



IMPORTANT IRISH ART

AUCTION WEDNESDAY 29TH MARCH 2017

ADAM'S EST 1887

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Auction Wednesday 29th March 2017 at 6pm

IMPORTANT IRISH ART

INCLUDING BASIL BLACKSHAW - PICTURES FROM THE STUDIO (LOTS 122 - 169)



ADAM'S Est. 1887

IMPORTANT IRISH ART

AUCTION

Wednesday 29th March 2017 at 6pm

VENUE

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

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Monday 13th - Wednesday 15th March	11.00am - 5.00pm

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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

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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.

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Please ensure that condition report requests are submitted before 12 noon on Sunday 26th March as we cannot guarantee that they will be dealt with after this time.

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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 Eamonn Mallie, Roy Johnston, Dickon Hall, Karen Reihill, Dr. Róisín Kennedy, Stephen O'Mara, Dr. S.B. Kennedy, Brian and Denise Ferran, Stephen O'Mara and Dermot Seymour.

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



- 1 CECIL MAGUIRE RHA RUA (B.1930)
Saving the Hay
Oil on board, 25.5 x 30.5cm (10 x 12")
Signed and dated (19)'83; signed again and inscribed with title verso
€ 1,500 - 2,500



- 2 CECIL GALBALLY RHA (1911-1995)
After-Glow at Clontarf
Oil on panel, 28 x 40cm (11 x 15¾")
Signed; inscribed with title verso in pencil

Provenance: James Adam & Sons, Important Irish Art Sale, March 1991, Cat No.3 where purchased by current owner.

€ 2,000 - 3,000



- 3 MAURICE MACGONIGAL PRHA (1900-1979)
An Cheathrú Rua
Oil on board, 29 x 38.5cm (11½ x 15¼")
Signed
€ 3,000 - 5,000



- 4 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
Glendun from Layde
Oil on board, 28 x 40.5cm (11 x 16")
Signed; signed and inscribed with title verso

Provenance: The artist's family by descent

€ 1,500 - 2,500



- 5 JAMES HUMBERT CRAIG RHA RUA (1877-1944)
The Antrim Coast
Oil on board, 36 x 49cm (14¼ x 19¼")
Signed

Provenance: The artist's family by descent

€ 1,500 - 2,500

6 JAMES HUMBERT CRAIG RHA RUA (1877-1944)

Belfast Docks

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

Signed

€ 5,000 - 8,000

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.





- 7 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 verso

€ 700 - 1,000



- 8 MAURICE C. WILKS RUA ARHA (1910-1984)
Kylemore Lake
Oil on board, 29 x 39cm (11½ x 15½")
Signed, inscribed with title verso

€ 600 - 800

- 9 FRANK MCKELVEY RHA RUA (1895-1974)
Cattle, North Antrim
Oil on canvas, 49 x 73.5cm (19¼ x 29")
Signed
€ 3,000 - 5,000

Frank McKelvey studied at the Belfast School of Art in his hometown, winning the prize for figure drawing in 1912. He exhibited at the RHA for the first time in 1918 and continued to do so annually for the following fifty years, being elected a full member of the academy in 1930.

Between 1923 and 1935 McKelvey exhibited regularly at the Glasgow Institute of Fine Art and his first solo show was held at Locksley Hall, Belfast, in 1934 and again in 1936. His first solo show in Dublin was held at the Victor Waddington Galleries in 1937. During the 1920s McKelvey received many portrait commissions and his work was included in exhibitions of Irish portraits at the Belfast Museum and Art Gallery in 1927 and 1931. He was also included in a major exhibition of Ulster artists at the same gallery in Festival Exhibition 1951 and another at Ulster House in London in 1947.

McKelvey's work can be found in the collections of Queen's University Belfast, the Royal Ulster Academy, the Masonic Hall in Dublin, Crawford Gallery in Cork, and the Royal Palace of Soestdijk in the Netherlands.





10 GEORGE RUSSELL AE (1867-1935)

In the Sand Dunes

Oil on canvas, 51.5 x 75cm (20½ x 29½")

Signed with monogram

€ 3000 - 5000



- 11 GEORGE RUSSELL AE (1867-1935)
Heralding the New Dawn
Oil on canvas, 53 x 81.5cm (20¾ x 32")
Signed with monogram
John Magee Gallery, Belfast label verso
€ 8000 - 12000



12 ESTELLA FRANCES SOLOMONS HRHA (1882-1968)

Silene Strand, West Kerry

Oil on board, 30.5 x 45.5cm (12 x 18")

Signed; inscribed artist's label verso

Provenance: The artist's studio

Possibly exhibited RHA Annual Exhibition 1942, Catalogue No.1.

€ 400 - 600



- 13 ESTELLA FRANCES SOLOMONS HRHA (1882-1968)
Cow by a River in Kerry
Oil on board, 30.5 x 35.5cm (12 x 14")

Provenance: The artist's studio

€ 400 - 600

14 GRACE HENRY HRHA (1868-1953)

Coastal Scene, Achill

Oil on canvas, 38 x 46cm (15 x 18")

Signed

Provenance: Hector Boyd Hanna (1886-1982), Belfast; thence by family descent.

€ 2,000 - 4,000

Grace Henry (nee Mitchell) was born in comfortable surroundings to a Church of Scotland Minister, the second youngest of ten children. She lived and studied in London, Brussels and Paris where she met and married Paul Henry in 1903. They returned to England and lived in Surrey for several years, both deeply influenced by the avant garde Post Impressionist mood of the time. As a couple they spent almost a decade from 1912 living on Achill Island, a career defining period for both of them, but particularly for her husband. The seeds of separation were sown in these years, as Grace began to travel frequently to Dublin and London and to exhibit separately in Belfast in the 1920s. They founded the Dublin Painters Society with 6 other artists in 1920 but by the mid 1920s had separated from each other, although they never divorced.

In the 1930s she spent more of her time abroad but continued to show her work in Irish art exhibitions. During the Second World War she returned to the west of Ireland, and exhibited regularly at galleries in Dublin and at the Royal Hibernian Academy. Her bold use of paint and fluid brushstrokes simplified the composition of her paintings to its essential elements, leaving at their core the humanity and humble spirit of the figures within them, so often inspired by the noble islanders she came across on Achill.

Her works are included in major collections such as the National Gallery of Ireland, Hugh Lane Gallery, Trinity College Dublin, University College Dublin, Ulster Museum and Crawford Gallery.



15 JACK BUTLER YEATS RHA (1871-1957)

Kerry Landscape (1913)

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

Signed

Provenance : Sold through Leo Smith, The Dawson Gallery, Dublin to Senator Joseph Brennan, a well known collector of Yeats' work and thence by descent to the current owner.

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

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

Dr Roisin Kennedy

€ 15,000 - 20,000



16 JACK BUTLER YEATS RHA (1871-1957)

The Talent (1944)

Oil on canvas, 35.5 x 46cm (14 x 18")

Signed

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

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

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

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

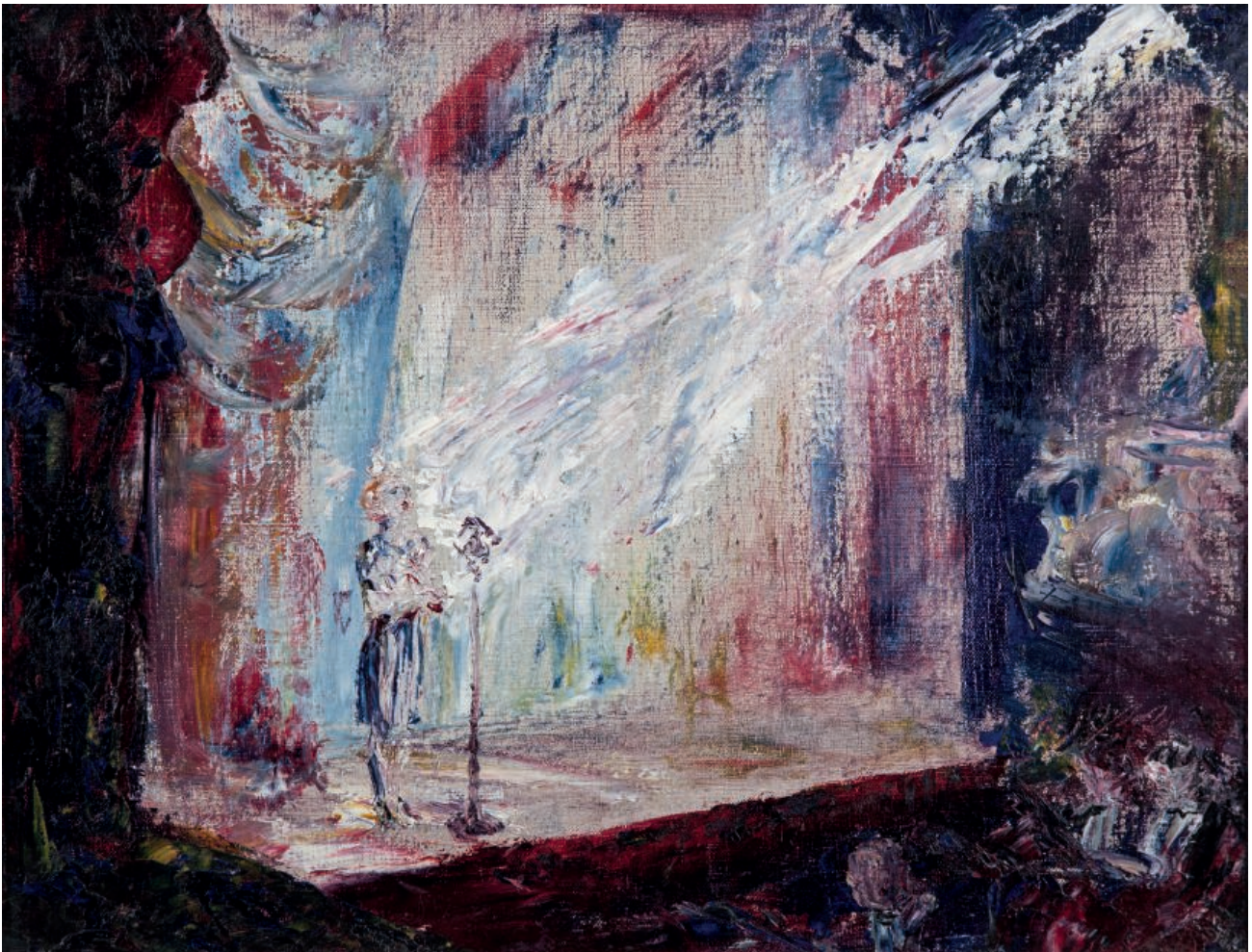
Literature: 'Jack B. Yeats' exhibition catalogue, London 1971, illustrated in colour; 'Jack B. Yeats Catalogue Raisonne of Oil Paintings' by Hilary Pyle, London 1992, Cat. No.661.

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

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

Dr Roisin Kennedy

€ 50,000 - 80,000



PAUL HENRY RHA (1877-1958)

Clare Island from Achill (1912-15)

Oil on canvas, 31.5 x 43cm (12½ x 17")

Signed

Provenance: Hector Boyd Hanna (1886-1982), Belfast; thence by family descent.

Literature: Similar to a picture of the same title reproduced in S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, catalogue number 380, reproduced in colour, p. 173.

Hector Hanna attended the Royal Belfast Academical Institution (Inst.) from 1900 to 1905. Paul Henry also attended Inst. for two years, from September 1891. After graduating from Oxford in 1909 H.B.Hanna became assistant to Professor Robert Henry, Paul's brother, in the Department of Latin at Queen's University in Belfast. He returned to Inst. as a master in 1916 and was appointed Headmaster of the Classical Department in 1930. The Hanna family believe that their grandfather, Hector Hanna got to know Paul Henry through Paul's brother Robert and that having lent the young artist some money was repaid by the receipt of this painting amongst others which would have been typical of Henry.

Many of Paul Henry's best characteristics are on show in this painting; Whistlerian and monochromatic in execution, he creates a strong atmospheric effect with virtually no detailing and an even film of paint. The early morning light and complete absence of human references underpin the composition with the cloud and distant cliffs providing a singular focal point and the smooth texture of the surface punctuated only by the dappled reflection of the clouds in the water. The sense of stillness, of the island almost hovering on the distant horizon, is typical of Henry's work at this early date.

Clare Island from Achill is numbered 1316 in S. B. Kennedy's ongoing catalogue of Paul Henry's oeuvre.

We would like to thank Dr S.B. Kennedy for his help in cataloguing this lot.

€ 40,000 - 60,000





20 PAUL HENRY RHA (1877-1958)
Mountain Path
Pastel, 23 x 33.5cm (9 x 13¼")
Signed

This is one of a pair of pastels done by Paul Henry in the early 1890's, the other being '*November Woods (1893)*' which still has its original inscribed artists label.

It is numbered no. 1314 in Dr S.B. Kennedy's on-going Catalogue Raisonné of the artist's work.

We thank Dr S.B. Kennedy for his help in cataloguing this work.

€ 800 - 1,200



21 HARRY EPWORTH ALLEN (1894-1958)
Irish Landscape, Lake and Mountains
Pastel, 28 x 38cm (10¾ x 15")
Signed

€ 1,500 - 2,500



22 HARRY EPWORTH ALLEN (1894-1958)
Irish Peat Gatherers on a Moor
Pastel, 27 x 34.5cm (10½ x 13½")
Signed

€ 3,000 - 5,000

23 NORAH MCGUINNESS HRHA (1901-1980)

The Startled Bird (1961)

Oil on canvas, 68.5 x 81.25cm (27 x 32")

Signed and dated 1961

Provenance: Acquired directly from the artist in 1961 by a friend (as it was his daughter depicted in the woods); and thence by descent. Private Collection. The location of the wood is the south side of Carrickgollogan, Co. Dublin, near the artist's home.

Exhibited: RHA Annual Exhibition 1961, Dublin, Cat. No. 41 (NFS);

Exposition de la Peinture Contemporaine Irlandaise, Monaco, February/March 1962;

Twelve Irish Painters - An Exhibition of Irish Modern Art, New York, 1963, Cat. No.32;

Norah McGuinness Retrospective, Trinity College Dublin, 1968, Cat. No. 63.

Norah McGuinness's work went through a great resurgence in the early 1960s when she produced some of her most accomplished paintings. In 1961 she had a very successful show at the Dawson Gallery. James White reviewing it in the Irish Times described it as 'undoubtedly her finest exhibition'.⁽¹⁾ *The Startled Bird*, exhibited that year at the RHA, can clearly be related to the works in this show. Its inclusion in international exhibitions of modern Irish art organised by the Arts Council indicate the regard in which it was held by the art establishment at the time. Inspired by her frequent sojourns in the countryside, the work evokes through its patterning of rich colours and stark forms, the physical sensation of woodland. The figure of the young girl and the blackbird in the foreground add a note of drama to the painting while celebrating the poetic aspects of nature. Both suggest the simplicity of rural life. McGuinness makes these familiar motifs contemporary through the strong flattened patterning of the forms which is ultimately derived from cubism, a style which she had learnt in Paris in the studio of André Lhote at the end of 1920s and which continued to resonate in her work into the 1960s. Cubism enabled her to simplify the subject and to create decorative and almost abstract responses to the subject. The subtle delineation of foliage, berries and branches and the use of strong blocks of colour are typical of the artist's unmistakable style. They reveal an acute awareness of the natural world, the product of a passionate interest in gardening and more significantly a long career spent developing a keen appreciation of landscape. She avoids any of the clichés of traditional touristic imagery in her representation of Ireland. This made McGuinness's work attractive to the Arts Council and to collectors in the 1960s. *The Startled Bird* is an excellent example of her late work at its most expressive.

Dr. Roisin Kennedy

1. James White, Irish Times, 10 November 1961

€ 20,000 - 30,000





24 LETITIA MARION HAMILTON RHA (1878-1964)
Moored Sailing Boats, Venice
Oil on Board, 30 x 39cm (11¾ x 15¼")
Original Artist' label verso

€ 1,200 - 1,600



25 MABEL YOUNG RHA (1889-1974)
Luggala, Co. Wicklow
Oil on board, 38.5 x 59cm (15¼ x 29¼")
Signed

€ 400 - 600

26 GRACE HENRY HRHA (1868-1953)

La Parisienne

Oil on canvas mounted on board, 44.5 x 34.5cm (17½ x 13½")

Signed

Original artist's label verso inscribed with title 'John'

Provenance: From the estate of gallery owner Leo Smith and thence by descent to the current owner.

€ 3,000 - 5,000

Grace Henry (nee Mitchell) was born in comfortable surroundings to a Church of Scotland Minister, the second youngest of ten children. She lived and studied in London, Brussels and Paris where she met and married Paul Henry in 1903. They returned to England and lived in Surrey for several years, both deeply influenced by the avant garde Post Impressionist mood of the time. As a couple they spent almost a decade from 1912 living on Achill Island, a career defining period for both of them, but particularly for her husband. The seeds of separation were sown in these years, as Grace began to travel frequently to Dublin and London and to exhibit separately in Belfast in the 1920s. They founded the Dublin Painters Society with 6 other artists in 1920 but by the mid 1920s had separated from each other, although they never divorced.

