

# WHYTE'S

SINCE 1783



## IMPORTANT IRISH ART

27 MAY 2013







# IMPORTANT IRISH ART

MONDAY 27 MAY 2013

## VIEWING

RDS, Anglesea Road Entrance, Ballsbridge, Dublin 4  
Friday 24 May, opening reception kindly sponsored by Smith & Williamson  
with gallery talks 6pm to 8pm  
Saturday 25 May 10am to 6pm (Gallery Talk 3pm)  
Sunday 26 May 10am to 6pm (Gallery Talk 3pm)  
Monday 27 May 10am to 6pm

## AUCTION

Monday 27 May at 6pm  
RDS, Anglesea Road Entrance, Ballsbridge, Dublin 4

## ENQUIRIES

Whyte's 38 Molesworth Street Dublin 2  
Tel: 01 676 2888 Fax: 01 676 2880 E-mail: [info@whytes.ie](mailto:info@whytes.ie)

## BIDS

Whyte's 38 Molesworth Street Dublin 2  
Tel: 01 676 2888 Fax: 01 676 2880 E-mail: [bids@whytes.ie](mailto:bids@whytes.ie)  
On-line bids: [www.whytes.ie](http://www.whytes.ie)

Front cover: lot 50, Leo Whelan, *Alan, Son of Dr. Martin Dempsey*, 1917  
Inside front cover: lot 31, Harry Kernoff, *From the Custom House Steps, Dublin, 1933* (detail)  
Page 4: lot 46, Jack B. Yeats, *The Sack of Baltimore, c.1890-1891* (detail)  
Page 6: lot 115, Tony O'Malley, *The Island of Arawaks, 1982* (detail)  
Page 8, 9: Ex lot 69, William Brocas, *Colonel Westenra's "Frenzy"...* (detail)  
Back cover: lot 38, William Conor, *Bringing In The Turf*



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\*Citywire Wealth Manager, Investment Performance Awards 2012, 2011, 2010, STEP Private Client Awards, finalist 2012/13

\*\*as of 31st December 2012

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*Managing Director*



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*Director*



**Marianne Newman**  
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*Associate Director*



**Aaron Lowry BA**  
*Curator*



**Seán Kelly**  
*Accounts*



**Samantha Woolley**  
*Administration*

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This catalogue was compiled by Adelle Hughes with assistance from Ian Whyte, Sarah Gates and contributions from Professor Katharine Crouan, Dr. Róisín Kennedy, Dr S.B. Kennedy, Dr Éimear O'Connor and Frances Ruane.

We would also like to thank the staff of the National Irish Visual Arts Library, the National Library of Ireland and the many artists, art historians, collectors, dealers and galleries who have assisted in our research for this catalogue.

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# IMPORTANT NOTES

ALL LOTS ARE SOLD SUBJECT TO OUR TERMS AND CONDITIONS OF SALE PRINTED ON PAGE 7

## BUYERS' COMMISSION

18% (excluding VAT) is added to the hammer price of all lots. No extra fee is charged for on-line bidding.

## ROOM BIDDERS

1. Room bidders must register and obtain a bidding number on arrival. Proof of identity is required from clients new to us.
2. If successful in obtaining a lot please ensure you display your number clearly to the auctioneer and that it is your number that is called out. If there is any doubt about the hammer price or buyer, please draw this to the attention of the auctioneer immediately.
3. Payment may be made by cash, bank draft, cleared cheque, debit or credit card — we accept Mastercard or Visa (a charge of 2% is made on credit card transactions). There is no charge on debit card transactions..

## ABSENTEE BIDDING

1. If you are unable to attend you may bid before the sale, using the form provided. Enter the maximum you are prepared to offer for each lot and the auctioneer will represent you as if you are personally attending the sale. Lots are knocked down at one step above the next highest bid, and not necessarily at your highest bid. Example: your bid is €1,000 and next highest bid is €800 – the hammer price is €850.
2. **LIMIT BIDDING:** Absentee bidders may limit their total purchases to a set amount by entering their limit on the bidding form. This is especially useful for bidders wishing to cover as many lots as possible while setting a maximum amount to spend.
3. **"OR" BIDDING:** Absentee bidders who wish to bid on two or more lots, but only wish to purchase one, may do so by entering "OR" between the bids – the lots will be bid on in catalogue order.
4. **EQUAL BIDS:** In the event of equal bids being received for the same lot the first received will be given preference. If the instruction "break ties" is entered on the bid form the auctioneer will increase the bid by one step in the event of equal bids being received or in the event of a tie with a room bidder.
5. **"BUY" BIDS:** Unless otherwise instructed bids of "Buy" or "Buy at Best" shall be taken to indicate bids of up to three times the stated higher estimate in the catalogue.
6. **LIVE INTERNET BIDDING:** You may watch and/or bid live with video and audio link to the saleroom on our website [www.whytes.ie](http://www.whytes.ie) No charge for on-line bidding.
7. **LIVE TELEPHONE BIDDING** may be arranged on request, subject to availability and *given at least 24 hours notice*. This facility is only available on lots estimated at €2,000 or more, and a minimum bid may be requested.
8. **INVOICING AND PAYMENT:** Successful absentee bidders will be sent a *pro forma* invoice immediately after the sale with details of payment methods. All invoices must be paid within 7 days of the date of the sale or the lot(s) may be deemed in default and any subsequent losses incurred on resale become the responsibility of the bidder. *The Auctioneers and House Agents Act, under which we are licensed to hold public auctions, only allows for lots to be handed over to purchasers when paid for in full.*

## PRICES REALISED

A complete list of prices realised and unsold lots will be posted to our Internet website ([www.whytes.ie](http://www.whytes.ie)) on the day after the sale.

## SPECIAL NOTICES CONCERNING THIS AUCTION

### VENUE FOR AUCTION NIGHT

The venue for the auction is The Royal Dublin Society, Anglesea Road Entrance, Ballsbridge, Dublin 4 and the sale starts at 6pm.

**Bidder registration** will take place here from 5pm on Monday 27 May and the sale starts at 6pm. Complimentary tea and coffee will be served in the café.

### COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 28 May from the RDS. After that date lots may be collected from our Molesworth Street premises.

Purchasers must pay for and collect all lots within 7 days of the date of sale. Note: each lot is at the buyer's risk from the fall of the hammer. Storage charges will apply after 7 days.

### MORE INFORMATION ON OUR WEBSITE

[whytes.ie](http://www.whytes.ie) or [whytes.com](http://www.whytes.com)

Here you will find much useful information pertaining to lots in this auction, including biographies and previous results for many of the artists featured in this sale.

## WHYTE'S GUARANTEE OF AUTHENTICITY

Whyte's takes especial care to ensure that all works offered in this catalogue are as described and are the work of the artists they are attributed to. In the event of any work sold from this catalogue to be subsequently proved to be a "deliberate forgery", subject to our terms and conditions of sale (especially Clause 5c) as printed elsewhere in this catalogue Whyte's will cancel the sale and refund to the buyer the total amount paid by the buyer to Whyte's for the item, in the currency of the original sale. This guarantee is provided for a period of seven (7) years after the date of the relevant auction, and may be extended at Whyte's discretion.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue.

- 1 **Sir John Lavery**  
in our opinion **a work by the artist**.
- 2 **Attributed to Sir John Lavery**  
In our opinion **probably** a work by the artist but less certainty as to authorship is expressed than in the preceding paragraph.
- 3 **After Sir John Lavery**  
In our opinion a **copy** of a known work by the artist. We also use this term for **prints** of works by the artist.
- 4 The term **signed** and/or **dated** and/or **inscribed** means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- 5 The term **bears a signature** and/or **initials** and/or **date** and/or **inscription** means that in our opinion the signature and/or date and/or inscription has been added by another hand.







## TERMS AND CONDITIONS OF SALE NOTICE

Whyte & Sons Auctioneers Limited, trading as Whyte's, exercises all reasonable care to ensure that all descriptions are reliable and accurate, and that each item is genuine unless the contrary is indicated. However, the descriptions are not intended to be, are not and are not to be taken to be, statements of fact or representations of fact in relation to the lot. They are statements of the opinion of Whyte's, and attention is particularly drawn to clause 5 set out below. Comments and opinions, which may be found in or on lots as labels, notes, lists, catalogue prices, or any other means of expression, do not constitute part of lot descriptions and are not to be taken as such unless they are made or specifically verified by Whyte's.

### Clause 1

- (a) Each lot is put up subject to any reserve price imposed by the vendor
- (b) Subject to sub-clause (a) of this clause, the highest bidder for each lot shall be the buyer thereof
- (c) If any dispute arises as to the highest bidder the auctioneer shall have absolute discretion to determine the dispute and may put up again and re-sell the lot in respect of which the dispute arises

### Clause 2

- (a) The bidding and advances shall be regulated by and at the absolute discretion of the auctioneer and he shall have the right to refuse any bid or bids. NOTE: Where an agent bids, even on behalf of a disclosed client, the auctioneer nevertheless has the right at his discretion to refuse any such bid.
- (b) The buyer of each lot shall immediately on its sale, if required by the auctioneer, give him the name and address of the buyer and pay to Whyte's at his discretion the whole or part of the purchase money. If the buyer of any lot fails to comply with any such requirement Whyte's may put up again and re-sell the lot; if upon such re-sale a lower price is obtained than was obtained on the first sale the buyer in default on the first sale shall make good the difference in price and expenses of re-sale which shall become a debt due from him.
- (c) Where an agent purchases on behalf of an undisclosed client such agent shall be personally liable for payment of the purchase money to Whyte's and for safe delivery of the lot to the said client.

### Clause 3

- (a) Whyte's reserves the rights to bid on behalf of clients including vendors, but shall not be liable for errors or omissions in executing instructions to bid.
- (b) Whyte's reserves the rights, before or during a sale, to group together lots belonging to the same vendor, to split up and to withdraw any lot or lots at Whyte's absolute discretion and without giving any reason in any case.
- (c) Whyte's acts as agent only, and therefore shall not be liable for any default of the buyer or vendor.

### Clause 4

- (a) Each lot shall be at the buyer's risk from the fall of the hammer and shall be paid for in full before delivery and taken away at his expense within one day of the sale. The buyer will be responsible for all removal, storage and insurance charges in respect of any lot which has not been collected within 7 days of the date of sale.
- (b) If any buyer fails to pay in full for any lot within 7 days of the date of sale such lot may at any time thereafter at Whyte's discretion be put up for sale by auction again or sold privately; if upon such re-sale a lower price is obtained than was obtained on the first sale the buyer in default on the first sale shall make good the difference in price and the expenses of re-sale which shall become debt due from him.
- (c) Interest at 2 per cent per month and legal costs (if any) for recovery of monies due shall be payable by the buyer on any overdue account.

### Clause 5

- (a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has 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).
- (b) All lots are sold with all faults and imperfections and errors of description and Whyte's and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below.

Written or verbal condition reports may be supplied by Whyte's on request but these are merely statements of opinion, and any error or omission in these reports may not be taken as grounds for a cancellation of sale or refund of any part of the purchase price or the cost of any repairs to the lot or lots reported on.

(c) If any lot sold at this auction is subsequently proved to be a "deliberate forgery", Whyte's will cancel the sale and refund to the buyer the total amount paid by the buyer for the item, in the currency of the original sale. The onus of proving a lot to be a "deliberate forgery" is on the buyer. For these purposes, "deliberate forgery" means a lot that in Whyte's reasonable opinion is an imitation created to deceive as to authorship, where the correct description of such authorship is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a deliberate forgery by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting). This guarantee does not apply if (i) either the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; (ii) or the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Whyte's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description. This guarantee is provided for a period of seven (7) years after the date of the relevant auction, is solely for the benefit of the buyer and may not be transferred to any third party. Whyte's has discretion to extend the guarantee for a longer period. To be able to claim under this Guarantee, the buyer must (i) notify Whyte's in writing within three (3) weeks of receiving any information that causes the buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be a deliberate forgery; and (ii) return the item to Whyte's in the same condition as the date of the sale to the buyer and be able to transfer good title in the item, free from the third party claims arising after the date of the sale. Whyte's has discretion to waive any of the above requirements. Whyte's may require the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Whyte's and the buyer. Whyte's shall not be bound by any reports produced by the buyer, and reserves the right to seek additional expert advice at its own expense. In the event Whyte's decides to rescind the sale under this Guarantee, it may refund the buyer the reasonable costs of up to two mutually approved independent expert reports.

(d) Any lot listed as a "mixed lot, collection, range, portfolio etc." or stated to comprise or contain a collection or range of items which are not described shall be put up for sale not subject to rejection and shall be taken by the buyer with all (if any) faults, lack of genuineness and errors of description and numbers of items in the lot, and the buyer shall have no right to reject the lot; except that, notwithstanding the foregoing provisions of this sub-clause, where before a sale a person intending to bid at the sale gives notice in writing to, and satisfies Whyte's that any such lot contains any item or items not described in the sale catalogue and that person specifically describes that item or those items in that notice, then that item or those items shall, as between Whyte's and that person, be taken to form part of the description of the lot.

### Clause 6

The respective rights and obligations of the parties shall be governed and interpreted by Irish law, and the buyer hereby submits to the exclusive jurisdiction of the Irish Courts.

### SPECIAL CONDITIONS

- (a) The buyer shall pay Whyte's a commission at the rate of 18% (plus VAT under The Margin Scheme and which is not reclaimable).
  - (b) Whyte's or its employees, servants or agents may, on request organise packing and shipping of lots purchased or may order on the buyer's behalf third parties to pack or ship purchases. Under no circumstances does Whyte's accept any liability whatsoever for any loss or damage howsoever occasioned in the course of such service.
  - (c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require.
- The placing of a bid will be taken as full agreement to all the above conditions.

WHYTE & SONS AUCTIONEERS LIMITED  
38 Molesworth Street, Dublin 2







# IMPORTANT IRISH ART

Monday 27 May 2013 at 6pm

Lots 1-190







1  
**Cecil Maguire RHA RUA**  
**(b.1930)**

BRINGING IN LOBSTER BOXES,  
ROUNDSTONE HARBOUR, SUMMER, 1992  
oil on board  
signed and dated lower left; inscribed with  
title and artist's [Roundstone] address on  
reverse; with Eakin Gallery label on reverse  
14 by 18in. (35.56 by 45.72cm)

€3,000-€4,000 (£2,520-£3,360 approx.)



2  
**Ivan Sutton (b.1944)**

FAIR DAY, CLIFDEN, COUNTY GALWAY  
oil on canvas board  
signed lower right; signed again and titled  
on reverse; also with artist's studio label on  
reverse  
20 by 30in. (50.80 by 76.20cm)

€1,500-€2,000 (£1,260-£1,680 approx.)



3

**James S. Brohan  
(b.1952)**

MOORE STREET, DUBLIN  
oil on canvas board  
signed lower right  
18 by 24in. (45.72 by 60.96cm)

€3,500-€4,500  
(£2,940-£3,780 approx.)



4

**James S. Brohan (b.1952)**

ON THE ROAD HOME  
oil on canvas board  
signed lower right; titled on reverse  
10 by 12in. (25.40 by 30.48cm)

€1,200-€1,500 (£1,010-£1,260 approx.)







5

**Peter Collis RHA (1929-2012)**

RED ROOFED COTTAGES IN A LANDSCAPE

oil on board

signed lower left; with original label of

New Apollo Gallery on reverse

26 by 34in. (66.04 by 86.36cm)

*Provenance:*

New Apollo Gallery, Dublin;

Private collection

€1,800-€2,000 (£1,510-£1,680 approx.)



6

**Séamus Ó Colmáin  
(1925-1990)**

STREET SCENE, 1964

oil on board

signed lower left; inscribed [Feb] and

dated on reverse

36 by 48in. (91.44 by 121.92cm)

*Provenance:*

Purchased in a Dublin gallery by the  
present owner's family;

Thence by descent to the present owner;  
Private collection, England

*Exhibited:*

*Possibly* exhibited at 'Tenth Anniversary  
Exhibition', Ritchie Hendriks Gallery,  
Dublin, September - October 1966,  
catalogue no. 21

Thought to be a Dublin scene.

In his article for the *Irish Times* 6 July 1970, Brian Fallon drew comparisons between Ó Colmáin and another famed recorder of the Dublin Streets, Harry Kernoff - 'The parallel with Kernoff is fruitful, because Kernoff's best works - apart from his woodcuts - are his early pictures of his native city, in which one can almost hear the Dublin accent. The same is true of Ó Colmáin, who has painted its crumbling façades with a likeable near-sentimentality and at times a real painterliness.'

€800-€1,000 (£670-£840 approx.)



7

**Gladys Maccabe HRUA ROI FRSA (b.1918)**

BEFORE THE RACE

oil on board

signed lower right; titled on reverse

20 by 14.50in. (50.80 by 36.83cm)

€2,500-€3,500 (£2,100-£2,940 approx.)



8

**Séamus Ó Colmáin  
(1925-1990)**

"ECHOES", DUBLIN STREET SCENE, c.1960

oil on board

signed lower right; titled on reverse

21.75 by 29.75in. (55.25 by 75.57cm)

*Provenance:*

possibly purchased at the Lincoln  
Gallery, Dublin;

Thence by descent to the present owner;  
Private collection, England

*Exhibited:*

Possibly exhibited at 'Séamus Ó Colmáin  
Exhibition of Paintings', Lincoln Gallery,  
Dublin, 30 October to 20 November  
[Year unknown], catalogue no. 1 as *City  
Echoes*

€400-€600 (£340-£500 approx.)







9

**Markey Robinson (1918-1999)**  
**TWO SHAWLIES ON A PATH WITH COTTAGE**  
**BEYOND**

gouache with mixed media on board  
signed lower left  
12 by 18in. (30.48 by 45.72cm)

*Provenance:*

Oriel Gallery, Dublin;  
Private collection;  
Thence by descent to the present owner

*Exhibited:*

'Markey: Retrospective Exhibition of Paintings  
including Selected New Works', Oriel Gallery,  
Dublin, 11 July to 3 August, 1991

A copy of the original exhibition catalogue  
accompanies this lot.

€1,500-€2,000 (£1,260-£1,680 approx.)



10

**Markey Robinson (1918-1999)**  
**SHAWLIES AND SAILBOATS BY THE SHORE**

oil on panel  
signed lower left  
20.25 by 26in. (51.44 by 66.04cm)

*Provenance:*

Purchased directly from the artist by the  
present owner

€1,500-€1,800 (£1,260-£1,510 approx.)



11

**Markey Robinson (1918-1999)**  
**THE ROCK OF CASHEL, COUNTY TIPPERARY**

gouache on board  
signed lower left  
17.50 by 28.50in. (44.45 by 72.39cm)

€600-€800 (£500-£670 approx.)





12

**Markey Robinson (1918-1999)**

KILKEEL HARBOUR WITH BOATS, COUNTY DOWN

gouache

signed lower right

17.50 by 23.25in. (44.45 by 59.06cm)

*Provenance:*

Acquired directly from the artist by the present owner's family

This very early example of Markey's art displays his enduring interest in anecdotal detail and love of the sea and marine subjects. His handling of the paint here, the delicate and quite precise use of colour, coupled with a fine defining line, differs greatly from his mature style. Here the artist focuses on detail; the rigging on the sailboats, the ornament in the lamppost, the tassels on the women's shawls and weave of the fishermen's baskets. As his style developed and became more abstracted these descriptive elements would become superfluous, even his signature would lose its early flourish as seen lower right.

€8,000-€10,000 (£6,720-£8,400 approx.)

**13 & 14**

No Lot





**15**  
**George Campbell RHA (1917-1979)**

UNTITLED  
oil on board  
with Bell Gallery label on reverse  
18 by 14in. (45.72 by 35.56cm)

*Provenance:*

A gift from the family of Gerard Dillon to the present owner

Thought to be part of a body of work, 'The Non-Head Series' by Campbell examining 'the troubles' in Northern Ireland.

€800-€1,200 (£670-£1,010 approx.)



**16**  
**Gerard Dillon (1916-1971)**

UP IN BLUE, DOWN IN GREY  
monotype  
signed lower right and upside down top centre  
11 by 9in. (27.94 by 22.86cm)

*Provenance:*

The Collection of Arthur Armstrong;  
His studio sale, deVere's, 3 February, 1998, lot 205;  
Private collection

€400-€600 (£340-£500 approx.)





