



WHYTE'S

SINCE 1783

IRISH & BRITISH ART

24 FEBRUARY 2014



IRISH & BRITISH ART

MONDAY 24 FEBRUARY 2014

VIEWING

Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4
Friday 21 February, opening reception and gallery talks 6pm to 8pm
Saturday 22 February 10am to 6pm (Gallery Talk 3pm)
Sunday 23 February 10am to 6pm (Gallery Talk 3pm)
Monday 24 February 10am to 6pm

BELFAST PREVIEW

James Wray Gallery,
14-16 James Street South, Belfast
Thursday 13 February 6pm to 8pm
Friday & Saturday 14 & 15 February 10am to 3pm

AUCTION

Monday 24 February at 6pm
Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4

ENQUIRIES

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BIDS

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Front cover: lot 35, Walter Frederick Osborne, *Sunshine and Shadow, [La Rue de l'Apport]*, Dinan, 1883
Inside front cover: lot 195, James Hamilton, *After The Battle*, 1883
Page 2: lot 167, Patrick Hennessy, *Moroccan Roses*, 1968 (detail)
Page 6: lot 39, James Arthur O'Connor, *Figures by a River* (detail)
Page 8, 9: lot 42, George Mounsey Wheatley Atkinson, *H.C.S. Warren Hastings off Ascension Island*
Back cover: lot 69, Louis le Brocquy, *Ancestral Head*, 1965





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Marianne Newman
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Aaron Lowry BA
Curator



Seán Kelly
Accounts



Samantha Woolley
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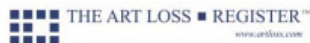
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This catalogue was compiled by Adelle Hughes with assistance from Ian Whyte, Sarah Gates and contributions from Dr. Julian Campbell, Prof. Kenneth McConkey and Dr. Yvonne Scott.

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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ENQUIRIES

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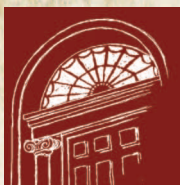
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IMPORTANT NOTES

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

BUYERS' COMMISSION

20% (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 AT NO EXTRA CHARGE:** You may watch and/or bid live with video and audio link to the saleroom on our website www.whytes.ie at no extra charge.
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) 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, Ballsbridge, Dublin 4 and the sale starts at 6pm.

Bidder registration will take place here from 5pm on Monday 24 February 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 25 February 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 or 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, to 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 20% (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



IRISH & BRITISH ART

Monday 24 February 2014 at 6pm

Lots 1-216





1
Peter Curling (b.1955)

ON THE GALLOPS

oil on canvas

signed lower left

28 by 40in. (71 by 102cm)

Provenance:

Acquired directly from the artist's family c.1982

€5,000-€7,000 (£4,130-£5,790 approx.)



2
Mark O'Neill (b.1963)

READY TO RUN I, 2009
oil on board
signed and dated lower left
24 by 15in. (61 by 38cm)

Provenance:
Adam's, Dublin;
Private collection

Exhibited:
'An Exhibition of New Works by Mark O'Neill', Adam's, Dublin,
19-23 October 2009, catalogue no. 25

The proceeds of this sale will be donated by the seller to The Church
Mission Society Ireland & The United Christian Broadcasting & The
Walk Through The Bible Ministries.

€3,000-€4,000 (£2,480-£3,310 approx.)



3

Peter Curling (b.1955)

INTO THE STRAIGHT

oil on canvas

signed lower left

24 by 36.5in. (61 by 91cm)

Provenance:

Acquired directly from the
artist's family c.1982

€3,000-€4,000

(£2,480-£3,310 approx.)



4

Kenneth Webb RWA FRSA RUA (b.1927)

BOG, BLOODY FORELAND, DONEGAL

oil on canvas

signed lower left; inscribed with title on reverse

15 by 36in. (38 by 91cm)

Provenance:

Whyte's, 8 March, 2000, lot 121;

Whence purchased by the current owner

€2,000-€3,000 (£1,650-£2,480 approx.)

5

Liam O'Neill (b.1954)

CÓMHRÁ II

oil on canvas

signed lower left

12 by 10in. (30 by 25cm)

€1,500-€1,800 (£1,240-£1,490 approx.)



6

**Arthur K. Maderson
(b.1942)**

EVENING STUDY, TALLOW HORSE

FAIR

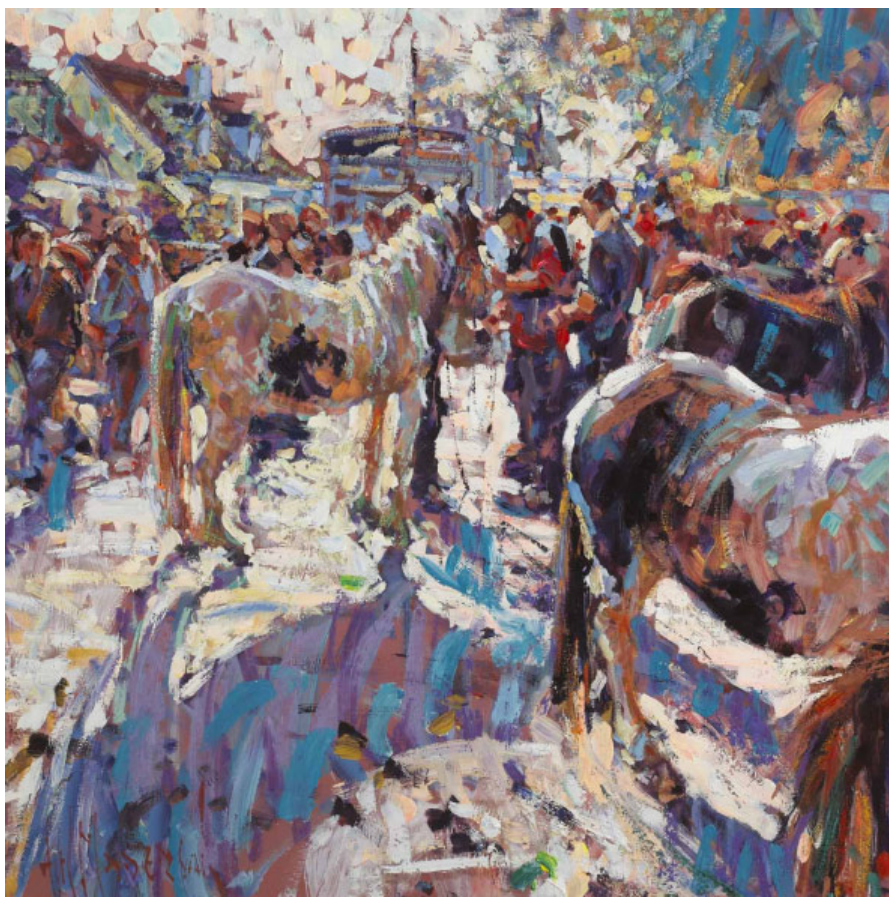
oil with mixed media on board

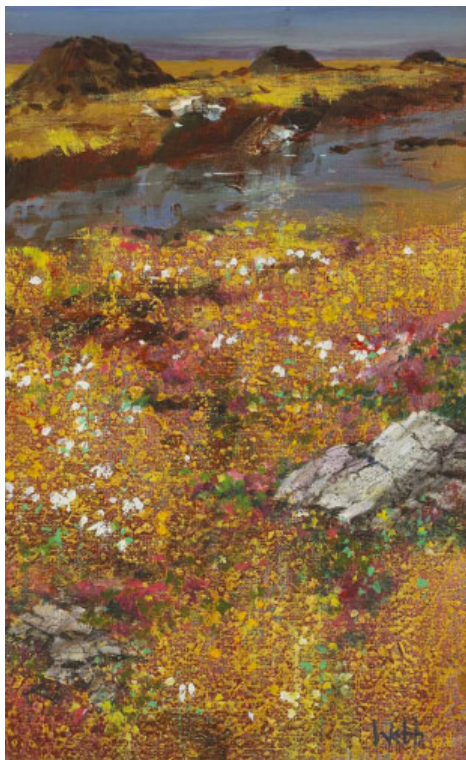
signed lower left; signed again and
titled on reverse

31 by 32in. (79 by 81cm)

€2,000-€3,000

(£1,650-£2,480 approx.)





7

Kenneth Webb RWA FRSA RUA (b.1927)

BOG COTTON AND HEATHER, CONNEMARA

oil on canvas

signed lower right; titled on Blue Door Studio label on reverse

16 by 10in. (41 by 25cm)

€1,800-€2,200 (£1,490-£1,820 approx.)



8

Kenneth Webb RWA FRSA RUA (b.1927)

FARM BUILDINGS

oil on canvas

signed lower right; titled and numbered [14] on reverse

16 by 40in. (41 by 102cm)

€2,000-€3,000 (£1,650-£2,480 approx.)

9

Daniel O'Neill (1920-1974)

STILL LIFE WITH BUTTERFLY

oil on canvas

signed lower right

14 by 18in. (36 by 46cm)

Provenance:

Acquired from Theo Waddington

[Waddington Gallery] c.1968;

Thence by descent to the present

owner

€3,000-€5,000

(£2,480-£4,130 approx.)



10

Kenneth Webb RWA FRSA RUA (b.1927)

STILL LIFE WITH CRUCIFIX

oil on canvas

signed lower right; titled on reverse

14 by 36in. (36 by 91cm)

€1,800-€2,200 (£1,490-£1,820 approx.)



