



ADAM'S  
EST. 1887

IMPORTANT IRISH ART

31<sup>ST</sup> MAY 2017

# IMPORTANT IRISH ART

AUCTION WEDNESDAY 31<sup>ST</sup> MAY 2017

ADAM'S Est 1887



The Gillian Bowler Collection



IMPORTANT IRISH ART  
Including The Gillian Bowler Collection

Auction Wednesday 31st May 2017 at 6pm



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## IMPORTANT IRISH ART

### AUCTION

Wednesday 31st May 2017 at 6pm

### VENUE

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

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Friday	26th May	10.00am - 5.00pm
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Monday	29th May	10.00am - 5.00pm
Tuesday	30th May	10.00am - 5.00pm
Wednesday	31st May	10.00am - 5.00pm

# ADAM'S Est. 1887

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## Gillian Bowler, Founding Chairman of the Irish Museum of Modern Art.

All those who worked with Gillian Bowler, either as fellow board members or as staff at the museum during her stalwart championing of the fledgling institution, will remember her with a smile. She was a tough person in that role, and she needed to be, because the funding for the new museum was derisory when compared to what obtained by the end of the founding decade, and the policies it pursued were deeply challenging for many people in those early years.

IMMA opened its doors to the public on the 26 May 1991, an event that Gillian Bowler presided over with great skill, diplomacy and good humour. Her lifelong interest in the visual arts and her friendships with artists meant that she could speak to them, on that momentous occasion, with the same ease and understanding that she also directed towards Taoiseach, Charles J. Haughey, who performed the opening, and to the various business people who were her regular colleagues and whose generosity she intended to pursue in the interests of the institution.

Staff knew, when they approached her that the openness, accessibility and encouragement she showed them, was genuine and would be followed through. Whatever her private views on controversial issues might have been, once a decision was agreed between the Board and the Director, she not only stood by it, she argued for it without reservation. Usually, though it didn't come to that. From the perspective of senior curatorial staff, her endorsement of the work of the museum, much of it ground-breaking and experimental, was total. She chaired the Board of IMMA during its formative, and most exciting years. She was the chair for such heady moments as when Nick Serota, presenting the Glen Dimplex artist award in 1996, listed the aspects of IMMA's policy that he intended to introduce to Tate Modern when it opened a couple of years later.

But she was also there to defend the museum from the conservatives who argued that we should be showing paintings of donkeys on west of Ireland beaches in order to woo the general public. Her response to that piece of condescension was to give herself wholeheartedly to IMMA's most radical programmes, including *Unspoken Truths* and *Once is Too Much* which dealt with the challenges facing inner city communities and with domestic violence. Rita Fagan, a colleague of Gillian's, on the Board, recalled how Gillian visited Saint Michael's Family Resource Centre in Inchicore, helped them by providing computers and other much needed resources, mentored them in business and management roles, and on one occasion, even flew two of them from Derry, where they were invigilating *Unspoken Truths* on tour, to Dublin's Shelbourne Hotel, so that they could share their real life experience of inner city communities with the cast of *Eastenders*. She faced down bullies, even on some occasions on the Board, and managed to win their respect for the very projects they clamoured against and was greatly appreciated by them for her friendly yet decisive approach to meetings.

Gillian Bowler steered IMMA through a process of self-definition between 1996, which brought together everyone from the Chairman of the Board to the humblest member of staff, so that all voices were heard, in the process of forging a shared vision and a mission for IMMA for the future. She willingly gave time, energy and good counsel, to the Director, in all of this administrative, and structural work, but her real love was the art that went into the museum and how that was shared with the publics who came through the doors. A particular favourite of hers was Albert Irvin, and I recall with great pleasure, how she beamed with delight when, as my first solo purchase as Head of Collections, I was authorized to choose a painting from his RHA exhibition in 1995, I unknowingly chose *Soho*, a painting that she particularly admired.

Gillian Bowler was Chairman of IMMA during the most exciting and challenging period of its history. She accepted the challenges intelligently and courageously, and when necessary used humour to calm the inevitable detractors. As a final act of generosity, her husband Harry, has given her library to Kilkenny Collective of Arts Talent in Callan, an organisation that IMMA has had contact with for many years. Gillian would have been delighted.

Catherine Marshall,  
Senior Curator and Founding Head of Collections, 1995 – 2007, IMMA.





## Gillian Bowler Appreciation

During the drab, grey seventies and eighties, Gillian Bowler was the woman who brought the sunshine to Ireland, and who brought the Irish to the sunshine. And she had the image to sell it.....sassy, chic, humorous, clever and one of the most glamorous figures of her time. Gillian Bowler set the travel trade on its head with her provocative advertising campaigns and her chatty informative brochures.

She became successful, sought after and a friend to the powerful. Charlie Haughey would cancel a cabinet meeting to have lunch with her, and Hugh Leonard would go weak at the 'bon mots' at the prospect of an early evening drink. It was easy to forget that she suffered from permanent ill health, and couldn't be too far from a dialysis machine.

And, she didn't actually enjoy the limelight...she avoided, where possible, gallery launches and first nights, preferring to be at home with her partner and husband, Harry Sydner. Harry was not attracted to the social aspects of their common careers. Low key and down to earth, he, like Gill, eagerly anticipated quiet weekends in their beautiful art filled home in Wexford. Animals, mainly dogs, featured in their home life. Gillian, in fact, adopted and looked after three abused donkeys in Wexford.

I had the pleasure, and the honour, to be on a number of government appointed boards with Gill....the Royal Hospital Kilmainham for five years, IMMA for another five years and the first Tourism Task Force. She chaired each one. And we saw close up how savvy and clever this woman was. She didn't try to make an impression, she was just herself, and, of course we all grew to admire and love her. And she was tough, fools were not suffered gladly. She was brilliant company socially and she loved art. She was a pretty fair artist herself by the way, but privately. It's not generally known, but her grandfather, Easton Taylor, was a Royal Portrait painter.

From the late seventies she began to collect and support many Irish artists, Louis le Brocquy, Barrie Cooke, Basil Blackshaw, T.P Flanagan, Patrick Collins, Stephen McKenna, Rowan Gillespie and others. Her house in Donnybrook was chock a block with them. And books. She was a voracious and knowledgeable reader, and Harry has donated most of her valuable books to various institutions around the country.

But it's the image she created that most of us will remember and cherish....the long dark hair, that beautiful full smile, the permanent sunglasses on her head, her exquisite sartorial taste and her humorous sense of derring do. A bright, vivacious meteor of light and colour.

Mike Murphy, May 2017  
Friend and fellow board member



PHOTOGRAPH: PETER THURSFIELD /THE IRISH TIMES

## IMPORTANT INFORMATION FOR PURCHASERS

### 1. ESTIMATES AND RESERVES

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

### 2. PADDLE BIDDING

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

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Thursday 1st June 2017. Under no circumstances will delivery of purchases be given whilst the auction is in progress. All purchases must be paid for and removed from the premises not later than Thursday 1st June 2017 at the purchaser's risk and expense. After this time all uncollected lots will be removed to commercial storage and additional charges will apply.

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Please ensure that condition report requests are submitted before 12 noon on Saturday 27th May as we cannot guarantee that they will be dealt with after this time.

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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 Roy Johnston, Karen Reihill, Dr. Róisín Kennedy, Dr. S.B. Kennedy, Dr Kenneth McConkey, Marianne O'Kane Boal, Catherine Marshall, Hilary Pyle, Aidan Dunne, Niamh Corcoran, Julian Campbell, Dr Éimear O'Connor, Mike Murphy, Cathy Carman, Rowan Gillespie, Peter Thursfield and The Irish Times.

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



## The Gillian Bowler Collection



- 1 LILIAN LUCY DAVIDSON ARHA (1893-1954)  
*The Turf Stack*  
Oil on board, 33 x 38cm (13 x 15")  
Signed with monogram  
Artist's label preserved with title verso

Provenance: From the Collection of the late Gillian Bowler.

€ 2,000 - 4,000



2 BASIL RÁKÓCZI (1908-1979)  
*Man of the West*  
Watercolour, 58 x 19cm (22¾ x 7½")  
Signed

Provenance: By repute the collection of Michael MacLiammóir and Hilton Edwards.  
From the Collection of the late Gillian Bowler.

€ 1,000 - 1,500



- 3 TONY O'MALLEY HRHA (1913-2003)  
*Winter Lines and Shapes*  
Oil on board, 57 x 16cm (22.5 x 6")  
Signed with initials and dated 4/83

Provenance: With the Taylor Gallery Dublin; from the  
Collection of the late Gillian Bowler.

€ 2,000 - 4,000



- 4 CHARLES BRADY HRHA (1926-1997)  
*Torn Ochre Envelope*  
Oil on artist's board, 53 x 37cm (20¾ x 14½")  
Signed

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: Taylor Gallery, 28th May - 13th June 1987 (label verso)

€ 3,000 - 5,000

## The Gillian Bowler Collection



- 5 LOUIS LE BROCQUY HRHA (1916-2012)  
*Lucan*  
 Hand coloured lithograph, 12 x 22cm (4¾ x 8½")  
 Signed and dated (19)49

Provenance: With the Dawson Gallery (label verso), where purchased by art critic Bruce Arnold;  
 from the Collection of the late Gillian Bowler.

An example of this lithograph was first exhibited December 1951 'Louis le Brocqy Exhibition', Victor  
 Waddington Gallery, Dublin, Catalogue No.40.

€ 1,000 - 2,000

## The Gillian Bowler Collection



- 6 LOUIS LE BROCQUY HRHA (1916-2012)  
*Drombagh, Beara Peninsula (W756)*  
Watercolour, 18.5 x 25cm (7¼ x 9¾")  
Signed with initials and dated '84

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: Taylor Gallery, Dublin (label verso)

€ 3,000 - 5,000

- 7 LOUIS LE BROCQUY HRHA (1916-2012)  
*Fan Tailed Pigeons (528)*  
 Oil on canvas, 38 x 46cm (15 x 18")  
 Signed and dated 1985 verso and inscribed on stretcher '*528, Fan Tailed Pigeons 1985*'

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: The Taylor Gallery, Dublin (label verso)

For someone who devoted so much of his career to representations of humans, either as travellers, mythical warriors, or studies of individual or generic presences, Louis le Brocquy was a particularly fine interpreter of animals and birds. Some of his most powerful paintings were of Irish Travellers in the 1940s and it is in his depictions of their lives that we find his first images of animals and birds. One of these, *'Tinker Group'*, a 1947 watercolour shown in *'Louis le Brocquy; Allegory and Legend'*, at the Hunt Museum in 2006, has as its shocking central motif a traveller woman dangling a mouse by the tail, to be followed a year later by *'Man Creating Bird'* shown in the same exhibition. Later he based one of his most important early tapestries, *'The Garlanded Goat'*, 1949, on the goat at Puck Fair in Killorglin and later still, in 1969, he produced one of the most powerful birds in Irish visual culture - the Morrigan, as part of his illustrations to Thomas Kinsella's translation of *'The Táin'* legend.

With the possible exception of the mouse, all of these portrayals of the bird and animal kingdom are symbolic, they represent remnants of a pagan culture, of beauty and creativity, and of the heroic. What they share is le Brocquy's acute observation of the creatures' salient features and an effortless ability to transmit their animal outrage, terror or sense of self-worth in paint.

The dove, is widely recognised as a symbol of peace. Picasso is one of many artists who have painted it for this reason and having lived through two devastating world wars and decades of strife in Northern Ireland, it might be expected that Le Brocquy's doves would also carry this symbolic weight. However, his *'Fan-tailed Pigeons'* are too caught up in the flurry of their mating rituals to embody anything else. Instead the painting seems to belong, like his occasional still life paintings, to those moments when the artist relaxed and painted the things closest to him simply for the pleasure of it. The white, blue-grey palette, so familiar from his head paintings, is enlivened here by the vigour of the brushwork.

Catherine Marshall, April 2017

€ 40,000 - 60,000

# The Gillian Bowler Collection



- 8 LOUIS LE BROCCQUY HRHA (1916-2012)  
*A Still Life of Fruit (541)*  
 Oil on canvas, 38 x 46cm (15 x 18")  
 Signed and dated (19)86 verso and inscribed on the stretcher, "541 Fruit"

Provenance: With Taylor Gallery, label verso; from the Collection of the late Gillian Bowler.

Louis le Brocquy was 70 years old when he painted '*A Still Life with Fruit*', and had already been painting for about fifty years, yet there is no diminution of energy or observational powers to be found in it. Instead the apples and possibly peaches in their bowl are painted with a vivacity and lightness of touch that radiates exuberance and joy in the moment.

He had been painting still life subjects from time to time since the 1960s. His paintings of lemons, usually single fruits, sometimes in pairs, might be thought of as studies for the composition and lighting of the ancestral heads and portrait images that he produced so prolifically during the same decades. Yet when asked why he painted his still life and bird pictures, he said, "[p]erhaps this is simply a temporary release from the heads and their rather intense, reflective consciousness, their tragic aspect. A return to a simple state of being, emerging in its own nature, filling out its little volume of reality with the natural possibilities of its form." (1)

In contrast to those paintings of lemons, where the form is isolated and still against a white ground, the fruits and the bowl in this painting are brimming with life, spelled out in the swirling curve of the bowl, the lightning flashes of colour, the sculptural handling of the fruits in the foreground and the deft, almost transparent treatment of the less-defined objects to the rear. Despite le Brocquy's typical white tonality, the painting bubbles with colour. The slightly crooked placing of the bowl emphasizes the sense of movement and life. For a simple, little painting of a simple subject, this is le Brocquy at his most baroque.

Catherine Marshall, April 2017

(1) Louis le Brocquy, in an interview with Ann Cremin, Paris, 1984, quoted in '*Louis le Brocquy Paintings 1939 -1996*', Irish Museum of Modern Art, p.88.

€ 30,000 - 50,000





- 9 LOUIS LE BROCQUY HRHA (1916-2012)  
*Two Studies of Joyce*  
 Watercolours, each 59 x 45cm (23¼ x 17¾")  
 Framed as one, one signed with initials and dated (19)82

Provenance: From the Collection of the late Gillian Bowler.

Louis le Brocquy began what was to be a major theme in his work, his portraits of James Joyce in the early 1960s alongside his first explorations of ancestral heads. While his studies and reconstructions of the heads of famous people from Shakespeare and Descartes to well-known Irish writers such as W.B. Yeats, Samuel Beckett and Seamus Heaney were, at least in part, prompted by a commission in the 1970s to paint a Nobel Prize Winner, the James Joyce images appear to have sprung from the artist's personal fascination with the celebrated author of *Ulysses*.

Over the following two decades he produced over 120 studies of Joyce in various media, although mainly in oil on canvas. "And in a sense I could have kept on indefinitely", he told Michael Peppiatt "because I never felt there was anything definite or conclusive about them. I think Joyce's own work was rather like that, cyclic rather than linear, ending as it began, a circle to be entered at any point. It was the product of a remarkably Celtic mind, a Counter-Renaissance mind in a sense and perhaps comparable in its constant circularity, to the interlacings of the Book of Kells." (1)

The first 70 or so of these heads were exhibited at Gimpel Fils in London and later at the Hugh Lane Municipal Gallery in Dublin in 1978/79, but the watercolour images here belong to the early 1980s, proof positive that le Brocquy's interest in Joyce came from an abiding determination to fully comprehend the mind of the writer. The two images are quite different, that on the left showing the face in what was, for Le Brocquy, quite sharp definition. It speaks of the stern, even steely personality that drove Joyce to labour for so many years over two major, tradition-shattering novels, while the other is more remote and nebulous, - less readable, more in tune with Le Brocquy's sense that there was something 'Celtic and Counter-Renaissance' about him. The artist regularly referred to the writing of the physicist, Erwin Schrodinger, whom he met in Dublin in the late 1940s and who had an important influence on his own thought. Schrodinger was interested in the relationship between the particular and the universal, between consciousness and matter. It is interesting to speculate if Le Brocquy intended these two images of James Joyce to be framed together as a means of connecting Schrodinger's ideas with the writer.

These watercolour studies also relate to le Brocquy's classification system for his head paintings, that on the left hovering between being a 'reconstructed' and an 'occluded' head while the more obscure image on the right belongs to the group the artist described as 'evoked' as if it had emerged, without external stimulus from the depths of his memory or his contemplation of the writer's work.

Catherine Marshall, April 2017

(1) Peppiatt, Michael interview with Louis le Brocquy, 1979, reprinted in *Louis le Brocquy - The Head Image*, Kinsale, 1978.

€ 20,000 - 30,000

# The Gillian Bowler Collection



- 10 ALOYSIUS O'KELLY (1853-1936)  
*Figures in a Cottage Interior*  
Oil on lined canvas, 72 x 61 cm (28¼ x 24")

Provenance: From the Collection of the late Gillian Bowler.

Although originally catalogued by Christie's in May 1989 as being by Augustus Burke, this unsigned painting features the same girl, probably in the same kitchen, as O'Kelly's unfinished *Kitchen, West of Ireland*, painted in the early 1880s, the seated woman, barely blocked-in in the latter, being perhaps the older woman in this painting. At the time, O'Kelly was living in Lugnanaugh in a cottage nestled below Maol Chnoc or Garraun Mountain which rises above Lough Fee on the Kylemore estate of Mitchell Henry, the Home Rule MP. On his departure in 1884, O'Kelly left behind many unfinished works.

Burke was in the west of Ireland around the same time as O'Kelly, but the subject, location and style would indicate that O'Kelly was the artist. The painting is probably a preliminary sketch for a larger work. The older woman in mid conversation, and the younger immersed in her own sad thoughts, suggest a narrative, not evident in this fragment.

(See Niamh O'Sullivan, Aloysius O'Kelly: Art, Nation, Empire, Field Day, 2010.)

Niamh O'Sullivan May 2017

€ 2,000 - 4,000



- 11 ALOYSIUS O'KELLY (1853-1936)  
*Portrait of a Young Breton Girl*  
Oil on canvas, 91.5 x 63.5cm (36 x 25")  
Signed and dated 1905

Exhibited: *Re-orientations, Aloysius O'Kelly: Painting, Politics and Popular Culture*, Hugh Lane Gallery of Modern Art, Dublin, 1999-2000, no 25.

Literature: Niamh O'Sullivan, *Re-orientations, Aloysius O'Kelly: Painting, Politics and Popular Culture*, Hugh Lane Gallery of Modern Art, Dublin, 1999-2000; and Aloysius O'Kelly: Art, Nation, Empire, Field Day, 2010.

In the late nineteenth century, O'Kelly embraced increasingly naturalistic concerns, but this iridescent painting is more modernist than usual from O'Kelly. The young girl is treated as an integrated element in the landscape, saturated with hot colour. Nineteenth-century paintings of Bretons show women wearing distinctive white linen coiffes and wide collars, dark skirts, waisted bodices, embroidered waistcoats, and heavy wooden sabots, but this modern Mademoiselle is informal in her bare feet, and modern in her dress, showing the evolution of peasant life in Brittany at the turn of the twentieth century.

Niamh O'Sullivan May 2017

€ 7,000 - 10,000



- 12 HELEN MABEL TREVOR (1831-1900)  
*A Little French Girl*  
 Oil on canvas, 34 x 27.5cm (13.5 x 10.75")  
 Signed. Title inscribed on label verso

Born in Loughbrickland, Co. Down in 1831 Helen Mabel Trevor showed a talent for drawing as a child, and her father Edward Hill Trevor of Lisnageard House, set up a studio for her. In the 1850s she exhibited portraits and animals studies at the Royal Hibernian Academy. In her forties, after the death of her father, she began to study art formally at the Royal Academy Schools, London, 1877-1881. Then began a long period of travel and residence on the Continent with her sister Rose. They visited Brittany and Normandy c.1880-1883, working variously at the artists' colonies of Pont-Aven, Douarnenez and Concarneau in Finistere, and at Trouville. Helen painted several studies of elderly women and children in a Realistic manner, and landscapes in the open air. The Trevor sisters lived in Italy, 1883-c.1889, visiting Florence, Assisi, Perugia, Venice and Rome, Helen copying Old Master paintings in museums, and painting genre scenes of Italian life.

The Trevors moved to Paris in 1889, and this became their base during the 1890s. Now nearly sixty, Helen attended classes in the ateliers of Carolus-Duran and Jean-Jacques Henner, and in 1894 of Luc-Olivier Merson. She painted in the artists' colony of St. Ives in Cornwall, c.1893 and Concarneau, in Brittany 1895-96, and at Antibes in the South of France, 1897.

Trevor exhibited regularly at the RHA and at the Paris Salon, 1889-1899, gaining honourable mention there in 1898. After her death in Paris in 1900, two of her paintings, of Breton or Normandy peasant subjects, were bequeathed to the National Gallery of Ireland, and Rose presented a Self-Portrait by Helen. Another Breton painting 'The Young Eve' is in the collection of the Ulster Museum, Belfast.