17

**George Campbell RHA (1917-1979)**

MUSICIANS, VIRGINIA NO. IV, 1967

oil on board

signed lower right; with original exhibition and framing label of Ritchie Hendriks Gallery on reverse  
20 by 16in. (50.80 by 40.64cm)

*Provenance:*

Ritchie Hendriks Gallery, Dublin;  
Where purchased by Dr J. R. Meagher, August 1967;  
Private collection

*Exhibited:*

'George Campbell', Ritchie Hendriks Gallery, Dublin, August to 19 September, 1967, catalogue no. 27  
[65gns]

€4,000-€6,000 (£3,360-£5,040 approx.)





**18**  
**Patrick Collins HRHA**  
**(1910-1994)**

SEA WOMAN, 1962

oil on board

signed lower right; with original  
Ritchie Hendriks Gallery label on  
reverse, dated July 1965

14 by 12in. (35.56 by 30.48cm)

*Provenance:*

Ritchie Hendriks Gallery, Dublin,  
July 1965;

Private collection;

Whyte's, 18 May 2009, lot 48;

Private collection

In 1963 a work entitled *Head of Girl* was exhibited at the Ritchie Hendriks Gallery in May, catalogue no. 20. It is possible that this work, *Sea Woman*, 1962, was exhibited under a different title considering its date of execution and subject matter. The Ritchie Hendriks Gallery also hosted another exhibition of thirty-four works by Collins from 24 June to 19 July 1965, while this date would correspond with the gallery label on the reverse of the work, there was no similarly titled piece exhibited at this show.

€4,000-€6,000

(£3,360-£5,040 approx.)



**19**  
**Brian Ferran HRUA**  
**HRHA (b.1940)**

KILLYBEGS, FISHING FLEET, 1966

acrylic on board

signed and dated lower right;  
with title and artist's [Belfast]  
address inscribed on original  
label on reverse

24 by 32in. (60.96 by 81.28cm)

€800-€1,000

(£670-£840 approx.)





20

**Patrick Collins HRHA (1910-1994)**

SHORELINE, 1965

oil on board

signed and dated lower right; with title on Ritchie Hendriks Gallery label on reverse

14 by 20in. (35.56 by 50.80cm)

*Provenance:*

Ritchie Hendriks Gallery, Dublin;

Private collection

*Exhibited:*

'Patrick Collins', Ritchie Hendriks Gallery, Dublin, 24 June to 19 July, 1965, catalogue no. 7 [30gns]

€4,000-€6,000 (£3,360-£5,040 approx.)

**21 & 22**

No Lots





**23**  
**Daniel O'Neill**  
**(1920-1974)**  
**FIGURE IN A LANDSCAPE**  
oil on board  
signed lower left  
8.50 by 12in. (21.59 by  
30.48cm)  
  
€2,500-€3,500  
(£2,100-£2,940 approx.)



**24**  
**Gerard Dillon (1916-1971)**  
**FACES**  
gouache on card  
signed lower right  
11.50 by 8.75in. (29.21 by 22.23cm)  
  
*Provenance:*  
Taylor Galleries, Dublin;  
Where purchased by the previous owner  
  
€2,000-€3,000 (£1,680-£2,520 approx.)





25

**Colin Middleton MBE RHA  
(1910-1983)**

EVENING: CASTLEWELLAN [COUNTY DOWN], 1964  
oil on board  
signed in monogram lower left; signed again and  
inscribed with title on reverse; also with typed  
label detailing title, date, exhibition number [27]  
and original price [25Gns.] on reverse  
11 by 15in. (27.94 by 38.10cm)

*Provenance:*

Purchased by the present owner from a Middleton  
exhibition c.1964 [catalogue untraced]

The village of Castlewellan lies between the Mourne Mountains  
and Slieve Croob. This painting dates to a period [1961-1972]  
when the artist was living in Lisburn and spending summers in a  
caravan painting in the Mountains of Mourne.

€4,500-€5,500 (£3,780-£4,620 approx.)

26

**Gerard Dillon (1916-1971)**

PIERROT CHRISTMAS CARD  
hand-coloured print  
with dedication from the artist within  
6 by 9in. (15.24 by 22.86cm)

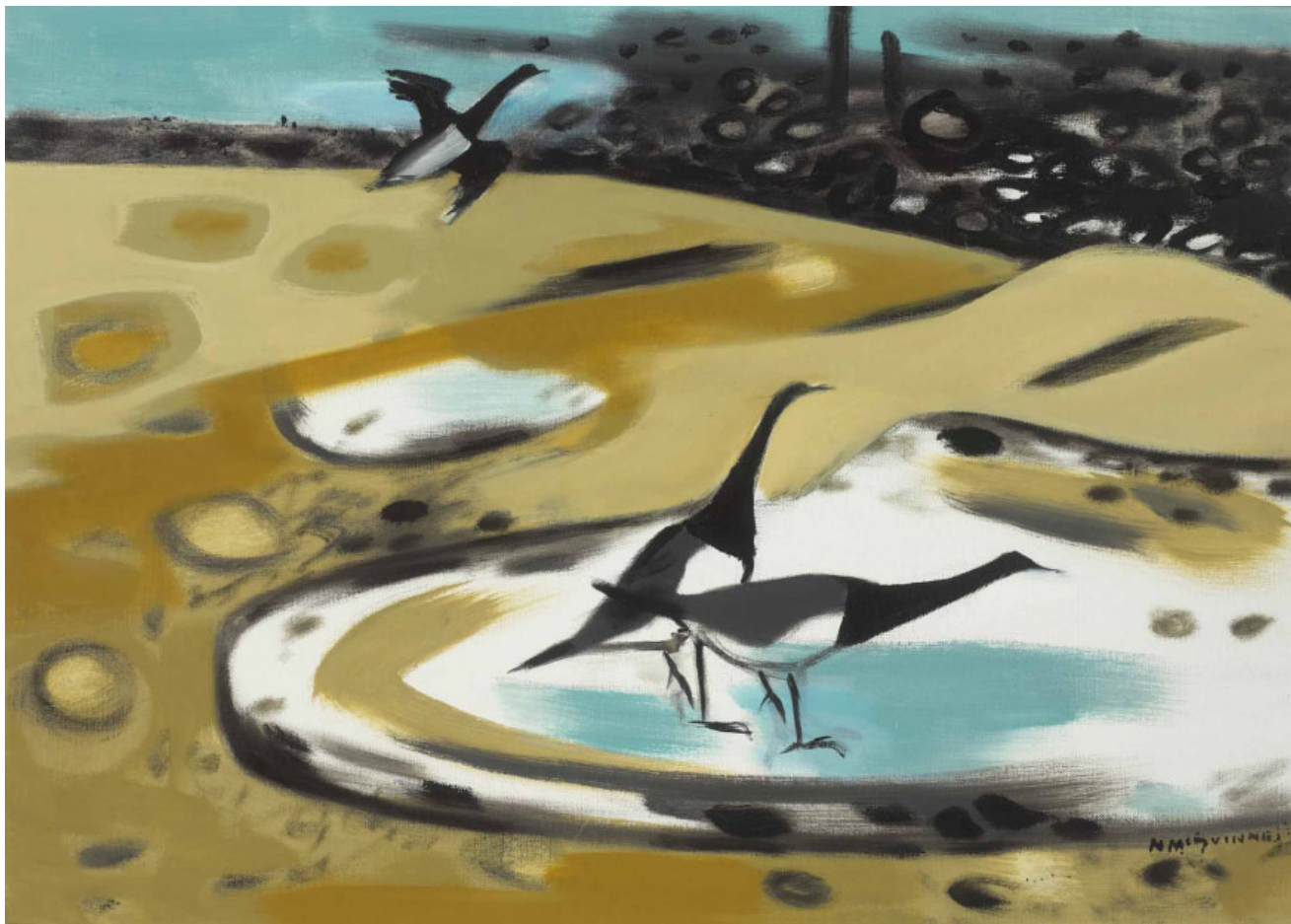
*Provenance:*

A gift from the artist's family to the present owner

€200-€300 (£170-£250 approx.)







27

**Norah McGuinness HRHA (1901-1980)**

A QUIET SHORE

oil on canvas

signed lower right; with title and inscribed Dawson Gallery label on reverse

16 by 22in. (40.64 by 55.88cm)

*Provenance:*

Dawson Gallery, Dublin;

Private collection

€6,000-€8,000 (£5,040-£6,720 approx.)





**28**  
**Norah McGuinness HRHA (1901-1980)**

PORTSALON, COUNTY DONEGAL, c.1931-1937

oil on canvas

with original inscribed label on reverse detailing title, price [£14-14-0] and artist's address [Bell Steps, Hammersmith Terrace, W6] on reverse

17.75 by 22in. (45.09 by 55.88cm)

*Provenance:*

A gift from the artist to the present owner's father, who worked for Norah McGuinness during her role as Display Director with Brown Thomas, Grafton Street, Dublin;  
Thence by descent

The date of the present work is tied to the artist's London address at this juncture. McGuinness lived at Bell Steps, Hammersmith Terrace from 1931-1937. During this period she would return to Ireland in the summers to her cottage in Donegal, where the present work was painted. For further reading see Snoddy, pp.384-387.

€6,000-€8,000 (£5,040-£6,720 approx.)



29

**Daniel O'Neill (1920-1974)**

LATE SPRING, c. late 1950s

oil on canvas

signed lower right

20 by 24in. (50.80 by 60.96cm)

*Provenance:*

Victor Waddington Gallery, Dublin;

Where purchased in 1957 [the year the gallery closed] by the present owners

Daniel O'Neill exhibited at the Irish Exhibition of Living Art in 1944 and the following year met Victor Waddington. Waddington was the leading contemporary gallerist in Ireland at that time and offered O'Neill a contract with his gallery. It was this pivotal association that allowed the artist to leave his job as an electrician and dedicate himself to painting full-time. O'Neill exhibited successfully and regularly with the gallery for over a decade when Waddington closed its doors c.1957. It was during the closing down period when *Late Spring* was purchased by the present owners.

There is a melancholy and a sense of loss evident in this work which recalls O'Neill's interior oil, entitled *The Bedroom* or *The Wake*. In both there is a disconnect between the figures and an expressive use of colour and paint application. In *Late Spring* the sense of loss *may* be interpreted metaphorically as the title would indicate. Bearing in mind the time when the painting was executed its mood and tone are apt for this period of change in the artist's career.

€20,000-€30,000 (£16,810-£25,210 approx.)







30

## Gerard Dillon (1916-1971)

CURRACHS OFF ROUNDSTONE

oil on board

signed lower left

20 by 24in. (50.80 by 60.96cm)

### Provenance:

The Collection of Catherine Walston;

Thence by descent to previous owner;

Whyte's, 29 November 2005, lot 87;

Whence purchased by present owner

Gerard Dillon discovered Connemara in 1939 when, on a break from his job as a decorator in London, he toured the area. Coming from Belfast and living in London, Dillon had a very romantic idea of the West. He considered it 'a great strange land of wonder to the visitor from the red brick city',<sup>1</sup> as he put it, and he took every opportunity to stay there. James White wrote that Dillon's unique approach to the landscape of the West came from the fact that 'he looked away from the mist and the heather and became enraptured with the reality of the people, farming, fishing, drinking and dancing'.<sup>2</sup>

In 1950-51 Dillon spent a year living on the island of Inishlacken, off the Galway coast. The nearest town on the mainland was Roundstone and he frequently visited and painted there, travelling by boat across the mile of water that separated them. This period on Inishlacken is recounted in James MacIntyre's book, *Three Men on an Island*, (Belfast, 1996) which contains humorous accounts and illustrations of the antics of Dillon and his fellow artists, MacIntyre and George Campbell as they adapted to island life and to the friendships and adventures that beset them.

*Currachs off Roundstone* depicts a group of currachs drawing up at the quayside of Inishlacken, which is not visible in the painting. Behind them baking in evening sunlight and looking more like a Mediterranean village than an Irish one is Roundstone. The painting evokes the simplicity of life in the West of Ireland in the rudimentary forms of the currachs floating on the surface of the blue-grey sea. In the foremost boat a lobster pot full of catch is visible. From their orange colour the creatures look as if they have already been cooked, a witticism on Dillon's part. An old man holds the oar upright while his companion pulls the boat towards its docking port. The latter's face is painted green suggesting the shadow cast by the quayside wall. Such expressive and exaggerated use of colour also refers to the exotic nature of the islanders' existence. Dillon was strongly influenced by European expressionism and especially the work of the Jewish painter, Marc Chagall which uses strong evocative colours and childlike forms to recreate the magical scenes of his childhood in Russia before anti-Semitic violence destroyed this world and drove the artist into exile in Paris. Through visiting exhibitions in London and by looking at colour reproductions of modernist art Dillon familiarised himself with such modern art. He combines this aesthetic in his work with a style drawn from Irish Early Christian art especially the carvings of monks and biblical scenes found on the High Crosses.

Dillon's work was widely admired in Ireland and in London in the late 1940s and 1950s. He was supported during these years by the art dealer Victor Waddington. This painting belonged to Catherine Walston, a lover of the novelist Graham Greene and a devotee of Irish art. She began staying at Dooagh on Achill Island in 1947 and clearly shared Dillon's veneration for the West of Ireland as presented in this painting.

Dr. Roisin Kennedy

<sup>1</sup> Gerard Dillon, 'The Artist Speaks', *Envoy*, 1950.

<sup>2</sup> James White, *The Early Paintings of the West*, Dawson Gallery, Dublin, March 1971.

€25,000-€35,000 (£21,010-£29,410 approx.)









31  
**Harry Kernoff RHA (1900-1974)**

FROM THE CUSTOM HOUSE STEPS, DUBLIN, 1933  
watercolour  
signed and dated lower left  
11 by 15.25in. (27.94 by 38.74cm)

*Provenance:*

Purchased at a Harry Kernoff exhibition in Dublin c.1940-1950 by a friend of the artist;  
Adam's, 23 March 2005, lot 35;  
Private collection

*Exhibited:*

'Harry Kernoff (1900-1974) 30th Anniversary Exhibition', Gallery 4, Dublin, January – February, 2005

*Literature:*

O'Connor, Kevin, *Harry Kernoff, The Little Genius*, The Liffey Press, Dublin, 2012 (full colour illustration, captioned "watercolour of

Custom House Dock, viewed by the ancient Mariner from the North Quay")

A signed copy of *Harry Kernoff, The Little Genius* by Kevin O'Connor accompanies this lot.

This topographical watercolour records working life on the Dublin Quays eighty years ago and highlights the dramatic changes to this stretch of Dublin's cityscape since the 1930s. The most familiar surviving element is Tara Street railway station seen to the far right where a steam train approaches the bridge to cross the Liffey. The haphazard Dutch gabled dwellings seen on Burgh Quay (now the Ulster Bank offices) house a hive of activity while their decorated windows with flags, including a tricolour and county colours, suggest a festival or sporting event. A hairdressing salon is recorded at the street corner with plenty of pedestrian traffic out front. A horse drawn cart brings its load to the edge of the dock where a ship is berthed ready for loading. The scene is observed from the north side of the Liffey on Custom House Quay by the artist and two prominent figures in the foreground, an aging stevedore to the right and a eager-looking youth to the left.

€6,000-€8,000 (£5,040-£6,720 approx.)





32

**Harry Kernoff RHA (1900-1974)**

BOLAND'S MILL [GRAND CANAL DOCK] 1931

watercolour over pencil

signed and dated lower left

11.50 by 16in. (29.21 by 40.64cm)

*Provenance:*

Whyte's, 22 February 2005, lot 23;

Private collection

*Exhibited:*

'Aonach na Nodlag [sic], 1931', Mansion House, Dawson Street, Dublin, 11-19 December, 1931, catalogue no. 52 [£7-10-0];

'Harry Kernoff (1900-1974) 30th Anniversary Exhibition', Gallery 4, Dublin, January – February, 2005

A signed copy of *Harry Kernoff, The Little Genius* by Kevin O'Connor published by The Liffey Press, Dublin [2012] accompanies this lot.

Boland's Mills on Great Brunswick Street (now Pearse Street) was one of the buildings held by the Irish Volunteers during the 1916 Easter Rising. Eamon de Valera was commander of the garrison, which was the last to hold out against the British army. Kernoff has portrayed the rear of the building as seen from the Grand Canal Basin. This stretch of the canal is now home to Google headquarters as well as other business and apartment complexes.

€6,000-€8,000 (£5,040-£6,720 approx.)





33

**Seán Keating PRHA HRA HRSA (1889-1977)**

ARAN WOMAN (also known as THE MATRIARCH), c.1952-1955

pastel and conté on tinted paper

signed lower right; with Victor Waddington Galleries label preserved on reverse; also with BOI collection number [2945] on reverse

17 by 14in. (43.18 by 35.56cm)

*Provenance:*

The Collection of the Bank of Ireland;

Their sale, Adam's, 24 November 2010, lot 5;

Private collection

Although the identity of this Aran woman is unknown, Seán Keating did at least three paintings or drawings of her between 1952 and 1955, all of which were based on a black and white photograph. He was fascinated by the ageing process, and by the wisdom of old age. As a young child growing up in Limerick, Keating's paternal grandfather, Michael, lived in the family home in Newenham Street, where he gave guidance and inspiration to his grandchildren until his death at the age of ninety four. Michael's son, Joseph, was Keating's father. In later years, Joseph Keating lived with his grown up children in Windsor Road, Rathmines. He too, was a source of encouragement and advice to his children, and later, his grandchildren, until he passed away at the age of ninety two. Indeed, the artist himself lived to be eighty eight years of age, having raised two sons, given grandfatherly reassurance to five grandchildren and documented his own aging process in a series of extraordinary self-portraits. Given his personal experience, it is not at all surprising that Keating was so concerned to recognise and to pay tribute to the hard-won intuition that is so acutely evident in this fine example of his work. He has portrayed the old woman in a calm and meditative mood that seems to mirror her acceptance of life from the perspective of her years. When she was a young woman she worried about life, but according to this image, she knows that there is no point in such troubles. The drawing is an excellent example of Keating's intuitive perception of the dignity of old age.

Dr Éimear O'Connor HRHA

Research Associate

TRIARC-Irish Art Research Centre, TCD.

Eimear O'Connor's book, *Seán Keating: Art, Politics and Building the Nation*, is published in full colour by Irish Academic Press (April 2013) and is available in soft back, hard back (signed limited edition) and slip case (signed limited edition).

€3,000-€5,000 (£2,520-£4,200 approx.)



34

**Seán Keating PRHA HRA HRSA (1889-1977)**

WOMAN WITH HEADSCARF, c. late 1950s

pastel and pencil on buff-coloured paper

signed lower right; with David Hendriks Gallery labels on reverse

11.50 by 9.50in. (29.21 by 24.13cm)

*Provenance:*

David Hendriks Gallery, Dublin;

Private collection

€2,000-€3,000 (£1,680-£2,520 approx.)



35

**Seán Keating PRHA HRA HRSA (1889-1977)**

HEAD OF AN OLD MAN, c. late 1950s

pastel on buff-coloured paper

signed lower right; with Victor Waddington Galleries label on reverse

16 by 11.50in. (40.64 by 29.21cm)

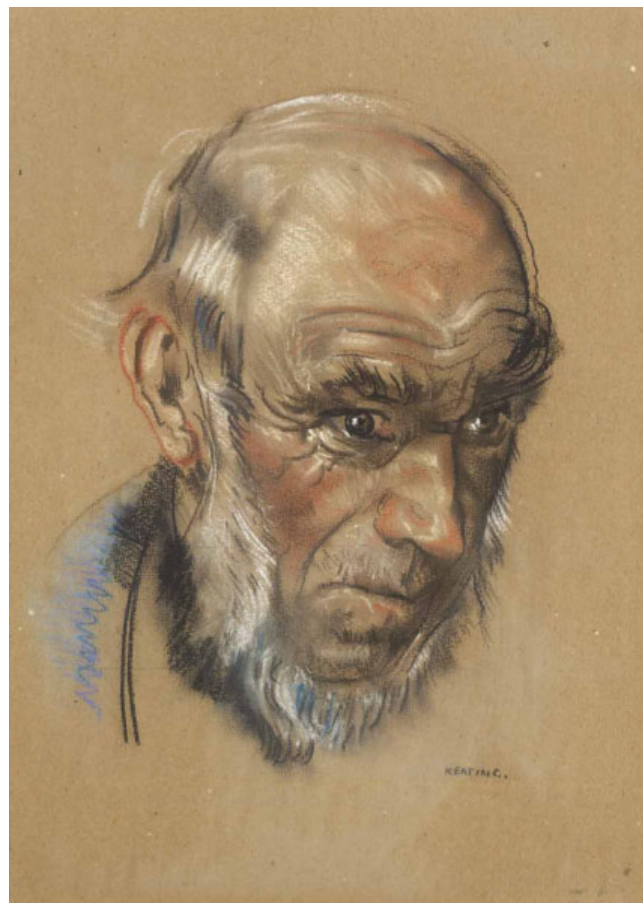
*Provenance:*

Victor Waddington Galleries, Dublin;

Private collection

Keating exhibited with the Victor Waddington Galleries until its closure in 1957. The Hendriks Gallery later represented the artist's work from c.1957 until 1972. Lots 34 and 35 in this sale are linked in that they were both executed during this period of change; their respective galleries label on reverse trace this change of representation.

