels at Boland's Mill, Jacob's Factory, St Stephen's Green and Marrowbone Lane surrendered and as prisoners, were marched to Richmond Barracks where the leaders were identified. It has been noted, "except for a scattering of snipers in Dublin, the surrender was complete". But it was not quite as straightforward as that.

During Easter week the fighting in the Four Courts area, with its northern outposts at Church Street and North King Street, and its southern posts held at Church Street Bridge, and beyond the river at the Mendicity Institute, was exceptionally severe. General Maxwell subsequently stated "with the one exception of the place at Ballsbridge, where the Sherwood Foresters were ambushed, this was by far the worst fighting that occurred in the whole of Dublin." This remark especially applied to the fighting at the intersection of Church Street and North King Street, and, a short distance further north, at the intersection of Church Street and North Brunswick Street.

Despite relentless assaults down Church St., supported by an armoured car, British forces were unable to penetrate more than 150 yards between the morning of Friday 28 April and 2 p.m. on Saturday 29 April. On the Saturday evening, Capuchin Fr Albert Bobby helped arrange an overnight truce in the area to allow evacuation of the wounded. The role of the Capuchins during the Rising was very significant, partly because the rebels occupied several positions in the immediate vicinity of the Church Street Capuchin community, establishing a headquarters and first aid station in the Father Mathew Hall adjacent to the friary. Several friars ministered throughout the week to the physical, emotional and spiritual needs of the insurgents and civilians, especially to the wounded and dying, dividing their time between the Richmond hospital and the North Dublin Union (wherein many of the area's residents sought refuge).

Also on the Saturday evening, another Capuchin Fr Columbus Murphy, when returning from Jervis Street Hospital, met Elizabeth O'Farrell conveying the surrender order to Commandant Edward Daly at the Four Courts. Fr Columbus accompanied her, bearing a small white flag, and on reaching the Four Courts they interviewed Daly at the Chancery Place entrance. As recalled by John Shouldice in his Bureau of Military History Statement

"Comt Daly addressed us and stated that orders had been received from General Pearse that we were to lay down our arms and surrender unconditionally. This was the cause of an outburst amongst the men and some of the officers who replied that they would fight on sooner than surrender...."

Daly, however, sympathised with them and stated that personally he would prefer to fight on under these conditions, but the orders from General Pearse were definite and had to be obeyed...the Four Courts was gradually being surrounded by strong military forces and the final surrender occurred about 7pm"

At the surrender, the Volunteers' arms were passed out through the railings at Chancery Place to the soldiers outside. Comdt. Daly, at the head of his men, was marched under heavy military guard along the quays, by Capel Street and Britain Street, to the northern end of O'Connell Street. They were afterwards placed inside the Rotunda railings and throughout the night were confined on the grass plot opposite the hospital. Several of the Cumann na mBan were taken prisoners at the same time.

The complication, however, was that the outlying position at North King Street, a post held by about 69 Volunteers, which although only a few yards beyond the captured position, did not surrender. The Volunteers in this area continued to hold out under the armistice; there was still confusion in North King Street and in other locations as to whether this was a truce or a complete surrender. According to the witness statements of two other Franciscans, Fr. Augustine and Fr Aloysius, both went to Dublin Castle at 8am on Sunday morning, where General Lowe confirmed the authenticity of the typed copies of the Pearse surrender in circulation, but he could not produce a spare. While James Connolly was at the Castle, he confirmed the veracity of the order, and stressed that his signature pertained to men under his direct command in Dublin, but it was Pearse who led the national organisation. Lowe was aware of possible difficulty and put his car and chauffeur at the disposal of the Capuchins who, according to Fr Augustine "drove at once to Arbour Hill Detention Barracks to see Pearse who, after a short while, was ushered into the room by a soldier who then stood at the end with a loaded rifle...he said that he had signed a document of unconditional surrender stating the reasons why he had done so, but that one



Prisoners at Richmond Barracks 1916

of our fathers had been here a short time previously, and as he assured him no copy of it could be found, he wrote another”.

The “one of our fathers” referred to by Fr Augustine, was Fr Columbus. According to a diary kept by Fr Columbus, later discovered in the Capuchin Archives in Church Street, to clarify the situation for those Volunteers still fighting and who had not received proper notice of the Irish surrender, Fr. Columbus went to the Four Courts in an effort to retrieve Pádraig Pearse’s note which had led to the surrender of Cndt. Daly. Failing in this effort, Fr. Columbus crossed the river to Dublin Castle to see if someone there had the note. He met a British officer and explained to him that he needed the document to convince the Volunteers in the North King Street area that the Rising was over. The officer suggested he should go in person to Arbour Hill detention barracks and ask Pearse to rewrite the surrender note. Gen Maxwell received him courteously and, when Fr. Columbus asked to be allowed to see Pearse and the others held there, his request was granted.

Fr Columbus wrote that Maxwell expressed his horror at the loss of life and destruction of property, but said “Oh, but we will make those beggars pay for it”. Fr Columbus replied, “The blood of martyrs is the seed of martyrs.” “Are you backing them up then?” asked Maxwell. Concluding that prudence was the better part of valour, Columbus said nothing. Fr Columbus was taken to Arbour Hill barracks to see Pearse. He found him seated in his cell with his head bowed deep into his arms, resting on a little table. He looked a sad, forlorn, exhausted figure. Disturbed by the opening of the cell door, he slowly raised his head. He had the vacant, dazed look of someone waking from sleep. Then, recognising the Capuchin habit, he got up quickly, stretched out his hand and said: “Oh, Father, the loss of life, the destruction! But, please God, it won’t be in vain”.

Fr. Columbus explained briefly why he had come, and asked Pearse to rewrite the surrender order. He agreed, saying his one wish was to prevent further loss of life and property. In the governor’s office, Pearse wrote the order, which differed slightly in wording from the original surrender order:

“In order to prevent further slaughter of the civil population and in the hope of saving the lives of our followers, the members of the Provisional Government present at headquarters have decided on an unconditional surrender, and commandants or officers commanding districts will order their commands to lay down arms. PH Pearse, Dublin, 30th April 1916.”

Shaking hands with Fr Columbus, Pearse said: “Hurry, Father, as time is precious and perhaps there are lives depending on it”. On reading the letter, Patrick Holohan, who had assumed command of a small detachment engaged in fighting in North Brunswick St. when his superior officer was wounded, ceased hostilities and surrendered. It was only the following day, 1 May, that General Maxwell could issue his statement saying “ all involved in the insurrection have surrendered unconditionally”.

Pearse’s final order is a document of immense historical significance. Unlike the surrender order that was composed in Parkgate, it was handwritten and signed by Pearse alone. Behind the single sentence of the communication lie many layers. It was the last official letter Pearse wrote, three days before his execution by firing squad on the morning of May 3rd 1916 and is therefore a vital part of the archive of the newly declared republic in 1916. It marked the end of the 1916 rebellion and underlined the role of both the rebel leaders and the British forces in bringing the fighting to a conclusion. It is also a reminder of some of the difficulties associated with the rebels’ military strategy in 1916, especially communications, but also the success in securing certain positions in the midst of urban warfare. Lessons were certainly learned as a result, and this would become strikingly apparent during the War of Independence when a wholly different military strategy was adopted. The document also illuminates other themes; the role the Catholic church during Easter week, a church that faced a dilemma in how to respond to the Rising, and also the concern for the deaths of civilians – in Pearse’s words, “the civil population”- who ultimately, experienced the most suffering in Dublin in 1916 as they bore the brunt of the warfare.

Diarmaid Ferriter, June 2016

In order to prevent the further slaughter of Dublin citizens, and in the hope of saving the lives of our followers now surrounded and hopelessly outnumbered, the members of the Provisional Government present at Headquarters have agreed to an unconditional surrender, and the Commandants of the various districts in the City and Country will order their commands to lay down arms.

B. H. Keane
 29th April 1916
 3.47 P.M.

I agree to these conditions for the men only under my own Command in the Moore Street District and for the men in the Stephen's Green Command.

James Connolly
 April 29/16

In consultation with Commandant Keane and other officers I have decided to agree to un-conditional surrender.

Long, Dublin.
 30.4.16
 1.15 P.M.

X
 John J. O'Connell
 P.O. 7, Gal. St.

Reproduced by the kind permission of the Imperial War Museum, London

50

PADRAIG PEARSE (1879 - 1916) THE FINAL ORDER OF SURRENDER, EASTER 1916.
Written in Ink on Paper, 35 x 20.5cm (13 x 8")

The single page having several drawing pin holes and crease marks,
Signed and dated 30th April, 1916.

"In order to prevent further slaughter of the civil population and in the hope of saving the lives of our followers, the members of the Provisional Government present at headquarters have decided on an unconditional surrender, and commandants or officers commanding districts will order their commands to lay down arms.

P.H.Pearse, Dublin, 30th April 1916 "

Provenance: Fr. Columbus O.F.M. Cap.; Fr. Conrad, O.F.M. Cap. As Provincial (Superior) of the Capuchin Order. Thence by descent.

Sale: Adam's, St.Stephen's Green,Dublin May 2005, Lot No.XXX, €800,000

Literature: Seamus O'Buachalla (Ed), The Collected Letters of Patrick Pearse. Peader O' Donabhain, Doicimead Stairiuil O 1916, Comhar, Samhain, 1975. Piaras Mac Lochloainn, Last Words, Letters and Statements of the Leaders Executed after the Rising at Easter, 1916.

€1,000,000 - 1,500,000

In order to prevent further slaughter of the civil population and in the hope of saving the lives of our followers, the members of the Provisional Government present at Headquarters have decided on an unconditional surrender, and Commandants or officers commanding districts will order their commands to lay down arms.

J. H. Pearse

Dublin.

30th April 1916.

51 THE PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC
SIGNED BY THE PRINTER, CHRISTOPHER BRADY

Printed in Dublin, 23rd April 1916 by Christopher Brady, Michael Molloy and Liam O'Brien for the Provisional Government of the Irish Republic, this copy signed and inscribed lower left "Christopher Brady, Printer of this Proclamation 1916"

A single broadsheet, overall size 30 2/16" x 20 2/16", width of printed lines, 18 1/4", printed text 29 1/16", on poor paper with smudging and uneven inking, some minor tears, and creases, w.a.f.

The most important document in modern Irish History. This is one of only two known original copies in private hands signed by Brady and one of a small number of surviving copies. Printed at Liberty Hall, Dublin, under the protection of soldiers of the Irish Citizen Army, on Easter Sunday, 1916, and read from the steps of the General Post Office, O'Connell St., Dublin on Easter Monday morning by P.H. Pearse, in the presence of the other signatories of the document, thereby heralding the Rising, and Ireland's advance towards self-determination.

The Proclamation, the corner-stone of modern Irish history, the Irish Declaration of Independence, was probably the literary composition of P.H. Pearse, with some changes and amendments by James Connolly and Thomas MacDonagh. It was printed on an old "Wharfdale Double-Crown," printing machine. The work commenced about mid-day on Sunday 23rd April and was completed approx. 1.00 on Easter Monday morning. James Connolly organised all arrangements. The printer was Christopher Brady and the compositors Michael Molloy, and Liam O'Brien all of whom had previously been employed in the work of printing "The Worker's Republic," for Connolly.

Brady who worked the machine throughout described his task as one of great difficulty. He found it hard to ink the type evenly and the rollers refused to maintain an even pressure, with the result that nearly all copies show much smudging in parts and faint printing in other parts. In the beginning an attempt was made to set the entire document at the one time, but it was found this was not viable as there was not enough type available, and it had to be set in two stages. Firstly, top half, from "Poblacht" down to and including the words... "among the nations." Secondly, the bottom half, from "The Irish Republic," .. to "Joseph Plunkett".

The paper used was of the poorest quality, a cheap line which was purchased from Saggart Mills, and similar to that used on the "Workers Republic." A print run of 2500 copies was planned, with the intention of supplying the country as well as the city. It seems unlikely however, because of the difficulties encountered in the work, dilapidated machinery, scarcity of paper etc., that any more than 1000 copies were in fact printed. Finally the work of distribution was then handed over to Mrs. Helen Moloney, as ordered by Connolly. The type for the second section or bottom half was still in the press, when the British soldiers entered Liberty Hall, on Thursday 27th April 1916.

Michael J. Molloy told the story of how he came to be one of the three men who printed the 1916 Proclamation, in an article entitled "My Easter Week," published in the Evening Herald, on April 4th, 1966. In 1925, Mr. Joseph J. Bouch published a booklet, for the Biographical Society of Ireland which was a short history and a bibliography of The Proclamation. He examined the few available copies of the original from libraries etc., and this paper is now the definitive tool for ascertaining the true copies. He defined six main points from which the first issue can be identified: Size of paper: approx. 30" x 20"; Quality and colour of paper; Style of typography including wrong fonts and spaces; Measurements of form or type face, or length of line Differences in spelling notably in the names of the signatories; Other typographical inexactitudes. The above copy conforms in size, type of paper, etc., and contains all the typographical inexactitudes and irregularities called for by Bouch. It contains the 23 wrong font "e" as called for. It also contains the reversed "e" in the third "the" on the first line of the last paragraph. Also according to Bouch the spacing matter or bars between the lines frequently caught the ink and showed a line of varying lengths. In addition, this document contains further typographical errors which were missed by Bouch & other bibliographers, historians alike, & which on examination, are to be found in all other true copies of the original. These are three lower case "t"s. This copy also displays clearly that the original Proclamation was in fact printed in two parts, as the distance between the last two paragraphs, etc., and the top half again varies in size.

€ 250,000 - 350,000

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE.

SEAN Mac DIARMADA,

THOMAS MacDONAGH,

P. H. PEARSE,

EAMONN CEANNT.

JAMES CONNOLLY.

JOSEPH PLUNKETT.

*Whitfield's Army
Printed at Lillie's Bookstore 1916*

52 THE PROCLAMATION OF INDEPENDENCE OF THE IRISH REPUBLIC
SIGNED BY THE PRINTER, CHRISTOPHER BRADY

Printed in Dublin, 23rd April 1916 by Christopher Brady, Michael Molloy and Liam O'Brien for the Provisional Government of the Irish Republic, this copy signed and inscribed lower left "This is a original copy, C.J. Brady, Printer ... 1969"

Provenance: Purchased from Sotheby's, London, on 16th December 2004, lot 35 in "English Literature, History & Children's Books and Illustrations" auction.

€ 250,000 - 350,000

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
 OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN : In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

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We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA,

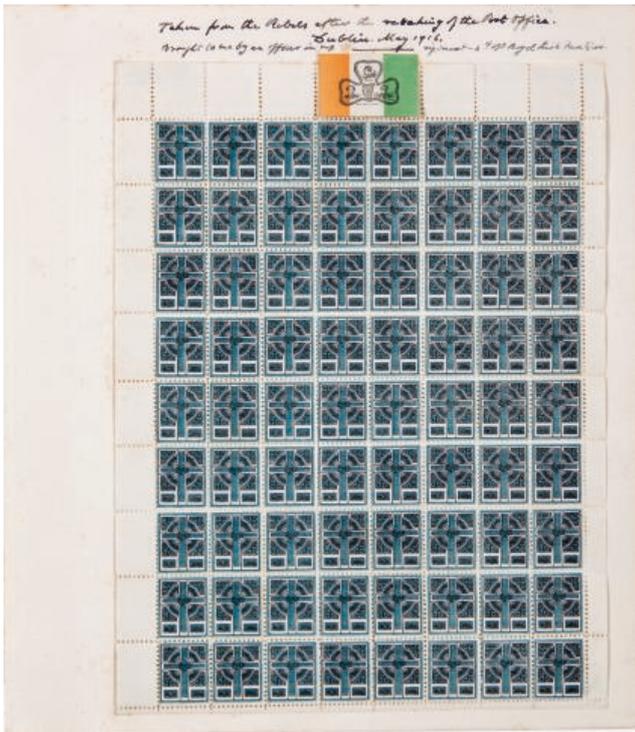
THOMAS MacDONAGH,

P. H. PEARSE,

EAMONN CEANNT,

JAMES CONNOLLY.

JOSEPH PLUNKETT.



53 SINN FEIN PROPAGANDA LABELS

A rare full sheet of "Celtic Cross" Sinn Fein Propaganda Labels, c. 1916, the sheet having 72 stamps in 8 columns and 9 rows, with blank edging and loosely mounted on a larger sheet bearing the inscription "Taken from the Rebels after the retaking of the Post Office. Dublin May 1916. Brought to me by an officer in my regiment - 4th Bat. Royal Irish Fusiliers". Each label depicts a Celtic Cross with ringed centre, inscribed "Eire" & "Sinn Fein" & decorated with shamrocks. These labels were first printed in 1908 with the intention of attaching them to all Sinn Fein Correspondence on the opposite side to the British postage stamp, as a visible sign of Irish Nationalism and to raise funds for the Sinn Fein cause.

Together with an attached "Manchester Martyrs" propaganda label and a Lafayette black and white half length portrait of James Connolly, printed on card, 14.5 x 10cm, with printed inscription "Yours, fighting and hoping, James Connolly".

Provenance: Collection of Lt. Col. J.C.W. Madden, who commanded a battalion of the Irish Fusiliers in Dublin during 1916.

Provenance: Sold in these rooms, Lot 34, Important Irish Art, 25th May 2005; Previously from the collection of Lt. Col. J.C.W. Madden, who commanded a battalion of the Irish Fusiliers in Dublin during 1916.

€1,000-2,000

54 RORY O'CONNOR'S COMMUNIQUE FROM THE FOUR COURTS

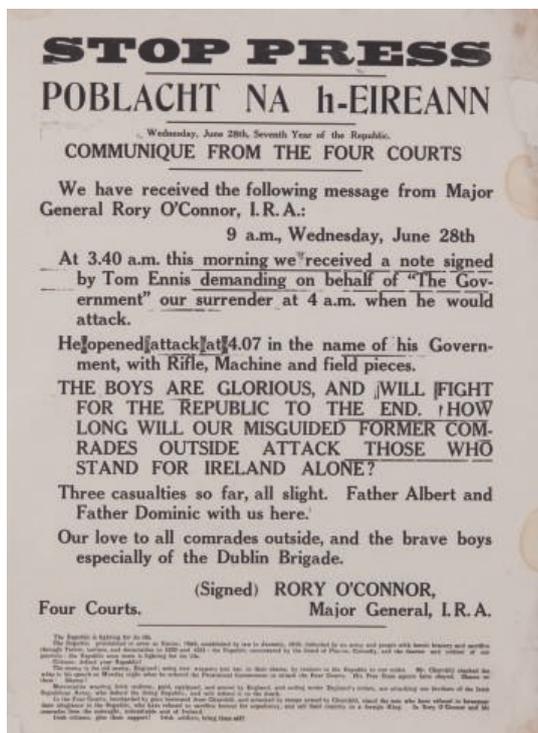
A poster headed 'STOP PRESS' and communicating General Rory O'Connor's message from the Four Courts, effectively announcing the beginning of the Civil War. 28 June 1922. 49 x 33cm, (19.5 x 13") 'At 3.40am this morning we received a note signed by Tom Ennis demanding on behalf of "the Government" our surrender at 4am. He opened attack at 4.07am in the name of his Government, with Rifle, Machine and field pieces. The boys are glorious, and will fight for the Republic to the end. Three casualties so far, all slight. Father Albert and Father Dominic with us here.'

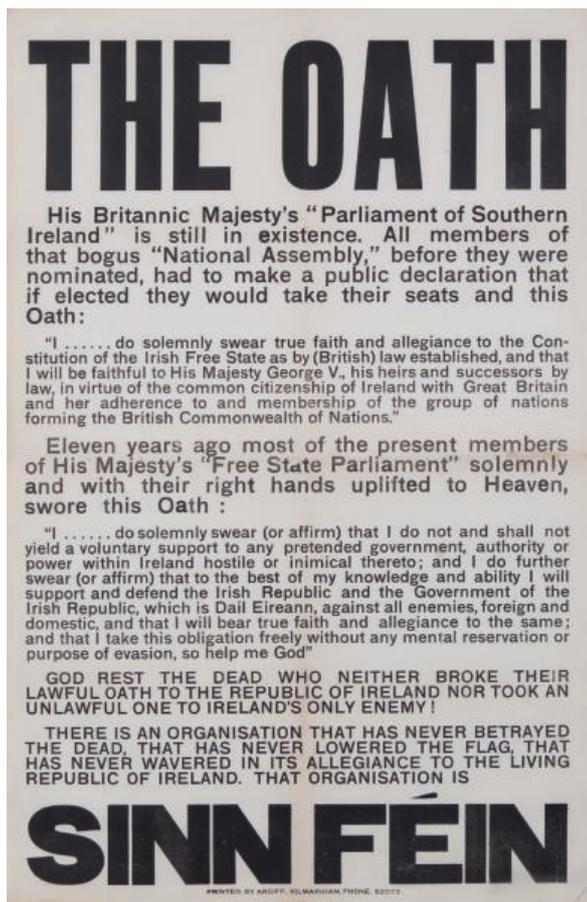
Republican forces garrisoned the Four Courts in April 1922, as tensions mounted over the Anglo-Irish Treaty. They were not disturbed for some time, while various mediators tried to reconcile the pro- and anti-Treaty groups. Matters came to a head in late June, when Republicans from the Four Courts led by Ernie O'Malley detained Free State Army's deputy Chief of Staff, 'Ginger' O'Connell. In London Churchill warned the Free State Government that it must impose its authority, or the British would do it for them. The Minister for Defence, Michael Collins, backed into a corner, was forced to borrow heavy artillery from British forces still stationed near Dublin. They opened fire at 4am on 28 June

The present poster was distributed during the course of that morning while the shells were falling across the Liffey. It was evidently composed and printed in great haste and under strain. Very few copies have survived, and it is one of the rarest significant documents of the period and also one of the saddest.

Provenance: Purchased in these rooms, Lot 32, Important Irish Art, 25th May 2005

€500-1,000





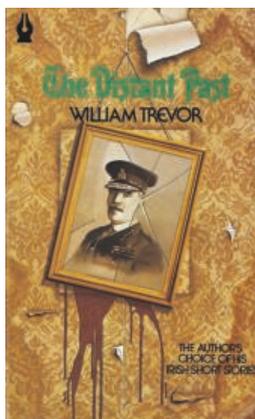
55 THE OATH

Poster printed one side only, 75 x 51 cm (29.5 x 20"), issued by Sinn Féin, printed by Ardif (Dublin), undated but circa 1930. Framed and glazed.

The text reprints the oath required of deputies taking seats in the Free State Dail, to be 'faithful to His Majesty George V, his heirs and successors', and contrasts it with the Republican oath taken by members of the first Dail in 1919, not to 'yield a voluntary support to any pretended government, authority or power within Ireland hostile or inimical thereto'. It points out that most of the present members of the Dail had also taken the Republican oath eleven years earlier, and comments: 'God rest the dead who neither broke their broke their lawful oath to the Republic of Ireland nor took an unlawful one to Ireland's only enemy!' A document which crystallises the major issue in Irish politics throughout the 1920's . It is aimed at Eamon De Valera and the 57 Fianna Fail TDs elected in 1927, who signed the Free State oath as 'an empty formula'. In logic, Sinn Féin's argument was unanswerable - but it ignored the politics of the situation and the wishes of the electorate. In 1925 De Valera led a group of 44 Sinn Féin deputies, marooned impotently outside the Dail. After entering the Dail in 1927, his numbers rose to 57. In 1932 he won 72 seats, and formed a government supported by Labour. In 1933, with an absolute majority, he was able to abolish the oath of allegiance. By then Sinn Féin had become an irrelevance in national politics.

Provenance: Purchased in these rooms, Lot 33, Important Irish Art, 25th May 2005

€500-1,000



58 ROBERT BALLAGH (B.1943)

The Distant Past

Oil on canvas, 86.5 x 59 (34 x 23¼")

Signed and dated 1978 verso

Exhibited: 'Robert Ballagh Retrospective Exhibition' Lund Konstalle 1983, Catalogue No.40.

Literature: 'Robert Ballagh' by Ciaran Carthy, 1986, mentioned page 163.

Front cover design for 'The Distant Past' by William Trevor (1979)

Dublin born artist Robert Ballagh has worked in numerous, but always recognisable styles, but has most often been labelled a pop artist and a photorealist. His painting career began in 1966, working as an assistant to Michael Farrell where he received his only training, and is otherwise self taught. Just three years later he represented Ireland at the Venice Biennale, and since then has enjoyed success at home in Ireland, with a full scale retrospective at the RHA in 2006, as well as holding solo shows abroad in Sweden, Russia, Bulgaria and Poland.

Active both artistically and politically, Ballagh is a member of Aosdana, held an honorary presidency role at the International Association of Art, and coordinated the 75th anniversary commemoration of the 1916 Easter Rising in 1991 as well as the opening ceremonies of the 2003 Special Olympics World Summer Games and the 2006 Ryder Cup. His design skills were put to use further in the public realm when he designed the last series of Irish Banknotes before the introduction of the euro, and he has designed over 70 postage stamps. He has also designed numerous theatre sets, most famously for Riverdance. His paintings can be found in major collections including the National Gallery of Ireland, Ulster Museum, Trinity College Dublin and Hugh Lane Municipal Gallery.