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Her works are included in major collections such as the National Gallery of Ireland, Hugh Lane Gallery, Trinity College Dublin, University College Dublin, Ulster Museum and Crawford Gallery.



- 27 NANO REID (1900-1981)
 The Struggle
 Oil on board, 61 x 50.5cm (24 x 20")
 Signed
 Title inscribed on artist's label verso

Exhibited: 'Nano Reid ' Exhibition, The Dawson Gallery, October, 1962, Cat No. 10

Born in Drogheda, Nano Reid was the daughter of publican, Thomas Reid. Winning a Scholarship in 1920 to the Dublin Metropolitan School of Art, Reid later remarked on stained glass artist, Harry Clarke's 'forceful influence' on her. In 1950, she was chosen to represent Ireland at the Venice Biennale with Norah McGuinness, where Italian critics expressed surprise that she was a woman, such was the vigor of her brushwork. Her unique style of painting was largely influenced by artists she knew and admired. These included the Argentinian painter Antonio Berni (1905-1972), Belgian artist, Marie Howet (1913-1978), and Belfast artist, Gerard Dillon (1916-1971).

Visiting historic monuments together in the Boyne Valley from the 1940s, Dillon and Reid's approach to their subject matter was often childlike and imagery was depicted with a modern flatness to retain a narrative similar to the illuminated manuscripts and scenes from the panels on the High Crosses in north Leinster. Described by her friend, Patricia Hutchins, as 'slight, wiry and determined', Reid was known in the 1960s to sit for periods of time around Louth, Meath and Drogheda absorbing the landscape as she searched backwards in time for subject matter for her oil paintings.

Although exhibiting since 1934, Reid's paintings in the 1960s were largely misunderstood by the public. This wasn't helped by Reid's reluctance to explain her paintings, and she too readily accepted that local people in her native town of Drogheda were puzzled by her work. A clue to the narrative of this painting lies in the other titles in the 1962 exhibition catalogue, 'The King', 'Rath and Standing Stones,' and 'Pagan and Christian' which all allude to tales from ancient Ireland. A figure wrestling with a bull may refer to the Irish heroic tale in mythology of *Táin Bó Cúailnege* also known as *The Cattle Raid of Cooley*, the cause of which was a battle over bulls. Bulls epitomized masculinity and were a symbol of dominance, strength and power. Comparing their wealth, Queen Medb wanted to equal her husband, Aillill's prosperity by owning a stud bull and thus began a battle to get a bull from an Ulsterman.

Adopting a bird's eye view, flattened shapes appear with bold colour. Framed in egg yolk yellow a large brown bull and a figure are outlined in prominent lines while above the action, looser swirling strokes of subdued tones suggest a ford, hills and fields. Childlike in simplicity, colour is economical and detail is not important here. In the heroic tale in literature, the arduous battle about bulls lasted months but by employing pictorial intelligence, Reid shares her enjoyment in the tale with the viewer but illustrating the story in her own distinctive authorial voice.

Despite living in Dublin in the 1940s and 50s Nano Reid's subject matter by the late 1950s was directed towards the area around her native Drogheda. In 1958 when the Butter Gate, a 13th century structure in the town of Drogheda was being demolished, Nano Reid became involved in a campaign to save it. Teasing Reid over her actions, Dillon christened her 'Butter Gate Reid'. A few years later in 1962, she returned to live in Drogheda with her two unmarried sisters, Molly and Jenny, who were running the family bar in James's Street. Although she continued to hold solo exhibitions at the Dawson Gallery in Dublin and exhibited in group shows in Belfast, Dundalk, Wexford, Cork and Kilkenny, she rarely saw people outside her family circle and spent an increasing amount of time engrossed in the Boyne Valley which enriched her imagination and her life.

Karen Reihill
 February, 2017

€ 5,000 - 7,000





28 DANIEL O'NEILL (1920-1974)
Condé, A French Village
Oil on board, 51 x 61 cm (20 x 24")
Signed and inscribed with title on artist's label verso

€ 4,000 - 6,000



29 GEORGE CAMPBELL RHA (1917-1979)
Figures and Currachs in a Western Landscape
Oil on board, 25 x 34.5cm (9¾ x 13½")
Signed

Provenance: Given as a wedding present by the artist to an old school friend in 1951, and thence by descent.

€ 600 - 800



30 COLIN MIDDLETON MBE RHA RUA (1910-1983)

April, West Tyrone

Oil on board, 30 x 30cm (11¾ x 11¾")

Signed

Provenance: With the Tom Caldwell Gallery, Belfast, June 1977, label verso; Mr. & Mrs. J. Rafferty, Ballynure, Co. Antrim; Taylor deVere's, March 1990, No.51; Private Collection.

The more formal abstraction of Colin Middleton's landscape paintings of the 1960s and early 1970s, with their emphasis on repeated shapes and slow tonal gradations, began to soften in the mid-1970s. The stronger, more expressive colours that we see in *April, West Tyrone* demonstrate the effect of Middleton's travels to Spain and Australia earlier in the decade.

The more traditional spatial arrangement of this landscape, the energetic brushwork of the foreground and sky and the imaginative and varied colours of the foreground, in particular, are reminiscent of the expressionist County Down landscapes Middleton painted in the 1950s.

Dickon Hall March 2017

€ 3,000 - 5,000

- 31 COLIN MIDDLETON MBE RHA RUA
(1910-1983)
Leitrim Border, September
Watercolour, 17 x 17cm (6¾ x 6¾")
Signed and dated (19)71 and inscribed indistinctly
verso

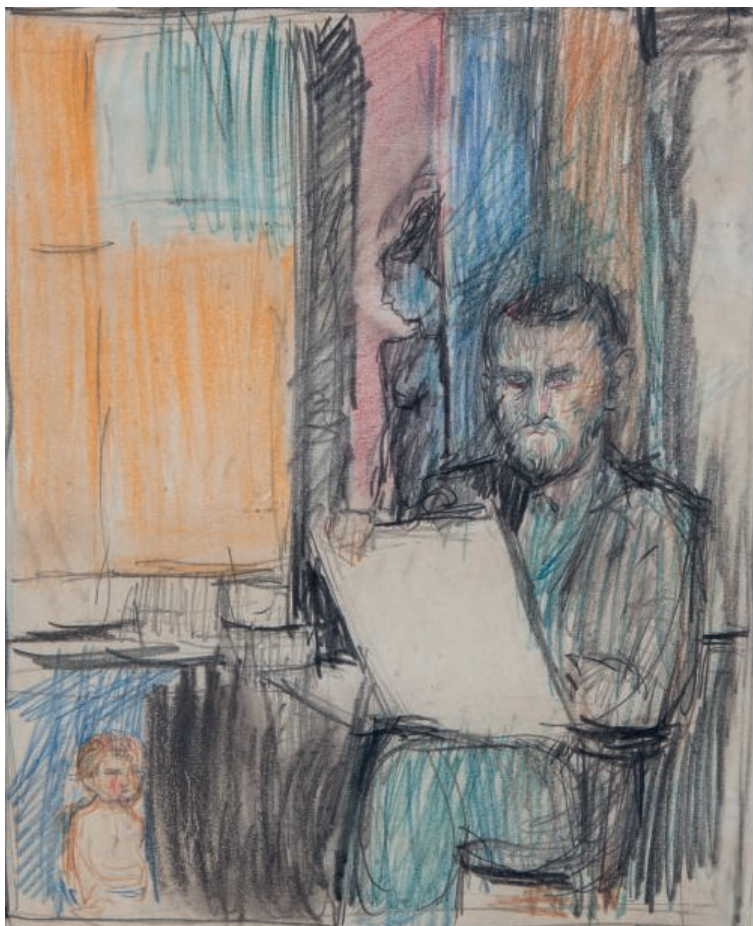
*Provenance: With David Hendriks Gallery, Dublin
1973, where purchased by current
owner.*

€ 800 - 1,200



- 32 BRIAN BOURKE HRHA (B.1936)
Self Portrait with Wife and Offspring
Mixed media on paper, 26 x 20cm (10¼ x 8")
signed and dated (19)64.
Inscribed with title verso

€ 300 - 500





33 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

By an Old Domain

Watercolour, 40.5 x 51cm (16 x 20")

Signed and dated (19)80

Exhibited: 'Across a Roaring Hill', T.P. Flanagan Exhibition, Dublin, March 2015, illustrated, catalogue page 25.

€ 1,000 - 1,500



34 TERENCE P FLANAGAN PRUA RHA (1929-2011)

Lough Navar, Co Fermanagh

Oil on board, 76 x 91.5cm (30 x 36")

Signed

Provenance: Purchased in these rooms Important Irish Art Sale 2nd April 2008 Lot 61. Acquired by previous owners circa 1969, exhibition label lost through reframing.

€ 3,000 - 5,000

35 TERENCE P. FLANAGAN PRUA RHA (1929-2011)

The Long Avenue, Lissadell, Co. Sligo (1960)

Oil on board, 84 x 121.5cm (33 x 48")

Signed and dated 1960

Exhibited: 'Painting and Sculpture by Ulster Artists', CEMA Gallery, Belfast, Spring 1960;
'Paintings by T. P. Flanagan', Hendriks Gallery, Dublin March 1964, Catalogue No.14.

€ 5,000 - 7,000

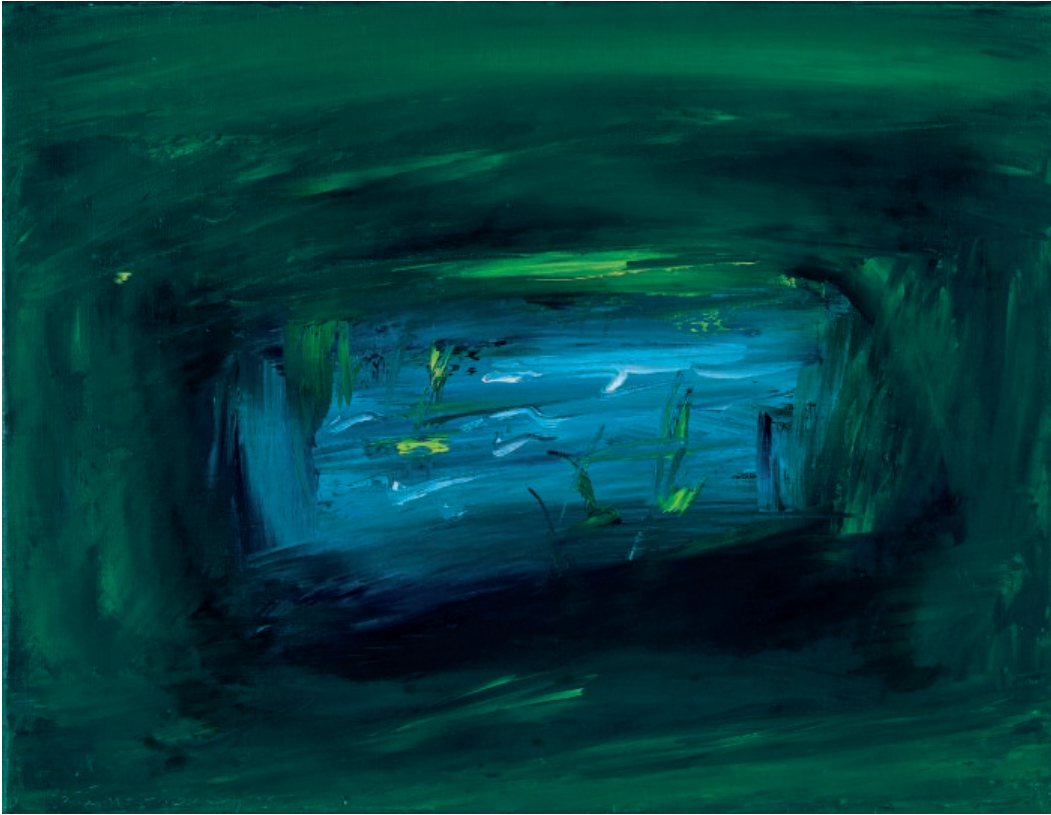
At the time this painting was painted, T. P. Flanagan was painting often in watercolours - he is generally regarded as the finest watercolourist of his generation working in Ireland - as can be seen clearly from his handling of oils in '*The Long Avenue, Lissadell*'. As a child he had often holidayed at Lissadell, with his aunts - he was virtually brought up by two maiden aunts - and thus he spent the 'long' summer holidays at Lissadell, where he had the run of the garden as well as the great library. It was in the library at Lissadell that W. B. Yeats' epic poem, 'In Memory of Eva Gore-Booth and Con Markievicz', written in 1927, with its famous lines, '*The light of evening, Lissadell, / Great windows open to the south, / Two girls in silk kimonos, both / Beautiful, one a gazelle...*' celebrates the House and is a threnody to a past age. Here, Flanagan's aunt Elizabeth, who was a lacemaker, ran a school of needlework and lacemaking, while his other aunt, Katy, had a cottage nearby. Is it any wonder that their nephew would amuse himself in the house, browsing in its fine library - it is little wonder that he developed a literary turn of mind - and playing in the woods which he came to know intimately. Even as a child Flanagan admired Lissadell as a working estate (some three thousand acres) and was particularly impressed by the trees - sycamores, pines (of which he 'liked the contours' against the sky - something that he would dwell on in his art later) and others, things that would later play a dominant role in his paintings. Often, too, he bathed in the sea at the 'water wall' on the edge of the estate and it was near there that he painted one of his first watercolours, '*Lissadell Shore*', in 1945. Overall, as he recalled, Lissadell 'had an enormous effect on him'; it set, he said, his 'visual parameters' and also stimulated his writing of poetry that dominated much of his early thinking.⁽¹⁾

'*The Long Avenue, Lissadell*', epitomizes all this. Here the avenue is shown leading the eye back into the picture towards the sea, the recession of which is halted by the area of dark paint in the distance and the trees to the right which are shown en masse. It is a view that Flanagan painted on numerous occasions in these years and later, for he was greatly drawn to the house itself. But it is the watercolourist's use of glazes', especially in the sky and the foreground, that holds one's attention as well as the similar treatment in the massing of the trees.

(1) Flanagan, conversation with the author, 24 July 2008. Flanagan's early poems remain unpublished, being largely juvenilia. Poems such as 'On Arney Bridge', 'The Tale of Swans' and 'Lament for The Red-haired', all written around 1945, are typical examples and they are concerned principally with romance, love and the landscape. They do, however, illustrate his early interests and involve issues that would later dominate much of his painting.

Dr S.B. Kennedy March 2017





- 36 SEAN MCSWEENEY (B.1935)
 The Pool (1993)
 Oil on canvas, 34.5 x 44cm (13½ x 17½")
 Signed; also signed, inscribed with title and dated
 (19)93 verso

€ 2,500 - 3,500

- 37 BARRIE COOKE HRHA (1931-2014)
 Forest Light (Borneo Series)
 Oil on canvas, 61 x 45.7cm (24 x 18¾")
 Signed and dated (19)76 verso

Exhibited: 'Barrie Cooke Exhibition', David Hendriks Gallery, Dublin, April/May 1976, Catalogue No.21, where purchased by current owner.