€ 1,000 - 1,500



- 13 SARAH CECILIA HARRISON RHA (1863-1941)  
*Blayney R.J. Balfour and Madeline, his Wife, of Townley Hall, Drogheda*  
Oil on canvas, 91 x 73cm (35¾ x 28¾")  
Signed and dated 1910

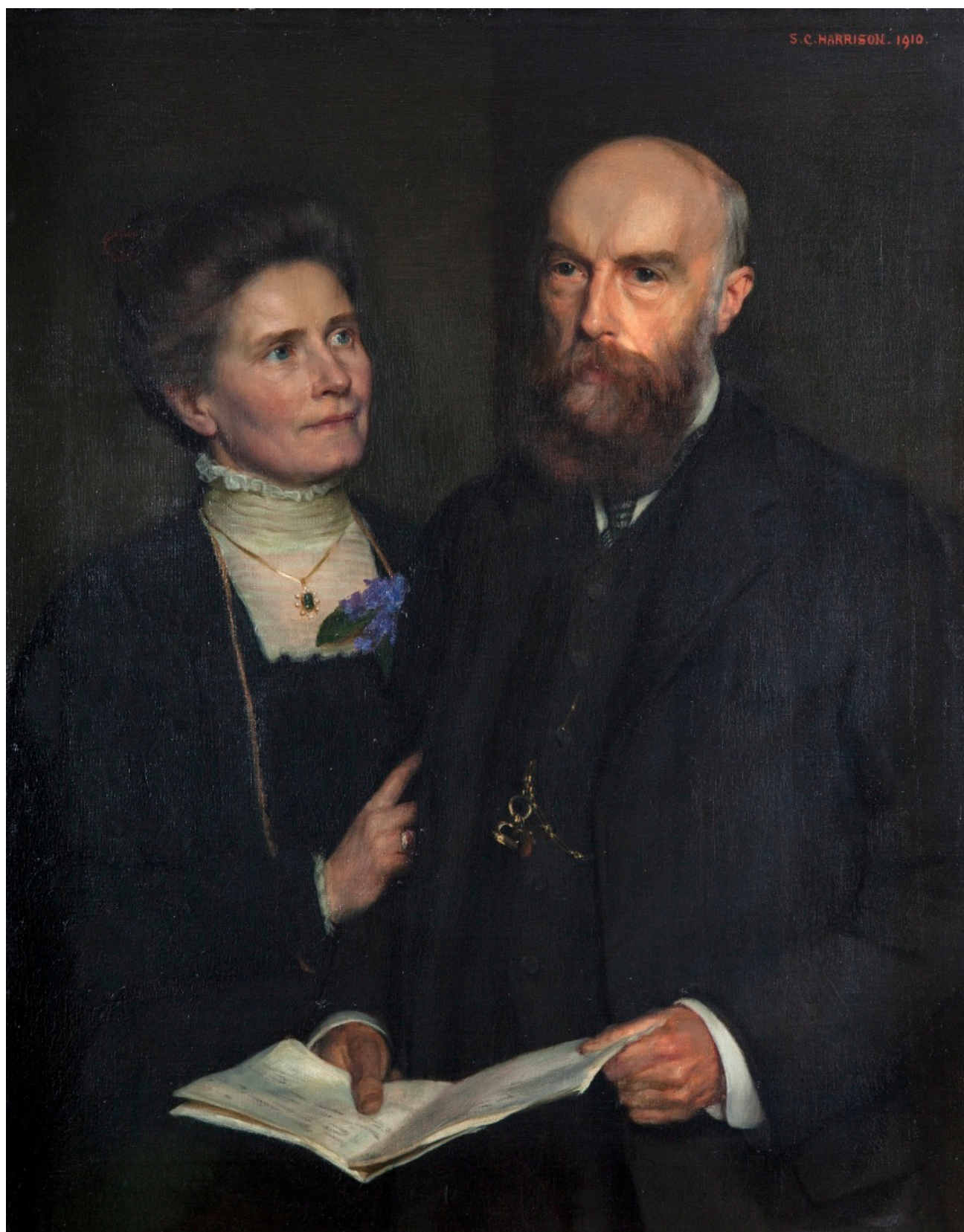
Provenance: The Townley family by descent and sold by them through The Gorry Gallery 1994.  
Later sold Adam's Important Irish Art Sale September 2002 Cat. No. 65 where  
purchased by current owners.

Exhibited: Dublin, RHA Annual Exhibition 1911, Cat. No.26

This portrait used to hang in Townley Hall Co. Louth . The sitters are Blayney R. Townley Balfour and his wife Madeleine .  
Madeline was the daughter of John Kells Ingram LLD Vice-Prevst of TCD.

Sarah C. Harrison was one of the leading portrait painters of her day. She was also a great campaigner and created history as being the first woman to be elected a member of Dublin Corporation. She was an early fighter for women's rights and campaigned for the cause of Dublin's poor and had an office in 7 St. Stephens Green where she weekly listened to their grievances. She was a well known campaigner for the provision of a Modern gallery for The Lane pictures. Hugh Lane had presented her 1908 portrait of Thomas and Anna Haslam, pioneers of the Irish suffrage movement, to Dublin's Municipal Gallery.

€ 4,000 - 6,000





- 14 SIR JOHN LAVERY RA RHA RSA (1856-1941)  
*Moonlight, Tetuan, Morocco*  
 Oil on canvas, 36 x 63.5cm (14¼ x 25")  
 Signed, inscribed with title and dated 1911 verso

Provenance: C.W. Kraushaar, by whom donated to the Toledo Museum of Art; their sale Sothebys, 16th May 2008, where purchased by current owner.

Literature: 'The Toledo Museum of Art: European Paintings', 1976, plate 341, illustrated page 92.

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

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

Lavery exhibited "*Tetuan, Moonrise*" in The Leicester Galleries exhibition "*Cabinet Pictures by Sir John Lavery*" in 1904, Cat. No. 38, so is likely to have travelled there in 1903/1904. Again, in the spring of 1906, Lavery took an overland expedition to Fez together with Walter Harris and Cunninghame Graham and travelled along the coast to Tetuan before travelling inland to Fez. Lavery undertook several studies of the market place at Tetuan, the camp outside the city walls and this nocturne painted on the outskirts of the town. Although dated 1911, Kenneth McConkey suggests he is unlikely to have visited Tetuan in that year due to the rising tensions in Morocco (even on their 1906 visit they were accompanied by 13 armed guards) and so it is likely that Lavery painted this based on the sketch exhibited in 1904, or another sketch from his trip in 1906, and just finished this work in 1911. Lavery executed quite a number of nocturne views during his time in Tangiers.

Kenneth McConkey has described this work "On one of these occasions the Port clothed in Moonlight, took on an air of mystery which appealed to Lavery's acute sensitivity to colour and tone"

We are grateful to Prof. Kenneth McConkey whose many writings on Sir John Lavery formed the basis of the catalogue entry.

€ 10,000 - 15,000



## 15 RODERIC O'CONNOR (1860 - 1940)

*Au Bord de la Riviere*

Oil on board, 54 x 48cm (21¼ x 19")

Atelier stamp

Provenance: Vente O'Connor, Hotel Drouot, Paris 7 February 1956; with the Solomon Gallery, 1982 (Label verso);  
Christies, London, 8 June 1984, Lot 100, where purchased by current owners.

Exhibited: The Solomon Gallery, Dublin (label verso)

This lively and expressive painting by Roderic O'Connor is revealing of his appreciation and understanding of the pictorial possibilities inherent in the simplest of landscape themes. A narrow swirling river, a cluster of saplings centrally placed on a river bank, and a receding meadow leading to a distant line of trees have been brought together in this vigorously painted and colourful work.

What distinguishes this painting is O'Connor's technical bravura through which he has resolved the work, apparently without any traditional preliminary drawing. His method has been to use a range of brushes of different sizes, each well charged with oil paint, and successfully integrating drawing and painting within the one activity. The painting gives no specific clues as to its location, although the flatness of the receding field and the painter's position close to the river bank is suggestive of a wider river valley or landscape through which this rather agitated river is moving. There is a possibility that this could be a tributary of the river Loing some distance downstream from the village of Grez-sur-Loing to the south of Paris, where O'Connor was a frequent visitor and resident in the popular artists' colony. As the river drops on its way to Montigny it gathers momentum on its approach to a large weir which spans the river and which is a well known feature of the river at that point.

When originally surveyed in 1982, the painting had a Robinot Frères label on the back (which is no longer there) giving their business address as 91 bis rue du Cherche-Midi, just a few yards from O'Connor's studio at 102 rue du Cherche-Midi, which he acquired in 1903. The firm of Robinot Frères specialised in packing goods and merchandise, and it could be that O'Connor had a client who bought the painting from his studio and had it prepared and protected for shipping with Robinot Frères.

Roy Johnston, May 2017

€ 15,000 - 20,000



- 16 RODERIC O'CONNOR (1860 - 1940)  
*Girl with Red Waistcoat* (1927)  
 Oil on canvas, 63 X 52 cm (24.75 X 20.5")  
 Signed 'O'Connor' (not by the artist)  
 Atelier stamp verso

Provenance: "Vente O'Connor", Hotel Drouot, 7th February 1956; Crane Kalman Gallery, London from whom it was acquired by Allied Irish Banks 1981 and sold by them in DeVere's sale, June 1996, Catalogue No.32, where purchased by current owners.

Exhibited: *AIB Collection Travelling Exhibition*, Douglas Hyde Gallery, Dublin; Crawford Gallery Cork; and The Ulster Museum Gallery, Belfast 1986.

Literature: *AIB Collection: Twentieth Century Irish Art* 1986, illustrated p.20;  
*Roderic O'Connor* by Jonathan Benington, 1992, Catalogue No.276, p.223.

This studio painting of O'Connor's was formerly in the collection of the Allied Irish Bank, as '*Girl with Red Waistcoat*'. It was included in the travelling exhibition The Allied Irish Banks Collection. Twentieth Century Irish Art, 1986, shown in Dublin at the Douglas Hyde Gallery; Cork, Crawford Art Gallery; and Belfast at the Ulster Museum. In the 1986 catalogue, Dr. Frances Ruane wrote of this painting; '*Girl with a Red Waistcoat*' is a late work but it demonstrates the electric intensity of colour and the vigour of execution that we have come to identify with O'Connor.'

The painting is one of several which Roderic O'Connor made in the summer of 1927, working with this particular model in his Montparnasse studio. In that year O'Connor wrote affectionately to his mistress, René Honta, who was taking a break from Paris city life on a visit to Cellettes in the Loire valley, informing her that he was about to start working with a new model who had been recommended to him by his friend the English painter John Milner-Kite.

'Big news' he wrote to René...I have started to work...oh so little but it is still a start, on a painting of a new model. She is not very pretty but she is a strange type a little like Gauguin's women but with a skin more clear and matt. I intend to do it with a kind of vermillion over-blouse which she has...we shall see.'  
 (Letter formerly in the collection of the late Dr. Robelet, O'Connor's physician in Nueil-sur-Layon in the west of France, where O'Connor died in 1940.)

O'Connor seated his dark eyed model on a green upholstered stool and cleverly placed an ornate picture frame behind her to visually 'contain' the figure within his composition, introducing a strong horizontal contrast to the otherwise three vertical divisions in the background which included the folds of a dark red velvet curtain. Behind this curtain was a storage area for O'Connor's finished works.

Several paintings have been traced which resulted from this new initiative, including the painting selected for exhibition at the Salon des Tuileries in Paris in 1928, which was catalogued as No. 2149 '*Fille au Gilet Rouge*'. '*Girl with Red Waistcoat*' is not the painting which represented O'Connor that year, but it is part of the series which preceded it.

Roy Johnston, May 2017

€ 15,000 - 25,000



## The Gillian Bowler Collection



- 17 WILLIAM SADLER II (1782-1839)  
*Howth Abbey and Ireland's Eye*  
Oil on coach panel, 20 x 30cm (8 x 11 3/4")

Provenance: From the Collection of the late Gillian Bowler.

€ 1,000 - 2,000

# The Gillian Bowler Collection



18 JOSEPH MALACHY KAVANAGH RHA (1856-1918)

*Sheep in Pastures, Kilcock, Co. Dublin*

Oil on board, 32.5 x 45cm (11½ x 17¾")

Signed

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: Dublin, RHA Annual Exhibition 1904, Catalogue No.43, with an old catalogue entry preserved verso.

€ 2,000 - 4,000



19 NATHANIEL HONE RHA (1831-1917)  
*Afternoon Looking towards Malahide*  
Oil on canvas board, 32 x 46cm (12½ x 18")

Provenance: From the Collection of the late Gillian Bowler.

€ 3,000 - 5,000



20 NATHANIEL HONE RHA (1831-1917)

*'Dans Les Vignes'*

Oil on canvas, 54 x 73cm (21¼ x 28¾")

Signed

Exhibited: Paris Salon, 1867, Catalogue No.759.

Literature: Catalogue of Paris Salon 1867;

*'Four Irish Landscape Painters'*, T. Bodkin, 1920, Appendix XV, page 157;

*'Nathaniel Hone the Younger'*, J. Campbell, National Gallery of Ireland, 1991, page 39 & 82.

Provenance: Paris Salon 1867; purchased by Victor and Dominique Cossé, of Cossé Duval sugar manufacturer, Nantes; by descent through the Cossé family to a great granddaughter; Private Collection.

See note on page following

€ 20,000 - 30,000

## NATHANIEL HONE RHA (1831-1917)

### 'Dans Les Vignes'

The rediscovery of the painting '*Dans les Vignes*' (In the Vineyard) by Nathaniel Hone in France is of great interest, because it is a landscape with figures from his early French period, because it is one of a series of vineyard paintings and because it was the picture which was exhibited at the Paris Salon in 1867, one hundred and fifty years ago this year.

Born in Dublin in 1831, Hone studied Engineering in Trinity College, then went to Paris c.1853 to study art. In the ateliers of French painters Yvon and Couture he drew the figure and copied Old Master paintings in the Louvre. But his real love was for landscape, and he settled in the artist villages of Barbizon and Bourron-Marlotte near the forest of Fontainebleau, c.1857-1870, becoming friends with some of the Masters of the Barbizon School. Seven landscapes by Hone were exhibited at the Paris Salon, 1865-1869.

Although primarily a landscapist in his Irish paintings, several of his early French works also include figures. Indeed, figures are quite prominent in '*Dans les Vignes*', which shows men and women at work in the vineyard, resting, and horses and carts on a bright sunny day. The vendage, or wine harvest, was one of the quintessential activities of French rural and seasonal life and the 1860s, during the period of the Second Empire, saw a flourishing of paintings of this subject (several of them, like Hone's, being exhibited at the Paris Salon). Notable amongst these were '*Grape Harvest in Burgundy*', 1863, by Charles Daubigny (Musée d'Orsay, Paris) and '*Vendage, Effet du Soir*', 1868, by Leon Lhermitte<sup>(1)</sup>.

It is not known if Hone's '*Dans les Vignes*' is set at Barbizon or near the River Seine or, with its slight rise and open landscape behind, further south, if not being quite meridional. The picture is carefully composed, with a balance of light and dark tones, and with foreground, middle distance and distance. On the left is a group of trees, in the centre foreground stands a man with blue smock, while behind women in white blouses toil among the vines. On the right a patient horse and a wooden cart with tall wheels stand on a slight rise. A man in blue smock rests in the cart, another kneels on the ground, perhaps mending a wheel and a woman stands to the left. Another horse and cart approach in the centre of the composition and there is a view through to lovely open countryside behind.

The group on the right may be based on a watercolour study '*A Horse and Cart*' (National Gallery of Ireland, Catalogue No.3505). In several of his French paintings, Hone worked in series, painting three or more versions of the same subject<sup>(2)</sup>, sometimes working from a sketch to the finished picture, sometimes including a small number of figures and farm animals at work or at rest, as if one picture is linked to another and a quite narrative is created. '*Dans les Vignes*' is thus one of three such vineyard paintings on similar sized canvases, each containing peasant workers and horse and cart, but observed from different viewpoints. In another picture of '*Dans les Vignes*', for example, (inscribed 'July 1867' on reverse; formerly Jameson collection)<sup>(3)</sup> also shows people at work and a horse and cart. The painting is notable by warm green and brown colouring. A second picture, '*Mending the Wheel of a Farm Cart*' (NGI Catalogue No. 1460) is almost a reverse image of the Adam's painting, wherein the artist is looking back at the scene from over the hill, so that the horse and cart are on the left and the trees on the right, with the vine workers visible in the distance. A similar man rests in the cart, but a woman sits in the shade of the trees.

The prominence given to the figures in the present picture, women in white blouses, men in blue smocks, lit up by bright sunlight, and painted quite boldly, even roughly, in the Barbizon manner, is striking. Moreover, Hone's use of brushwork is varied, experimental, even awkward in his early French canvases, bold and vigorous in some places, loose and fluid in others. Most characteristic of Hone are the glowing white clouds above the horizon and the beautifully painted 'vignette' in the centre of the composition, with its green grass, ochre tracks and horse and cart approaching. The small signature in squared letters is different from the cursive signature of some later paintings. The picture is contained in an attractive, quite shallow gilded frame, with the small label bearing the Salon number '759' still affixed to the upper edge.

Hone sent '*Dans les Vignes*', along with '*La Mare aux Fees*' (*The Fairy Marsh*), to the Paris Salon, the largest and most prestigious exhibition in Europe, from his Paris address in 1867. His pictures were praised there by the eminent French painter, writer and art historian Eugene Fromentin<sup>(4)</sup>. '*Dans les Vignes*' was purchased by the brothers Victor Cossé (1831-1903, an exact contemporary of Hone's) and Dominique Cossé (1832-1892), members of a prominent family involved in the sugar industry in Nantes. Their company was called Cossé Duval and they supplied sugar to wine producers in the Champagne region and Dominique was one of the founders of the Société des Agriculteurs de France in 1867. Victor was patron to the sculptor Charles Augusta Lebourg and both brothers were patrons of the arts, collecting paintings relating to the wine industry.

Although many Irish artists exhibited works at the Paris Salon, it was quite rare for paintings to be bought by the French State for its museums, and even rarer for them to be purchased by French private collectors. It is coincidental that Hone's '*Dans les Vignes*' was bought by exact contemporaries of his and it has an unbroken provenance, remaining in the same French family collection for almost one hundred and fifty years. Equally, it is fortuitous that it should appear on the market back in Hone's home country of Ireland, exactly one hundred and fifty years after it was exhibited at the Paris salon, and one hundred years after the artist's death in 1917.

Julian Campbell, April 2017

(A Centenary essay on Nathaniel Hone, '*Time and Tide*', is published in the Irish Arts Review, Spring 2017).

1. Lhermitte's 'Vendage' painting, in 'Barbizon, Realist and French Landscape Painting', Christie's, New York, 24th May 1989, lot 305. Other pictures include 'Vendages sur les Bordes de la Seine', c.1862 by Constant Troyan (Musée d'Orsay) and 'Landscape with Vintage', 1862 by F. Waldmüller (NG, Prague).

2. As, for instance, Hone's series 'The Road to Bourron'; 'The Fairy Marsh'; 'Feeding the Pigeons, Barbizon'; and 'On the Banks of the Seine'.

3. 'Dans les Vignes' in Irish Art, Taylor de Vere's, Dublin, 14th December 2003, lot 4.

4. Information communicated by Dr. Barbara Wright, see 'Nathaniel Hone the Younger', 1991, page 39 & 43, note 28.



- 21 THOMAS SAUTELLE ROBERTS (1760-1826)  
*'View of Powerscourt and the Golden Spears' and 'View of The Valley of Glencree' (1798)*  
 A pair, pencil and watercolour, 46.3 x 65.4cm (18¼ x 25¾") and 48.2 x 65.1cm (19 x 25½")  
 The first watermarked 'Russell 1798'. (2)

Exhibited: Probably Dublin, Parliament House, January 1802; London, The Leger Galleries, English Watercolours, November-December 1980, no. 35.

Literature: *'Dictionary of Irish Artists, Dublin and London'*, W.G. Strickland, 1913, II, p. 280;  
*'The Painters of Ireland'*, Crookshank and The Knight of Glin, London, 1978, p. 137;  
*'The Watercolours of Ireland'*, Crookshank and The Knight of Glin, London, 1994, p. 87.

*A View of Powerscourt* shows the Golden Spears to the right (the Small and Big Sugar Loaves) and Bray Head beyond, in County Wicklow. In the foreground, the Chief Secretary, the Rt. Hon. Charles Abbot, mounted on his horse, is inspecting work on the military road and is saluted by a soldier wearing a kilt. The 13th Century castle at Powerscourt, County Wicklow, was used as the core of the grand Palladian mansion built by Richard Cassels for the 1st Viscount Powerscourt during the 1730s. Its extraordinary ornamental gardens, inspired by those at the palaces of Versailles and Schönbrunn, were created in the 1860s by Mervyn Wingfield, 7th Viscount Powerscourt. Widely regarded as one of Ireland's most beautiful houses of this era, it largely burnt down in 1974.

*A View of the Valley of Glencree* depicts The Lord Lieutenant, The Earl of Hardwicke, in scarlet coat and the Chief Secretary, The Rt. Hon. Charles Abbot, surveying the site of the proposed site of the Military Barracks. The new military road, on which are held numerous horses, climbs to the left crossing the river. The Glencree Barracks and Military Road were built as access to the mountains on account of the Irish Rebellion of 1798. The barracks were vacated in 1915 and used as a German prisoner-of-war camp. The current site is close to the German War Cemetery.

We are fortunate to have accompanying documents regarding these magnificent exhibition watercolours. In the Dublin Castle State Paper Office is a letter from Thomas Sautelle Roberts, dated 18th December 1801, to the Chief Secretary, the Rt. Hon. Charles Abbot, requesting permission to exhibit drawings which he had made of the Lord Lieutenant (the 3rd Earl of Hardwicke) and the Chief Secretary. We also know of this exhibition from advertisements which appeared in the Dublin newspaper, *Saunders Newsletter and Daily Advertiser*, from 12-21st January, 1802 and in *Freeman's Journal* from 12-19th January 1802 and which refer to an exhibition beginning on Wednesday 13th January at Parliament House being 'Landscapes.....chiefly executed for His Excellency the Lord Lieutenant and The Rt. Hon. Charles Abbot'. Some of the views mentioned were of different mineral mines but 'the most interesting views are taken from the new Military Road.'

The Royal Irish Academy contains an anonymous diary (MS no.24K14/15) in which the entry for 25th January 1802 states that there are 40 large drawings in the exhibition and that Roberts had accompanied the Lord Lieutenant on his 'Wicklow Excursion in order to sketch such views for him as he should select....they are yet, striking and valuable pieces - the scenes mostly chosen amongst the more unfrequented parts of Co. Wicklow, through which the inspection of the new via militaria led his Excellency and Suite - There are some fine designs of the Dargle Scenery.' Another drawing in this series, Military road, was sold, Whyte's, Dublin, 10th October 2011, lot 83.

€ 12,000 - 16,000





- 22 ERSKINE NICOL RSA ARA (1825-1904)  
*'A Forlorn Hope'*  
 Watercolour, 33 x 25cm (13 x 10")  
 Signed and dated 1854

€ 1,000 - 1,500



- 23 ERSKINE NICOL RSA ARA (1825-1904)  
*Preparing for Market Day*  
 Oil on canvas, 103 x 83cm (40½ x 32¾")  
 Signed and dated 1867

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

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

Niamh Corcoran

€ 12,000 - 16,000





- 24 ALFRED FONTVILLE DE BREANSKI JR. (1877-1955)  
*Fisherman's House, Donegal, Ireland*  
Oil on canvas, 59 x 75.5cm (23¼ x 29¾")  
Signed; signed again and inscribed with title verso  
€ 2,000 - 3,000



- 25 PAUL NIETSCHE RUA (1855-1950)  
*Cottage in a Mountainous Landscape*  
Oil on artist's board, 50.5 x 61cm (19¾ x 24")  
Signed and dated (19)37

€ 2,000 - 4,000



26 SEAN KEATING PRHA HRSA HRA (1889-1978)  
*The Turf Quay, Aran*  
 Oil on canvas board, 61 x 76cm (24 x 30")  
 Signed

Provenance: Important Irish art Sale, these rooms, 27th May 1998, where purchased by current owner.