This work was one of several book covers commissioned from Ballagh by Poolbeg Press. It was the cover for the book 'The Distant Past' a collection of short stories by William Trevor. It is a reflection on the way old wounds still bleed in Ireland. As Ciaran Carthy explains in his book on Ballagh: - "... a framed photograph of a British Army officer hangs askew in a drawing room, the glass pierced by a bullet, blood dripping down the wallpaper". Although some have suggested that the black and white photograph is of General Maxwell, the artist has stated that it is of an anonymous British officer.

€ 5,000 - 8,000



59 FRANCIS JOHNSTON (1760-1829)

An important watercolour showing the front elevation of the proposed General Post Office, Dublin 1814, the building located in the middle of O'Connell Street, Dublin

Watercolour, 47.5 x 67cm (18¾ x 26¼")

Signed and inscribed

Francis Johnston's proposed design for the Front Façade of the General Post Office, with shops and houses on Sackville Street, Dublin c.1814.

Francis Johnston was born in Armagh in 1760. He studied architecture under Thomas Cooley, one of Ireland's leading architects of the late 18th century. Numbered amongst Cooley's major commissions are The Royal Exchange, Dublin (later City Hall); The Archbishop's Palace, Armagh; Caledon, Co. Tyrone and The Public Records Office, Dublin, later incorporated into Gandon's Four Courts. The younger architect executed works in a number of styles, including Gothic. However, the elegant and measured neo-classical signature style of his master is perhaps most apparent in Johnston's designs for the new General Post Office in 1814.

This highly important architectural design shows Francis Johnston's proposal for the front elevation of his most famous building. The neo-classical façade of the GPO in the very centre of Dublin signifies the city and is an icon of Irish national identity. The three storey façade is quite severe and monumental, it is executed in granite and Portland stone with a rusticated ground floor. The long fifteen bay front is divided into three parts by a hexastyle portico of fluted Greek Ionic columns in the centre which projects out over the pavement. The pediment is decorated with the arms of Great Britain and Ireland.

The main differences shown in this view of the GPO are that the name of the building appears in the frieze and that the position of the GPO differs, as this proposal was to build across the width of Sackville Street, with houses being seen on either side. The design does not show the frieze of superbly carved anthemion and palmette as it was originally executed and may be seen today. This decoration was based on the honeysuckle flower and was common in Roman and Greek architecture.

Today the façade is heavily restored but little altered from Johnston's original concept despite the destruction of 1916, the complete rebuilding of the 1920s and insensitive repairs c.1990. However, there are important differences. The original arrangement of the central round headed windows and openings may be seen in the design. The view shows the original arrangement of the doorways before they were altered in the rebuilding of the 1920s. The central opening under the portico with a wrought iron gate may be seen. Interestingly, the watercolour does not include Edward Smyth's fine statues of Hibernia, Mercury and Fidelity which stood on the pediment and were recently replaced with casts.

Dr. Paul Caffrey

€ 8,000 - 12,000





60 ATTRIBUTED TO JOHN NIXON (C.1750-1818)
Dublin Quay near the Four Courts
Watercolour, 18.2 x 28.5cm (7¼ x 11¼")

€ 1,000 - 2,000



61 ATTRIBUTED TO JOHN NIXON (C.1750-1818)

Royal Hospital, (Dublin 1797)
Watercolour, 17.8 x 23cm (7 x 9")
Inscribed indistinctly

€ 1,000 - 2,000



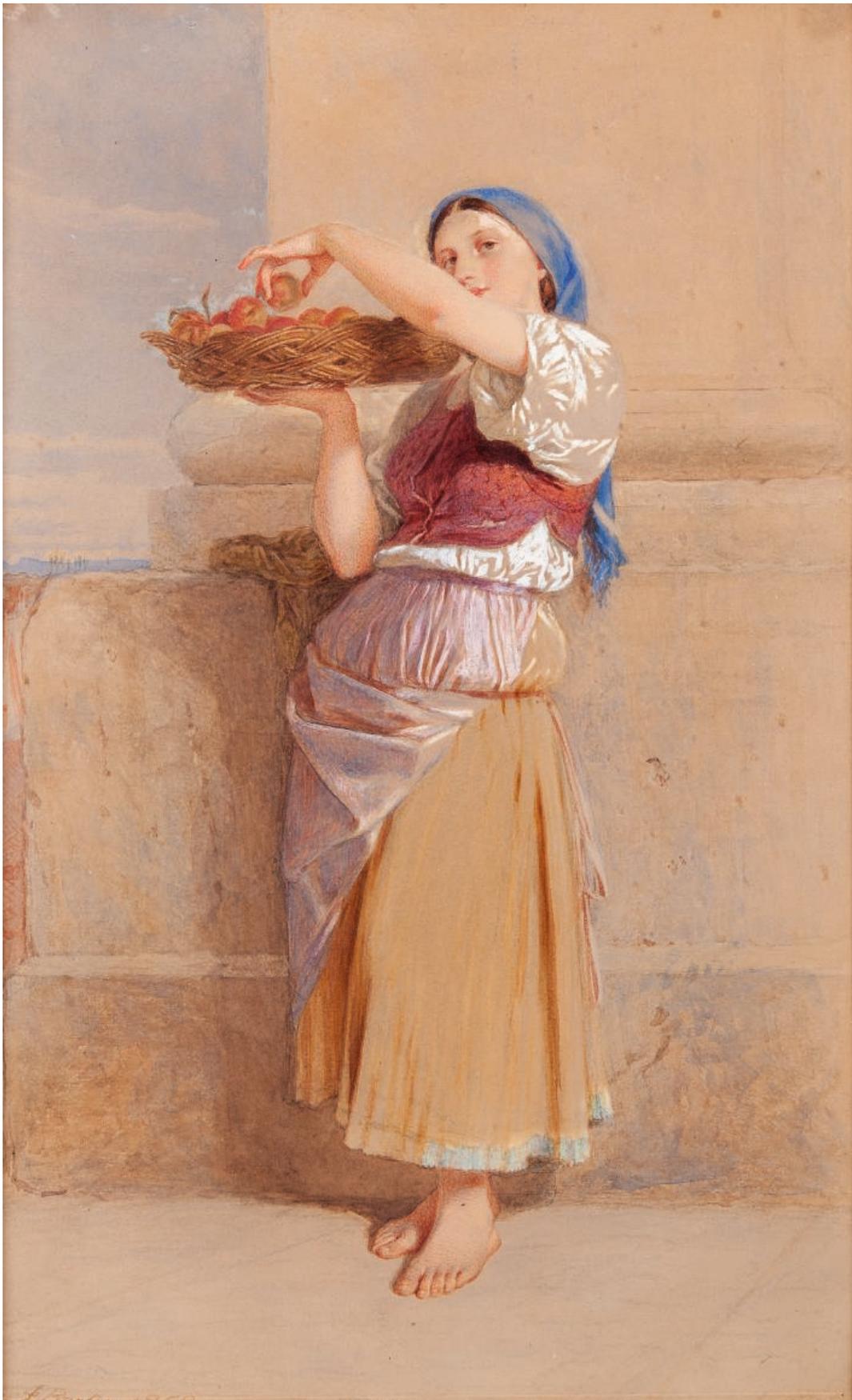
- 62 JAMES GEORGE O'BRIEN (AKA OBEN) (FL.1779-1819)
 A View of the Boyne, 1797
 Coloured lithographic print, 38 x 64.5cm (45.5 x 64.5cm including title) (15 x 25½")
 Laid on mount, titled in pencil

€ 800 - 1,200

- 63 SIR FREDERICK WILLIAM BURTON RHA RWS (1816-1900)
 Market Girl with Basket of Peaches
 Watercolour, 38 x 28.25cm (15 x 11")
 Signed and dated 1858

There is an exhibition of the artist's work scheduled to open in October 2017 - January 2018 in the National Gallery of Ireland, curated by Dr Marie Bourke.

€ 4,000 - 6,000



64 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)

Pot Luck

Watercolour, 36 x 54cm (14¼ x 21¼")

Signed and dated 'Nov 9, 1897'; inscribed with title on label verso, 'No. 8, £25.00' and with the remains of original backing paper and trade label for 'H. Jutton, Picture Frame Maker and Mount Cutter, 4 St. Andrew's Street, Dublin'

Exhibited: Old Watercolour Society, London. Winter 1897.

Literature: Watercolour Society of Ireland, Annual Exhibition, 1899, priced £25.0.0

Artists own diary "Touched up and sent off 4 pics for Johnson Post ... 4 'Pot Luck' with schedules labels etc. Diary entry, Nov 9th, 1897

***Provenance: From the estate of Mrs Doreen Archer-Houblon Kilmurry House and her sale Christies Oct 1981
Cat. No. 167 (Illustrated in catalogue).***

Butler had a keen and prolonged interest in studying directly from nature. She drew on her local environment at Kilmurry which provided the most constant source of inspiration for her paintings. In particular the profusion of birdlife in the area such as larger varieties of crows, jackdaws and pigeons. Her interest in animal painting must have led her to the studio of William Frank Calderon who was well known for this genre and founded a School of Animal Painting 1894 in London. She went to Newlyn in Cornwall spending two consecutive summers there in 1894 and 1895 to study under Limerick-born painter Norman Garstin, who introduced her to the work of the Impressionists. In this period she developed her final style of broad washes and a strong use of colour in line with a keen understanding of light and shade. An overabundance of highly coloured blossoms populate her scenes of gardens in flower.

She supplemented her small quick drawings with full-scale charcoal cartoons, many of which survive, as correction in the watercolour medium is nearly impossible. From her detailed notes recorded en plein air she completed the painting in her studio. Great attention was paid to realistic detail, often using taxidermy birds to copy from. The low viewpoint in this composition helps to draw the viewer into the image combined with a formula of rendering detailed close-ups, clearly defined feathers and a claw grasping the edge brass bucket. There is a clever pairing of details within the composition; in the background, a bucket, half submerged underwater weighted down with leaves is repeated in the foreground as the crow bends its head to drink. It also suggests a multi-episodic narrative as if the crow has just taken flight from one bucket and landed unsteadily on the edge of the other with one leg extended behind him.

These strong animal silhouettes set against hazy atmospheric backgrounds led to direct, uncluttered compositions. There is certain nostalgia in Butler's work for Edwardian country house life with an unhurried, peaceful atmosphere. Butler came from well-off landed family and did not need to sell her work which helped to contribute to the perception of her painting as mere accomplishment. It was crucially important for women to have economic freedom or support in order to be able to pursue painting as it was not seen as a proper profession for women at the time. In 1896 she became an associate of the Royal Society of Painters of Watercolours but she was only made a full member in 1937 after she had given up painting due to arthritis.

Niamh Corcoran, November 2016

€ 10,000 - 15,000





- 65 MILDRED ANNE BUTLER RWS FRSA RUA
(1858-1941)
A Hampshire Cottage
Watercolour, 12.5 x 17.5cm (5 x 7")
Signed with initials; title inscribed on original artist's
label verso

Exhibited; Watercolour Society of Ireland, Annual
Exhibition, 1904, Cat No 120, priced £3.3.0

€ 1,200 - 1,600

- 66 MILDRED ANNE BUTLER RWS FRSA RUA
(1858-1941)
Peacocks
Watercolour, 9 x 16cm (3½ x 6¼")
€ 800 - 1,200





- 67 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)
Following the Plough
Watercolour, 26 x 36cm (10¼ x 14¼")
Signed with monogram; signed and inscribed with title on old backing paper verso
€ 2,000 - 4,000



68 MILDRED ANNE BUTLER RWS FRSA
RUA (1858-1941)

Cattle by the Cornfield with Crows
Watercolour, 17 x 24.5cm (6¾ x 9½")
Signed

€ 1,800 - 2,500



69 MILDRED ANNE BUTLER RWS FRSA
RUA (1858-1941)

Cows in Kilmurry Woods
Watercolour, 12.5 x 17.5cm (5 x 7")
Signed

Exhibited: 'Mildred Anne Butler Exhibition',
Galway, Catalogue No.57.

€ 1,500 - 2,500



70 MILDRED ANNE BUTLER RWS FRSA RUA (1858-1941)

A Siesta

Watercolour, 26 x 36cm (10¼ x 14½")

Signed

Provenance: with William Rodman & Co., Belfast, Label verso

€ 4,000 - 6,000

71 JACK BUTLER YEATS RHA (1871-1957)

A Sidewalk of New York (c.1911)

Watercolour, 37 x 27cm (14½ x 10½")

Signed

Provenance: 'Important Irish Art Sale', these rooms September 1985 Cat. No. 43 where purchased by the present owners.

Exhibited: 'Jack B. Yeats Exhibition: Pictures of Life in the West of Ireland', Leinster Hall Dublin Oct 1905 Cat. No. 39

'Jack B. Yeats Exhibition: Pictures of Life in the West of Ireland', The Walker Art Gallery, London Feb 1908 Cat. No. 49

Literature: 'Jack B. Yeats: A Biography', Hilary Pyle, 1970 P. 83 - 85

'Jack B. Yeats: His Watercolours, Drawings and Pastels' by Hilary Pyle 1993 Cat. No. 512 illustrated P.134

'Smurfit Art Collection 2001' Full page illustration P 45

'A Sidewalk of New York' could be any number of sidewalks in the vast Island of Manhattan from which Yeats has based his scene. It is drawn from recollections of a visit made by Yeats to New York in 1904 with his wife Cottie. The occasion of his trip was to partake in an exhibition being held at the Clausen Gallery on Fifth Avenue. His place was secured by American lawyer and arts patron John Quinn. An avid draughtsman he made a number of sketches of the trip, as was common during his travels, some of which are held in the collection of the National Gallery of Ireland. Yeats was in the process of honing his craft as a first-hand recorder of events as at this time he was living in Devon in England and regularly visiting Ireland. From a distance he was able to commentate and observe dispassionately.

Acting as an outsider looking in - somewhat removed - creates an unusual viewpoint as we are faced with two individuals at the edge of the picture plane. One is of an older man who seems to be walking out of the scene, his exaggerated scale, compressed by the edges of the composition, almost blocking our view. While the young child, although with his back to the viewer, is our entry point into the scene as we follow his gaze, wide eyed at the myriad of figures passing by. The choice of a young child, transfixed by the scene, is fitting as the mimic of the artist, an outsider visiting a strange and unknown city for the first time. While London was a cosmopolitan metropolis similar to New York, it is interesting that he chooses to depict it in the manner of the Wild West.

The inclusion of a Native American in full traditional dress, the horse-drawn carts and wooden porches suggests a considerably more rural setting. Or is the figure a cigar store Indian, an advertisement sculpture in the likeness of Native American used to represent tobacconists? These life size wood figures usually with left hand raised to the forehead in warrior stance were common place in cities throughout the United States. The costume and staged air to the character of the figure is somewhat at odds with the rest of the scene. However, the other individuals could be read as tropes, devices used by the painter to conflate various echoes of American culture, to an Irish or British audience.

The buildings in the background of the image are reminiscent of warehouses that would be found beside the port in downtown Manhattan. The issue of immigration cannot be entirely avoided; Yeats and his wife visited Ellis Island while on their trip. The nature of Ireland's relationship with New York is defined by the mass emigration during the 19th and 20th centuries. In this case the social, political and emotional undertone cannot be ignored in favour of a dispassionate observation. Yeats relocated permanently to Ireland in 1910 and from then until his death in 1957 his interest lay in documenting the lives lived by Irishmen and women.

€ 30,000 - 50,000





72 ROSE MAYNARD BARTON RWS (1856-1929)
'Young Girl Entering the Church' and 'Asleep in a Pew'
A pair, watercolour, 34 x 25cm (13¼ x 9¾")
Signed and dated (18)91. (2)

€ 1,200 - 1,600



73 LADY KATE DOBBIN (1868-1955)

Roses in a Lustre Vase

Watercolour, 32 x 41.5cm (12½ x 16¼")

Signed

Provenance: With Goodwin Galleries, Limerick (old label verso);

*Exhibited; 'Spring Exhibition' April 2002, Cat No 13
Frederick Gallery, Dublin.*

€ 600 - 1,000



74 ADAM BUCK (1759-1833)
Portrait of a Young Gentleman and a Young Lady
A pair, watercolour, 13 x 12cm (5 x 4¾")
Signed and dated 1829

€ 2,000 - 4,000



75 WILLIAM MULREADY RA (1786-1863)
The Meagre Feast
Watercolour, 63.5 x 45cm (25 x 17¾")
Signed and dated

€2,000 – 3,000

76 SIR WILLIAM ORPEN RA RWS RHA (1878-1931)

Sheep and Goats: Figures on a Cliff at Howth (1911)

Pencil and watercolour, 75 x 96cm (29½ x 37¾")

Signed and dated 1911

Exhibited: '45th exhibition of modern paintings', New English Art Club, London 1911 Cat. No. 31

'Drawings and studies from life by William Orpen', Goupil Galleries, London 1912 Cat. No. 18

'Recent works by William Orpen' M. Knoedler & Co. New York 1914 Cat. No. 14 which travelled to Buffalo Fine Arts Academy and Albert Art Gallery

'English Drawings Exhibition', Hazlett, Gooden and Fox, London 1990 Cat. No. 71

'William Orpen: Politics, Sex & Death' Exhibition The Imperial War Museum Jan/May 2005 Cat. No. 93. This later travelled to The National Gallery of Ireland.

Literature: 'New York American' by Charles Caffin 30th March 1914 p8 "The whimsical strain again peeps out in *Sheep and Goats*, a group of figures, possibly assembled to watch the sunrise, for one of the party is still in pyjamas. This is done in pencil with washes of pure colour"

'English Drawings Exhibition' Hazlett, Gooden and Fox, London 1990 Cat. No. 71 illustrated in colour.

'William Orpen: Politics, Sex & Death' The Imperial War Museum 2005 full page illustration P150

Considerable effort has been made to identify the figures in the image, a quite commonplace tactic with a group portrait such as this, particularly since the title offers us little clues to the individuals or their actions gathered here as they are on a cliff at Howth at dawn. Orpen had strong connection to the area where he holidayed between 1909 and 1914. The time spent experiencing the ever-changing light over Dublin Bay influenced his use of colour and form which was expressed in a series of plein air drawings and watercolours that were executed by Orpen in that four year period. This can also be seen in the accents of details on the figures clothing which expressed a deep interest in costumery within his painting such as the intricate patterning on the skirt of the woman sitting to the right of the foreground. These elements of colour liven up the somewhat hazy and faded background.

The figures are understood to be a mix of students and models from the Metropolitan School Art in Dublin where he taught. A number of these individuals appear in other works by Orpen, in particular the young man reclining to the right of the painting is present in an earlier watercolour *The Draughtsman and his Model*, 1910 which seems to be almost a smaller study for the *Sheep and Goats*, with the man adopting an identical pose. The nude model he is sketching could be woman standing in the green hat in the centre of the later composition. The relationship between these series of watercolours, from preparatory studies to fully fledged works, is fitting to the message of *Sheep and Goats* in relation to process of artistic production.

The title itself is very unusual, most noticeably in the fact that there are no sheep amongst this group of individuals but rather only a singular goat on the sand dune beyond. Instead it has been explored as a work of allegory creating an iconography between the anthropomorphic and animal elements to reflect the social and political climate of the day. In particular the effect that these socio-political events had on the development of a modern Irish school of painting. The emerging Celtic Revival in the years before the outbreak of the First World War was in many ways to be viewed with suspicion by Irish artists as promoting a more conservative and traditional approach to cultural expression. The garlanded goat standing proudly aloft in the background is at odds with the rest of the figures as possibly a parody of mythological imagery and themes within art. As part of Ireland's oldest Celtic festival Lughnasa, which symbolized the beginning of harvest, the goat a symbol of pagan fertility is crowned and worshipped for the two day festival, as 'King Puck'.

Orpen, as a teacher in the Metropolitan School of Art, was heavily involved in reforming art education in Ireland. He took a number of steps to create a less systematic and regimented curriculum in particular by introducing 'live nude' models to the drawing class. An attempt to counteract the lack of representation and understanding of the nude body amongst Irish painters. Rather than a separate and distinct Irish School born out of the Celtic Revival he fully supported Sir Hugh Lane's attempts to create a modern art gallery in Dublin which would establish Irish artists on an international scene. Fashioning himself as the good shepherd, embodied in the elderly man reclining to the left of the picture, who guides his flock of younger generation of artists in the reactionary struggle against a deep rooted fear amongst the cultural administration of Irish society towards progressive change.

We acknowledge with thanks the Orpen Research Project whose research and writings formed the basis of this catalogue entry.

Niamh Corcoran, November 2016

€ 40,000 - 60,000



77 RODERIC O'CONNOR (1860-1940)

Etude de Nu

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

Signed and dated (19)'14

Provenance: David Messum Gallery London, where purchased by the current owner June 1991.

Exhibited: 'Les Petits Maître: British Impressionism' exhibition, David Messum Gallery, Autumn 1988, Catalogue No.103.

Literature: 'Roderic O'Connor' by Jonathan Benington, Dublin 1992, page 213, Catalogue No.189.

This is one of O'Connor's biggest and most ambitious paintings of the female nude. The figure, reclining on a green drape partially covering a chaise longue, fills the canvas from left to right. Behind the figure and to her left is the large studio mirror that O'Connor used as a prop in other paintings of clothed and nude figures, often with an element of ambiguity as to whether the image was reflected or real. In the present work, however, any uncertainty is removed, and the reflection unusually shows, not the model from behind, but rather a glimpse of a circular table covered with a cloth and a few still life objects. The mirror itself has been placed in the curtained recess at one end of the studio that the artist used for storing his canvases. And in the upper right of the composition can be seen the same secretaire that is familiar from other paintings by O'Connor, such as *Still Life with Tureen, Jug and Dish* (Benington, loc. cit, no.190, pl.56).

In *Etude de Nu*, therefore, the viewer is presented with a mixture of domestic creature comforts (fine furniture and drapes) and the professional attributes of the painter (stretched canvases, curtain, posed model). O'Connor, in other words, was minded to create a very honest impression of how these two worlds come together in the domain of the artist. It is perhaps worth mentioning that, for thirty years, his studio at 102 rue de Cherche-midi in the Montparnasse district of Paris was both a working space and living quarters, the main high-ceilinged room leading through to a small kitchen and a bedroom.

Compared to the earlier nudes of O'Connor's intimiste period, *Etude de Nu* is much more of a palpable, even tangible three-dimensional entity. By positioning the figure firmly in the foreground, he has ensured that she is both well lit and clearly defined. He does not scrimp on any of the details - note in particular the beautifully realised hands of the model, not to mention the challenge he set himself with the foreshortening of her left arm. The model's torso and limbs are angled towards the viewer so as to make the most of the reflected light from the windows, this bright zone in turn being contrasted with the dark shadows of the canvas store beyond. The creamy consistency of O'Connor's brushwork and the frank, uninhibited pose of the model recall Monet's *Olympia*, a picture with which he would have been highly familiar from his visits to the Louvre.

Jonathan Benington

€ 50,000 - 70,000



78 RODERIC O'CONNOR (1860-1940)

Etude, Femme à Contre Jour

Oil on board, 62.2 x 50.8cm (24½ x 20")

Signed and dated (19)07; signed again and inscribed 'Etude. Roderic O'Conor No.3' verso

Atelier 'O'Conor' stamp verso

Provenance: Hotel Drout, Paris 'Artist's Studio Sale', 7th February 1956; Crane Kalman Gallery, London, March 1959; Robert Hodsell 1959; later with Ben Goldstone; sold Christie's 'Irish Sale', May 2003, Cat. No.67, where purchased by current owner.

Exhibited: Possibly 'Salon d'Automne' 1909, No.1319.

Literature: 'Roderic O'Conor: A Biography with Catalogue of his Work' by Jonathan Benington, Dublin 1992, Cat. No.127, p.205.

Shortly after moving to Paris from Brittany in 1904, O'Conor produced a group of studio interiors in which the figure was portrayed against the light, or contre-jour. Doubtless he was aware of the use made of this technique by Degas and Bonnard, both of whom took similar delight in the resonance and ambiguity of shadows.