€2,500-€3,500 (£2,100-£2,940 approx.)



36

**Seán Keating PRHA HRA HRSA (1889-1977)**

SKETCH OF DAN BREEN, 1958

charcoal and pastel heightened with white chalk on tinted paper

signed lower right

19.75 by 17in. (50.17 by 43.18cm)

*Provenance:*

The Collection of Justin Keating (the artist's son) and former Minister for Industry and Commerce (1973-1977);

by whom donated to an RHA fundraising auction, Dublin c. late 1970s;

Where purchased by the present owner

The commission to paint a portrait of Dan Breen was given to Seán Keating by Todd Andrews, Managing Director of Bord na Móna, in the Spring of 1958. The two men got on extremely well, and Keating found Breen to be an excellent model, very talkative and very interesting. The artist tended to make many sketches before he began to work on canvas, as exemplified in this fine example. Keating completed the oil painting of Breen in the summer of 1958. It was exhibited in the RHA in 1959 and in the major retrospective of the artist's work at the Hugh Lane Municipal Gallery in 1963.

Dr Éimear O'Connor HRHA  
TRIARC-Irish Art Research Centre  
Trinity College Dublin.

€1,500-€2,000 (£1,260-£1,680 approx.)







37  
**Frank McKelvey RHA RUA (1895-1974)**

FAIR DAY SCENE

oil on board

signed lower left

9 by 13in. (22.86 by 33.02cm)

*Provenance:*

Acquired directly from the artist by the present owner's family;

Thence by descent

With a view of P. Harkin wine and spirit merchants.

€12,000-€14,000 (£10,080-£11,760 approx.)





38

**William Conor OBE RHA RUA ROI (1881-1968)**

BRINGING IN THE TURF

crayon and pastel on paper

signed upper left; with John Magee [Belfast] label preserved on reverse

15 by 19in. (38.10 by 48.26cm)

*Provenance:*

John Magee, Belfast;

Private collection

€18,000-€22,000 (£15,130-£18,490 approx.)





**39**  
**Patrick Hennessy RHA (1915-1980)**

PORTRAIT OF MRS VERDON OF CORK, 1940  
pastel on tinted paper  
signed and dated upper right; with sitter's name on reverse;  
also with Guy & Co. [Cork] label on reverse  
20.50 by 12.50in. (52.07 by 31.75cm)

On the outbreak of WWII Patrick Hennessy returned to Ireland from Scotland and began his career as a professional painter. During this period he divided his time between Dublin and Cork. By the mid 1940s he met Henry Robertson Craig and would later move to Crosshaven and then Cobh. For further reading see *Snoddy*, pp.242-243.

€1,500-€2,000 (£1,260-£1,680 approx.)



**40**  
**Late 19th Century Irish School**

PORTRAIT OF MRS. RUSSELL BIGGS AS A CHILD  
charcoal heightened with white chalk  
with provenance details on reverse  
22 by 12.75in. (55.88 by 32.39cm)

*Provenance:*

Family of the sitter;  
Thence by descent;  
Christie's and Hamilton & Hamilton, Castle Hacket, Co. Galway,  
2-4 July, 1986, lot 232 as attributed to William Conor;  
Private collection, Dublin

Attributed by the family of the sitter to William Conor; however, subsequent research has established that this attribution is unlikely. We are grateful to Nelson Bell for his assistance in cataloguing this work.

€1,000-€1,500 (£840-£1,260 approx.)



41

**William Conor OBE RHA RUA  
ROI (1881-1968)**

BELFAST HOME

coloured pencil on tinted paper; (squared  
for transfer)

signed upper right; with Bell Gallery label  
preserved on reverse

10.50 by 8.25 by 5in. (26.67 by 20.96 by  
12.70cm)

€5,000-€7,000 (£4,200-£5,880 approx.)



42

**William Conor OBE RHA RUA  
ROI (1881-1968)**

RICHARD ROWLEY'S COTTAGE IN THE  
MOURNES, 1922

charcoal and crayon

signed and dated lower right; titled on  
John Magee [Belfast] label on reverse

9.75 by 13.75in. (24.77 by 34.93cm)

A contemporary of William Conor, Richard Rowley, born Richard Valentine Williams (1877-1947) was a celebrated poet, playwright and author from Belfast. He lived in Newcastle, County Down and the Mourne Mountains became the source of inspiration for works such as *Tales of Mourne* (1937) and the play *Apollo In Mourne* (1926). During World War II he founded, and ran from his Newcastle home, the short-lived Mourne Press. The poet's Newcastle home, Brook Cottage, no longer survives.

€800-€1,200 (£670-£1,010 approx.)







43

**Frank McKelvey RHA RUA (1895-1974)**

THE STRAND, MARBLE HILL, COUNTY DONEGAL, 1928

watercolour

signed lower left; inscribed with title, signed and dated on original artist's label on reverse; also with William Mol [Belfast] label on reverse

14.50 by 20.50in. (36.83 by 52.07cm)

€2,500-€3,500 (£2,100-£2,940 approx.)



44

**Paul Henry RHA (1876-1958)**

A CONNEMARA WOMAN, 1910-1912

pencil

signed lower left

7 by 5.75in. (17.78 by 14.61cm)

*Provenance:*

Sotheby's, Dublin, 13 May 1980, lot 388;

with the Oriel Gallery, Dublin

Where purchased by Robert Workman, July 1980;

Thence to the Workman sale, Ross's, Belfast, 28 January 2009, lot 146;

Private collection

*Literature:*

Kennedy, S.B., *Paul Henry, Paintings Drawings Illustrations*, Yale University Press, New Haven & London, 2007, catalogue no. 196

€3,000-€5,000 (£2,520-£4,200 approx.)





45

**Paul Henry RHA (1876-1958)**

CONNEMARA LANDSCAPE, c.1910-1911

oil on board

signed lower left

12 by 14in. (30.48 by 35.56cm)

*Provenance:*

Adam's, 9 June, 1988, lot 179;

Private collection;

The setting may be near Achill Sound, in which case the distant sands and mountains must be those of the mainland in the area to the east of Claggan and Ballycroy, a district for which Henry worked, briefly, as Paymaster for the Congested Districts Board during his time on Achill Island (Paul Henry, *An Irish Portrait*, London, Batsford, 1951, pp.83-5). The handling of the paint, which is less sophisticated than in Henry's later work, and the dot after the word 'Henry' in the signature suggests a date of c. 1910-11. *Connemara Landscape* is numbered 1242 in S.B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

Dr S.B. Kennedy

April, 2013

€8,000-€10,000 (£6,720-£8,400 approx.)



46

**Jack Butler Yeats RHA (1871-1957)**

THE SACK OF BALTIMORE [WEST CORK], c.1890-91

pen and ink

with inscribed Dawson Gallery label on reverse detailing title; also with a photocopy of the artist's inscription on reverse of illustration, showing title and signature  
9 by 12.50in. (22.86 by 31.75cm)

*Provenance:*

Dawson Gallery, Dublin;

Private collection

This previously uncatalogued Indian ink drawing is an early work by Jack B. Yeats. An illustration to Thomas Davis's 1844 poem, *The Sack of Baltimore* the exact details of its commissioning have not been recorded. It was made at the beginning of his career when he was anxious to establish his reputation as an illustrator. It illustrates the final stanza of Davis's poem when the locals of West Cork exact their revenge on the man who led the Barbary pirates into Baltimore on 20 June 1631.

'T is two long years since sunk the town beneath that bloody band,  
And all around its trampled hearths a larger concourse stand,  
Where high upon a gallows-tree a yelling wretch is seen:  
'T is Hackett of Dungarvan—he who steer'd the Algerine!  
He fell amid a sullen shout with scarce a passing prayer,  
For he had slain the kith and kin of many a hundred there.  
Some mutter'd of MacMurchadh, who brought the Norman o'er;  
Some curs'd him with Iscariot, that day in Baltimore.'

Thomas Davis, *The Sack of Baltimore*, 1844

The events of 1631 have been more recently outlined in Des Ekin's *The Stolen Village: Baltimore and the Barbary Pirates*. (O'Brien Press, 2008). In 1631 two galleys from Algiers, under the protection of the Ottoman Empire, came to the West Cork coast. Their sailors sacked the village of Baltimore and abducted many of its inhabitants, the majority women and children. These were sold into slavery in North Africa. Davis's poem concludes with the hanging of John Hackett, a Dungarvan fisherman who had guided the pirates into the village. He was convicted and executed for his involvement in the raid.

Yeats' illustration is comparable to the style and approach found in his first published illustrations to Ernst Rhys's *The Great Cockney Tragedy*, published by Fisher Unwin in 1891. Both these and *The Sack of Baltimore* refer to a tragic subject and make use of a stark contrast of light and dark to heighten this mood. The surface of this drawing is built up through cross-hatchings which create a detailed texture, a technique that Yeats used widely in his early drawings. The composition is framed by the derelict houses of the village on the left and the stark form of the crudely made gallows on the right, from which dangles the terrified figure of Hackett. Inspired at one level by Yeats' familiarity with excited crowds at political rallies and sporting events, a terrifying air of vengeance permeates this drawing. Its rawness and despair is unlike the optimism of Yeats' subsequent illustrative work. It captures the spirit of Davis's poem and its attention to detail of expression and character is unmistakably Yeats'.

Dr. Roísín Kennedy

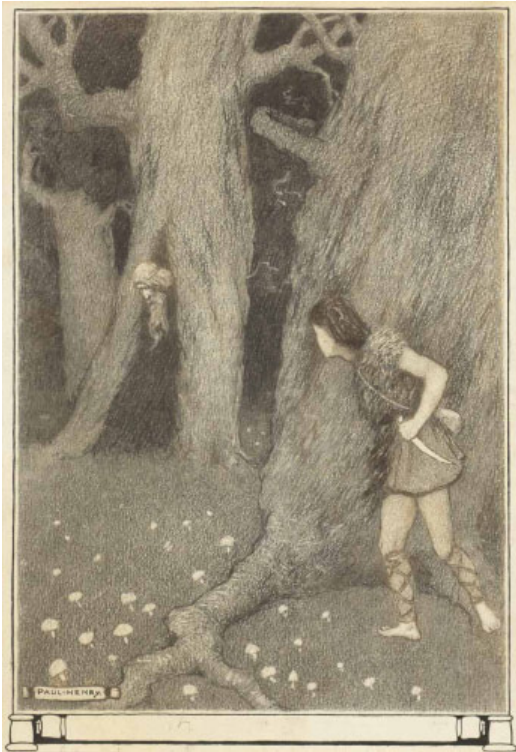
April, 2013

€6,000-€8,000 (£5,040-£6,720 approx.)









47

### Paul Henry RHA (1876-1958)

FIGURES IN THE WOODS, c.1903

pencil and charcoal with ink on paper

signed lower left; also inscribed in the artist's hand, Paul Henry White Cottage Knaphill Surrey' on the reverse

15.75 by 11in. (40.01 by 27.94cm)

#### Provenance:

Adam's, 7 April 1993, lot 106;

Private collection

#### Literature:

Kennedy, S.B., *Paul Henry, Paintings Drawings Illustrations*, Yale University Press, New Haven & London, 2007, catalogue no. 259, p.144 (listed)

Dated c. 1903 on the evidence of the signature, its scroll-like surround and the architectural structure at the base of the drawing. It resembles another Henry piece, *The wedding was the greatest affair that was ever seen in France, 1902-3* (Kennedy, 2007, catalogue no. 6) The latter, and *Figures in the Woods*, were almost certainly part of a number of drawings made to illustrate an unknown narrative. As Henry moved into White Cottage, Knaphill, in 1903 this drawing cannot date before that year.

The strong Whistlerian nature of the drawing is typical of Paul Henry's illustrative work done in the years before he first went to Achill. Charcoal was almost his sole medium in those years. 'No chalk or crayon has the same soft, velvety quality, no other material is so sensitive and tractable,' he later wrote. 'I felt every time I used it, that the vine branches from which it was made brought me nearer to the spirit of France in some almost mystical way.'<sup>1</sup> In *An Irish Portrait* he stated that his love of charcoal dated from a chance encounter with a charcoal burner at Rambouillet in 1900, but in fact he was using it long before that meeting, which may merely have confirmed its qualities to him. Indeed, it is more likely that it was a group of drawings by Millet, done in charcoal and sanguine and executed with spontaneity, as Millet's finished pictures were not, which started him using the medium.<sup>2</sup>

Dr S.B. Kennedy

<sup>1</sup> Paul Henry, *An Irish Portrait*, Batsford, London, 1951, p.29

<sup>2</sup> See *An Irish Portrait*, p.24

€3,000-€5,000 (£2,520-£4,200 approx.)



48

### Paul Henry RHA (1876-1958)

ISABELLA, 1906

charcoal on paper

16 by 11.75in. (40.64 by 29.85cm)

#### Provenance:

with the Oriel Gallery, Dublin, 1978;

Private collection

#### Exhibited:

'Paul Henry', Oriel Gallery, Dublin, 21 March - 8 April, 1978, catalogue no. 26 (illustrated in catalogue)

#### Literature:

Kennedy, S.B., *Paul Henry, Paintings Drawings Illustrations*, Yale University Press, New Haven & London, 2007, catalogue no. 97, p.119 (illustrated)

Dr Kennedy notes this example was probably used as an illustration for Keats' *Isabella: Or, The Pot of Basil*. Another example from this period entitled *Isabella Seeking Lorenzo's Body in the Forest, c.1906* was bequeathed in 1974 by Mrs M.F. Henry, (Mabel Young) the Artist's widow, their reference, NGI.7602 .

€2,000-€3,000 (£1,680-£2,520 approx.)





49

**Frank McKelvey RHA RUA (1895-1974)**

GYPSY CARAVAN

oil on board

signed lower left; with William Mol [Belfast] label on reverse

12.75 by 17.50in. (32.39 by 44.45cm)

*Provenance:*

Acquired directly from the artist by the present owner's family;

Thence by descent

€10,000-€12,000 (£8,400-£10,080 approx.)



50

**Leo Whelan RHA (1892-1956)**

ALAN, SON OF DR MARTIN DEMPSEY, 1917

oil on canvas

signed and dated lower left; variously inscribed with sitter's name [Allen (sic) Dempsey] and Dublin Street [Baggot] inscribed on reverse; also with Daniel Egan framing label on reverse  
30 by 24in. (76.20 by 60.96cm)

*Provenance:*

Family of the sitter;  
Private collection

*Exhibited:*

RHA, Dublin, 1917, catalogue no. 79 [NFS]

The year before this painting was executed Whelan won the prestigious Taylor Scholarship. This portrait was shown at the RHA in 1917 but was not for sale. The 1911 census records the details of the sitter's family and their place of residence at Merrion Square, East, Dublin. Alan was the second youngest in a family of four boys.

€5,000-€7,000 (£4,200-£5,880 approx.)









**51**  
**Frank McKelvey RHA RUA**  
**(1895-1974)**  
RIVER LANDSCAPE  
oil on board  
signed lower left; with Jorgensen Fine Art  
label on reverse  
8.25 by 12in. (20.96 by 30.48cm)

*Provenance:*  
Jorgensen Fine Art, Dublin;  
Private collection

€2,500-€3,500 (£2,100-£2,940 approx.)



**52**  
**James Humbert Craig RHA RUA**  
**(1877-1944)**  
RIVER BEND, 1913  
oil on canvas  
signed and dated lower left; with William  
Rodman & Co. [Belfast] label on reverse  
12 by 16in. (30.48 by 40.64cm)

€2,500-€3,500 (£2,100-£2,940 approx.)



**53**  
**James Humbert Craig RHA RUA**  
**(1877-1944)**  
LOCH ARENA [SIC]  
oil on canvas board  
signed lower right; titled on John Magee [Belfast]  
label on reverse  
11.25 by 16.25in. (28.58 by 41.28cm)

€1,500-€2,000 (£1,260-£1,680 approx.)



54

**James Humbert Craig RHA RUA  
(1877-1944)**

COUNTRY LANE WITH FIGURES, 1917

oil on canvas

signed lower left; signed again and dated on reverse; also with John Magee & Co. [Belfast] label on reverse

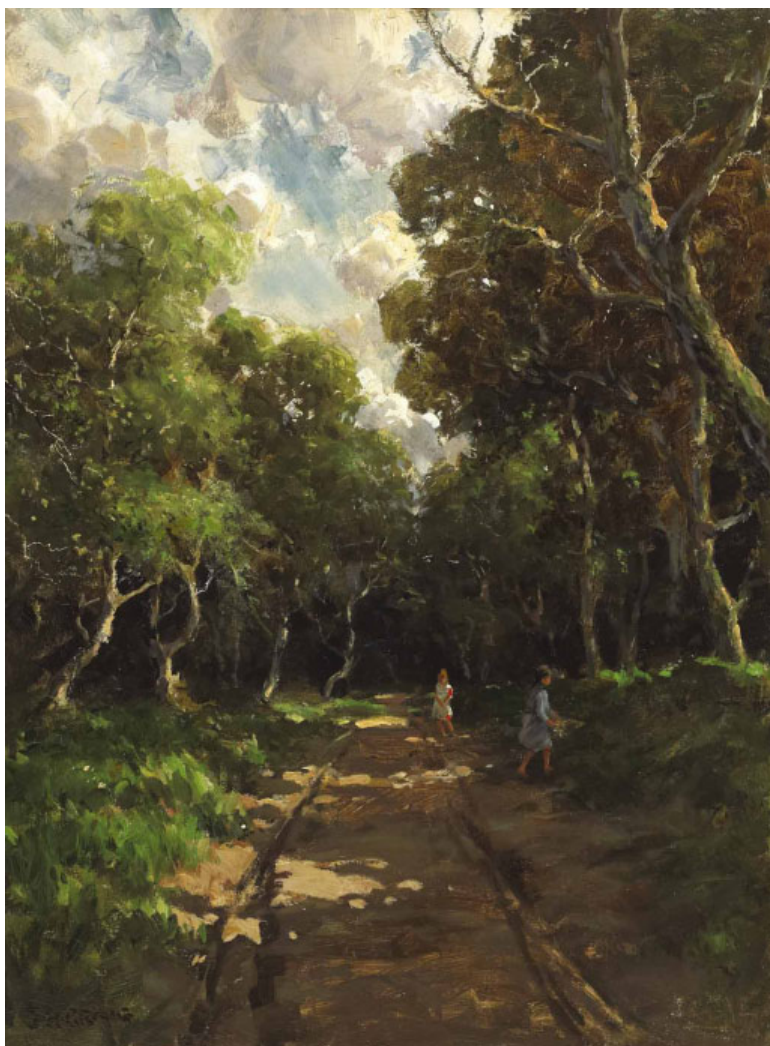
20 by 15.50in. (50.80 by 39.37cm)

This is a very similar painting to *A Lane in County Down*, painted by James Humbert Craig in 1916 and exhibited at the RHA in 1917. When that picture was offered at Whyte's on 16 September 2003 as lot 82 Dr S. B. Kennedy wrote:

"Although J. H. Craig was born in 1877 he began to paint seriously only around 1910. Thus, while he was thirty-nine in 1916 when he painted this picture, it is, in reality, an early work. In these years, during which he lived with his parents in a large and commodious house, 'Craigalea', at Bangor in Co. Down, his subject matter was in the main drawn from areas close to home, namely Bangor, Groomsport and the shores of Belfast Lough. Only occasionally did he spread his wings to the north Antrim coast and Donegal and those other areas with which he is now so closely associated. *A Lane in Co. Down*, therefore, marks the end of the earliest phase of his work and looks forward to the whole of his later career..."

Both *A Lane in County Down* and the present work show a touch of the French Barbizon school in both composition and tone. Both are atypical examples by the artist who, as Kennedy notes, "...generally preferred to record with uncanny realism the essential visual effect of a scene. Or, as John Hewitt more poetically put it, to catch 'the swift notation of the insistent effect, the momentary flicker, the flash of light, the passing shadow', attributes which might be regarded as the hallmark of his art. The loose Impressionist palette and brushwork, however, are typical of Craig's oeuvre in general."

€3,000-€5,000 (£2,520-£4,200 approx.)