With a keen eye for the detail of the weather conditions, seen in the quiet clouds and, in the tranquil sea, *The Turf Quay, Aran* is an excellent example of the type painting for which the artist, Seán Keating, became very well-known from the mid-1930s onwards. There was no turf on Aran; the fuel had to be collected from larger boats anchored off shore, a job that could only be done when the weather at sea was suitably calm. Dealing with the turf was highly labour intensive. Once off loaded from the local boats, it was piled into individual wicker baskets known as creels, which were then saddled to the backs of the inhabitants, or donkeys, for transportation to local homesteads.

Taking advantage of the good weather, the turf boats in *The Turf Quay, Aran*, have returned from deeper seas. Local men busily unload the turf onto the quayside, while both men and women gather around the piles ready to fill their creels, three of which lie empty to the left of the image. Yet, rather than illustrating the chatter and clamour of the busy scene, Keating kept his distance, and as a result, his viewers are encouraged to observe the contemplative, ritualized aspects of island life, in which each member of the community is absorbed in the work at hand, and all are testament to the spiritual and social value inherent in hard work and, in working together.

*The Turf Quay, Aran*, is similar in composition and style to a series of paintings that the artist made from the mid-1930s to the early 1940s, which, although observed from life, were composed using film footage as an aid memoir. Indeed, the viewpoint that Keating adopts in *The Turf Quay, Aran* creates a cinematic atmosphere, reminding the twenty-first century viewer of the artist's friendship with filmmaker, Robert Flaherty, which developed when the latter lived on the islands while filming scenes for *Man of Aran* in the early 1930s.

Dr Éimear O'Connor HRHA

€ 40,000 - 60,000





27 JAMES HUMBERT CRAIG RHA RUA (1877-1944)  
*Returning Home from Market*  
Oil on canvas, 45.5 x 56cm (18 x 22")  
Signed

€ 2,000 - 3,000



- 28 FRANK MCKELVEY RHA RUA (1895-1974)  
*Cattle, North Antrim*  
Oil on canvas, 49 x 73.5cm (19¼ x 29")  
Signed  
€ 2,000 - 3,000

- 29 CHARLES LAMB RHA (1893-1944)  
*Cottage near Carraroe*  
Oil on board, 26 x 34.5cm (10¼ x 13½")  
Signed

Provenance: The artist's family.

Born in Portadown, Co. Armagh, Charles Lamb initially studied life drawing at night at the Belfast School of Art before winning a scholarship to study full time at the Metropolitan School of Art in Dublin in 1917.

In 1921 Lamb visited Carraroe in Connemara for the first time. Charles Lamb, like Henry, Keating and MacGonigal had a deep attachment to the West of Ireland, especially the area around Carraroe where he settled in 1935 and ran a painting school during summer months. From the mid-1930s he concentrated on depicting landscape, working rapidly on a warm-toned surface whilst trying to capture the changing mood and light of Connemara. His vision which is characteristically contemplative is characterised by broad brushwork and restrained impasto.

He also lived and worked in Brittany for a time during the 1920s, where the locals and way of life came to be the focus of his subject matter, as the people of Connemara did while he worked there. He exhibited in London, New York, Chicago, Los Angeles as well as regularly at the RUA and RHA where he became a member in 1930 and 1938 respectively. In 1947 a solo show was held at CEMA, Belfast, and a retrospective of his work was held in 1969 at the Hugh Lane Gallery, Dublin. Significant works can be found in the National Gallery of Ireland, Hugh Lane Gallery and Ulster Museum.

€ 2,000 - 3,000





30 PAUL HENRY RHA (1877-1958)  
*'Gubellaunaun from the Bog'*  
 Oil on panel, 26.5 x 39.2cm (10½ x 15½")  
 Signed

Old printed fragment from an exhibition list verso with title and No.26, 5.5 (five guineas)

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

A label on the back of the painting reads: '26. Gubellaunaun from the bog by Paul Henry', which may be the number in an exhibition catalogue, but it has not been traced.

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 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 offered in return a small selection of paintings. They have remained in the Hanna family since then.

*Gubellaunaun from the Bog* is similar to *A Bog by the Sea, Winter* c.1930, reproduced in S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, p. 213, catalogue number 549, but the latter picture is probably earlier in date. Also, the latter represents Gubellaunaun in the distance and it was on Gubellaunaun that Henry thought of returning to London, but quickly dismissed the idea. 'The currents of life had carried me to this remote spot [Achill Island], and there seemed no current strong enough to carry me away....I made another of my quick decisions, which I never regretted and taking my return ticket to London out of my pocket tore it into small pieces and scattered the fragments into the sea which foamed round the rocks of Gubellaunaun', Henry later wrote in his autobiography, *An Irish Portrait* (1951). Henceforth he would be a landscapist and would work in Ireland. *Gubellaunaun from the Bog* is numbered 1317 in S. B. Kennedy's on-going cataloguing of Paul Henry's oeuvre.

Dr S.B.Kennedy, April 2017

€ 30,000 - 40,000



- 31 PAUL HENRY RHA (1877-1958)  
*An Early View of Pullough Bay, Achill c.1912-13*  
Oil on board, 24.4 x 31.7cm (9¾ x 12½")  
Signed

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

Henry is known to have been living in 1912-13 at Pullough, Achill Island. This picture certainly bears out the typography of the area. The handling of paint, especially in the sky and the sea is characteristic of his early work, the paint having been applied with bravura of brushwork.

After graduating from Oxford in 1909 Hector Hanna became assistant to Professor Robert Henry, Paul's brother, in the Department of Latin at Queen's University in Belfast. He no doubt acquired this picture at an early date. *An Early View of Pullough Bay, Achill*, is numbered 1318 in S. B. Kennedy's on-going cataloguing of Paul Henry's oeuvre.

€ 20,000 - 30,000





- 32 HERBERT DAVIS RICHTER (1874-1955)  
*The Herbaceous Bunch*  
Oil on canvas, 64 x 76cm (25¼ x 30")  
Signed, inscribed and dated 1944 on artist's label verso

Provenance: Collection of F. Lewis, label verso.

Exhibited: Glasgow 1944 (unknown).

€ 800 - 1,200



- 33 THOMAS RYAN PPRHA (B.1929)  
*Spring Cleaning*  
Oil on canvas, 44 x 39cm (17¼ x 15¼")  
Signed  
Original label verso, with second title '*Mary Polishing*'

€ 700 - 1,000

- 34 CECIL MAGUIRE RHA RUA (B.1930)  
*Cloch na Ron*  
Oil on board, 75 x 60cm (29½ x 23½")  
Signed

Born in Lurgan in 1930, Maguire graduated from the Queen's University Belfast in 1951. He then took an English teaching post at Lurgan College. He became a member of the Royal Ulster Academy in 1974, winning both the Silver Medal (1964, 1967) and the Gold Medal there (1993). In 1971 he began exhibiting at the Royal Hibernian Academy in Dublin and between 1982 and 1992 he exhibited at the Oriel Gallery in Dublin in a series of solo exhibitions. In 1981 he retired from teaching at Lurgan College to concentrate on painting and travelling.

Maguire now divides his time between Italy, Belfast and the West of Ireland but lives and works for a great part of the year in Roundstone, Connemara - an area that has always been the inspiration for much of his work.

€ 8,000 - 12,000



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

*Early Morning, Cliffony* (1941)

Oil on panel, 23 x 36cm (9 x 14¼")

Signed

Provenance: Sold to Mr & Mrs Michael Burn in 1942; and later in the collection of Miss Harnett; sold in Christie's Irish Sale, Dublin, May 1989, where purchased; from the Collection of the late Gillian Bowler.

Exhibited: Dublin RHA Annual Exhibition 1942, Catalogue No.187;  
***Jack B. Yeats Exhibition***, York City Art Gallery, 1960, presented as part of 'The York Festival', Catalogue No. 22;  
***Images in Yeats*** Exhibition, Centre de Congr s, Monaco June 1990; The National Gallery of Ireland July 1990, Catalogue No. 26.

Literature: ***Jack B. Yeats: An appreciation and Interpretation*** by Thomas MacGreevy, Dublin 1945, p.31/2;  
***Images in Yeats*** (1990) by Hilary Pyle, illustrated p.53, plate 26.  
***Jack B. Yeats: A Catalogue Raisonn  of the Oil Paintings***, by Hilary Pyle, Andre Deutsch 1992, Catalogue No.518, p.477

Yeats painted this small vibrant work in 1941 at the beginning of one of the most productive decades of his career. It depicts the countryside near the coastal Sligo town of Cliffony. According to Hilary Pyle, the view is looking eastwards away from the town at the dramatic Dartry mountain range which includes such famous peaks as Ben Bulbin and Truskmore. The Bunduff river, which marks the border between Connaught and Ulster, is surging through the foreground. On the extreme right its banks are lined with saplings.

The paint is applied with great variety of technique, from the sketchy dark leaves of the trees to the sculptured cliff faces of the mountains. The palette contrasts pale blues and mauves with bright reds and yellows. This and the dynamic way in which the forms are depicted creates an animated surface, suggestive of the energy of nature. The elements of rocky mountain, open sky and fast-flowing river are subtly demarcated by the lush colours of the grass, trees and vegetation of the land. The countryside of north Sligo appears as a fluid, constantly changing vista.

Pyle has suggested that Yeats made pure landscapes like ***Early Morning, Cliffony***, as an alternative and perhaps as a respite from his creation of large-scale fantasy works such as ***Tinkers Encampment, Blood of Abel***, (1940, Private Collection) and ***Two Travellers***, (1943, Tate). The production of both kinds of painting flourished in his oeuvre of the 1940s. Both refer to the West of Ireland and particularly to Sligo. The latter was closely connected to Yeats's childhood, the memories of which formed a crucial source for his painting at this later stage in his life. Sligo also forms the backdrop to the myths and legends of ancient Ireland such as those associated with Queen Medbh and Diarmuid and Grainne whose stories are connected to specific locations in the Dartry mountains. Landscapes such as ***Early Morning, Cliffony*** were painted in the studio from memory, sometimes aided by earlier sketches made on the spot. They can be understood as settings for human events and affairs both real and imaginary. But as Thomas MacGreevy put it, 'With Yeats, the landscape is as real as the figures. It has its own character as they have theirs'.

***Early Morning, Cliffony***, with its yellow flecks of morning light and the vibrancy and movement of the foliage, sky and water is an important example of this type of painting. It expresses the energy and drama of this terrain as the artist remembers it and recreates it. On seeing the work at the RHA in 1942, MacGreevy described it as 'a small gem of pure landscape'. It featured in the 1990 exhibition, ***Images in Yeats***, shown at Monaco and the National Gallery of Ireland, as a quintessential example of Yeats's pure landscape paintings.

Dr Roisin Kennedy, April 2017

€ 25,000 - 35,000

# The Gillian Bowler Collection



- 36 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. Defini-  
 tive catalogue raisonné of Ireland's greatest painter,  
 bringing together every known oil painting by Yeats,  
 providing further documentary illustrations where ap-  
 propriate and citing all relevant sources and influences.  
 No. 399 from an edition limited to 1500, a must have  
 for anyone interested in the history of Irish art and  
 work of Jack B. Yeats. Mint unopened condition.

€ 300 - 500



- 37 JACK BUTLER YEATS RHA (1871-1957)  
*The Valley of Glencree*  
 Watercolour, 28 x 44.5cm (11 x 17½")  
 Signed with monogram

Exhibited: '*Jack B. Yeats: Watercolours and Drawings Exhibition*', The Dawson Gallery, December 1962, Catalogue No.65;  
 'North West Arts Festival', ACNI Derry, April 1964, Catalogue No.47;  
 'May Festival', ACNI Belfast, May 1964, Catalogue No.47, where purchased by J. McKinney.

Provenance: With The Oriel Gallery, where purchased in 1991 by current owners.

Literature: '*Jack B. Yeats: His Watercolours, Drawings and Pastels*' by Hilary Pyle (1993), Catalogue No.684, p.162 illustrated;  
 'A Vision of Ireland: Jack B. Yeats', by John Booth (1993), plate 10.

Hilary Pyle has written of this work:

'Dated 1910 when it was first exhibited in 1962, the watercolour resembles the Valley Wood watercolours of 1900 in its liquid broad style and lush colouring. Glencree lies to the west of Enniskerry, on the borders of Dublin and Wicklow. Yeats left Devon in July 1910, to settle in Greystones, Co. Wicklow, and may have painted this watercolour soon after the move. However, from the point of view of manner and approach it is more probably one of his Dublin landscapes of 1900.'

Our thanks to Hilary Pyle whose writings and research formed the basis of this catalogue entry.

€ 5,000 - 7,000



38 JACK BUTLER YEATS RHA (1871-1957)  
*The Fern (1943)*  
 Oil on panel, 23 x 35.5cm (9 x 14")  
 Signed

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

**Literature:** *Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings*, by Hilary Pyle, Andre Deutsch 1992, Catalogue No.565,

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

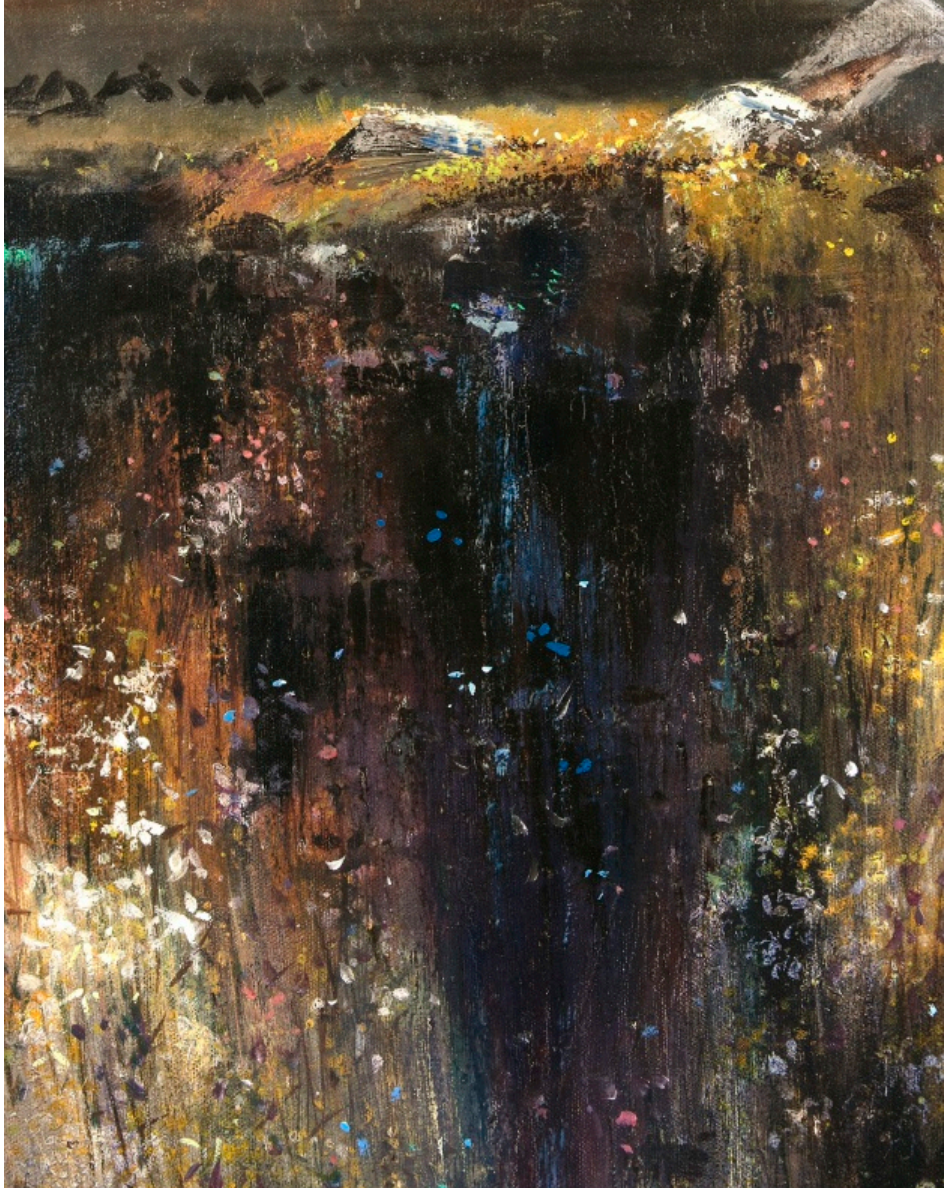
The work is a complicated exercise in paint and illusion. It brings together two distinct types of painting - the visceral surface of the jug and plant, and the flat surface of their surroundings. The latter by contrast appear obscure as if in motion. Their subtle gradations of colour and shape are reminiscent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

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

Dr Roisin Kennedy

€ 15,000 - 20,000







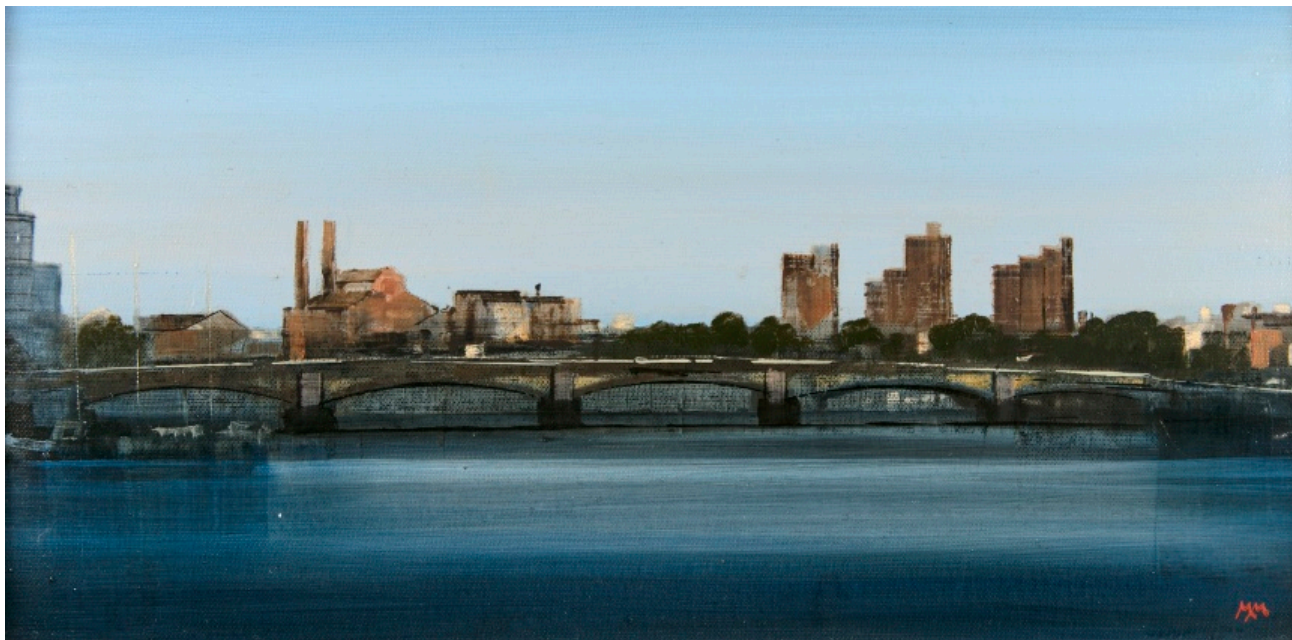
- 39 KENNETH WEBB RWA FRSA RUA (B. 1927)  
*Bog Pool*  
 Oil on canvas, 50 x 39cm (19¾ x 15½")  
 Signed

€ 2,000 - 3,000

- 40 KENNETH WEBB RWA FRSA RUA (B.1927)  
*Christchurch from the Quays, Dublin*  
 Oil on canvas, 39 x 101cm (15¼ x 39¾")  
 Signed

Provenance: with the Blue Door Studio, label verso.

€ 10,000 - 15,000



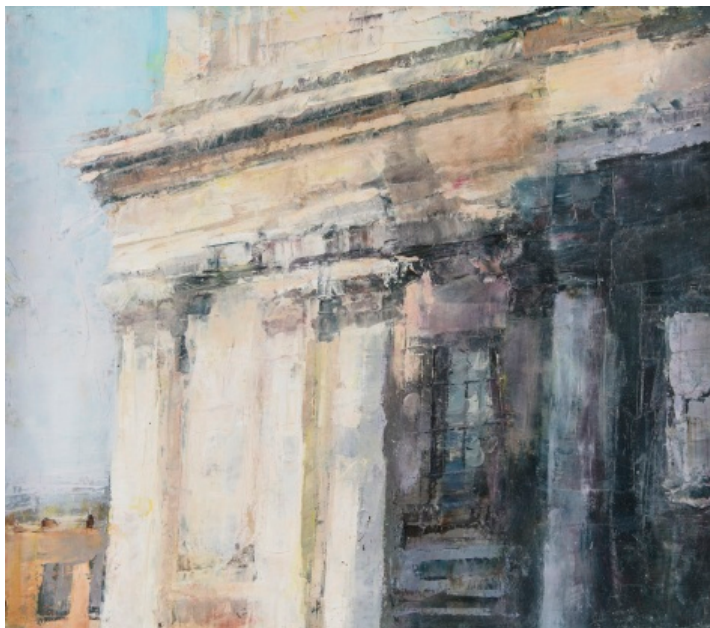
- 41 MARTIN MOONEY (B.1960)  
*Battersea Bridge Study* (2008)  
Oil on board, 20.5 x 40.5cm (8 x 16")  
Signed with initials; signed again, inscribed with title and  
dated 2008 verso

Exhibited: 'Martin Mooney Exhibition', Portland Gallery,  
London, December 2008, Catalogue No.37.