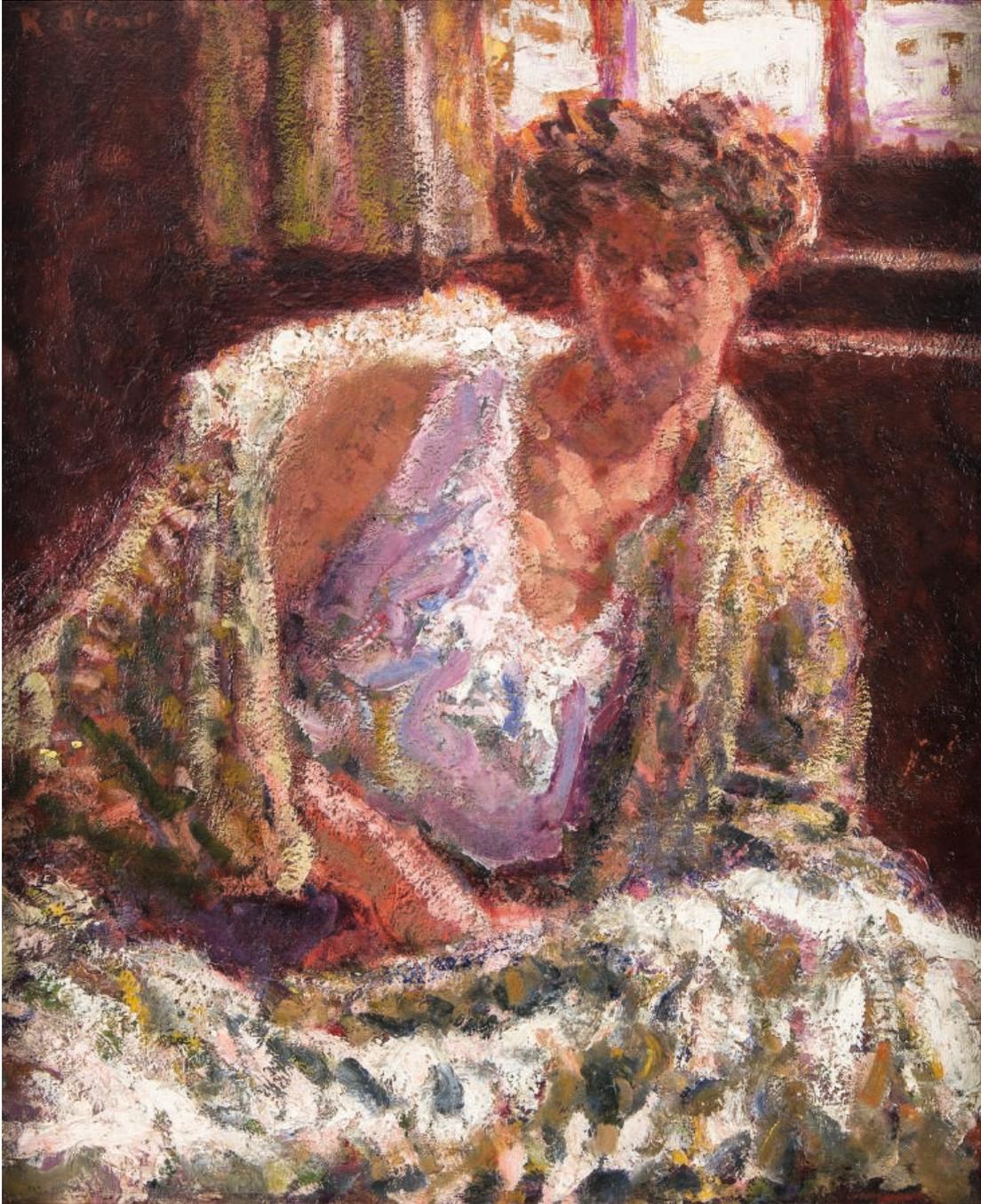
O'Conor responded to the new challenge with gusto. Finding his feet in new cosmopolitan surroundings, he felt, impelled him to develop a new approach. For the first time in his life he was the proud and sole occupier of a spacious studio, illuminated on one side by a series of large windows. He quickly found that the effects of light and shade, contrast and colour could be endlessly adjusted by placing his models at varying distances from the windows, and by painting them at different times of day. One way to expand the range of such opportunities was to interpose his subjects in the space between the light source and his easel, thereby making it appear as if they were emerging dramatically from the shadows.

O'Conor's contre-jour body of work comprises a self-portrait and several paintings of nude and clothed female models. The present work is arguably the most surprising and the most daring of the entire group. The figure is viewed at close proximity, so that the masses of her torso and skirt completely dominate the composition; we are, in truth, almost within touching distance of this mantled figure whose facial features we are unable to discern. The light reflects off her neck, shoulder and bodice, dazzling in its brightness, and yet the absence of detail that is a direct corollary of the viewing conditions means that she must remain an enigma.

Capturing such a scene with a camera would be virtually impossible - the lens could never cope with the extreme light-dark contrasts. Only a brave artist would attempt it in paint, knowing that the glare of light from behind the subject would demand something extra from the colours at his disposal. O'Conor's solution is easy to discern: he pushed the plastic properties of oil paint to new extremes of gesture and impasto. The sensuous build-up of pigment in this work is at once highly experimental and daring. Whilst the mosaic-like textures prompt comparison with Sickert's paintings dating from 1907, such as *The Juvenile Lead*, the approach of the Irishman is so radical as to be ahead of its time, anticipating the work of contemporary artists such as Frank Auerbach.

Jonathan Benington

€ 25,000 - 35,000



- 78A ALOYSIUS O'KELLY (1853-1936)
Fishing Boats at Concarneau
Oil on board, 23 x 30.5cm (9 x 12")
Signed

Aloysius O'Kelly was born in Dublin but moved to London at a young age. In 1874 he became one of the first Irish artists to study at the École des Beaux-Arts in Paris, where he received his training from Orientalist painter Jean-Léon Gérôme and Léon Bonnard. O'Kelly was also one of the initial Irish artists to spend time painting in Brittany, where he met Jules Bastien-Lepage.

During the 1880s he was appointed specialist artist to the Illustrated London News, and travelled around Ireland as a political illustrator highlighting the Land League. O'Kelly is possibly best known for his painting depicting Northern African scenes – a popular subject among European Romantic painters. In an unusual move, O'Kelly emigrated to New York in 1895 and changed his name to Arthur Oakley. Following this he continued to visit and exhibit in France, as well as in Chicago, Milwaukee and New York where he was a member of the Watercolour Club.

Aloysius O'Kelly first arrived in Brittany in the mid 1870's as the region and particularly the coastal areas around Pont-Aven and Concarneau became increasingly popular with artists from around the globe. O'Kelly regularly spent the summer in the area but also appears to have spent extended periods there in 1877 and 1878. It is however difficult to date these Concarneau paintings and it is quite possible that the present work comes from the early years of the 20th Century when the artist is known to have spent time working in this port town. Concarneau was a vibrant fishing port with an extensive sardine fishing fleet and a significant fish processing and canning industry.

€ 2,000 - 4,000



79 HENRY JONES THADDEUS RHA (1859-1924)

River Landscape, with Clear Blue Sky (possibly France)

Oil on canvas, 40 x 57.5cm (15¾ x 22¾")

Signed and inscribed 'To General Roe. With Kindest Regards from the Painter 1904'

Provenance: Important Irish Art Sale, these rooms, 26 March 2013, Lot No.97 where purchased by present owner

Major General Charles Francis Roe (1838-1922), was an American soldier of some note. Having entered West Point in 1864, he played a key role as an officer in the campaign against the Sioux and their allies along the Yellowstone in 1876. He was, as 2nd Lieutenant in the 2nd Cavalry, among the first to encounter the battlefield after the Battle of Little Big Horn, writing a gruesome description of what he found there. From 1898 to 1912, he commanded the National Guard in New York State.

Thaddeus encountered Roe in 1904, shortly after his arrival in New York City, where he took a studio on W. 33rd Street and maintained a presence until late 1906. In 1904, he appears to have confined his travels in the United States to between New York State and Washington DC, so the riverscape is most likely to represent a place in that area. This is certainly consistent with the terrain described. Roe sat in uniform for Thaddeus the same year, and the resulting formal portrait remained in Roe's family in Pound Ridge, NY until the family home was sold in 1978. On more than one occasion, Thaddeus offered complimentary works to his sitters, both as a gesture of good will and in an attempt to secure further commissions. The riverscape may, therefore, coincide very closely with the portrait. Thaddeus considered Roe significant enough among his sitters to illustrate his portrait of him in his 'Recollections of a Court Painter', published in London in 1912, when Thaddeus was still living in the United States.

Our grateful thanks to Dr Brendan Rooney who provided us with the information to compile this catalogue entry.

€ 3,000 - 5,000



NATHANIEL HILL RHA (1860-1930)

Convalescent

Oil on canvas, 103 x 79cm (40.5 x 31")

Signed with initials

Exhibited: Taylor Scholarship, Royal Dublin Society, 1883, entitled 'Convalescence'; Royal Hibernian Society, 1884, Catalogue No. 258, entitled 'Convalescent'
Literature: J. Campbell, 'Hill, Nathaniel', in *Painting, 1600-1900*, ed. by N. Figgis, RIA/Yale, 2014, p.301.

Provenance: Taylor Scholarship, RDS, 1883; McComas family, Rock Road, Blackrock, Co. Dublin; Private Collection Dublin

Nathaniel Hill was one of a circle of highly talented young artists associated with Walter Osborne in the 1880s. They studied together in Dublin and Antwerp, painted open-air subjects in Brittany and England, and then helped to introduce a new continental-inspired naturalism into Irish art. Hill also painted genre scenes, children and portraits. During his student years he won many prizes and he exhibited his work regularly. Yet he was a slow, painstaking worker. Only a few of his pictures are in public collections, the majority remaining in private collections.

Nathaniel Hill was born into a Quaker family in Drogheda, Co. Louth in 1861. His father, Richard, had set up the oatmeal milling company R.R. Hill & Sons, Drogheda. Hill went to Dublin in 1877, studying in the Metropolitan School of Art, then the Royal Hibernian Academy Schools, exhibiting at the RHA for the first time in 1880. In autumn 1881, together with his contemporaries Osborne, Joseph M. Kavanagh and John J. Greene, Hill went to Antwerp to study in the Academie Royale, a pupil of Realist painter Charles Verlat. In 1883, he was awarded second prize in Painting from Life. Hill was also awarded Taylor Scholarships in Dublin on three occasions, and continued exhibiting at the RHA.

Back in Ireland, Hill was based at his family home, Queensboro, Drogheda. He continued to exhibit at the RHA, being elected an associate in 1892 and a full member of the RHA in 1894. He also showed at the Dublin Art Club. The present picture *Convalescence* is one of Hill's largest canvases and dates from the early 1880s. It shows a young girl sitting in a chair and an elderly woman seated beside her. The girl has a pale, beautiful face and shining hair. She wears a red and brown striped shawl with tasselled edges over a red blouse. Her head rests against a large pillow and a cream-coloured blanket covers her knees. The woman has a weary face, with eyes cast down. She wears a black scarf over shining silver hair and an orange and silver silk scarf over dark dress or cardigan. Her large work-worn hands are crossed over her knees and her blue apron falls almost to the floor. Although the two figures are seated closely together, they are each lost in their own thoughts, the child's eyes looking out of the picture, her companion's eyes cast down, perhaps reflecting upon her life. Hill observes his subjects with sympathy, contrasting the lined, weary beauty of the woman, with her worn, heavy hands, with the pure beauty of the child, with smooth skin, glowing eyes and youthful hands.

Faces, hands and clothing are scrupulously clean so there is no sense of poverty in the interior. The picture is set in quite a shallow space, figures and clothing carefully modelled, light from the right casting short shadows. The tonality of the painting is quite subdued, yet Hill employs a palette of rich, burnished colours. Equally, he contrasts smooth and rough textures. There are shades of brown and blues, terracotta reds, shining orange and silver, blue-grey, white and cream. The colours in the child's clothing are echoed in the red and dark blue floor tiles. Hill also observes other details such as the sheets of print, the images blurred, upon the girl's lap, the gleaming white and pink cups on the shelf behind and flowers or leaves on the ground, perhaps hinting at the fragility of life.

The sense of intimacy and familiarity of *Convalescence*, the cream barún, Foxford-style blanket with stripes and the masonry tiles may suggest that the picture was painted at Hill's family home in Drogheda: the child a younger sister, perhaps, and the elderly woman a loyal member of the household. She is portrayed again in a smaller picture by Hill, with silvery hair and eyes closed, seated at a table. Yet the floor tiles in *Convalescence* resemble those in some Flemish interiors and the woman's headware and scarf, the large square pillow and the blanket are all characteristic of Belgium or The Netherlands. The canvas was painted during the artist's second year at Antwerp. Indeed, it could be a major picture executed in the Life class there.

The themes of the sick child and of convalescence were popular in the history of art. They had been represented by Dutch artists in the 17th century, notably Gabriel Metsu, and especially in the latter part of the 19th century, by painters and writers when societies were haunted by the prevalence of childhood illness. These themes were treated by painters as diverse as Millais, Bouguereau, Tissot, Carriere, Ensor and Munch and indeed by Irish artists such as H.J. Thaddeus, R.T. Moynan, Mary E. Martin and John Lavery, as well as Hill.

According to Christopher Wood, most Victorian attempts at the subject of convalescence 'involve mothers anxiously watching over sick children, or moist-eyed maidens offering up prayers.' But artists from the Low Countries, Scandinavia and Switzerland treated the subject in a much more realistic way in the early 1880s, as did Hill. Most notable were '*Sick Girl*' (1881) by Christian Krohg (National Gallery, Oslo), a meticulous photographic painting of a girl in a chair, and the more expressive '*Sick Child*' (1885-86) by Edvard Munch (National Gallery, Oslo).

However, Hill's painting is not overly melancholy; although the theme is of convalescence it provides him with the opportunity to represent a double portrait of childhood and old age in a realistic and affectionate manner. Hill was a modest artist, signing his pictures with a small signature, a monogram, or not at all. In *Convalescence* a tiny monogram 'NH' is just visible in the lower left area of the picture. The picture was awarded a Taylor Scholarship at the RDS in 1883, and is probably the same picture, entitled *Convalescent*, exhibited at the RHA in 1884. The painting may not have been exhibited in public since that date and has remained in private collections in Dublin.

Dr. Julian Campbell, November 2016

€ 15,000 - 20,000



81 JOSEPH MALACHY KAVANAGH RHA (1856-1918)

An Old Flemish Draw-Well, Merxem (1883)

Oil on canvas, 68 x 45cm (26¾ x 17½")

Signed

Exhibited: Dublin, RHA Annual Exhibition, 1883, Cat. No.92; 'The Irish Impressionists' exhibition, NGI, October/November 1984, The Ulster Museum, February/March 1985, Cat. No.57.

Literature: 'The Irish Impressionists', 1983, illustrated p.200.

The '*Old Flemish Draw-Well, Merxem*' is a companion picture to the slightly larger canvas '*Under the Shadow of St. Jacques, Antwerp*', both being the most substantial pictures that Kavanagh painted in Belgium in the early 1880s. '*Under the Shadow of St. Jacques*' (private collection) is an urban subject, showing two women in a courtyard fetching water, with the walls of the cathedral rising behind, while the '*Old Flemish Draw-Well, Merxem*' is a rural scene, featuring two children in a sunny clearing in front of a well and tall trees. Both pictures centre upon the theme of a well or pump, with people fetching water. In both pictures, from foreground to top, Kavanagh enjoyed filling the composition with detail. Both pictures were painted in 1882 or 1883 and were exhibited at the Royal Hibernian Academy in Dublin in 1883, and helped draw attention to Kavanagh, along with his comrades, Walter Osborne, Nathaniel Hill and others, as a generation of young Realist painters who were studying on the continent.

Born in Dublin in 1856, Joseph Malachy Kavanagh won the silver medal at the RDS Christmas Competition in 1875. He studied at the Metropolitan School of Art, 1877-78, then at the RHA Schools he won the Albert Scholarship in 1881. Along with Osborne and Hill, Kavanagh travelled to Antwerp in September 1881 to enrol in the Academie Royale de Beaux Arts, one of the leading art academies in Europe.

He returned to Antwerp for a second year, 1882-83. Like Osborne, he spent an increasing amount of time painting in the open air, both street scenes in the old quarter of Antwerp and rural subjects in neighbouring villages. Of all the Irish artists in Antwerp, Kavanagh was strongly influenced by the Dutch and Belgian genre tradition and by contemporary Flemish Realists, such as Henri de Braekeleer (1840-1888), Piet Verhaert (1852-1908) and Charles Mertens (1865-1919).

'*An Old Flemish Draw-Well, Merxem*' features two children, a girl and a boy, in front of an elaborate well structure and tall lush trees on a sunny summer's day. Merxem may have been a hamlet or farm just outside Antwerp.

The well provided the focal point for life in villages and rural communities, a place where women and children could gather, fetch water for their daily needs, exchange news and relax for a moment. It provided popular genre subjects for 19th century artists in Brittany, Italy and elsewhere. Osborne, for example, painted scenes of women and children at the well or pump in Belgium, Brittany and Spain.

There is a certain sombre quality to some of Kavanagh's work. But '*An Old Flemish Draw-Well*' shows the charming aspect of his genre paintings: in the formality of the poses of the children and the warmth of light and colouring; in the cheerful blue of the jacket, the pale amber of the girl's dress and striped red and white stockings, echoed by the touches of terracotta in the brick-work behind, set against the lush greenery of the trees. His affection for children can be seen in his later painting '*Children Playing by a Bridge*', featuring a girl with child and a boy playing by a river in north Co. Dublin.

'*An Old Flemish Draw-Well*' was exhibited at the RHA in 1883, along with several other pictures of Belgian and Irish subjects. It was one of many Kavanagh pictures in the exhibition 'The Irish Impressionists, Irish Artists in France and Belgium', held at the National Gallery of Ireland, Dublin in 1984 and the Ulster Museum, Belfast in 1985.

Dr. Julian Campbell

€ 10,000 - 15,000





82 DANIEL O'NEILL (1920-1974)
Two Figures in a Western Landscape
Oil on board, 14 x 22cm (5½ x 8½")
Signed

€ 2,000 - 4,000



83 DANIEL O'NEILL (1920-1974)
 Ruined Chapel
 Oil on board, 40.5 x 50.5cm (16 x 20")
 Signed

Provenance: Sale, Christies Belfast October 1989, Cat. No. 370, where purchased by current owner.

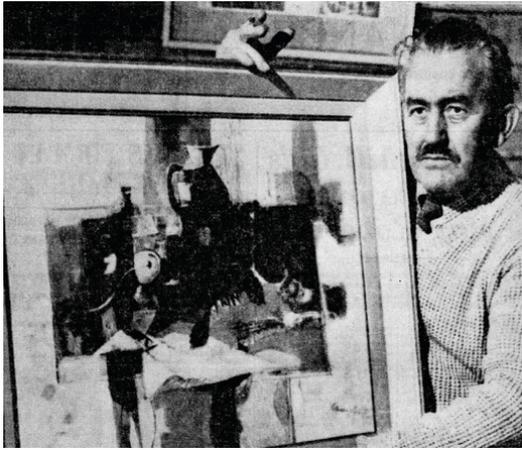
The potency of Daniel O'Neill's early paintings lies in the heightened Gothic romanticism of mood that typifies his best work. *Ruined Chapel* is full of nostalgia and mystery, a sense of an almost-vanished beauty and a search for spiritual meaning.

O'Neill's nocturnal scenes are as much about light as darkness. The luminous electric blue of the sky is lit by a moon that picks out a broken section of wall, then the right hand section of the altar and that filters across the chapel floor. O'Neill's opaque and creamy paint surface in certain passages is full of reds, blues and greens half-hidden within the layers of glazes over white, and is controlled and muted as it passes from light into shadow. His impasto traces the architectural detailing of the chapel, maintaining a balance of physical strength and fragility.

While one would not expect to find points of comparison between O'Neill and John Piper it is inescapable in looking at *Ruined Chapel* and perhaps is indicative of a particular post-war mood that is both poignant and celebratory in its vision of their native landscape and its architectural legacy.

Dickon Hall, November 2016

€ 2,000 - 4,000



84 GEORGE CAMPBELL RHA RJA (1917-1979)

Still Life with Crayfish (1972)

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

Signed together with original catalogue, 1972

Exhibited: 'George Campbell' exhibition at the Cork Art Society Gallery, Lavitts Quay, April 1972, Catalogue No.11;

'George Campbell and the Belfast Boys', Adam's Loan Exhibition, Summer 2015, Catalogue No. 131

Literature: 'George Campbell and the Belfast Boys', by Karen Reihill, 2015, Illus p.131

Following the 1967 ROSC exhibition and increased prosperity in Ireland dramatic changes developed in the visual arts. Optical, Conceptual and Pop Art emerged from a younger generation of artists. Campbell, who divided his time between Spain and Ireland couldn't understand the divergence in art practices in Dublin while his focus remained on people and on Ancient Ireland. At this time, Campbell, a fluent Spanish speaker and a master of the flamenco guitar, was a popular figure in the community of Andalusia and had held exhibitions in London and Malaga. Despite being labelled as out of date in Dublin in the late 1960s by some critics, demand for his work led to solo exhibitions with Tom Caldwell in his galleries in Dublin and Belfast and a retrospective exhibition was held with the Arts Council of Northern Ireland (ACNI) in Belfast in 1972.

Born in Arklow, the son of artist Gretta Bowen and brother of watercolourist and photographer, Arthur Campbell, George Campbell worked in an assortment of jobs during the Belfast 'Blitz' before he decided to paint full time at the age of twenty-four. Self-taught, he held his first solo exhibition with Victor Waddington in Dublin in 1946. Over the next twenty-five years, he divided his time between Ireland and Spain exploring various subjects and mediums including designing stained glass windows for the Galway Cathedral in the mid-1960s.

'*Still life with Crayfish*' was exhibited at the Cork Arts Society in April 1972 and was chosen by the artist to feature with him in a newspaper article. Reviewing Campbell's exhibition at the ACNI in January 1972, Mercy Hunter remarked that Campbell was a 'master of still life painting, where his use of colour is excellent, his sense of pattern unflinching, and where there is usually an element of surprise in the composition to delight the eye.' In this work the surprise and delight to the eye is a splash of red on a crayfish in the centre of the composition. Campbell avoids formality and draws the viewer in by eliminating detail and concentrates instead on colour balance and a pattern of shapes giving a strong sense of rhythm and design. The art critic who had labelled Campbell out of date in the late 1960s positively reviewed his exhibition in Cork and remarked in *The Irish Times* that '*Still Life with Crayfish* was excellent' adding 'there are no gimmicks in the exhibition. It is an entirely sincere work - arrogant enough to know its own value and humble enough to seek constantly for further knowledge.' (April 21, 1972)

Karen Reihill, November, 2016

€ 8,000 - 12,000



85 GEORGE CAMPBELL RHA (1917-1979)

Holy Week Procession, Malaga

Oil on board, 76 x 63.5cm (30 x 25")

Signed; signed again and inscribed with title verso

Exhibited: 'George Campbell and the Belfast Boys' Adam's Summer Loan Show, Dublin, July 2015, The Ava Gallery, Clondeboye, August/September 2015, Cat. No.143.

Literature: 'George Campbell and the Belfast Boys' by Karen Reihill, 2015, illustrated p.149.

Executed in the 1970s, '*Holy Week Procession, Malaga*' belongs to George Campbell's final phase of painting. Travelling to Spain annually under Franco's rule during the winter months from 1951, Campbell became fascinated with Spanish traditions and continually returned to the subject of Processions throughout his life. His interest in Processions may have been inspired from witnessing the Corpus Christi parade in Roundstone in the late 1940s when he travelled to the village with his close friend Gerard Dillon. Both artists continued to revisit the area and record traditions and festivities in Connemara and also in their native city of Belfast.

Campbell's series of Holy Week Processions first appeared in his solo exhibition at Richie Hendriks Gallery's on St Stephen Green in April 1957. Influenced by Picasso and Braque, his images in the 1960s were characteristically cubist in style. By the mid-1970s however, Campbell's brushwork was looser and form became less important. Technique of painting, colour and atmosphere became his primary focus until his death in 1979 and his Processions generally emerge from a soft mist with jewel like effects from daps of paint.

'*Holy Week Procession, Malaga*' depicts floats or 'andas' snaking through a street in Malaga lined with people. In Andalucia, the Semana Santa annually takes place during Easter week celebrations. Some Processions begin at dawn and conclude after dark involving a large number of people. In this work, Campbell sets the scene in evening light. In the foreground a Cross, the emblem of Christianity is visible and immediately behind, a larger 'anda' the Virgin de Delores is depicted supported by figures in blue tunics. Hooded figures form patterns and shapes which appear in a mass of colour as the street narrows and people in a balcony emerge from buildings in golden hues to watch the moving procession below.

During the 1960s and 70s, Campbell entertained audiences on radio and television with his knowledge of Spain. He played flamenco on BBC and RTE and was the subject of a BBC film, '*Gallery*' which related to his life in Spain. In 1962, he also appeared on *The Late Late Show* talking on Spain, bullfights, guitar and his favourite music. A year before he died, the Spanish Government formally recognised Campbell's contribution to Spain in 1978 when he was made a knight Commander of Spain with the Insignia of the Order of Merito Civile, the equivalent of a knighthood.

Karen Reihill, November, 2016

€ 10,000 - 15,000



86 GEORGE CAMPBELL RHA (1917-1979)

Still Life: Things in My Studio

Oil on board, 89.5 x 74cm (35¼ x 29")

Signed

Exhibited: 'Two Irish Painters, Arthur Armstrong & George C Campbell' (Dos Pintores Irlandeses Arthur Armstrong & George C Campbell) Galerie Kreisler, Madrid, June 1977; 'George Campbell and the Belfast Boys' Adam's Summer Loan Show, Dublin, July 2015, The Ava Gallery, Clondeboye, August/September 2015, Cat. No.136.

Literature: 'George Campbell and the Belfast Boys' by Karen Reihill, 2015, illustrated p.141.

After the death of their close friend, Gerard Dillon in 1971, George Campbell and Arthur Armstrong supported one another by holidaying in Spain and Connemara together which led them to having joint shows in Galway, Dublin, Belfast and Spain in the 1970s. In 1972, they became friendly with Spaniard Ángel Ancunción Goñi who was in Dublin to learn English. Campbell and Armstrong introduced him into their close circle of friends and he remained friendly with the artists after he returned to Madrid. In 1976, Angel Anunciación Goñi arranged with Juan Pujol at the Kreisler gallery, to have an exhibition for his friends the following summer.