The artist wrote about his trip to Malaya and Borneo in the 1976 catalogue:

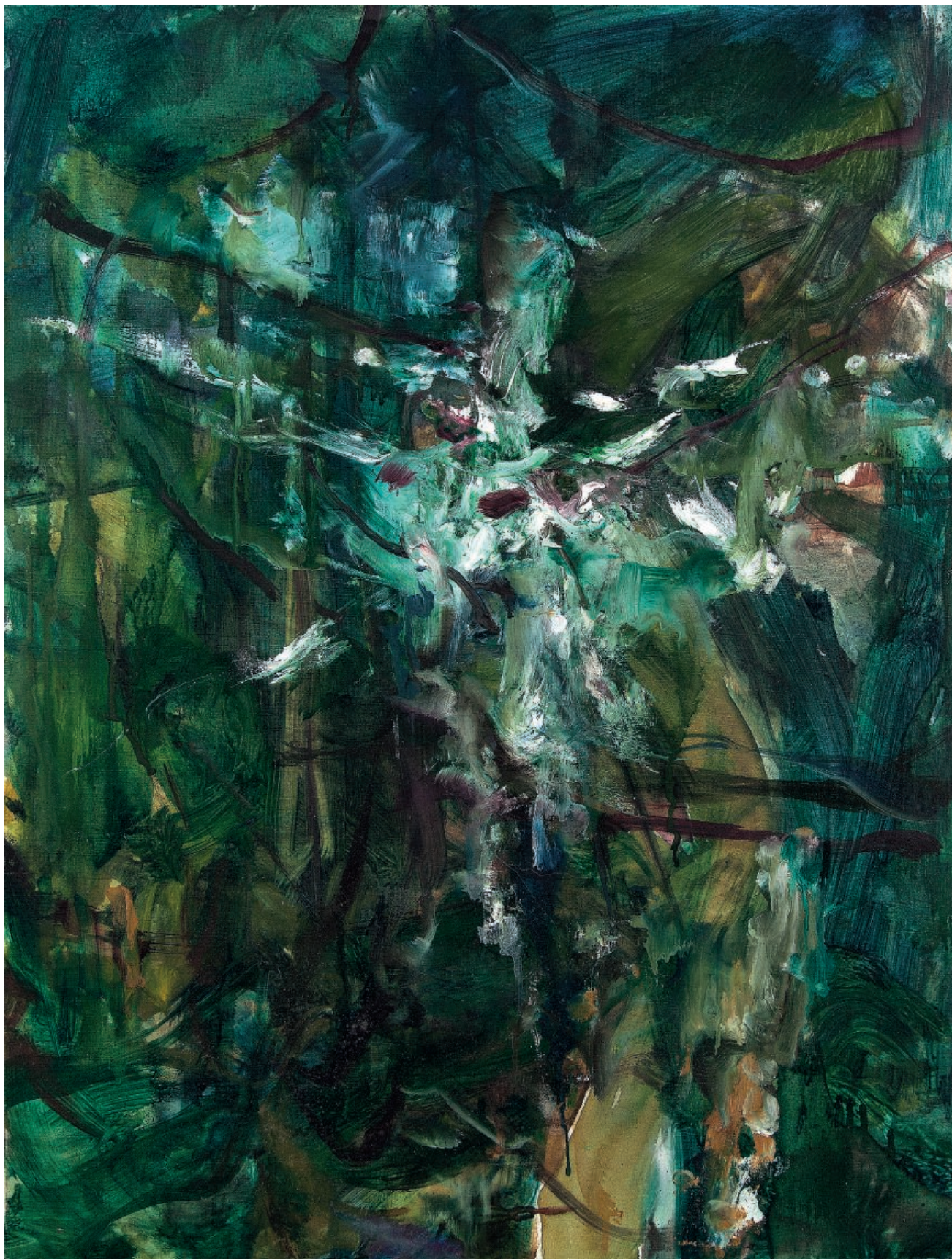
"These paintings are the result of a stay of three months in the equatorial forests of Malaya and Borneo. They are an effort to explain to myself something of the complication and vitality of what I experienced there.

That a certain bamboo can grow ten inches in a day and die in a couple of months I had guessed at, having seen spring corn shoot in cold Kilkenny (and tomatoes erupt in a hot-house), but that this could take place beside a tree 200 feet tall and as many years old, I found hard to reconcile.

I have always imagined process; now I began to realise that it was my good fortune during those weeks in the tropics to live inside the most intense, diverse and complex ecological system remaining on this earth. Nowhere else is there such heat, such rain, such sun, such dark. All forming; all adjusting; all competing; all supporting. Nowhere else can 30 sorts of leaves from half-an-inch to three feet across be found in a space of 10 cubic feet.

Rain forest is a state of the world where Form as we normally sense it, jelled and realizable, hardly exists."

€ 2,000 - 3,000



38 PATRICK COLLINS HRHA (1911-1994)

Exotic Fish

Oil on board, 44 x 48cm (17¼ x 18¾")

Signed

Provenance: With the Tom Caldwell Gallery, Belfast, Catalogue No.17, where purchased by current owner.

€ 4,000 - 5,000

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





- 39 PETER COLLIS RHA (1929-2012)
Farm Buildings, Glenasmole
Oil on board, 43 x 35cm (17 x 13¾")
Signed

€ 1,000 - 2,000

- 40 PETER COLLIS RHA (1929-2012)
Landscape with Pond
Oil on canvas, 76 x 76cm (30 x 30")
Signed

€ 3,000 - 4,000





- 41 PETER COLLIS RHA (1929-2012)
Large Still Life (2007)
Oil on canvas, 81 x 81 cm (31¾ x 31¾")
Signed

*Provenance: With Solomon Gallery, Dublin; John
Martin Gallery, London.*

€ 3,500 - 5,000



- 42 PETER COLLIS RHA (1929-2012)
Still Life with Fruit
Oil on canvas, 24 x 24cm (9½ x 9½")
Signed
Exhibited: RHA Annual Exhibition 2010, Cat. No. 89
€ 1,200 - 1,600

43 RODERIC O'CONNOR (1860-1940)

Model Reading (1904-5)

Oil on panel, 37 x 46cm (14½ x 18")

Merchant's stamp verso, *Blanchet, 20 rue St. Benoit, Paris*

Atelier stamp verso

Provenance: Hôtel Drouot, Paris, Vente O'Connor, 7/02/1956; Roland, Browse and Delbanco, London (label verso); William E and Elizabeth Wallace; Christie's, London, 8th November 1990, No.103; where purchased by current owner.

Exhibited: "Roderic O'Connor" Exhibition, Roland, Browse and Delbanco, London 1964, Cat. No.8;
"Roderic O'Connor: A selection of his best work" Exhibition, Roland, Browse and Delbanco,
London 1971 Cat. No.19.

Literature: Benington, Jonathan, 'Roderic O'Connor', Dublin, Irish Academic Press, 1992, Catalogue No.119.

This quietly restrained painting was among the lots sold in Paris at the 1956 Hotel Drouot auction of the contents of the joint studios of Roderic O'Connor and his wife, Renée Honta. The work was among those purchased by Dr. Henry Roland of Roland, Browse and Delbanco in Cork Street, London, the gallery responsible for introducing O'Connor's work to a wider British, Irish and international audience. Many of the works which the gallery bought in Paris were untitled, and when this painting was first exhibited in London in 1964, and again in 1971, it was shown under the ascribed, or given, title of *Woman Reading*.

A close analysis of the painting reveals that the woman is in fact not reading, but is in the act of dressing and is putting on a garment, probably a blouse or chemise. The positioning of her left hand, which is pulling on the garment, has created a ridge of tension which is further confirmed as such by the excess fabric hanging below her hand. The positioning of her right arm and her inclined head is a further indication that she is not reading but is clearly in the process of dressing.

O'Connor's painting was made in his rue du Cherche Midi studio in Paris, with his model seated on a red fabric upholstered French armchair, with gilded, fluted wooden arms and back, which appears frequently in his studio paintings.

O'Connor moved into this Montparnasse studio when he returned to Paris in 1904 following a thirteen-year association with Brittany where he had painted at Pont-Aven, Le Pouldu and Rochefort-en-Terre as a member of Gauguin's circle of artists. The change of environment from rural coastal Brittany to cosmopolitan Paris had an immediate effect on O'Connor's subject matter. Vigorously painted landscapes and stormy seas gave way to studio still-lives and paintings of female models. This work is indicative of an awareness of Pierre Bonnard's quiet and intimate paintings at the turn of the century, and is revealing of O'Connor's obvious admiration for his work from this period in Bonnard's career. Both O'Connor and Bonnard were represented in the sixth, seventh, and eighth exhibitions in the important series organized by the Barc de Boutteville and shown in his gallery in rue Peletier in 1894 under the title *Exposition des Peintres Impressionistes et Symbolistes*. O'Connor, a discriminating collector, also acquired several Bonnard works for his own collection.

The 1904 date on the Blanchet stamp verso also provides useful information in dating of the painting, as Blanchet was a well established artist's colour merchant, framer, and supplier of canvas and related art materials. The company's address in 1905 was 20 rue St. Benoit in Montparnasse but later that year they moved to 38 rue Bonaparte in Montparnasse. This makes it probable that the work was painted by O'Connor circa 1904-05.

Roy Johnston, March 2017

€ 18,000 - 25,000





44 ERSKINE NICOL RSA ARA (1825-1904)
Missed the Ferry
Watercolour, 36 x 25cm, (14 x 10")
Signed & dated (18)96

€ 1,200 - 1,500



44A 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 for October 2017 - January 2018 at the National Gallery of Ireland.

€ 2,000 - 3,000

45 SIR THOMAS ALFRED JONES PRHA (C.1823-1893)

'A Prayer for the Absent'

Watercolour, 45 x 34cm (17½ x 13¼")

Inscribed with an old Cranfield's trade label verso - 'A Prayer for the Absent, Thos. A. Jones, 9 Upper Mount Street'

Exhibited: 'Irish Art in the 19th Century' Cork, ROSC, The Crawford Gallery October/December 1971, Catalogue No.61.

Literature : "The Watercolours of Ireland" by Anne Crookshank and the Knight of Glin, illustrated p.187, Fig. 250

Sir Thomas Alfred Jones is best known for his portrait "Molly Macree" in the National Gallery of Ireland. He became President of the RHA in 1869 and was the first PRHA to be Knighted. Jones's watercolours have a strongly Pre-Raphaelite feel, using small strokes of brilliant colour. It is thought that this work has references to the Crimean War, the mother obviously reading the news with her daughter by her side.

€ 1,500 - 2,500



46 ANDREW NICHOLL RHA (1804-1886)

View through a Bank of Poppies and Summer Flowers, thought to be Bray, Co. Wicklow.

Watercolour, 34 x 48.5cm (13¼ x 19")

Signed

There is debate as to the location of this work, with some suggesting it is an early view towards Bray. Regardless of its location, it is a strong example of Nicholl's coastal flower studies.

€ 5,000 - 7,000

As Walter Strickland observed, Andrew Nicholl was devoted to art from his boyhood, and 'won a reputation as a landscape painter in his native town.' He would later be known as the most talented, renowned and prolific topographical Irish artist of the nineteenth century. His training was important. He worked as a talented apprentice at the printing business of F.D. Finley where he was under the instruction of his elder brother William. While in London, he spent considerable time at the Dulwich College Gallery, where he copied paintings on show. He admired the work of J.M.W. Turner. Jeanne Sheehy has written; 'Most of his work is interesting, but particularly exciting is the series in which wildflowers in the foreground form a screen through which we dimly perceive the landscape.

The paintings have a sharpness which is totally captivating.' This series, of which 'View through a Bank of Poppies and Summer Flowers thought to be Bray, Co. Wicklow' demonstrates the artist's talents aptly. He is evidently a master of the watercolour medium. The work features the fine exactitude of botanical illustration and combines this with a distant view of a castle. The eye eagerly explores the frieze of wildflowers in the foreground - poppies, cornflowers, oxeye daisies, dandelions - the beautiful colours of this remarkable roadside display. The city appears almost incidental in the distance, viewed at this range, and yet its placement is highly strategic. These combination views of wildflowers and landscape were a speciality of Nicholl's and feature a number of locations including; Newcastle, Fairhead, Howth, Bray (Possibly this work?), Carlingford, Lough Swilly, Ramelton, Rathmullan, Dunluce Castle, and Downhill Mussendon Temple. This style of depiction surely came from Nicholl's interest in topographical art, combined with his interest in botanical illustration, which became popular and refined in terms of accuracy in the eighteenth century due to advances in the printing process, of which Nicholl had first-hand experience. In Ireland's Painters 1600-1940, Crookshank and Glin, write 'In those near-surrealist watercolours...there is an originality which makes them amongst the most haunting...Irish paintings of the early nineteenth century. These are his masterpieces.' (p210) John Hewitt observes '...his originality appears most strongly [in his] landscape of distant hills, foregrounded by a wedge or bank of roadside wild flowers. By scratch and scrape of the surface of his paper,...for the spray-frayed tips of breaking waves, he gave his flowers and grasses an illusory precision and finish.' The 'sgraffitto' or 'scraping out' technique that Hewitt mentions is the ideal device to capture the delicacy and fine lines within the wildflowers. Nicholl began painting these wildflowers works quite early in his career. In 1830, the sister of his patron Emerson Tennent wrote a sonnet after receiving from the artist 'a beautiful coloured drawing of flowers.' He was a highly prolific artist and the Ulster Museum alone has almost 400 works by Andrew Nicholl.

This catalogue entry was based on a previous write up by Marianne O'Kane Boal .





- 47 WILLIAM PERCY FRENCH (1854-1920)
At Portrush
Watercolour, 16.5 x 24cm (6½ x 9½")
Signed and dated 1908
Title inscribed on William Rodman label verso

€ 2,000 - 3,000



48 WILLIAM PERCY FRENCH (1854-1920)

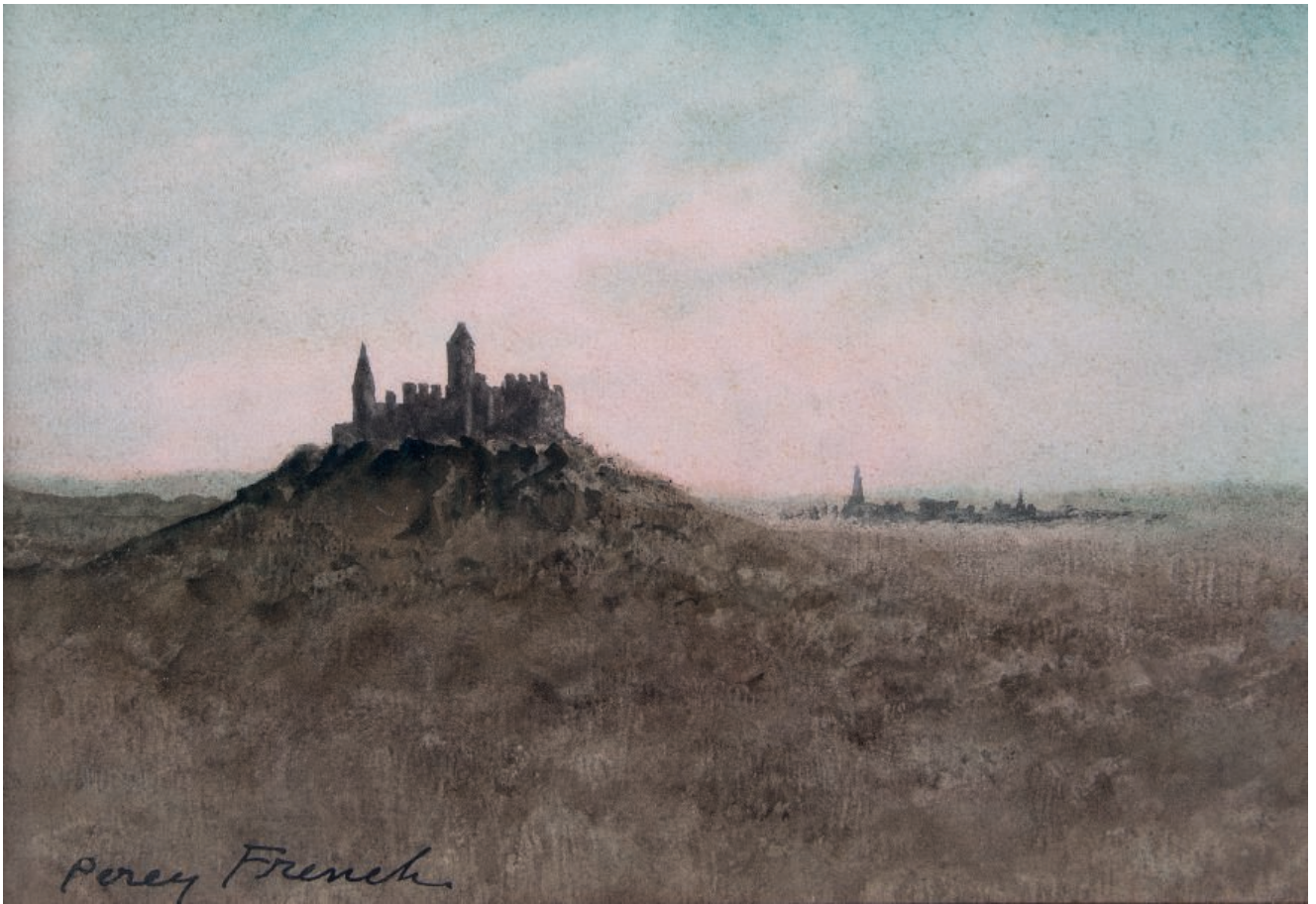
A Donegal Bog

Watercolour, 15.5 x 24cm (6¼ x 9½")

Signed twice

Title inscribed on William Rodman label verso

€ 2,000 - 3,000



49 WILLIAM PERCY FRENCH (1854-1920)

The Rock of Cashel

Watercolour, 15.5 x 24cm (6¼ x 9½")

Signed

Title inscribed on William Rodman label verso

€ 2,000 - 3,000



50 WILLIAM PERCY FRENCH (1854-1920)

Bogland scene at dusk

Watercolour, 24 x 17cm (9½ X 6¾")

Signed

€ 2,000 - 3,000



51 JOHN FAULKNER RHA (1835-1894)
From Killiney Hill, Co. Dublin
Watercolour, 30 x 62.5cm (11¾ x 24½")
Signed and inscribed with title

€ 500 - 700



52 FRANK MCKELVEY RHA RUA (1895-1974)

A Bridge in Donegal (c.1920-1930)
Watercolour, 37 x 53cm (14½ x 20¾")
Signed; title inscribed on label verso

Provenance: William Moll label verso

€ 1,500 - 2,000



53 FRANK EGGINTON RCA FIAL (1908-1990)

Errisbeg from Toombeola, Connemara

Watercolour, 36 x 51cm (14 x 20")

Signed

€ 500 - 700

54 JEREMIAH HODGES MULCAHY (1804-1889)

A River Landscape with Figures and Animals, a Classical Statue by a Ruin in the right foreground

Oil on canvas, 72 x 99cm (28¼ x 39")

Signed and dated 'J. Mulcahy, May 18--'

€ 7,000 - 10,000





- 55 THOMAS ROSE MILES (1844-1916)
Bound for the Thames
Oil on canvas, 61.5 x 107cm (24¼ x 42")
Signed; signed again and inscribed with title verso
€ 1,500 - 2,500



56 THOMAS ROSE MILES (1844-1916)
Early Evening, Southend Sands
Oil on canvas, 40.5 x 66cm (16 x 26")
Signed; signed again and inscribed with title verso

€ 800 - 1,200

57 EDWIN HAYES RHA (1819-1904)

Off Dublin, 1858

Oil on canvas, 39.5 x 67cm (15¾ x 26½")

Signed

Provenance: From the collection of Dr. Karl Mullen and his sale, where purchased.