€ 1,200 - 1,600



- 42 JOHN DOHERTY (B.1949)  
*The Old Timers (Macroom)*  
 Oil and acrylic on canvas, 30.5 x 45.5cm (12 x 18")  
 Signed, inscribed with title and dated (20)07/08 verso
- Provenance: With the Fenton Gallery, Cork where purchased by current owner.
- € 4,000 - 6,000



- 43 AIDAN BRADLEY (B.1961)  
*'City Hall 3'*  
 Oil on canvas, 33 x 39cm (13 x 15¼")  
 Title inscribed on label verso

Provenance: With Paul Kane Gallery, Dublin

€ 300 - 500

- 44 DONALD TESKEY RHA (B.1956)  
*The Iveagh Markets*  
 Oil on paper, 21 x 29.5cm (8¼ x 9½")  
 Signed verso

Provenance: Acquired directly from the artist.

€ 800 - 1,200





45 DONALD TESKEY RHA (B.1956)  
*Nude* (2003)  
Oil on panel, 50 x 56cm (19½ x 22")  
Signed and dated '03

€ 3,000 - 5,000

- 46 PATRICK COLLINS HRHA (1911-1994)  
*The Bath*  
 Oil on panel, 60 x 120cm (23½ x 47¼")  
 Signed lower left; inscribed with title verso

Provenance: From the Collection of The Dubliners' singer, the late Luke Kelly, and acquired by Gillian Bowler from the singer's partner, Madeleine Seiler, who was then a neighbour on Dartmouth Square. It is thought that Luke Kelly acquired the work from his friend, Paddy Collins directly, so this is the first public viewing of this important work.

Patrick Collins once described Paul Henry, whom he greatly admired, as a 'modest man who painted Ireland like an Irishman'. Collins himself came to be prominently identified as someone who painted Ireland, its land and less frequently, its people, like an Irishman. He had a keen sense of mission to identify some kind of essential qualities of 'Irishness' or 'Celticness' and to express that in a visual language that was distinctive and recognisable. The writer Brian Fallon thought of him as having been 'wholly original from the start' (1), a view that Fallon held despite him and others regularly asserting that Collins was the Sligo inheritor of Jack B. Yeats' legacy.

What Fallon and others, especially Collins' biographer, Frances Ruane, particularly admired was the artist's ability to combine a sense of that Irishness with modernism at a time when those two qualities appeared almost contradictory.

Collins is best known for his dreamy, nearly monochrome landscapes, which are usually bathed in soft grey light. The figurative elements in these landscapes, traveller families, animals, birds, the occasional church spire or ancient stones, hover out of mists of paint as if time has blended them with the overall atmosphere of the country. Yet Collins also painted the female nude, and was one of the first Irish artists to popularize the genre in his own country. Not only that, his early gestures in this field reveal an element of defiance in the face of Ireland's Catholic prudishness in the 1960s. Thus *Nude 1*, from the Basil Gouling collection in the Butler Gallery, Kilkenny, shows the figure peeling off the last of her clothes for the artist, as if to say, it is the duty of art to reveal all. The figure is outlined more boldly than is typical in Collins' work but is set into his trademark blue-grey, halo like ground.

*The Bath*, is relatively unusual however, not in the use of the nude, but in its open homage to the work of Pierre Bonnard, and in particular Bonnard's *Nude in the Bath*, 1937 in the Petit Palais, Paris, which Collins would have seen when he lived in France in the 1970s. In making his own of Bonnard's composition however, Collins typically reduced the palette, so that the nude is scarcely distinguished from the surrounding bath, the shape of which enables his penchant for a soft 'frame within a frame'. The pose of the figure is given more energy in Collins' version, more upright, than Bonnard's supine image. *The Bath*, was one of the first paintings Collins executed after his arrival in France, from where he continued to send pictures for exhibition to the Richie Hendriks Gallery, Dublin. It was purchased by the singer Luke Kelly of the Dubliners, and acquired from his partner Madeleine Seiler after the singer's death in 1984.

Collins was one of the first artists to be given a solo exhibition at Dublin's Hendriks Gallery. It was he who introduced fellow painter Barrie Cooke to the gallery where both men regularly exhibited throughout the 1960s and '70s. Despite an irregular output, perhaps related to his bohemian lifestyle, Collins continued to be highly regarded. He was selected to represent Ireland at the Guggenheim Awards in 1958. He was elected honorary RHA in 1982 and became Saoi of Aosdana in 1987.

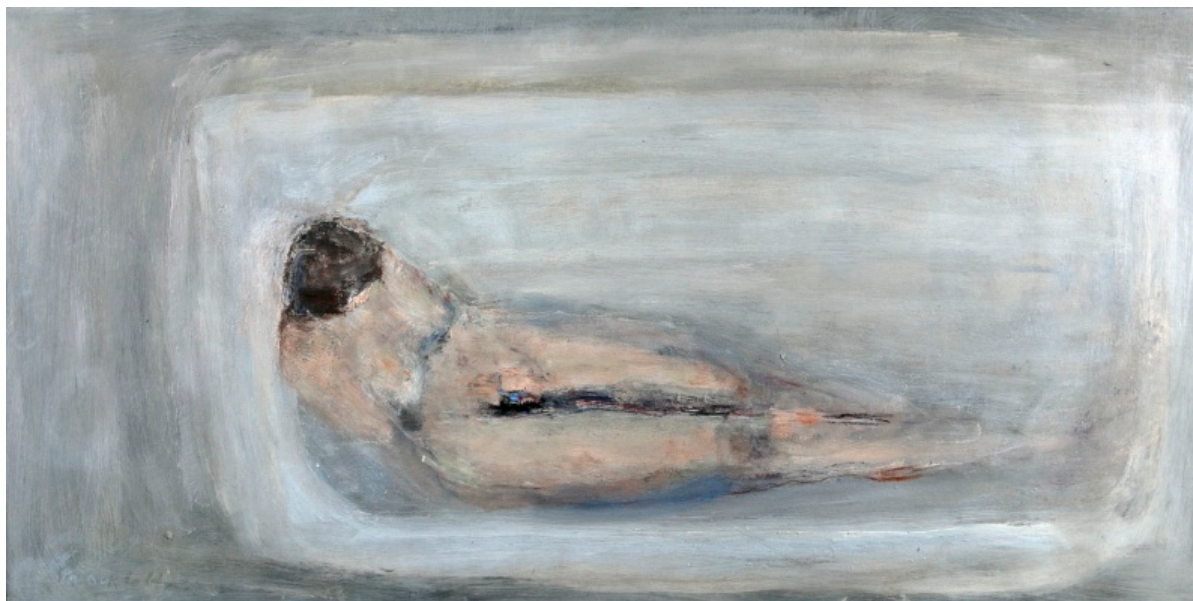
'Patrick Collins, Through Sligo Eyes', formed part of the RTE *Art Lives* series, screened March 10, 2009.

Catherine Marshall, April 2017

(1) Brian Fallon, 'Patrick Collins; A Modern Celt', Irish Arts Review, Spring, 2009.

€ 20,000 - 30,000

# The Gillian Bowler Collection



## The Gillian Bowler Collection



- 47 PATRICK COLLINS HRHA (1911-1994)  
*Flower Piece II*  
Oil on board, 30 x 40cm (11 $\frac{3}{4}$  x 15 $\frac{3}{4}$ "")  
Signed

Provenance: With Tom Caldwell Gallery; from the Collection of the late Gillian Bowler.

€ 3,000 - 5,000



48      PATRICK COLLINS HRHA (1911-1994)  
*Head Study*  
Oil on board, 32 x 26cm (12½ x 10¼")

Provenance: From the Collection of the late Gillian Bowler.

€ 1,500 - 2,500

- 49 PATRICK COLLINS HRHA (1911-1994)  
*Sea Road, Monkstown*  
Oil on board, 30 x 37cm (12 x 14½")  
Signed

Provenance: With Hendriks Gallery, label verso, where purchased by the collector  
Harold Pickering and thence by descent to the current owner.

A Chemical Engineer, Harold Pickering was a Director of Calor Gas and made frequent business trips to Dublin in the 1960s. He regularly attended exhibitions at the Richie Hendriks Gallery and collected Irish art by such artists as Gerard Dillon, Arthur Armstrong and Eric Patton. He lent pictures to a group exhibition, "Eight Irish Artists", organized by David Hendriks to the Savage Gallery, London, 1962 which included works by Collins. He retired from Calor Gas in 1969. He commissioned Gerard Dillon to do some murals on the walls of his family home family home Dane House, in Surrey which have unfortunately been painted over in the last decade.

€ 3,000 - 5,000



## The Gillian Bowler Collection



- 50 PATRICK COLLINS HRHA (1911-1994)  
*Road into a Green Mountain*  
 Oil on canvas, 43 x 58cm (17 x 22¾")  
 Signed lower right; stretcher inscribed verso

Provenance: From the Collection of the late Gillian Bowler.

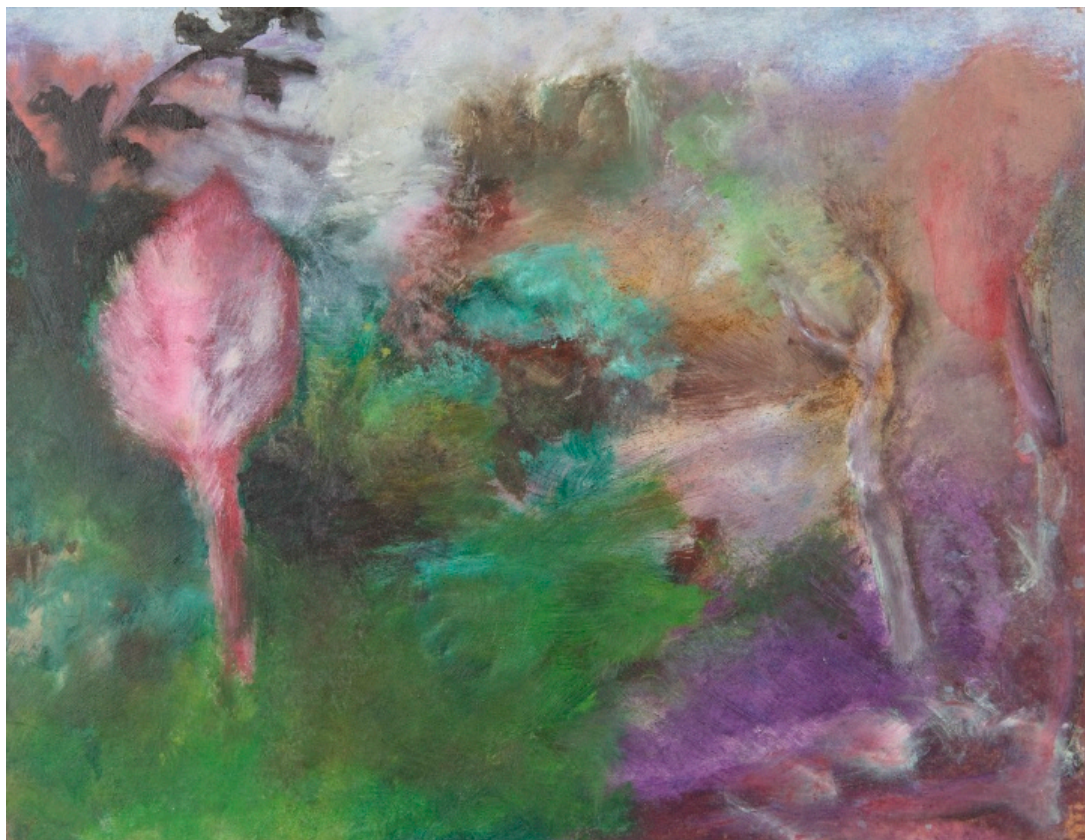
€ 3,000 - 5,000



- 51 PATRICK COLLINS HRHA (1911-1994)  
*Potato Patch (a.k.a Lazy Beds)*  
 Oil on canvas, 69 x 81 cm (27¼ x 31¾")  
 Signed and dated 1981

Exhibited: 'Patrick Collins Retrospective', Douglas Hyde Gallery, Dublin 1982, Catalogue No.85.  
 Later travelling to the Ulster Museum, Belfast and the Crawford Gallery, Cork

€ 6,000 - 8,000



- 52 JACINTA FEENEY (B.1954)  
*The Hoped for Reality*  
Oil on board, 27.5 x 35cm (10¼ x 13¾")

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: The Hendriks Gallery, April 1986, where purchased, title inscribed on gallery label verso

€ 200 - 400



53 NANCY WYNNE JONES HRHA (1922-2006)

*The Green Road*

Oil on paper, 39 x 49cm (15¼ x 19¼")

Provenance: From the Collection of the late Gillian Bowler.

€ 500 - 700

54 CAMILLE SOUTER HRHA (B.1929)  
*Turn of the Year: The Spring*  
Oil on paper, 44 x 51cm (17¼ x 20")  
Signed and dated (19)58

Provenance: From the Collection of the late Sir Basil Goulding and thence by descent.

Literature: '*Camille Souter: The Mirror in the Sea*' by Garrett Cormican, 2006, Catalogue No.94 (p.237), illustrated.

This work appears to have been part of a series as Sir Basil Goulding also owned a similar sized piece called 'Turn of the Year: Late Summer'.

€ 5,000 - 7,000



55 ALBERT IRVIN RA (1922-2015)  
*Glenmore* (1985)  
 Acrylic on canvas, 153 X 213 cm (60 X 84")  
 Signed and dated (19)85 verso

Provenance: From the Collection of the late Gillian Bowler.

Exhibited : "Albert Irvin Exhibition: Paintings and prints 1980 - 1995", Dublin RHA Gallagher Gallery, Nov/Dec 1995, Catalogue No. 7.

Literature: "Albert Irvin" Exhibition catalogue 1995, full page illustration p.27.

Albert Irvin grew up in London until he was evacuated to Northampton following the outbreak of World War II in 1939. He won a scholarship to Northampton School of Art in 1940, but his only formal education as an artist was disrupted by conscription a year later. He became a navigator for the RAF and flew on bombing missions into Germany as a member of 236 Squadron. He returned to London after the War and immediately began a precarious career, supported in this by his artist wife, Betty, whom he had met as a student and by working as a screen printer on Laura Ashley's first fabric designs. Associated with the St Ives' painters Terry Frost and Peter Lanyon in the 1950s and 60s, his career as a painter began to come together after he had been exposed to shows of American Abstract Expressionism in the 1960s, when he also began to teach part-time in Goldsmith's College, London. His large scale, flamboyant paintings became popular only in the 1980s and 90s, when he was in his sixties, and when he was a prominent figure in reviving British Painting. Bert, as he was known to his many friends, was recognized in Ireland from the early 1980s when he was included in ROSC 1984 and given a solo exhibition at the Butler Gallery a year later.

Irvin's abstract paintings are thoroughly informed by his urban background, although his vision must also have been influenced by seeing the cities of Germany from the air and through the prism of navigational maps. As he put it, 'The traversing of the canvas with a loaded brush stands in direct relation to the traversing of the spaces in which I live and have my being'. Even their titles bear witness to this. From '*Soho*' (IMMA, Collection), to '*Battersea*', '*Piccadilly*', and '*Clapham*', they spell out a sense of the energy and bustle he found as he travelled between his home and his studio. The architectural nature of cities explains the importance of the rectangle and the square for him, as he points out they echo the 'given of his world'. Oval canvases attracted him but he found that they dominated the painting. The more static rectangle gave him the scope to play off the energy in the painting against its outer edge, and that energy is the subject of his work.

'*Glenmore*' is a little different. The title and date suggests that it was prompted by his visit to Kilkenny and rural Ireland in 1985, although painted in his London studio. "I don't make use of direct appearances so there is no way in which I'll produce holiday snaps", (1) he told Peter Hill, so '*Glenmore*' offers nothing superficially descriptive of the place it references in the title, it remind us, instead, of Irvin's love of music and his belief that art is most effective when communicating through a language of abstract form and rhythms. Thus the open composition employed in '*Glenmore*', the more expansive areas of yellow, when compared to his busier, urban paintings, suggest a relaxed lyricism. The spatial relationships and softer open curvilinear marks here speak of ease and pleasure.

Irvin continued to visit Ireland on numerous occasions with Betty, was given a retrospective exhibition at the RHA in 1995, to which this painting was lent, and even curated an exhibition at IMMA in 1991, dedicated to his friend, the Irish artist, Tim Mara. He died at the age of 92 in 2015, painting right up to his death. He is survived by his wife Betty and their daughters.

Catherine Marshall, April 2017

(1) Albert Irvin, interviewed by Peter Hill, in '*Albert Irvin*', Butler Gallery, Kilkenny, 1985.

€ 5,000 - 7,000

# The Gillian Bowler Collection



56 ALBERT IRVIN RA (1922-2015)  
*Tanza* (1986)  
 Acrylic on canvas, 152.5 X 183 cm (60 X 72")  
 Signed and dated (19)86 verso

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: "*Albert Irvin*", The Hendriks Gallery, Dublin 1986, where purchased by Gillian Bowler.

'*Tanza*' (1986), more compact and tighter in its organization than '*Glenmore*', is also expressive of Albert Irvin's belief in the power of abstract shapes to convey feeling more intensively than representation. Music, which he saw as the embodiment of this quality was deeply important to him and his taste embraced classical musicians like Rostropovich, but also experimental composers like Morton Feldman. Through his abstract painting he strove for the immediacy of communication with the spectator that music invariably provides. Like Kandinsky, he believed that both art forms employ a language 'about the world' rather than 'of' it.

The basic structural elements in '*Tanza*' come from a well-tried and tested group, - a strong diagonal, used alone or in slightly varying parallel groupings, often bridged or intersected by a more horizontal one. These are generally accompanied by a range of minor motifs, such as chevrons, quatrefoils, flower head or star-like shapes and circles. Flat areas of colour are interrupted and articulated by splashes and droplets of colour deposited by a flick of a loaded brush or sprayed out from a squeegee. Irvin often arranges torn and cut-out coloured paper onto sections of the canvas to try out colour arrangements and these add a sense of layering, of past and present, before and after to the paintings, along with the idea of constant movement, to and fro, traverses and reverses.

The origins of his marks and motifs tell an interesting story too. One of the most powerful influences on Albert Irvin's work is a celebrated war painting, '*Battle of Britain*', 1941 (Imperial War Museum, London) by Paul Nash in which the frenzy of the battle is revealed only in the tangle of smoke trails left in the sky by the fighter planes. Irvin points to this abstract tangle as the most powerful evidence of what has gone on during the engagement, and used similar methods to trace physical journeys, their speed, direction, strength and so on in his own work. Similarly, the abstract language of Australian Aboriginal art to record their history offered him a model for his own formal development, but he is careful not to borrow from other artists or cultures unless he has shared their cultural experience. On a visit to Venice in the 1990s he saw carved quatrefoils on the Doge's Palace and used them widely in his later paintings.

Albert Irvin was a tall man and he tended to paint on a grand scale which, combined with his zest for colour, makes his work particularly popular for hospitals, universities and other public buildings around the world. But he was also an expert print-maker, working just as comfortably in that medium, with considerably smaller compositions.

Catherine Marshall, April 2017

€ 5,000 - 7,000





- 57 BASIL RÁKÓCZI (1908-1979)  
*Lobster I*  
 Oil on paper, 31 x 01 cm (12¼x 19½")  
 Signed; signed again, inscribed with title and dated (19)57 verso (AR 2326)

This is one of a series of similar works the artist painted around this period. It was painted in his studio in Montrouge, Paris in March 1957.

We thank the artist's grandson Christopher Rákóczi for his help in cataloguing this picture and the following lot.

€ 800 - 1,200



58 BASIL RÁKÓCZI (1908-1979)  
*The Maypole*  
 Gouache, 50 x 70cm (19½ x 27½")  
 Signed; signed again, inscribed with title and dated (19)'51 (AR 1550) verso

This is a joyful painting, full of colour. It contains a lot of imagery representing an idyllic life including some of the artist's regular themes, such as the wookie figures (children here), crowing cocks, sun and moon with faces. This gouache was painted in January 1951. Rákóczi was living with friends at the time in Paris and tended to move regularly as he never liked to outstay his welcome. He still was able to produce paintings such as this, full of life. It was deeply opposite to his own life in the city. He enjoyed Paris, he found great creativity in the city but he was abjectly poor, relying on a sale of a painting for his next meal.

€ 1,000 - 1,500

- 59 BASIL RÁKÓCZI (1908-1979)  
*Le Bouquet de Tournesois*  
Oil on canvas, 46 x 55cm (18 x 21¾")  
Signed

Although born in England, Basil Rákóczi's mother was from Co. Cork. He studied at the Académie de la Grande Chaumière in Paris and privately under Ossip Zadkine. In 1933 Rákoczi founded the Society for Creative Psychology with his friend Kenneth Hall and exhibited paintings under the name of the "White Stag Group" at Fitzroy Street, London.

At the onset of war they both sought refuge in Ireland, first settling in the West before moving to Dublin circa 1940. They gathered around them a small circle of friends who shared their interests and arranged exhibitions under the name "The White Stag Group". These exhibitions were first held at Upper Mount Street and then 6 Lower Baggot Street. In 1946 Rákoczi left Ireland, first going to London before settling in Paris.