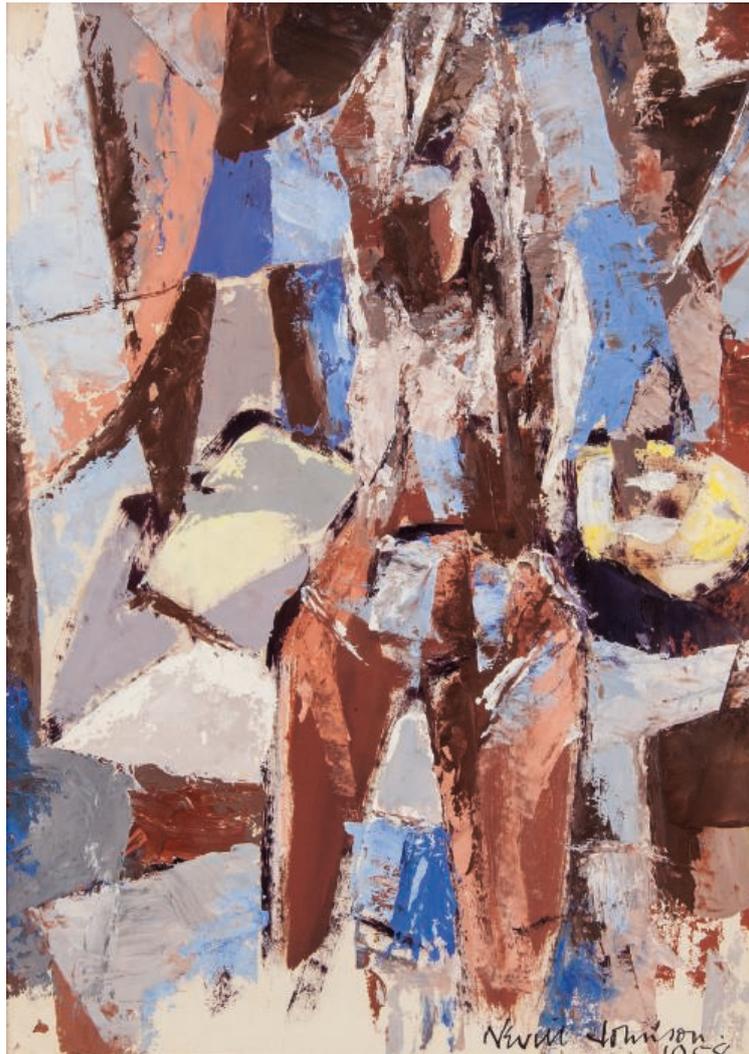
This abstract work, '*Still Life: Things in My Studio*' is listed as number four, '*Cosas en mi Estudio*' in the catalogue. No sizes or catalogue numbers are listed with the twenty six paintings but Campbell inserted a photograph of this painting in his scrapbook 'Kreisler, June 1977' along with other photographs and memorabilia including newspaper cuttings, tickets and an invitation to the opening of the show on Tuesday, 14th June, 1977. The exhibition was opened by the Irish Ambassador to Spain, Mr Charles Whelan and received favourable mention in the media in Spain and Ireland.

In the 1960s, Campbell explored abstract painting commencing with a series of works 'Play of Shapes'. Writing in the *Artist* magazine in 1969, Campbell commented on his abstract works and said that they 'were kind of visual music and a series of shapes and textures and colours' and added he didn't feel his abstract work was any different to his figurative painting, 'the figurative is in the abstract anyway. Any abstract thing I paint is, painted from my backlog of things. If I have done by job properly, a painting should have thousands of terms of reference'. In Campbell's handwritten list to the Galerie Kreisler in 1977, this work is listed as '*Mi Estudio*', which is probably a reference to the things he called to his mind when painting this work. Reviewing the exhibition, an art critic in a Spanish newspaper commented that the two Irish artist's work didn't complement each other. 'Realism is for Armstrong pure definition whereas for George Campbell is it mere evocation... Campbell can make reality fade so as to build it up again in his way, always in charming shades of grey and blue.' (*Arte*, 15 June, 1977)

Karen Reihill, November 2016

€ 8,000 - 12,000





87 NEVILL JOHNSON RHA RUA (1911-1999)
Standing Figure
Mixed media, 35 x 26cm (13¾ x 10¼")
Signed and dated 1958

€ 1,500 - 2,500



88 PATRICK SCOTT HRHA (1921-2014)

Little Girl

Oil on canvas, 50.5 x 61cm (20 x 24")

Signed

Exhibited: 'Irish Exhibition of Living Art', 1958, Catalogue No.91.

€ 5,000 - 7,000

89 CAMILLE SOUTER HRHA (B.1929)

Iron Gates (1962)

Oil on paper laid on board, 62 x 101.5cm (24¼ x 40")

Signed and dated 1962 and inscribed 'Calary'

Literature: 'Camille Souter: Mirror in the Sea', Garrett Cormican, 2006, Cat. No.155, illustrated p.249.

Camille Souter moved to live in County Wicklow with her husband, the sculptor Frank Morris in the early 1960s and two of her children were born there. The couple lived in a gate lodge in Enniskerry at first but moved to a house near Calary Bog which they bought for €600. This was where she met Sir Basil Goulding who became her most important collector. 'Calary was the happiest time of my life', she told Niall McMonagle in 2009. Following Morris's tragically early death in 1970 she lived in other places, mainly Achill, but retained her house in Calary until the late 1990s.

When asked does she think of herself as Irish, even though born in England, Souter's response was "I think you are where you live, where you give your vital work energies and where you absorb". That concentration on the stimuli in the immediate environment is one of her most telling characteristics and permeates *Iron Gates*. It is one of several paintings of gates, all dating from the early 1960s and there is a clear similarity between this painting and another, called *Bed Ends in the Yard* also from 1962. They celebrate the imaginative power of everyday objects and experience, and document Souter's awareness of the relentless alterations to the landscape. She recalls the artist Anne Yeats telling her that one of the first changes was when the bed ends disappeared from the gap in the field. Souter didn't need to be told. Calary, despite its punishing bogland and muddy roads, was a domesticated landscape when compared to Souter's other great love, Achill. What is compelling is the level of energy she brings to those very different environments. The work in Calary took on a more relaxing, horizontal emphasis, enlivened here, by the calligraphic flourishes of the wrought iron work. The magic, however, comes from the intensity of the light. Instead of the black and silver palette of Achill, this and her other paintings from Calary in 1962, radiate heat, and sunshine, in a flurry of soft reds and yellows. The paint is applied in thin, shimmering layers, in keeping with the artist's comment, "I never liked thick paint because not enough light can go through it" and her desire that her work should be seen in natural, rather than artificial light.

Camille Souter is a self-taught artist, a Saoi of Aosdána, and her work is included in all major Irish collections.

Catherine Marshall

€ 12,000 - 16,000





- 90 SEAN MCSWEENEY HRHA (B.1935)
 Reed Bed
 Oil on canvas, 25 x 34.5cm (9¾ x 13½")
 Signed and inscribed with title

€ 2,000 - 4,000

- 91 WILLIAM CROZIER HRHA (1930-2011)
 Landing at Sherkin
 Oil on canvas, 76 x 91 cm (29¾ x 35¾")
 Signed; signed and inscribed with title verso

Exhibited: 'An Exhibition of 18th-20th Century Paintings',
 The Gorry Gallery, March 2007, Cat. No.65.

William Crozier studied at the Glasgow School of Art 1949-1953 in his hometown of Glasgow before dividing his time between travelling through Europe, America and South Africa and his studios in Hampshire and, from the 1980s, his studio and home in West Cork.

Examples of his work can be found in many collections around the world, including the Tate, the Crawford Municipal Gallery in Cork, Copenhagen Museum of Art, Scottish Gallery of Modern Art, Gdansk National Museum in Poland, The Victoria and Albert Museum, National Gallery of Australia and the National Gallery of Canada.

He won the Oireachtas Douglas Hyde Gold medal for Painting in Dublin in 1994. In 1900 the Crawford Art Gallery Cork and the Royal Hibernian Academy curated a retrospective of his work. He was elected to Aosdana in 1991 and in 1992 was elected an honorary member of the Royal Hibernian Academy.

€ 10,000 - 15,000





92 ANITA SHELBOURNE RHA (B.1938)
Country Scene, Wicklow
Oil on canvas, 76 x 102cm
Signed

€ 600 - 1,000



93 CECILY BRENNAN (B.1955)
Sea Cave
Oil on canvas, 33 x 41cm (13 x 16")
Signed verso and dated 1988

€ 1,500 - 2,000



94 PETER COLLIS RHA (1929-2012)
Old Farmhouse
Oil on canvas, 59 x 59cm (23¼ x 23¼")
Signed

€ 1,500 - 2,500

- 95 PETER COLLIS RHA (1929-2012)
 Still Life with Apples and Pears
 Oil on canvas, 29 x 29cm (11½ x 11½")
 Signed
 € 1,200 - 1,600



- 96 PETER COLLIS RHA (1929-2012)
 Still Life
 Oil on canvas, 46 x 51cm (18 x 20")
 Signed
 € 2,000 - 3,000





97 PETER COLLIS RHA (1929-2012)

Still Life with Fruit and a Vase
Oil on canvas, 60 x 60cm (23½ x 23½")
Signed

Exhibited: Dublin, RHA Annual Exhibition 2011,
Cat No.98

€ 3,000 - 5,000



98 PETER COLLIS RHA (1929-2012)
Still Life with Pottery and Fruit
Oil on canvas, 63 x 76cm (28¾ x 30")
Signed

€ 3,000 - 5,000



99 CHARLES BRADY HRHA (1926-1997)
Paper Backs (1994)
Oil on linen, 49.5 x 29.2cm (19½ x 11½")
Signed

*Provenance: Grant Fine Art Gallery, Northern Ireland,
where purchased by the current owner.*

€ 2,000 - 4,000



- 100 CHARLES BRADY HRHA (1926-1997)
Envelope Wallet (1997)
Oil on linen, 28 x 35.5cm (11 x 14")
AR RT54

Provenance: A gift from the artist to the current owner

Taylor Galleries Dublin label verso

€ 2,000 - 3,000



101 CHARLES BRADY HRHA (1926-1997)
Odd Sock Box
Oil on linen, 28 x 35.5cm (11 x 14")
Signed (AR RT64)

Exhibited: "Charles Brady Exhibition" The Taylor
Galleries, July 1995, Cat No. 10

€ 2,000 - 3,000



102 CHARLES BRADY HRHA (1926-1997)
Still Life - White Enamel Cup
Oil on paper laid on canvas, 32 x 26.5cm (12½ x
10½")
Signed and dated 19(72)

€ 2,000 - 3,000



- 103 MAEVE MCCARTHY RHA (B.1963)
Believe
Oil on panel, 32 x 23cm (12½ x 9")
Signed and dated 2002

Exhibited: 'Maev McCarthy Exhibition', The Frederick Gallery,
Dublin, September 2002, Catalogue No.41,
where purchased by current owner.

€ 700 - 1,000



104 ERIC PATTON RHA (1925-2004)
 Still Life
 Oil on board, 35.5 x 25.5cm (14 x 10")
 Signed

Provenance: With Jorgensen Fine Art, Dublin

€ 1,000 - 2,000

- 105 BRIAN BALLARD RUA (B.1943)
Flowers on a Window Sill
Oil on canvas, 61 x 74cm (24 x 29")
Signed and dated (19)85

€ 3,000 - 5,000

As I have previously written in the Gandon monograph on the artist; 'In the work of Brian Ballard, the simplicity of the composition belies the complexity of its genesis. The subject of the painting is selected certainly but no other elements are predetermined. Approach, level of detail, colour choices, time spent on the painting, all aspects are gauged according to the artist's intuitive method at the canvas....Ballard has stated, 'I know I am not finished if I haven't reached a crisis in the painting. Forced decisions often help make the work better. If working outdoors, perhaps the rain is coming and the correct colours must be quickly applied. It's the balance of panic combined with a degree of control and aided by serendipity that helps create the work. I put pressure on myself and take chances.' (Brian Ballard, Interview with Author, 6th May, 2014)

Aidan Dunne observed of the Ballard Retrospective I curated in 2015; 'But what comes across in this compact touring retrospective is the tremendous, engaged vitality of his painting. A couple of decades can be cruel to a work of art, but Ballard's works look better and better, probably because they are so true to the moment. The terse urgency of what we see in the finished work is not an indication that the artist has taken a shortcut, but rather that he has pursued the composition doggedly, even relentlessly, until the point of resolution, and then had the good sense to stop' (Irish Times, 27 Oct 2015).

Still life is probably the most extensive genre of Ballard's practice. This is a very attractive painting by Ballard from the mid-eighties. At this point in time his palette was generally darker than it was to become and yet it frequently reflected nuances of colour and form and dramatic use of interior light as is in evidence here. The treatment of the vases of flowers here is an approach revisited by the artist a year later in a more intimate work entitled 'Orchids in Vase' 1986. It is a pleasure to witness the precursor in this more complex composition. The ombre within this composition is distinctive and the orange tones define the perimeter of the composition on the right. There is a pleasing balance of geometric blocks of colour within the backdrop and swiftly applied black lines highlight the windowsill and space before it. I have noted that 'Ballard's still life works from the mid to late eighties are intricate and complex compositional arrangements. They have a great deal happening within them but the balance of objects, space and background is perfectly orchestrated. His palette at this time is a delightful mix of moody autumnal colours'. The effect of these paintings is timeless; 'Elements, particularly the flowers in vases are impressionistically treated. The backdrops are intriguing, mirrors, windows, doors, floorboards. The viewer feels as if they can literally step into the canvas and navigate the interior space'.

Marianne O'Kane Boal, November 2016



106 TONY O'MALLEY HRHA (1913-2003)

The Pond (1994)

Oil on canvas, 152.5 x 91.5cm (60 x 36")

Signed with initials and dated (19)94; signed again in Irish, inscribed with title and dated 1994 verso (AR2929)

Exhibited: 'Tony O'Malley Exhibition', The Taylor Galleries, Dublin, April/May 1996, Catalogue No.13.

Literature: 'Tony O' Malley', edited by Brian Lynch, Scholar Press 1996, full page illustration page 291.

Even as a youth, Tony O'Malley loved water and rivers. He once described himself as "only the man who goes down to the King's River and make a drawing of the river there... that's what I am.... I am only this." [1]

It's not clear if he ever actually fished the river, but there is no doubting the importance that water and the plant and animal life it supports were an essential ingredient in his work and in his sense of place. The King's River flowed by the end of the garden of his childhood home. Rivers or the back view of towns seen from the river bank or sea views permeate his work, when he officially earned a living as a bank clerk in various towns around Ireland. He was a frequent visitor to Clare Island in Mayo, his father's native place, and when he emigrated in the 60s, it was to the coastal town of Saint Ives in Cornwall that he went.

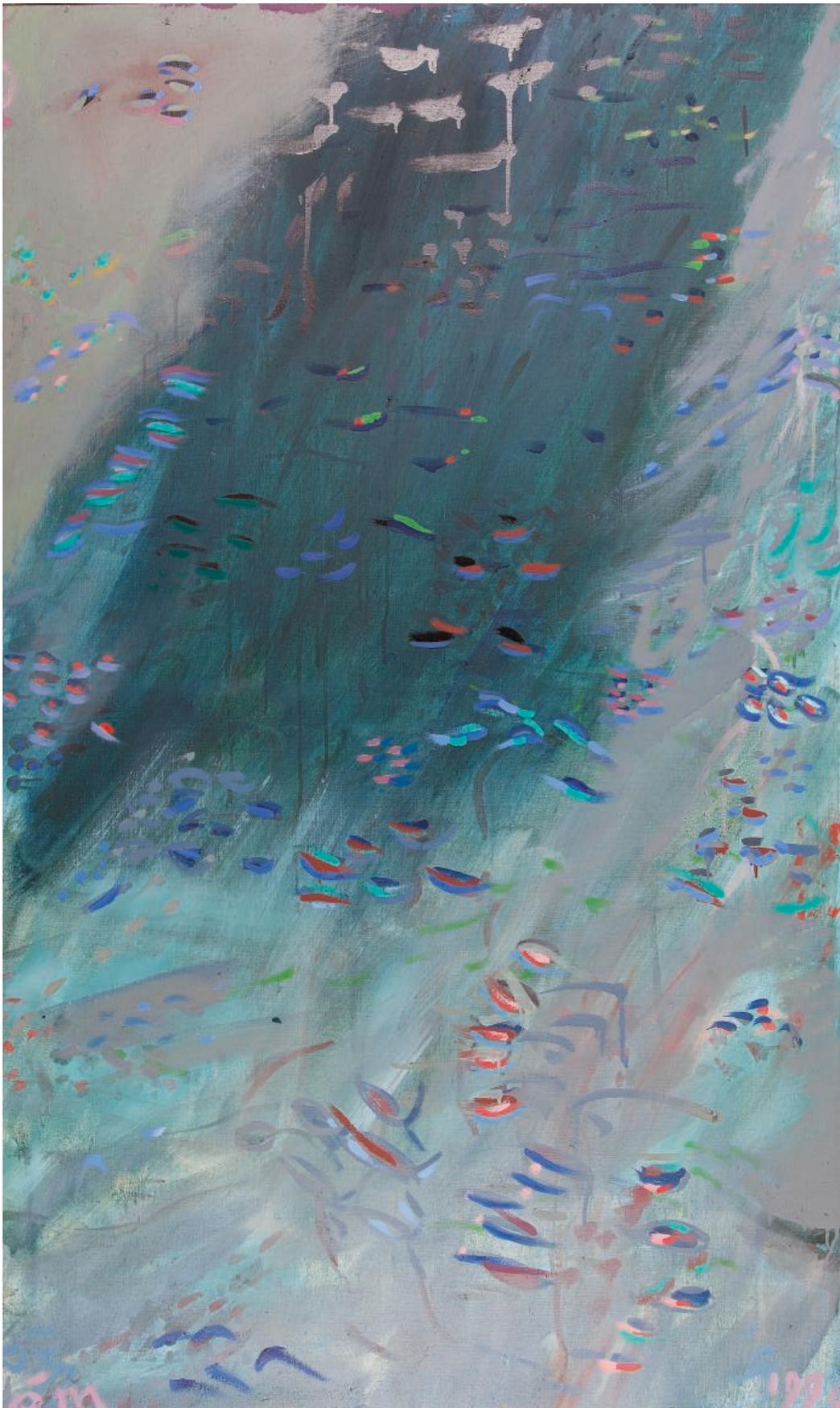
After a long life, riddled with illness, and with his mobility greatly reduced, he came back to live in Callan, but not beside the river. To compensate for this his wife Jane created two ponds in their garden. These ponds became the principal backdrop to O'Malley's visual musings on life, on movement, on stillness, on reflection, ultimately on beauty and harmony.

Ponds are not rivers however. Their very containment reflects the artist's own situation. Unable to move around freely and needing a golf buggy to take him from the house to the studio, and indeed from one pond to the other, he invests those small areas of water with the dynamic energy and even the sweeping moods of the river. In this painting the heavy flow of current, diminishing as it nears the edges of the pond may be partly a reference to the rivers of his younger days, but also to the artist's own life.

[1] Brian Lynch et al, *Tony O'Malley*, Dublin and Kilkenny, 1996 and later editions, p.44

Catherine Marshall, November 2016

€ 15,000 - 25,000





107 SANDRA BELL (B.1954)
Harmony Trio
Bronze, three piece, 61cm (24")
Each one signed with initials and numbered 6/8. (3)
€ 1,500 - 2,500



108 SANDRA BELL (B.1954)
Orpheus
Bronze, 71cm high (28")
Signed with initials and numbered 1/8
€ 1,500 - 2,500

109

FREDERICK EDWARD MC WILLIAM CBE
ARA (1909 - 1992)

Legs Standing

Bronze, Height 29 cm (11.75")

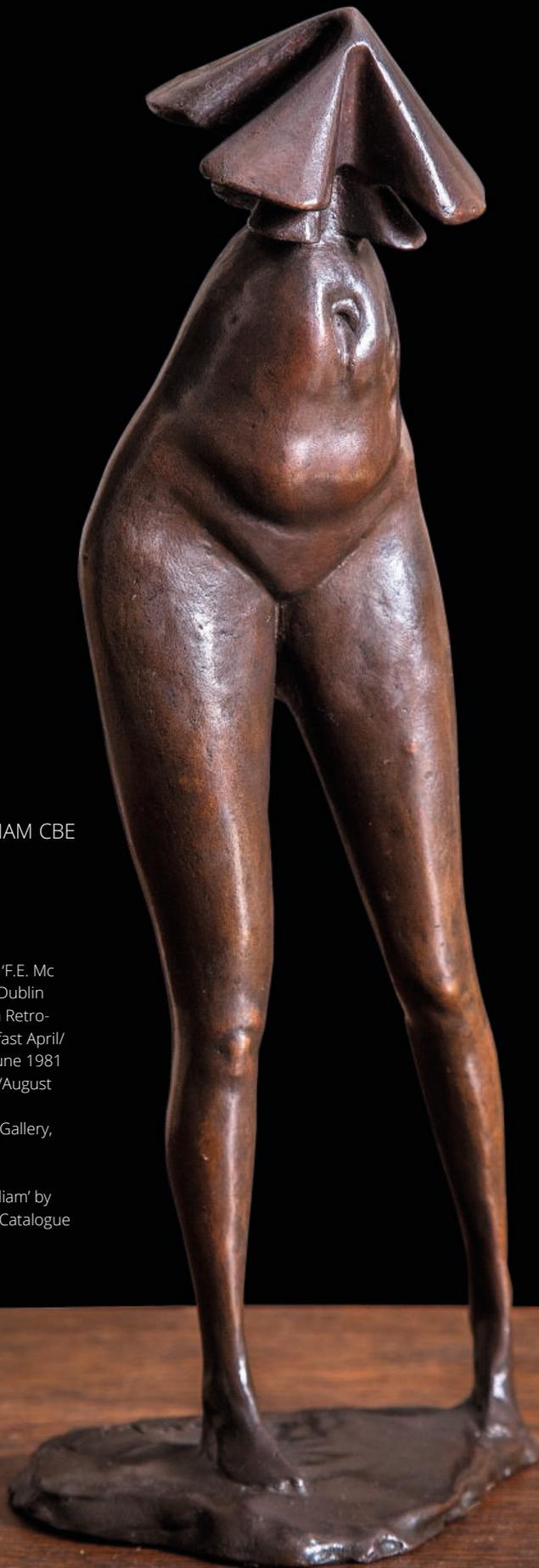
Signed with initials and numbered 2/5

An example of this work was exhibited: 'F.E. Mc William Exhibition' The Taylor Galleries Dublin March 1980 Cat. No. 21 'F.E. Mc William Retrospective Exhibition' Ulster Museum Belfast April/May 1981, Douglas Hyde Gallery May/June 1981 and The Crawford Art Gallery, Cork July/August 1981 Cat. No. 137.

'F.E. Mc William Exhibition' The Gordon Gallery, Derry 1987

Literature: 'The Sculpture of F.E. Mc William' by Dr. Denise Ferran and Valerie Holman, Catalogue Raisonée No. 465

€ 5,000 - 7,000





110 MELANIE LE BROCQUY HRHA (B.1919)

Spring and Summer

Bronze, 28cm high (11")

Signed with initials, from an edition of 6

Exhibited: Dublin, RHA Annual Exhibition 2001, Catalogue No.211.

Literature: Full page illustration RHA Annual Exhibition
catalogue, page 42.