Exhibited: 'Irish Art in the 19th Century', Cork ROSC, The Crawford Gallery, October-December 1971, Catalogue No. 52.

Literature: 'Irish Art in the 19th Century', 1971, illustrated p.35.

€ 2,000 - 4,000

Although born in Bristol in 1820 Hayes moved with his family to Dublin in 1833 and studied at the RDS schools. From the outset he became a marine painter and sailed around the Irish coast in his yacht. He first exhibited at the RHA in 1842 and was elected ARHA in 1853 and RHA in 1871. He left Dublin for London in 1852 and continued to paint around the coast of Britain, France, Spain and Italy. He exhibited at the Royal Academy and the Royal Institute of painters in watercolour becoming an associate member in 1860 and full member in 1863. He continued to exhibit annually in Dublin until his death in London in 1904.





58 ROBIN BUICK ARHA (B.1940)
Seated Male Nude
Bronze, 34.5cm high (13½")
Signed on base

€ 700 - 1,000



59 JAMES OSBORNE (20TH CENTURY)
Falling Horse
Bronze, 42cm high
Signed and numbered 1/10
On green Connemara marble base
€ 2,000 - 4,000

60 RORY BRESLIN (B.1963)

Artemision Horse Study

Bronze on marble plinth base, 71cm high x 74cm long x 28cm wide (28 x 29 x 11")

Signed

With white painted display pedestal

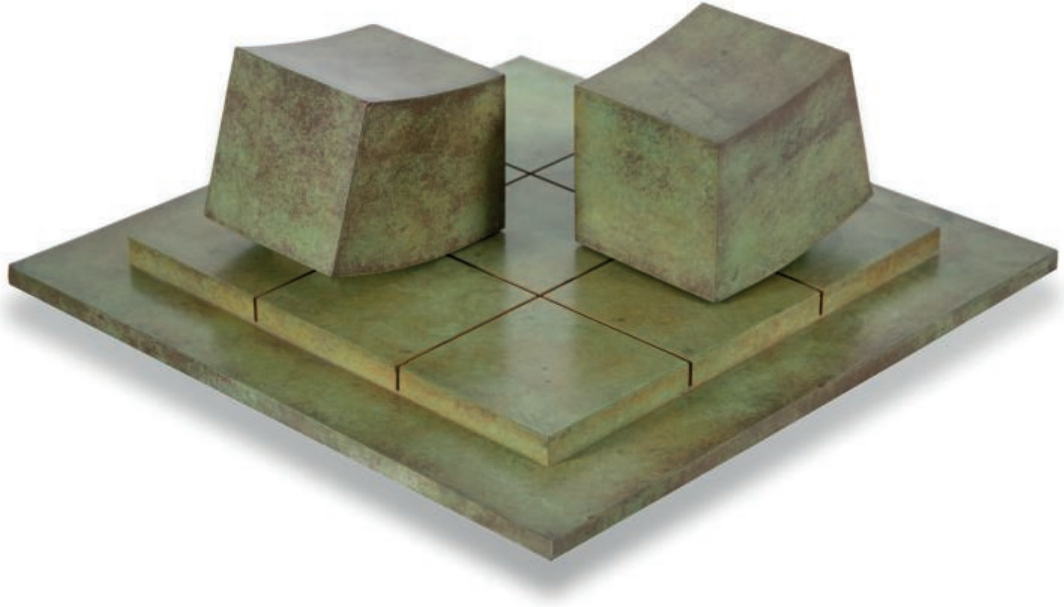
Edition 1 of 3

This sculpture is a study of the horse's head in one of the most popular and important displays in the National Archaeological Museum in Athens, the bronze Horse and Jockey Group. The group was found in a shipwreck off Cape Artemision, in North Euboea, which was discovered in 1926. The first parts of the equestrian statue were recovered in 1928, with more pieces found in 1936 and possibly 1937. The statue was reassembled, and after restoration went on display at the museum in 1972.

The Horse and Jockey Group is special in being one of the few original large-scale bronzes securely dated to the Hellenistic period. It is approximately life-size in scale and consists of a horse in mid-gallop, on which is seated a youthful jockey, who looks back over his shoulder. The Horse and Jockey group is unusual in combining an athletic sculpture with an animal. The unknown sculptor of this masterpiece has captured the excitement and vitality of a horserace in mid-action. Some scholars have previously dated the group from the late fourth century B.C. to the first century B.C. The statues have been attributed previously to various sculptors, including Kalamis, Lysippos and the Pergamene school.

€ 4,000 - 6,000





- 61 MICHAEL WARREN (B. 1950)
 Chí (1998)
 Bronze, 11cm high, base 31.5 x 31.5cm
 Signed with initials and dated (19)'98

Provenance: Purchased at charity auction 2005 in aid of Barretstown

This is a maquette for a large scale outdoor piece at Rathdown School, Dun Laoghaire.

Accompanied by the catalogue "Light, Gravity and Disaster", signed by artist and dated, June 2002.

€ 1,000 - 2,000

- 62 KRYSZYNA POMEROY (20TH/21ST CENTURY)
 The Little Red Hen
 Bronze, 38cm (15")
 Signed with initial 'K' and No. 4/9

€ 1,500 - 2,000



62

63 JOHN BEHAN

Cu Chulainn

Bronze, unique

signed and dated 02 91.5cm x 40cm

35.5" x 15.25"

Cú Chulainn is the hero of the ancient saga Táin Bó Cuailnge, the oldest vernacular epic in western literature.

This ancient tale is the centre of the Ulster Cycle of stories. Cú Chulainn is the invincible, unbeatable warrior who will remain alive until the Morrigan - the crow Goddess and fatal to all she touches - lands on his shoulder

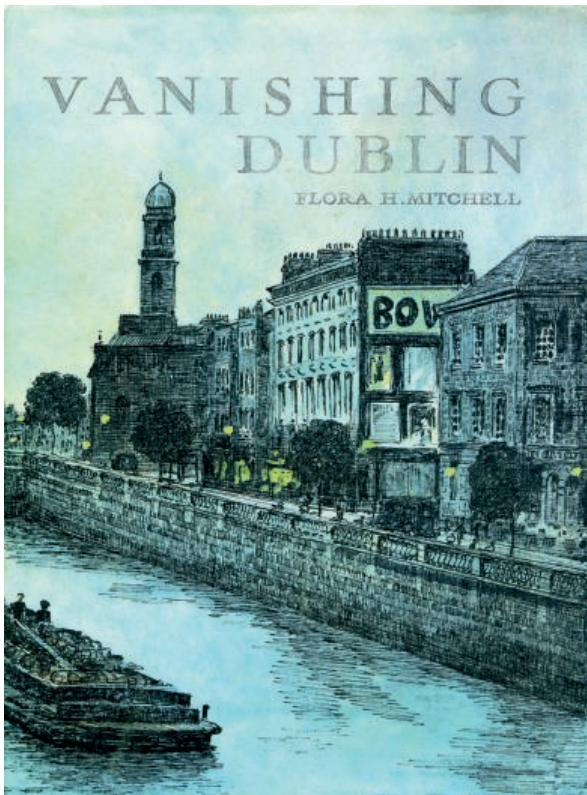
€8,000-10,000

Dublin Sculptor John Behan studied at the National College of Art and Design, Ealing Art College in London and the Royal Academy School in Oslo. In July 1967 he became a founding member of Project Arts Centre, and in 1970 co-founded the Dublin Art Foundry. Behan was a member of The Arts Council (1973-1978), was elected a member of Aosdána in 1978 and RHA in 1990. He exhibited at the Irish Exhibition of Living Art, An tOireachtas Art Exhibitions, and has carried out various significant commissions including The Famine Ship at the United Nations Plaza in New York, The National Famine Memorial at Croagh Patrick Co. Mayo, and Megalithic Memory at AIB Bankcentre in Dublin.

A major retrospective of his work was held at Galway Arts Festival and at the RHA Gallagher Gallery in 1994/5, and his work are found in public collections such as The National Gallery of Ireland, The Hugh Lane Municipal Gallery, and Crawford Municipal Gallery, and important private collections such as that of HM Queen Beatrix of The Netherlands and former US President Bill Clinton. Behan now lives and works in Galway and exhibits regularly with the Kenny Gallery in Galway and the Solomon Gallery in Dublin.







64

FLORA MITCHELL (1890-1973)

Vanishing Dublin

Allen Figgis, Dublin 1966

Dark green cloth with original dust jacket and 50 colour plates

€ 200 - 300



65

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€ 100 - 200



66 JACK BUTLER YEATS RHA (1871-1957)

'Jack B. Yeats: A catalogue Raisonné of the oil paintings' by Hilary Pyle, London: André Deutsch, 1992. Three volumes, 1856pp with 1822 illustrations, 111 in colour. Cloth in a slipcase fine unopened condition. Definitive catalogue raisonné of Ireland's greatest painter, bringing together every known oil painting by Yeats, providing further documentary illustrations where appropriate and citing all relevant sources and influences. No. 641 from an edition limited to 1500.

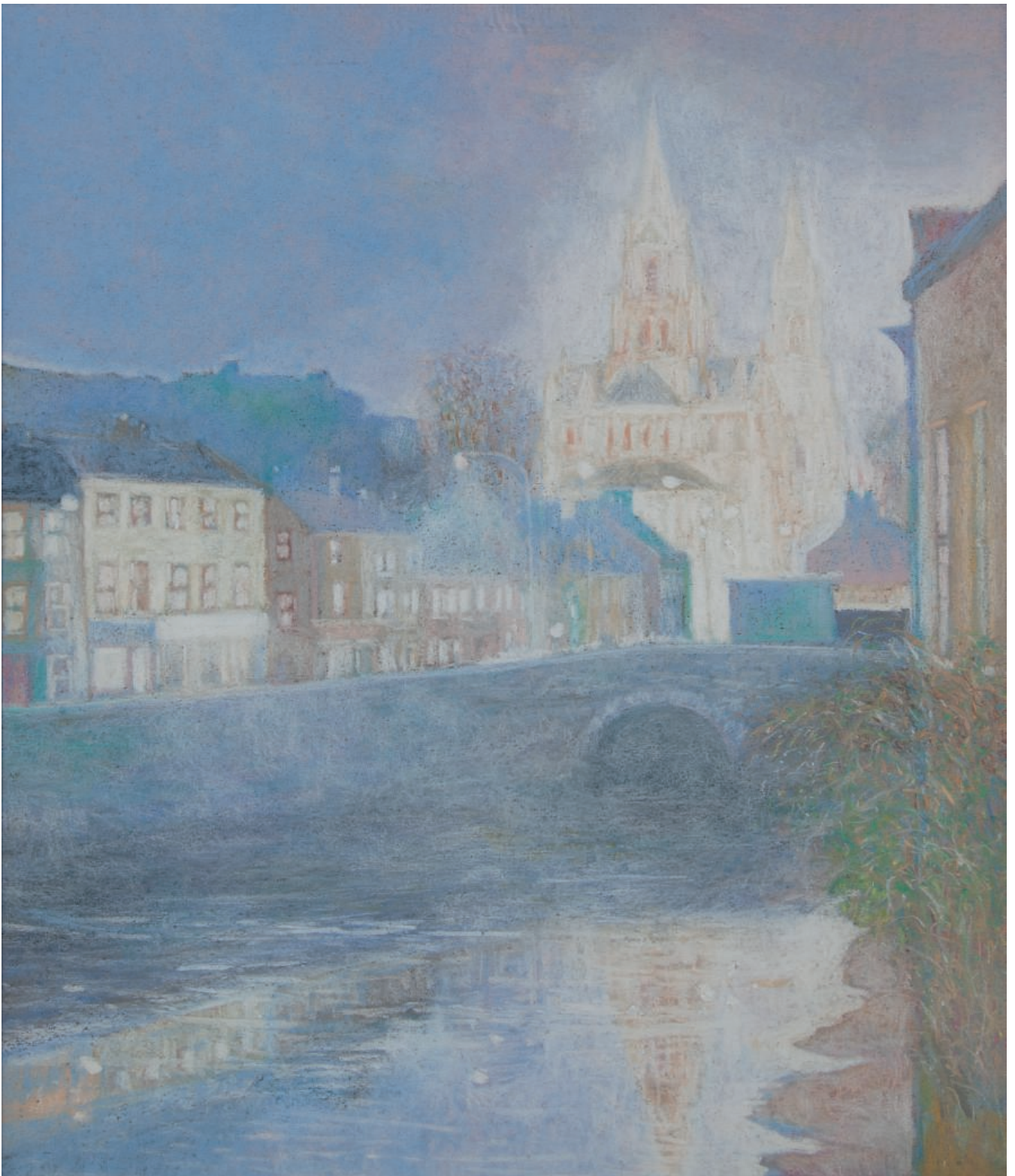
€ 300 - 500



67 ANNE YEATS (1919-2001)

The Gate to 'Uplands' Annamoe
Pencil, 24.5 x 19.5cm (9¾ x 7¾")
Signed and dated 1944

€ 200 - 300



68 VICTOR RICHARDSON (B.1952)
Finbarr's at Dusk
Pastel, 47 x 39cm (18½ x 15¼")
Inscribed with title and dated 1986 verso

€ 500 - 800



- 69 PATRICK PYE RHA (B. 1929)
 'The Journey' and 'The Resurrection'
 Carborundum and etching, A pair,
 32 x 26.5cm (12½ x 10½")
 Each signed and inscribed with title, numbered 13/25 and 18/25 respectively

€ 200 - 400

70 PATRICK SWIFT (1927-1983)

Girl in a Garden (c.1951/2)

Oil on canvas, 134.5 x 106.5cm (53 X 42")

Signed; title inscribed on label verso

Exhibited: "Patrick Swift: An Irish Painter in Portugal" exhibition, Palácio Foz, Lisbon, Oct/Nov 2001; The Crawford Gallery, Cork, Dec 2001/February 2002 .

Literature: "Patrick Swift (1927-1983) An Irish Painter in Portugal", Crawford Gallery, Cork, 2001, p.31 (full page illustration).

'*Girl in a Garden*' dates to the early 1950s and forms part of an interesting body of early work created in Swift's studio on Hatch Street, Dublin . The painting depicts the artist's girlfriend American poet Claire McAllister seated in the garden of the studio. Together they formed part of an influential Dublin cultural set that included Anthony Cronin, Patrick Kavanagh, Nano Reid and Brendan Behan among others. Claire McAllister was then a student at Trinity College and she lived in the same house as Deirdre McDonagh whose flat with its grand piano became a favourite post-pub haunt. They met and soon moved to a large flat in a Georgian house on Hatch Street with Swift subletting the front half to the painter Patrick Pye as a studio. Their relationship came to an end several years later after Swift was introduced to the beautiful Oonagh Ryan by her brother John Ryan (Envoy Magazine, The Bailey Pub etc) in May 1952 and later that year Swift left Claire and followed Oonagh to London.

Swift had met Lucian Freud in 1949 and by 1950 Lucian was coming regularly to Ireland due to his courtship with his future wife Lady Caroline Blackwood of Clondeboye Estate in Northern Ireland and he used to come around in the mornings to the Hatch Street Studio to paint. Freud's early influence on Swift - his junior by five years - is very evident in this work which is dispassionate, stylised and severe. Swift however was less preoccupied with texture and more concerned with tone; a dominant feature in the present example. At first glance the subject appears somewhat ordinary set against a frugal palette but closer examination reveals an environment that is more surreal than natural and a subject that is imbued with tension and ambiguity rather than indifference. Claire sits perched on the edge of the garden steps slightly below the artist's line of vision and somewhat dwarfed by an elephantine invasion of vegetation from a neighbouring garden. The rickety patio door hangs open and there is a sense of detachment in spite of their obvious proximity.