€ 2,000 - 3,000



## The Cyril Murray Collection

Following Gerard Dillon's stroke in early 1971, friends and family visited the artist in the Adelaide Hospital in Dublin and one of these friends was Cyril Murray. James White stated that Cyril Murray met Gerard Dillon in 1945 when they were recruited to work for the London builder P.J. Walls to carry out emergency repairs for bombed housing sites. Provided with a flat close to Regents Park, Cyril remembered their first job was replacing the bombed-out windows and clearing rubble from houses in Ponder's End in North London. Gerard Dillon made an impression on the seventeen-year-old and Cyril referred to his apprenticeship with Gerard as his 'university.' He explained to White that he and Gerard were a group of mostly Northern Irish men, who called themselves, 'The Flying Squad.' As a house painter before the War in London, Gerard became the natural leader and they were happy to be given instruction but none of the group were allowed to call Gerard a foreman. Others in the group included, Paddy Kelly, Paul Lynas, and Charlie Kelly. Recalling those days living and working together, Cyril told White 'we all loved him-he was an immensely popular chap and we looked up to him. He was a sort of keystone. When there were rows and disputes, he would settle them. He was terrible young in his attitudes. Interminable arguments and discussions went on about art, religion, literature and politics. Our life was just one long debate. Others overhearing our discussions probably thought we were having flaming rows but it was our Northern Irish way of conversing.'<sup>(1)</sup>

Dillon maintained contact with Cyril when he returned to Ireland by way of Christmas cards often illustrating a scene from his trips to Connemara. They reunited when both were successful in their own careers in Dublin in the late 1960's but Cyril reminded me of those post-war years when we communicated between 2008 and 2011, 'people were free but no one could celebrate as rations were still in operation and money was scarce in London.'<sup>(2)</sup> Belfast writer Gerard Keenan (1927-2015), a friend of Dillon, who attended Harding Street Christian Brothers School with Cyril Murray remarked, 'we, all of us, were short of money, but it never worried us. It is true that the best things in life are free and we enjoyed only the best things, paintings, books, poetry, good cinema, Debussy and Ravel.'<sup>(3)</sup> In addition to working in the building trade, Cyril, Gerard, and Paddy Kelly sold handbags in Soho in the West End of London and at Camden and Portobello markets.<sup>(4)</sup> In the early 1960's, Gerard's experience selling handbags with Cyril inspired him during his phase of 'found objects.' After finding old handbags Gerard boiled the leather, and when the leather became pliable, he stretched it and cut it into desired shapes to create a work of art.

These five works by Gerard Dillon were purchased by Cyril when the artist returned to Ireland in 1968 to live with Arthur Armstrong RHA (1926-1996) at 28 Chelmsford Avenue in Ranelagh. In 2008, discussing my project on Gerard Dillon, Cyril enjoyed recounting stories about his youth in London and invited me to his Rathgar home see his Dillon collection. In 2011, we discussed a wide range of subjects including his collages in his living room, '*Possessions*,' and '*Circus Trio*.' Cyril suggested the central theme of his late collages was his fear of mortality after the death of his three brothers in the early 1960's adding, 'Gerry was always jovial when you met him socially, but when he was painting, or doing his collages, he was serious. He was a seriously intelligent man and while humour dominated his Pierrot paintings, they could also be serious.'<sup>(5)</sup>

Living in Dublin, Gerard liked to keep in contact with his family in Belfast by way of letter. In one of his regular letters to his nephew, he commented, 'Cyril Murray is delighted I'm in Dublin + collected me to take me out to his house at Dundrum. He has a lovely family of 7 kids...tho' 3 of them are at UCD...isn't that amazing to think I met him on a building job in London with P. Kelly.'<sup>(6)</sup> Two years later, Cyril did not expect his friend to die from a massive stroke. Leaving Cyril's home, I thanked him for his help and as he turned to shut the door, he paused looking at me, 'he [Gerard] died too young you know, the best always do.'<sup>(7)</sup>

Karen Reihill April, 2017

[1] Quoted by Cyril Murray in James White, *Gerard Dillon, An Illustrated Biography* Wolfound Press, 1994 p.50

[2] In conversation with Cyril Murray, 29 October 2008

[3] letter from Gerard Keenan 19 May, 2011

[4] Interview with Gerard Keenan, London, 27 May 2011

[5] Interview with Cyril Murray, 25 October 2011

[6] letter from Gerard Dillon to his nephew, Gerard Dillon, 13 May 1969

[7] Interview, 25th October, 2011



60 GERARD DILLON (1916-1971)  
*Model and canvas*  
Oil on board, 34.5 x 54.5cm (13½ x 21½")  
Signed

Exhibited: Dublin RHA Annual Exhibition 1965, Catalogue No. 136  
*'Gerard Dillon Exhibition'*, Tulfarris Art Galley, June 1980, Catalogue No.16, where purchased.

Provenance: From the Collection of the late Cyril Murray, a friend of the artist from the 1940s.

This work which was exhibited at the RHA is part of a series the artist exhibited at the Dawson Gallery in April, 1965 entitled, *'Canvases and Clowns.'*

€ 4,000 - 6,000

- 61 GERARD DILLON (1916-1971)  
*Self in Inishlacken*  
 Oil on board, 31 x 37.5cm (12 x 14¼")  
 Signed; inscribed with title verso

Provenance: From the Collection of the late Cyril Murray, a friend of the artist from the 1940s.

Exhibited: '*Gerard Dillon, Early paintings of The West*'. The Dawson Gallery, 4-27 March, 1971 Cat No.27;  
 '*Gerard Dillon Exhibition*', Tulfarris Art Gallery, July 1980, Cat No. 22 where purchased by Cyril Murray.

Influenced by Van Gogh, Dillon enjoyed painting self-portraits in various mediums throughout his career. In the 1950s, his comic spirit endowed him to introduce quirky stand-ins alluding to his presence, records scattered on a floor, legs sticking out from the foreground, shoes tucked under a stool or socks dangling from a fireplace. Referring to these self-portraits, George Campbell remarked in 1974 in a tribute radio programme, 'practically everything he painted was a self- portrait-himself dicked up in some costume or another.' This work, '*Self in Inishlacken*' relates to the year he lived with his cat, 'Suzy Blue Hole' on Inishlacken Island, a remote picturesque island off the coast of Roundstone in 1951. Encouraged by Victor Waddington to spend more time in Connemara, Dillon bartered a cottage in exchange for a painting which came with two currachs. This work is not typical of Dillon's style from this period which suggests it was executed after 1951.

In semi-darkness, Dillon is depicted half-length wearing a brown jumper gazing directly at the viewer. Standing confidently, stone walls, a cottage and haystack appear on the right and on the left, the sea and mainland. Dillon's lips are not smiling but his sideward glance regards us with smirking interest. In late 1950, critics labelled Dillon's views of Connemara at his first solo show at Victor Waddington's gallery as 'Stage Irish.' In 1951, in the *Envoy*, Dillon defended himself in 'The Artists Speaks', 'I suppose these same critics call Synge's "Stage Irish", and deny that his work is art...' Interviewed years later on his views of critics, Dillon responded, 'I'm too conceited to worry what a non-painter say' but conceded, 'we are all children not just artists. We all like being patted on the head, for what we are or what we do.' (Marion Fitzgerald 'The Artist Talks,' *Irish Times*, 23/9/64 p.11)

In 1994, James MacIntyre wrote '*Three Men on an Island*' an account of how he adapted to life on the Island in 1951 with Dillon and George Campbell. MacIntyre was prompted to go to the Island after receiving a letter from Dillon inviting him to join him. 'You'll love it. Stone walls, thatched cottages, a real peasant life, just up your street. You'll need £15 for expenses, there's no rent as I have it for the year. Try and get over next month. Drop me a line when you are coming. Yours Gerard'. Over several months, family and friends visited the Island including Drogheda artist, Nano Reid. The two friends would regularly row over to the mainland to be entertained by the writer Kate O'Brien. Learning of Dillon's death in June, 1971, Kate O'Brien recalled memories of Dillon's time on Inishlacken in her column, 'Arts & Studies, Long Distance' in the *Irish Times*, 'I remember one time he [Gerard] and Nano were inhabiting some old huts over on Inishlacken, a desolate island...I was walking down by the Monastery, and I saw out on the quite rough water Nano and Gerard rowing like mad in a little bit of a currach. They were rowing for home, and I watched them, with anxiety. Because clearly neither was any kind of an oarsman, the tide was running against them, and clearly, they were rowing contrarywise to each other...I have seldom seen anything funnier.' In the last paragraph, she added 'He [Gerard] was very gentle, very kind; and was without pretension-indeed, he did not understand what pretension was. But he will be remembered...we can be sure in his dear Belfast, and in such a quiet place as Roundstone.' Popular among his friends, Dillon's self-portraits charter his development as an artist and reveal his impish humour.

Karen Reihill April, 2017

€ 15,000 - 20,000



## The Cyril Murray Collection



- 62 GERARD DILLON (1916-1971)  
*Possessions*  
 Mixed media, 56 x 76cm (22 x 30")  
 Signed

Provenance: From the estate of Leo Smith, Beverly Smith storage label numbered 149;  
 afterwards in the Collection of Cyril Murray, a friend of the artist from the 1940s.

Exhibited: '*Gerard Dillon*', The Mercury Gallery, London, April 1967, Catalogue No.33  
 '*Gerard Dillon*', Tulfarris Art Galley, June 1980, Catalogue No.14, where purchased.

€ 3,000 - 5,000



63 GERARD DILLON (1916-1971)  
*Circus Trio*  
Mixed media, 56 x 76cm (22 x 30")  
Signed

Provenance: From the Collection of the late Cyril Murray, a friend of the artist from the 1940s.

Exhibited: '*Gerard Dillon*', the Dawson Gallery, May 1969, Catalogue No.1, where purchased.

€ 5,000 - 7,000



64 GERARD DILLON (1916-1971)  
 The Baby  
 Oil on board, 41 x 74cm (16 x 29")  
 Signed

Provenance: From the Collection of the late Cyril Murray, a friend of the artist from the 1940s.

Exhibited: '*Gerard Dillon 1916-1971*', Retrospective Exhibition, Ulster Museum, Belfast November/December, 1972 and The Municipal Gallery of Modern Art, Dublin January/February, 1973, Cat No. 4

The discovery of a photograph (see image) of a baby in christening robes suggests that this work may have been commissioned by a friend or a family relative sometime in the 1950s / early 1960s.

€ 3,000 - 5,000



65 DANIEL O'NEILL (1920-1974)  
War Torn French Village  
Oil on canvas, 50 x 60cm (20 x 24")  
€ 2,000 - 4,000

66 DANIEL O'NEILL (1920-1974)  
*Fishermen's Wives*  
 Oil on board, 51 x 67cm (20 x 26¼")  
 Signed

Provenance: The Collection of the late Sheila Tinney; Private Collection, UK.

Exhibited: RHA, Annual Exhibition 1950, Catalogue No. 172;  
*'Daniel O'Neill Paintings, 1945-51'* Victor Waddington Galleries Cat No. 10

Born in Belfast, O'Neill's painting career coincided with the outbreak of the second world war. His romantic depictions of human emotion, birth, love, death and suffering had instant appeal at his first solo show at Victor Waddington Galleries in October, 1946. Under contract with the dealer until the late 1960's, Victor Waddington chose O'Neill's pictures for touring exhibitions in New York, Amsterdam and London while at home, he selected his paintings for annual shows and chose this work to represent the painter at the Royal Hibernian Academy in 1950.

In 1948, O'Neill spent several months in Paris. Titles in exhibition catalogues, *'Village in Normandy'*, *'Breton Girl'*, and *'Condé'* in September, 1949 and May 1951 tell us the artist went on sketching holidays in coastal towns in the north west. On his return to Conlig, Co. Down, O'Neill translated sketches into oil paintings for these exhibitions and was known to model his wife, Eileen who had dark eyes and black hair for a number of these paintings. Works from this period are characterized by O'Neill's fascination with painting techniques and show the influence of artists Utrillo, Van Gogh, Rouault and Vlaminck.

As dusk falls, two fishermen's wives stand together waiting for the return of their husband's boats in a coastal fishing village. The appearance of a registration number with the letter 'F' on the side of a boat probably represents the chief fishing port of Fécamp in Normandy, to the northeast of Le Harve, located a few hours from Paris. O'Neill accomplishes surface quality as well as a pervading sense of foreboding in the composition. In the foreground, impasto has been applied to the headdress with a palette knife and the robe has been embellished with decoration by using the end of a brush. Dabbing a sponge on the beach area and squeezing liquid paint from a pinhole in the artist's tube has resulted in a lace like effect on the neckline of the taller figure. The row of boats and absence of activity indicate fisher folk have returned home after a day out at sea. The calmness of the scene is disrupted by the darkening sky and uneasy expressions of the women. As light fades, sea birds leave but the fishermen's wives remain standing one behind the other in a supportive role as they stare blankly out into the dark empty sea.

O'Neill's exhibition at Waddington's in 1951 received several favorable reviews. One art critic commented, 'his men and women have an innocent, far-away gaze, and they wear their scant garments with elegance...' and further praised the technique of this work '...modelling with the brush the deep pools of brown which give the eyes of his *'Fishermen Wives'* such daring candor...most of all he excels at making lonely skies of deep blue which create the atmosphere he requires to bewitch us into believing in the absurdly mystical world of fancy. The fact remains that he makes us believe.' (*Irish Press*, 21 May, 1951, pg.3)

Karen Reihill April, 2017

€ 25,000 - 35,000



## The Gillian Bowler Collection



- 67 COLIN MIDDLETON RHA RUA MBE (1910-1983)  
*Mourne Mountains, Co. Down (1981)*  
Crayon, 32 x 44cm (12½ x 17¼")  
Signed lower left with artist's device

Provenance: With the Tom Caldwell Gallery, label verso; from the Collection of the late Gillian Bowler.

€ 1,000 - 2,000



68 HARRY KERNOFF RHA (1900-1974)  
*A Galway Girl*  
 Watercolour, 38 X 28 cm (15 x 11")  
 Signed

€ 3,000 - 5,000



69 HARRY KERNOFF RHA (1900-1974)  
*View from the Four Courts towards Merchant's Quay and St. Audeon's Church, Dublin*  
Watercolour, 25 x 31 cm (9<sup>3</sup>/<sub>4</sub> x 12<sup>1</sup>/<sub>4</sub>" )  
Signed

€ 2,500 - 3,500



70 HARRY KERNOFF RHA (1900-1974)  
*Boats at Dock, Grand Canal Quay, Dublin*  
 Watercolour, 22.5 x 33cm (9 x 13")  
 Signed and dated (19)37

€ 3,000 - 5,000



71 MARY SWANZY HRHA (1882-1978)  
*Czechoslovakian Market Scene*  
 Crayon, 19 x 25cm (7½ x 9¾")  
 Atelier studio stamp

Provenance: The artist's estate.

€ 800 - 1,200



72 MARY SWANZY HRHA (1882-1978)  
*'My Daughter Has Gone Nudist'*  
 Crayon, 19 x 24.5cm ((7½ x 9¾")  
 Inscribed with title

Provenance: The artist's estate.

€ 800 - 1,200



73 NORAH MCGUINNESS HRHA (1901-1980)  
*By the Pier, Ardmore, Co. Waterford*  
 Watercolour, 37.5 x 55cm (14¾ x 21¾")  
 Signed

€ 2,000 - 4,000



- 74 MAURICE MACGONIGAL PRHA (1900-1974)  
*Buncannon Pier, Wexford*  
Watercolour, 20 x 33cm (8 x 13")  
Signed

Provenance: Artist's family by descent; from the Collection of the late Gillian Bowler.

€ 600 - 800



75 FRANK EGGINTON RCA FIAL (1908-1990)  
*Autumn, Co. Sligo*  
Watercolour, 37 x 52cm (14½ x 20½")  
Signed  
€ 500 - 700



- 76 NICCOLO D'ARDIA CARACCILO RHA (1941-1989)  
*View of Venice (1983)*  
Watercolour, 28x 38cm (11 x 15")  
Signed

Provenance: With the Solomon Gallery (label verso)

€ 400 - 600



- 77 PATRICK HALL (B.1935)  
*The Tholsel, Kilkenny*  
 Watercolour, 31 x 40cm (12¼ x 15½")  
 Signed. Inscribed with title verso  
 € 300 - 500



80 WILLIAM BINGHAM MCGUINNESS RHA  
(1849-1928)  
*Continental Street Scene*  
Watercolour, 52 x 32.5cm (20½ x 12¾")  
Signed

€ 300 - 500



81 HELEN O'HARA (1846-1920)  
*A Halfway Rest*  
 Watercolour, 35 x 25cm (13½ x 9¾")  
 Signed with monogram

€ 400 - 600



- 82 ADAM BUCK (1759-1833)  
*Me Play, You Sing* (1826)  
 Watercolour, 19 x 11.5cm (7½ x 4½")  
 Signed, inscribed with title and dated 1826  
 Label verso suggesting painted for George Henry Law  
 € 600 - 800



- 83 MILDRED ANNE BUTLER RWS (1858-1941)  
*Chasing the Treat (Three Ducks)*  
Watercolour, 41 x 52cm (16 x 20.5")  
Signed

€ 1,500 - 2,500



84 BEA ORPEN HRHA (1913-1980)  
*The Carceri Hermitage, Assisi*  
Watercolour, 22 x 33.5cm (8½ x 13¼")  
Signed

€ 200 - 400



85 CAREY CLARKE PRHA (B.1936)  
*Towards Aran Mor (1990)*  
Watercolour, 12.5 x 21cm (5 x 8¼")  
Signed

Provenance: With the Solomon Gallery,  
(label verso)

€ 300 - 500



86 CAREY CLARKE PRHA (B.1936)  
*The Wild Atlantic*  
Oil on canvas, 100 x 100cm (39¼ x 39¼")  
Signed

Provenance: With the Solomon Gallery, (label verso)

€ 1,500 - 2,500



87 TREVOR GEOGHEGAN (B.1946)  
*Forest Light no. 5 (1987)*  
Oil on canvas, 50 x 58cm (19¾ x 22¾")  
Signed and dated '87

Provenance: From the collection of the late Gillian Bowler.

€ 800 - 1,200



88      TREVOR GEOGHEGAN (B.1946)  
*Urn in Sunlight* (2005)  
Oil on panel, 20.5 x 12.5cm (8 x 5")  
Signed; signed again verso

Provenance: With the Solomon Gallery (label verso)

€ 200 - 400



- 89 TREVOR GEOGHEGAN (B.1946)  
*Still Life with Cadbury Wrapper* (2006)  
 Oil on canvas, 50 x 60cm (19¾ x 23½")  
 Signed

Exhibited: Dublin, Royal Hibernian Academy Annual Exhibition 2006, Catalogue No.209.

Literature: RHA Exhibition Catalogue 2006, illustrated page 41.

€ 800 - 1,200



- 90 MARK O'NEILL (B.1963)  
*Garden Door Light* (2001)  
Oil on board, 36.5 x 40cm (14¼ x 15¾")  
Signed and dated 2001  
€ 1,500 - 2,500



91

MARK O'NEILL (B.1963)

*Within Garden Walls* (2000)

Oil on board, 62.25 x 56cm (24.5 x 22")

Signed and dated 2000

Exhibited: 'Summer Exhibition', Frederick Gallery, Dublin, 2000, Catalogue No.54, where purchased by current owner.

€ 3,000 - 5,000

## The Gillian Bowler Collection



- 92 ROBERT JANZ (B.1932)  
Cinestorm, 9 April '87 & 2 April '87  
A pair, oil stick on paper, each 75 x 46cm (29½ x 18")  
Signed. (2)

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: 'Summer Group Exhibition', Oliver Dowling Gallery, July/August 1987, Catalogue No.s 10 and 11, where purchased.

€ 800 - 1,200

- 93 ROBERT JANZ (B.1932)  
Spring Tulip (1985)  
A set of six, oil on canvas, each 60 x 38cm (23½ x 15")  
All inscribed with title, panel six signed and dated (19)85  
Oliver Dowling Gallery labels verso

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: 'Robert Janz Exhibition: Moving Pictures', The Douglas Hyde Gallery, TCD, June/July 1985, Catalogue No.3.

"In this work I have concentrated on drawing and painting flowers because their life cycles are so compact and succinct - and because their intense functional beauty opposes so powerfully their transience. The content of this work for me, then, is not just time passing, time spans, time arcs, time whole".

Robert Janz (1985)

€ 1,200 - 1,800

The Gillian Bowler Collection





- 94 ALEXEY KRASNOVSKY (B.1945)  
*Peaches* (2000)  
Oil on canvas, 25.5 x 30.5cm  
Signed

Provenance: With the Peppercanister Gallery, Dublin.

€ 500 - 700



- 95 COLIN DAVIDSON PPRUA (B.1968)  
*Two Trawlers*  
Oil on board, 29 x 39cm (11½ x 15¼")  
Signed  
€ 800 - 1,200



96 BRIAN BALLARD RUA (B.1943)  
*Still Life*  
Oil on canvas, 69 x 49cm (27 x 19¼")  
Signed and dated '16

€ 1,500 - 2,500



97 BRIAN BALLARD RUA (B.1943)  
*Nude Study*  
Oil on canvas, 60 x 44cm (23½ x 17¼")  
Signed

€ 1,200 - 1,800

98 CATHY CARMAN (B.1952)  
*Shine Silently and Leap*  
Kilkenny Limestone, Height 90 cm (35.5")

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: "Cathy Carman Second Solo Exhibition: *Images of an Island*", The Grafton Gallery, Dublin, February/  
March 1987, Catalogue No.1, where purchased by Gillian Bowler.

"My work explores an interior landscape of myth and spirit, seeking poetic light in the female form. My figures shoulder burdens of loss, or are lifted in joy, by love and belonging.

***Shine Silently and Leap*** - I carved this sculpture from a single block of limestone in Mc Keon's Stone Yard during the winter of 1986. In this carving I was influenced by the many stories of the poet Nuala Ni Dhonaill on the folklore of 'Sheila na Gigs'. I was looking to express optimism and a defiant sense of self."

Cathy Carman April 2017

€ 1,500 - 2,500





- 99 ROWAN GILLESPIE (B.1953)  
*Study for 'Genesis' (1982)*  
 A Bronze Group, 180cm high (71")  
 Signed, dated 1982 and numbered 1/5

Provenance: From the Collection of the late Gillian Bowler.

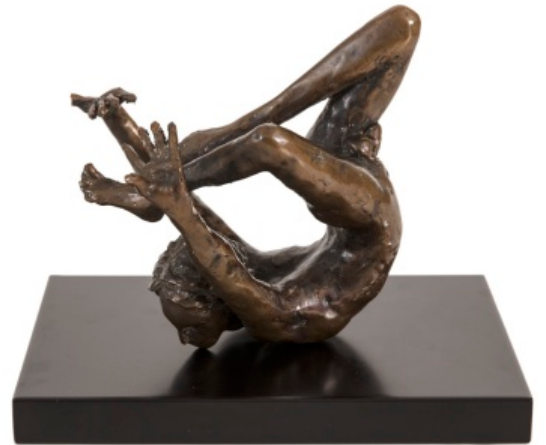
This is a study for a larger piece *Genesis*, catalogue cover for Rowan's first Solomon gallery exhibition, see illustration p.43 in *Looking for Orion* by Roger Kohn.

Our thanks to the artist for his help in cataloguing this lot.