55

**Attributed to James Humbert Craig  
RHA RUA (1877-1944)**

FISHERMAN'S COTTAGE

oil on board

with original John Magee [Belfast] label on reverse

8 by 12in. (20.32 by 30.48cm)

*Provenance:*

Thought to have been acquired directly from the artist by the present owner's family;  
Thence by descent

John Magee label reference number [12142.11]; dated "Dec -44."

€1,500-€2,000 (£1,260-£1,680 approx.)







**56**  
**Wycliffe Egginton RI RWS**  
**(1875-1951)**

VIEW NEAR PRINCETOWN, DARTMOORE, [DEVON]  
c.1918  
watercolour  
signed lower left; with original inscribed label on  
reverse detailing title, artist's address [Newton  
Abbey, South Devon], exhibition details and  
original price [£30-0-0]  
19 by 25.50in. (48.26 by 64.77cm)

*Provenance:*  
Royal Institute of Painters in Watercolour, 1918;  
Private collection

*Exhibited:*  
Royal Institute of Painters in Watercolour, 1918,  
catalogue no. 2

€1,500-€1,800 (£1,260-£1,510 approx.)



**57**  
**Frank Egginton RCA (1908-1990)**

A WET ROAD IN KERRY  
watercolour  
signed lower left; inscribed with title on reverse  
10 by 14in. (25.40 by 35.56cm)

€800-€1,200 (£670-£1,010 approx.)



**58**  
**Frank McKelvey RHA RUA**  
**(1895-1974)**

COTTAGE AND CATTLE AT MOUNTAIN EDGE  
watercolour over pencil  
signed lower left  
9.75 by 14.50in. (24.77 by 36.83cm)

€800-€1,200 (£670-£1,010 approx.)



59

**Frank McKelvey**

**RHA RUA**

**(1895-1974)**

ERRIGAL FROM CASHEL  
NA-GOR, COUNTY  
DONEGAL

oil on canvas board  
signed lower left;  
inscribed with title on  
reverse

12 by 17in. (30.48 by  
43.18cm)

€4,000-€6,000  
(£3,360-£5,040 approx.)



60

**Frank McKelvey**

**RHA RUA**

**(1895-1974)**

DONEGAL LANDSCAPE  
WITH COTTAGE

oil on canvas board  
signed lower right  
14 by 20in. (35.56 by  
50.80cm)

*Provenance:*  
Frederick Gallery, Dublin;  
Private collection

*Exhibited:*  
'Summer Exhibition',  
Frederick Gallery, Dublin,  
2000, catalogue no. 12

€4,000-€6,000  
(£3,360-£5,040 approx.)







61

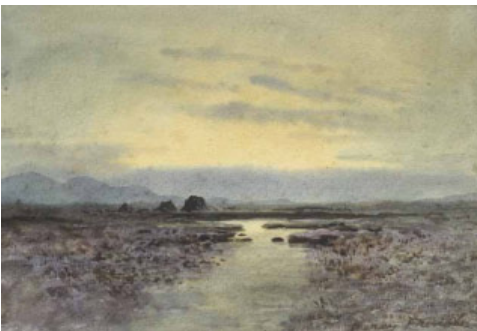
**Nathaniel Hone  
RHA (1831-1917)**

STONE PINES, NEAR  
CANNES, FRANCE, c.1870s  
oil on canvas  
with label of Fearnside  
& Co.

[56 The Tything, Worcester]  
12.75 by 18in. (32.39 by  
45.72cm)

In 1853 Nathaniel Hone moved to Paris. He spent 20 years on the Continent. This work bears similarities to *Goats and Pine Trees, South of France* in the collection of the National Gallery of Ireland, bequeathed by Mrs Hone, the artist's widow, 1919 (Accessioned 1951) NGL.1364.

€4,000-€6,000  
(£3,360-£5,040 approx.)



62

**William Percy French (1854-1920)**

BOG LANDSCAPE WITH PURPLE HEATHER and LANDSCAPE WITH TURFSTACKS (A PAIR)  
watercolour; (2)

the first signed lower right; the second, signed lower left and inscribed ["Christmas 1916"] lower right  
6.75 by 9.75in. (17.15 by 24.77cm)

Dimensions of second title: 4 by 5.75in.

Also with this lot is sheet music for *Ach I Dunno*, music by M. Helen French, words by Percy French, printed by Pigott & Co., Ltd., Dublin [1916] inscribed by a W.J. Fowler and dated 5.11.18. (3 items total).

€3,000-€4,000 (£2,520-£3,360 approx.)





63

**Edwin Hayes RHA RI ROI (1819-1904)**

FISHING BOATS OFF A HARBOUR, c.1892-1900

oil on canvas

signed lower left; with partial inscribed labels on reverse, reads " \_ Out to Sea" by Edwin Hayes;

with artist's address [Olive Villas, Quex Road, W. Hampstead, London] identifiable on reverse

29 by 48in. (73.66 by 121.92cm)

Olive Villas, Quex Road, W. Hampstead, London is listed as the artist's address in RHA Index of Exhibitors between 1892-1900, this time frame assists in dating the painting.

€20,000-€30,000 (£16,810-£25,210 approx.)





64

**Edwin Hayes RHA RI ROI (1819-1904)**

FISHING BOAT APPROACHING A PIER IN HEAVY SEAS, 1860

oil on canvas

signed and dated lower right

20 by 36in. (50.80 by 91.44cm)

€10,000-€12,000 (£8,400-£10,080 approx.)





**65**  
**James Arthur O'Connor (1792-1841)**

FIGURE ON A PATH, COUNTY WICKLOW

oil on board

signed lower left

9.50 by 11.75in. (24.13 by 29.85cm)

*Provenance:*

Adam's & Bonhams, 5 December 2001, lot 72;

Private collection

€6,000-€8,000 (£5,040-£6,720 approx.)





66

**18th Century Irish School**

PORTRAIT OF ALEXANDER MACAULEY, MP FOR  
DUBLIN UNIVERSITY, MP FOR THOMASTOWN 1761  
oil on canvas; (tondo)  
29 by 24in. (73.66 by 60.96cm)

€800-€1,200 (£670-£1,010 approx.)



67

**H. O'Shea (fl.1900s)**

DUBLIN FAMILY PORTRAITS (A PAIR), 1906

oil on board; (tondo)

(lady) signed and dated lower right; each with framing label verso

12 by 9in. (30.48 by 22.86cm)

Contained in matching ornate gilt Ivy Ormolu frames.

€500-€700 (£420-£590 approx.)





68

**Edwin Hayes RHA RI ROI (1819-1904)**

SAILING SHIP APPROACHING HOWTH HARBOUR WITH IRELAND'S EYE  
IN THE BACKGROUND, 1850

oil on canvas

signed and dated lower left; with partial framing label on reverse

20 by 30in. (50.80 by 76.20cm)

€8,000-€10,000 (£6,720-£8,400 approx.)



Ex 69



Colonel Westenra's "Freney"

69

### William Brocas RHA (c.1794-1868)

COLONEL WESTENRA'S "FRENEY" WITH JOCKEY AND ATTENDANTS ON THE CURRAGH, CO. KILDARE and "ROLLER", A BAY HUNTER WITH HOUNDS "JOLTY BOY" AND "JACKEY BOY" IN A STABLE (A PAIR)

oil on canvas; (2)  
the first, signed and inscribed [W. Brocas pinx(t)], Dublin] lower left; with typed label on reverse detailing title; the second, with Cornelius Callaghan [Carver & Gilder, 24 Clare St., Dublin] label on reverse; with horse and hounds names also on reverse  
28 by 36in. (71.12 by 91.44cm)

#### Provenance:

Colonel Westenra's "Freney":  
Frost & Reed, London;  
Private collection, Los Angeles, California;  
with the Gorry Gallery, Dublin;  
Where purchased by the present owner

#### "Roller", A Bay Hunter:

Commissioned by James Hans Hamilton (1810-1863) M.P. for County Dublin, who lived at Sheephill, Castleknock, Co. Dublin, later called Abbotstown;  
with the Gorry Gallery, Dublin;  
Where purchased by the present owner

#### Exhibited:

"An Exhibition of 18th - 21st Century Irish Paintings", Gorry Gallery, Dublin, 26 November to 6 December 2003, catalogue nos. 16 & 17

We have here two of the finest examples of early 19th century Irish equestrian art to grace the auction rooms for a long time.

They are painted by William Brocas, a member of a distinguished family of 18th century Irish artists, famous for their portraits, landscapes and streetscapes, many of them popularised by engravings and illustrations in books and periodicals.

William was born around 1794-5. He practised in Dublin and exhibited at the Society of Artists from 1809, when only a teenager, and at the RHA from 1828 to 1863. He was elected an ARHA in 1854 and RHA in 1860. Among his most well known works are his depiction of the *New Post Office* (known to us today as the GPO) in 1818, which was engraved by J. Martyn, *The Departure of Irish Emigrants* which was purchased and by The Irish Art Union in 1842 and printed by them and a very fine *View of Bray Head* in the collection of the NGI.

In the first painting we see Colonel Westenra's racehorse, *Freney*, with jockey and attendants on The Curragh, County Kildare. *Freney*, was sired by *Roller* out of the mare *Promise*. At the time of this painting he was the property of Colonel Henry Westenra of Camla Vale, Co. Monaghan. Colonel Westenra had served in India with the 8th Royal Hussars, and



Ex 69



"Roller", A Bay Hunter

was the brother of William Westenra who inherited the title of Lord Rossmore from his uncle, John Cunningham, a distinguished Anglo-Irish soldier, who died without issue. The Westenra family was originally from Holland, and settled in Ireland in the 17th century - interestingly before the arrival of William of Orange.

The setting of the picture is the Westenra family's Curragh stud, Brownstown, which along with the adjacent Lark Lodge Stud, then belonging to William Disney, made up, as it does to this day, the oldest continuously operating stud in Britain and Ireland.

The Curragh Camp can be seen to the left of the composition and across the flat Curragh Plain to the right is Brownstown House. The blankets that the young attendant is packing with a belt bear the Westenra initial clearly picked out in red.

*Frenay* had originally been owned and trained by William Disney before they were sold to Colonel Westenra. This seems to have been a commonplace transaction between the two stud farms as the famous *Birdcatcher* or *Irish Birdcatcher* as he was commonly called was owned, trained and then sold by William Disney to Henry R. Westenra, 3rd Lord Rossmore.

*Frenay* had a very successful racing career with numerous victories both in Ireland and England and listed below are his 11 recorded Irish wins between 1833-1837 taken from the racing calendar:

The Kings Plate of 100 guineas at the Curragh -April, May, June 1834, April, May, June 1835 and June 1836. The Sweepstakes of 200 sovereigns at the Curragh, September 1834. His Excellency The Lord Lieutenant's Plate of 100 guineas at the Curragh, September 1834, 1835 and 1836.

The second picture in this lot was one of four portraits of horses commissioned by James Hans Hamilton and a receipt from 'Brocas' for £31-10-0 for painting three of these (including the present picture) in the then owner's family's possession was dated 1836.

Considering the depth of Irish involvement in horse breeding and training surprisingly few Irish horse painters and their works are extant. It is therefore of particular interest to exhibit two fine examples of this genre made all the more significant by the fact that *Roller* is the sire of *Frenay* (no.17). It is an extraordinary incident of serendipity that a previous collector managed, after one hundred and fifty years, to put father and son together on the same wall!

We are grateful to the Gorry Gallery for their assistance in cataloguing these paintings.

€30,000-€40,000 (£25,210-£33,610 approx.)





70  
**Andrew Nicholl RHA (1804-1886)**

VALLETTA HARBOUR, MALTA, c.1859-1884  
watercolour over pencil heightened with white  
signed lower right; with Emer Gallery label on reverse  
17.50 by 27.50in. (44.45 by 69.85cm)

*Provenance:*  
Emer Gallery, Belfast;  
Private collection

The RHA index of exhibitors records two works by the artist depicting Maltese scenes in 1859 [*Malta* no. 299] and 1884 [*Valetta [sic] Harbour, Malta*, no. 469].

€3,500-€4,500 (£2,940-£3,780 approx.)





71

***In the Style of Cornelis Janssens van Ceulen (1593-1661)***

MATTHEW PLUNKETT, 5th BARON OF LOUTH (1588-1629), c.1620

oil on canvas

with inscribed label detailing title on reverse; also with label inscribed "Property of Prof.

Stewart" on reverse

26 by 22in. (66.04 by 55.88cm)

Cornelis Janssens van Ceulen painted Lady Louth, wife of the Fourth Baron, and mother of the present sitter. Matthew Plunkett married Mary Fitzwilliam daughter of Sir Richard Fitzwilliam. Together they had eight children including Oliver Plunkett, 6th Baron Louth. Mary Fitzwilliam later married Gerald Aylmer.

The title of Baron Louth in the Peerage of Ireland was created in 1541 for Sir Oliver Plunkett by Henry VIII. His great-great-great-grandson, the seventh Baron, also called Matthew Plunkett, served as Lord Lieutenant of Co. Louth. He was a supporter of King James II and was later outlawed. The title was restored by the 11th Baron (1757–1823). It still survives and is held by the 17th Baron. Saint Oliver Plunkett Archbishop of Armagh and Primate of All Ireland was related to Barons of Louth. His shrine is housed in St Peter's, Drogheda.

€5,000-€7,000 (£4,200-£5,880 approx.)





72

**William Nicholl (1794-1840)**

FISHERMEN BY WATER'S EDGE

watercolour with bodycolour and sgraffito

8 by 12in. (20.32 by 30.48cm)

*Provenance:*

Family of the artist;

Private collection

€400-€600 (£340-£500 approx.)



73

**William Havell (1782-1857)**

MUCKROSS ABBEY, ROSS ISLAND, KILLARNEY

watercolour

signed lower left; title in the mount

12.75 by 19in. (32.39 by 48.26cm)

€300-€500 (£250-£420 approx.)

Ex 74



74

**John Sidney Carpenter and Miss D.N. Duggan (both, fl.1896-1916)**

COLLECTION OF 59 WATERCOLOURS AND DRAWINGS

bound sketchbook comprising; watercolour; (58); pencil and charcoal; (1)

variously signed, inscribed and dated; inscribed inside cover [John Sidney Carpenter / 1 William St., / Dublin]; also with stamp of William L. Turner [1, Wicklow Street., Dublin] within 6.50 by 9.25in. (16.51 by 23.50cm)

*Provenance:*

Family collection of Stanley Tomlin, stained glass artist;

Thence by descent

Average size given. Includes landscapes and seascapes, portraits and figure studies.

€300-€500 (£250-£420 approx.)



75

**19th Century Irish School**

MAYNOOTH COLLEGE, COUNTY KILDARE

pencil on paper

titled in brown ink in the margin lower centre

4 by 5.50in. (10.16 by 13.97cm)

€100-€150 (£80-£130 approx.)



76

**William Maclise, after John Flaxman, RA (1755-1826)**

HOMERIC DESIGNS

pen and ink drawings

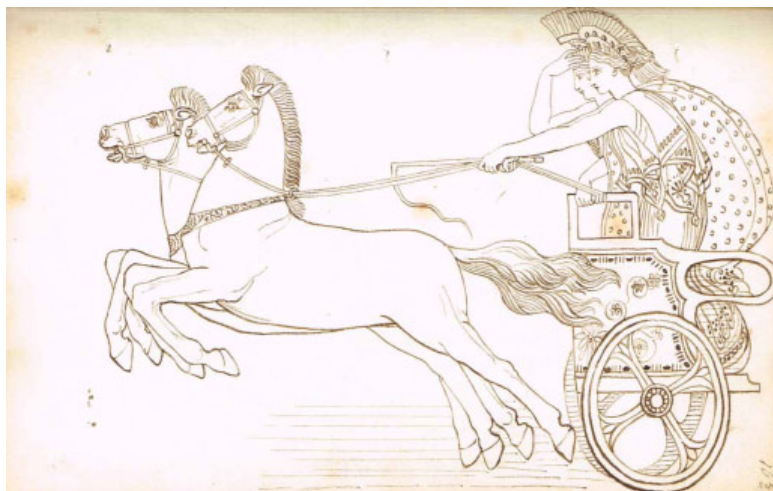
7.25 by 5in. (18.42 by 12.70cm)

Pen and ink drawings with inscribed captions and descriptions throughout. Bound in blue and gilt boards with gilt titled and Greek tolled decorated upper and spine. An album of sixty-one illustrations to Homer's *Iliad* and *Odyssey*.

John Flaxman RA was a British sculptor and draughtsman, and a leading figure in British and European Neoclassicism. Early in his career he worked as a modeller for Josiah Wedgwood's pottery. He spent several years in Rome, where he produced his first book illustrations. He was a prolific maker of funerary monuments.

Daniel Maclise had a brother, William Maclise, a surgeon in the army (see Strickland, p.70) and it is likely that these works are by the famous Cork man's brother.

€1,000-€1,500 (£840-£1,260 approx.)



Ex 76



Ex 77

77

**THE DARGLE and GLEN OF THE DOWNS, COUNTY WICKLOW, c. 1850-1862 (A PAIR)**

chromolithograph; (2)

each with title and publisher's details [Stark Brothers, 16 Lower Sackville St., Dublin] printed lower centre; numbered [11 and 10] upper right, respectively 9 by 12.75in. (22.86 by 32.39cm)

Framed and mounted uniformly.

€300-€500 (£264-£420 approx.)



Ex 77





78

**Frank Egginton RCA (1908-1990)**

DELPHI, CONNEMARA

watercolour

signed lower left; with title and Victor Waddington

Galleries label preserved on reverse

10.50 by 14.50in. (26.67 by 36.83cm)

€800-€1,200 (£670-£1,010 approx.)



79

**Maurice Canning Wilks RUA ARHA (1910-1984)**

VIEW OF A STREAM WITH MOUNTAINS BEYOND

watercolour over pencil

signed lower right

10 by 13.50in. (25.40 by 34.29cm)

€500-€700 (£420-£590 approx.)



80

**Wycliffe Egginton RI RWS (1875-1951)**

COTTAGES ON THE BOG

watercolour

signed lower right; with title on reverse

10.25 by 14.75in. (26.04 by 37.47cm)

€300-€500 (£250-£420 approx.)



81

**Maurice Canning Wilks RUA  
ARHA (1910-1984)**

LANDSCAPE, COUNTY GALWAY

oil on canvas

signed lower right; titled on reverse

16 by 20in. (40.64 by 50.80cm)

€2,500-€3,500 (£2,100-£2,940 approx.)



82

**George K. Gillespie RUA (1924-1995)**

RIVER LANDSCAPE

oil on canvas

signed lower left

30 by 40in. (76.20 by 101.60cm)

€3,000-€4,000 (£2,520-£3,360 approx.)





**83**  
**Charles J. McAuley (1910-1999)**

**MEN DRINKING IN A PUB**  
oil on canvas  
signed lower left  
13 by 18in. (33.02 by 45.72cm)

*Provenance:*  
From an Important United States Municipal  
Collection

€2,000-€3,000 (£1,680-£2,520 approx.)



**84**  
**Frank Egginton RCA (1908-1990)**

**A BREEZY DAY, ACHILL**  
oil on board  
signed lower right; titled on reverse  
10 by 14in. (25.40 by 35.56cm)

€800-€1,200 (£670-£1,010 approx.)



**85**  
**Paul Gallagher**

**"GATHERING STORM", IN THE KERRY  
MOUNTAINS NEAR SNEEM, 1969**  
oil on board  
signed lower right; signed, titled and dated  
on reverse  
18 by 32in. (45.72 by 81.28cm)

€600-€800 (£500-£670 approx.)



86

**Maurice Canning Wilks  
RUA ARHA (1910-1984)**

GALWAY FISHERMEN

oil on canvas

signed lower left; titled on reverse;  
with Eakin Gallery label on  
reverse

18 by 24in. (45.72 by 60.96cm)

€4,000-€6,000

(£3,360-£5,040 approx.)



87

**Charles J. McAuley  
(1910-1999)**

NEAR TEATIME - THE TURF

oil on canvas

signed lower left; titled on reverse  
16 by 20in. (40.64 by 50.80cm)

€3,000-€5,000

(£2,520-£4,200 approx.)