In 1950 Swift showed his first works in public at the IELA; the following year at the same show his paintings were singled out by Dublin Magazine for their exceptional technical ability and 'uncompromising clarity of vision which eschews the accidental or the obvious or the sentimental'. His first solo exhibition came in 1952 at the Waddington Galleries, Dublin. Tony Gray, the Irish Times art critic was quoted in Time Magazine (October 20, 1952) "Swift unearths [from his subjects] not a story nor a decorative pattern, nor even a mood, but some sort of tension which is a property of their existence." Later in the 1950s Swift and Freud met again in London, where he coedited a literary and arts journal, X, and mingled with other leading artists of the period including Francis Bacon, John Minton, Frank Auerbach, David Andrews, Leon Kossoff. In 1962 Swift and his wife visited the Algarve where they eventually settled and established Porches Pottery. He continued to exhibit on occasion in Dublin; his portrait of Patrick Kavanagh (CIÉ Collection) was shown at the RHA in 1968. A significant solo show was held in Lisbon in 1974 but it was not until 1993 (the centenary of his death) that Irish audiences could enjoy his work en masse at a major retrospective in IMMA. Further exhibitions have since taken place including a show in Lisbon and Cork in 2001 which included this work.

We are grateful to Stephen and Veronica Jane O'Mara whose writings on the artist formed the basis of this catalogue note.

€ 20,000 - 30,000



- 71 JOHN BOYD (B.1957)
Yan Tan Tethra Series
A set of three, Oil on canvas, 60 x 60cm (23½ x 23½") each
Signed; signed again and inscribed with title verso. (3)
€ 2,500 - 3,500

John Boyd was born in Carlisle, England in 1957 and studied painting in the Slade School of Art 1976-8. He has resided in Ireland for the past 20 years and has exhibited internationally since the late 70s, most often in London, America and Ireland. He is now represented in numerous collections both public and private, in Ireland and abroad; including Christies London, Morgan Grenfell, De Beers, Glen Dimplex, and The Merrion Hotel.

A playful artist, Boyd likes toying with the viewer's expectations and is a keen observer of people. In his own words, 'Artists should keep their eyes open and their mouths shut'. His paintings combine enigmatic subjects and careful composition, in his own unique style, and offer intriguing insights into an alternative reality.

Boyd is represented by The Cross Gallery in Dublin.



72



73



72 JOHN BOYD (B.1957)
Cantus III
Oil on canvas, 60 x 60cm (23½ x 23½")
Signed and inscribed with title verso
€ 2,000 - 3,000

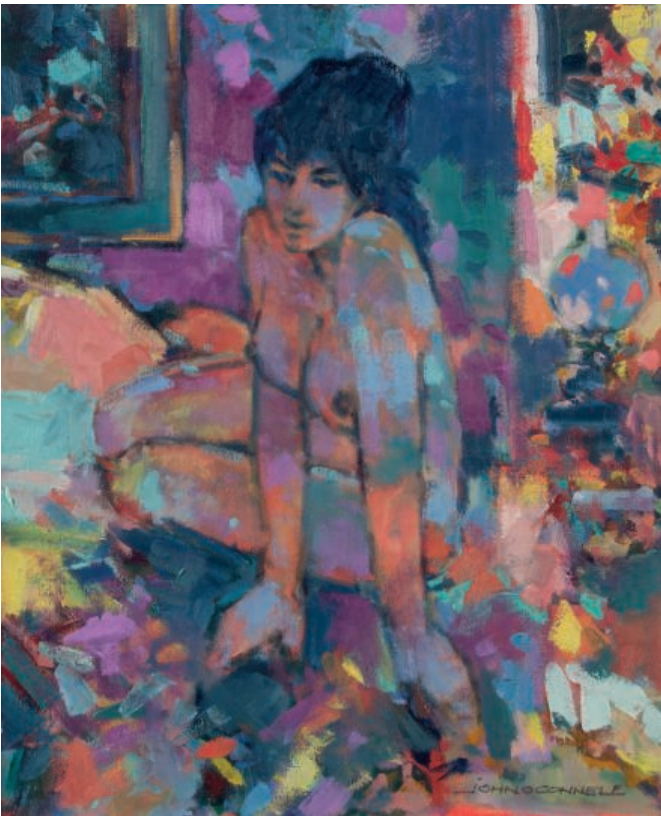


73 JOHN BOYD (B.1957)
Innocenta II
Oil on canvas, 60 x 60cm (23½ x 23½")
Signed and inscribed with title verso

€ 1,500 - 2,500



74 GRAHAM KNUTTEL (B.1954)
The Man
Oil on canvas, 29 x 39cm (11½ X 15¼")
Signed
€ 600 - 1,000



75 JOHN O'CONNELL (B.1935)
Sitting Nude
Oil on canvas, 61 x 59.5cm (24 x 19½")
Signed
€ 500 - 700



76 COLIN WATSON (B.1966)
Sleeping Girl (1999)
Oil on board, 46 x 71 cm (18 x 28")
Signed and dated (19)99

Provenance: With Pym's Gallery, London; with Dickinson, London - labels verso.

€ 5,000 - 8,000



77 SEÁN O'SULLIVAN RHA (1906-1964)

Portrait of the Writer Máirtín Ó Cadhain

Pastel, 45.75 x 35.5cm (18 x 14")

Signed and dated 1951

An iconic portrait, reproduced in most of Ó Cadhain's published work from 1953 onward.

Provenance: Seán Ó hÉigearthaigh (publisher); by descent.

Exhibited: Trinity College (Dublin) 1972, Sáirséal agus Dill commemorative exhibition.

Repr. Cois Caoláire (1953); An tSraith Dhá Tógáil (1970); As an nGéibheann (1973); An tSraith Tógtha (1977); An Post, Celtic Scholars (2006).

Born in a Gaeltacht area of west Co. Galway, interned in the 1940s for IRA activities, Máirtín Ó Cadhain (1906-1970) was the most original and powerful writer in the Irish language for many generations. His *Cré na Cille* (1949), recently published in English translation, deployed the speech of his home area in its full vehemence and variety. It was followed by a series of short story collections focused on powerful character studies, moving from the small farms of Connemara to the big city where he spent much of his adult life. In 1956 he became a lecturer at Trinity College, and later Professor and Fellow there.

In 1967 he was awarded the inaugural Irish-American Cultural Institute Award for his collection *An tSraith ar Lár*, published after a long period of creative silence. Around this time the Nobel Prize committee was beginning to focus on recognising major writers from minority cultures, and if Ó Cadhain had lived a few years longer it is likely that he would have been a serious contender.

The present portrait was commissioned by Ó Cadhain's friend and publisher Seán Ó hÉigearthaigh. It offers an excellent likeness of the writer in his maturity, its forceful style reflecting his sometimes choleric temperament. It is reproduced in *Cois Caoláire* (1953) and in most of his subsequent works. In 2006 it was reproduced by An Post in a postage stamp series commemorating 'Celtic Scholars'.

€ 4,000 - 6,000





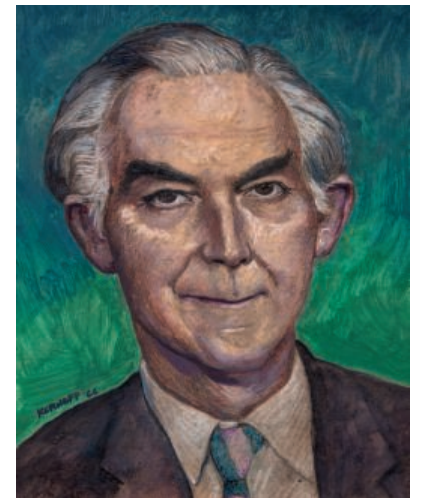
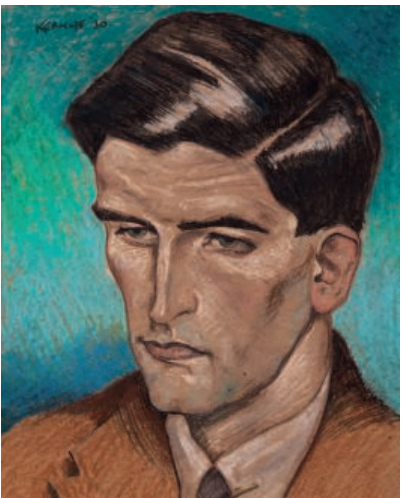
- 78 HARRY KERNOFF RHA (1900-1974)
 An interesting collection of 11 portraits of writers, poets and actors associated with the Abbey Theatre, Dublin
 10 works are pastel, one oil, average size 38 X 30.5 (15 X 12")
 Most signed and variously inscribed and dated

Sitters include:

Frank O'Connor (1903-1966) Writer
 Lennox Robinson (1886-1958) Playwright and Abbey Director
 Donagh MacDonagh (1912-1968) Writer and Judge
 Brinsley McNamara (1890-1963) Novelist and playwright
 Denis Johnston (1901-1984) Playwright
 Hugh MacDiarmuid (1892-1978) Poet, journalist and political figure.
 John Jordon (1930-1988) (Oil) Writer, Actor, academic and broadcaster
 Gabriel Joseph Fallon (1898 -1980) Actor, author and critic.
 Other names include Jim Fitzgerald, John McCromack and one unknown.

Provenance: Private collection Dublin. (11)

€ 6,000 - 8,000





- 79 BASIL IVAN RÁKÓCZI (1908-1979)
 Bird
 Oil on canvas laid on board, 36.5 x 45cm (14¼ x 17¾")

Provenance: Artist's family by descent.

This painting represents one of two themes that the artist regularly returned to, fish and, in this painting, a bird in flight. Both represent freedom. It was a juxtaposition against another regular theme about feeling trapped or hemmed in, which often featured in some form in his work. This piece was painted on the island of Majorca where, from the mid 1960s, Basil would spend many months every spring and summer, painting and drawing. He had had a weak chest since childhood and the warm summers on the island helped compensate for that.

Our thanks to Christopher Rákóczi for his help in cataloguing this lot.

€ 1,000 - 1,500



80 BASIL IVAN RÁKÓCZI (1908-1979)

Deux Amants dans le Parc

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

Signed; signed and dated (19)49 verso

Provenance: Artist's family by descent.

Exhibited: Molton Gallery, London, Catalogue No.27.

This piece was painted in late May 1949. Basil Rákóczi was staying at 'Le Nid' villa in Menton in the south of France at the time, a small villa in a poor state of repair. Whilst there he was prolific in his work and a number of important works were produced, including this representation of two lovers. The lovers in question were himself and Maurice Brasseur, his new partner, with whom he would be with for nearly 12 years. Maurice, also an artist, often signed his work Sarres (Alexander Sarres). The two men collaborated for many years, Basil rekindling a similar symbiosis he had with Kenneth Hall some years earlier.

Our thanks to Christopher Rákóczi for his help in cataloguing this lot.

€ 2,000 - 3,000

81 BASIL RAKOCZI (1908-1979)

'Nature Vivant I'

Oil on canvas, 65.5 x 50cm (25½ x 19¾")

Signed

Inscribed verso 'Vivant I', and with label 'Etude de Mr Guy Loudmer, 30 place de la Madeleine Paris 8e'

This piece was painted in November 1947. The artist was living in a friend's apartment at the time in Boulevard Lannes in Paris, one of many different places he stayed during that year, either in Paris or on the South coast of France, as he had no home of his own. A travelling artist! Despite these difficulties, these years were a rich and prolific time for his work, despite living hand to mouth, reliant on the next sale for his next meal.

This particular piece is a vibrant painting and features a regular theme of his, inanimate objects brought to life in an everyday setting.

Our thanks to Christopher Rákóczi for his help in cataloguing this lot.

€ 2,000 - 3,000





82 ANN GRIFFIN-BERNSTORFF
(20TH/21ST CENTURY)
Papillon I
Oil on canvas, 30.5 x 45.5cm (12 x 18")
Signed and dated 1986

€ 800 - 1,200



83 ANN GRIFFIN-BERNSTORFF
(20TH/21ST CENTURY)
Papillon II
Oil on canvas, 30.5 x 45.5cm (12 x 18")
Signed and dated 1986

€ 800 - 1,200

84 PETER CURLING (B.1955)
The All Weather Gallop
Watercolour, 48 x 70cm (19 x 27½")
Signed

Provenance: with Tryon Gallery, London (label verso)

€ 2,000 - 3,000

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.





85 LADY KATE DOBBIN (1868-1955)

Still Life with Flowers in a Tankard
 Watercolour, 29 x 40cm (11¼ x 15¾")
 Signed

€ 300 - 500

86 MILDRED ANNE BUTLER (1858-1941)

Eschscholzias
 Watercolour, 35 x 26cm (13¾ x 10¼")
 Signed; signed again and inscribed with title verso, with
 Royal Society of Painters in Watercolour label verso

€ 3,000 - 5,000



87 MILDRED ANNE BUTLER (1858-1941)

Cows and Trees at Kilmurry
Watercolour, 35 x 53cm (13¾ x 20¾")
Signed

€ 5000 - 7000

A privileged upbringing allowed Kilkenny-born Mildred Anne Butler to travel to London in 1886 to study under Paul Jacob Naftel (1817-91) and later to Paris in 1894 where she joined the studio of Henri Gervex (1852-1929) for a time. She then travelled to Newlyn with Mary Guinness to study under Norman Garstin, returning there again in 1896. She exhibited at the Dudley Gallery in 1888 and in 1890 with the Royal Water Colour society of Ireland. She was included in the first exhibition of the Belfast Art Society, showed five works at the RHA and in 1896 had the rare honour of being included in the Royal Academy annual show where her presence was vastly outnumbered by those of male artists, and from which exhibition the Chantrey Bequest bought 'The Morning Bath'. Bulter's work was represented in Hugh Lane's exhibition at Guildhall in London in 1904, and three years later had a show with Percy French, Claude Hayes and Bingham McGuinness at the New Dudley Gallery.

She inherited the family estate of Kilmurry whose gardens and environs were to be the inspiration for her most successful work.





88 ROBERT BURKE (1909-1991)
 'The Coulin'
 Oil on canvas, 64 x 77cm (25¼ x 30¼")

Title inscribed on original artists label verso.

Robert Burke was born in Dundee in Scotland where he attended the college of art . He moved to Ireland in 1936 when he took over the role of headmaster at the Waterford School of Art, a post he held till his retirement in 1974. He was on the organising committee of The Waterford Art Exhibitions from 1937 where he exhibited and was later to become it's chairman. He also exhibited with the RA, RSA, RHA, Dublin Painters, WSI and the Paris Salon.

'*The Coulin*' is one of the most beautiful and popular traditional Irish airs whose exact origin has been open to debate over a long period of time.

€ 800 - 1,200



89 THOMAS RYAN PRHA (B.1929)
The Pond House at the Botanic Gardens (1961)
Oil on board, 51 x 61cm
Signed, Artist's label verso (AR 67/1961)

€ 1,000 - 2,000

90 GEORGE COLLIE RHA (1904-1975)

Ceann Cailín

Oil on board, 51 x 38.5cm (20 x 15½")

Signed

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

€ 800 - 1,200





91 PETER PEARSON (B.1955)
Bolands Mill, Grand Canal Dock, Dublin
Oil on canvas, 47 x 71cm (18½ x 28")
Signed and dated 1989

€ 1,000 - 1,500

92 PETER PEARSON (B.1955)
Looking South to the Wicklow Mountains from Sutton
Oil on board, 41 x 53cm (16 x 20¾")
Signed and dated 1988

€ 1,000 - 1,500





- 93 PETER PEARSON (B.1955)
November Mist at Carysfort House, Convent Ground,
Blackrock
Oil on canvas, 45.5 x 70.5cm (18 x 27¾")
Signed and dated 1988; also signed, inscribed and dated
on stretcher verso