11

Daniel O'Neill (1920-1974)

THE BRIDGE, c.1963

oil on board

signed upper right; titled on original hand-written label on reverse
20 by 24in. (51 by 61cm)

Provenance:

Dawson Gallery, Dublin;

Private collection;

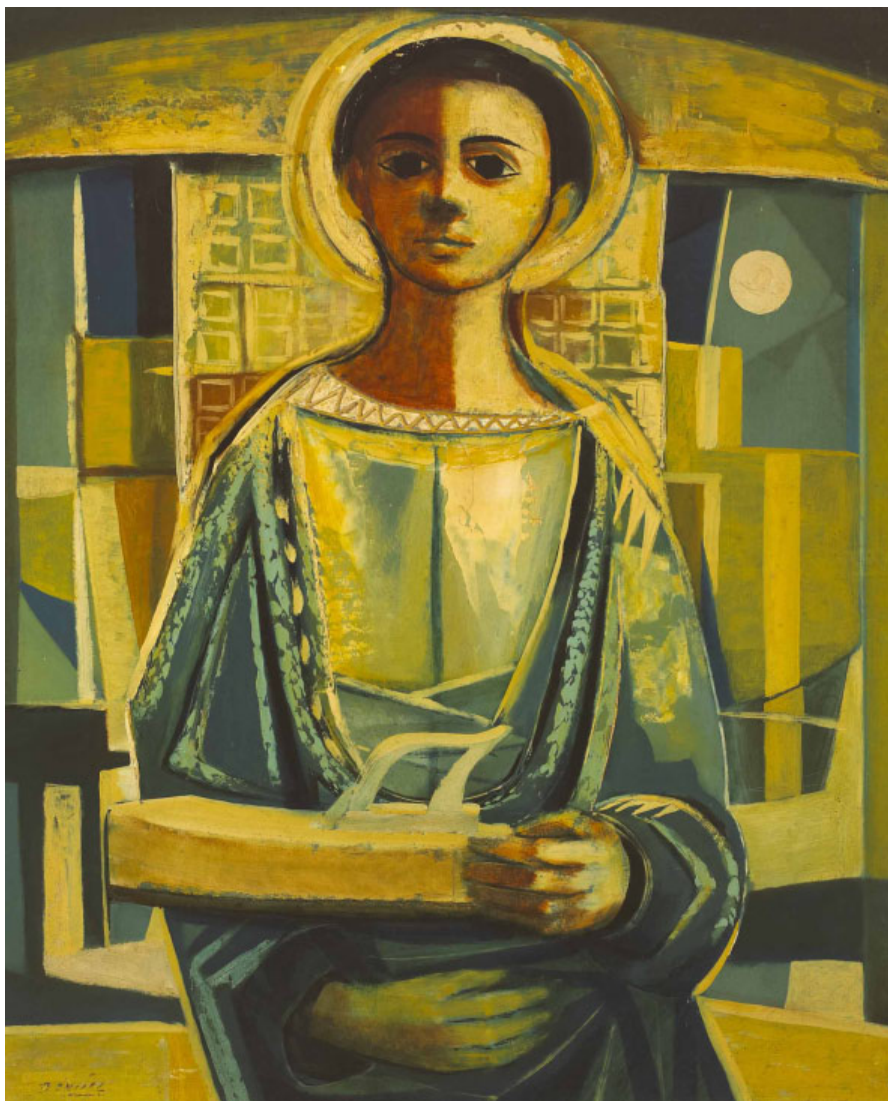
Adam's, Dublin, 4 October 2006, lot 160;

Private collection

Exhibited:

'Daniel O'Neill', Dawson Gallery, Dublin, February 1963, catalogue no. 15

€6,000-€8,000 (£4,960-£6,610 approx.)



12
Daniel O'Neill (1920-1974)
BOY CHRIST
oil on board
signed lower left
24 by 20in. (61 by 51cm)

Provenance:
Collection of the artist's family

€6,000-€8,000 (£4,960-£6,610 approx.)



13

Mainie Jellett (1897-1944)

ROUND TOPPED COMPOSITION (I & II), c.1922

gouache; (2)

each with inscribed Peppercanister Gallery label
on reverse

10 by 4in. (25 by 10cm)

Provenance:

The Collection of Dr Eileen MacCarville;

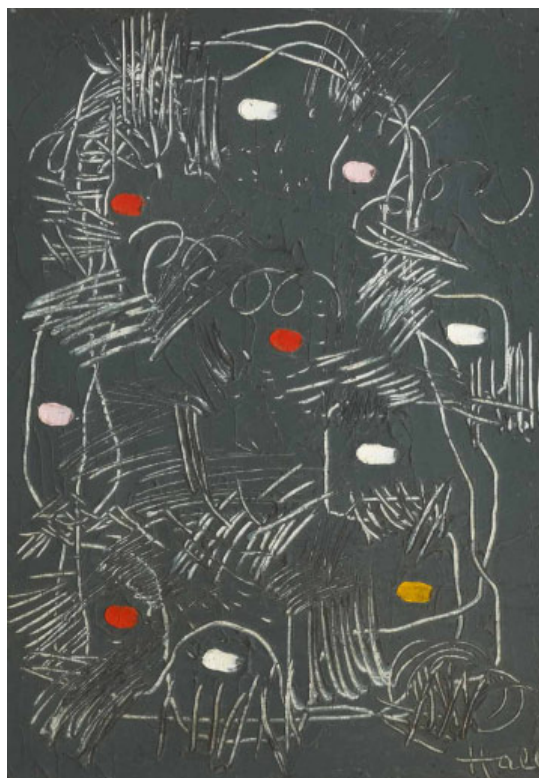
with the Neptune Gallery, Dublin;

Private collection;

with the Peppercanister Gallery, Dublin;

Private collection

€2,000-€3,000 (£1,650-£2,480 approx.)



14

Kenneth Hall (1913-1946)

UNTITLED ABSTRACT, c.early 1940s

oil on board

signed lower right

13½ by 9½in. (33 by 23cm)

Provenance:

Victor Waddington Gallery, Dublin;

Where purchased by the present owner's aunt, a
friend of the White Staggers, Rákóczi and Hall;

Thence by descent to the current owner

€700-€900 (£580-£740 approx.)



15
Daniel O'Neill (1920-1974)
FIGURES EMBRACING
oil on board
30 by 12in. (76 by 30cm)

Provenance:
Collection of the artist's family

€3,000-€5,000 (£2,480-£4,130 approx.)



16

**Basil Ivan Rákóczi
(1908-1979)**

FIGURES IN BOATS, INISHMORE, ARAN
ISLANDS

pen and ink with watercolour
signed lower right; with Victor
Waddington label on reverse
7¾ by 9¾in. (18 by 23cm)

Provenance lots 16 & 17:
Victor Waddington Gallery, Dublin;
Where purchased by the present
owner's aunt, a friend of the White
Staggists, Rákóczi and Hall;
Thence by descent to the current
owner

€800-€1,200 (£660-£990 approx.)



17

Kenneth Hall (1913-1946)

HOUSES ON ARAN

oil on board
signed lower right
9½ by 13½in. (23 by 33cm)

€800-€1,000 (£660-£830 approx.)



18

Gerard Dillon (1916-1971)

PIERROT AND SLEEPING FEMALE, c.1960s
watercolour with collage on paper
signed lower right; with number "3" and "No. 50"
inscribed in pencil on reverse; with Dawson Gallery label
on reverse
22½ by 17in. (56 by 43cm)

Provenance:

Acquired directly from the artist;
Thence by descent to the present owner

Exhibited:

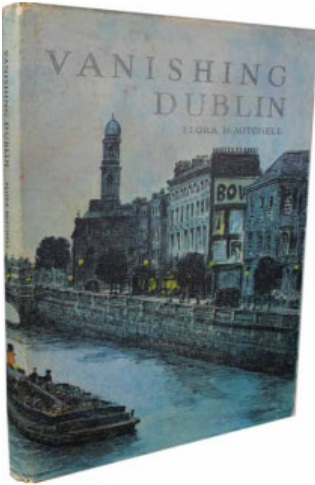
Possibly shown at 'Gerard Dillon: Drawings and Collages',
Dawson Gallery, Dublin, 1-16 April, 1966

Contained in original Dawson Gallery frame.

Thirty-six works were shown in Dillon's Dawson Gallery exhibition in spring 1966. The pierrot theme dominated and a number of similar exhibits from the show were illustrated in the *Irish Times* the following month on Monday, 5 May 1966. Dillon continued with this subject and showed 'New Collages', again at the Dawson, three years later in May [1-17] of 1969 where several titles are also possible matches for the present work.

In the present work the recumbent female, partially swathed with striped linen and surrounded by a dominating wall-hanging (which would appear to be a monotype incorporated into the collage), recalls Henri Matisse. A similar motif to the wall-hanging pattern is used by Dillon in another work of the period, *Clown in a Hand Stand*, 1964.

€7,000-€9,000 (£5,790-£7,440 approx.)



19
Flora H. Mitchell (1890-1973)

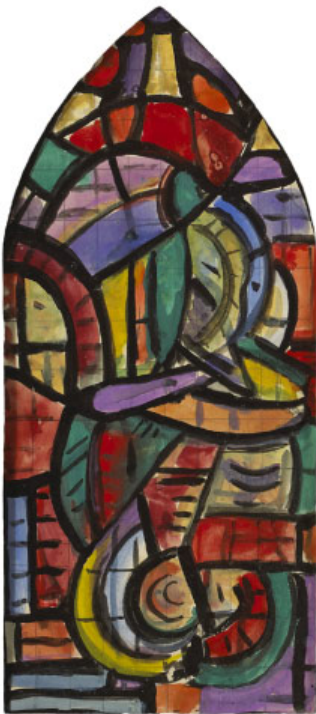
VANISHING DUBLIN

limited edition book; (from an edition of 600)

11½ by 8½in. (28 by 20cm)

Allen and Figgis, Dublin, 1966. First and only edition; the plates were 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. 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.

€250-€350 (£210-£290 approx.)



20
Evie Hone HRHA (1894-1955)

CARTOON FOR PENTECOST WINDOW, BLACKROCK COLLEGE, COUNTY DUBLIN, c.1940

gouache on board; (triptych); (pentagonal)

inscribed on reverse

15 by 7 in. (38 by 17cm)

Dimensions of individual cartoons given; overall size 15 by 23.25in.

Contained in original frame and linen mount.

The present work is a cartoon sketch for the Pentecost Window commissioned by Blackrock College for their Castle Oratory in 1940. The Castle building continues to cater to final year boarders at the school and the Hone windows remain on display to students and staff.

Interestingly, in 1968 the Dawson Gallery offered 60 works from the collection of artist Fr. Jack Hanlon among which is listed a "Design for Stained Glass Window in Blackrock College" Pentecost [5-15 November, 1969, catalogue no. 53].

€2,500-3,500 (£2,080-£2,900 approx.)



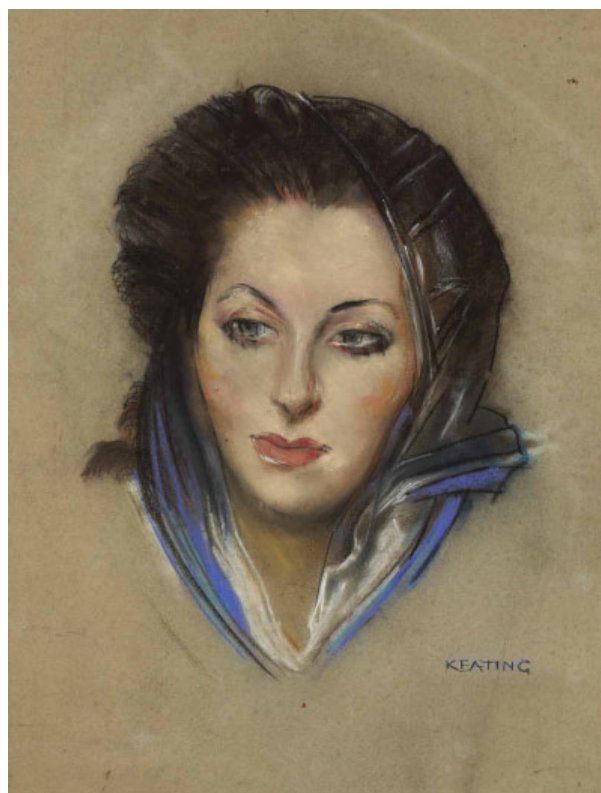
21
Seán Keating PRHA HRA HRSA
(1889-1977)

GIRL SEATED, c.1940s
pastel on tinted paper
signed lower right
20 by 16in. (51 by 41cm)

Provenance:
Purchased directly from the artist at his studio, 1973

The artist noted at the time of purchase that the present work was done c.1940s.