88

**Seán O'Sullivan RHA (1906-1964)**

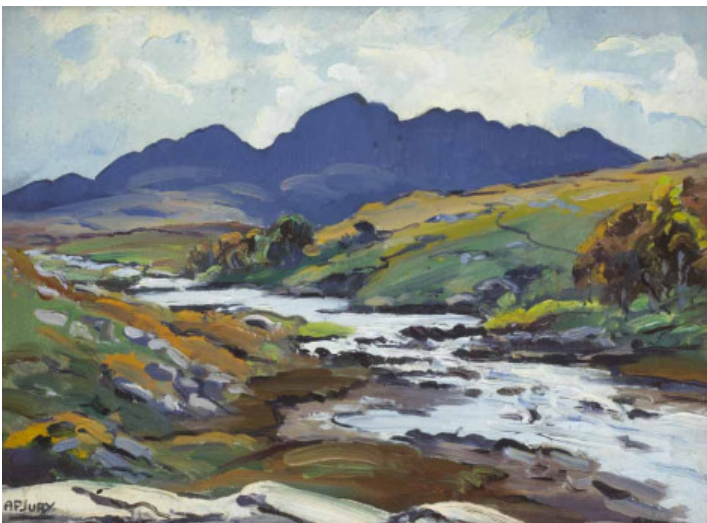
THE BRIDGE, KILLARNEY

oil on board

signed lower right; signed again and inscribed with title on reverse

13 by 16.50in. (33.02 by 41.91 cm)

€800-€1,200 (£670-£1,010 approx.)



89

**Anne Primrose Jury RUA (1907-1995)**

WEST OF IRELAND SCENE

oil on board

signed lower left; indistinctly inscribed on reverse;

with original price on reverse [£8-0-0]

12 by 15in. (30.48 by 38.10 cm)

Possibly a Donegal scene.

€600-€800 (£500-£670 approx.)



90

**Niccolo d'Ardia Caracciolo RHA (1941-1989)**

CANAL AT REGENT'S PARK, LONDON

watercolour with gouache

signed lower right

8.25 by 11.50in. (20.96 by 29.21 cm)

*Provenance:*

King Street Galleries, London;

Private collection

€600-€800 (£500-£670 approx.)



91

**Letitia Marion  
Hamilton RHA  
(1878-1964)**

UPPER LOUGH MASK,  
COUNTY MAYO  
oil on canvas  
signed with initials  
lower right; with title  
inscribed on original  
label on reverse  
20 by 24in. (50.80 by  
60.96cm)

*Provenance:*

Christie's, 12 May 2006,  
Lot 50;  
Private collection

€6,000-€8,000  
(£5,040-£6,720  
approx.)



92

**Estella Frances  
Solomons HRHA  
(1882-1968)**

SEAMUS O'SULLIVAN ON THE  
STRAND, COUNTY KERRY  
oil on canvas laid board  
inscribed with artist's name,  
address [Morehampton Road,  
Dublin], title and original  
price on reverse  
11.50 by 17.50in. (29.21 by  
44.45cm)

Solomons married poet and  
publisher Seamus O'Sullivan  
(1879-1958) (also known as  
James Sullivan Starkey) in 1929.

€1,500-€2,000  
(£1,260-£1,680 approx.)



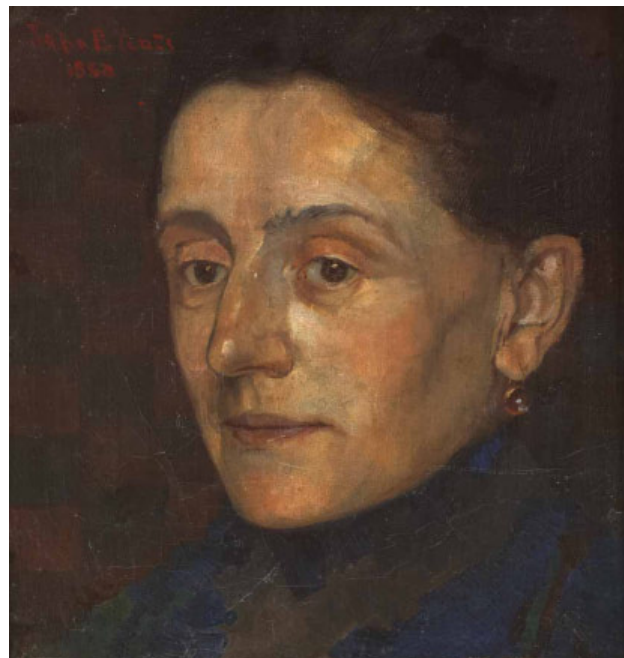




**93**  
**Grace Henry HRHA (1868-1953)**

STILL LIFE WITH POPPIES  
oil on canvas  
signed lower right  
21.25 by 17.50in. (53.98 by 44.45cm)

€2,000-€3,000 (£1,680-£2,520 approx.)

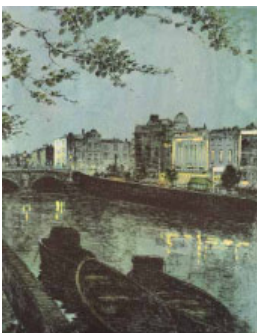


**95**  
**John Butler Yeats RHA (1839-1922)**

PORTRAIT OF A LADY, 1888  
oil on canvas board  
signed and dated upper left  
10.5 by 10in. (26.67 by 25.40cm)

€2,000-€3,000 (£1,680-£2,520 approx.)

Ex 94



**94**  
**Flora H. Mitchell (1890-1973)**

VANISHING DUBLIN  
limited edition book; (from an edition of 600)  
11.50 by 8.50in. (29.21 by 21.59cm)

Allen and Figgis, Dublin, 1966. First and only edition, the plates having been destroyed after printing. A glimpse of old Dublin with fifty full colour plates and an introduction by the Earl of Wicklow. Quarto; original green cloth with gilt titled spine and dust jacket; protected in glassine sleeve. Many of the 600 copies of this book have subsequently been broken up for the prints which were then sold individually. Other editions remain in public and special collections, thus *Vanishing Dublin* is a highly rare and desirable collectors item.

€300-€400 (£250-£340 approx.)



**96**  
**Dorothy Blackham (1896-1975)**

ALONG THE THAMES, LONDON  
pen and ink with wash  
signed lower left; titled and numbered [19 and 27]  
on reverse  
14 by 8.75in. (35.56 by 22.23cm)

€300-€500 (£250-£420 approx.)



97

**Grace Henry HRHA (1868-1953)**

FLOODS IN ENNIS

oil on canvas

signed lower right; with Jorgensen Fine Art label and their retrospective label on reverse  
24 by 20in. (50.8 by 61 cm)

*Provenance:*

Sotheby's, London, 6 December 2000, lot 94;  
Private collection;  
Jorgensen Fine Art, Dublin;  
Whence purchased by Dr. James Cruickshank,  
Grace Henry author and collector

*Exhibited:*

'Grace Henry HRHA 1868-1953, Retrospective  
Exhibition', Jorgensen Fine Art, Dublin,  
7-27 January 2010

*Literature:*

Cruickshank, J.G., *Grace Henry, The Person and  
Artist*, published in association with  
Jorgensen Fine Art and Designroom, Dublin,  
2010 (illustrated p.41)

€2,500-€3,500 (£2,100-£2,940 approx.)



98

**Grace Henry HRHA (1868-1953)**

STILL LIFE WITH ROSES

oil on canvas laid on board

signed lower left; with Victor Waddington  
Galleries label on reverse; with Jorgensen Fine  
Art label also on reverse  
11.50 by 15.50in. (29.21 by 39.37cm)

*Exhibited:*

'Grace Henry 1868-1953) Retrospective  
Exhibition', Jorgensen Fine Art, Dublin, 7-27  
January 2010 (loaned by the present owner)

€2,000-€3,000 (£1,680-£2,520 approx.)







99

**James le Jeune RHA (1910-1983)**

CHILDREN ON THE STRAND

oil on board

signed lower left

16 by 20in. (40.64 by 50.80cm)

€2,000-€3,000 (£1,680-£2,520 approx.)



100

**Denis J. McDowell**

"SPRING SUNSHINE" LOUGH MASK, COUNTY MAYO

oil on canvas

signed lower left; inscribed with title on reverse;

also with Combridge Fine Art label on reverse

18 by 32in. (45.72 by 81.28cm)

€450-€550 (£380-£460 approx.)



101

**Richard John Croft RUA (b.1935)**

CAUSEWAY COAST, [DUNSEVERICK] NORTH ANTRIM, 1971

oil on canvas

signed and dated lower right; titled on reverse

30 by 43in. (76.20 by 109.22cm)

*Provenance:*

From an Important United States Municipal Collection

€1,000-€1,500 (£840-£1,260 approx.)



102

**Robert Taylor Carson HRUA (1919-2008)**

PORTRAIT OF MISS M. O'CALLAGHAN or STORYTELLER,  
COUNTY KERRY, c.1950s-1960s

oil on canvas

signed lower left; inscribed "Miss M. O'Callaghan" and  
with frame price [50gns] on stretcher on reverse; also  
with original label on reverse detailing artist's name,  
address [35 Royal Ave., Belfast], a title ["Storyteller, Kerry"],  
price [£80] and numbered [No. 1]

30 by 25in. (76.20 by 63.50cm)

A painting titled *The Storyteller* was exhibited at the Royal  
Ulster Academy in 1952 [catalogue no. 22]. It is possible that this  
is the work that was shown.

€2,000-€3,000 (£1,680-£2,520 approx.)



103

**Gladys Maccabe HRUA ROI FRSA  
(b.1918)**

STILL LIFE WITH POPPIES

oil on canvas

signed lower left

20 by 16in. (50.80 by 40.64cm)

€1,000-€1,500 (£840-£1,260 approx.)

104

**Henry H. Burton (fl. 1945-1956)**

LIGHTHOUSE AT HOWTH, c. mid 1950s

oil on board

signed lower right; with typed label detailing title and artist's

address [Baldoyle Road, Sutton] on reverse

11 by 14.50in. (27.94 by 36.83cm)

Burton is listed in the RHA index of exhibitors (p.103-104). He showed still  
lives and Dublin landscape paintings with the Academy between 1945-1956  
with North Dublin addresses listed for him during this period. He also  
exhibited almost every year from 1946 to 1955 at the Oireachtas Art  
Exhibition where all his exhibits were titled in Irish. Howth (Binn Eadair) was  
the subject of one of his paintings shown there in 1953.

€400-€600 (£340-£500 approx.)







**105**

**Terence P. Flanagan RHA  
PPRUA (1929-2011)**

CASTLECALDWELL DRAWING, 1979  
watercolour over pencil  
signed lower right; titled lower left; with  
typed David Hendriks Gallery exhibition  
label on reverse  
46.50 by 59in. (118.11 by 149.86cm)

*Provenance:*

David Hendriks Gallery, Dublin;  
Private collection

€3,000-€4,000 (£2,520-£3,360 approx.)



**106**

**David Clarke (1920-2005)**

ANCIENT OAKS, WINTER [PHOENIX PARK, DUBLIN] 1991  
pastel and charcoal on paper  
signed and dated [24.XII.91] lower right; with dedication  
from the artist on reverse; also with Taylor Galleries  
exhibition label on reverse  
23.25 by 27.25in. (59.06 by 69.22cm)

*Provenance:*

A gift from the artist to the present owner

*Exhibited:*

Taylor Galleries, Dublin, April 1992, catalogue no. 14

€300-€500 (£250-£420 approx.)



**107**

**Martin Gale RHA (b. 1949)**

FURTHER WEST, 1999  
watercolour  
signed and dated lower left  
7.50 by 11in. (19.05 by 27.94cm)

€800-€1,000 (£670-£840 approx.)



108

**Patrick Hickey HRHA (1927-1998)**

HEAT HAZE, GLENMALURE [WICKLOW] 1984

oil on paper

signed, titled and dated lower right; with typed

Taylor Galleries label on reverse

23 by 30in. (58.42 by 76.20cm)

*Provenance:*

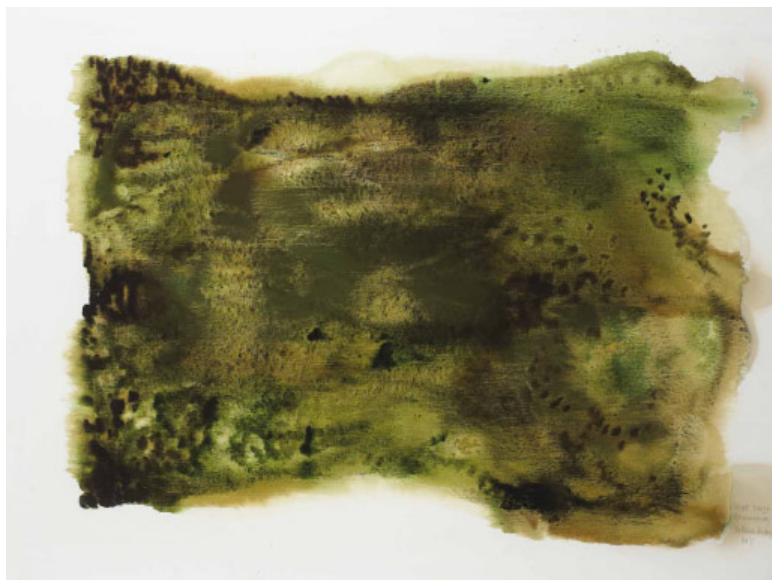
Taylor Galleries, Dublin;

Private collection

*Exhibited:*

'Patrick Hickey, Recent Work', Taylor Galleries,  
Dublin, April 1986, catalogue no. 10

€800-€1,000 (£670-£840 approx.)



109

**Seán McSweeney HRHA (b.1935)**

BALLYCONNELL [CAVAN] 1986

gouache and oil pastel on paper

signed and dated lower right; titled on reverse

21.50 by 29.50in. (54.61 by 74.93cm)

€600-€800 (£500-£670 approx.)



110

**Eithne Jordan RHA (b.1954)**

VINEYARD, 1995

oil on canvas

with inscribed Rubicon Gallery label on reverse

11.75 by 15.75in. (29.85 by 40.01cm)

*Provenance:*

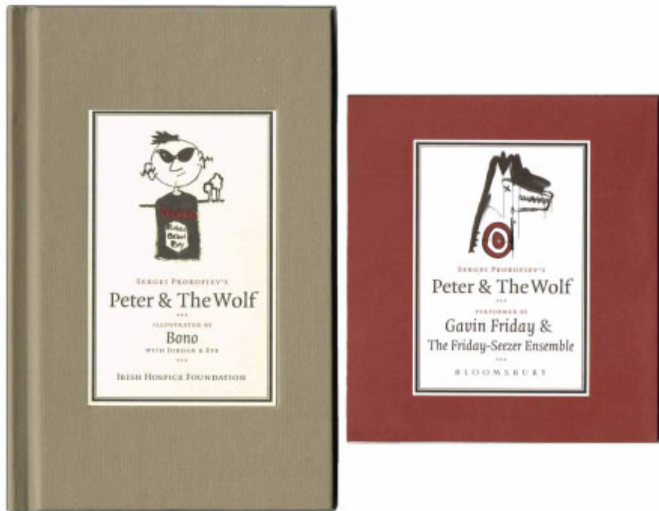
Rubicon Gallery, Dublin;

Private collection

€500-€600 (£420-£500 approx.)







111

**"Bono" (Paul Hewson) (b.1960)**

BONO: PETER & THE WOLF, 2003

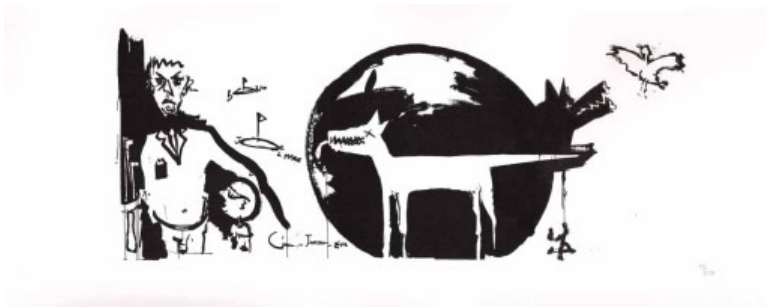
limited edition portfolio of giclée prints; (each no. 22 from an edition of 200)

signed and numbered by the artist on introductory page

12.50 by 31.50in. (31.75 by 80.01cm)

An excellent portfolio of illustrations by Bono for a 2003 edition of Sergei Prokofiev's *Peter and the Wolf* printed by Bloomsbury and sold in aid of hospice care worldwide. Comprising of 6 prints, the first signed by Bono, and a copy of the book itself contained within a linen presentation case.

€2,000-€3,000 (£1,680-£2,520 approx.)



112

**Louis le Brocquy HRHA (1916-2012)**

EIGHT PORTRAITS IN WORDS AND WATERCOLOUR, 1990  
off-set lithograph print (no. 0324 from an edition of 1000)

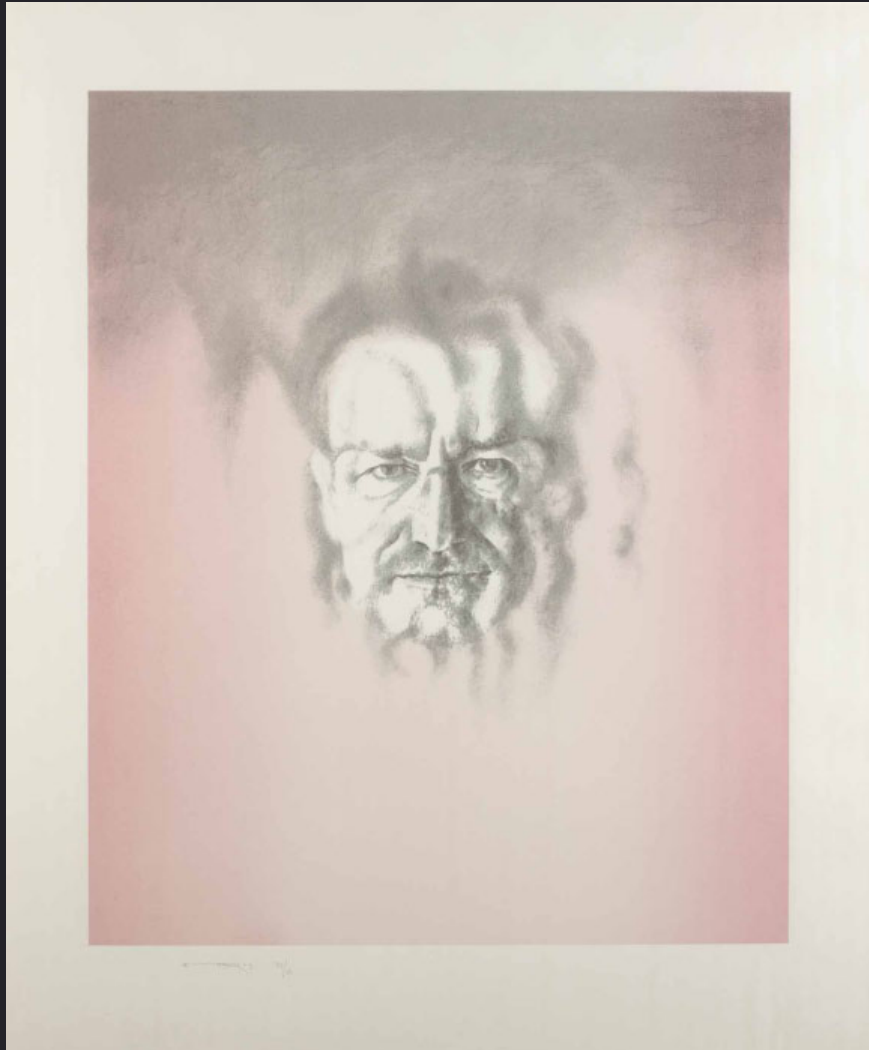
signed and numbered on the colophon

10.50 by 9in. (26.67 by 22.86cm)

Commissioned by Marie Donnelly on behalf of the Irish Hospice Foundation. Each print is loosely inserted in a glassine sleeve on which is printed a written profile of the sitter. The 8 Irish art collectors featured in the set include; Dermot Desmond, Vincent Ferguson, Charles Haughey, Paul McGuinness, Martin Naughton, Vincent O'Brien, Tony O'Reilly and Michael Smurfit. The entire set is presented in a folding case of black linen and papered boards with a matching slipcase. A very fine production.

€800-€1,000 (£670-£840 approx.)





113

**Louis le Brocquy HRHA (1916-2012)**

IMAGE OF BONO (PINK), 2003

silkscreen; (no. 33 from an edition of 75)

signed and numbered in the margin lower left

26.50 by 22in. (67.31 by 55.88cm)

€2,000-€3,000 (£1,680-£2,520 approx.)