€ 1,000 - 1,500



94 BRETT MC ENTAGART RHA (B.1939)

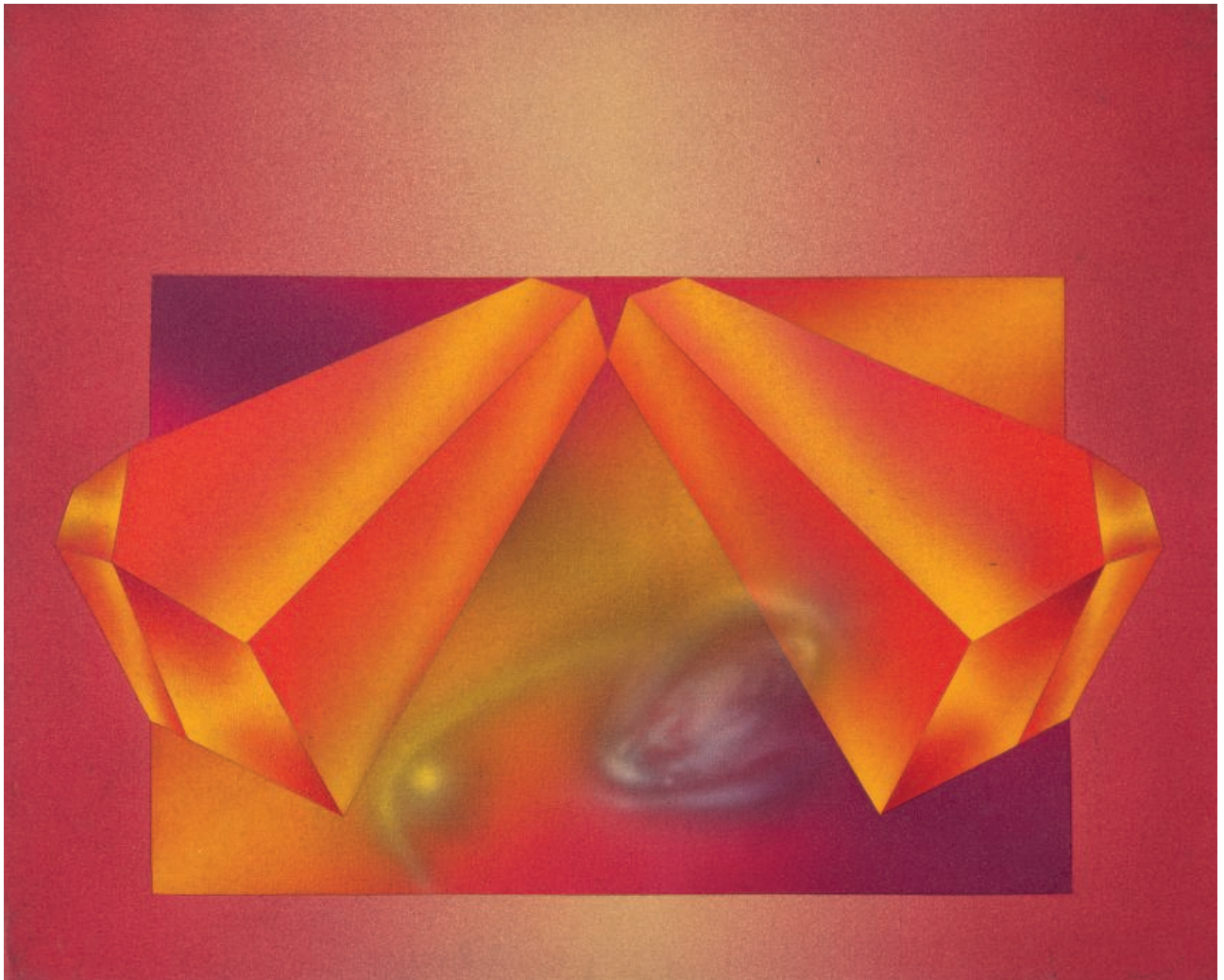
James Joyce Tower, Winter 2010
Oil on canvas, 51 x 76cm (20 x 30")
Signed

€ 2,000 - 3,000



95 BRETT MC ENTAGART RHA (B.1939)
Barges on the Canal, Wilton Place, Autumn
Oil on canvas, 56 x 76cm (22 x 30")
Signed

€ 1,500 - 2,500



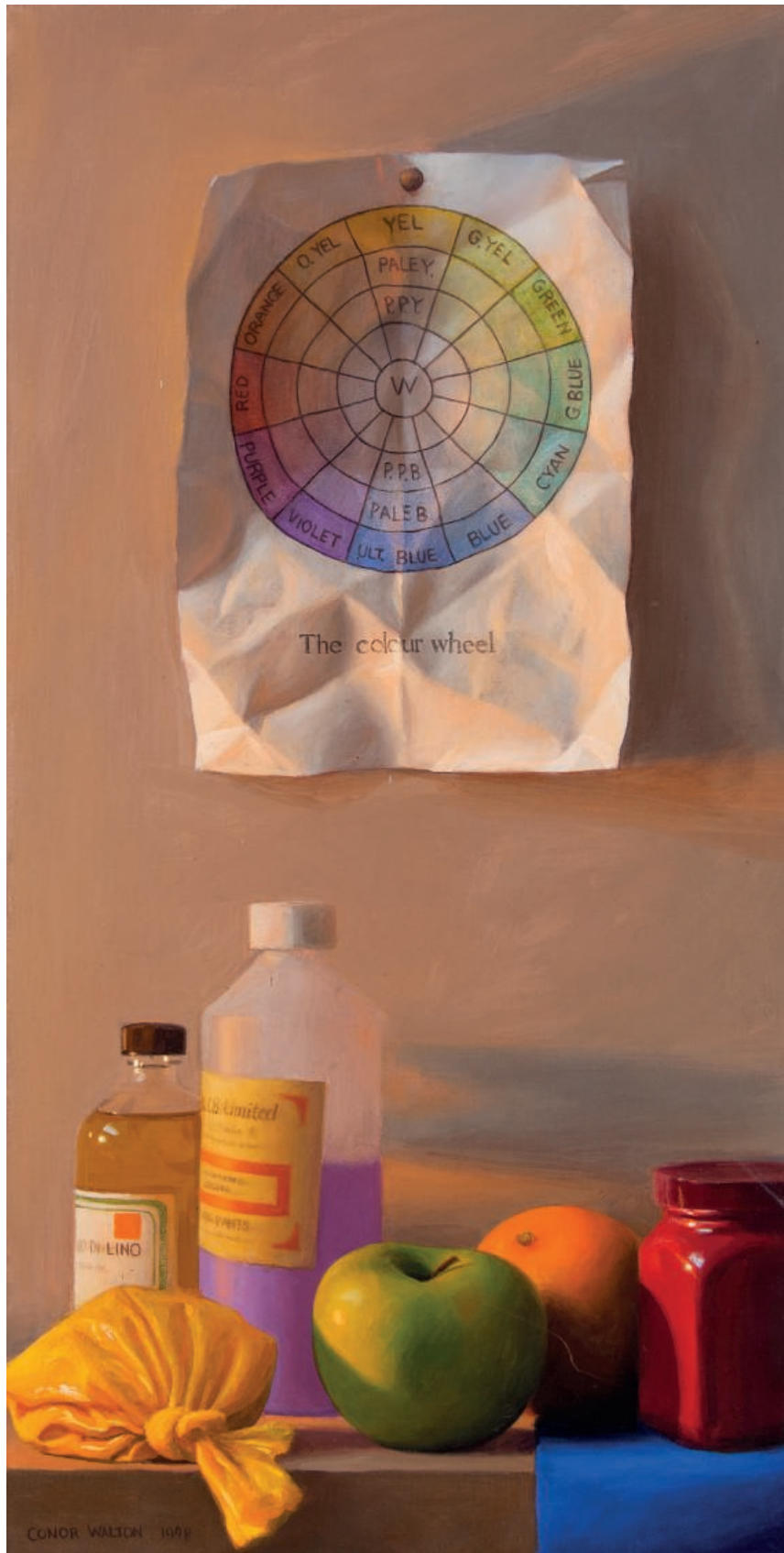
- 96 JOSEPH SEBASTIAN HARRISON (B.1949)
 Tidal Streams (1977)
 Acrylic on canvas, 66 x 81.5cm (26 x 32")
 Signed, inscribed with title and dated 1977 verso

Exhibited: 'Joseph Sebastian Harrison Exhibition',
 David Hendriks Gallery, March 1977,
 Catalogue No.23.

€ 500 - 700

- 97 CONOR WALTON (B.1970)
 Still Life with Colour
 Oil on canvas, 62 x 30cm (24½ x 12")
 Signed
 Provenance: with Jorgensen Fine Art Dublin,
 label verso

€ 1,000 - 2,000





- 98 HENRY ROBERTSON CRAIG RHA (1916-1984)
Portuguese Gypsy Boy
Oil on board, 25 x 35cm (9¾ x 13¾")
Signed, artist's reference No.HRC591 verso

*Provenance: With David Hendriks Gallery, Dublin,
Catalogue No.3.*

€ 1,000 - 1,500



99 KEN BROWNE (20TH/21ST CENTURY)
Twilight Mirror
Mixed media on canvas, 123 x 90cm (48½ x 35½")
Signed and inscribed with title verso

€ 600 - 800



100

ALCOGNE DAVY (20TH/21ST CENTURY)

Untitled (2003)

A pair, mixed media on paper, each 37 x 29cm (14 x 11½")

Signed with initials and one dated '03. Signed again on reverse.

*Provenance: From the collection of the late Basil Blackshaw and
thence by descent*

€ 600 - 800



101 CECIL KING (1921-1986)
Oblique Series (c.1972)
Oil on paper, 25.5 x 55cm (10 x 22")
Signed

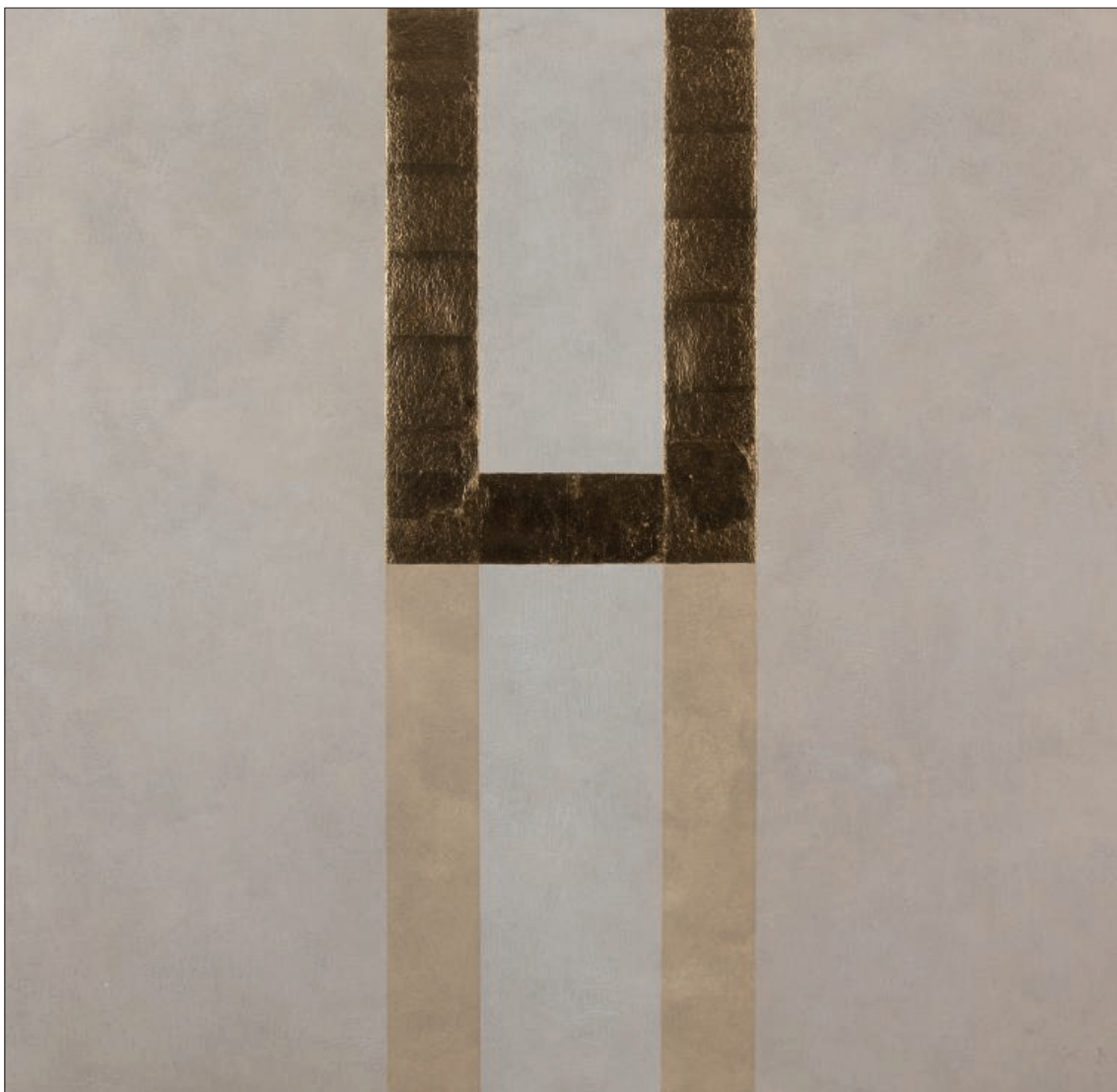
€ 600 - 800



- 102 PATRICK SCOTT HRHA (1921-2014)
Font Series
Silk screen print on canvas, 63 x 61 cm (24¾ x 24")
Signed and dated (19)74, numbered "1" out of an edition of 25

Provenance: From the estate of American actor, producer and director, Carroll O'Connor

€ 1,000 - 1,500



- 103 PATRICK SCOTT HRHA (1921-2014)
Gold Abstract (2004)
Carborundum and gold leaf, sheet size 116.75 x 111.75cm (46 x 44")
Signed, dated (20)04 and numbered 38/75

Provenance: Stoney Road Press.

€ 2,000 - 3,000



104 LOUIS LE BROCQY HRHA (1916-2012)
Study of Samuel Beckett (1979)
Aquatint, 39 x 39cm (15¼ x 15¼")
Signed and numbered 35/100

€ 600 - 800



105 LOUIS LE BROCQUY HRHA (1916-2012)
Homage à Strindberg (1982)
Lithograph, 77 x 57cm (30¼ x 22½")
Signed and numbered 32/100

€ 400 - 600



106 LOUIS LE BROCQUY HRHA (1916-2012)

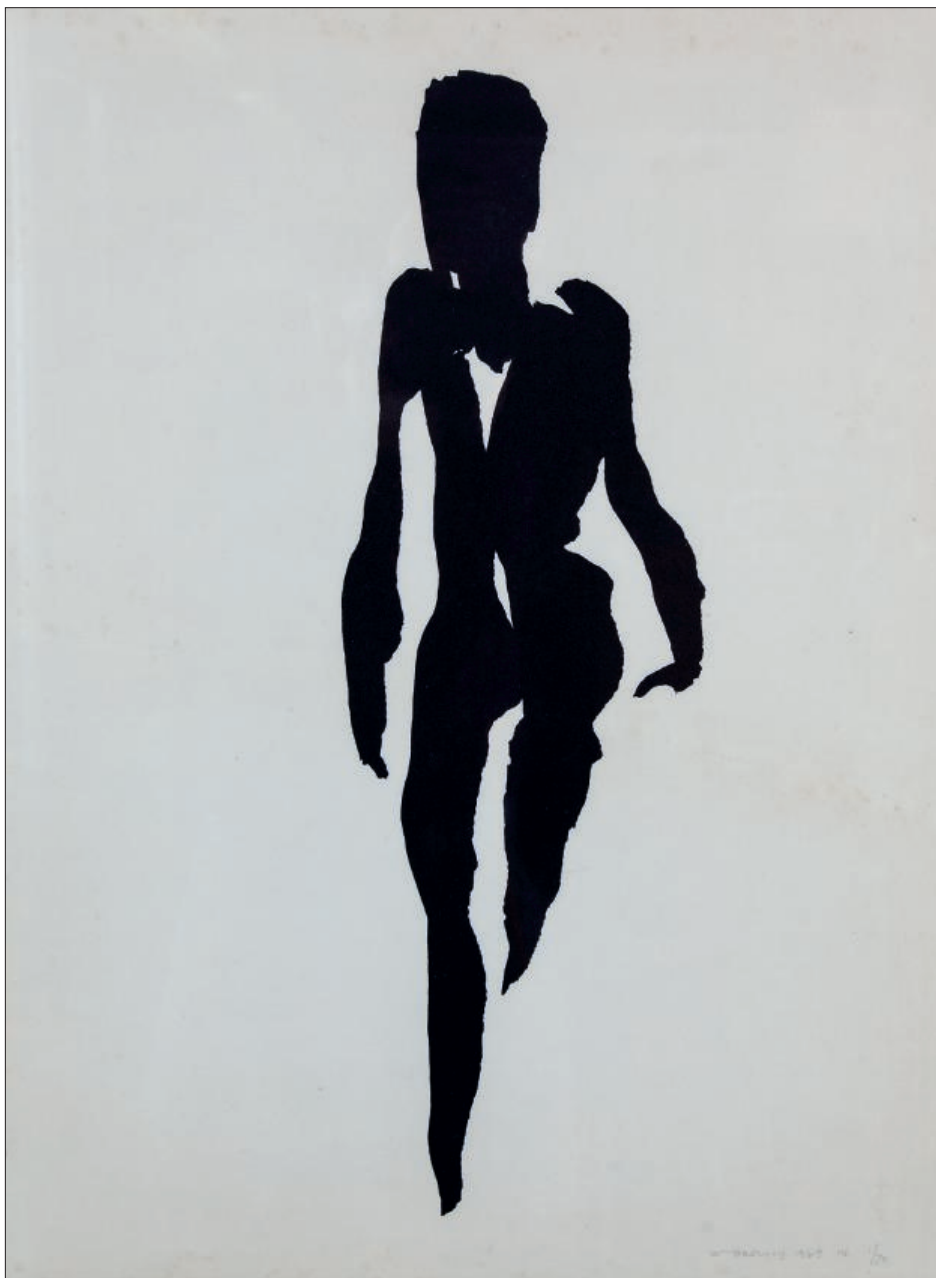
'For Icross' A Human Musical Instrument, 1999

Pencil on paper, 29 x 20cm (11½ x 8")

Signed and titled lower right

Donated by the artist to a charity auction in 1999 organised by ICROSS (International Community For Relief Of Starvation and Suffering) to raise money to combat HIV/AIDS In Africa.