€ 2,000 - 3,000



111 JOHN COLL (B.1956)
Seamus Heaney
Bronze, 32cm high (12½"),
on a limestone base, 18cm high (7")

€ 2,000 - 3,000



112 JOHN BEHAN RHA (B.1938)
Famine Ship
Bronze and steel, 102cm high x 73cm long (40 x 28¾")
Raised on a polished marble platform base;
together with an oak rectangular pedestal

€ 6,000 - 10,000



113 RORY BRESLIN (B.1963)

River God

Bronze on Kilkenny Limestone, 88.5cm high x 41.5 wide (35 x 16 ")

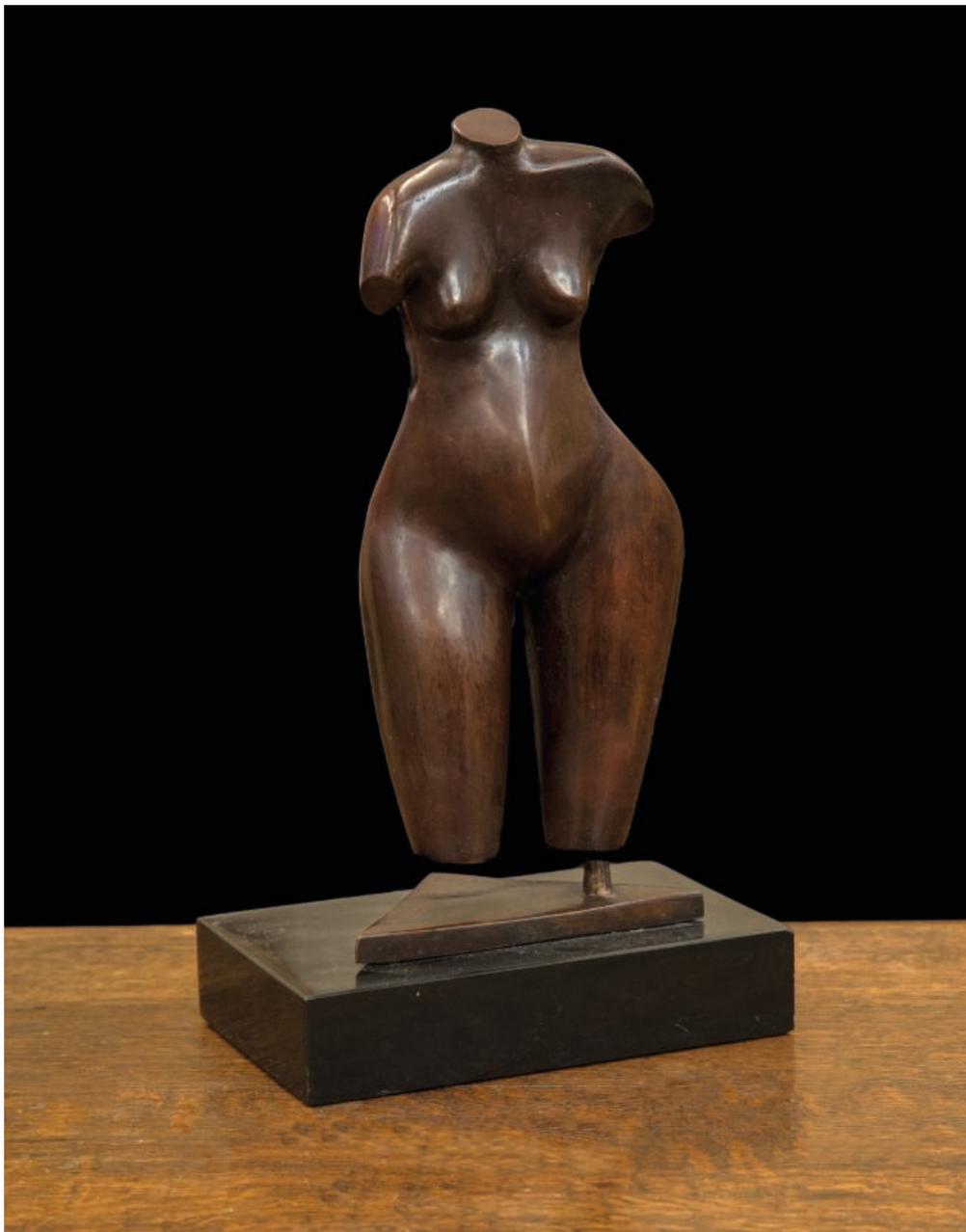
No. 1 of an edition of 3

The Erne Mask is a twice actual size interpretation of John Smyth's River-God keystone depiction on the South facade of Dublin's Customs House. Bearing fishy life in abundance, salmon, a pike with an eel in its jaws, shells and some of the flora of the Erne's banks, bullrushes, wildflowers etc., the River God's moustache and beard are rendered in a fashion which suggests the Erne's slow flowing waters.

In 1773, on the recommendation of the right Hon. John Beresford, Chief Commissioner of Revenue, it was decided that a new Customs House be built on the site of what was then called the North Lots. Designed by James Gandon, it was completed in 1791 at a cost of nearly half a million pounds. The Erne keystone, one of fourteen emblematic renditions of the larger rivers of Ireland, is positioned to the left of the Doric tetra-style portico facing the Liffey. The River-Gods have survived the fires of 1789 and 1883 and the most devastating fire of May 25th 1921.

€ 5,000 - 7,000





114 CONOR FALLON ARHA (1939-2007)

Pregnant Woman
Bronze, 34cm high (13¼"), including base
Signed, from an edition of 9

Exhibited: Dublin, RHA Annual Exhibition 1994, Catalogue No.445
(one of this edition); 'Conor Fallon Exhibition', Theo
Waddington Fine Art, May/June 1997.

Literature: Front cover of the RHA Annual Exhibition catalogue 1994
(one of this edition).

€ 3,000 - 5,000



115 CONOR FALLON RHA (1939-2007)

Cockerel

Stainless steel, 25cm high (10")

Signed and dated 1988. Unique.

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

€ 3,500 - 4,500

116 EDWIN LYON ARHA (18/19TH CENTURY)

Bust of Arthur St. George Esq.

Wax bust on circular timber base and contained within glass dome, 31cm (12.25") high including base, 25cm (9.75") diameter including base

Signed, inscribed and dated 30 April 1834

Although Lyon never exhibited at the RHA, he was made ARHA in 1836, the year that he is thought to have died. Little is known of his life but Strickland mentions two other busts in wax.

Arthur St George built Kilrush House in Freshford, Co Kilkenny, having hitherto lived in an old castle nearby

The St. Georges are a Norman family who came to Ireland in the 16th Century . They were very active in political and cultural circles in the 17th and 18th Centuries. The architect William Robertson who was working at Kilkenny Castle was employed to design Kilrush House which remains in the family today.

€ 800 - 1,200



117 WILLIAM BOYDEN KIRK (1824-1990)

A Belleek china first period "Figure of Erin" otherwise titled "Erin Awakening from Her Slumbers", designed by H. William Boyden Kirk (1824-1900), matte glazed. This allegorical piece represents the unveiling or introduction of Belleek Pottery to the world. Erin personifies 'Eire' with shamrocks laced through her hair and she is unveiling the inscribed urn which symbolises Belleek Pottery. She is standing in strap sandals on the Belleek flagstone, with the waves of Lough Erne splashing at her feet, and there is a harp and Celtic cross behind her flowing gown. 43cm high on a wooden stand.

Literature; "Belleek" by Richard K Degenhardt, 2nd Edition, 1993. Full page Illustration, P.16

€ 3,000 - 5,000





118 THOMAS ROSE MILES (1844-1916)
Wind Offshore
Oil on canvas, 62 x 90.5cm (24½ x 35½")
Signed
€ 1,500 - 2,500



- 119 CUTHBERT EDMUND SWAN (1870-1931)
Tiger in the Undergrowth
Oil on board, 30 x 45.5cm (12 x 18")
Signed
€ 1,500 - 2,500

120 SAMUEL SPODE (1798-1872)

Harkaway

Oil on canvas, 71 x 94cm (28 x 37")

Signed and Inscribed with title

Harkaway was a chestnut horse by Economist, out of Fanny Dawson, by Nackbocklish out of his Miss Tooley, by Teddy the Grinder. He was bred at Sheepbridge, Co. Down and was one of the few top class horses bred in Ulster. He was powerfully, even coarsely built, but had a wonderfully light action. **Harkaway** raced only in Ireland at two and three years of age. He gained the first of his victories in November as a two year old, when he beat older horses in a canter over 1 mile at The Curragh. As a three year old, when he won nine races, all at The Curragh, including three King's Plates, the Royal Whip and the Northumberland Handicap, in which he beat Birdcatcher.

After Harkaway's three year old season his owner, the hot tempered Tom Ferguson, decided to send him to England to take on the best horses of the day. Ferguson's faith in the horse was so great that he once replied to a would be purchaser: 'The price is 6,000 guineas' (an unheard of sum at the time) 'and I hunt him twice a week.' Harkaway indeed was an extremely tough stayer, and he justified his owner's faith by winning the Goodwood Cup, one of most coveted prizes in England, in 1838 and 1839.

Ferguson did not live long after Harkaway's retirement from racing. 'The great Irish chestnut', as he was called, was sold to Mr. David Robertson, at whose stud in Berwickshire he died in 1859. He was not in general a successful sire, but he did make one valuable contribution to the progress of the breed by siring King Tom, who became the maternal grandsire of St Simon.

(Biographical Encyclopedia of British Flat Racing. Mortimer, Onslow Willett, p. 236)

€ 5,000 - 7,000





- 121 ROY LYND SAY (B.1945)
 A.P. McCoy aboard 'Don't Push It' at the Canal Turn, Aintree Grand National 2010
 Oil on canvas, 50 x 120cm (20 x 47")
 Signed; signed again and inscribed with title verso

"This painting was aided by initially walking the Aintree course, followed by studying the BBC recording of the race, in particular the order of horses and jockeys at the Canal Turn, first time round. It has always been my challenge with brush and palette to portray the most difficult of subjects, this is the first time this painting has been displayed". - *Roy Lyndsay*

€ 3,000 - 5,000

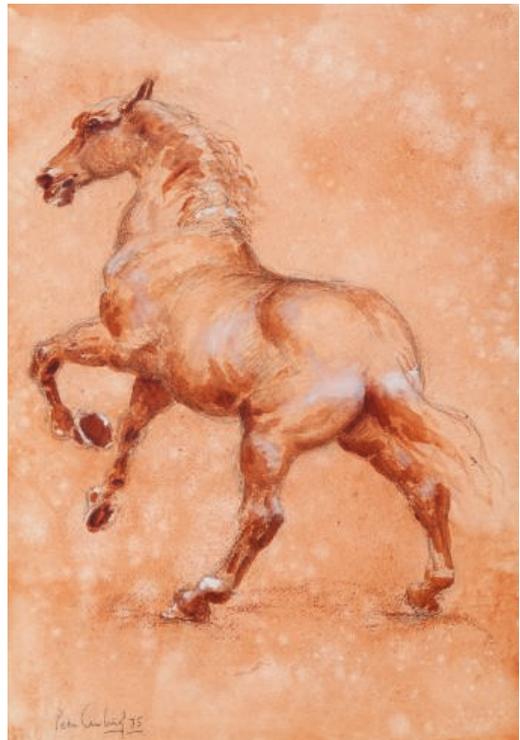
- 122 PETER CURLING (B.1955)
 Pulling Up
 Watercolour, 47 x 37cm (18½ x 14½")
 Signed (signature ink fading)

€ 700 - 1,000



- 123 PETER CURLING (B.1955)
 The Flippant Filly, 1975
 Mixed media on paper, 56 x 37cm (22 x 14½")
 Signed

€ 800 - 1,200



124 PETER CURLING (B.1955)
Out into the Field
Oil on canvas, 76 x 112cm (30 x 44")
Signed

Born in Waterford, Peter Curling's interest in horses and the tradition of their depiction began in his early childhood when his mother was involved in the sale of sporting art. His talent for equine depictions was soon recognised and at the age of fourteen, then living in England, he had his first sell out show at Lambourn. Curling studied at Stonyhurst, won a scholarship to Milfield, and subsequently studied old master skills for two years in Florence. This training allowed him to hone his talent for depicting horses when he returned to Ireland, capturing movement while remaining true to anatomical detail. Horses have been at the centre of his world not only in terms of his painting. His interest has extended at various times into ownership, hunting, training and stewarding, and he now runs his own stud with his wife Louise in Co. Tipperary.

Demand for his work is increasingly high, and Curling is widely regarded as the leading Irish equestrian painter. This is due to his unique treatment of his subjects. Each horse is painted with intimate understanding that reveals an individual character. This certainly applies here, where the intensity of the five horses and their jockeys is immediate yet individual, striking against the hazy yet unifying landscape backdrop.

€ 7,000 - 10,000





125 BASIL IVAN RÁKÓCZI (1908-1979)

Fish on a Plate

Gouache, 68 x 50cm (26¾ x 19½")

Signed

Provenance: Artist's family by descent.

Fish on a Plate was painted in January 1956 in Bd Jourdan, Paris, where Rakoczi was staying with a friend. He was waiting to move into his own studio in Montrouge, which would become his home until his death in 1979.

This gouache reflects a continental influence on Rakoczi's work and an awareness of, or nod to, post-war expressionism. It was one of many gouaches he painted in these months, representing everyday objects, birds and fish. Perhaps this reflected a more grounded life coming his way after years of moving around since he left Dublin. Fish and birds had also been recurrent themes in his and Kenneth Hall's work in the Dublin years.

Our thanks to Christopher Rakoczi, the artist's grandson, for his help in cataloguing this lot.

€ 1,000 - 1,500



126 BASIL IVAN RÁKÓCZI (1908-1979)

Les Phases de la Lune

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

Signed; signed and dated 1949 verso

Provenance: Artist's family by descent.

Exhibited: Molton Gallery, London, Catalogue No.32.

Rakoczi came to Ireland, with his son, and his close friend, fellow artist Kenneth Hall, as pacifists in late 1939 and they settled, initially, on the west coast at Leenane. In February 1940, they moved to Dublin where Rakoczi stayed with his son until early 1946. From its birth in Fitzrovia in London in the mid-1930s, Rakoczi and Hall developed the White Stag Group. They saw its remit as providing a space for poor unknown artists to explore their art collaboratively and bring it to a wider audience. Alongside the Society of Creative Psychology, which Rakoczi co-founded in the early 1930s, and also re-formed in Dublin, a new creative force was seen to have emerged in the city in these War years.

In this work influences of Rakoczi's artistic development in Ireland can be seen. His period in Dublin had given him the confidence to experiment and extend his creativity. This painting's imagery, of giving life to inanimate objects, had become a trademark style that he returned to often and it also reflected his long-term interest in psychoanalysis and art. The cycle, or phases, of the moon are presented as half beast half human forms with horns, and maybe suggest too a subconscious or dream-like quality.

The piece was painted in May 1949 whilst he was staying with a friend at 'Le Nid' villa in Menton, an area he often visited.

Our thanks to Christopher Rakoczi, the artist's grandson, for his help in cataloguing this lot.

€ 2,000 - 3,000



- 127 NEIL SHAWCROSS RHA RJA (B.1940)
Grand Piano
Watercolour, 67.5 x 95.5cm (26½ x 37½")
Signed and dated 1984
Exhibited: The Gordon Gallery, Derry, September 1984.

€ 800 - 1,200



128 NEIL SHAWCROSS RHA RUA (B.1940)
Poppies in a Vase
Watercolour 73 x 54.5cm (28¾ x 21½")
Signed and dated 2009

€ 1,500 - 2,500

129 JOSEPH MCWILLIAMS PPRUA (1938-2015)

Orange Men and Indians

Oil on canvas, 152 x 201 cm (59¼ x 79")

Signed and dated 1991; inscribed with title verso

McWilliams had for a long time been stimulated to paint the Twelfth of July marches in different parts of Belfast. This work, early as it may seem, is part of a series of works which had its culmination in a group of works collectively known as 'Orangemen Leaving Church', which McWilliams began in the mid-1990s. To the left is clearly seen a figure of the Royal Ulster Constabulary, now known as the Police Service of Northern Ireland, no doubt ostensibly in charge of this part of the march. Given the high-rise building in the background the setting for the scene seems to be central Belfast. The banners in the parade can also be seen as the marchers wind their way to 'the field', where they will listen to political speeches. The symbolism implicit in the 'Cul de sac road ends' sign is no doubt intentional. As always, paintings by McWilliams of this time are very colourful and bright.

Dr SB Kennedy, November 2016

€ 3,000 - 5,000





130 BASIL BLACKSHAW HRHA RUA (1932-2016)
Two Old Orchards
Oil on board, 20 x 13cm (7¾ x 5¼")
Signed

Provenance: With the Tom Caldwell Gallery, Belfast (label verso); Sold these rooms May 2001, Catalogue No.56, where purchased by current owner.

€ 4,000 - 6,000



131 BASIL BLACKSHAW HRHA RUA (1932-2016)
Reclining Nude
Oil on board, 20 x 25.5cm (8 x 10")
Signed

€ 6,000 - 8,000



- 132 BASIL BLACKSHAW HRHA (1932-2016)
House with Lamp Post
Mixed media on paper, 29.25 x 24cm (11½ x 9½")
Signed

€ 2,000 - 4,000

- 133 BASIL BLACKSHAW HRHA (1932-2016)
The Gypsy Flute Player
Watercolour, 34 x 26cm (13½ x 10¼")
Taylor Prize competition label verso

Provenance: From the estate of the artist Cherith McKinstry, close friend of the artist, and her sale deVere's, Nov 2006, Lot 25

€ 4,000 - 6,000





134 LOUIS LE BROCQUY HRHA (1916-2012)

At Play
Crayon and pencil, 10 x 12.7cm (4 x 5")
Signed and dated (19)48

*Provenance: deVere's 'Irish Art Sale', March 2001, Lot No.236,
where purchased by the current owner.*

€ 3,000 - 5,000



- 135 LOUIS LE BROCQUY HRHA (1916-2012)
 Fruit
 Coloured pencil, 22.5 x 16cm (9 x 6¼")
 Signed; signed again, inscribed with title and dated 1945 on old backing board verso

Exhibited: Oireachtas Exhibition 1945, Catalogue No.174.

*Provenance: 'Irish Art Sale' these rooms, September 2000, Catalogue No.123,
 where purchased by the current owner.*

€ 6,000 - 8,000



- 136 LOUIS LE BROCQUY HRHA (1916-2012)
Image of W.B. Yeats
Lithograph, 30.5 x 25cm (12 x 9¾")
Signed and numbered 37/100

€ 700 - 1,000

- 137 LOUIS LE BROCQUY HRHA (1916-2012)
Study towards an Image of W.B. Yeats
Watercolour, 22 x 18cm (8½ x 7")
Signed with initials and dated '75, AR W208

Exhibited: The Dawson Gallery (label verso), 'Louis Le Brocquy - A La Recherche de Yeats' exhibition, October/November 1976 - study 78; 'Louis Le Brocquy: Edinburgh Festival Exhibition', Demarco Gallery 1977 - study No.49.

€ 6,000 - 10,000



138 LOUIS LE BROCQUY HRHA (1916-2012)

Human Image (Woman) (1997)

Oil on canvas, 116 x 89cm (45½ x 35")

Signed and dated (19)97 verso (AR 697)

Jonathan Swift Gallery label verso.

Exhibited: Possibly, 'Louis le Brocquy Exhibition', The Waterfront Hall, Belfast organised by The Jonathan Swift Gallery.

Louis le Brocquy continued to work right up to his death in his 96th year. It is possible to subdivide that long career into a number of key periods, from the little soapstone figure of a female nude that he exhibited at the RHA while still a teenager, to his last works almost eight decades later. While he loved colour, it is its limited but telling use that is most characteristic of his work and important phases of his life can be described as belonging to either a grey or white, almost monochrome palette, with only short lived incursions into more colourful painting.

His first white period began in the late 1950s as Europe showed tentative signs of recovery from the horrors of war and its aftermath, and for Le Brocquy, follows his 'grey' period, when his subjects struggled with post-traumatic stress and austerity. The white, lighter view of the world came with trips to the Mediterranean; to Spain and the South of France, and with marriage to the painter, Anne Madden, and was reflected in paintings of the nude and ancestral heads. If the grey period was expressive of existential anxiety, the white period suggests a more archaeological and analytical approach to life.

Le Brocquy's major retrospective at the Irish Museum of Modern Art in 1996 may have prompted a reappraisal of older subjects, as the artist saw a sampling of his oeuvre for over 50 years gathered in one place. *Human Image* (1997) has much in common with his work from the 1960s (e.g. *Etude d'Après une Concubine de Mort*, 1966) and is part of a series of paintings represented in the important exhibition of Irish art in Paris in L'Imaginaire Irlandais, and at Galerie Maeght in 1996. They show that age had not in any way diminished his handling of paint, his ability to model the figure using the most subtle variations in his use of white on white, nor reduced his commitment to exploring the depths of expression contained within this self-imposed chromatic restriction.

Human Image (19)97 suggests that while age and its vicissitudes must have sharpened le Brocquy's interest in the living body, there is no sense of frailty in his robust, but delicate modelling of the figure. It is matched here by a teasing play on the abstract and the figurative, the flat white canvas so beloved of Modernism and the three dimensionality that he easily evokes from that whiteness.

Catherine Marshall, November 2016

€ 40,000 - 60,000





139 LOUIS LE BROCQY HRHA
(1916-2012)

Liffey Near Manor Kilbride (1988)

Watercolour, 18 x 26cm (7 x 10")

Signed (Opus W 911)

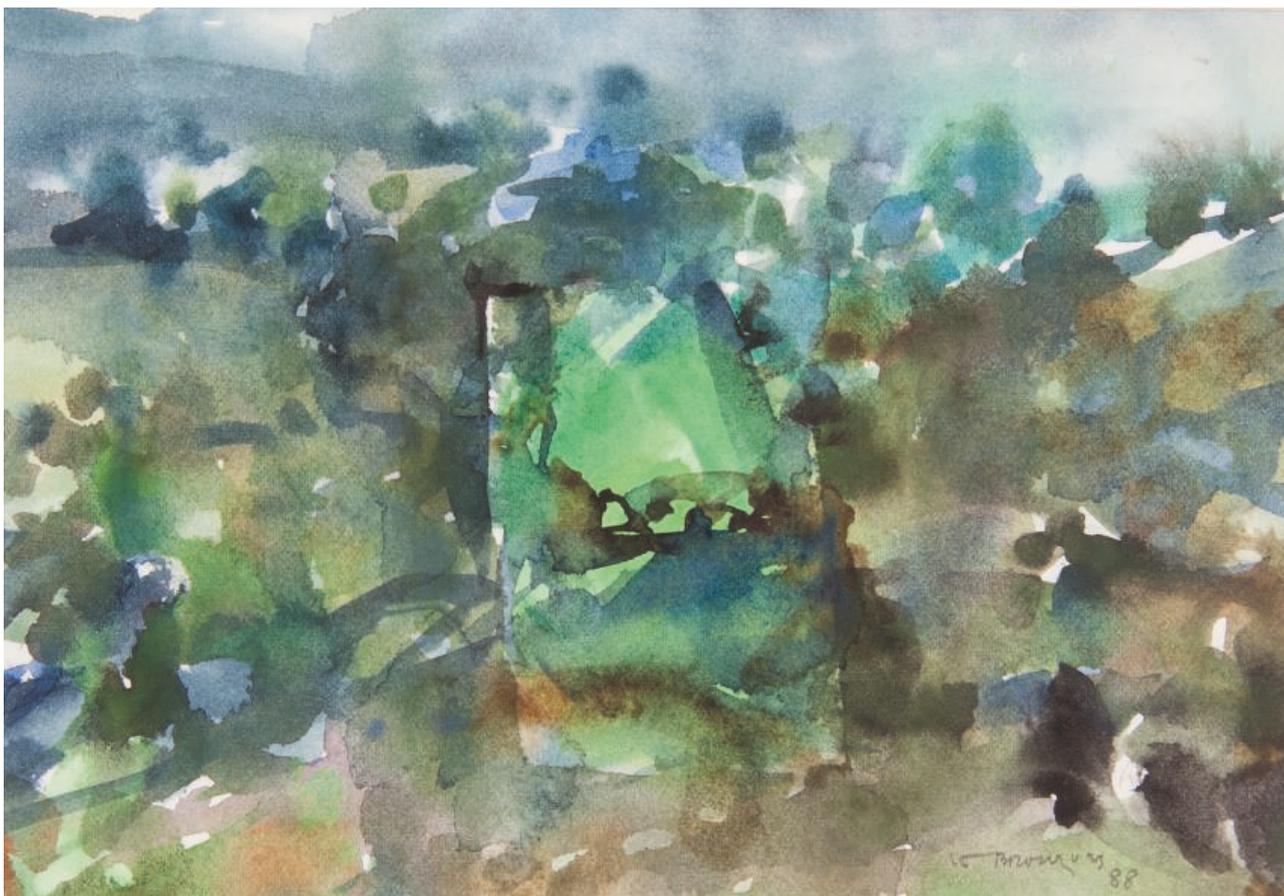
Label inscribed verso to the artist Derek Hill 'To dear Derek, with the admiration of his old friend, Louis, October 1994'

Provenance: A gift from the artist to fellow artist and friend, Derek Hill, and his sale, Christies 2001, Catalogue No.317, where purchased by current owner.

Exhibited: 'Hills Horizon', The Glebe Gallery 1996, Catalogue No.52.

This work is part of an important series of watercolours undertaken by the artist of the River Liffey from its source to estuary, done over the period 1988-1993.

€ 3,000 - 5,000



140 LOUIS LE BROCQUY HRHA
 (1916-2012)
 Sunlit Field Bearn
 Watercolour, 13 x 18cm (5 x 7")
 Signed and dated (19)88, Opus W888

Provenance: Given by the artist to his close friend and art critic, Dorothy Walker (personal inscription verso), and her sale, deVeres November 2000, Catalogue No.308, where purchased by current owner.

Exhibited: 'Louis Le Brocquy: Small Watercolour Landscapes', Gimple Fils London, 1988/89, Catalogue No.29.