€2,000-€3,000 (£1,650-£2,480 approx.)



22
Seán Keating PRHA HRA HRSA
(1889-1977)

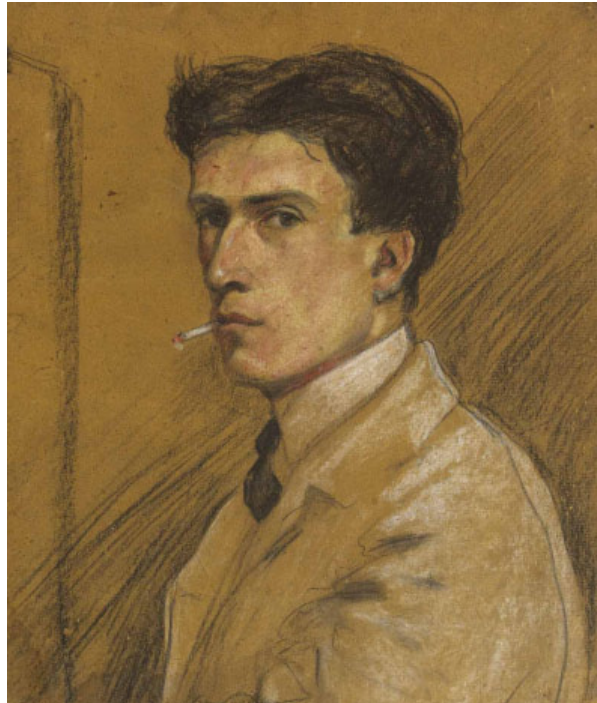
PORTRAIT OF A WOMAN WITH HEADSCARF
chalk pastel on tinted paper
signed lower right
19 by 14in. (48 by 36cm)

€3,000-€4,000 (£2,480-£3,310 approx.)

Ex 23



Ex 23



23 Leo Whelan RHA (1892-1956)

A COLLECTION OF 22 PAINTINGS AND DRAWINGS
pastel on card; (1); oil on unstretched canvas; (21)
pastel, signed lower right; canvases variously signed and
inscribed

18½ by 14½in. (46 by 36cm)

Provenance lots 23 to 27:

Family of the Artist

Unstretched canvases include: *Woman in a Shawl*, (23.5 by 19.5in.); *Portrait of a Lady in Red*, (29.5 by 26in.), signed lower left; *Portrait of Mr R.R. Adamson*, 1935, (29.5 by 25in.), signed inscribed and dated lower left; *Portrait of a Lady in Black with Crimson Lips*, faintly signed upper right, (29 by 25in.); *Portrait of Aida MacGonigal née Kelly* (14.5 by 16.25in.) [Aida Kelly, a part-time model at the college of art in Dublin where she met and later married artist Maurice MacGonigal in 1941.]; *Nude Aida*, (27 by 23ins.), inscribed with title on reverse; *Portrait of a Lady in Black with Pearl Earrings*, (40.5 by 32in.); *Portrait of a Lady in White*, (34.5 by 37in.) Two *Still Life Studies*, (14 by 10in.) (each). Also includes an unstretched canvas, *Coastal Scene with Boat*, which may only be attributed to the artist as an early work, (25.25 by 32in.)

€2,000-€3,000 (£1,650-£2,480 approx.)

Ex 24



24 Frances Whelan (1888-c.1970) & Lillian 'Lily' Whelan (1890-1967)

JACK BUTLER YEATS DOLL, c.1958

puppet; (1); letter; (1); exhibition catalogue; (1); photograph; (1)

letter written and signed by Jack B. Yeats; catalogue signed by Leo Whelan

8½ by 4in. (20 by 10cm)

Frances and Lily Whelan were the elder sisters of artist Leo Whelan and lived with him at the family home (which doubled as a hotel) at 65 Eccles Street, Dublin. The Whelan sisters were artists in their own right and designed among other items; dolls, puppets, miniature costumes, cushions, quilting, fire-screens, table lamps, shades and mirrors. Their craftwork was the subject of a very well received exhibition at the United Arts Club, 3 Upper Fitzwilliam St., Dublin in June 1958 where among the items shown was the Jack B. Yeats doll offered in this lot. The show's success is recorded in newspaper cuttings and was described as "an outstanding exhibition of really fine craftsmanship" (*Evening Main*, 28 June 1958) and "A delightful exhibition of works" (*Irish Independent*, 28 June 1958). Other political figures including deValera, Churchill and President O'Kelly will be offered in Whyte's forthcoming History, Literature and Collectibles auction 9 March 2014.

Also included in this lot is a copy of the Jack Yeats National Loan Exhibition catalogue [June-July 1945] signed by Leo Whelan, a letter from Jack B. Yeats to "the Misses Whelan" [on 18 Fitzwilliam Square headed paper] offering his condolences on the death of their brother Leo [dated November 8th 1956] and a photograph showing Yeats, Whelan, Victor Waddington and Thomas MacGreevy, Director of the National Gallery of Ireland [1950-1963].

€600-€800 (£500-£660 approx.)

25

Leo Whelan RHA (1892-1956)

LAMBAY ISLAND, 1911, A COLLECTION OF SKETCHES AND DRAWINGS and ARTIST'S ENGRAVED WATERMAN'S GOLD PROPELLING PENCIL oil on canvas; (1); works on paper or card; (7); gold pencil; (1) oil signed and dated lower right; titled on reverse; works on paper or card variously signed and inscribed; gold propelling pencil engraved with artist's signature and hallmarked 8 by 10in. (20 by 25cm)

Dimensions of oil given. Among the sketches is a caricature of the artist painting a Cardinal's portrait, sizes vary from 3.5 to 10ins. All unframed. 9 items total.

€600-€800 (£500-£660 approx.)



Ex 25

26

Leo Whelan RHA (1892-1956)

COLLECTION OF ARTIST'S ARCHIVAL MATERIAL INCLUDING INVENTORY RECORDS, CORRESPONDENCE, PHOTOGRAPHS AND PRESS CUTTINGS [1930s to 1950s] variously signed, inscribed and dated

A fascinating collection of archival material providing an eye-opening insight into the artist's personal and professional life. The collection includes various personal and professional photographs of the artist, family members, sitters and artworks as well as a photographic inventory of his artworks, most variously annotated by Whelan. A significant collection of press cuttings relating to his exhibitions and his comments and contributions to artistic life in Ireland.

Among correspondence is a postcard from "The Perjurer [Thomas] Bodkin" to the artist 22 August 1950 and letters from Bodkin to the artist's sister. Legal correspondence between the artist and solicitors [Arthur Cox & Co.] from the 1950s and Senior Counsel directions in a court case between Whelan [plaintiff] and a Dorothy Countess Beatty [defendant]. Letters regarding commissions etc can also be found. Among them, The Thomas Haverty Trust [5/06/31], John Power & Son, Ltd [3/11/38], Oifig an Tánaiste [1945], The Department of Education [2/05/51], Malcolm John MacDonald British politician and diplomat [19/03/1937], Royal St. George Yacht Club and All Hallows College. Communication post-1956 (the year of Whelan's death) also proves interesting, with letters from James Bourlet & Sons Ltd and the RHA among others.

Humorous entries by the artist and his sisters among others into "The School Girls Own Confession Album" are testament to the Whelans' sense of humour and their close-knit relationship.

€500-€700 (£410-£580 approx.)



Ex 26



Ex 26

27

Leo Whelan RHA (1892-1956)

COLLECTION OF BOOKS AND CATALOGUES FROM THE ARTIST'S LIBRARY

Collection includes a rare 1928 exhibition catalogue for Exhibition of Irish Art at the Metropolitan School of Art, Dublin; 'Memorial Exhibition Patrick Tuohy RHA', 14-25 July, 1931; RHA catalogues (1952 & 1966); IEA (1948). Auction catalogues include Leo Whelan's Estate Sale held at 26/27 Lower Ormond Quay, 14 May 1957 and catalogue for the Executor's Sale for late Reverend Canon Dempsey, 25 May 1937. Among the books are: Whelan's copy of *Sir William Orpen* [1923], a signed and dedicated copy of *As I Was Going Down Sackville Street* by Oliver St. John Gogarty [1937] the dust jacket of which illustrates a painting of Nelson's Pillar [Sackville Street, later O'Connell St.] by Whelan.

(29 items total)

€500-€700 (£410-£580 approx.)



Ex 27

28

Sir John Lavery RA RSA RHA (1856-1941)

A LADY IN WHITE (A PORTRAIT OF LADY LYLE)

oil on canvas

signed and dated upper left

50½ by 40½in. (127 by 102cm)

Provenance:

Sotheby's New York, 22 February 1989, lot 452;

with Kurt E. Schon, Ltd., New Orleans;

Private collection

Exhibited:

Royal Academy, London, 1895, no. 88, as *A Lady in White*

Literature:

Anon., 'The Royal Academy', *The Art Journal*, 1895, p.179

Anon., 'The Royal Academy - Fourth Notice', *The Athenaeum*, 22 June 1895, p.811;

Royal Academy Pictures, 1895, p.140, illustrated.;

Shaw Sparrow, Walter, *John Lavery and his Work*, Kegan Paul, Trubner Trench & Co., 1912, p.177;

McConkey, Kenneth, *John Lavery, A Painter and his World*, Atelier Books, 2010, pp.68, 221 (note 97)

€30,000-€50,000 (£24,790-£41,320 approx.)