114

**William Crozier HRHA (1930-2011)**

MIDNIGHT IN SUMMER, 1989

oil on canvas

signed lower left; signed again, titled and dated on reverse

42 by 45in. (106.68 by 114.30cm)

*Provenance:*

West Cork Arts Centre, Cork;

Private collection

*Midnight in Summer* is one of a group of powerful works executed by the artist in 1989 that were notable for a bravura drawing style and visceral juxtapositions of colour, anchored in a rigid, formal structure. With these formal means William Crozier created a new and wholly distinctive approach to the painting of the Irish landscape in the 1980s.

At this period the artist divided his time between studios in West Cork and in Hampshire. Two years before, Crozier had given up his teaching responsibilities as Professor at Winchester School of Art to devote himself exclusively to his painting, and this, together with the recent purchase of a house and studio in West Cork, and a settled domestic life, led to a reinvigorated, concentrated period of art making. These were the circumstances that gave Crozier's painting of the late 1980s and 1990s a new freedom and assurance and the results were some of the most iconic Crozier landscape images, of which *Midnight in Summer* is one.

This painting, like *The Ripe Field* (1989) in the Crawford Art Gallery permanent collection, though the result of a dynamic relationship with the landscape is, paradoxically, no naturalistic image. As the artist wrote of his work at this time, 'The thing seen must be the detonator which explodes the imagination and creates the energy to sustain a singular passion.'<sup>1</sup> A further influence on the artist discernible in this painting, came from his assimilation of icon painting. Earlier in the 1980s, in 1982 and in 1985, Crozier had visited Moscow and St Petersburg, where he had been overwhelmed by the transcendental power of Russian icon painting. "Icons changed my view of everything" he wrote, "It's like looking through an emotional mirror, like the mirror in Cocteau's film of *Orphee*."<sup>2</sup>

We are grateful for the assistance of Professor Katharine Crouan in cataloguing this work.

<sup>1</sup> Stet. No 8 Winter 1991

<sup>2</sup> 'Bebop and the Bullfight' William Crozier in conversation with Emily Mark Fitzgerald, in *Collaborations and Conversations* Stoney Road Press, Dublin, 2007. P 31-32

€12,000-€15,000 (£10,080-£12,610 approx.)







115

**Tony O'Malley HRHA (1913-2003)**

THE ISLAND OF ARAWAKS, 1982

oil on board

signed with initials and dated lower right; signed again, titled, dated and with artist's archival number [521] and address [St. Ives, Cornwall] on reverse  
48 by 36in. (121.92 by 91.44cm)

*Provenance:*

Taylor Galleries, Dublin;

Private collection

deVere's, 12 June 1996, lot 119;

Private collection

*Exhibited:*

'Tony O'Malley', Taylor Galleries, Dublin, from October, 1986

When, in 1974, Tony O'Malley began winter visits to his wife's family in the Bahamas, its warmth and sunshine led to paintings that celebrated the sea, sun, exotic birds and foliage of this tropical paradise. He continued to go there yearly until 1987, leaving a body of upbeat work that is quite distinct in feeling from his Irish contemporaries.

O'Malley's work is always permeated by a strong 'sense of place' but not in an obvious way. Paintings like *The Island of Arawaks* go beyond a mere literal description. He draws on the totality of his experience, the seeing plus the feeling, and works like a poet to distil this into a concise abstract composition.

The glorious colour of this painting has the lightness and luminosity associated with O'Malley's Bahamian works. It has a bold vertical composition with an intricately patterned central panel set between calmer blue bands. One can imagine the artist's experience of the island with all his senses bombarded by the novelty and strangeness of exotic birds, butterflies, flowers and fish. O'Malley has taken bits from all of these and has woven them into the surface of the painting. He was also inevitably influenced by the bold, colourful fabrics worn by the locals, the brightly costumed festival dancers and the music, which uses cowbells, drums, horns and whistles. The central panel expresses the cacophony of noise, colour, pattern and movement that epitomises island life. And, against all that is the liquid calmness of the sea, suggested by ethereal blue bands at either side.

There is a sense of internal harmony in O'Malley's work which he achieves by subtle repetition of shapes. An orange leafy shape punctuates and animates the main panel in several spots. This shape is expanded and reappears throughout the composition, most noticeably in the centre as pale, fish-like lozenges. A kind of feathered wing motif appears all three sections. Although the painting is made up of three dramatic vertical columns, O'Malley softens the composition by the repetition of sinuous curves. He forces the eye to wind through the painting, in and out of all three sections in fluid curvilinear paths.

Frances Ruane HRHA

April, 2013

€12,000-€15,000 (£10,080-£12,610 approx.)









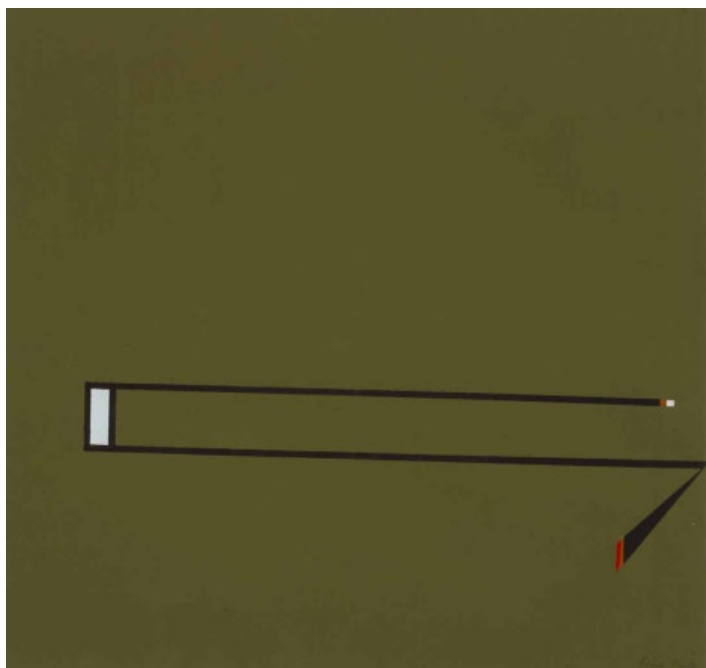
**116**  
**Alexandra Wejchert RHA (1921-1995)**

GLOWING FORM NO. 2, 1966  
acrylic-vinyl polymer on board  
signed and dated lower left  
24 by 48in. (60.96 by 121.92cm)

*Provenance:*  
Molesworth Gallery, Dublin;  
Private collection

*Exhibited:*  
'Alexandra Wejchert', Molesworth Number 2 Gallery, Dublin, 1966  
(month unknown), catalogue no. 25

€2,000-€3,000 (£1,680-£2,520 approx.)



**117**  
**Cecil King (1921-1986)**

UNTITLED  
oil on paper  
signed lower right; signed and inscribed on reverse  
14.25 by 14.75in. (36.20 by 37.47cm)

€400-€500 (£340-£420 approx.)



118

**Charles Tyrrell  
(b.1950)**

UNTITLED 4, 1981  
oil over acrylic and mixed  
media on wood  
signed, inscribed and  
dated on reverse; with  
Taylor Galleries exhibition  
label on reverse  
47.50 by 47.50in. (120.65  
by 120.65cm)

*Provenance:*  
Taylor Galleries, Dublin;  
Private collection

*Exhibited:*  
'Charles Tyrrell', Taylor  
Galleries, Dublin, 22 June -  
8 July 1981, catalogue no. 5

This painting was reworked in  
oil by the artist in 2003.

€5,000-€7,000  
£4,200-£5,880 approx.)



119

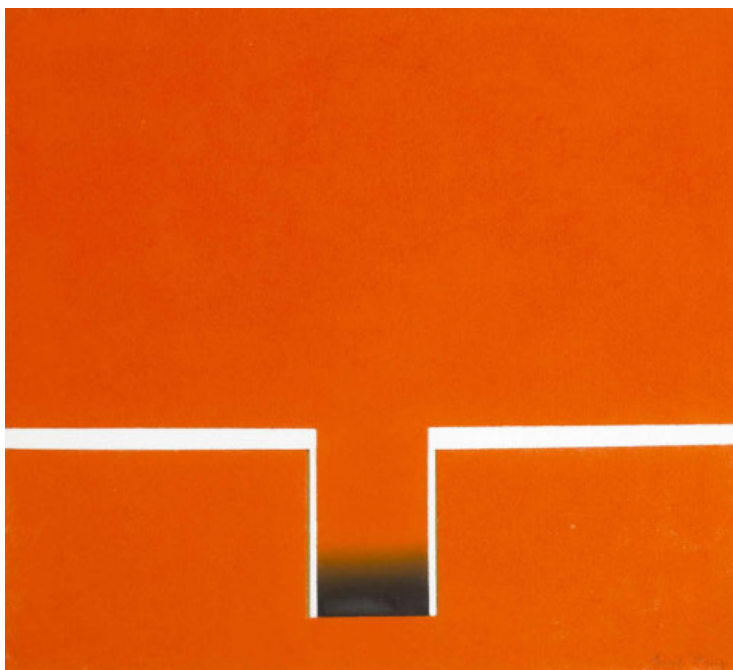
**Cecil King (1921-1986)**

BLACK SUSPENDED, 1977  
oil on paper  
signed lower right; with typed Hendriks Gallery  
exhibition label on reverse  
12 by 10.75in. (30.48 by 27.31cm)

*Provenance:*  
David Hendriks Gallery, Dublin;  
Private collection

*Exhibited:*  
'Cecil King', David Hendriks Gallery, Dublin,  
February, 1977

€500-€700 (£420-£590 approx.)





120



120

**John Behan RHA (b.1938)**

**BULLS IN ORANGE AND BLACK (A PAIR)**

ink with gouache and mixed media on paper  
15.75 by 19.75in. (40.01 by 50.17cm)

*Provenance:*

From an Important United States Municipal Collection

€800-€1,000 (£670-£840 approx.)

121



121

**Seán Shanahan (b.1960)**

**UNTITLED, 1991**

ink with mixed media on Fabriano paper  
signed with initials and dated upper right  
14 by 11.5in. (35.56 by 29.21cm)

*Provenance:*

Kerlin Gallery, Dublin;

Private collection

€800-€1,000 (£670-£840 approx.)

122



122

**Gerald Davis (1938-2005)**

**AT THE EDGE OF THE LAKE, 1972**

oil on board

signed and dated lower left; titled on reverse; signed and titled  
on reverse; with property label also on reverse  
19.75 by 25in. (50.17 by 63.50cm)

*Provenance:*

From an Important United States Municipal Collection

€400-€600 (£340-£500 approx.)





**123**  
**Edward Delaney RHA (1930-2009)**

FIGURES AGAINST YELLOW  
mixed media on paper  
30 by 22in. (76.20 by 55.88cm)

*Provenance Lots 123 - 126:*  
From an Important United States Municipal Collection

€700-€900 (£590-£760 approx.)



**125**  
**Edward Delaney RHA (1930-2009)**

FIGURES AGAINST BLUE  
mixed media on paper  
23 by 30in. (58.42 by 76.20cm)

€700-€900 (£590-£760 approx.)



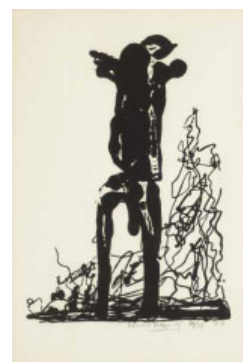
**124**  
**Edward Delaney RHA (1930-2009)**

FIGURES AGAINST PURPLE  
mixed media on paper  
23 by 29.75in. (58.42 by 75.57cm)

€700-€900 (£590-£760 approx.)



Ex 126



Ex 126

**126**  
**Edward Delaney RHA (1930-2009)**

FROM THE SAMSON RIDDLE SERIES, 1972 (A PAIR)  
lithograph; (nos. 34 & 35 from an edition of 75); (2); (framed)  
each signed, numbered and dated; with details on the series  
printed by the Davis Gallery affixed on reverse  
10.50 by 7in. (26.67 by 17.78cm)

Framed uniformly.

Published by the Davis Gallery, Dublin, in a limited edition of seventy-five. The title derives from the book of the same name by Wolf Mankowitz, the London-born author and screen writer whose film credits include *Casino Royale* (1967). Mankowitz lived in Ireland for a period in the early 1970s and collaborated with Delaney on a number of projects. 'The Samson Riddle' was a series of tales of love and passion based on the Old Testament. Delaney illustrated the book (published by Valentine Mitchell, 1972) and produced a series of prints - the only such series he ever made.

€300-€400 (£250-£340 approx.)





**127**  
**Edward Delaney RHA (1930-2009)**  
**THE SHEPHERD**  
bronze on black marble base  
11.25 by 2.25 by 2.25in. (28.58 by 5.72 by 5.72cm)

*Provenance:*  
Acquired directly from the artist c.1979;  
Private collection;  
Adams, 26 September 2007, lot 154;  
Private collection

Dimensions of base: 4 by 4 by 1in.

€2,000-€3,000 (£1,680-£2,520 approx.)



**128**  
**Elizabeth le Jeune (b.1952)**  
**THE SECRET**  
bronze; (no. 2 from an edition of 5)  
signed with initials and numbered at base  
15.50 by 7 by 5.50in. (39.37 by 17.78 by 13.97cm)

€700-€900 (£590-£760 approx.)





**129**  
**John Behan RHA (b.1938)**  
BISON, 1998  
bronze; (unique)  
signed on hind leg  
11.50 by 14.50 by 4.50in. (29.21 by 36.83 by 11.43cm)

*Provenance:*  
Hallward Gallery, Dublin;  
Private collection

*Exhibition:*  
'John Behan', Hallward Gallery, Dublin, 1998

€3,000-€4,000 (£2,520-£3,360 approx.)



**130**  
**John Behan RHA (b.1938)**  
HORSE, c.1966  
bronze on black marble base; (unique)  
12.50 by 9in. (31.75 by 22.86cm)

*Provenance:*  
Purchased directly from the artist by the  
present owner

Dimensions of base: 1.5 by 10 by 4in.

€2,000-€3,000 (£1,680-£2,520 approx.)





**131**  
**Melanie le Brocquy HRHA (b.1919)**

AT AN ART GALLERY, II, 1991

bronze with green patina on black marble base; (no. 1 from an edition of 6) signed with initials and numbered at base; titled, numbered, dated and with [Belfast] exhibition number [37] inscribed on label beneath 9.50 by 8.50 by 8in. (24.13 by 21.59 by 20.32cm)

*Provenance:*

Bell Gallery, Belfast;  
Private collection

*Exhibited:*

'Melanie le Brocquy', Bell Gallery, Belfast, from 28 May 1992, catalogue no. 37

With a signed copy of Melanie le Brocquy's 1999 RHA exhibition catalogue.

€2,000-€3,000 (£1,680-£2,520 approx.)



**132**  
**Melanie le Brocquy HRHA (b.1919)**

MOTHER AND CHILD, 1941

painted plaster on white marble base signed with initials and dated at base 8 by 3.75 by 2.50in. (20.32 by 9.53 by 6.35cm)

In 1939 Melanie le Brocquy won the Taylor Prize for a work of the same subject.

She studied at the RHA School of Art between 1937-1942 and she exhibited there in 1941, the year the present example was executed. She had her first exhibition with her brother, Louis le Brocquy the following year.

€800-€1,200 (£670-£1,010 approx.)





**133**  
**Joseph Sloan (b.1940)**  
CONDUCTOR STUDY I, 2007  
bronze on black marble base; (no. 5 from an  
edition of 5)  
signed, numbered and dated at base  
11.50 by 3.50 by 2.50in. (29.21 by 8.89 by 6.35cm)  
€800-€1,000 (£670-£840 approx.)



**134**  
**John Coen (b.1941)**  
MNEMOSYNE  
bronze  
12.50 by 5 by 3.50in. (31.75 by 12.70 by 8.89cm)  
Mnemosyne, meaning the personification of memory  
in Greek mythology.  
€300-€500 (£250-£420 approx.)





135

**Micheal Farrell (1940-2000)**

PORTRAIT OF JAMES JOYCE, NOVEMBER 1990  
pencil, watercolour and chalk pastel on paper  
signed and dated lower right; inscribed and dated [*étude  
pour Mick Fitzgerald Sandycove comande (?) pour un por  
(?) liálé de J Joyce / Nov '90 Cardet*] lower left  
38.75 by 26.50in. (98.43 by 67.31cm)

€1,000-€1,500 (£840-£1,260 approx.)



136

**Louis le Brocquy HRHA (1916-2012)**

HEAD OF STRINDBERG  
chromolithograph; (no. 86 from an edition of 100)  
signed and numbered lower right  
30.25 by 22.75in. (76.84 by 57.79cm)

€1,500-€1,800 (£1,260-£1,510 approx.)



137

**Louis le Brocquy HRHA (1916-2012)**

IMAGE OF SAMUEL BECKETT, 1979  
aquatint; (hors de commerce; no. 8 from an edition of 10)  
signed and dated in the margin lower right; numbered  
and inscribed [H/C] lower left  
15.25 by 15.50in. (38.74 by 39.37cm)

Sheet size: 26 by 20in.

€1,500-€1,800 (£1,260-£1,510 approx.)



138

**Patrick O'Reilly (b.1957)**

TABERNACLE, 2006  
wax with white gold leaf  
signed and dated on side edge  
22.25 by 22.25in. (56.52 by 56.52cm)

*Provenance:*  
RHA, Dublin;  
Private collection

€1,500-€2,000 (£1,260-£1,680 approx.)



139

**Rita Duffy PRUA (b.1959)**

CLOTH 2, 2006

oil on linen

signed lower right

44 by 56in. (111.76 by 142.24cm)

*Provenance:*

Purchased directly from the artist by the present owner

*Exhibited:*

'Cuchulain Comforted: by Rita Duffy and Paul Muldoon', Millennium Court Arts Centre, Portadown, April – May, 2007

*Literature:*

*Cloth, A Visual and Verbal Collaboration by Rita Duffy & Paul Muldoon*, Millennium Court Arts Centre, Portadown, 2007, p.31 (illustrated)

The present work was used on the dust-jacket for the hardcopy catalogue which accompanied this exhibition. Illustrated also within the publication, it is accompanied by the following words on the facing page,

"January 30, 1972. A man of the cloth. Father Edward Daly, walks through the dead and dying under the flag of his pocket handkerchief. It's an image that would put Mairéad Farrell over the edge.

The forensics of the thread count."

€3,000-€5,000 (£2,520-£4,200 approx.)



140

**Margaret Corcoran (b.1963)**

VICTORINES ABSENCE [FROM THE ROBE SERIES] 1998

oil on canvas

signed, titled and dated on reverse; with Kevin Kavanagh Gallery label on reverse  
72 by 50in. (182.88 by 127cm)

*Provenance:*

Kevin Kavanagh Gallery, Dublin;  
Private collection

*Exhibited:*

'Companion Pieces', Kevin Kavanagh Gallery, Dublin, 1999 (the artist's first solo show).

We are grateful to the Kevin Kavanagh Gallery for their assistance in cataloguing this lot.

€1,000-€1,500 (£840-£1,260 approx.)





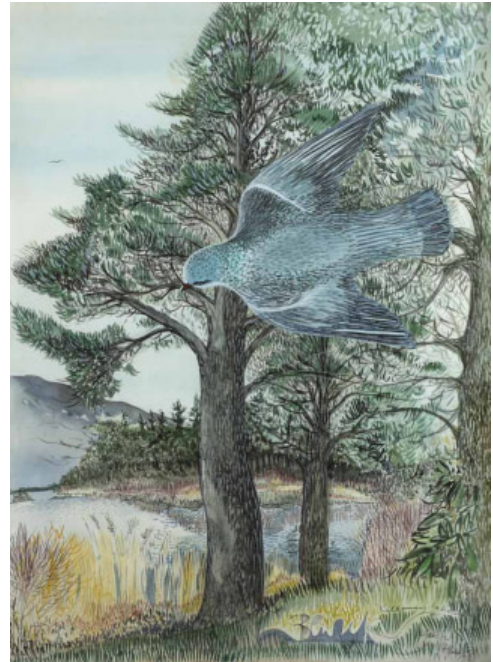


**141**  
**Clement McAleer**  
**ARUA (b.1949)**  
BEACH STUDY, 1981  
pastel  
signed lower right; with  
Caldwell Gallery label and  
original catalogue on  
reverse; also with  
contemporary newspaper  
cutting relating to  
exhibition on reverse  
15.25 by 11 in. (38.74 by  
27.94cm)

*Provenance:*  
Tom Caldwell Galleries,  
Dublin;  
Private collection

*Exhibited:*  
'Clement McAleer', Tom  
Caldwell Galleries, Dublin,  
February, 1981

€400-€600  
(£340-£500 approx.)