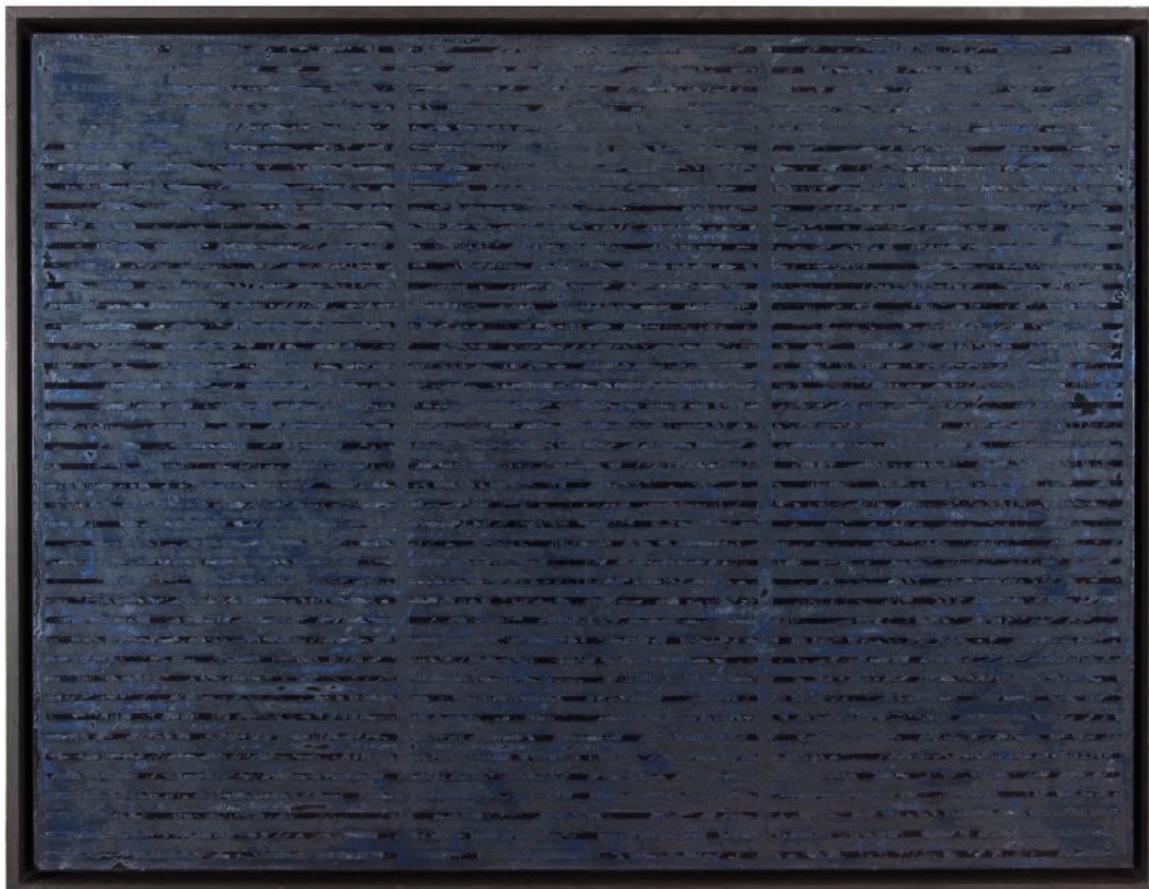
€ 3,000 - 5,000



141 LOUIS LE BROCQUY HRHA (1916-2012)
The Great Blasket from Inis Mhicilean (W762)
Watercolour, 18 x 26cm (7 x 10¼")
Signed verso and dated 1987

Provenance: With the Taylor Galleries, Dublin; Collection of the late Charles J. Haughey; his sale Adam's, 1st April 2009, Lot 17, where purchased by current owner.

€ 5,000 - 7,000



- 142 MAKIKIO NAKAMURA (B.1951)
Anniversaries in Blue
Oil on canvas, 75 x 100cm (29½ x 39¼")
Inscribed with title and dated 24 August 2007

Exhibited: 'Makikio Nakamura Exhibition', The Peppercanister Gallery,
October/November 2007, Cat. No.23.

€ 2,000 - 3,000

- 143 MARK FRANCIS (B.1962)
 Repeater (2006)
 Oil on canvas, 152.5 x 122cm (60 x 48")
 Signed, inscribed with title and dated 2006. (AR 214:06)

Provenance: With Kerlin Gallery, Dublin.

Mark Francis was born in 1962 in Newtownards, Northern Ireland. He studied Fine Art Painting at St Martins and Chelsea Schools of Art in London, where he currently resides. This present example reflects his practice over the past thirty years of making paintings with singular optical intensity - powerful, apparently abstract combinations of concentrated patterning and stark colour contrasts.

There is an almost minimalist aesthetic to this work, the meaning contained within its linear quantifiable elements. Francis has divided the canvas up into forty-six vertical lines and twelve oblong-shaped masses, set against a bright electric red hue. And yet the lines bleed and blur into one another disturbing the purity of the red background. The inky texture of the black lines spread out and multiply across the canvas which appears from a distance as if they are casting shadows, although from a light source entirely unknown. What are these black masses? They appear almost like rips, tears in the canvas, revealing a deep darkness rather than a brilliant red underneath.

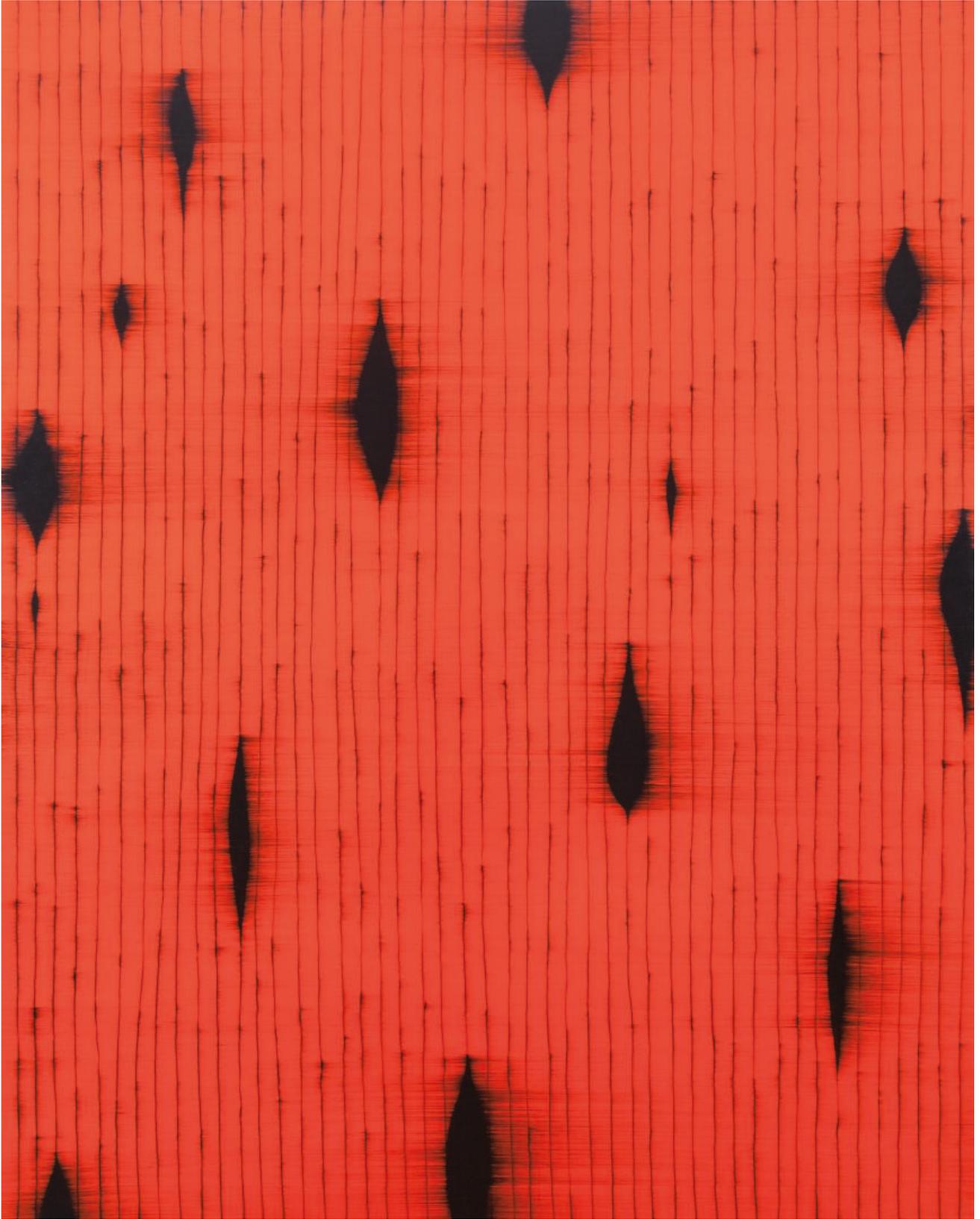
Francis' work draws significantly on discoveries about the form and substance of reality that result from technologically enhanced vision. As an artist working in an increasingly digital age, he is deeply interested in the impact of scientific and technological advances on how we perceive the world around us, allowing us to see beyond our actual optometric prowess.

There is sense of hyper-realism to Francis' paintings with an element of illusionism, as we are seeing something which would be impossible for us to experience visually or even for a camera lens to be able to capture. One can understand the influence of German artist Gerhard Richter and his 'photographic blur'; Francis adopted a dry-brushing technique, to produce his characteristically soft, smooth surfaces. Through the layering of mediums there is a mediation of artist and viewer with the act of looking through a series of lens, in Francis's case, a microscope.

The titles he gives to these works reflect both biological and mechanical processes. From 1994 he frequently used the motif of the black dot; in *Thallophyte* (1999, Interim Art London) or an almost identical work executed in the same year entitled *Matrix* (2006, Kerlin Gallery) yet on this occasion painted in light blue. There is also an ominous undertone to these black orbs suggesting disease or contagion, a viral threat which raises the question of whether there is an aesthetic element to the microbiological foundation of human beings or other living organisms. Here we can see a dialogue between the gestural abstract and microscopic imagery, drawing the forms of his painted work from the realm of molecular structure out of which all life is assembled.

Niamh Corcoran, November 2016

€ 8,000 - 12,000





144 CHARLES TYRRELL (B.1950)
P2.08
Oil on aluminium, 26 x 26cm (10¼ x 10¼")
Signed and dated 2008 verso

Provenance: With the Taylor Galleries

€ 1,500 - 2,500



- 145 CHARLES TYRRELL (B.1950)
P4.08
Oil on aluminium, 26 x 26cm (10¼ x 10¼")
Signed and dated 2008 verso

Provenance: With Taylor Galleries, Dublin

€ 1,500 - 2,500

- 146 CHARLES TYRRELL (B.1950)
C5.06
Oil on canvas laid on board, 89 x 89cm (35 x 35")
Signed and dated 2006 verso

Provenance: With Taylor Galleries, Dublin

Charles Tyrrell was born in Trim, Co. Meath, Ireland, in 1950. He studied painting at the National College of Art and Design in Dublin, graduating in 1974. His work is represented in all major Irish collections and in 1982 he was made a member of Aosdána.

He lives and works in Allihies on the Beara Peninsula in Co. Cork. This landscape is fundamental to his work as a painter, remotely sequestered against the wild Atlantic coast. However, the relationship between his environment and his paintings is not a straightforward case of image and representation. It is rather that Tyrrell's abstract canvases are imbued with the sense of the landscape's structures, exploring its fundamental shapes and forms, which take on a profound simplicity of expression.

Built on a geometric grid, traversing the canvas into sections, a delicate but dynamic equilibrium is played out between the horizontal and vertical lines. In this manner he explores the more traditional aspects of landscape painting, boundaries, horizon lines, perspectives. While his work moves beyond resemblance it still focuses on questions of identifying our landscape through patterns, textures or colours, all of which frame, in the form of a literal and metaphorical grid, the act of perception.

He has just had a successful exhibition at Taylor Galleries in Dublin.

€ 5,000 - 7,000





147 JOHN NOEL SMYTH (B.1952)
Abstract No.69
Diptych, oil on canvas, 80 x 35cm (31½ x 13¾")
Signed and dated 2006

Provenance: With Fenderski Gallery, Belfast

€ 2,000 - 4,000



- 148 RICHARD GORMAN RHA (B.1946)
Untitled 2000
Gouache on handmade washi paper, 65 x 49cm (25½ x 19¼)

Provenance: with Fenton Gallery Cork, label verso

€ 1,500 - 2,000

- 149 CECIL KING (1921-1986)
Abstract in Green, Grey and White
Oil on canvas, 152.5 x 121cm (60 x 47½")
Signed verso

*Provenance: 'Contemporary and Modern Art' sale, these rooms, June 2007, Catalogue No.45,
where purchased by the current owner.*

Cecil King was born in Rathdrum, Co. Wicklow . He originally was an ardent collector but was encouraged to paint by Barbara Warren and Nevill Johnson but was largely self taught. He held his first one man exhibition in 1959 at The David Hendriks Gallery a relationship that was to continue till 1980 with a total of nine solo exhibitions there. By the mid/late-1960's he had adopted his cool minimalist style with blocks of colour cleaved at acute angles which was to be his style for the rest of his painting career. His work is included in all the major collections here in Ireland and retrospectives of his work were held at the Hugh Lane Municipal Gallery in 1981 and the Irish Museum of Modern Art in 2008.

€ 3,000 - 5,000





- 150 PATRICK PYE RHA (B.1929)
The Taverna Hospital, Toledo from the other side of the River
Tempera 42 x 75cm (16 1/2 x 29 1/2")
Signed and dated (19)55
Inscribed with title and conservation instructions verso

€ 1,000 - 1,500



151 PATRICK HICKEY HRHA (1927-1998)

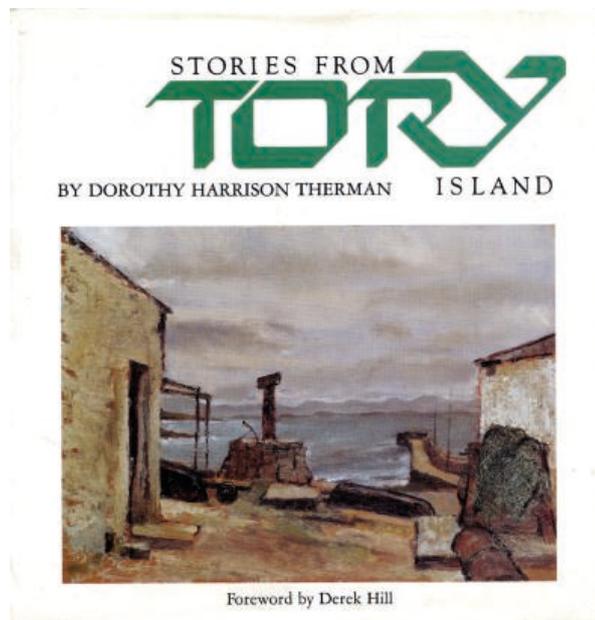
Sycamore (1969)

Watercolour, 51 x 74cm (20 x 29")

Signed, dated and inscribed with title

Born in India, Patrick Hickey moved to Ireland in 1948. Predominantly known for his watercolours, etchings and lithographs, he originally studied architecture at University college Dublin. After graduating he worked for the architect Michael Scott. In 1957 he won an Italian state scholarship and studied printmaking at the Scuola del Libro, Urbino. Influenced by Japanese techniques, Hickey was instrumental in founding the Graphic Studio in an Upper Mount Street basement in 1961. An authority on Irish delftware, he later became head of painting at the National College of Art & Design.

€ 800 - 1,200



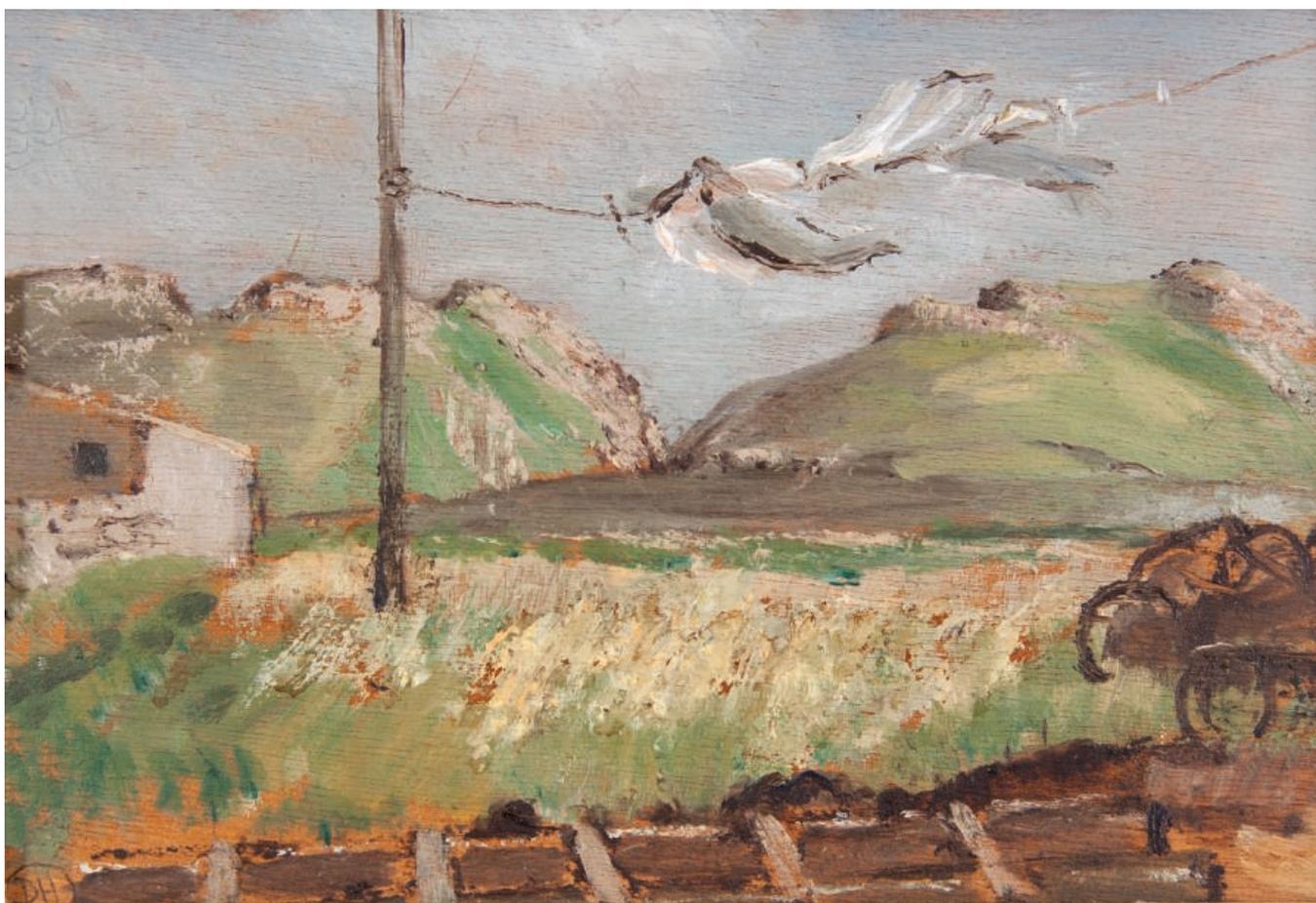
Dorothy Therman, an American, first visited Tory in 1981 and became enraptured by the Island, its people and their stories which she started recording from her first trip. They were stories of fairies, superstitions, fishing and great storms that had effected the lives of the Islanders. She made friends with many of the islanders and also became close friends with fellow visitor and part-time resident the artist Derek Hill. She was 71 before her book "Stories of Tory" was published and Derek Hill wrote the introduction and also allowed one of his paintings be used on the front cover. Her papers and collection of stories are now housed in UCD and after her death her family felt these works by Derek Hill should be returned to Ireland where they can be enjoyed by new appreciative owners.



- 152 DEREK HILL HRHA (1916-2000)
 Paul's Orange Boat
 Oil on board, 18 x 20.5cm (7 x 8")
 Signed with monogram; inscribed with title and dated
 July 1987 verso
 Paul is 'The King, Paddy Óg's Son'

Provenance: From the estate of Dorothy Harrison Therman who wrote the book 'Stories from Tory Island', published October 1989.

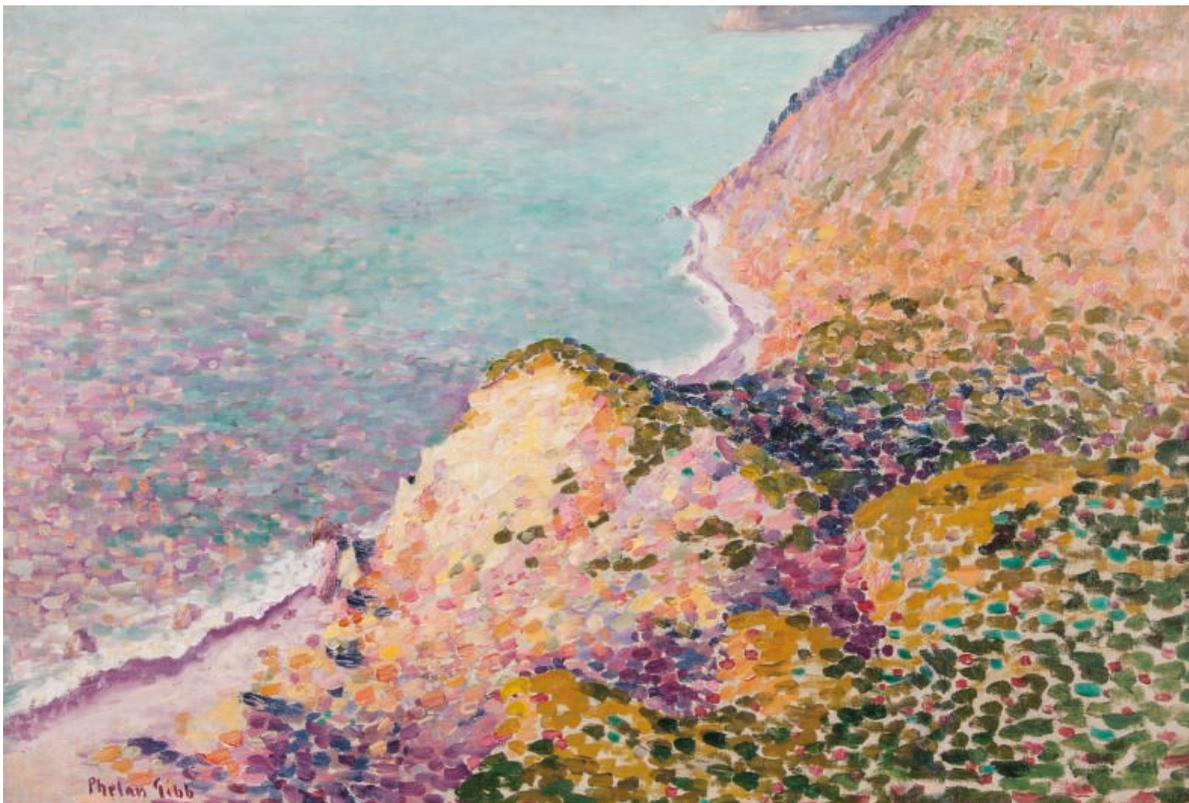
€ 700 - 1,000



- 153 DEREK HILL HRHA (1916-2000)
 View from Dorothy's Room, Tory Island
 Oil on board, 13 x 20cm (5 x 7¾")
 Signed with monogram; signed again verso with
 title and inscribed 'with love and thanks'

*Provenance: From the estate of Dorothy Harrison
 Therman who wrote the book 'Stories from Tory
 Island', published October 1989.*

€ 700 - 1,000



- 154 HARRY PHELAN GIBB (1870-1948)
 Coastal Landscape
 Oil on canvas, 51 x 76cm (20 x 30")
 Signed

Exhibited: 'An Exhibition of 18th-20th Century Paintings', The Gorry Gallery, March 2007, Cat. No.65.

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

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

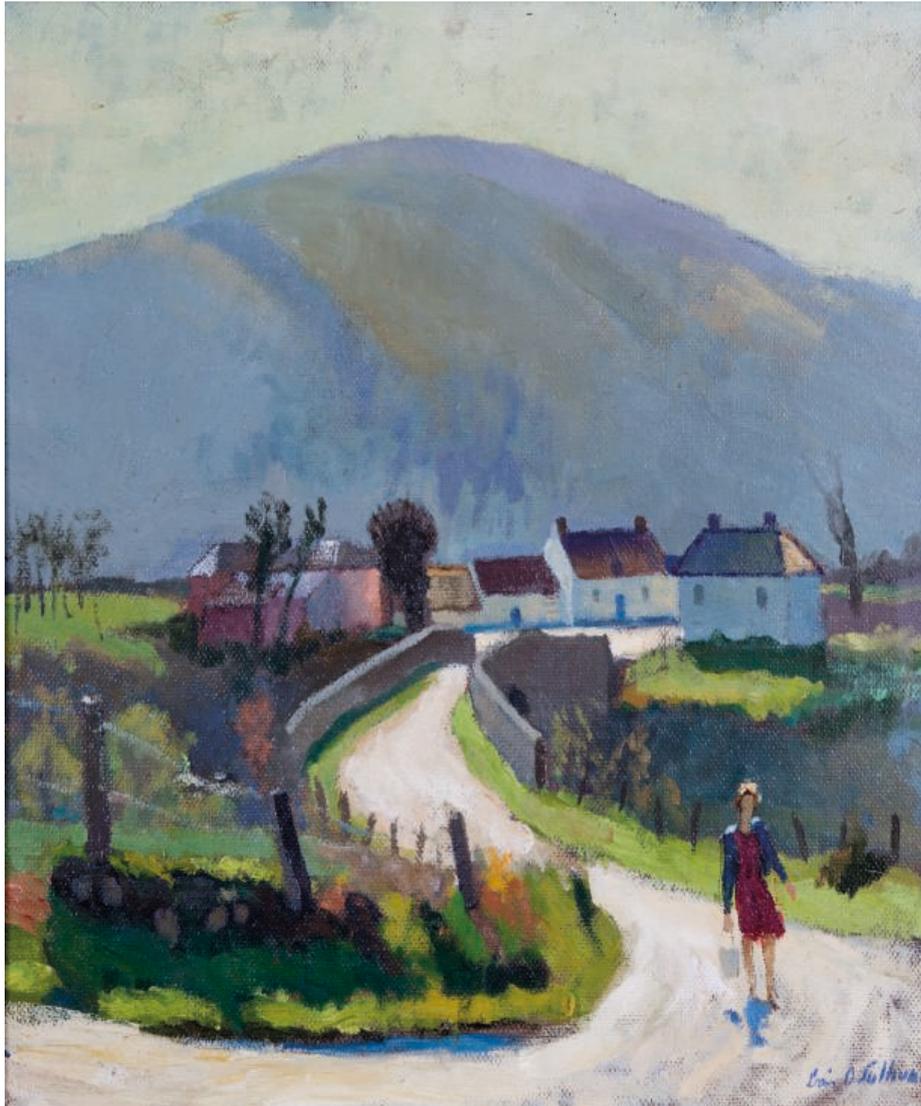
Returning to England with the outbreak of the Great War, Gibb created his own pottery and continued to exhibit in London, while in 1926 he illustrates 1830, a French novel by surrealist Rene Crevel. Falling on hard times during the 1920's, he is noted as living in a house marked as 'Desolate' on an ordinance survey map. Gibb's luck changes in 1931 when he meets art dealer Lucy Wertheim, who promotes artist called the "Twenties group" which included artists such as Christopher Wood, Norah Mc Guinness, Elizabeth Rivers, Kenneth Hall and Basil Rakoczi. Examples of Gibb's work can be found at the Tate Britain, the Salford Museum, and the Towner Gallery as well as in the Auckland Art Gallery in New Zealand. His work was included in the very successful "Moderns" exhibition at IMMA Autumn 2010/Spring 2011 and later that year an exhibition of his work took place in The Pepper Canister Gallery, Dublin.