By the 1890s, there was an element of risk involved in having one's portrait painted. As Oscar Wilde infers in *The Picture of Dorian Gray*, (1890) a mystical exchange was believed to occur between the image and the living reality, and the painter's role in this transfer was that of aesthetic alchemist. It was a common conceit that an international elite – a select band of portrait painters – brought life to their beautiful sitters and writers toyed amusingly with the idea that when the visitors were gone, the portraits in an exhibition actually stepped from their frames to say scandalous things about them.¹

So it was that in 1895 when he considered John Lavery's portraits of *A Lady in White*, *Mrs Park Lyle* and *A Lady in Black*, (*Miss Esther McLaren*), the Pygmalion myth was not far from George Moore's thoughts. He wanted nevertheless; to separate the artist's pictures in that year's Royal Academy from the ego-inflation that was such an obvious feature of John Singer Sargent's and James Jebusa Shannon's bloodless bravura. Their 'white satin duchesses' were now being produced to order and he hoped, by contrast that the 'fashionable lady' would be 'induced to go to Mr Lavery', that she would 'refrain from advising him regarding the dress she should be painted in', and recognise that with this artist, her opinion was of no consequence.² It was up to the painter to arrive at a 'harmony' or 'arrangement' that lifted mere face painting and flashy couture into the realm of art. James Stanley Little was quite explicit on this point, noting that Lavery had learned from Velázquez and Whistler the abstract elements that go to make a great portrait,³ and recording the artist's views on his craft, he noted that,

He holds that the artist has license and prerogative to treat his sitter as he would treat a model, to this extent: he is entitled to seize upon and give prominence to those points which in form and colour suggest to him an attractive and interesting pictorial idea, and that, while the essential facts and characteristics which would enable a third person to recognise immediately the sitter in the picture must be preserved, the painter is entirely justified – further that no portrait can be a work of art otherwise – in treating his sitter subjectively, and infusing into his presentment his own artistic individuality.⁴

It was this quest for an interesting 'pictorial idea' that led to the refinement of Lavery's portraits, and there is clear evidence of constant correction and adjustment of colour and tone in *The Lady in White*. If we study the sketch for instance, we can see that the artist had some difficulty in establishing the pose (fig 1). If we look at the image used for reproduction in *Royal Academy Pictures* (fig 2) we see that a posy of flowers, harmonising with the delicate pinks and mauves of the background, has been substituted for a visually distracting black fan.⁵ Lady Lyle's aesthetic integrity was at first emphasised by a blue-and-white Nankin vase of flowers, placed on a side table, but this, as the picture developed, was lowered in tone.⁶ The normally hostile critic of *The Athenaeum* approved these changes commenting that while he found the picture 'stiff', *The Lady in White* 'possesses character' and it was 'to be praised for its tones'.⁷ Faint praise of this kind drove a later writer to affirm that Lavery was no flatterer, and he remarked that,



Fig 1 John Lavery, *Sketch for 'A Lady in White'*, 1895, 45.7 by 35.5, unlocated, formerly The Fine Art Society, London

¹ See for instance, *Two Art Critics, Pictures at Play*, 1888 (Longmans, Green & Co); also William Sharp, *Fair Women in Painting and Poetry*, 1894 (Seeley and Co), quoted in Kenneth McConkey, *Memory and Desire*, 2002 (Ashgate), pp. 90-94.

² George Moore, 'The Royal Academy', *The Speaker*, 11 May 1895, p. 516.

³ Kenneth McConkey, *John Lavery, A Painter and his World*, 2010 (Atelier Books), pp. 63-8. Having painted Mrs JJ Cowan and her daughter, Laura, Lavery recommended Whistler to her husband for a small full-length portrait (National Galleries of Scotland).

⁴ JS Little, 'A Cosmopolitan Painter: John Lavery', *The Studio*, vol xxvii, 1902-3, p. 118.

⁵ McConkey, 2010, p. 68. It was not unusual for paintings to be photographed for *Royal Academy Pictures*, while still in progress. Although there is no evidence to suggest that changes to the picture were made prior to, or shortly after its showing, this is likely to have been the case.

⁶ Lavery had used a similar motif in the portrait of *Miss Mary Burrell*, in the previous year and for this reason as much as any, he may have sought to reduce its effect in the present composition.

⁷ 'The Royal Academy, Fourth Notice', *The Athenaeum*, 22 June 1895, p. 811.

⁸ Anon, 'The Glasgow School of Painting', *The Edinburgh Review*, no. 398, 1901, p. 498.

....we do not mean that his popularity has been achieved by compliments dexterously conveyed in paint. His success rests on more serious grounds ...⁸

By 1895 Lavery was the leading international representative of the Glasgow School. In that year his paintings were shown in Glasgow, Edinburgh, London and Paris, and with a touring exhibition of 'Glasgow Boys' paintings in the United States. As a rising star he had secured a gold medal at the Paris Salon in 1888 – the first of his contemporaries, and it was claimed, the first 'Scottish' artist to do so.⁹ And when in that year he was commissioned paint the State Visit of Queen Victoria by Glasgow Corporation, his future was secured. Thereafter his clientele was drawn from wealthy Scots industrialists and ship-owners who included the families of wool and yarn manufacturers, the Fultons, the McKeanes and the Clarks, as well as the renowned collector, William Burrell and the adventurer-laird of Gartmore, RB Cunninghame Graham. Now in 1895, he was admitted to the ranks of the Royal Scottish Academy with a portrait of Mrs Christie Smith, entitled *The Rocking Chair*, as his Diploma piece.¹⁰ At this point, at the height of his fame in Scotland, Lavery's magisterial *Lady in White*, thought to represent Mrs Park Lyle, a member of the Abram Lyle dynasty, took its place in the cavalcade of dignitaries associated with 'the second city of the empire'.¹¹



Fig 2 John Lavery, *A Lady in White* (Portrait of Lady Lyle), 1895, from *Royal Academy Pictures*, 1895, (Cassell and Co), p. 140

Deliberating on Lavery's achievement at the end of that important year, Moore's avant-garde comrade, D. S. MacColl pressed the painter to extend himself further:

When he paints a pretty woman, he seizes upon one or two obvious points of likeness, fixes the general allure of the figure, and makes a striking assertion of the *éclat* of fair flesh ... A painter who can imagine the beautiful harmony of colour in the draperies of one of those portraits, and whose appreciation of the principles of picture making is evidently so high, owes it to his talent to try for other virtues.¹²

MacColl was looking for more and so too was the painter. Glasgow was no longer enough for him. Rome, Berlin, Paris and London were calling. The international success of the Glasgow group continued and while there were 'Glasgow Boys' exhibitions in St Louis and Chicago, its members, Lavery among them, were defecting. In March 1895 *Blackwood's Edinburgh Magazine* carried an article chauvinistically declaring the new Scottish painting 'the most vital art movement' of the day, conveniently neglecting the fact that Lavery, its most ambitious member, did not hail from the Glasgow hinterland. He was nevertheless singled out for praise and 'elegance of arrangement and style' were regarded as the chief characteristics of his work.¹³ The writer could indeed have been thinking about the picture then in his studio and nearing completion - *A Lady in White*.

Prof. Kenneth McConkey
January 2014

⁹ Charles M Kurtz, 'The Glasgow School, The Men and their Work', *Modern Art*, vol 4, no. 1, 1896, p. 8.

¹⁰ McConkey, 2010, p. 68.

¹¹ Walter Shaw Sparrow, *John Lavery and His Art*, n.d., [1912], (Kegan Paul, Trubner, Trench and Co), p. 177. Abram Lyle, the Greenock sugar refiner and ship-owner, merged his company with that of Henry Tate, founder of the Tate Gallery, London, to form the world famous Tate and Lyle sugar manufacturer. The Lyle company specialised in syrup and its motto, taken from the Old Testament story of Samson, remains 'Out of the strong cometh forth sweetness'. Mrs Park Lyle is thought to be either of Abram Lyle's daughters-in-law, Grace Eleanor Moir (1855-1918), who married his son, Sir Alexander Park Lyle (1849-1933), in 1880 or Agnes Jaimeson (d 1943) the wife of Alexander's elder brother, Robert, 1st Baron Lyle of Greenock. A further complication arises from the fact that Harrington Mann, a successful portrait painter and one of Lavery's Glasgow associates, produced a portrait of Mrs Park Lyle c. 1910 (National Trust, Barrington Court), this time, the wife of William Park Lyle, also of the sugar refining dynasty.

¹² *The Spectator*, 23 November 1895, p. 725.

¹³ Anon., 'The Scottish School of Painting', *Blackwood's Edinburgh Magazine*, vol CLVII, March 1895, pp. 339, 344.



29

George "AE" Russell (1867-1935)

CONTEMPLATION

oil on canvas

signed in monogram lower left; titled on reverse; with handwritten label also on reverse [reads, "A wedding present from a Mr Hogg to Rev. Geo. Townshend, 1981"]
21¼ by 32¼in. (53 by 81cm)

Provenance:

with the Oriel Gallery, 1989;
Where purchased by the present owner's father;
Thence by descent

Exhibited:

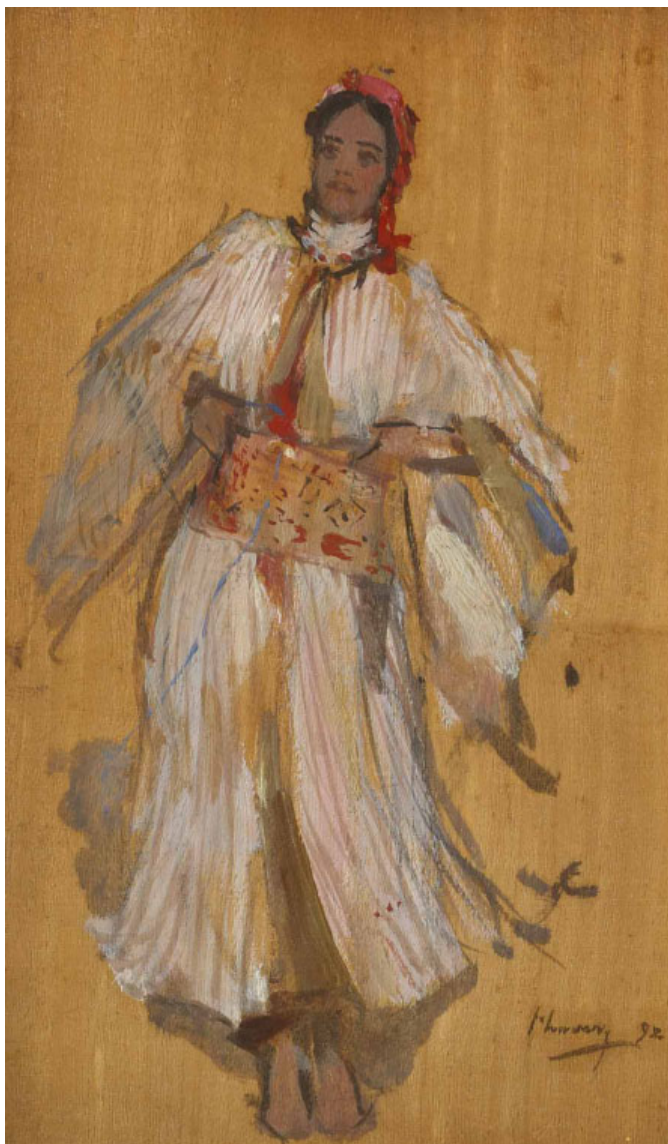
'George Russell ~ AE... at The Oriel's 21st Anniversary', Oriel Gallery, Dublin, 13 November to 2 December, 1989, catalogue no. 32a

It was fitting that the Oriel Gallery should choose to highlight the work of AE for the gallery's 21st anniversary as it was with George Russell's work that it launched onto the arts scene in Dublin in 1968.