€ 15,000 - 20,000



## The Gillian Bowler Collection



- 100 ROWAN GILLESPIE (B.1953)  
*Freedom*  
 Bronze, 16.5cm high (6½")

Provenance: Acquired from the Solomon Gallery; from the  
 Collection of the late Gillian Bowler.

This work was originally conceived as a hanging figure and the artist still considers it would look better that way. See illustration p.99 in *Looking for Orion* by Roger Kohn, but Gillian Bowler had it presented on a simple stand.

Our thanks to the artist for his help in cataloguing this lot.

€ 2,500 - 3,500





101 ROWAN GILLESPIE (B.1953)  
*The Devil's Advocate*  
Bronze, 34cm high (13½")  
Signed 6/9, 1987

Provenance: Acquired from the Solomon Gallery; from the Collection of the late Gillian Bowler.

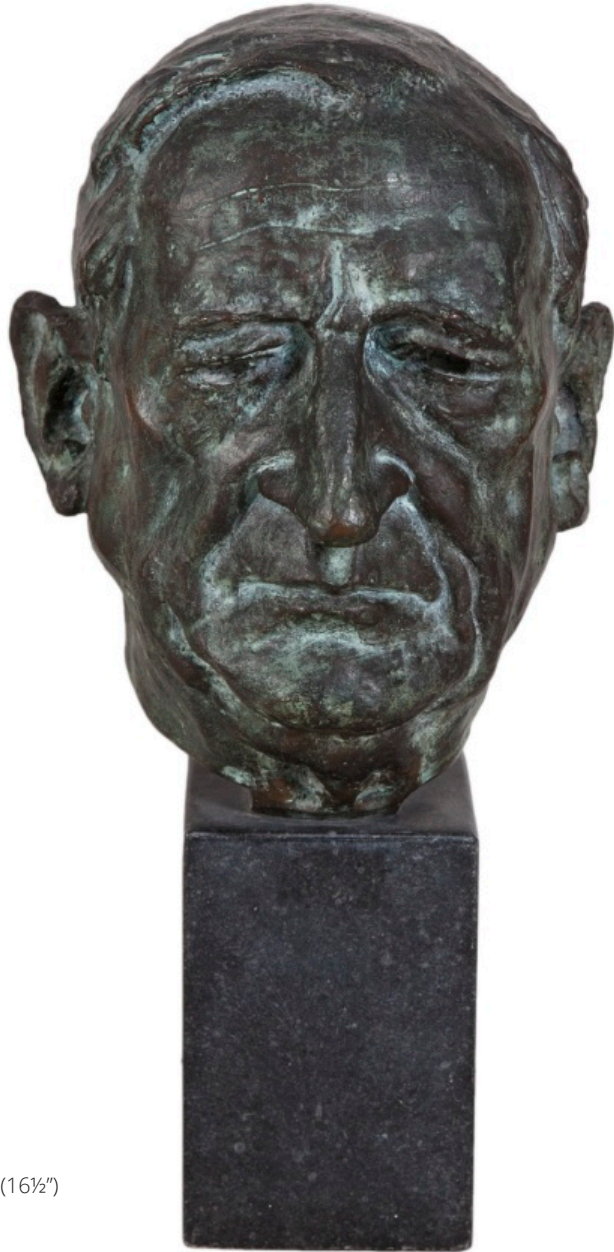
*The Devil's Advocate* is a detail from a sculpture Rowan made in 1985 for a Garden of Earthly Delights theme exhibition in Gallery Husstege, s'Hertogenbosch, Holland (birth place of Hieronymus Bosch). The full scale sculpture is illustrated on p.22 in *Looking for Orion* by Roger Kohn. The edition of this piece was a surprise sell-out when offered at the Solomon Gallery and Galerie Hustege in 1987.

Our thanks to the artist for his help in cataloguing this lot.

€ 2,000 - 4,000



102 ROBIN BUICK ARHA (B.1940)  
*Female nude drinking from a vessel*  
Bronze, 21cm high (8¼")  
Signed and numbered 3/9  
€ 1,000 - 2,000



103 GARY TRIMBLE ARHA (1928-1979)  
*Eamon de Valera*  
Bronze, on rectangular marble base, 42cm high (16½")  
Signed  
€ 2,000 - 4,000

- 104 GRAHAM KNUTTEL (B.1954)  
*James Joyce Seated in a Chair*  
Papier Mache and Leather, 156cm high (61½")  
€ 2,000 - 3,000



## 105 BASIL BLACKSHAW HRHA RUA (1932-2016)

*Horse with Object I*

Oil on linen canvas, 75 x 70cm (29½ x 27½")

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: '*Basil Blackshaw*', Hendriks Gallery, September 1987, Catalogue No.23, where purchased.

€ 15,000 - 20,000

**Horse and Object I & II, 1987**

Basil Blackshaw HRUA (1932-2016) was born in Glengormley but his family moved soon after to Boardmills, Co. Down. He studied at Art College in Belfast in the late 1940s. In 1951 Blackshaw was awarded a scholarship by the Committee for the Encouragement of Music and the Arts, to study in Paris. It was at this time that he encountered the work of a number of artists that were to have an enduring impact on his career. A major retrospective of Blackshaw's work was held in 1974 at the Arts Council Gallery in Belfast, and another in 1995 was organised by the Arts Council of Northern Ireland. The latter was exhibited at the Ormeau Baths, Royal Hibernian Academy, Crawford Municipal Gallery, and a selection of the works travelled to the United States for a further tour. In 2001 he was the recipient of the Glen Dimplex Award for a Sustained Contribution to the Visual Arts. He exhibited at the Ulster Museum, Belfast in 2002 and a monograph was published on the artist by Eamonn Mallie in 2003. In 2012 the Royal Hibernian Academy in conjunction with the F.E. McWilliam Gallery organised a substantial retrospective of the artist's work entitled 'Blackshaw at 80'. He was a member of Aosdana, RUA and Associate Member of the RHA.

Jude Stephens, Blackshaw's model for his life studies commented that the artist was more than just a painter; he was a "traditional countryman who was rooted in rural life. He was someone who connected effortlessly with the natural world and he lamented the pace of change in much of rural Ireland, especially in the areas that he loved and knew best." (*The Irish Times*, May 9, 2016)

Denis Bradley, a close friend of the artist has remarked; "I think that nature was caught, it wasn't just observed by you, it was in your bones, in your genes, in all of your breathing and living and being - the horses and the dogs and the fowl, everything that you painted, ultimately the human beings. It was not an observation or a study, it just came - the gift was there, you put it in the paint, you put it on the canvas. And for that thank you." (*The Irish Times*, May 9, 2016)

Blackshaw insisted he did not work in series and hence works that are linked have not been planned in sequence. They were often created separately with other subjects and genres intervening. '*Horse and Object I*' and '*Horse and Object II*' are however as close to a series as paintings can come. There is continuity in compositional structure, palette, representation, treatment and scale. They are interesting as a pair certainly but can also be appreciated individually. There is a sense of floating forms evident and a somewhat flattened canvas in both works. '*Horse and Object I*' has a horse placed centrally in the lower ground of the canvas. He stands at ease before a square object in front of him. It is highly likely that the horse subject is Dolly (depicted in a later painting by name); one can see her chestnut hue, relatively slender form, white markings on her nose, and a sense of her white fetlocks. The artist is not aiming at an animal portrait but rather an explorative study of the two forms depicted. The surroundings to the forms are beautifully captured in pleasing pastel shades. The artist explained his compositional approach in his work to Brian McAvera; "I like...the feeling that it was a piece of work, an exploration, not a work made for exhibition." (*Irish Arts Review*, Winter 2002, p67). In '*Horse and Object II*' the compositional structure is very similar to its' precedent yet the entire palette has been brightened and forms are now somewhat abstracted. The horse appears more grounded at the base of the canvas yet it is less life-like and more symbolic. This is due, largely, to the elongation of the horse's face.

Note cont/-

# The Gillian Bowler Collection



Note cont/-

In these works there is evidence of the artist's method in creating his landscape compositions; 'Blackshaw plays two and three dimensional space against each other to make a tense space like an imaginary rubber band between the foreground and background.' (Frances Ruane, 1981). This tendency may come from the artist's admiration of Cezanne as he 'wanted, like him, to express the "pull and tension which is the whole life of art". (Ruane, 1981). Mike Catto has also written about Cezanne's influence; 'The restraints and gradations which his palette achieved from 1967 onwards follows Cezanne's advice to Emile Bernard "to begin lightly with almost neutral tones. Then one must proceed steadily climbing the scale and tightening the chromatics."' (Art in Ulster 2, 1977, p17). The early work of Sir Alfred Munnings his sketches and wood panels of horses were of interest to Blackshaw. Of greater importance, however, was Franz Marc's '*Grazing Horses IV*' (The Red Horses), 1911. It has been cited by the artist as 'the only horse painting that had an influence on me.' (Irish Arts Review, Winter 2002, p59). Indeed such an artist as Marc, through his expressionism, symbolism and primacy of colour, has had a clear impact on Blackshaw in these works and others where reference to the dominant colour enters the realm of the title; '*Blue Nude*', '*Brown Head*', '*White Landscape*', and '*Pink Dog*'. If one were to select a painting that epitomised the closest tribute to Franz Marc it would be another horse painting entitled 'Dolly' 1989 which was executed a few years after the '*Horse and Object*' works.

Mercy Hunter, writing for an Arts Council exhibition catalogue in 1974 stated; 'He especially admires Rothko because of the apparent ease of his achievement – "he has the pull and push to fill a great area; his sense of scale is everything." However, he is not deceived by the seeming simplicity of Rothko's works. He recognises draughtsmanship as a fundamental discipline... "you must be able to feel if a shape is right or wrong and every shape must have its own identity." (Hunter, 1974). This sense of shapes and forms with their own inherent identity is certainly in evidence in the '*Horse and Object*' paintings and that crafting of forms placed on the canvas is enhanced by the primacy of colour. Another definitive aspect to the works is their ability to bring a smile to the viewer's face. They are pleasing both in terms of quirky composition and aesthetics; 'One element is quite inescapable in many of these idiosyncratic paintings – deep and genuine humour, a quality often found in painters as private people (including, most definitely, Blackshaw himself) but surprisingly rarely in their work.' (Brian Fallon in Blackshaw, 2003). One final observation on these works is their resistance to definitive classification in genre terms and this is in evidence throughout the artist's oeuvre. Brian Fallon has written on Blackshaw's unique approach and his propensity to go beyond defined genres; 'There is also a large and very special category that stands outside all these and is entirely sui generis. It might roughly be defined as the special "Blackshaw subject," meaning (very broadly) something quirky, unpredictable, occasionally ultra-personal or private, often based on sights that are familiar and everyday, or on quite non-descript things that just happen to have caught his eye or fancy and are re-shaped by his alert imagination. Some are almost epigrammatic in their visual wit, while others are lyrical or even poignant.' (*Blackshaw*, edited by Eamonn Mallie, Nicholson and Bass, Belfast, 2003)

Marianne O'Kane Boal, April 2017

106 BASIL BLACKSHAW HRHA RUA (1932-2016)  
*Horse with Object II*  
Oil on canvas, 75 x 70.2cm (29½ x 27½")

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: '*Basil Blackshaw*', Hendriks Gallery, September 1987, where purchased;  
'*Basil Blackshaw Retrospective*' (travelling exhibition), Art Council of Northern Ireland; Ormeau Baths Gallery, Belfast, November/December 1995; Model Art and Niland Gallery, February 1996; the RHA Gallery, January 1997

Literature: '*Basil Blackshaw: Painter*' by Brian Ferran 1995, full page illustration page 114

€ 15,000 - 20,000



## 107 BASIL BLACKSHAW HRHA RUA (1932-2016)

*Head of a Traveller*

Oil on canvas, 61 x 45cm (24 x 17¾")

Signed and dated (19)84 verso

Provenance: From the Collection of the late Gillian Bowler.

Basil Blackshaw HRUA (1932-2016) was born in Glengormley but his family moved soon after to Boardmills, Co. Down. He studied at Art College in Belfast in the late 1940s. In 1951 Blackshaw was awarded a scholarship by the Committee for the Encouragement of Music and the Arts, to study in Paris. It was at this time that he encountered the work of a number of artists that were to have an enduring impact on his career. A major retrospective of Blackshaw's work was held in 1974 at the Arts Council Gallery in Belfast, and another in 1995 was organised by the Arts Council of Northern Ireland. The latter was exhibited at the Ormeau Baths, Royal Hibernian Academy, Crawford Municipal Gallery, and a selection of the works travelled to the United States for a further tour. In 2001 he was the recipient of the Glen Dimplex Award for a Sustained Contribution to the Visual Arts. He exhibited at the Ulster Museum, Belfast in 2002 and a monograph was published on the artist by Eamonn Mallie in 2003. In 2012 the Royal Hibernian Academy in conjunction with the F.E. McWilliam Gallery organised a substantial retrospective of the artist's work entitled 'Blackshaw at 80'. He was a member of Aosdana, RUA and Associate Member of the RHA.

'*Head of a Traveller*' painted in 1984 is quite different from much of Blackshaw's figurative work and portraiture. This work demonstrates a relatively broad palette compared to that generally found in the artist's practice. It is almost as if Blackshaw has sculpted the head from earth and clay, such are the modelling marks that could have as easily been made with the hands; fingers and thumbs, as with the brush. The subject's visage is characterful in its rendering; he has one blue eye, one brown, a prominent nose, dark shadowed chin and long unkempt jet-black hair. The painting is powerful and memorable and it portrays a depth of character in the man portrayed that clearly left an intense impression on the artist. In 1985, Mike Catto wrote; 'The superb Heads of Travellers were far from lovely - no stage Irish rustics these; instead the artist gave us stripped down direct faces. There was an effect almost of a blurred out-of-focus photograph in these faces, a sensation which has echoed in many of his figures over the years.' (Aer Lingus Cara Magazine, 1985). While Catto is certainly accurate in his description of this group of works, this work 'Head of a Traveller' stands apart from the others. It gives the impression, for a number of reasons, that it was the first portrait the artist produced on this theme; It is more detailed, expressionist, and demonstrates a broader palette; although the man's face is turned to the side, his eyes look directly at the viewer in a confrontational stare; in terms of connection of expression, it is akin to Roderic O'Connor's '*Breton Peasant Woman Knitting*' 1893, in the intensity of execution and striped treatment of the corduroy jacket the traveller wears - this handling contrasts with that of the other works in the group that feel closer to Barrie Cooke in palette and finishing. Indeed it stands apart to such a degree that it seems closer to other works by Blackshaw than these portraits on the same subject. Dr Fiona Barber felt that; 'The expressionist brushstroke never totally describes the faces of his sitters; rather it suggests a pictorial equivalent to their presence.' (F.E. McWilliam Gallery, 2012, p28). When writing about an earlier work entitled '*The Field*' by Blackshaw, Brian Fallon commented on the 'uninhibited brushwork and almost Expressionist vehemence' of the painting. (Obituary, The Irish Times, May 6, 2016). These attributes can also be seen in '*Head of a Traveller*' painted some thirty years later. One of the defining aspects of Blackshaw's work is the inherent challenge of the struggle of articulation. He was an artist who embraced this struggle as necessary and fundamental to the process; '...This is a man who has learnt that he was once too close to his subject matter; a man who would love to be an abstract painter but is not; a man who can make scale, surface and the emotional temperature of colour coalesce; a man who has learnt to avoid the slick or clever brushstroke, or the purely descriptive brushstroke in favour of a painter's marks.' (Brian McAvera, *Irish Arts Review*, Winter 2002, p59). This portrait of an unnamed traveller is the epitome of the coalescence of 'scale surface and the emotional temperature of colour' and it has certainly been informed by the artist's vision and his unique 'painter's marks.'

Marianne O'Kane Boal, April 2017

€ 10,000 - 15,000



## BASIL BLACKSHAW NUDES, LOT 109 - 112

Mike Catto has written; 'The nudes of Basil Blackshaw have a certain air of detachment about them.' (Art in Ulster 2, 1977, p43). I disagree with this interpretation because although I can see where such a reading comes from there is too remarkable a degree of connection evident between artist and model in these nude representations. The sense of distance or detachment is at odds with the impact of the works. They have been consciously embodied by Blackshaw in this manner. He is a strong portraitist and is adept at capturing likenesses but his nudes are not executed in this vein. In these it is the figure's moment and opportunity to shine through in terms of expression. These nudes (lot 109 - 122) are faceless, nameless, yet paradoxically full of character. They are collectively reliant on their expressive poses and the artist's treatment of paint and compositional structure.

Blackshaw is definite in his approach; "...I want to avoid association with the subject. I want it to be a purely visual experience for the viewer...I want it to please the eyes rather than bring up associations in the mind. When I paint a nude I don't want them to see a girl thinking or sitting, I want it be just a figure. I like the way Baselitz turned his figures upside down, when you see a man eating an orange, turn it round and it becomes something else. I wish I'd thought of it." (*Afterwords*, Ferran, 1999, p128). Brian Ferran has noted; 'Although his model is before him, his more important associations are the previous twenty paintings which he has made of the same model...These are densely complex paintings which possess personality and a dynamism of their own.' (Ferran, 1999, p122).

The artist has commented; 'I want to be divorced a bit from the actual subject; not to make a replica but to make an equivalent.' (McAvera, IAR, 2002). The most insightful and detailed assessment of the artist's approach, is however, captured by the person closest to the subject, his life model Jude Stephens; 'His approach was to create a representative image, almost totally destroy it, and then recreate it. Within hours or even minutes of my departure, I knew that he would return to the studio and obliterate the image, for only when I left could he produce the painting for which he strove. In a sense the essence he sought only existed in his memory. He often apologised about this pattern of thesis, antithesis and synthesis, reassuring me that he needed me to sit for him even though the resulting work would inevitably meet with rough treatment, because without an image to destroy there could be no image to recreate.' (Jude Stephens in Ferran, 1999, p85).

*'Reclining Nude'* has an elemental, almost archaeological feel to it. The figure occupies the composition but in a pose that suggests movement and a sense of becoming. Her form emerges from the left of the page and stretches back towards the right. The cut-off composition emphasises the sense of a found or emerging form. Her feet are beyond the confines of the page as is her left hand. Her facial features see little delineation, her hair is akin to a dark shadow extended behind her head and indeed her entire form is captured only to the point of sufficient suggestion of presence and not beyond. Nevertheless the figure does however have a strong manifestation even in this elemental existence. The painting is powerful and dynamic within its severely limited palette range. It is at once linked to the classical tradition and yet thoroughly modern. 'Blue Nude' 1985 was painted the same year and it also possesses a power of mastery of the figure. The blue of the title is the dominant colour with the background a deep midnight blue which casts its hue upon the model.

Marianne O'Kane Boal, April 2017



109 BASIL BLACKSHAW HRHA RUA (1932-2016)

*Reclining Female Nude*

Oil on paper, 28 x 38cm (11 x 15")

Signed and dated (19)85 verso

Provenance: From the collection of the late Gillian Bowler.

€ 4,000 - 6,000

110 BASIL BLACKSHAW HRHA RUA (1932-2016)

*Seated Female Nude*

Oil on canvas, 74 x 49cm (29 x 19¼")

Signed

*'Seated Female Nude'* is a carefully rendered painting. Again the emphasis is on the primacy of the figure and it is closer to works such as *'Academy Girl'* 1984 in terms of the level of detail and the relatively formal approach. Again the face is absent, a void, as the artist is intent on capturing the figure only. Line is important here and the artist has limited the build-up of paint to allow his drawing to remain centre stage. Blackshaw noted; "...many artists have been important, for example Cezanne, and Giacometti in the painting of nudes." (*'Afterwords'*, Ferran, 1999, p125) "Beuys...I think he is one of the loveliest draughtsmen I've seen in a long, long time since Degas. I think his line is beautiful..." (128). A later work of the same seated subject, simply entitled *'Nude'* 1994, shares affinities with this painting; the grey, square block shadow behind the figure's back, the absent face, and the cut-off composition that denies inclusion of the model's feet. They differ in that the later work features the model turned to the right in her chair, rather than this frontal composition. Blackshaw had great respect for Dan O'Neill as an artist; [O'Neill]...did something that hadn't been done here before. I remember the nude that the Ulster Museum owns [oil on panel c.1972-3]. It's a seated nude in a romantic background – one of my big likes at the time.' (*Irish Arts Review*, Winter 2002, p66).  
(Also see note at Lot 109)

Marianne O'Kane Boal, April 2017

€ 6,000 - 8,000



## The Gillian Bowler Collection



- 111 BASIL BLACKSHAW HRHA RUA (1932-2016)  
*'Blackshaw'* edited by Eamonn Mallie 2003  
 Limited Edition Number CLVI, presented in a slipcase  
 and signed by both artist and author. Good clean  
 copy.

Provenance: From the Collection of the late Gillian  
 Bowler.

€ 150 - 250

- 112 BASIL BLACKSHAW HRHA RUA (1932-2016)  
*Standing Nude*  
 Oil on linen canvas, 90 x 70cm (35½ x 27½")  
 Signed and numbered No. 3 verso

Provenance: From the Collection of the late Gillian Bowler.