€ 1,500 - 2,000



107 LOUIS LE BROCQUY HRHA (1916-2012)

Naked Woman -The Tain, No.14
 Lithograph, 54 x 38cm (21¼ x 15")
 Signed and numbered 1/70, dated 1969

Provenance: From the collection of the late Basil Blackshaw and thence by descent

Exhibited: "Louis le Brocquy : Lithographic brush drawings from The Tain" The Dawson Gallery, October 1969, Cat. No.14.

€ 600 - 800

Painting at a Troubled Time – A Belfast Collection (Lots 108 – 118)

This collection was formed by a man who in his professional life came into regular contact with some of the greatest artists of the time, from Francis Bacon to Lucian Freud and David Hockney and established friendships with many Irish artists, including F.E. McWilliam and Basil Blackshaw.

The wide-ranging group of work features many of the leading artists working in Northern Ireland during the period of the 'Troubles' and demonstrates the multiplicity of responses that this inspired. For some of these artists, such as Jack Pakenham, Dermot Seymour, Victor Sloan and Rita Duffy, this became a significant element of their work but they each explored their subject in a highly individual manner.

F.E. McWilliam felt impelled to respond to the events of the early 1970s although he was living in London; the 'Banners' series evoked a populace trying to find a way through this period, sometimes desperate, sometimes angry, occasionally comic. Forward and Backwards, the two bronzes that bookend this collection, have a wry resonance even today.

108 FREDERICK E. MC WILLIAM HRUA RA (1909-1992)

Forwards (1975)

Bronze, 39 x 24 x 12cm (15¼ x 9½ x 4¾")

Signed with initials and numbered 1/5

Exhibited: 'F.E. McWilliam Exhibition', Waddington Galleries, London 1975.

Literature: 'The Sculpture of F.E. McWilliam' by Denise Ferran, Catalogue Raisonne No.412, illustrated p.160.

See note at lot 109.

€ 8,000 - 12,000



109 FREDERICK E. MC WILLIAM HRUA RA (1909-1992)

Backwards (1975)

Bronze, 30 x 20 x 9cm (11¾ x 8 x 3½")

Signed with initials and number 1/5

Exhibited: 'F.E. McWilliam at Banbridge Exhibition', The F.E. McWilliam Museum, September 2008 - February 2009 and travelled to Highlanes Gallery, February - April 2009.

Literature: 'F.E. McWilliam at Banbridge' 2008, by Denise Ferran, illustrated p.106; 'The Sculpture of F.E. McWilliam' by Denise Ferran, Catalogue Raisonne No.413, illustrated p.160.

Following on from "The Women of Belfast series" (1972 - 1975), McWilliam started a new series of works in 1975 called 'The Banner Series' which were inspired by the women on the protest marches in the North. As Denise Ferran has pointed out he was inspired by these 'women as survivors and campaigners for peace. United as mothers across the religious and political divide we marched through towns and galvanised speakers'.

Although the 'Peace People' were his inspiration for this series, the banners often carried witty slogans. These two works, "Forwards" and "Backwards", are as relevant today as they were when modelled over 40 years ago. Just like in the 'Women of Belfast' series the women's faces are covered and his modelling of the drapery gives life to the sculptures.

Our thanks to Denise Ferran whose writings on the sculptor formed the basis of this catalogue entry.

€ 6,000 - 8,000





110 MICKY DONNELLY (B.1957)
 Donkey with Easter Lilies (1988)
 Oil on canvas, 122 x 122cm (48 x 48")
 Signed, inscribed and dated verso

Mickey Donnelly is an artist, writer and teacher who was born in Belfast in 1957. He was on the editorial board of the magazine *Circa* and involved with the Queen Street Studios in Belfast. His work of the late 1980s, when this picture was painted, was full of enigmatic images and symbols such as Easter Lilies, orange lilies, Donkey's feet, Carson's statue etc.. As the artist said himself in the catalogue *On the balcony of the nation* : "My work during the last three years has dealt with Irish cultural signs and symbols, implying or challenging accepted myths". His style of painting has become more abstract in recent times.

€ 700 - 1,000



111 BRIAN FERRAN HRUA HRHA (B.1940)
 Drummer (1982)
 Oil on canvas, 75.5 x 60cm (29½ x 23½")
 Signed and dated 1982

This work is part of a series of works inspired by the 1798 Rebellion and the parallels between contemporary politics and 18th century politics - the series is generally referred to as *The Betsy Grey Series*. The image on the drums is after Thomas Robinson's painting *Battle of Ballinahinch (Co. Down)*, when the United Irishmen were defeated by the British in 1798. The original Robinson painting is now in the collection of the Office of Public Works and hangs in Aras an Uachtaráin.

Betsy Grey was an Ulster-Scots Presbyterian peasant girl from outside Gransha, Bangor, Co. Down, who died in the Battle of Ballinahinch along with her brother and fiancé fighting the British Yeomanry. She is celebrated by both the loyalists and republicans of Ulster and was the subject of many folk ballads and poems. The model for this painting was a woman in a West of Ireland Hibernian Parade.

We thank the artist for his help in cataloguing this lot.

€ 400 - 600



- 112 DERMOT SEYMOUR (B.1956)
 Bell Hueys over Clew Bay (1984)
 Oil on canvas, 91 x 120cm (35¾ x 47¼")
 Signed and dated (19)84; signed and inscribed with title verso

This work was painted by Dermot Seymour while he still lived in Belfast, after a trip to Mayo, where he now lives with fellow artist Alice Maher. The artist has said he was "just articulating an iconography of the world around me, an exploration of a seemingly absurd world at the time in the North, the Middle East Iran etc.". The model for the work is his friend and fellow artist Colin McGookin who is painted twice at either side of a fencing pole inscribed 'Brits Out' wearing the 'Red hand of Ulster' on one side and 'The Easter Lily' on the other. Similar works to this have been shown internationally including in the exhibition "On the Balcony of a Nation" which toured to several cities in The United States in 1990 and more recently in "Art of The Troubles Exhibition" in The Ulster Museum.

We thank the artist for his help in cataloguing this lot.

€ 1,500 - 2,500



113 JACK PAKENHAM (B.1938)
 The Conspirators (Ulster '86)
 Oil on board, 33 x 40cm (13 x 15¾")
 Signed; signed again and inscribed with title verso

€ 600 - 800



- 114 VICTOR SLOAN (B.1945)
 Landrover (1991)
 Photograph, dyes and paint, 50 x 69cm (19¾ x 27¼")
 Signed; signed again and inscribed with title on label verso
 € 300 - 500



115 RITA DUFFY (B.1959)
Woman with Bird
Oil and mixed media on paper, 51 x 37cm (20 x 14½")
Signed

€ 250 - 350



116 BRIAN BALLARD RUA (B.1943)
Autumn River (1989)
Oil on board, 39.5 x 45cm (15½ x 17¾")
Signed and dated (19)'79; inscribed with title verso
Artist's label verso

€ 1,000 - 2,000



117 DECLAN MC GONAGLE (20TH CENTURY)

The Naturalist (1978)

Oil on canvas laid on board, 51 x 41cm (20 x 16")

Signed and dated 1978; inscribed with title verso

€ 250 - 350



118 ROSS WILSON (B.1957)
The Glowman
Oil and pastel, 21 x 30.5cm (8¼ x 12")
Signed and inscribed with title

€ 400 - 600



- 119 ROSS WILSON ARUA (B.1957)
Horse (1988)
Oil on canvas, 26 x 36cm (10¼ x 14¼")
Signed, dated (19)88 and inscribed with title verso. Also inscribed with personal inscription 'Dated 1988, With best wishes, Ross'

Provenance: From the collection of the late Basil Blackshaw and thence by descent

€ 700 - 1,000



- 120 ELIZABETH MAGILL (B.1959)
 The Singing Show (1986)
 Mixed media on paper, 40 x 42cm (15¾ x 16½")
 Signed with initials and dated 1986

Provenance: From the collection of the late Basil Blackshaw and thence by descent

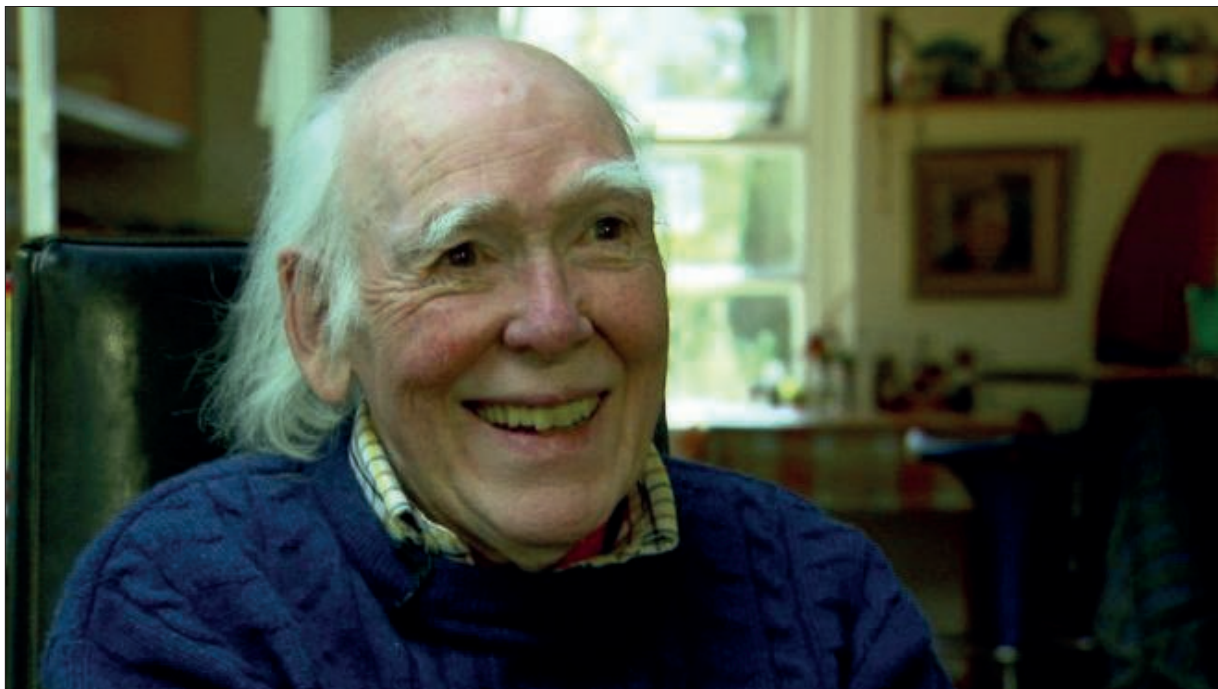
€ 700 - 1,000



121 CATHERINE MC WILLIAMS RUA (B.1940)
 Man, Dog & Cyclist, McArts Fort
 Acrylic on paper, 24 x 33.5cm (9½ x 13¼") Signed with initials

Provenance: From the collection of the late Basil Blackshaw and thence by descent

€ 400 - 600



BASIL BLACKSHAW HRHA RUA (1932 - 2016) – PICTURES FROM THE STUDIO (Lots 122 – 169)

The contents of any artist's studio on passing rarely reveal the full canvas of the painter particularly in the case of a painter like Basil Blackshaw who thankfully had a long life as a picture maker. The contents of Basil's studio gives us a reasonable insight into the subject matter which interested him down the years.

The gem among this Blackshaw body of work is without a shadow of doubt '*Clint Eastwood*' the large oil painting. Basil loved 'edge of the town men,' 'edge of society people,' 'travellers,' 'doggie men,' 'horsey people', drinkers, cockfighting, boxing and 'Western films' and other films portraying hard men. Clint Eastwood played roles in which he was always battling against the odds.... taking on authority, all the time trying to escape as in 'Escape from Alcatraz'. This is an outstanding portrayal of Eastwood from a great period of Basil's output when he was using more paint. This work reminds me of paintings made by Patrick Swift and Lucian Freud.

Written on his studio wall in chalk were the words "*freedom's just another word for nothin' left to lose*" (sic) words penned and sung by Kris Kristofferson and by Janis Joplin in 'Me and Bobby McGee.' (obviously Kris's spelling was better than Basil's). These few words on Basil's wall tell us so much about the way he thought.

Nudes featured regularly in Blackshaw's oeuvre, informed for over thirty years by his wonderful model Jude Stevens whose every contour is immediately recognisable in the artist's work. The larger nude drawing in blue and red outline (Lot 133) is a beauty in this context. What shines through in this limited spread of Blackshaw's work is his capacity for drawing - witness 'pencil drawing of horse and jockey' (Lot 168) 'crouching nude' (Lot 158) 'birds' (Lot 147) 'study for President Mary Robinson' portrait, (Lot 166) and so on. The little portrait of the girl with the ginger hair (Lot 128) is an actress I have seen, but sadly Basil kept her to himself! 'God is love' (Lot 143) in its childish depiction is emblematic of Protestant 'ULSTER.' I love it in its simplicity. It too contains many meanings which I am certain did not escape the learned Basil Blackshaw.

Ar dheis Dé go raibh a h-anam

Eamonn Mallie March 2017



- 122 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Clint Eastwood
 Oil on canvas, 45.5 x 61cm (18 x 24")
 Signed, Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 10,000 - 15,000



- 123 BASIL BLACKSHAW HRHA RUA
 (1932-2016)
 Clint
 Mixed media, 13 x 22cm (5 x 8¾")
 Basil Blackshaw studio label signed by the
 artist's daughter verso

*Provenance: The artist's studio and thence
 by descent*

€ 1,000 - 1,500



124 BASIL BLACKSHAW HRHA RUA (1932-2016)

Co. Down Farmstead

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

Signed; also signed verso, Basil Blackshaw

studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 6,000 - 8,000



- 125 BASIL BLACKSHAW HRHA RUA (1932-2016)
On The Road Home
Oil on canvas, 41 x 51cm (16¼ x 20")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 3,000 - 5,000



- 126 BASIL BLACKSHAW HRHA RUA (1932-2016)
Study for 'The Last Walk'
Oil on canvas laid on board, 28 x 34cm (11 x 13½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500



- 127 BASIL BLACKSHAW HRHA RUA (1932-2016)
The Yellow Tractor
Oil on board, 23.5 x 24cm (9¼ x 9½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,500 - 2,500



- 128 BASIL BLACKSHAW HRHA RUA (1932-2016)
Woman with Red Hair
Oil on paper, 15 x 12cm (6 x 4¾")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



129 BASIL BLACKSHAW HRHA RUA (1932-2016)
Head of a Girl
Oil on paper, 17 x 14cm (6¾ x 5½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700

130 BASIL BLACKSHAW HRHA RUA (1932-2016)
Plane & Car
Oil on canvas, 151 x 130cm (59½ x 51¼")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 7,000 - 10,000





- 131 BASIL BLACKSHAW HRHA RUA (1932-2016)
Nude in a Landscape
Oil on paper, 21 x 24cm (8¼ x 9½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200

- 132 BASIL BLACKSHAW HRHA RUA (1932-2016)
Nude Study
Mixed media on paper, 74 x 59.5cm (29 x 23¾")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,500 - 2,500



- 133 BASIL BLACKSHAW HRHA RUA (1932-2016)
Seated Nude
Oil on paper, 107 x 75cm (42 x 29½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 5,000 - 7,000





John Hume in Blackshaw's Studio with Lot 134 behind him on the wall

134 BASIL BLACKSHAW HRHA RUA (1932-2016)
Drumaness Mill
Oil on canvas, 29.5 x 23.5cm (11½ x 9¼")
Basil Blackshaw studio label signed by the artist's daughter
verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500



135 BASIL BLACKSHAW HRHA RUA (1932-2016)
Little Landscape with Bench
Oil on canvas, 30.5 x 22.5cm (12 x 9")
Basil Blackshaw studio label signed by the artist's daughter
verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500

136 BASIL BLACKSHAW HRHA RUA (1932-2016)

The Wall

Oil on canvas, 40.5 x 50cm (16 x 19¾")

Inscribed with title, Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

With the exception of the painting *'The Wall'* we have little or no body of work here to evaluate what Basil described to me as his 'existentialist' period particularly from the late '90s onwards when his output became increasingly psychological and preoccupied with the demons which he fought for decades namely drink.