In the catalogue for the 1989 anniversary exhibition, Oliver Nulty writes,

"Given AE's awareness of the other world it is small wonder that he painted so many pictures of it and its inhabitants. Even his paintings of ordinary landscapes seem to be so influenced by it we often find it difficult to be certain whether the figures belong to this world or another, were it not for the fact that all those other worldly beings have colourful radiances coming from them. Of course there is no doubt about some of the poses - the half crouched or kneeling figures gazing with awe at some great being radiantly aflame. But others, such as those of children frolicking on a shore or playing in the water can recall some happy memories."

€5,000-€7,000 (£4,130-£5,790 approx.)



30

Sir John Lavery RA RSA RHA (1856-1941)

DANCING GIRL, 1892

oil on panel

signed and dated lower right

8½ by 5½in. (20 by 13cm)

North Africa was a place of 'artistic pilgrimage' throughout the 19th century and in the 1880s British artists rediscovered Tangier.¹ Lavery first visited Morocco in 1891 and from this journey produced a large body of work which he showed at the Goupil Gallery, London in spring that year. The present work dates to the early months of 1892 - his second trip to Tangier - and demonstrates his interest in the exotic customs of its natives. *Dancing Girl* can be linked to *A Moorish Dance*, 1892 and, more particularly, to *El Casbah* of the same year (Collection of Allied Irish Banks PLC) which depicts a poised female dancer accompanied by seated musicians. The execution of the present work is lightly drawn and effectively conveys the grace and movement of this delightful figure.

¹ McConkey, Kenneth, *Sir John Lavery*, Canongate, Edinburgh, 1993, p.83

€6,000-€8,000 (£4,960-£6,610 approx.)



31
Annie Osborne Campbell (b.1889)

NANNY, c.1913-1914

oil on canvas

with inscribed label of The Glasgow School of Art on reverse

30 by 24in. (76 by 61cm)

Artist Annie Osborne Campbell (born 27 May 1889), is recorded as having attended the Glasgow School of Art (GSA) from 1910 to 1918. The present work was executed under the tutelage of Allan D. Mainds, based on the exhibition label on reverse which notes: "Session: 1913-1914 / Artist: Annie O. Campbell/ Registration no. 387"

This painting was formerly in the collection of Lissadell House and the sitter is thought to be a nanny employed by the Gore-Booth family. A pencil sketch by Constance Markievicz, sold through Whyte's [26 November 2007, ex lot 94] bears a striking resemblance to the sitter.



Pencil sketch by Constance Markievicz, sold through Whyte's, 26 November 2007, ex lot 94

For a further note on the artist see www.whytes.ie

€500-€700 (£410-£580 approx.)



32
Nathaniel Hone RHA (1831-1917)

TREES IN MALAHIDE, COUNTY DUBLIN

oil on canvas board

with hand-written label on reverse detailing artist's name and title; also with inscribed Bell Gallery label detailing provenance on reverse
7 by 10in. (18 by 25cm)

Provenance:

The Collection of C.P. Curran, Dublin;
with the Bell Gallery, Belfast, May 1976;
The Robert Workman Collection 1976-2008;
His sale, Ross's, Belfast, January, 2009;
Private collection

€2,000-€3,000 (£1,650-£2,480 approx.)

33

**Augustus Nicholas Burke RHA
(1838-1891)**

HEAD OF OLD WOMAN

oil on canvas

titled and with artist's name on original label
on reverse; also with W. Carling & Son Art
Dealers [Whitley Bay, North Tyneside,
England] label on reverse

21 by 18½in. (53 by 46cm)

€1,500-€2,000 (£1,240-£1,650 approx.)



34

Nathaniel Hone RHA (1831-1917)

ROCKS AND SHORE

oil on canvas board

with original hand-written label on reverse; with typed
Bell Gallery label also on reverse

7¼ by 10in. (18 by 25cm)

Provenance:

The Collection of Lady Maffey;
Thence by descent to her daughter, Lady Penelope
Aitken (1910-2005):

Sold on her behalf by The Bell Gallery, Belfast, May
1976;

The Robert Workman Collection, early 1970s-2008;

His sale, Ross's, Belfast, January, 2009;

Private collection

€1,500-€1,800 (£1,240-£1,490 approx.)



35

**Walter Frederick Osborne RHA ROI
(1859-1903)**

SUNSHINE AND SHADOW, [LA RUE DE L'APPORT] DINAN, 1883

oil on canvas

signed and dated lower left; signed again in pencil on stretcher on reverse; with
Spence's Fine Art Gallery [Sackville St., Dublin] label on reverse
17½ by 13½in. (43 by 33cm)

Provenance:

RHA, Dublin;

Private collection;

Christie's, London, 9 May 1996, lot 69 as *La Rue de l'Apport, Dinan*

with Cynthia O'Connor Gallery, Dublin;

Private collection

Exhibited:

RHA, Dublin, 1884, catalogue no. 333 [£21-0-0];

Irish Paintings for the 31st Antique Dealers Fair, RDS, Dublin, 26-29 September 1996,
catalogue no. 5 as *La Rue de l'Apport, Dinan* (illustrated)

Literature:

Sheehy, Jeanne, *Walter Osborne*, Gifford & Craven, Ballycotton, Cork, 1974, p.115,
catalogue no. 76 (listed);

Campbell, J. *Peintres Irlandais en Bretagne*, Musée de Pont Aven, 1999, p.48

€70,000-€90,000 (£57,850-£74,380 approx.)



Lovers of Irish art may feel a sense of familiarity with his picture by Walter Osborne, even if they have not seen it before, or visited Dinan in Brittany. For it shows the same motif: gateway at Dinan which is featured in the much -admired painting *The Hôtel Beaumanoir's Portal, Dinan, 1883* also known as *Old Convent Gate, Dinan, 1883*, by Osborne's contemporary Joseph Malachy Kavanagh, in the National Gallery of Ireland (NGI. 1194).

The medieval walled town of Dinan in the district Cote d'Émeraude in the north of Brittany, was often the first port-of-call for Irish and English visitors to the Continent, quite easily accessible by ferry from Southampton to St. Malo, and then by local steamer down the River Rance. Strategically situated on a hill above the river, Dinan was a picturesque medieval town encircled by a stout wall, notable for the port, the imposing St. Servan Church, the Tour d'Horloge dating from the 15th Century, and the Jardin Anglais; as well as for its cobbled squares and streets, stone entrance gates, and stone bridges. There was a long-established English colony there, and throughout the 19th Century, Dinan attracted many artists, including Dagnan and Stanfield in the Romantic period, the Pre-Raphaelites Seddon and Boyce, History painters Ward and Lady Elizabeth Butler, and French Realists Corot and Bonvin. Shortly before Osborne's visit the old stone Porte de Brest had been demolished.

Of more significance to Walter Osborne was the fact that young English contemporaries, such as Ralph Todd, Blandford Fletcher, William Breakspeare and Edwin Harris (some of them students in Antwerp) had painted in Dinan c.1879-80. After completing their studies in Antwerp Osborne and Kavanagh travelled to Brittany in spring or early summer 1883. In spite of the town's historic sites Osborne preferred the more quiet or secluded corners of Dinan, for example the narrow Rue de l'Apport leading from the Place des Merciers, and the Rue du Jerzual, which led downhill to the port.

The large gateway (entitled *Old Convent Gate* in Kavanagh's picture) is situated on the Rue de l'Apport, the Renaissance portal to the Hôtel Beaumanoir, built in the 15th Century. Rather than showing the gate from outside, bathed in sunlight, the artist represents it from inside and largely in shadow. Framed by the gateway, an elderly street cleaner with a long-handled twig broom pauses from his work, standing in reflection, or looking at the viewer. He wears the plain costume of the Dinan worker: wide-brimmed hat, blue jacket, faded trousers and wooden clogs. The painting is a fine piece of Social Realism. Yet the man stands in shadow, and Osborne's attention is given as much to the architectural features of the scene, and contrast of sunlight and shadow, as to the human presence. Although small in scale, the picture is well constructed, and painted with a kind of rapturous verisimilitude. Osborne was attracted by the variety of rough textures: old stone, weathered wood, cobbles, slates, tiles, grass and foliage, on which sunlight falls.

He shows the imposing gateway with its latticed upper area through which the sun pierces. The gate and the workman's hut appear in a state of neglect, the timberwork battered, and weeds growing. (Behind the artist was a small square in which the manor was situated, while the top of the gate's exterior was decorated by a religious statue and curling fish motifs). Warm sunlight in



The Hôtel Beaumanoir's Portal, Dinan, 1883
by Joseph Malachy Kavanagh (1856-1918)
Photo © National Gallery of Ireland



Present day views of la Rue de l'Apport. Images courtesy of the author.

the street begins to enter through the arch, falling on the woodwork and cobbles and along the top of the gate. The area of sunlight at the top right is balanced by a small section of blue sky in the top left corner. The fruit or vegetable stall outside the gate is in shadow, but the sturdy stone house captures the sunlight. Osborne even observed such details as the plaque bearing the name of the street, Rue de l'Apport, and a globe-like glass lamp hanging from the gate.

Osborne enjoyed working in the company of fellow-artists, and the close similarity of his painting with Kavanagh's suggests that the two artists were painting in Dinan together. However, Kavanagh's picture is larger in scale, and his viewpoint further back in the square. The man is viewed from behind, and sunshine enters the square more fully, suffusing the cobble stones with warmth. And the little glass globe is omitted from Kavanagh's picture.