**143**  
**Pauline Bewick RHA (b.1935)**  
KILLARNEY, COUNTY KERRY, 1979-1981  
watercolour with gouache over pen and ink  
signed, titled and dated lower right  
31 by 22.50 in. (78.74 by 57.15cm)

€1,800-€2,200 (£1,510-£1,850 approx.)



**142**  
**Nick Miller**  
**(b.1962)**  
STUDIO INTERIOR, 1995  
gouache with ink and  
pastel on paper  
signed and dated lower  
right; with inscribed  
Rubicon Gallery label on  
reverse  
10 by 8 in. (25.40 by  
20.32cm)

*Provenance:*  
Rubicon Gallery, Dublin;  
Private collection;  
Whyte's, 4 October 2010,  
lot 140;  
Private collection

€700-€900  
(£590-£760 approx.)



**144**  
**John Kingerlee (b.1936)**  
BIRD MAN  
mixed media with collage on paper  
signed in monogram lower right  
9.50 by 6.25 in. (24.13 by 15.88cm)

€300-€500 (£250-£420 approx.)

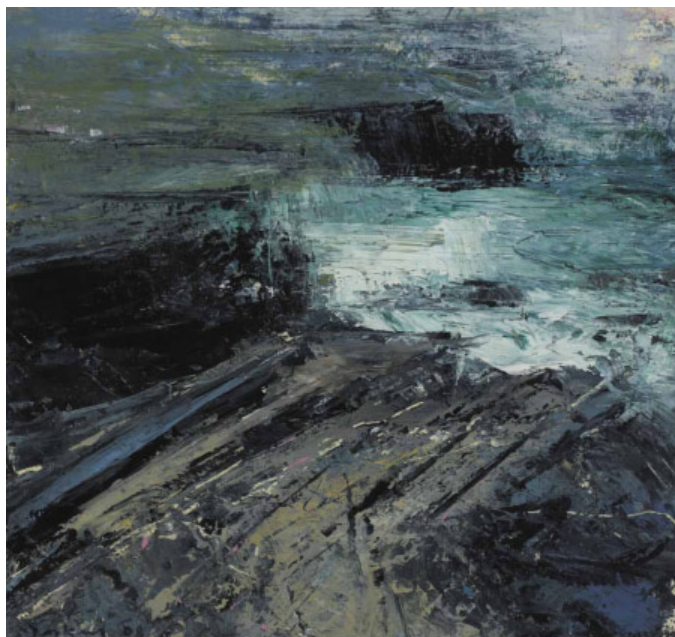


145

**Donald Teskey RHA (b.1956)**

COASTLINE, VALENTIA ISLAND, 2008  
acrylic on paper  
signed and dated lower left; inscribed with title,  
signed and dated again on reverse  
13 by 13.75in. (33.02 by 34.93cm)

€2,000-€3,000 (£1,680-£2,520 approx.)



146

**Peter Collis RHA (1929-2012)**

OPEN BAY  
coloured pencil and pastel on paper  
signed lower left  
11 by 16in. (27.94 by 40.64cm)

*Provenance:*

Emer Gallery, Belfast;  
Private collection

€300-€400 (£250-£340 approx.)



147

**Gwen O'Dowd (b.1957)**

BOW RIVER, BANFF, ALBERTA [CANADA], 1990  
encaustic on canvas  
signed, titled and dated on reverse; with  
exhibition details on reverse  
36 by 48in. (91.44 by 121.92cm)

*Exhibited:*

'New Irish Contemporary Show [I.C.E.]', RHA  
Gallagher Gallery, Dublin, March, 1991,  
catalogue no. 11

€1,000-€1,200 (£840-£1,010 approx.)







148

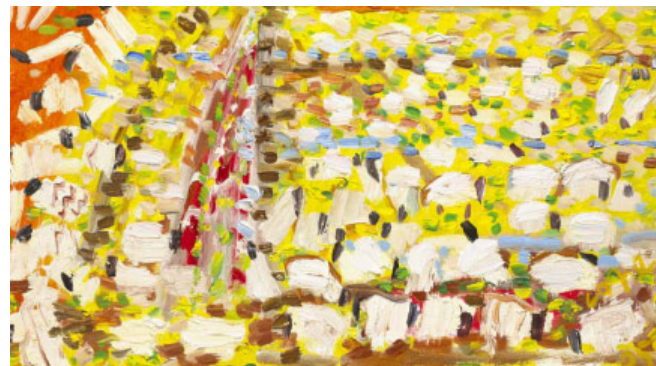
**Michael Mulcahy (b.1952)**

GIFT BEARER, SERIES 6, 2005

oil on canvas

signed lower right; signed, titled and dated on reverse  
31.50 by 39.50in. (80.01 by 100.33cm)

€500-€700 (£420-£590 approx.)



150

**Elizabeth Cope (b.1952)**

SHEEP IN A FIELD, 2005

oil on board

signed and dated lower right  
14 by 24in. (35.56 by 60.96cm)

€500-€700 (£420-£590 approx.)



149

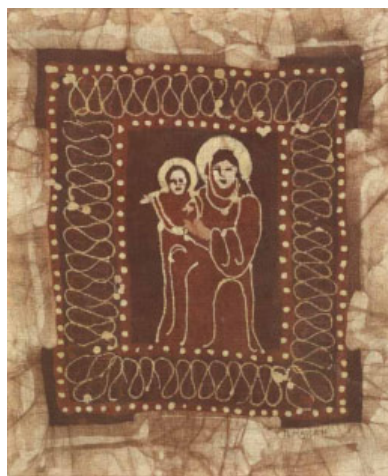
**Graham Knuttel (b.1954)**

COMPOSITION WITH TWO BOATS, 1988

pastel

signed and dated lower right  
12 by 16.75in. (30.48 by 42.55cm)

€500-€700 (£420-£590 approx.)



Ex 151

151

**Bernadette Madden (b.1948)**

MADONNA AND CHILD and TWO OTHER WORKS

batik; (3)

the first, signed lower right and with artist's label on reverse  
19 by 16in. (48.26 by 40.64cm)

Two other works depict *The Nativity* (26 by 35in) and a *Rabbit Among Foliage* (16 by 17in).

For images of the other two works in this lot see [www.whytes.ie](http://www.whytes.ie)

€500-€700 (£420-£590 approx.)



152

**Graham Knuttel (b.1954)**

TIPSTERS

oil on canvas

signed lower right

36 by 48in. (91.44 by 121.92cm)

€2,500-€3,500 (£2,100-£2,940 approx.)



153

**Graham Knuttel (b.1954)**

COUPLE IN A RED CHAIR

oil on canvas

signed right of centre

22 by 28in. (55.88 by 71.12cm)

€1,200-€1,500 (£1,010-£1,260 approx.)



154

**Graham Knuttel (b.1954)**

STILL LIFE WITH BOTTLES AND FISH

oil on canvas

signed lower left

22 by 24in. (55.88 by 60.96cm)

€800-€1,200 (£670-£1,010 approx.)







155

**Markey Robinson (1918-1999)**

TWO SHAWLIES IN BROWN LANDSCAPE WITH MOUNTAIN BEYOND

oil on board

signed lower right

18 by 23in. (45.72 by 58.42cm)

*Provenance:*

Fr. Ó Loideáin (Leyden) Mission Antiques,  
Clarendon St., Dublin;  
Private collection

€2,500-€3,500 (£2,100-£2,940 approx.)



156

**Markey Robinson (1918-1999)**

ROAD TO THE SEA

oil on board

indistinctly signed lower right

9.25 by 19in. (23.50 by 48.26cm)

*Provenance:*

Whyte's, 17 September 2002, lot 216;  
Whence purchased by the present owner

€1,500-€1,800 (£1,260-£1,510 approx.)



157

**Markey Robinson (1918-1999)**

STILL LIFE WITH CORNFLOWERS

gouache on card

signed lower left

19.50 by 24.50in. (49.53 by 62.23cm)

*Provenance:*

Purchased directly from the artist by the  
present owner

€1,500-€2,000 (£1,260-£1,680 approx.)



158

**Markey Robinson (1918-1999)**

STILL LIFE WITH SUNFLOWERS AND BOATS

gouache

signed lower right

8.75 by 17in. (22.23 by 43.18cm)

€800-€1,200 (£670-£1,010 approx.)



159

**Markey Robinson (1918-1999)**

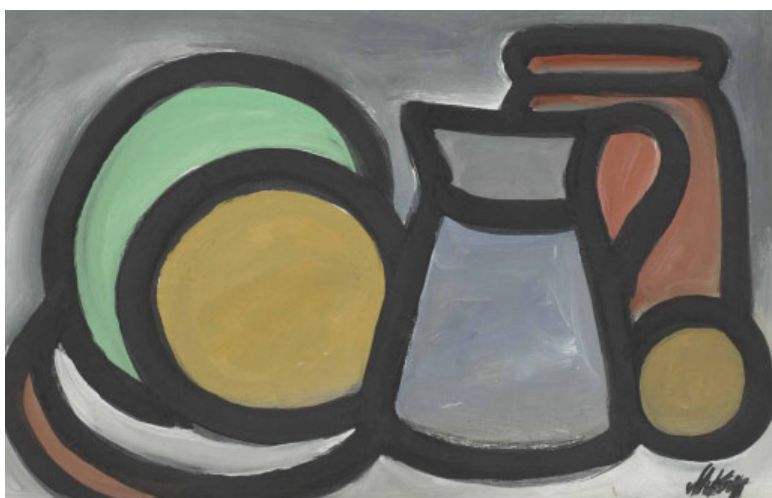
STILL LIFE WITH JUGS AND PLATES

gouache

signed lower right

8 by 13in. (20.32 by 33.02cm)

€500-€700 (£420-£590 approx.)



160

**Markey Robinson (1918-1999)**

LANDSCAPE WITH TREE AND BOAT BEYOND

gouache

signed lower left

7 by 10.25in. (17.78 by 26.04cm)

€500-€700 (£420-£590 approx.)







161

**Donal O'Sullivan (1945-1991)**

SELF PORTRAIT WITH PALETTE and PORTRAIT OF W. B. YEATS  
(A PAIR)  
pastel; (2)  
signed lower centre and lower right respectively  
13.75 by 8.75in. (34.93 by 22.23cm)

Dimensions of second title: 25.25 by 13.75in.

€300-€500 (£250-£420 approx.)

163

**Mark O'Neill (b.1963)**

STILL LIFE WITH CHINESE BOWL AND GRAPES, 1998  
oil on board  
signed and dated lower right  
12.50 by 23in. (31.75 by 58.42cm)

*Provenance:*

Forge Gallery, Collon, Co. Louth;  
Private collection

Purchased from one of the artist's earliest exhibitions in the  
Forge Gallery & Restaurant, Collon, Co. Louth.

€1,500-€2,000 (£1,260-£1,680 approx.)



162

**Ken Hamilton (b.1956)**

PORTRAIT OF A LADY  
oil on board  
10.75 by 9in. (27.31 by 22.86cm)

€1,800-€2,000 (£1,510-£1,680 approx.)

164

**Stuart Morle (b.1960)**

POINTE SHOES, 2012  
coloured pencil and white gouache  
signed lower right  
5.75 by 9.25in. (14.61 by 23.50cm)

€400-€600 (£340-£500 approx.)



**165**  
**Comhghall Casey (b.1976)**

IRISH £1 COIN, IRISH 10P COIN and IRISH 20P COIN, 2001 (SET OF 3)  
oil on board; (3)  
each signed lower left and dated lower right and with title on reverse;  
8 by 5.75in. (20.32 by 14.61cm)

*Provenance:*  
Emer Gallery, Belfast;  
Private collection

All of equal size; framed uniformly.

€1,000-€1,500  
(£840-£1,260 approx.)



**167**  
**Stuart Morle (b.1960)**

STILL LIFE WITH GARLIC AND YELLOW MUG  
oil on canvas on board  
signed lower right  
8.25 by 10.50in. (20.96 by 26.67cm)

€800-€1,000 (£670-£840 approx.)



**166**  
**Maura Taylor Buckley (b.1930)**

CHINA BLUE II  
oil on canvas on board  
signed lower right; with inscribed RHA label on reverse  
19.50 by 25.50in. (49.53 by 64.77cm)

€1,800-€2,200 (£1,510-£1,850 approx.)



**168**  
**Stuart Morle (b.1960)**

LANDSCAPE WITH HOT AIR BALLOONS  
oil on canvas on board  
signed lower right  
7.75 by 12.50in. (19.69 by 31.75cm)

€1,000-€1,500 (£840-£1,260 approx.)





169

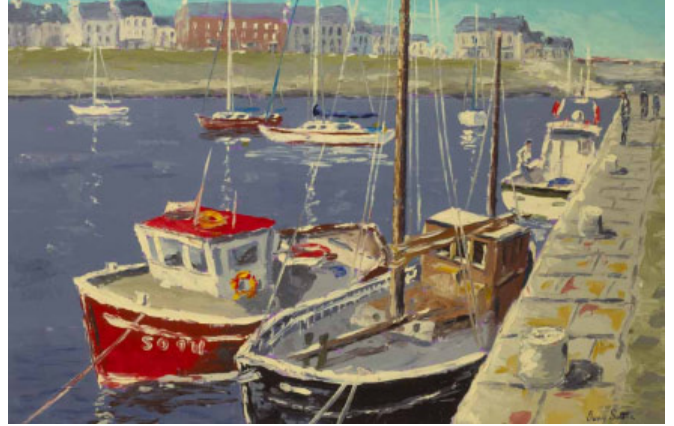
**Ivan Sutton (b.1944)**

GALWAY HOOKERS BECALMED IN ROUNDSTONE BAY, COUNTY GALWAY

oil on canvas board

signed lower right; signed again and titled on reverse; also with artist's studio label on reverse  
20 by 30in. (50.80 by 76.20cm)

€1,500-€2,000 (£1,260-£1,680 approx.)



171

**Ivan Sutton (b.1944)**

MULLAGHMORE HARBOUR, COUNTY SLIGO

oil on canvas board

signed lower right; signed and titled on artist's label on reverse

20 by 30in. (50.80 by 76.20cm)

€1,800-€2,200 (£1,510-£1,850 approx.)



170

**Martin Mooney (b.1960)**

CANAL SCENE, VENICE, 1992

oil on canvas laid on board

signed and dated lower right

19 by 25in. (48.26 by 63.50cm)

€1,000-€1,500 (£840-£1,260 approx.)



172

**Martin Mooney (b.1960)**

VENETIAN SCENE, 1992

oil on canvas laid on board

signed and dated lower right

19 by 25in. (48.26 by 63.50cm)

€1,000-€1,500 (£840-£1,260 approx.)





**173**  
**Michael Hanrahan (b.1951)**  
JOHN F. KENNEDY SPEAKING IN  
LEINSTER HOUSE, DUBLIN, JUNE 1963  
acrylic on canvas  
signed lower left  
23.50 by 35.50in. (59.69 by 90.17cm)

This is one of a series of paintings Michael Hanrahan has created to commemorate the 50th Anniversary of President Kennedy's visit to Ireland in June 1963. *President Kennedy in Cork 1963* will go on display in the Kennedy Foundation & Museum in Boston, Massachusetts, from May 14 this year, and *President Kennedy Speaking in New Ross 1963* will be presented to President Kennedy's daughter, Caroline Kennedy, on 22 June 2013 at a public ceremony hosted by New Ross Town Council.

€1,500-€2,000 (£1,260-£1,680 approx.)



**174**  
**Peter Pearson (b.1955)**  
THE BANQUETING HALL, DUBLIN CASTLE, c.1992  
oil on canvas board  
signed and indistinctly dated lower right; with title on reverse  
18 by 23in. (45.72 by 58.42cm)

€800-€1,000 (£670-£840 approx.)

**175**  
No Lot





**176**  
**John Boyd (b.1957)**  
STILL LIFE WITH HAT  
oil on board  
signed and indistinctly dated lower left  
23.50 by 16.75in. (59.69 by 42.55cm)

€800-€1,000 (£670-£840 approx.)



**178**  
**George Henry Smyth (b.1968)**  
SUBLIME POINT, 1999  
oil on canvas  
signed, titled and dated on reverse  
24 by 36in. (60.96 by 91.44cm)

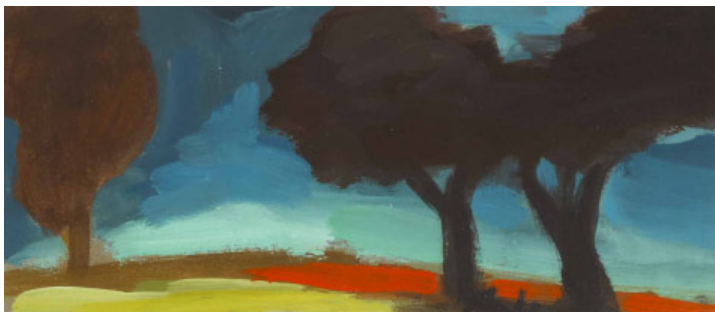
€800-€1,200 (£670-£1,010 approx.)



**177**  
**Kevin Geary (b.1952)**  
YACHTS CROSSING  
acrylic on canvas  
signed and titled on reverse  
20 by 20in. (50.80 by 50.80cm)

"My own favourites are the sailboats. Not just because I like sailboats – I do – but because I like the mix of figuration and abstraction that you use so well." Anthony Haden Guest, *Financial Times* art columnist, in correspondence with the artist.

€500-€700 (£420-£590 approx.)



**179**  
**Markey Robinson (1918-1999)**  
TREES  
oil on board  
signed right of centre  
4.50 by 10.50in. (11.43 by 26.67cm)

€500-€700 (£420-£590 approx.)





**180**  
**James Bingham (1925–2009)**

GATHERING IN THE HARVEST  
oil on board  
signed lower right; titled on reverse  
15 by 20in. (38.10 by 50.80cm)

€700–€900 (£590–£760 approx.)



**182**  
**Patsy Dan Rodgers (King of Tory Island)**  
**(b.1945)**

TORY IN THE ATLANTIC, COUNTY DONEGAL  
oil on canvas  
signed lower left  
15 by 22in. (38.10 by 55.88cm)

*Provenance:*  
Acquired directly from the artist c.1991

€500–€700 (£420–£590 approx.)



**181**  
**James Bingham (1925–2009)**

COUNTRY ROAD  
oil on board  
signed lower left  
18 by 18in. (45.72 by 45.72cm)

€1,000–€1,500 (£840–£1,260 approx.)



**183**  
**Markey Robinson (1918–1999)**

BOATS AT A HARBOUR  
pen and ink with watercolour  
signed lower left  
5.50 by 8in. (13.97 by 20.32cm)

*Provenance:*  
Fr. Ó Loideáin (Leyden) Mission Antiques, Clarendon St., Dublin;  
Private collection

€400–€600 (£340–£500 approx.)





**184**  
**Brett McEntagart RHA (b.1939)**

FARM BUILDINGS, SOUTH OF FRANCE  
watercolour  
signed lower right  
12 by 16in. (30.48 by 40.64cm)

€400-€600 (£340-£500 approx.)



**186**  
**Barrie Cooke HRHA (b.1931)**

RUNNING HARE (I)  
charcoal on paper  
signed left of centre; with typed Ritchie Hendriks  
label on reverse  
14 by 21.50in. (35.56 by 54.61cm)

*Provenance:*  
Ritchie Hendriks Gallery, Dublin;  
Private collection

€300-€500 (£250-£420 approx.)



**185**  
**Peter Curling (b.1955)**

"SHE'D PULL YER ARM OUT!" 1976  
watercolour over pen and ink  
signed, inscribed and dated lower left; also inscribed  
"Blue" lower centre  
19.75 by 22.75in. (50.17 by 57.79cm)

€1,000-€1,500 (£840-£1,260 approx.)



**187**  
**Markey Robinson (1918-1999)**

BOAT AND TREES  
gouache  
signed lower right  
5.50 by 11.50in. (13.97 by 29.21cm)

€500-€700 (£420-£590 approx.)





**188**  
**Gladys Maccabe HRUA ROI FRSA (b.1918)**  
VASE OF FLOWERS  
oil on board  
signed lower left  
13.50 by 11.50in. (34.29 by 29.21cm)

€800-€1,000 (£670-£840 approx.)



**189**  
**Arthur K. Maderson (b.1942)**  
STEPPING OUT, STUDY, TALLOW HORSE FAIR, CORK  
watercolour  
signed lower left; signed and inscribed with title on reverse  
37.50 by 25.50in. (95.25 by 64.77cm)

€1,500-€2,000 (£1,260-£1,680 approx.)



**190**  
**Peter Collis RHA (1929-2012)**  
HILL THROUGH A LANDSCAPE  
oil on board  
signed lower left  
8.25 by 8.75in. (20.96 by 22.23cm)

€800-€1,000 (£670-£840 approx.)