€ 1,500 - 2,000



- 155 ROBERT JAMES ENRAGHT MOONEY
(1879-1946)
Trevellas Rocks
Oil on canvas, 36 x 42cm (14 x 16½")
Signed and dated 1931

€ 1,500 - 2,000



156 SEÁN O'SULLIVAN RHA (1906-1964)

Girl with Pail on West of Ireland Laneway

Oil on board, 52 x 60cm (20½ x 23¾")

Signed

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

€ 2,000 - 3,000



157 SEÁN O'SULLIVAN RHA (1906-1964)

Figure Overlooking Calary Bay at Sunset

Oil on board, 45 x 50cm (17½ x 19½")

Signed

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

€ 1,500 - 2,500

- 158 FRANK MCKELVEY RHA RUA (1895-1974)
 Feeding the Hens - A Woman and Child by a Thatched Cottage
 Oil on canvas, 51 x 66cm (20 x 26")
 Signed

The setting for McKelvey's paintings on this subject is generally one of two locations; the Maze, County Down, where McKelvey settled with his wife in 1924, or it could be the home of his wife's parents in Bessbrook, County Armagh.

Regardless of setting it is clear that the artist, as a city-dweller by birth and upbringing, has great affection for the country and sees this rural context as an idyllic subject for his painting. The farmyard was regularly featured in McKelvey's work for over forty years. Although this was a frequently painted scene, the compositions never lost their freshness or vitality in the repetition.

During the twenties, the artist composed a number of scenes, within which a woman, often accompanied by a child, would scatter feed to waiting chickens. Examples include; *'Feeding Chickens'* 1922, *'Feeding the Chickens'* late 1920s, *'The Back of the House'*, *'Farmyard, Co. Antrim'* c1950-3 and *'Bridget's Hens'* 1968. At the Maze, the couple kept a large flock of hens and these often appeared in the artist's work. (McKelvey later wrote) "It was through this opportunity that I was able to study poultry in all effects of sunlight - a subject in which I have always been deeply interested."

As I have written previously when describing *'Farmyard Scene'* and equally valid here; 'The young girl, in her white dress connects visually to the white chickens within the flock, providing a narrative thread to lead the eye to the centre of the work, to the buildings and the trees. It is impressionistic in style, with the artist's characteristic level of detail. He has a measured, yet apt approach to representing a scene, clearly evident here. The palette is warm, bright, and summery. The sun highlights essential elements of the composition and pools strategically on the ground'.

This is a delightful painting by the artist. It is more intimate and personal than some of his other works on this subject. This is due to the placement of the figures in the foreground and due to the woman's acknowledgement of the artist in her gaze. The child also, although thoroughly involved in the act of feeding the gathering chickens, is in an engaging stance scattering seeds. The chickens are carefully detailed and there is a range of white, brown and black poultry. Some stand waiting, some stoop and some eat. McKelvey shows himself to be a master of his medium and subject. His composition is carefully and characteristically composed on three planes; foreground, middle ground and background. He includes an ideal quantity of detail.

Employing a classic landscape strategy inspired by both Claude Lorrain and Nicholas Poussin, entitled 'coulisse', McKelvey flanks his composition in the middle ground with trees, defining the space distinctly within and heightening the narrative. The foreground is the darkest part of the composition and the area under the tree behind the figures. This is balanced by the shrubbery and rocks opposite. The whitewashed thatched cottages look idyllic and inviting in their simplicity. The painting's definitive triumph is the play of light over the composition in its entirety. Dappled light filters through the leaves of the tree on the left and hits the gable of the cottage where the effect on the whitewash is captured in swathes of white impasto. It also hits the back of the stooping child, highlighting white smock and blond hair.

Marianne O'Kane Boal, November 2016

€ 10,000 - 15,000



159 FRANK MCKELVEY RHA RUA (1895-1974)

A Fair Day

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

Signed

Frank McKelvey (1895-1974) was born in Belfast. He worked as a poster designer before entering the Belfast School of Art. In 1911-12 he won the Sir Charles Brett Prize for figure drawing, the Fitzpatrick Prize for figure drawing in 1913-14 and a bronze medal in 1917.

He was commissioned by Thomas McGowan to paint pictures of old Belfast, and this collection is in the Ulster Museum. He was a member of the Royal Hibernian Academy, and exhibited in Belfast, Dublin and Derry. He painted many portraits, amongst them Sir William Whitlaw, the Duke of Abercorn, first governor of Northern Ireland and Professor Sir William Thomson. He illustrated Margaret Holland's book 'My Winter of Content', and his work is represented in many collections, including that of the Ulster Museum.

S.B. Kennedy wrote about '*A Fair Day, Donegal*', 'This characteristic McKelvey composition conveys all the excitement and atmosphere of a country fair. The artist told a previous owner of the picture (letter of 9 January 1969) that it was 'probably painted in Donegal, one of the few places left where one can happily see this kind of life.' He continued, saying that the location 'may not be topographical', as he considered it more important that the design or composition should conform to that which he had in mind at the time. The figure groups, he said, were made from sketches done on the spot together with colour notes 'or anything helpful in capturing the spirit of the scene'. In his work '*Market Scene*' c.1935, similar to the approach here, the work is looser and is concerned with portraying an overall mood of a market town, rather than a definitive place or transaction. McKelvey continued to capture this subject on occasion, his latest known work '*The Cattle Fair*' 1971.

This composition is full of activity and such a proliferation of figures is rare in McKelvey's work. He has decided to concentrate human activity to the middle ground where we see various groups of people gathered in conversation, speculation and observation of the cattle fair. The primary groups to left and right are brought forward in the middle ground to define the scene. These include two women talking to the left, a man beside them viewing proceedings and on the right a man looks slightly forward, perhaps a slight acknowledgment to the artist capturing the scene. Also on the right are a man with a white beard and a woman with a basket in her arms. Two little girls are loosely indicated in white and blue behind this group. The foreground is kept simple and the background shows an interesting white building with a red door at the top of external stairs, a loosely treated tree to the left of this and another building beyond. To the right is a broad arch with double gate beneath it and yard indicated beyond. McKelvey generally conducts experiments with light and shade in his compositions, yet here he has decided not to, most likely because there is such a concentration of activity within the painting. Instead he has employed light uniformly, a strategy more characteristic of topographical scenes as it heightens accuracy of featured elements.

Marianne O'Kane Boal, November 2016

€ 10,000 - 15,000





160 FRANK MCKELVEY RHA RUA
(1895-1974)
Bathers on the beach, Co. Antrim
Watercolour, 46 x 50.75cm (18" x 20")
Signed and dated 1922

€ 2,000 - 3,000



161 FRANK MCKELVEY RHA RUA
(1895-1974)
Woman with Goats
Watercolour, 19 x 26cm (7½ x 10¼")
Signed

€ 1,000 - 2,000



162 FRANK MCKELVEY RHA RUA (1895-1974)
Cows in a Western Landscape
Oil on canvas, 51 x 68.5cm (20 x 27")
Signed
€ 4,500 - 6,000



163 FRANK MCKELVEY RHA RUA (1895-1974)
In County Antrim, Figure with Two Goats on a Path
Oil on canvas, 38 x 46cm (15 x 18")
Signed

€ 4,000 - 6,000



- 164 MAURICE C. WILKS RUA ARHA (1910-1984)
View of Braddock Island at White Rock, Co. Down
Oil on canvas, 40.5 x 51cm (16 x 20")
Signed;
Framing label for FG Davis & Sons, Belfast

€ 1,200 - 1,600



- 165 MAURICE C. WILKS RUA ARHA (1910-1984)
On Stangford Lough, Near Mahee, Co. Down
Oil on canvas, 35.5 x 45.5cm (14 x 18")
Signed; inscribed with title verso

€ 1,000 - 1,500



166 MAURICE C. WILKS RUA ARHA (1910-1984)
Donegal Coastal Landscape
Oil on canvas, 35.5 x 45.5cm (14 x 18")
Signed

€ 1,000 - 2,000



167 MAURICE C. WILKS RUA ARHA (1910-1984)

Interior, Connemara, Co. Galway

Oil on canvas, 55.5 x 70cm (21¾ x 27½")

Signed, also inscribed with title on stretcher

€ 8,000 - 12,000



168 MAURICE C. WILKS RUA ARHA (1910-1984)
Ballinskelligs Bay, Co. Kerry
Oil on canvas, 35.5 x 44.5cm (14 x 17½")
Signed; inscribed with title verso

€ 1,500 - 2,500



169 MAURICE C. WILKS RUA ARHA (1910-1984)
Evening Light, Inagh Valley, Connemara
Oil on canvas, 45 x 35cm (17¾ x 13¾)
Signed

€ 800 - 1,200



- 170 MAURICE C. WILKS RUA ARHA (1910-1984)
 On the Dun River, Cushendun, Co. Antrim
 Oil on canvas, 35.5 x 45.5cm (14 x 18")
 Signed

€ 800 - 1,200

- 171 MAURICE C. WILKS RUA ARHA (1910-1984)
 Peaceful Morning, Roundstone, Co. Galway
 Oil on canvas, 61 x 74cm (24 x 29")
 Signed; inscribed with title verso

€ 5,000 - 7,000



- 172 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
 Gossiping in the Barn
 Oil on board, 24.5 x 35cm (9 $\frac{3}{4}$ x 13 $\frac{3}{4}$ "")
 Signed



Born in Belfast, Craig spent his early years in Ballyholme, Co. Down, where he was privately educated. Craig derived little satisfaction from working in the family tea business but it enabled him to travel and paint, particularly in Switzerland and the south of France. In time, he turned a more serious eye to art as a profession, specifically to landscape painting. Apart from attending the Belfast College of Art for less than a term, Craig was self-taught. He was influenced in his early work by Paul Henry but as his career developed this became less apparent. He first exhibited at the RHA in 1915 at the relatively late age of thirty-seven when he showed a pair of coastal scenes near his home at Ballywater, and he continued exhibiting there regularly.

In 1928 he was elected to the RHA. A member of the Belfast Art Society from 1920, he was one of the first RUAs when the society was formed in 1930. He exhibited regularly with the Fine Art Society, London, over 200 works. Throughout the interwar period he continued to exhibit in Belfast and Dublin and also in London. His work was included in the prestigious Exhibition of Irish Art in Brussels in 1930 and in the Olympic Art Exhibition in Los Angeles in 1932. Though he went on sketching tours of Connemara and Donegal Craig found so much stimulus in the scenery of the Glens of Antrim that he acquired a cottage at Cushendun and his work became closely identified with the Middle Glens thereafter.

Craig had a significant following among younger artists and although he and his followers ignored European Modernism, they were perfectly in tune with the romantic attitudes prevalent in Ireland during the period. Craig, together with Paul Henry, Frank McKelvey, Charles Lamb and Maurice MacGonigal, comes closest to personifying a distinctive Irish School of Painting.

€ 1,200 - 1,600





173 JAMES HUMBERT CRAIG RHA RUA (1877-1944)

Millisle Strand near Donaghadee

Oil on canvas, 35,5 x 45.5cm (14 x 18")

Signed and inscribed Millisle on artist's label verso

€ 3,000 - 5,000



174 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
The Rosses, Co. Donegal - Building a Turf Reek
Oil on canvas, 50 x 60cm (19³/₄ x 23³/₄"")
Signed; signed and inscribed verso

€ 4,000 - 5,000



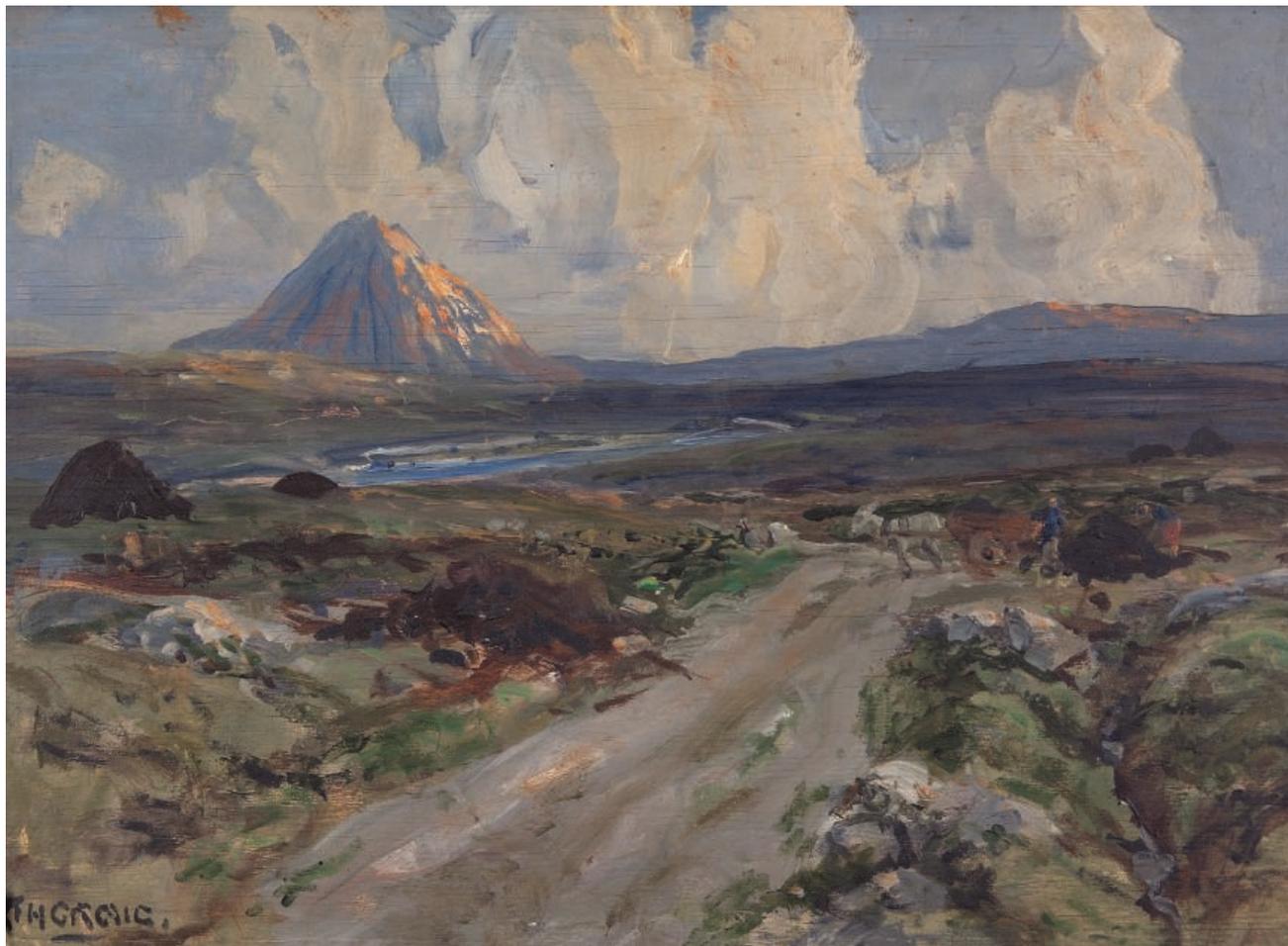
175 JAMES HUMBERT CRAIG RHA RUA
(1877-1944)
Mountain Landscape, Donegal
Oil on panel, 40 x 50cm (15¾ x 19¾")
Signed

€ 2,500 - 3,500



176 JAMES HUMBERT CRAIG RHA RUA
(1877-1944)
Cushendun
Oil on panel, 30 x 43cm (11¾ x 17")
Signed

€ 2,000 - 3,000



177 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
Evening at Errigal, Co. Donegal
Oil on board, 29 x 42cm (11½ x 16½")
Signed; signed again and inscribed with title verso

€ 3,000 - 5,000

- 178 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
Two Figures with a Rowing Boat in an Estuary
Watercolour, 26 x 36cm (10¼ x 14¼")
Signed

€ 800 - 1,200



- 179 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
Lord Cushendun's Estate, 1944
Oil on panel, 20 x 30cm (8 x 11¾")
Signed

Provenance: With John Magee, Belfast, label verso.

€ 800 - 1,200





- 180 GEORGE K.GILLESPIE RUA (1924-1995)
Cattle by a Coastline
Oil on canvas, 58 x 89cm (22¾ x 35")
Signed
€ 3,000 - 5,000



- 181 GEORGE K.GILLESPIE RUA (1924-1995)
Cottage in a River and Mountain Landscape
Oil on canvas, 47 x 74cm (18½ x 29")
Signed

€ 2,000 - 3,000



182 CHARLES LAMB RHA RUA (1893-1964)

Connemara Landscape
Oil on board, 26 x 34cm (10¼ x 13½")
Signed

€ 1,500 - 2,500



- 183 HANS ITEN RUA (1874-1930)
The Hayfield, Belvoir Park
Oil on board, 14.5 x 20.5cm (5¾ x 8")
Signed indistinctly

Provenance: With William Rodman, Belfast, label verso

€ 800 - 1,200

184 MAURICE MACGONIGAL PRHA HRA (1900-1979)

Menaun Cliffs, Achill

Oil on board, 30 x 38cm (12 x 15")

Signed; inscribed with title verso

Exhibited: 'Irish Paintings Exhibition', The Gorry Gallery June 2001, Catalogue No.58.

Maurice MacGonigal was apprenticed to his uncle Joshua Clarke's glass studio in his hometown of Dublin at the age of fifteen, where his cousin Harry Clarke gave him much encouragement. Politically active in his youth, he joined the first Na Fianna Éireann in 1917, being interned first in Kilmainham Gaol and then Ballykinlar Camp, Co. Down. When released from internment in 1921, MacGonigal returned to the Clarke studio before he won a scholarship to the Metropolitan School of Art where he studied painting under Sean Keating, Patrick Touhy and James Sinton Sleator. He subsequently taught at the school for over thirty years (later the National College of Art) and became professor of painting.

MacGonigal's association with the RHA began in 1924, and he exhibited annually, being elected a full member of in 1933. He succeeded his former tutor Sean Keating as president of the academy in 1962, retaining the position until two years before his death. As well as exhibiting at the RHA he showed regularly at the Dawson and Taylor Galleries, and in 1991 a posthumous retrospective was held at the Hugh Lane Gallery in Dublin.

MacGonigal was known not only for his painting but also his set designs for the Abbey Theatre, book illustrations, posters for the Irish Army and a mural he produced in 1939 for the New York World's Fair in 1939. His works can be found the collections of the National Gallery of Ireland, Hugh Lane, Crawford Gallery and Ulster Museum.

€ 2,500 - 3,500





- 185 MAURICE MACGONIGAL PRHA (1900-1979)
 Dutch Barge, Hazelhatch
 Oil on board, 40.5 x 50.5cm (16 x 20")
 Signed; signed again, inscribed with title and dated 1977 verso

Provenance: Important Irish Art Sale these rooms June 2010, where purchased and thence by descent to the current owner.

The artist liked to paint the landscape along the Canal between Clonsilla & Hazelhatch due to the reflections of the water and its effect on the landscape; and the scale of human activity when seen against the canal locks, lockhouses and the humans in attendance on the craft afloat. The Dutch barge had been brought from Holland to ply along the canal and evoked for the artist his time as young man in Holland and the many colourful works he'd painted there when on an RDS scholarship in the late 1920s, and his introduction to that water laden landscape through the family of his fellow pupil Hilda van Stockhum.

Our thanks to Ciarán MacGonigal for his help in cataloguing this lot.

€ 1,200 - 1,600



- 186 MAURICE MACGONIGAL PRHA (1900-1979)
 Bungowla, Inishmór, Aran
 Oil on board, 61 x 71cm (24 x 28")
 Signed; signed again, inscribed with title and dated (19)76 verso

Provenance: Important Irish Art Sale these rooms June 2010, where purchased and thence by descent to the current owner.

Bungowla (Bungabhla, "bottom of the fork") the westernmost village of the island of Inis Mór, is a series of jagged striations of stone, with a long sloping launching place for the Currachs so typical of the Western Seas and the upturned craft form the dramatic counterpoint to the landscape; and the diagonals of the evening skies over the Island and the fisherman trying to judge the kind of weather which would enable them to take to the seas in safety.

Our thanks to Ciarán MacGonigal for his help in cataloguing this lot.