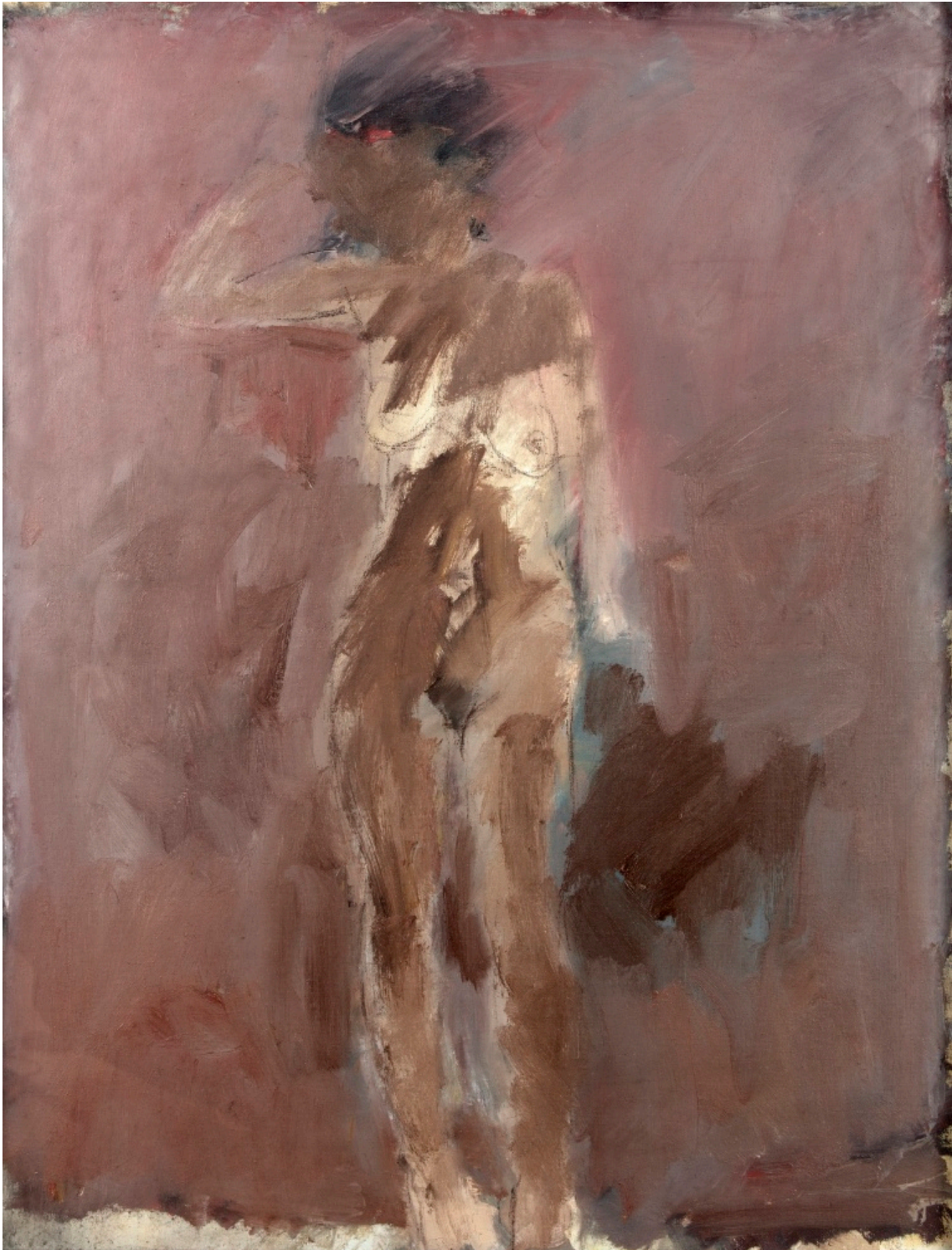
Exhibited: *'Basil Blackshaw Exhibition'*, the Hendriks Gallery, September 1987, Catalogue No.20, where purchased.

In *'Standing Nude'* there is a suggestion of Degas in this pose and the treatment of the figure. The figure stands in a classical stance and yet like *'Reclining Nude'*, there is an elemental and archaeological ambience to this painting. The feet taper out beyond the bottom edge of the canvas and the arms end in misty oblivion: no hands are evident. Although emergent this figure is more akin to the handling of an artist like Patrick Collins than Louis le Brocquy. Another standing subject by Blackshaw is the earlier *'Female Nude'* 1982, yet it is very different in terms of execution. Featured is a three quarter length representation of his model in profile. She occupies the right side of the canvas and looks to the left. The paint here is applied heavily with areas of impasto, the palette is bright and the light enters from behind suffusing the model's back. It is interesting to observe the dramatically different approaches on the part of the artist to capturing his standing subject.

(Also see note at Lot 109)

Marianne O'Kane Boal, April 2017

€ 7,000 - 10,000



113 BARRIE COOKE HRHA (1931-2014)  
*Blue Nude*  
 Oil on canvas, 105 x 120cm (41¼ x 47¼")  
 Signed, inscribed with title and dated (19)85 verso

Provenance: With Hendricks Gallery, label verso, September 1992, No. 3;  
 From the Collection of the late Gillian Bowler.

Exhibited: The Hendriks Gallery, 1985, where purchased;  
 '*Barrie Cooke Exhibition*', Haags Gemeente Museum, The Hague, Holland,  
 Tentoonstelling 1992, Catalogue No. 3.

Literature: '*Barrie Cooke*' by Aidan Dunne, 1986, Douglas Hyde Gallery, detail front cover illustration,  
 illustrated again p.119 under title '*Blue Figure*'.

Barrie Cooke was one of the dominant figures in Irish painting throughout the 1960-90s. Born in Cheshire, in England, he spent his teenage years in the United States and studied art history and science at Harvard before coming to live in Ireland in 1954. Apart from time spent studying under Oskar Kokoschka in 1955, and his extended trips to Borneo, New Zealand, Malaya, Lapland and other places, he has lived in counties Clare, Kilkenny and Sligo for most of his adult life.

'*Blue Nude*' is one of many nudes painted by Cooke although the artist is generally seen as a landscapist with a passionate concern for saving nature from the devastating consequences of human intervention. His paintings of the female body, like his portraits of friends, can be seen as a continuation of his landscapes. When he painted a portrait of his friend, the American writer, Tess Gallagher, she wrote an account of the process, which has him saying 'for me you will simply be a landscape'. That this is clearly true too, of his female nudes, is evident in his earliest ventures into the genre, begun when he was living in Clare in the 1950s and early 60s. There he painted the figures of women emerging from the bare landscape of the Burren, making the linkage between the earth and the people who occupy it appear seamless. His famous Sheila-na-Gig paintings, in which the nude is built up, in three dimension from clay and fused with the painted ground were landmark works in this genre.

'*Blue Nude*' shows the consistency of this motif in his art and, although painted in 1985, bears a remarkable resemblance to earlier nudes from the early 1960s in the Gordon Lambert Trust at the Irish Museum of Modern Art and in other collections. What they have in common is what Seamus Heaney referred to as Cooke's 'aqueous vision', which makes the female body appear to bend and flow with the contours of the landscape or the barely defined physical surroundings of the interiors in which they are sometimes placed. The palette of strong blues and oranges also remains consistent.

Cooke loved to work directly onto raw canvas, allowing the paint to seep into it and stain it like a river caressing its banks, creating a strong sense of fluidity rather than precise finish. For that reason, '*Blue Nude*' should not be understood in the usual sense of a study for a more complete painting but rather as an end in itself, in which the body is surrounded by a very sketchy background, which has references both to the landscape and to an interior setting. The fact that it was intended as a completed painting rather than simply a study, like so many of his nudes, is borne out by the fact that the painting was included in his retrospective exhibition at the Gemeentemuseum at the Hague in 1992.

Barrie Cooke was a significant influence, not just on younger artists in Ireland, but also on the context for making and showing art to the wider public. He was a founding member of the Independent Artists group in 1961 and, successively, an active member of the boards of the Butler Gallery, where he had a considerable role in the shaping of the Kilkenny Arts Festival, and of the Douglas Hyde and Model and Niland Galleries in Dublin and Sligo respectively. He was also a founder member of Aosdána and through his wide international connections, an important transmitter of external influence on Irish art.

Catherine Marshall, April 2017

€ 15,000 - 20,000



## The Gillian Bowler Collection

- 114 BARRIE COOKE HRHA (B.1931)  
*Nude (1985)*  
 Oil on panel, 19 x 20cm (7½ x 7¾")  
 Signed, inscribed with title (19)85 verso

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: 'Barrie Cooke', Hendriks Gallery,  
 under title 'Study for Nude and White (1),  
 where purchased by Gillian Bowler, April 1986'.

€ 1,000 - 2,000



- 115 BARRIE COOKE HRHA (1931-2014)  
*Tekapo Lake Painting I (1989)*  
 Oil on canvas, 173 x 173cm (68 x 68")  
 Signed and inscribed verso

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: '*Barrie Cooke: A Retrospective*', Royal Hibernian Academy, September/October 2003, and travelling to The Model Arts and Niland Gallery, Sligo, November 2003.

Literature: "*Barrie Cooke*" Gandon Editions 1998, illustrated pg 28;  
 "*Barrie Cooke a Retrospective*", by Aidan Dunne 2003, mentioned on pg 21.

Born in Cheshire, England, Barrie Cooke came to Ireland in 1954 and immediately fell in love with the landscape. He was interested in the immediate and compelling accurate accounts of the natural world, depicting how close in nature life is to death. Death, change and decay are built into the natural world, and it is for this reason that we see a great deal of death in his oil paintings: crumpled bodies of game animals, diseased sheep and their remains and carcasses. It seems as if Cooke is always immersed in nature, at his best in a wet, measy rural place, removed from the experience of our world.

Cooke started visiting New Zealand from the mid/late 1980s, making regular fishing trips and he loved the vast open spaces of the East Coast with its unspoilt environment, which contrasted to that of the polluted waters of the inland lakes and rivers of Ireland which occupied his mind and his brush during this period. Aidan Dunne wrote in Cooke's retrospective catalogue about this painting: "If the death of a lake in Ireland is a death of possibility, *Tekapo Lake Painting I* is a startling evocation of the pristine lake as a space of pure possibility. We can refer directly back to *Trench Lake*, which works in a similar way, and contrast the sheer brilliance of the light and the feeling of spaciousness."

We would like to thank Aidan Dunne whose writings on the artist form the basis of this catalogue entry

€ 5,000 - 8,000





- 116 BARRIE COOKE HRHA (1930-2014)  
*Lough Ree Wind, No. 1, 2, 3*  
A set of three, watercolour, each 44 x 42cm (17¼ x 16½")  
All signed, inscribed and dated '82. (3)

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: *'Barrie Cooke Exhibition'*, the Hendriks Gallery (catalogue undated but thought to be 1982),  
Catalogue Nos. 17, 18 and 19, where purchased.

€ 1,000 - 2,000





- 117 BARRIE COOKE HRHA (1931-2014)  
*Study for Clutha River Bank* (1989)  
 Oil on canvas board, 25 x 30cm (9<sup>3</sup>/<sub>4</sub> x 11<sup>3</sup>/<sub>4</sub>"")  
 Signed and dated (19)89

Provenance: With the Kerlin Gallery, Dublin and The Hamilton Gallery, Sligo.

€ 1,200 - 1,600



- 118 BARRIE COOKE HRHA (1931-2014)  
*River* (2007)  
 Oil on canvas board, 25 x 31.5cm (9¾ x 12½")  
 Signed and dated 2007 verso

Provenance: With The Hamilton Gallery, Sligo.

€ 1,200 - 1,600



- 119 DIANA COPPERWHITE ARHA (B.1969)  
*Missing (2007)*  
Oil on canvas, 25 x 30cm (9¾ x 11¾)  
Signed, inscribed with title and dated 2007 verso  
  
Provenance: Kevin Kavanagh Gallery, where purchased.  
  
€ 600 - 800



- 120 DIANA COPPERWHITE ARHA (B.1969)  
*Fade Out*  
 Oil on canvas, 30 x 25cm (11¾ x 9¾")  
 Signed, inscribed with title and dated 2007 verso

Provenance: Kevin Kavanagh Gallery, where purchased.

€ 500 - 700



- 121 BARRY CASTLE (1935-2006)  
*Queen of Sheba*  
Oil on board, 45 x 54cm (17¾ x 21¼")  
Signed with monogram and dated (19)75  
€ 1,000 - 2,000



122 DEREK HILL HRHA (1916-2000)  
*Portrait of a Young Man*  
 Oil on canvas, 43 x 51cm (17 x 20")  
 Signed

Exhibited: Opening Exhibition, The Taylor Galleries, Dawson Street, Dublin, July - August 1978

€ 800 - 1,200



123    STEPHEN MCKENNA PRHA (B.1939)  
*In the Library (AR K9011)*  
Oil on canvas, 40 x 50cm (16 x 20")  
Signed with initials; signed and dated 1990 verso

€ 1,500 - 2,500



124 STEPHEN MCKENNA PRHA (B.1939)  
*A Still Life - Fish in a Bowl, and a Basket of Eggs*  
Oil on canvas, 80 x 60cm (31½ x 23¾")  
Signed with initials, signed and dated 1985 verso

Provenance: From the Collection of the late Gillian Bowler.

€ 3,000 - 5,00



- 125 TONY O'MALLEY HRHA (1913-2003)  
*War* (c.1959/60)  
Mixed media, 21.5 x 15cm (8½ x 6")  
Inscribed with title

Provenance: A gift directly from the artist, letter of  
provenance verso.

€ 500 - 700



126 CHRISTOPHER CAMPBELL (1908-1972)  
*The Flaying of Jesus*  
 Mixed media on paper, 84 x 68cm (33 x 26¾")  
 Signed and dated 1930

Exhibited: Royal Dublin Society, National Art Competition First Prize Class 35;  
 'Christopher Campbell Retrospective Exhibition', the Neptune Gallery,  
 Catalogue No.53  
 (illustrated in catalogue).

€ 700 - 1,000

- 127 PATRICK PYE RHA (B.1929)  
*The Blessing*  
Mixed media, 87 x 69cm (34¼ x 27¼")  
Signed and dated 1952

Patrick Pye was born in England but grew up in Dublin. He started painting in 1943 under the sculptor Oisín Kelly, and later studied at the National College of Art. In 1957 he won the Mainie Jellett Scholarship, which enabled him to travel extensively in Europe. It was while on visit to the National Museum in Barcelona that he became influenced by Romanesque Catalan art, and this turned his attention to Christian iconography. He also studied stained glass at the Jan Van Eyck Academy in Holland under Albert Troost.

Patrick Pye has completed many major commissions on religious themes, including those at Glenstal Abbey, Co. Limerick; Church of the Resurrection, Belfast; Convent of Mercy, Cookstown, Co. Tyrone; and Fossa chapel, Killarney. A triptych illustrating man's expulsion from the Garden of Eden hangs at Bank of Ireland headquarters on Baggot Street in Dublin, and he made the Stations of the Cross for Ballycasheen church in Killarney.

Pye's faith has provided an underlying context for most of his work, although this is not always evident. In 2005 Pye was awarded a D.Phil by Maynooth University. He is founding member of Aosdana, of which he became a member in 1981. He lives and works in Tallaght, Dublin.

€ 800 - 1,200





128 MAINIE JELLETT (1897-1944)  
*Woman Reading*  
 Watercolour, 27 x 21 cm (10½ x 8¼")

Provenance: From the artist's family, with letter of provenance signed by Bruce Arnold verso.

Exhibited: '*Twentieth Century Drawings by Irish Artists*', November 1989, European Fine Art, Catalogue No.43.

€ 400 - 600

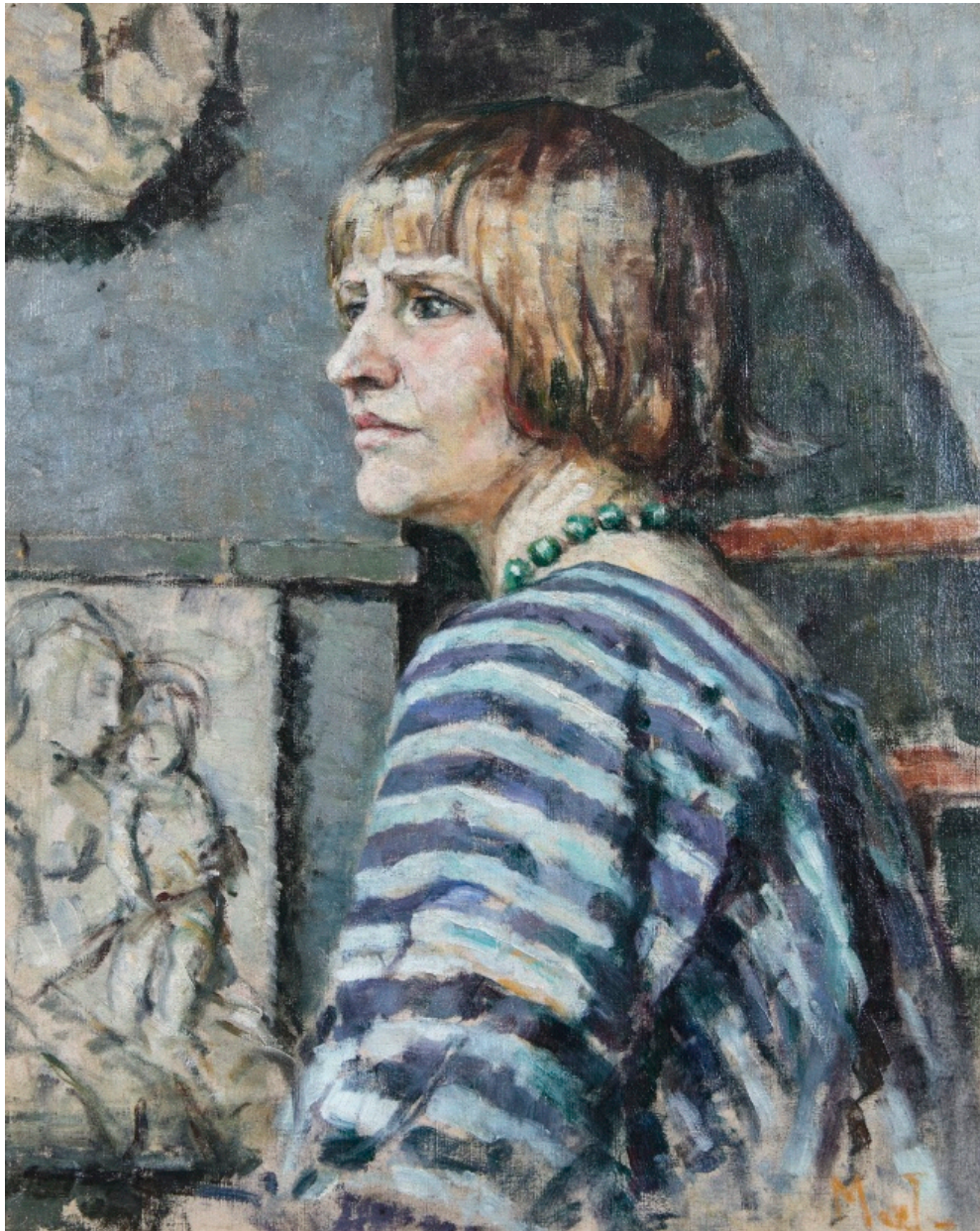


129 MAINIE JELLETT (1897-1944)  
*Seated Nude*  
 Watercolour, 22 x 30 cm (8¾ x 11¾")

Provenance: The artist's family, with letter of provenance signed by Bruce Arnold verso

Exhibited: '*Twentieth Century Drawings by Irish Artists*', November 1989, European Fine Arts Catalogue No.42.

€ 500 - 700



130 MAINIE JELLETT (1897-1944)  
*Woman in a striped Blouse*  
 Oil on canvas, 50.5 x 40.5cm (20 x 16")  
 Signed with initials; signed again verso

Exhibited: '*Mainie Jellett*', The Neptune Gallery, 1974, Catalogue No.9;  
 '*Mainie Jellett Retrospective*', December 1991 - March 1992, Catalogue No.13.

Literature: '*Mainie Jellett and the Modern Movement*' by Bruce Arnold, Yale 1991, illustrated, figure 30, page 25;  
 '*Mainie Jellett*', by Bruce Arnold, IMMA 1991, full page illustration page 47.

The sitter in the present lot is thought to be a fellow student at the Westminster Technical Institute where Jellett attended in 1917, and studied under Walter Sickert. She later wrote of her time at the Institute, 'for the first time drawing and composition came alive to me'. The studio background is similar to that in several other paintings by the artist.

€ 3,000 - 5,000



131 EVIE HONE HRHA (1894-1955)  
*Hillside Cottage*  
Gouache, 32.5 x 40cm (12<sup>3</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub>"

Provenance: With the Taylor Galleries, Dublin (label verso); from the collection of the artist Margaret Clarke.

€ 1,000 - 2,000

132 EVIE HONE (1894-1955)  
*Abstract Composition*  
Monochrome wash and ink, 19 x 13cm (7½ x 5")  
shaped

Provenance: The estate of Leo Smith.

€ 600 - 800



133 EVIE HONE (1894-1955)  
*Abstract Composition*  
Monochrome wash and ink, 22.5 x 16cm (8¾ x 6¼")

Provenance: The estate of Leo Smith.

€ 600 - 800



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

Provenance: With the Dawson Gallery; later with the Peppercanister Gallery (labels verso)

Evie Hone was born in Dublin. In 1918, she attended classes at Westminster under Walter Sickert (1860-1942), after which she went to Bernard Meninsky, who in 1920, advised her to study in Paris. The artist was joined there by Mainie Jellett who was to become a life long friend. They worked first under André Lhote and later in 1921 they persuaded Albert Gleizes to take them on as pupils, where they worked until 1931. In 1924 with Mainie Jellett, Hone exhibited at the Dublin Painters Gallery.

In 1933 she began to work in stained glass, joining An Tur Gloine and getting her first commission for Ardcarne near Boyle in 1934. She worked with An Tur Gloine until it closed in 1944. Hone's early paintings, of the period when she was exploring Cubism, are often difficult to distinguish from those of Mainie Jellett, but she had a more committed sense of colour.

In 1943, she was a founder member of the Irish exhibition of Living Art. Her work can be found in the collections of the National Gallery of Ireland, the Irish Museum of Modern Art, Hugh Lane Gallery, Ulster Museum and Crawford Gallery. A memorial exhibition was held in Dublin in 1958.

€ 1,500 - 2,500



- 135 GRACE HENRY HRHA (1868-1953)  
*Boats at Chioggia*  
Oil on board, 24 x 32cm (9½ x 12½")

Provenance: With the Peppercanister Gallery, (label verso).

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.

€ 2,000 - 4,000





- 136 TERENCE P. FLANAGAN PRUA RHA (1929-2011)  
*Spring River, 1984*  
Watercolour, 40 x 50cm (15¾ x 19¾")  
Signed

Exhibited: The Hendriks Gallery, December 1984, where purchased.

€ 500 - 700



137      TERENCE P. FLANAGAN PRUA RHA (1929-2011)  
*Donegal*  
 Watercolour, 55 x 74cm (21¾ x 29")  
 Signed

Exhibited: '*T.P. Flanagan*', November 1983,  
 Catalogue No.22, where purchased.