In one of Osborne's sketchbooks in the National Gallery is a tiny pencil drawing of his painting (NGI no. 19, 201 facing p.3, iv), entitled *Sunshine and Shadow*. This, surprisingly, may be the title of the picture, rather than *Rue de l'Apport* whose name he identifies in the street sign in the painting. Both pictures were exhibited at the RHA in 1884, along with several other Breton works. (*Sunshine and Shadow*, along with later titles such as *Light and Shade*, indicate Osborne's plein-air as well as topographical preoccupations). There is a small black and white photograph of the exterior of the gate, La Porte du Couvent, in Osborne's photographic album in the National Gallery (NGI, CSIA). The arch appears to have a grill with an open doorway in it.

Osborne's painting has an important historical significance, for it shows the house outside the gate as it was in 1883. It was later destroyed (perhaps during World War II), and a fine handsome, traditionally-styled house built on its site. However, the ancient Hôtel de Beaumanoir with its fine doorway, staircase and gate, has been beautifully restored.

Dr Julian Campbell
January 2014



36

William Sadler II (c.1782-1839)

VIEW OF THE SUGARLOAF, COUNTY WICKLOW

oil on mahogany panel

with Bell Gallery label on reverse

8 by 11 in. (20 by 28 cm)

Provenance:

with the Bell Gallery, Belfast, 1981;

The Robert Workman Collection;

His sale, Ross's, Belfast, January, 2009;

Private collection

€1,000-€1,500 (£830-£1,240 approx.)



37

William Sadler II (c.1782-1839)

VIEW OF IRELAND'S EYE

oil on panel

5½ by 7¼ in. (13 by 18 cm)

Provenance:

Cynthia O'Connor Gallery, Dublin;

Private collection

Exhibited:

'Recent Acquisitions', Cynthia O'Connor Gallery, Dublin, 10-30 April 1993, catalogue no. 3

With a copy of the Cynthia O'Connor Gallery catalogue on reverse.

€1,500-€1,800 (£1,240-£1,490 approx.)



38

William Sadler II (c.1782-1839)

VENETIAN SCENE

oil on panel

numbered [24] on reverse

5¼ by 7¼ in. (13 by 18 cm)

Presented in a Regency frame with 'lamb's tongue' moulding.

€1,500-€1,800 (£1,240-£1,490 approx.)



39

James Arthur O'Connor (1792-1841)

FIGURES BY A RIVER

oil on panel

11 by 13½ in. (28 by 33 cm)

€8,000-€10,000 (£6,610-£8,260 approx.)



40
Edwin Hayes RHA RI ROI (1819-1904)

SHIPPING IN SQUALL OFF DOVER

oil on canvas

signed and dated

20 by 30in. (51 by 76cm)

€6,000-€8,000 (£4,960-£6,610 approx.)



41
Edwin Hayes RHA RI
ROI (1819-1904)

A HEAVY SWELL, c.1850 to
1860s

oil on canvas

indistinctly signed lower right;
with hand-written label on
reverse detailing artist's name
and subject [Seascape
Shipping]

9 by 14in. (23 by 36cm)

€800-€1,200
(£660-£990 approx.)



42

George Mounsey Wheatley Atkinson (1806-1884)

H.C.S. WARREN HASTINGS OFF ASCENSION ISLAND

oil on canvas

signed and indistinctly dated lower right; with inscribed gallery label on reverse; also with Parker Gallery [London] label on reverse

18 by 26in. (46 by 66cm)

Provenance:

Private Collection, France;

Private Collection, Co. Down

There were five Honourable East India Company Service ships named *Warren Hastings*. John Pascal Larkins, along with other family members, were part owners of all five ships named *Warren Hastings* from 1781 to 1833. To confuse matters, *Warren Hastings* number two, [There was a major incident with number three, which was captured by the French.], was on the high seas at the same time as number five. Number two was built in 1808 was 154ft and weighed 1000 tons. She was on the seas at least until 1833 and one of her captains was Thomas Larkins.

From extracts of the journal and ship's log of the *Warren Hastings* (East India Docks, London, England) written by the Captain, Commander R. Rawes - Voyage to the Far East [1825-1826] - that the vessel passed the Island of Ascension at 3.39pm on Friday 12 May.

For further reading on its voyages see:

ed., Farrington, Anthony, *Catalogue of East India Company Ships' Journals and Logs 1600-1834*, British Library, Euston, London, 1999

The Crawford Gallery, Cork holds an example by Atkinson in their collection entitled *A Boating Party in Cork Harbour, 1840*, purchased from Mills Antiques Paul St., Cork, 1986.

€5,000-€7,000 (£4,130-£5,790 approx.)



43
William Percy French (1854-1920)
COTTAGES IN BOG
LANDSCAPE, 1916
watercolour
signed and dated lower left
7 by 10in. (18 by 25cm)

€2,000-€3,000
(£1,650-£2,480 approx.)



44
William Percy French (1854-1920)
BOG LAKE AND TREES, 1914
watercolour
signed and dated lower left;
with Oriel Gallery label on
reverse; with location "Mayo"
in a later hand also on reverse
7 by 10in. (18 by 25cm)

Provenance:
Oriel Gallery, Dublin;
Private collection

€1,500-€1,800
(£1,240-£1,490 approx.)

45

William Percy French (1854-1920)

BOG LAKE

watercolour

signed with initials lower left; with Oriel Gallery label on reverse; with location "Mayo" in a later hand on reverse

7½ by 10½in. (18 by 25cm)

Provenance:

Oriel Gallery, Dublin;

Private collection

€1,500-€1,800 (£1,240-£1,490 approx.)



46

William Percy French (1854-1920)

BOG LAKE WITH HEATHER

watercolour

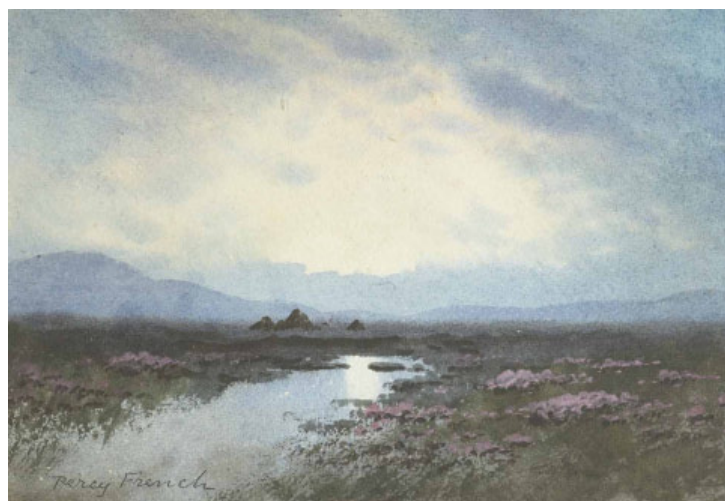
signed lower left; with Combridge Fine Art label on reverse

7 by 10in. (18 by 25cm)

Lots 46 & 47:

Contained in original Combridge Gallery frames.

€1,000-€1,500 (£830-£1,240 approx.)



47

William Percy French (1854-1920)

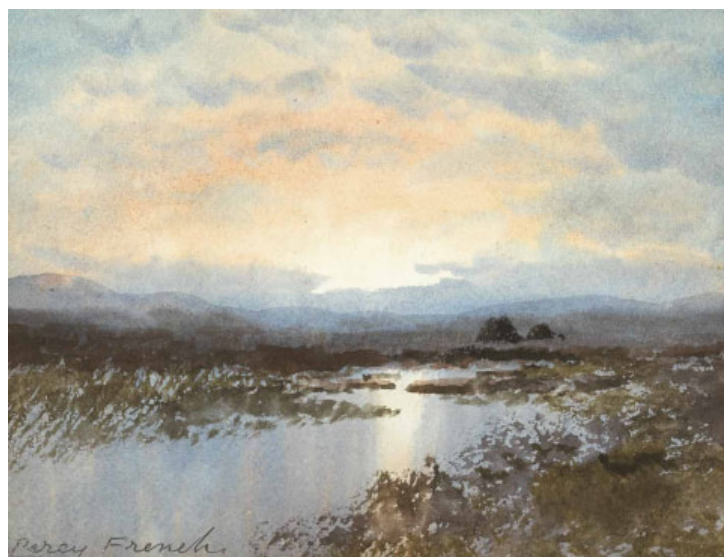
BOG LAKE

watercolour

signed lower left; with Combridge Fine Art label on reverse

7 by 9in. (18 by 23cm)

€1,000-€1,500 (£830-£1,240 approx.)





48

Charles Vincent Lamb RHA RUA (1893-1964)

BEAN AN DROCHSHÚIL [THE WOMAN WITH THE EVIL EYE], c. 1954

oil on canvas

signed lower right; with typed exhibition label on reverse

20 by 24in. (51 by 61cm)

Provenance:

Previously in the Collection of Mrs. Katherine Lamb, Carraroe, Co. Galway;
Private collection

Exhibited:

RHA Dublin, 1954, catalogue no. 81;

'Charles Lamb Memorial Exhibition', Municipal Gallery of Modern Art, Dublin, 1-27 April 1969,
catalogue no. 78

€4,000-€6,000 (£3,310-£4,960 approx.)



49

James Humbert Craig RHA RUA (1877-1944)

FLUKE FISHING AT KILLYHOEY, COUNTY DONEGAL

oil on board

signed lower left; signed and inscribed with location on reverse; also with

Oriel Gallery label on reverse

14½ by 19½in. (36 by 48cm)

Provenance:

with the Oriel Gallery, Dublin;

Formerly in the Collection of George A. Connell;

Private collection, Co. Tyrone;

Whyte's, 16 September 2003, lot 106;

Private collection

Literature:

Connell, George A., *James Humbert Craig RHA: The Natural Talents of J.H. Craig 'The People's Artist'*, Arches Art Gallery, Belfast, 1988, p.57 (illustrated)

€6,000-€8,000 (£4,960-£6,610 approx.)



50

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

CORNER OF LOUGH ERNE, COUNTY FERMANAGH
oil on canvas

signed lower right; inscribed with title on reverse
18 by 14in. (46 by 36cm)

€1,000-€1,500 (£830-£1,240 approx.)

51

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

PEACEFUL MORNING, BALLINAHINCH, CONNEMARA
oil on canvas

signed lower right; signed again and titled on reverse; with
Cambridge Fine Art label on reverse
18 by 24in. (46 by 61cm)

Provenance:

Cambridge Fine Art, Dublin;
Private collection

€1,800-€2,200 (£1,490-£1,820 approx.)



52

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

HERDING CATTLE
oil on board
signed lower left;
with F.G. Davis &
Sons [Belfast] label
on reverse
18 by 24in. (46 by
61cm)

Provenance:
F.G. Davies & Sons,
Belfast;
Private collection

€2,500-€3,500
(£2,070-£2,890
approx.)