€ 5,000 - 7,000



- 187 WILLIAM PERCY FRENCH (1854-1920)
A Moorland Path at Sunset
Watercolour, 23.5 x 50 cm (9¼ x 19¾")
Signed

*Provenance: Important Irish Art Sale these rooms, 3rd
December 2008, where purchased by present owner*

€ 3,000 - 5,000



188 WILLIAM PERCY FRENCH (1854-1920)
West of Ireland Bogland with Turf Stacks
Watercolour, 23 x 33cm (9 x 13")
Signed

€ 2,500 - 4,000



- 189 WILLIAM PERCY FRENCH
(1854-1920)
Twilight over the Sea at Bundoran
Watercolour, 25 x 34cm (9¾ x 13½")
Signed and dated 1916

€ 2,500 - 4,000



- 190 WILLIAM PERCY FRENCH (1854-1920)
Sailing Ship off the Coast
Watercolour, 17 x 25cm (6¾ x 9¾")
Signed and dated 1910

Provenance: With William Rodman, Belfast

€ 2,000 - 3,000



191 WILLIAM PERCY FRENCH (1854-1920)
River Through Landscape
Watercolour, 17 x 22cm (7 x 8¾")
Signed
€ 2,000 - 3,000



192 FRANK EGGINTON RCA FIAL (1908-1990)
 Muckish from Drumnaraw, Co. Donegal
 Watercolour, 38 x 54cm (15 x 21¼")
 Signed

€ 600 - 1,000

193 FRANK EGGINTON RCA FIAL (1908-1990)
 A Bog near Parke, Co. Mayo
 Watercolour, 38 x 54cm (15 x 21¼")
 Signed

€ 600 - 1,000





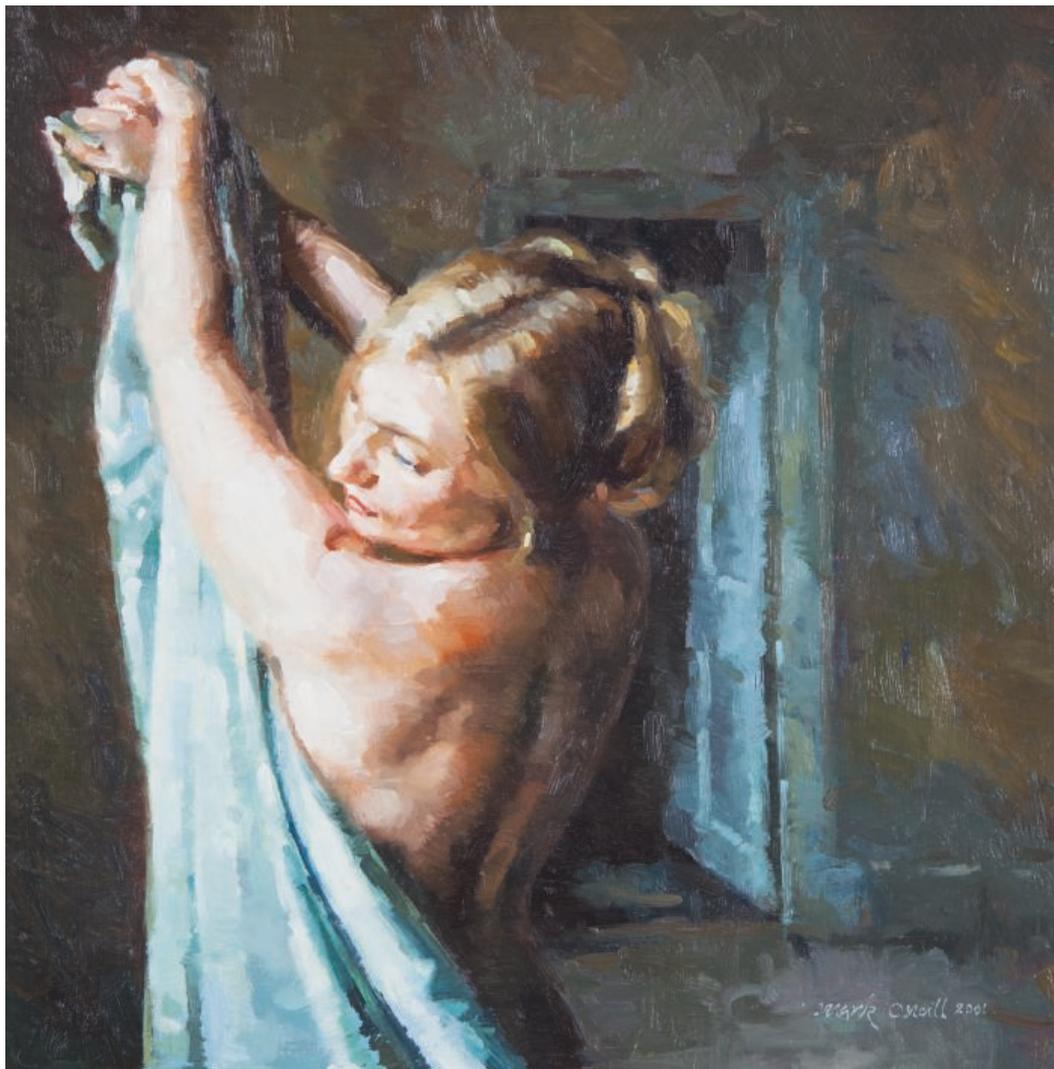
194 ALEXANDER WILLIAMS RHA (1846-1930)
Fitting Out at Ringsend
Watercolour, 18 x 27cm (7 x 10½")
Signed and inscribed

€ 800 - 1,000



195 AUGUSTUS BURKE RHA (1838-1891)
Cattle grazing by a river bank
Oil on canvas, 35 x 50cm (13¾ x 19¾")
Signed

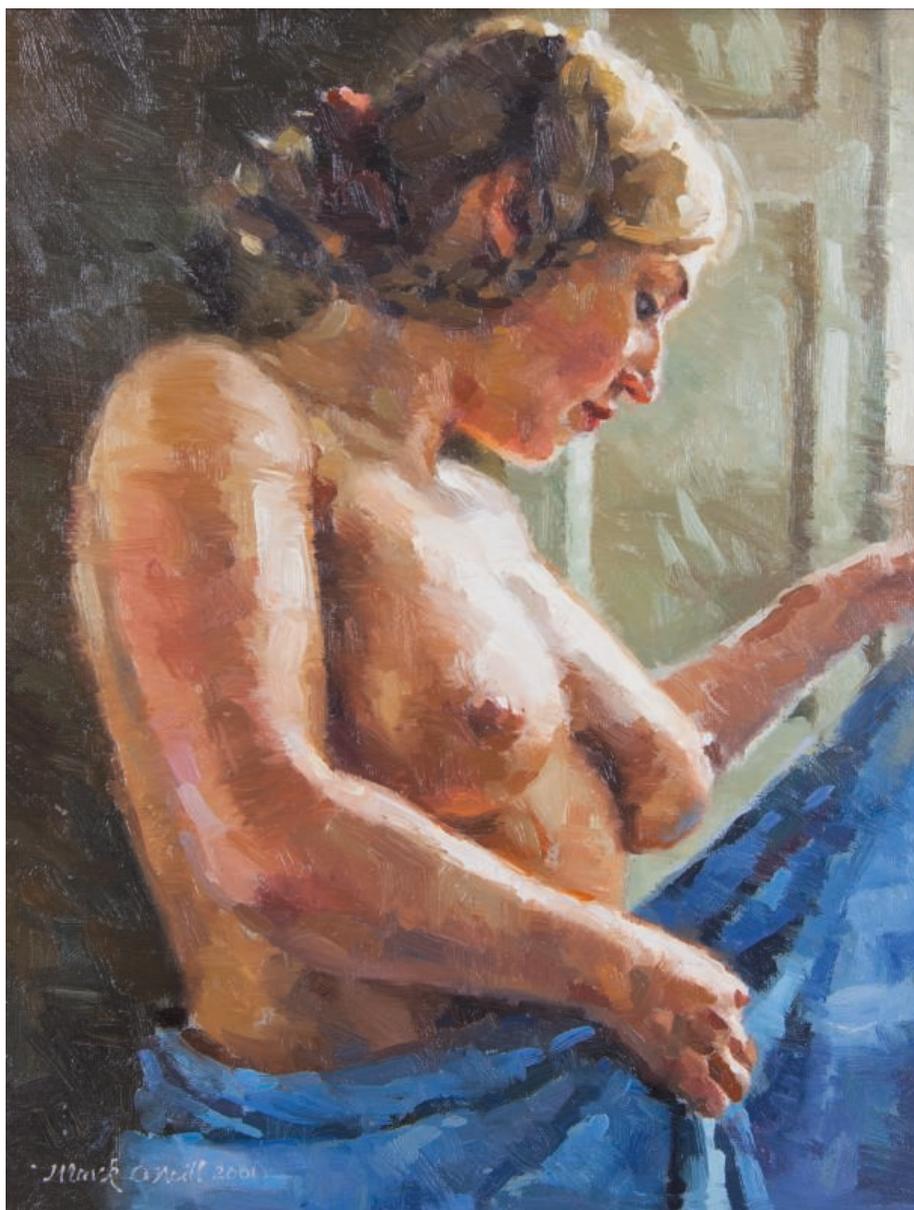
€ 1,000 - 1,500



- 196 MARK O'NEILL (B.1963)
Turquoise Dance
Oil on board, 28 x 28cm (11 x 11")
Signed and dated 2001

Exhibited: 'Summer Exhibition 2001', The Frederick Gallery,
Catalogue No.55, where purchased by current owner.

€ 1,200 - 1,600



197 MARK O'NEILL (B.1963)
Denise, Window Blue
Oil on board, 22.5 x 17.5cm (9 x 7")
Signed and dated 2001

Exhibited: 'Summer Exhibition 2001', The Frederick Gallery,
Catalogue No.59, where purchased by current owner.

€ 800 - 1,200



198 MARK O'NEILL (B.1963)
The Peonie Bouquet
Oil on board, 51 x 74cm (20 x 29")
Signed; signed again, inscribed with title and dated 2008 verso

Exhibited: 'Mark O'Neill' exhibition, Adam's, December 2008,
Catalogue No.34, where purchased by the present owner, full
page illustration in catalogue.

€ 5,000 - 7,000



- 199 MARK O'NEILL (B.1963)
The Lacquer Bowl
Oil on board, 16.5 x 24.5cm (6½ x 9¾")
Signed and dated 2001

Exhibited: 'Summer Exhibition 2001', The Frederick Gallery,
Catalogue No.53, where purchased by current owner.

€ 1,000 - 2,000



200 THOMAS RYAN PRHA (B.1929)
 Plate of Apples (1980)
 Oil on board, 25 x 30cm (9¾ x 11¾")
 Signed

€ 500 - 800



201 JOHN CRAMPTON WALKER ARHA
 (1890-1942)
 Still Life Study of Roses
 Oil on canvas, 60 x 50cm (23½ x 19¾)
 Signed

Provenance: Victor Waddington label verso

€ 2,000 - 3,000



202 ROSS WILSON ARUA (B.1957)
Red Cockeral
Oil on card, 75 x 75cm (29½ x 29½")
Inscribed verso
€ 2,000 - 3,000



203 ALBERT VICTOR ORMSBY WOOD (1904-1977)

A Morning Idyll

Gouache, 26.5 x 70cm, (10.5 x 27.5")

Signed with initials and dated '48

Original Artist's Exhibition Label verso (NFS)

*Provenance: 'Important Irish Art Sale', these rooms December 2007,
Catalogue No.183, where purchased by current owner.*

€ 1,200 - 1,800

Victor Wood (1904-1977) was a reclusive figure artist who specialised in somewhat fantastical paintings of women, particularly maids, typically set in Edwardian times. Although there is a mild undercurrent of eroticism evident in much of his work, it was only after his death that his notebooks and sketchbooks revealed the mind of an eroticist and voyeur, so much so that an exhibition of his work in the Michael Parkin Gallery, London in 1992 was called 'A Voyeur in Art'. His father was Albert E. Wood, KC, patron and friend of Harry Clarke (1889-1931) the stained glass artist, Wood was an imposing, jovial man, remembered by Harry Clarke's son, the artist David Clarke (1920-2005), for his booming laughter which filled their house when he was a boy. In a nostalgic letter to David in 1969, Wood wrote of how much he missed his father and Harry Clarke, 'the two brightest stars in my life'. In his twenties, before moving permanently to England, Wood worked for a short while at the Harry Clarke stained glass studios, an experience which left an indelible impression on him. More than fifty years on, he claimed never to draw a line of paint without hearing Harry Clarke's voice say in his ear 'make it miraculous, as though the hand of man had never touched it'. Although Wood served as a driver for the British Secret Service in World War II and was badly wounded in the Blitz, these inscrutable paintings from the close of the war depict women oblivious to external reality, rapt in a world of their own.



204 ALBERT VICTOR ORMSBY WOOD (1904-1977)

The Bold Girls

Oil on card, 50 x 22.5cm, (19.75 x 9")

*Provenance: 'Important Irish Art Sale', these rooms December 2007,
Catalogue No.184, where purchased by current owner.*

€ 1,000 - 1,500



205 MARKEY ROBINSON (1918-1999)
Connemara Shawlies with Pots
Oil on board, 29 x 54cm (11¼ x 21¼")
Signed

€ 1,500 - 2,500



206 MARKEY ROBINSON (1918-1999)
West of Ireland Village
Oil on board, 31.5 x 50cm (12½ x 19¾")
Signed

€ 1,500 - 2,500



207 DANIEL ALBERT VERESMITH (1861-1932)

The Liberator

Oil on canvas, 62 x 75cm (24½ x 29½")

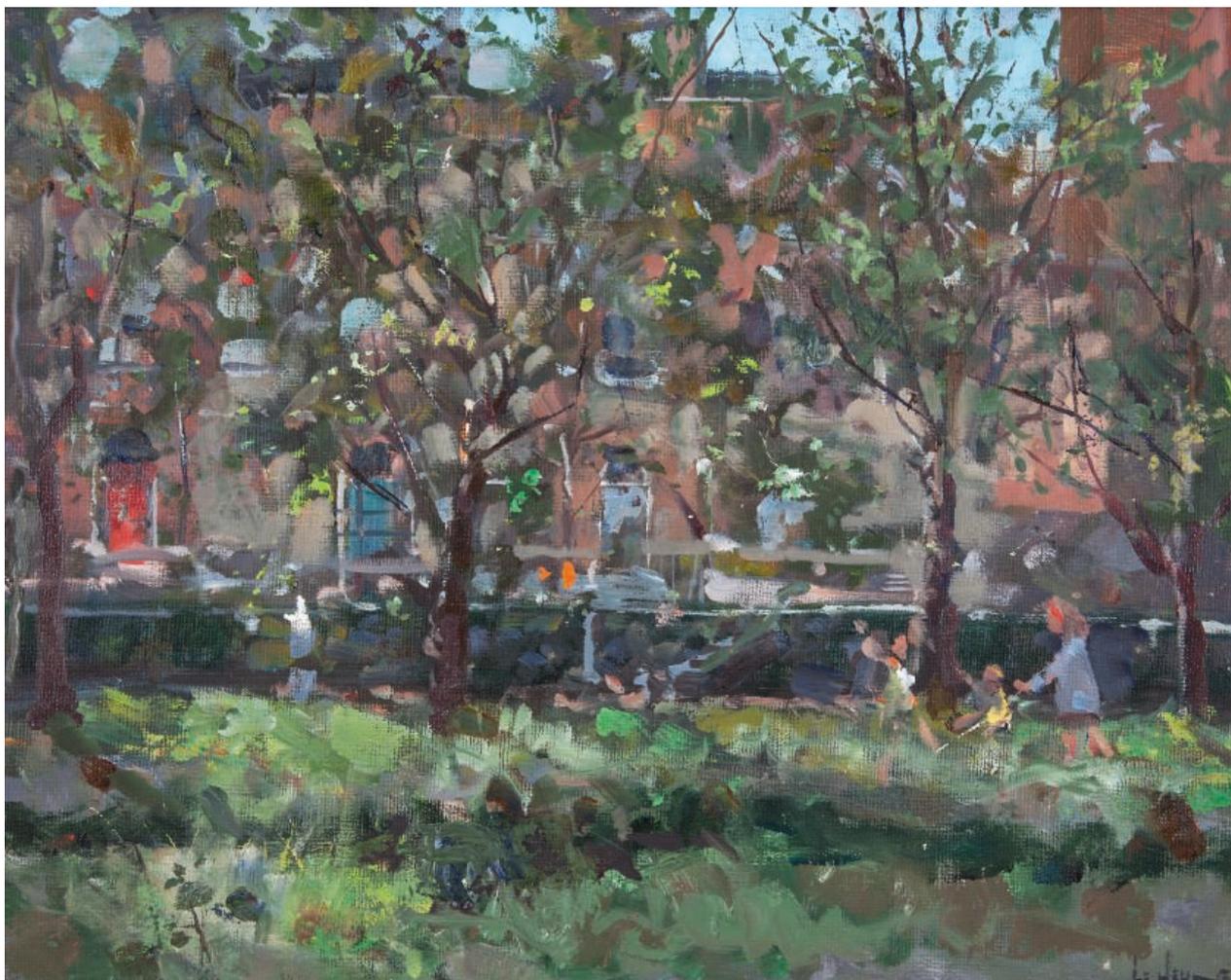
Signed and dated 1921

Daniel Albert Veresmith was born in Ohio in 1861 as Daniel Wehrschmidt. He changed his name to Veresmith when he moved to London in 1883, where he taught at the Bushy School of Art for twelve years. Subsequently he moved to Doneraile, Co. Cork and this work is inscribed 'Doneraile, Co. Cork' on the reverse of the canvas.

The painting is signed and dated D.A. Veresmith Pinxt, 1921 in the banner at the bottom left of the canvas and at first glance appears to be a posthumous view of The Liberator, Daniel O'Connell delivering a speech to a crowd in Dame Street with Trinity College in the background and the statue of William of Orange in the foreground. This statue was blown up by Republicans in the 1920s. A closer look at the figures that form the crowd in the foreground however reveals a curious mix of individuals. Some are dressed in top hats and have whiskers which would suggest a mid- 19th Century date, whilst others wear the fashionable bowler hats of the 1920s and appear to be contemporary with the date of the painting, rather than O'Connell.

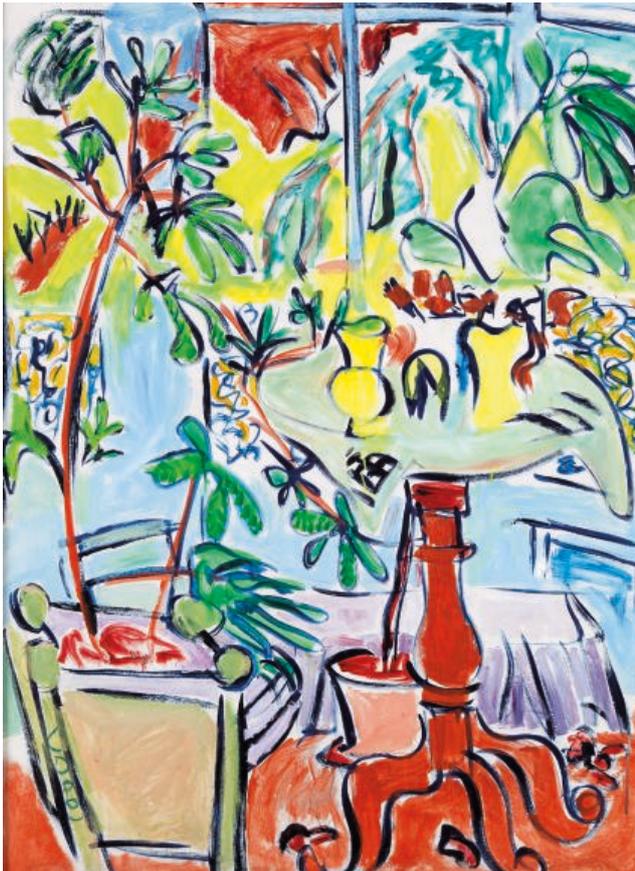
The title of the work The Liberator, immediately suggests a reference to Daniel O'Connell, but the timelessness of the crowd may suggest that this person speaking is a more modern 'liberator', perhaps Collins, or de Valera. Thus, the work may be a broader reference to the ongoing struggle for Irish Independence which began centuries before. Indeed the image of William of Orange whose statue looms large over the tiny figure of the speaker gives further credence to this interpretation of the work.

€ 1,000 - 1,500



208 JAMES LE JEUNE RHA (1910-1983)
Across the Canal from Herbert Place
Oil on board, 39 x 49.5cm (15¼ x 19½")
Signed

€ 3,000 - 5,000



- 209 ELIZABETH COPE (B.1952)
Still Life Composition II
Oil on board, 85 x 162cm (33 x 63")
Signed, also signed and dated (19)'89 verso.

Provenance: Conrad Hotel Collection

€ 2,000 - 4,000

- 210 ELIZABETH COPE (B.1952)
Interior with Table
Oil on board, 111 x 80cm (43 x 32")
Signed, also signed and dated (19)'89 verso

Provenance: Conrad Hotel Collection

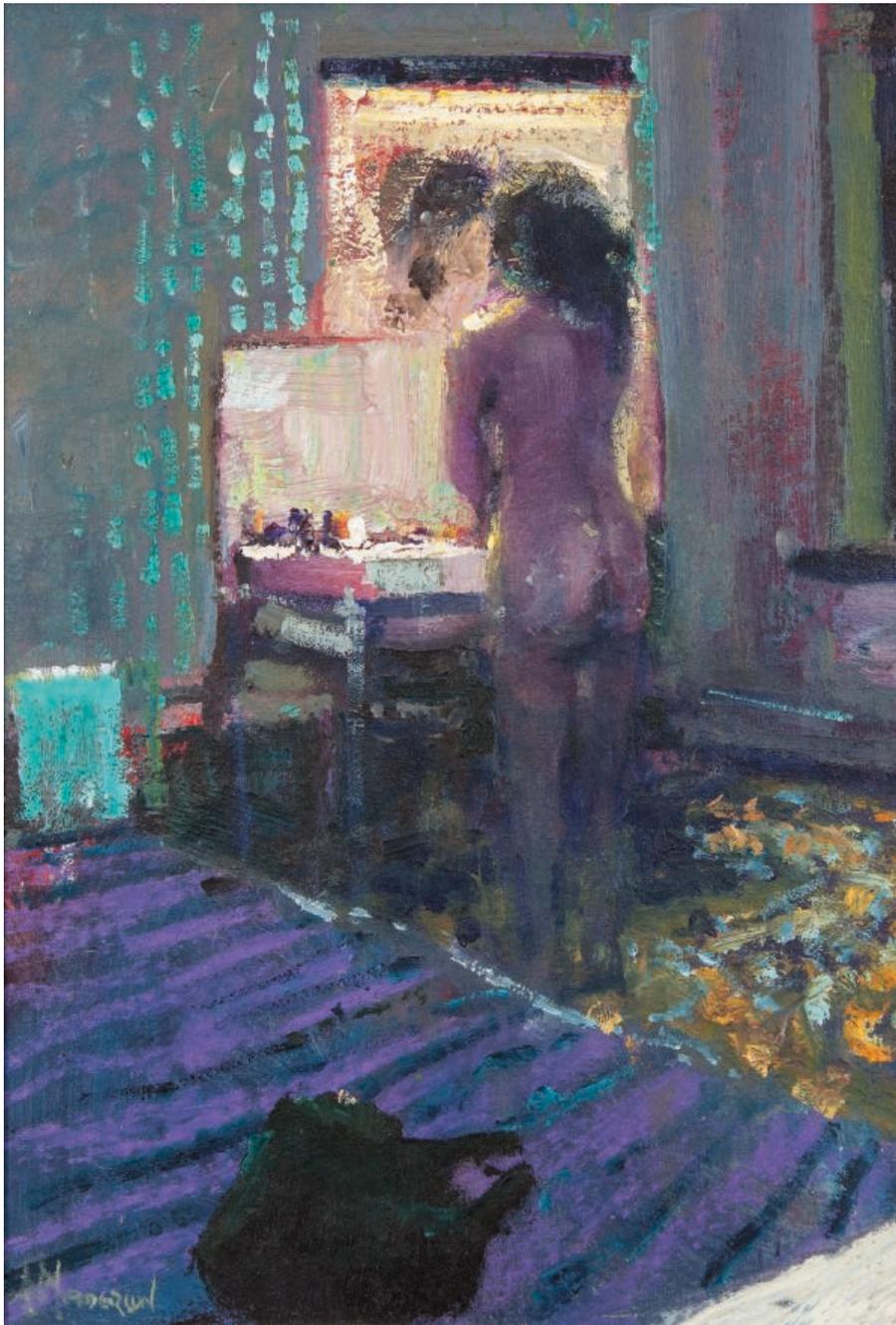
€ 2,000 - 4,000



- 211 ELIZABETH COPE (B.1952)
Carlow Landscape with Grazing Sheep
Oil on canvas, 60 x 90cm (23 x 35")
Signed, also signed and dated (19)88 verso

Provenance: Conrad Hotel Collection

€ 2,000 - 3,000



212 ARTHUR MADERSON (B.1942)

Study in Purple and Green

Oil on board, 34.5 x 24cm (13½ x 9½")

Signed; Inscribed with title on the artist's label verso providing an address in Somerset

This work dates to the late 1970s or early 1980s when Maderon lived in Street, Somerset and worked at the British Institution for Brain Injured Children at Knowle Hall, Bridgewater as a clinical tutor.

€ 1,000 - 1,500



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 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 & 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. The auctioneer reserves the right to bid on behalf of the seller.

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.

CONDITIONS WHICH MAINLY CONCERN THE BUYER

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.

The Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20% of the Hammer Price, exclusive of VAT at the applicable rate on all individual lots.

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 (2) days 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, draft in Euro or by the bidder's own cheque drawn on an Irish bank account vouched to the satisfaction of the Auctioneer. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted. We also accept payment by credit card, Visa & Mastercard subject to a administration charge of 2% of the total amount due. American Express 3.65% administration charge. We also accept debit card payments by way of Laser, with no surcharge, however the cardholder in person can only make the payment.

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 (2) 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 (2) 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 (2) days 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.

22. New VAT Regulations

22a) All lots are sold within the Auctioneer's VAT margin scheme. Revenue Regulations require that the buyers premium must be invoiced at a rate which is inclusive of VAT. This VAT is not recoverable by any VAT registered buyer.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

23. 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

24. 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

25. 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 €150 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve thereon but in such case the Proceeds of

Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve. Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve. In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 31 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modification, apply to such sale.

Commission

26. 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 all other Sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. 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.

Minimum Charges: Each individual lot is subject to a minimum fee of €3.00 plus VAT, with a minimum charge per account of €50.00 plus VAT.

Insurance

27. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

Illustration Charges:

27a. 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 all other sizes. Fine art illustrations: Scaled fee €100.00 for lots sold for €3,000.00 hammer price & over, €50.00 for lots sold under €3000.00 hammer price. Contemporary picture illustrations: €25.00 per illustration. All lots illustrated and not sold are charged at €25.00 per illustration.

Rescission of Sale

28. 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

29. 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

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

Charges for Withdrawn Lots

31. 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

32. 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

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

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.

Artist's Resale Rights (Droit de Suite)

35. Government Regulations (S.1. 312/2006), under this legislation a royalty (Droit de Suite) is payable to living artists of E.U. Nationality on all works resold for €3,000 or more, other than 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. Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist or their representative the said sum.

UNWRAP THE PERFECT CHRISTMAS GIFT

The perfect Christmas present for anyone interested in Irish Art and the works of

JACK BUTLER YEATS



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. Original tissue wrapping. Definitive catalogue raisonné of Ireland's greatest painter, bringing together all known oil painting by the artist Jack Butler Yeats, From an edition limited to 1500.

SPECIAL PRICE €475

Christmas Irish Art and Literature Auction

Tuesday 13th December 2.00 pm



Nano Reid (1900 – 1981)
Christmas Tree Card
€300 – 500



John Kelly (1932 – 2006)
Figural Composition
€100 – 200



Louis le Brocqy HRHA (1916 – 2012)
Samuel Beckett
€600 – 800

VIEWING

Sat & Sun 10th and 11th December 2.00 – 5.00 pm

Monday 12th December 10.00 am – 5.00 pm

Morning of sale 10.00 am – 1.00 pm

Full catalogue on-line shortly at www.adams.ie

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