During the late years Blackshaw revealed more what was somewhat eclipsed in his work up until then. *'The Windows'* series hanging in IMMA and *'The Wall'* one of which is part of this sale are mirrors into Basil's soul. In a conversation with the artist on a dark dank afternoon in the front room of his County Antrim home Basil expanded on paintings like *'Corner of a Room'* *'The Window Series'* and *'The Wall paintings.'*

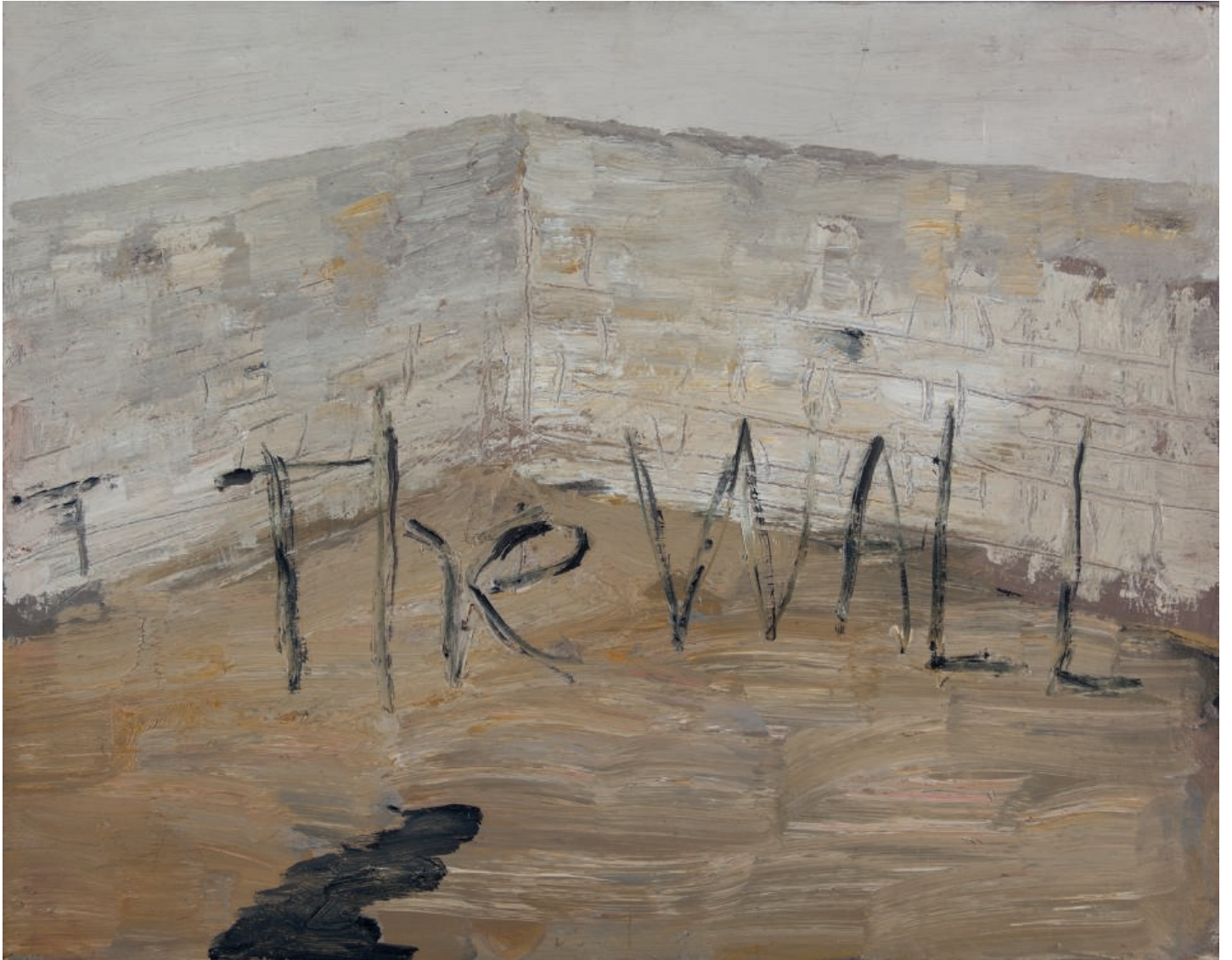
He said: "where we sit here we are surrounded by walls. When we look out there through the window we realise we are surrounded by stone walls/ditches. We look further out and we see the hills and beyond these are the mountains"

"These are physical walls over which it would be difficult to jump. There are other walls. They are walls in our heads, psychological walls, the craving for alcohol, money, wealth power and so on.

"So we live with physical walls all around us and walls in our heads all the time" the artist concluded. Basil Blackshaw like so many other creative spirits wrestled with his demons for so many years openly accepting he was a 'recovering alcoholic. Whoever buys *'The Wall'* is purchasing a self portrait of the artist and potentially a self portrait of him or herself.

Eamonn Mallie

€ 3,000 - 5,000





- 137 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Landscape with Trees
 Watercolour, 19 x 24cm (7½ x 9½")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700

- 138 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Potted Plant
 Mixed media, 28 x 19.5cm (11 x 7¾")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700



- 139 BASIL BLACKSHAW HRHA RUA (1932-2016)
Vase of Flowers
Oil on card, 37 x 27cm (14½ x 10½")
Inscribed 'Welcome Home' verso
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 2,000 - 4,000

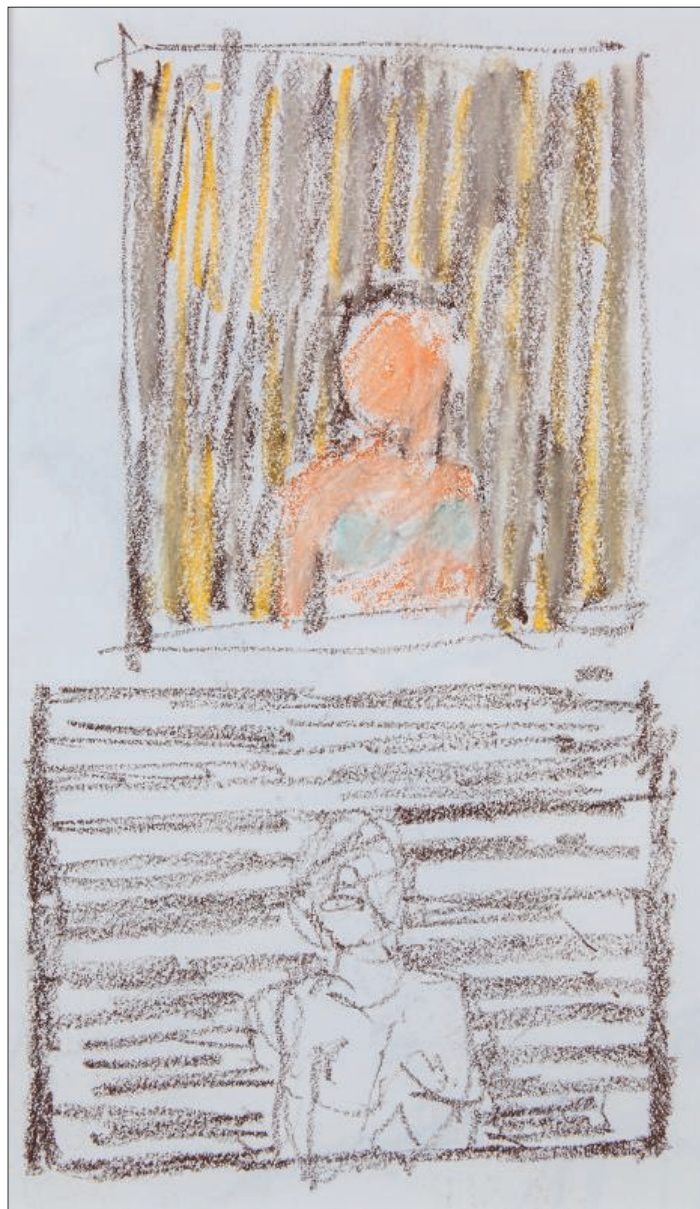




- 140 BASIL BLACKSHAW HRHA RUA (1932-2016)
Nude in a Landscape
Mixed media on paper, 17.5 x 11.5cm (6¾ x 4½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



- 141 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Studies for 'White Bits'
 Coloured chinks, 31 x 18cm (12¼ x 7")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 400 - 600

142 BASIL BLACKSHAW HRHA RJA (1932-2016)
Seated Nude (25/08/2000)
Oil and mixed media on paper, 106 x 75cm (41½ x 29½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 5,000 - 7,000





143 BASIL BLACKSHAW HRHA RUA (1932-2016)
 God is Love
 Oil and mixed media on paper, 19 x 14cm (7½ x 5½")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 700 - 1,000



144 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Two Prams
 Oil on paper, 33 x 24cm (13 x 9½")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200



- 145 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Butterflies
 Mixed media on card, 17.5 x 12.5cm (6¾ x 5")
 Study of Fighting Cockeral verso in red chalk behind backing board
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 400 - 600



146 BASIL BLACKSHAW HRHA RUA (1932-2016)
Chimney Series II
Mixed media on paper, 22 x 20cm (8¾ x 8")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700



- 147 BASIL BLACKSHAW HRHA RUA (1932-2016)
Two Birds
Coloured chalks, 26 x 24cm (10¼ x 9½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



- 148 BASIL BLACKSHAW HRHA RUA (1932-2016)
 Caged Bird
 Charcoal, 28 x 19.5cm (11 x 7¾")
 Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 400 - 600

- 149 BASIL BLACKSHAW HRHA RUA (1932-2016)
Tree Study
Mixed media on paper, 71 x 47cm (28 x 18½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,500 - 2,500





- 150 BASIL BLACKSHAW HRHA RUA (1932-2016)
Mountain Landscape with Trees
Oil on card, 26 x 30.5cm (10¼ x 12")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500



151 BASIL BLACKSHAW HRHA RUA (1932-2016)
Northern Landscape
Watercolour, 19 x 19cm (7½ x 7½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700



152 BASIL BLACKSHAW HRHA RUA (1932-2016)
Cherry Blossom in Bloom
Oil on paper, 15.5 x 13cm (6 x 5")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



- 153 BASIL BLACKSHAW HRHA RUA (1932-2016)
Landscape with Trees
Oil on canvas, 45 x 61 cm
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 2,000 - 3,000



154 BASIL BLACKSHAW HRHA RJA (1932-2016)
Woman's Head
Oil on board, 40.5 x 30cm (16 x 11¾")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500



155 BASIL BLACKSHAW HRHA RUA (1932-2016)
The Bald Head
Oil on canvas board, 30 x 24cm (11¾ x 9½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200



156 BASIL BLACKSHAW HRHA RUA (1932-2016)
Head of a Girl
Mixed media on card, 28 x 21.5cm (11 x 8½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 2,000



- 157 BASIL BLACKSHAW HRHA RUA (1932-2016)
Gypsy Girl with Yellow Hair
Coloured chalks, 25 x 15cm (9¾ x 6")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

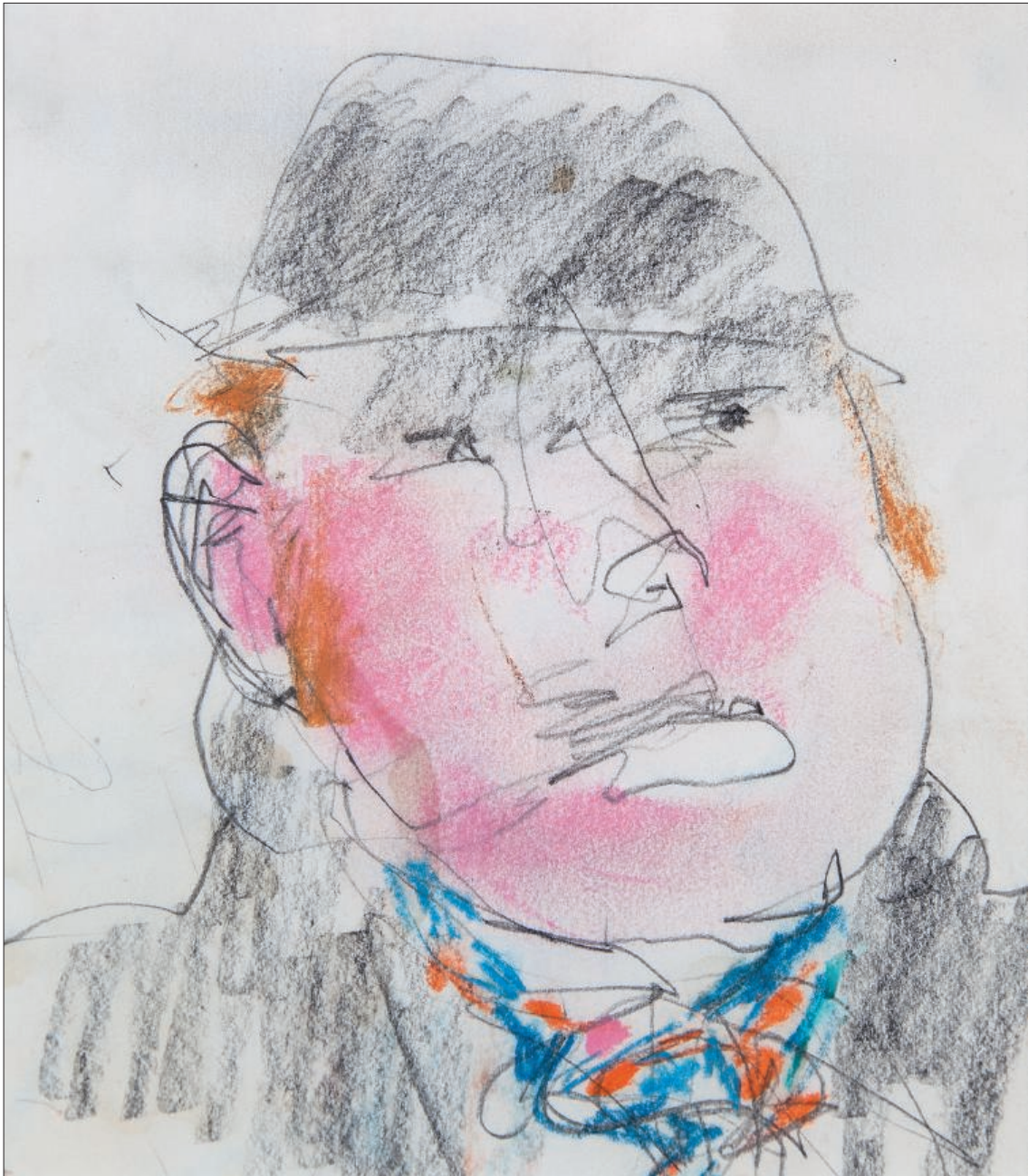
€ 400 - 600



158 BASIL BLACKSHAW HRHA RUA (1932-2016)
Crouching Nude
Mixed media on card, 18 x 14.5cm (7 x 5¾")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 300 - 500



- 159 BASIL BLACKSHAW HRHA RUA (1932-2016)
Co. Down Farmer
Coloured chalks, 17.5 x 15cm (7 x 6")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 300 - 500



160 BASIL BLACKSHAW HRHA RUA (1932-2016)
Travellers and Dog I
Oil and mixed media on paper, 32 x 38cm (12½ x 15")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 1,000 - 1,500



161 BASIL BLACKSHAW HRHA RUA (1932-2016)
Travellers and Dog II
Mixed media on paper, 26 x 32cm (10¼ x 12½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200



162 BASIL BLACKSHAW HRHA RUA (1932-2016)
Figures and Horse
Charcoal, 23 x 31cm (9 x 12¼")
Basil Blackshaw studio label signed by the artist's
daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



163 BASIL BLACKSHAW HRHA RUA (1932-2016)

White Bits with a Fall

Mixed media on paper, 21 x 18.5cm (8¼ x 7¼")

Basil Blackshaw studio label signed by the artist's
daughter verso

Provenance: The artist's studio and thence by descent

€ 500 - 700



- 164 BASIL BLACKSHAW HRHA RUA (1932-2016)
Galloping Horse
Mixed media, 9.5 x 12.5cm (3¾ x 5")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 300 - 500



165 BASIL BLACKSHAW HRHA RUA (1932-2016)
Head of a Horse
Charcoal, 28 x 35cm (11 x 13¾")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200



President Mary Robinson in
Basil Blackshaw's Studio

- 166 BASIL BLACKSHAW HRHA RUA (1932-2016)
Study for a portrait of President Robinson
Pencil, 30 x 20.5cm (11¾ x 8")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

This is a study for the portrait commissioned by the OPW in 1997, when Mary Robinson became President. It hung for a while in the entrance to Leinster House before moving to its current home at Aras an Uachtarain.

€ 500 - 800



- 167 BASIL BLACKSHAW HRHA RUA (1932-2016)
Two Nude Studies
Pencil, 40 x 47cm (15¾ x 18½")
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 600 - 800



- 168 BASIL BLACKSHAW HRHA RUA (1932-2016)
Jockey and Rider
Pencil, 19 x 12.5cm (7½ x 5")
Basil Blackshaw studio label signed by the artist's daughter
verso

Provenance: The artist's studio and thence by descent

€ 500 - 700



- 169 BASIL BLACKSHAW HRHA RUA (1932-2016)
The English Owner
Chalk, 56 x 36cm (22 x 14¼")
Inscribed with title
Basil Blackshaw studio label signed by the artist's daughter verso

Provenance: The artist's studio and thence by descent

€ 800 - 1,200

GENERAL TERMS & CONDITIONS OF BUSINESS

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

DEFINITIONS

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

Auctioneer - James Adam and Sons trading as Adam's.

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

Catalogue - Any advertisement, brochure, estimate, price or other publication.

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

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

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

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

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

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

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

V.A.T. - Value Added Tax.

Cataloguing Practice & 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 employ-

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

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.