53

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

ERRIGAL FROM
BLOODY FORELAND,
DONEGAL
oil on canvas
signed lower left;
signed again and
inscribed with title
on reverse
14¼ by 24in. (36 by
61cm)

€1,500-€1,800
(£1,240-£1,490
approx.)





54

James le Jeune RHA (1910-1983)

ABANDONED COTTAGE

oil on canvas board

signed lower left

12 by 16in. (30 by 41cm)

€800-€1,200 (£660-£990 approx.)



55

Evie Hone HRHA (1894-1955)

IN THE DUBLIN MOUNTAINS, 1954

chalk on buff-coloured paper

signed and dated lower right; inscribed with artist's
name and title on reverse

10½ by 14½in. (25 by 36cm)

€1,000-€1,500 (£830-£1,240 approx.)



56

David Clarke (1920-2005)

WICKLOW LANDSCAPE, SUGARLOAF, 1961

oil on board

signed lower right; titled on reverse; with original
exhibition label preserved on reverse

23 by 27½in. (58 by 69cm)

€800-€1,200 (£660-£990 approx.)

57

**Kitty Wilmer O'Brien
RHA PWCSI
(1910-1982)**

VIEW OF NO. 65 [THE
ARTIST'S HOME] AND NO. 66
FITZWILLIAM SQUARE,
DUBLIN, 1971

oil on board

signed lower left; titled on
Dawson Gallery label on
reverse

18 by 24in. (46 by 61cm)

Provenance:

Commissioned by the artist's
next door neighbour [No. 66];
Thence by descent to the
present owner

Contained in original Dawson
Gallery frame.

€1,800-€2,200

(£1,490-£1,820 approx.)



58

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

DOLLYMOUNT STRAND AT
LOW TIDE, 1928

watercolour

signed and dated lower
right

9 by 13in. (23 by 33cm)

Provenance:

The Collection of Miss Lena
Kernoff (the artist's sister);
From whom purchased by
the previous owner;
Whyte's, 21 September
2004, lot 203;
Private collection

€4,000-€6,000

(£3,310-£4,960 approx.)



Ex 59



Ex 59



59

Harry Kernoff RHA (1900-1974)

NEWFOUNDLAND SCENES, 1957 (A PAIR)

watercolour over pencil; (2)

each signed and dated lower left; numbered [5 and 7, respectively] on reverse

10¼ by 13¾in. (25 by 33cm)

Provenance:

Godolphin Gallery, Dublin;

Private collection

Exhibited:

Godolphin Gallery, Dublin, year unknown, nos. 5 & 7 (catalogue untraced)

Framed and mounted uniformly. Kernoff visited Nova Scotia in 1957 and from there travelled to Newfoundland. An exhibition of his works from this trip was held in the Ritchie Hendriks Gallery Dublin in 1958.

€1,500-€2,000 (£1,240-£1,650 approx.)

60

Tom Carr HRHA HRUA ARWS (1909-1999)

NEWCASTLE, 1943

watercolour

signed lower left; with Tom Caldwell label on reverse

8½ by 13in. (20 by 33cm)

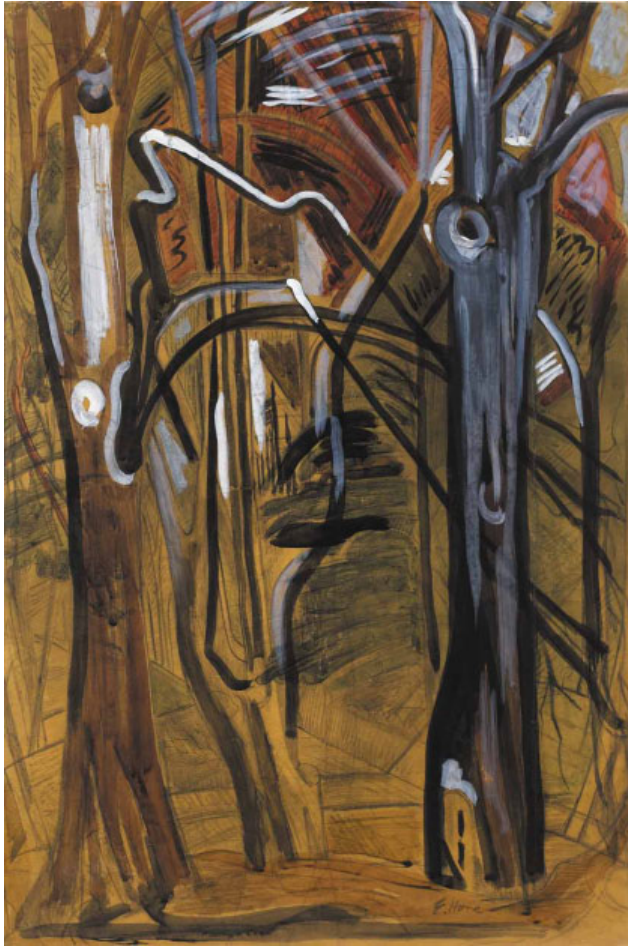
Provenance:

Tom Caldwell Gallery, Belfast;

Private collection

€400-€600 (£330-£500 approx.)





61
Evie Hone HRHA (1894-1955)

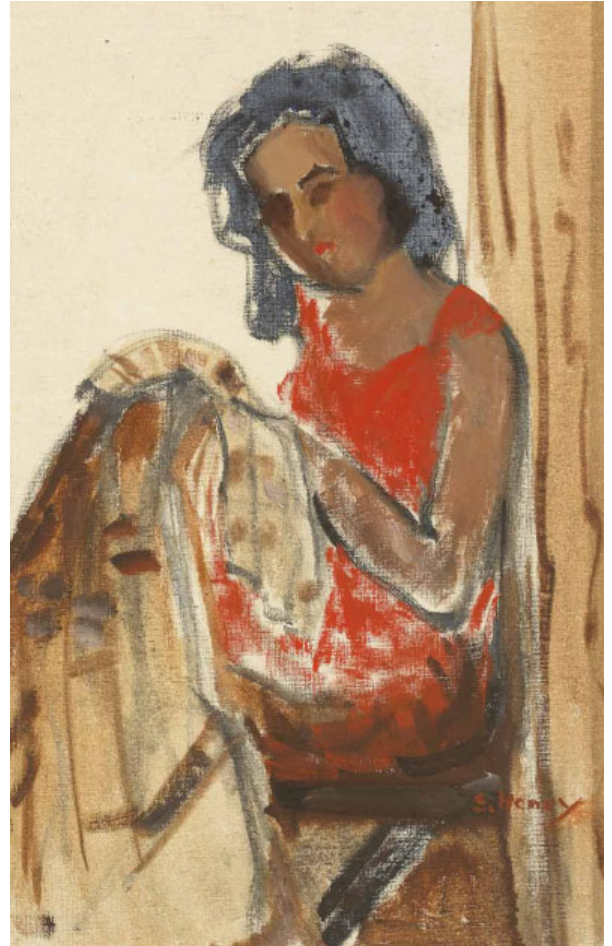
AMONG THE TREES

gouache with wash over pencil on tinted board
signed lower right; inscribed and titled on reverse
26 by 17½in. (66 by 43cm)

Provenance:

Fr. O'Loideain, (Leyden), Mission Antiques, Clarendon St.,
Dublin;
Private collection

€800-€1,200 (£660-£990 approx.)



62
Grace Henry HRHA (1868-1953)

MENDING

oil on canvas board
signed lower right; signed and inscribed with title on
reverse
13 by 8½in. (33 by 20cm)

€1,500-€1,800 (£1,240-£1,490 approx.)



63
Patrick Collins HRHA (1910-1994)

AGING CAT, 1969
oil on board
signed lower right; inscribed with title on reverse; with Ritchie Hendriks Gallery
exhibition label also on reverse
16 by 20½in. (41 by 51cm)

Provenance:
Hendriks Gallery, Dublin;
Private collection

Exhibited:
'Patrick Collins', David Hendriks Gallery, Dublin, July to August 1969, catalogue
no. 25 [100gns]

Contained in original Ritchie Hendriks Gallery frame.

€5,000-€7,000 (£4,130-£5,790 approx.)



64
Basil Blackshaw HRHA RUA (b.1932)

SILVER, c.1950s
oil on canvas
signed lower left
20 by 24in. (51 by 61cm)

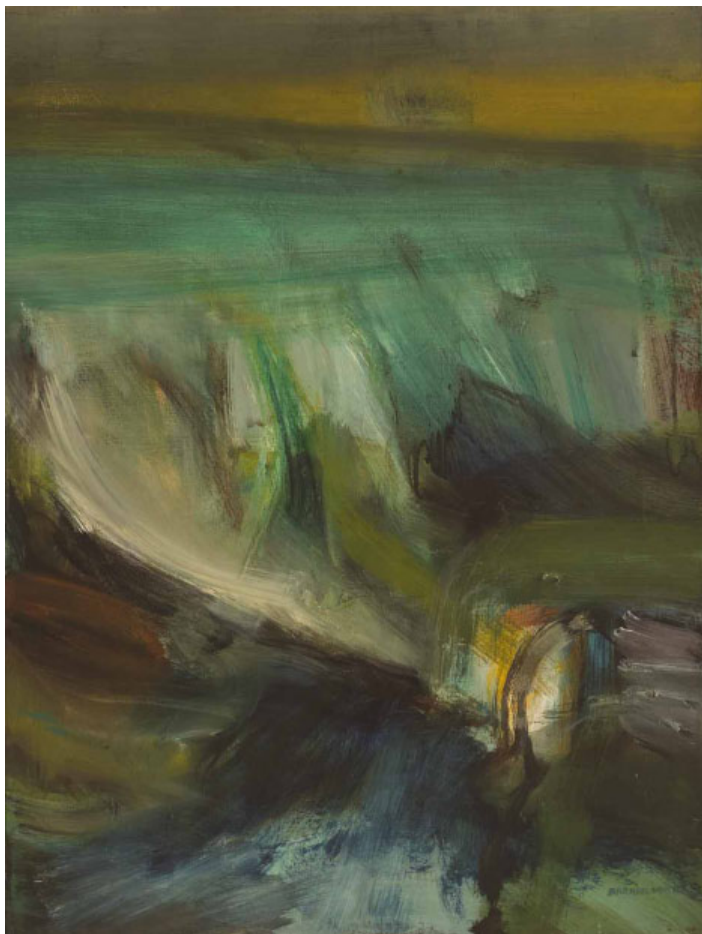
Provenance:

Commissioned by the present owner's family c.1950s;
Thence by descent

As a painter Blackshaw has always found abundant inspiration in the immediate world around him. He grew up on a farm in Boardmills, near Ballynahinch, Co. Down, where his father kept stables and it is therefore not surprising that his subject matter has been dominated by the countryside and its lifestyle. Horses were an important part of life for the young Blackshaw and his early experience with them can be seen in his exceptional capacity for painting equine subjects. Indeed he met his fees at the Belfast College of Art from his earnings as a horse portraitist; the present work, which dates to the mid 1950s, was one such commission.