€ 500 - 700

## The Gillian Bowler Collection



- 138 TERENCE P. FLANAGAN PRUA RHA  
(1929-2011)  
*Summer in an Old Park*  
Watercolour, 50 x 60cm (19¾ x 23½")  
Signed

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: *'T.P. Flanagan Exhibition'*, the Hendriks Gallery, October/November 1985, Catalogue No.21 (measurements incorrect in catalogue), where purchased.

€ 400 - 600

- 139 TERENCE P. FLANAGAN PRUA RHA (1929-2011)  
*Portora for Tony Flanagan (1987)*  
Oil on canvas, 112 x 106cm (44 x 41¾")  
Signed

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: *"T.P. Flanagan RHA PRUA 25 Years with the Hendriks Gallery"*, Hendriks Gallery Dublin, June 1987, where purchased; *"T. P. Flanagan, Retrospective"*, Ulster Museum, Belfast; Hugh Lane Municipal Gallery of Modern Art, Dublin; Fermanagh County Museum, Enniskillen, Catalogue No.84 in each case.

Literature: *T. P. Flanagan, Retrospective*, Belfast, Dublin and Enniskillen by Dr SB Kennedy, picture illustrated on front cover; *T. P. Flanagan: Painter of Light and Landscape*, London, Lund Humphries, 2013, reproduced in colour pp. 130, 131.

The composition is important in Flanagan's work for it confirms the movement towards a calligraphic technique that came to dominate his painting. This was a development Aidan Dunne noted in the *Sunday Tribune* (14 June 1987): 'Flanagan is a superb technician', he said, 'a shadow boxer of a painter whose ghostly images find their way on to the surface in a fusillade of jabs and darts. The calligraphic maze of brushstrokes continually threatens to collapse into abstraction, but it is invariably rescued by the painter's strong, instinctive grasp of his subject, a kind of privileged link with the landscape described'. His 'problem,' said Ciaran Carty in the same issue of the paper 'is that [he] can never paint a thing at the time. [He's] got to let it lie in the imagination and marinate'. Recalling Flanagan's childhood memories of travelling by train from Enniskillen to Sligo, Carty said that he had 'loved the sensation of momentarily seeing something from the window only for it to pass out of vision never to be seen again'. Brian Fallon also praised the exhibition in the *Irish Times* (6 June 1987), although he had reservations about the artist's developing style. 'Flanagan's early style', he said, 'was refined, understated and spare, almost Oriental', but he had moved away from it in the last decade to become 'lusher, prettier and also more conventional'. Nevertheless, he said, many works 'stand well above that level'. To Dorothy Walker, in the *Independent* (12 June 1987), the artist's 'light fluid style' was 'immediately recognizable, and she thought there was 'more substance than usual in the oil paintings, almost a sense of urgency in the familiar rapid brush strokes'. The subject of the picture is Lower Lough Erne near Portora Royal School.

Dr S B Kennedy May 2017

€ 5,000 - 7,000





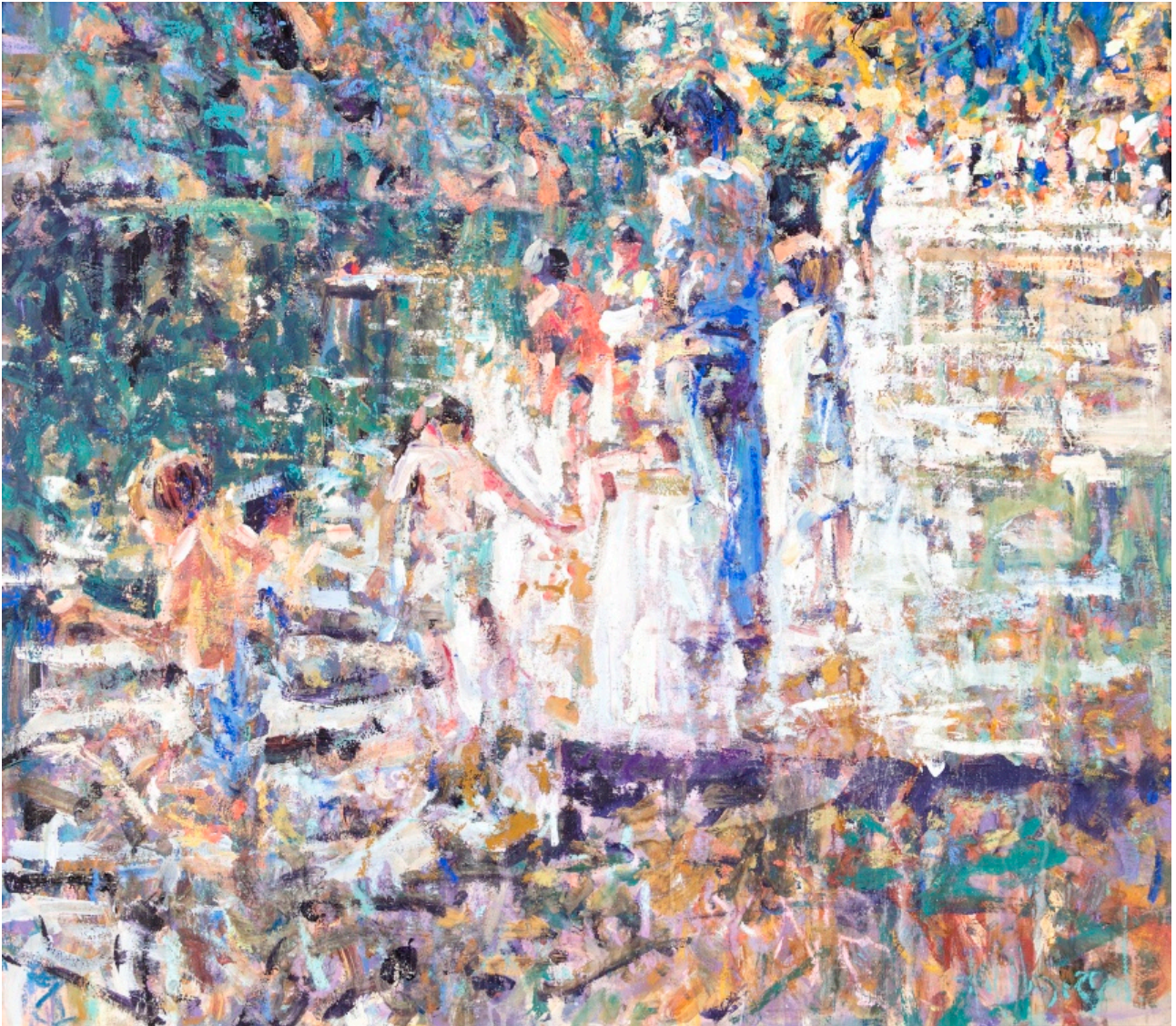
140 ARTHUR MADERSON (B.1942)  
*Figures against Evening Light (Tallow House Fair)*  
 Oil on canvas laid on board, 28 x 38cm (11 x 15")  
 Signed; inscribed with title verso

€ 500 - 800



141 ARTHUR MADERSON (B.1942)  
*Lismore Pool*  
 Oil on canvas laid on board, 31 x 30cm (12¼ x 11¾")  
 Signed; inscribed with title verso

€ 400 - 600



142 ARTHUR MADERSON (B.1942)  
*Early evening Lismore river pool*,  
 Oil and mixed media on board, 37 x 32" (94 x 80cm)  
 Signed; signed again and inscribed with title verso

€ 2,500 - 3,500



143 LIAM TREACY (1934-2004)  
*Flower Sellers Grafton Street*  
Oil on canvas, 30.5 x 40.5cm (12 x 16")  
Signed. Inscribed with title and dated (19)86 verso

€ 500 - 700



144 NORMAN J. MCCAIG (1929-2001)  
*Galway Hookers, Connemara*  
Oil on canvas, 45 x 35cm (17¾ x 13¾")  
Signed

€ 500 - 800



145 NORMAN TEELING (B.1944)  
*Royal Canal*  
Oil on board, 50 x 60cm (20 x 24")  
Signed

€ 500 - 700



146 NORMAN TEELING (B.1944)  
*Resting by Molly Malone, Grafton Street Dublin*  
 Oil on board, 34 x 44.5cm (13½ x 17½")  
 Signed

Provenance: With the Oriel Gallery.

€ 400 - 600



- 147 PATRICK COPPERWHITE (B.1935)  
*The Vatican, St. Peter's Basilica*  
Oil on canvas, 61 x 91cm (24 x 35¾")  
Signed

€ 600 - 800



- 148 JAMES LONGUEVILLE RBSA (B.1943)  
*Dawn at Ouistreham, Caen*  
 Oil on board, 34.25 x 49.5cm (13½ x 19½")  
 Signed; signed again and inscribed with title verso

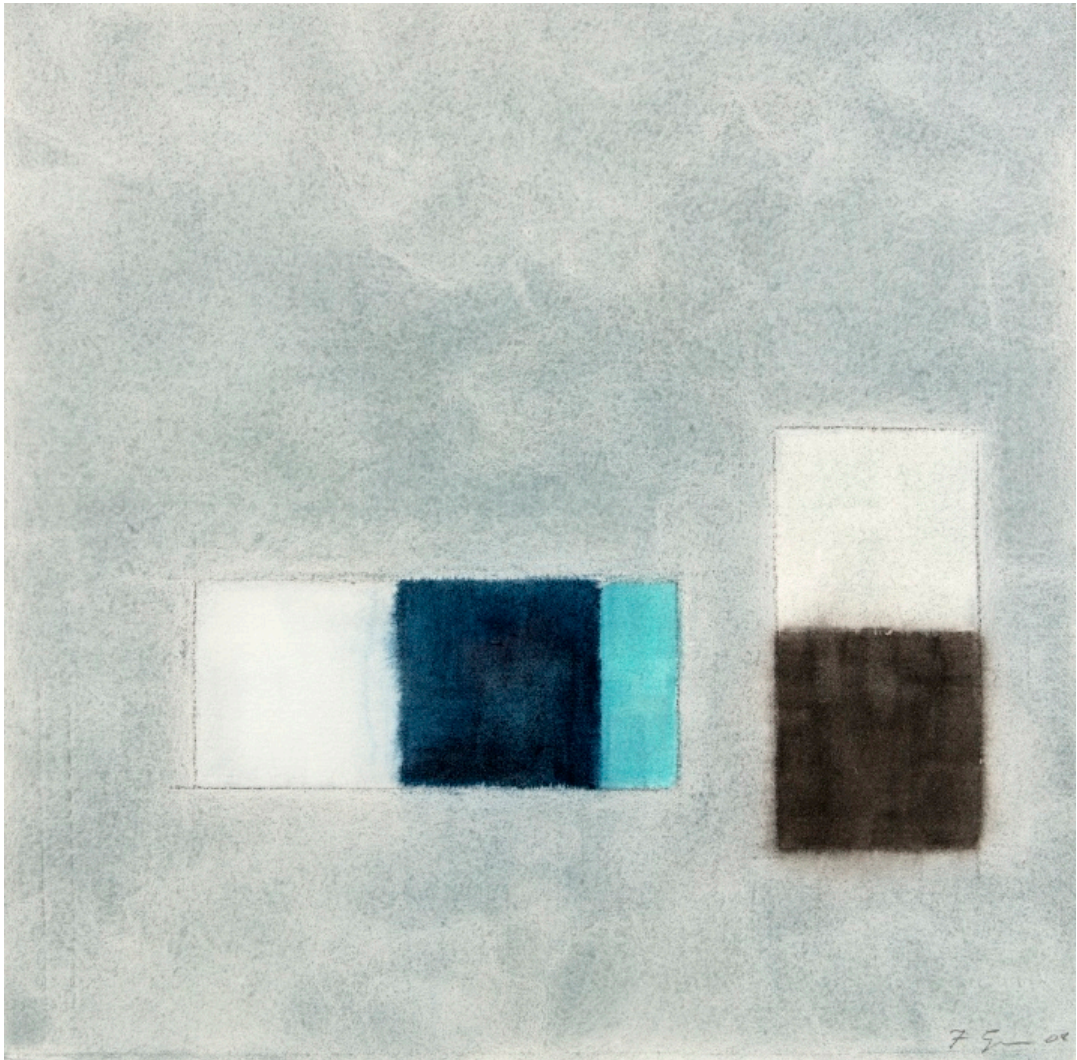
Provenance: With the Solomon Gallery.

€ 500 - 800



149 DAVID HONE PPRHA (B.1928)  
*Children Playing on Sandymount Strand*  
Oil on board, 20 x 25cm (8 x 9¾")  
Signed

€ 600 - 800



- 150 FELIM EGAN (B.1952)  
*Perogil 3* (2008)  
 Watercolour, 60 x 60cm (23½ x 23½")  
 Signed and dated (AR FE 46508)

Provenance: With the Kerlin Gallery, Dublin, where purchased.

€ 400 - 600



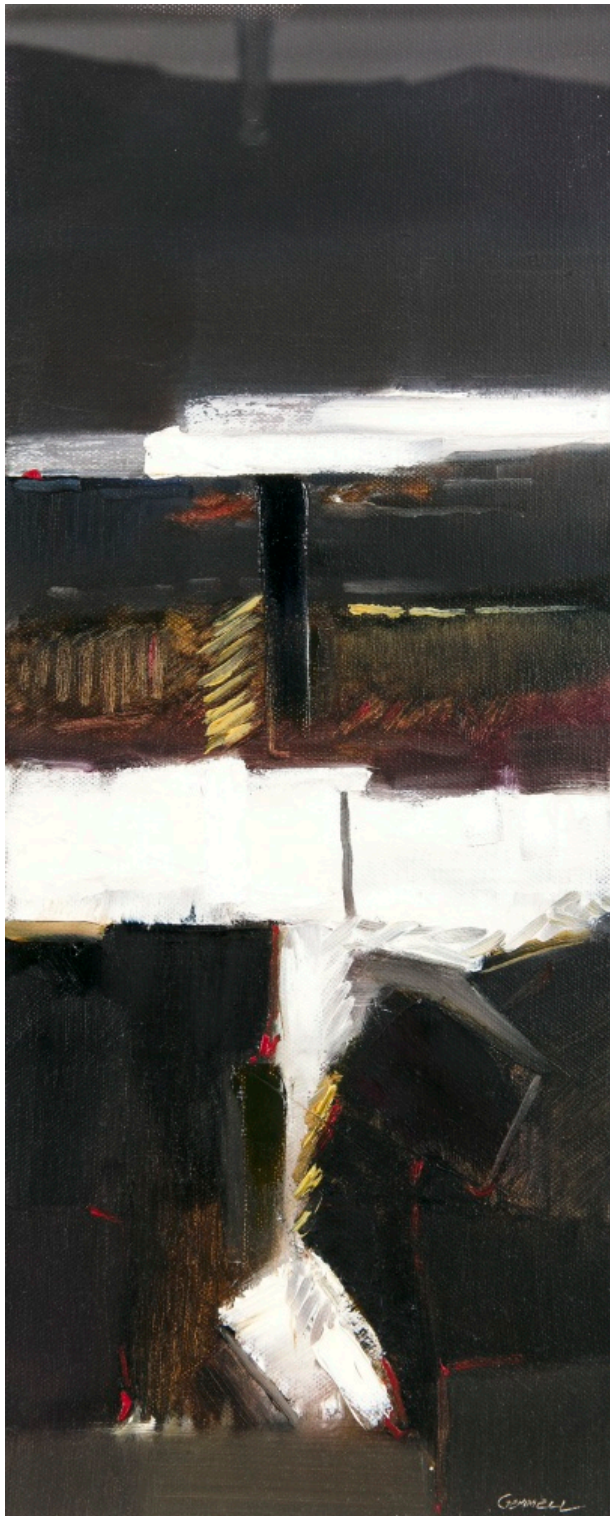
- 151 CHUNG EUN MO (B.1946)  
*August (1994)*  
Oil on gesso panel, 35 x 35cm (13<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub>"")  
Signed, inscribed and dated verso with opus number P946
- Provenance: with Kerlin Gallery, Dublin where purchased
- € 250 - 350



- 152 GUGGI (DEREK ROWAN) (B.1959)  
*Vessels*  
 Oil on board, 31 x 41 cm (12 x 16")  
 Signed and dated (20)04

Provenance: With the Sandford Gallery.

€ 600 - 800



153 MICHAEL GAMMELL (B.1950)  
*Abstract - Harbour Wall*  
Oil on linen, 50 x 20cm (20 x 8")  
Signed  
€ 300 - 500



154 TIM GOULDING (B.1945)  
*Sugarloaf Painting*  
Watercolour, 58 x 49.5cm (22¾ x 19½")  
Signed, inscribed with title and dated (19)86

Provenance: From the Collection of the late Gillian Bowler.

€ 300 - 500



- 155 DAVID CRONE RUA (B.1937)  
*Musician*  
Mixed media on paper, 76 x 56cm (30 x 22")  
Signed and dated (19)'86

Provenance: From the Collection of the late Gillian Bowler.

Exhibited: The Hendriks Gallery, where purchased.

€ 400 - 600



156 GRAHAM KNUTTEL (B.1954)  
*Lady in Marbella*  
 Oil on canvas, 122 x 91.5cm (48 x 36")  
 Signed  
 € 2,000 - 3,000



157 LOUIS LE BROCQUY HRHA (1916-2012)  
*Study towards an Image of W.B. Yeats*  
Lithograph, 75 x 55.5cm (29½ x 22")  
Signed and dated 1973  
Artist's proof XIX; Dawson Gallery label verso

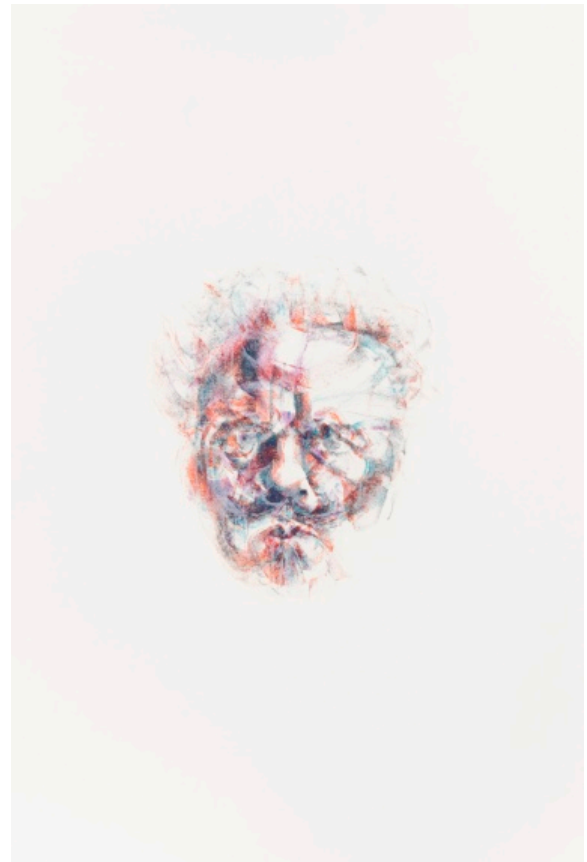
Provenance: From the collection of the artist's friend, the architect and collector Michael Scott

€ 400 - 600

158 LOUIS LE BROCQUY HRHA (1916-2012)  
*Study of Samuel Beckett (1979)*  
Aquatint, 39 x 39cm (15¼ x 15¼")  
Signed and numbered 36/100  
€ 600 - 800



159 LOUIS LE BROCQUY HRHA (1916-2012)  
*Homage à Strindberg (1982)*  
Lithograph, 77 x 57cm (30¼ x 22½")  
Signed and numbered 1/100  
€ 300 - 500





160 MICHAEL FARRELL (1949-2000)  
*A Shorter History of Ireland*  
 Colour Lithograph, 76 x 55cm (30 x 21¾")  
 Signed and dated (19)80 and numbered 18/60

€ 200 - 300



- 161 MICHAEL FARRELL (1949-2000)  
*The Knee Cap*  
 Colour Lithograph, 54.5 x 76cm (21½ x 30")  
 Signed and dated (19)78 and numbered 6/120  
 € 200 - 300

## 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 employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express, or implied by statute or otherwise is hereby specifically excluded.  
**Forgeries**

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

- (a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;
- (b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

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

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

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

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

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

#### Photographs

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

#### 22. New VAT Regulations

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

### CONDITIONS WHICH MAINLY CONCERN THE SELLER

#### Auctioneer's Discretion

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

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

#### Seller's Warranty and Indemnity

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

#### Reserves

25. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under €150 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €50. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve thereon but in such case the Proceeds of

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

#### Commission

26. The Seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on all other Sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. The seller authorises the Auctioneer to deduct from the Hammer Price paid by the buyer the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

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

#### Insurance

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

#### Illustration Charges:

27a. Catalogue illustrations are included at the discretion of the Auctioneer. Illustration charges will be calculated on the particular category of sale. These charges are subject to change. Irish art sale illustrations: €150.00 full page, €100.00 half page, €50 all other sizes. Fine art illustrations: Scaled fee €100.00 for lots sold for €3,000.00 hammer price & over, €50.00 for lots sold under €3000.00 hammer price. Contemporary picture illustrations: €25.00 per illustration. All lots illustrated and not sold are charged at €25.00 per illustration.

#### Rescission of Sale

28. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot sold is a Forgery and the requirements of condition 20 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

### Payment of Proceeds of Sale

**29.** The Auctioneer shall remit the Proceeds of Sale to the seller not later than thirty (30) days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within seven (7) working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than thirty (30) days after the date of the auction unless otherwise agreed by the seller. If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer. If the buyer fails to pay the Auctioneer the Total Amount Due within fourteen (14) days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take the seller's instructions on the course of action to be taken and, to the extent that it is in the sole opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within seven (7) days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the Lot sold, to settle claims made by or against the buyer on such terms as the Auctioneer shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and, if necessary, to rescind the sale and refund money to the buyer.

### Payment of Proceeds to Overseas Sellers

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

### Charges for Withdrawn Lots

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

### Unsold Lots

**32.** Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of thirty (30) days of such notification from the Auctioneer. Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of

the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

### Auctioneer's Right to Photographs and Illustrations

**33.** The seller authorises the Auctioneer to photograph and illustrate any Lot placed with 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.





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Back cover:

Louis le Brocqy

Barrie Cooke

Basil Blackshaw

Aloysius O'Kelly

Albert Irvin (detail)

Gerard Dillon

Sean Keating

Lot 7

Lot 113

Lot 71

Lot 107

Lot 56

Lot 61

Lot 26



ADAM'S Est 1887