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If you cannot attend, enter your bids below and we will bid on your behalf.  
We will try to secure lots for as much below your limit as other bids allow.

LOT NO.	ARTIST	LIMIT in € excl. commission and fees

LOT NO.	ARTIST	LIMIT in € excl. commission and fees

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1. We cannot guarantee that absentee bids received later than an hour before the sale starts will be entered. Please bid early.
2. Bids in US\$ or £ sterling accepted - please indicate clearly if bidding in GB£ or \$ (converted at or near bank buy rate).
3. Bidding steps are at the discretion of the auctioneer - usually no more than 10% of previous bid.
4. Break ties: write "BT" after your bid and we will bid one more step for you in the event of a tie.

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## ABBREVIATIONS

*Note: the following prefixes are widely used with the initials of academies and institutions:*

A	Associate
F	Fellow
H	Honorary academician or member or council member
P	President or past president
b.	born
BWS	British Watercolour Society
CH	Companion of Honour
cm.	centimetre or centimetres
d.	died
exh.	exhibited
FBA	Federation of British Artists
fl.	flourished
FRIBA	Fellow Royal Institute of British Architects
ICA	Institute of Contemporary Arts
IELA	Irish Exhibition of Living Art
IMMA	Irish Museum of Modern Art
in.	inch or inches
MBE	Member of the Most Excellent Order of the British Empire
NA	National Academy, New York
NCA	National College of Art, Dublin
NCAD	National College of Art & Design, Dublin
NEAC	New English Art Club
NGI	National Gallery of Ireland
OBE	Officer of the Most Excellent Order of the British Empire
OM	Order of Merit
OWS	Old Watercolour Society, London

PS	Pastel Society, London
RA	Royal Academy, London
RBA	Royal Society of British Artists
RBS	Royal Society of British Sculptors
RCA	Royal College of Art
RE	Royal Society of Painter-Etchers and Engravers
RDS	Royal Dublin Society
RHA	Royal Hibernian Academy, Dublin
RI	Royal Institute of Painters in Watercolours
RIA	Royal Irish Academy
ROI	Royal Institute of Oil Painters
RP	Royal Society of Portrait Painters
RSA	Royal Scottish Academy
RSMA	Royal Society of Marine Artists
RSW	Royal Scottish Society of Painters in Watercolour
RUA	Royal Ulster Academy of Arts
RWA	Royal West of England Academy, Bristol
RWS	Royal Society of Painters in Watercolour
SWA	Society of Women Artists
WCSI	Watercolour Society of Ireland

### References:

<i>Snoddy</i>	Theo Snoddy, <i>Dictionary of Irish Artists 20th Century</i> , 2nd edition, Dublin, 2002
<i>Strickland</i>	Walter G. Strickland, <i>A Dictionary of Irish Artists</i> Dublin, 1913

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Cover: **Seán Keating**, *Past Definite, Future Perfect* (detail), €42,000 - 2012



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**Ian Whyte** has been handling the sale of collectibles since the mid 1960s and became a licensed auctioneer in 1975. He has in the last four decades handled not only fine art but also specialised sales of a great variety of collectibles including antiquarian books, autographs, banknotes, cigarette cards, coins, ephemera, medals, manuscripts, maps,

militaria, photographs, pop and rock memorabilia, posters, postage stamps and postal history, postcards, toys, to mention but a few! He has made many appearances on television and radio and in printed media, both national and international.



**Sarah Gates** BA, graduated with an honours degree in art history and French from Trinity College Dublin in 1999 and has been with Whyte's since 2000. Sarah is responsible for the organisation of the auctions at the RDS as well as valuations for sale, probate, insurance and division. Sarah regularly calls auctions at both the RDS and other locations. She joined the

Board of Directors in November 2006.



**Adelle Hughes** BA MA, holds a first class honours Masters degree in Arts Management and Cultural Policy from University College Dublin as well as an honours BA International degree in Art History, having spent one of the four year course in Universidad Complutense, Madrid. Adelle is a member of the Irish Association of Art Historians and

has worked on a variety of arts and cultural projects both in the private and public sector in Ireland, Europe and most recently for an arts foundation in the United States. Adelle joined Whyte's in November 2008 and was appointed Associate Director in 2011. She is responsible for compiling and editing the critically acclaimed catalogues produced by Whyte's.



**Conor Dodd** BA joined Whyte's in 2011 as cataloguer of History Literature and Collectibles sales. Conor holds an honours degree from University College Dublin in Gaeilge (Irish language) and History and is currently pursuing a Masters degree in Military History and Strategic Studies at National University of Ireland (NUI), Maynooth.

Conor has worked as a historical consultant and researcher for various television programmes for the BBC, RTÉ, TG4 and ITV, and has also given numerous interviews on radio. He has contributed articles to several publications and is a regular speaker on military history and genealogy to societies.



## WHY WHYTE'S?

- A reputation for integrity since 1783
- Courteous and discreet client service
- Experienced and highly qualified valuers and consultants
- Superbly produced printed catalogue distributed worldwide
- On-line catalogue published on seven international websites
- Intensive marketing and advertising campaigns
- Professional publicity promotion – *Whyte's regularly make news headlines*
- All sales broadcast live with on-line bidding
- Whyte's discerning clientele – 20,000 collectors in over 100 countries

## SELLING AT WHYTE'S – a step by step guide

- **Receive a COMPLIMENTARY valuation**

Call to our galleries, 9.30am-5.30pm Monday to Friday, or telephone 01 676 2888 for an appointment to meet a specialist or write to us with details and photos by email or post. We can also call to inspect large collections at homes or offices. Whyte's experts regularly visit most parts of Ireland and Great Britain and often travel elsewhere in the world to value art and collectibles.

- **Once you have decided to sell...**

We will work together with you to decide on an auction estimate and a reserve.

An estimate is what the item is expected to fetch and a reserve is the price below which the item may not be sold without your permission.

- **Agree fees/expenses**

Commission varies according to the value of the art or collectibles consigned – usually 10% to 15% of the price achieved. Reduced rates apply to extremely valuable consignments. A small charge is made for professional photography and insurance against all risks.

- **Arrange collection and delivery to Whyte's**

Whyte's can arrange to have art and collectibles shipped securely and fully insured from any part of the world.

- **Consign**

Upon consignment you will be given a receipt which details each item consigned with agreed estimate and reserve. This receipt is a contract between Whyte's and the vendor and clearly states the conditions and charges relating to the consignment.

- **Receive the catalogue**

A copy of the printed catalogue will be posted to you along with a report listing your entries in the sale.

- **Watch the auction**

You are welcome to attend the auction. Alternatively you can watch the sale live on the Internet.

- **After the auction**

You will receive a report of the results and details of commission and expenses deducted.

Settlement takes place 30 days after the date of sale. Payment may be made in any currency to any country. Unsold lots are often purchased immediately after the auction or may be re-offered at a later date.

- **Taxation**

The sale of art and collectibles may be subject to Capital Gains Tax for residents in the Republic of Ireland. However, there are significant allowances and often these sales incur little or no taxation. Whyte's will be pleased to advise on this and to provide valuations for tax purposes.



Tony O'Malley €38,000 - 2010



Harry Kernoff €82,000 - 2005



Louis le Brocqy €680,000 - 2007



Sir William Orpen €70,000 - 2009



Gerard Dillon €28,000 - 2010





William Conor €21,000 - 2010



Sean Scully €92,000 - 2006 – an Irish record



Robert Ballagh €96,000 - 2004 – a world record



George Russell "Æ" €60,000 - 2007 - an Irish record



Francis Bacon €25,000 - 2012



John Shinnors €26,000 - 2010



Frank McKelvey €35,000 - 2012



Daniel O'Neill €41,000 - 2012



Sir John Lavery €240,000 - 2007



William Scott €97,000 - 2006 – an Irish record



Charles Vincent Lamb €32,000 - 2005



Harry Clarke €15,500 - 2010



Colin Middleton €58,000 - 2005



Patrick Swift €32,000 - 2008



## WRITTEN VALUATIONS FOR INSURANCE, PROBATE & DIVISION

Whyte's offer professional valuations for Sale, Probate, Family Division, Insurance and other purposes.

All our valuers are experienced and are fully insured for professional indemnity.

Your valuation will be dealt with in the strictest confidence and in a friendly and efficient manner.

Valuation fees are usually charged at a half per cent of value, with a minimum fee based on an hourly charge.

Valuation fees may be waived in the event of the item or items valued being consigned for auction within six months of the date of valuation. At our discretion we may give informal and approximate estimates of value free of charge to prospective sellers.

Among our institutional clients for valuations are: National Library of Ireland, National Museum of Ireland, The Hunt Museum, Limerick, National University of Ireland, University College Cork, National University of Ireland, Galway, University of Limerick, Revenue Commissioners, Córas Iompair Éireann (CIÉ), several city and county councils, courts of law in both the Republic of Ireland and Northern Ireland. We also act for major banks and insurance companies, law firms, accountants, liquidators and receivers.

## TAX ADVISORY SERVICES

Whyte's can arrange professional advice on taxation in relation to selling art or collectibles, loaning and gifting to the State and the area of Capital Gains Tax.

We have worked with Ireland's leading accountants and taxation advisors and have advised private clients, artists and businesses in relation to taxation of art and collectibles.



Mary Swanzy €180,000 - 2006 – *a world record*



Jack Butler Yeats €110,000 - 2011



Paul Henry €145,000 - 2010



Norah McGuinness €20,000 - 2009



## BUYING AT WHYTE'S – a step by step guide

- **Join our collectors' invitation list**

Go to [www.whytes.com](http://www.whytes.com) and register your email address for notifications of Whyte's auctions, invitations to receptions and other events. Or you can telephone or post your details. A small subscription is charged for catalogues by post – this is waived for regular buyers.

- **View the sale**

Try to attend the pre-sale exhibition, but if this is not possible, email or telephone us for details of the items you are interested in – we are happy to act as your "eyes" and will give impartial advice on quality and condition of any lot in our sales.

- **Bidding in the room**

Register to bid on the day – you will receive a paddle (number) to be identified by the auctioneer when bidding.

- **Bid live online...**

From your personal computer or smartphone via our website. All our auctions are broadcast live in streaming audio and video so you can see and hear the auction as you bid – it's the next best thing to being there!

- **Cannot make the auction?**

Leave an Absentee Bid.

This is where you leave a bid with us and we bid on your behalf at the auction.

You can phone, fax, email or post this bid to us in advance of the auction. Lots are purchased as reasonably as possible, other bids allowing.

- **Arrange a telephone bid**

This is where a Whyte's staff member calls you during the auction and bids live on your behalf for the lot you are interested in. This facility is only available for lots of a certain value – usually in excess of €1,000 – and must be arranged at least 24 hours prior to the auction.

## SOURCING IRISH ART & COLLECTIBLES

Whyte's can also assist in sourcing works of art or other collectibles at galleries and auction houses worldwide. Our specialists comb auctions and exhibitions throughout the world – both printed and on-line – to find rare and beautiful objects for our discerning clientele. We sometimes have offers of art and collectibles for sale by private treaty. We regularly represent and bid on behalf of clients at auction houses and galleries around the world.

## WHYTE'S GIFT CERTIFICATES

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1867 Fenian Rising flag €52,000 - 2010



The McCarr Collection of Cigarette Cards €200,000+ 1996 - a world record



1916 Proclamation of the Irish Republic €145,000 - 2005



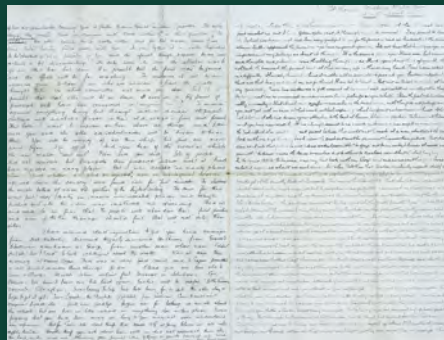
Robert Emmet's 1803 Proclamation €25,000 - 2011



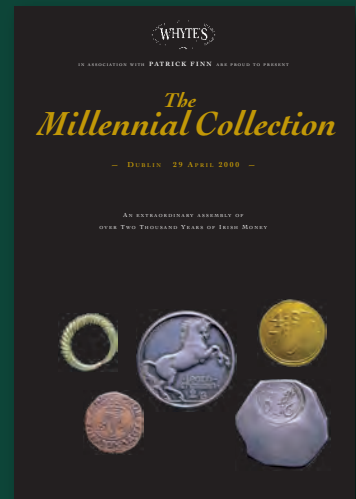
Irish Iron Age stone head €26,000 - 2010



Viking silver penny, Dublin €12,000 - 2011



Michael Collins' letters €260,000 - 2007



The Millennial Collection of Irish Coinage €300,000+ 2000 - a world record



Ten pounds "Ploughman" banknote €7,000 - 2010



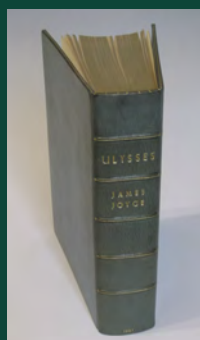
GAA 1895 medal €9,500 - 2011



Thomas Ashe's 1916 medal €30,000 - 2009



Michael Collins' revolver €72,000 - 2009



James Joyce Ulysses €23,000 - 2007



Sir Edward Carson uniform €42,000 - 2009



# IMPORTANT IRISH ART

MONDAY 27 MAY 2013

WHYTE'S  
SINCE 1783



## [ALAN, SON OF DR MARTIN DEMPSEY by Leo Whelan](#)

ALAN, SON OF DR MARTIN DEMPSEY, 1917 by Leo Whelan  
Lot 50 in Whyte's Important Irish Art auction 27 May 2013  
Estimate: €5,000-€7,000



## [A COLLECTION OF WORK BY PAUL HENRY](#)

A CONNEMARA WOMAN, 1910-1912 by Paul Henry  
Lot 44 in Whyte's Important Irish Art auction 27 May 2013  
Estimate: €3,000-€5,000



## [BRINGING IN THE TURF by William Conor](#)

BRINGING IN THE TURF by William Conor  
Lot 38 in Whyte's Important Irish Art auction 27 May 2013  
Estimate: €18,000-€22,000



## [A COLLECTION OF WORK BY FRANK McKELVEY](#)

FAIR DAY SCENE by Frank McKelvey  
Lot 37 in Whyte's Important Irish Art auction 27 May 2013  
Estimate: €12,000-€14,000



## [COLONEL WESTENRA'S "FRENEY" and "ROLLER", A BAY HUNTER WITH HOUNDS by William Brocas](#)

COLONEL WESTENRA'S "FRENEY" and "ROLLER", A BAY HUNTER WITH HOUNDS (A PAIR) by William Brocas  
Lot 69 in Whyte's Important Irish Art auction 27 May 2013



## [MIDNIGHT IN SUMMER, 1989 by William Crozier](#)

MIDNIGHT IN SUMMER, 1989 by William Crozier  
Lot 114 in Whyte's Important Irish Art auction 27 May 2013  
Estimate: €12,000-€15,000



50

**Leo Whelan RHA (1892-1956)**

**ALAN, SON OF DR MARTIN DEMPSEY, 1917**

oil on canvas

signed and dated lower left; variously inscribed with sitter's name [Allen (sic) Dempsey] and

Dublin Street [Baggot] inscribed on reverse; also with Daniel Egan framing label on reverse

30 by 24in. (76.20 by 60.96cm)

Provenance:

Family of the sitter;

Private collection

Exhibited:

RHA, Dublin, 1917, catalogue no. 79 [NFS]

The year before this painting was executed Whelan won the prestigious Taylor Scholarship.

This portrait was shown at the RHA in 1917 but was not for sale. The 1911 census records the details of

the sitter's family and their place of residence at Merrion Square, East, Dublin. Alan was the second

youngest in a family of four boys.

€5,000-€7,000 (£4,200-£5,880 approx.)



44

**Paul Henry RHA (1876-1958)**

**A CONNEMARA WOMAN, 1910-1912**

pencil

signed lower left

7 by 5.75in. (17.78 by 14.61cm)

Provenance:

Sotheby's, Dublin, 13 May 1980, lot 388;

with the Oriel Gallery, Dublin

Where purchased by Robert Workman, July 1980;

Thence to the Workman sale, Ross's, Belfast, 28 January 2009,  
lot 146;

Private collection

Literature:

Kennedy, S.B., Paul Henry, Paintings Drawings Illustrations, Yale  
University Press, New Haven & London, 2007, catalogue no. 196

€3,000-€5,000 (£2,520-£4,200 approx.)



**38**

**William Conor OBE RHA RUA ROI (1881-1968)**

**BRINGING IN THE TURF**

crayon and pastel on paper

signed upper left; with John Magee [Belfast] label preserved on reverse

15 by 19in. (38.10 by 48.26cm)

Provenance:

John Magee, Belfast;

Private collection

€18,000-€22,000 (£15,130-£18,490 approx.)



**37**

**Frank McKelvey RHA RUA (1895-1974)**

**FAIR DAY SCENE**

oil on board

signed lower left

9 by 13in. (22.86 by 33.02cm)

Provenance:

Acquired directly from the artist by the present owner's family;

Thence by descent

With a view of P. Harkin wine and spirit merchants.

€12,000-€14,000 (£10,080-£11,760 approx.)



9

**William Brocas RHA (c.1794-1868)**

**COLONEL WESTENRA'S "FRENEY" WITH JOCKEY AND  
ATTENDANTS ON THE CURRAGH, CO. KILDARE and  
"ROLLER", A BAY HUNTER WITH HOUNDS "JOLTY BOY" AND  
"JACKEY BOY" IN A STABLE (A PAIR)**

oil on canvas; (2)

the first, signed and inscribed [W. Brocas pinx(t)], Dublin] lower  
left; with typed label on reverse detailing title; the second, with  
Cornelius Callaghan [Carver & Gilder, 24 Clare St., Dublin] label  
on reverse; with horse and hounds names also on reverse  
28 by 36in. (71.12 by 91.44cm)

Provenance:

Colonel Westenra's "Freney":

Frost & Reed, London;

Private collection, Los Angeles, California;

with the Gorry Gallery, Dublin;

Where purchased by the present owner

"Roller", A Bay Hunter:

Commissioned by James Hans Hamilton (1810-1863) M.P. for  
County Dublin, who lived at Sheephill, Castleknock, Co. Dublin,  
later called Abbotstown;

with the Gorry Gallery, Dublin;

Where purchased by the present owner



114

**William Crozier HRHA (1930-2011)**

**MIDNIGHT IN SUMMER, 1989**

oil on canvas

signed lower left; signed again, titled and dated on reverse

42 by 45in. (106.68 by 114.30cm)

Provenance:

West Cork Arts Centre, Cork;

Private collection

Midnight in Summer is one of a group of powerful works executed by the artist in 1989 that were notable for a bravura drawing style and visceral juxtapositions of colour, anchored in a rigid, formal structure. With these formal means William Crozier created a new and wholly distinctive approach to the painting of the Irish landscape in the 1980s.

At this period the artist divided his time between studios in West Cork and in Hampshire. Two years before, Crozier had given up his teaching responsibilities as Professor at Winchester School of Art to devote himself exclusively to his painting, and this, together with the recent purchase of a house and studio in West Cork, and a settled domestic life, led to a reinvigorated, concentrated period of art making. These were the circumstances that gave Crozier's painting of the late 1980s and 1990s a new freedom and assurance and the results were some of the most iconic Crozier landscape images, of which Midnight in Summer is one.

This painting, like *The Ripe Field* (1989) in the Crawford Art Gallery permanent collection, though the result of a dynamic relationship with the landscape is, paradoxically, no naturalistic image. As the artist wrote of his work at this time, 'The thing seen must be the detonator which explodes the imagination and creates the energy to sustain a singular passion.'<sup>1</sup> A further influence on the artist discernible in this painting, came from his assimilation of icon painting. Earlier in the 1980s, in 1982 and in 1985, Crozier had visited Moscow and St Petersburg, where he had been overwhelmed by the transcendental power of Russian icon painting. "Icons changed my view of everything" he wrote, "It's like looking through an emotional mirror, like the mirror in Cocteau's film of *Orphee*."<sup>2</sup>

We are grateful for the assistance of Professor Katharine Crouan in cataloguing this work.

<sup>1</sup> Stet. No 8 Winter 1991

<sup>2</sup> 'Bebop and the Bullfight' William Crozier in conversation with Emily Mark Fitzgerald, in *Collaborations and Conversations* Stoney Road Press, Dublin, 2007. P 31-32

€12,000-€15,000 (£10,080-£12,610 approx.)