In May 2012 the F.E. McWilliam Gallery in conjunction with the RHA presented 'Blackshaw at 80', which featured over fifty works by the artist. Blackshaw's horses, along with other favourite animal subjects, formed a major part of the show.

€10,000-€15,000 (£8,260-£12,400 approx.)



65

Barrie Cooke HRHA (b.1931)

FOREST LIGHT, c.1976

oil on canvas

signed lower right; with Ritchie Hendriks Gallery label on reverse

24 by 18in. (61 by 46cm)

Provenance lots 65 & 66:

David Hendriks Gallery, Dublin;

Private collection

Exhibited lots 65 & 66:

'Barrie Cooke', David Hendriks Gallery, Dublin, 22 April to 15 May, 1976, catalogue nos. 21 and 34, respectively

Contained in original Hendriks Gallery frame.

Forest Light and *Behind Kuala Kenyam* were both shown at the artist's solo exhibition in the David Hendriks Gallery in May 1976. The exhibition was a result of a three month stay in the intense, diverse and complex ecological system that is the equatorial forests of Malaya and Borneo.

€4,000-€5,000 (£3,310-£4,130 approx.)



66

Barrie Cooke HRHA (b.1931)

BEHIND KUALA KENYAM, 1975

watercolour over pencil

signed, titled and dated [March] lower left; faintly inscribed with title and catalogue number on reverse; also with inscribed David Hendriks Gallery label on reverse

7½ by 9½in. (18 by 23cm)

Contained in original Hendriks Gallery frame.

€800-€1,000 (£660-£830 approx.)

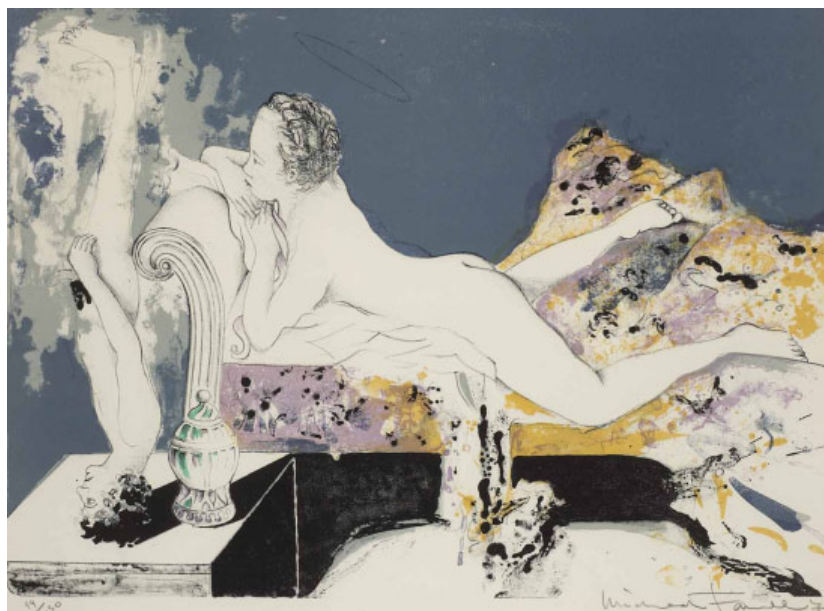


67
Patrick Hickey HRHA
(1927-1998)

TREE, c.1970
watercolour with gouache and ink
signed, titled and indistinctly dated
lower right; with Dawson Gallery
framing label on reverse
20 by 29in. (51 by 74cm)

Exhibited:
Possibly exhibited at 'Patrick Hickey',
Tom Caldwell Gallery, Belfast, 25
October to 10 November, 1972,
catalogue no. 14 as *Tree* [listed in
watercolour section]

€1,500-€2,000 (£1,240-£1,650 approx.)



68
Micheal Farrell (1940-2000)

MADONNA IRLANDA, 1975
lithograph; (no. 94 from an edition of
150)
signed and dated in pencil in the
margin lower right; numbered lower
left; with blind stamp also lower left
18 by 24¾in. (46 by 61cm)

Sheet size: 19 by 25.75ins.

The work of Micheal Farrell has recently been
highlighted by Solstice Arts Centre with
support of the Arts Council/An Chomhairle
Ealaíon with a touring exhibition [Solstice Art
Centre, Navan; The Crawford Gallery, Cork and
RHA, Dublin 2013/2014] to encourage a re-
evaluation of his important contribution to
Irish life as an artist, and as a cultural
commentator. For other lots by Farrell see: 76
& 77.

€400-€600 (£330-£500 approx.)

69

Louis le Brocquy HRHA (1916-2012)

ANCESTRAL HEAD, 1965

oil on canvas

signed and dated in pencil lower left; signed again and titled on reverse; also numbered [157] on reverse;
with inscribed Hillsboro Fine Art label on reverse
26 by 21½in. (66 by 53cm)

Provenance:

Gimpel Fils Gallery, London, c. mid 1960s;
Whence purchased by John Hirschhorn;
Later donated to The Hirshhorn Museum and Sculpture Garden, Washington DC;
From where de-accessioned c.2004;
with Hillsboro Fine Art, Dublin;
Where purchased by the present owner

Exhibited:

Gimpel Fils Gallery, London, c. mid 1960s

Like the Celts I tend to regard the head as this magic box containing the spirit. Enter that box, enter behind the billowing curtain of the face, and you have the whole landscape of the spirit.¹

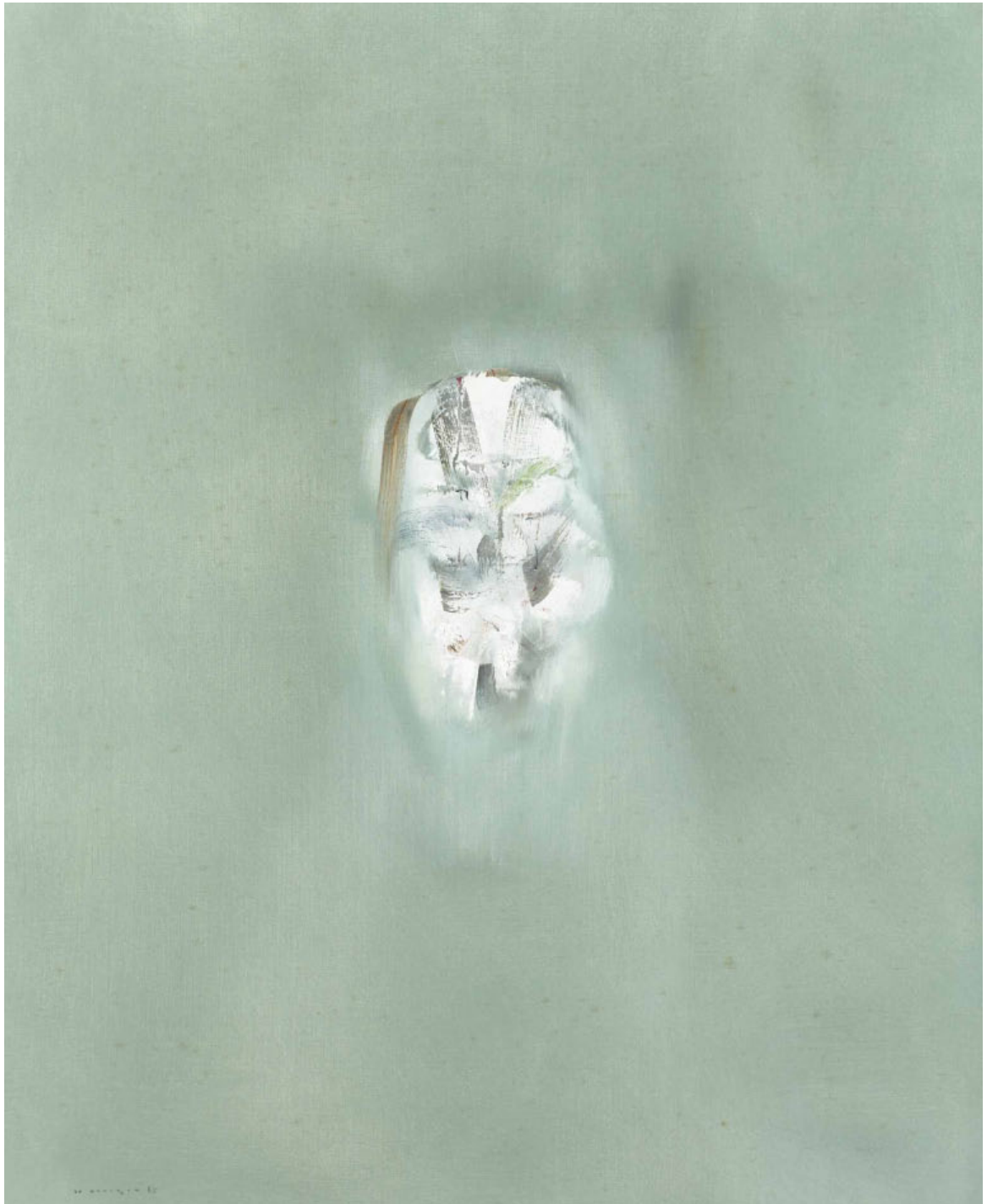
This painting is an early example of one of the most important series in Louis le Brocquy's oeuvre. In the winter of 1964, the artist paid a visit to the anthropology museum in Paris, the Musée de l'Homme. He had been experiencing something of a crisis in terms of the development of his work, destroying many images with which he was dissatisfied, and he felt at a loss as to how to progress. At the museum, he came across a collection of Polynesian skulls, decorated for ritualistic purposes, and this was to prove the impetus for one of the defining themes of his work. It sparked in him a recognition of the potential of the head image and its relevance to his interpretation of Celtic ethnography. This encounter is credited with inspiring his own series of profound images within the overall concept. This ranged from the early Ancestral Heads, to which this work belongs, and evolved into the portrait series of great writers and artists, like Samuel Beckett and Francis Bacon.

Ancestral Head (1965) was carried out in the months following the artist's epiphany and it typifies the series. Presented frontally, it is rendered in white and pale tones, and seems to emerge disembodied from a muted ground. The bands on the dome of the head are a feature of some of the early examples suggesting ancient adornments and a concept of Celtic ancestry. The unidentified individual and the generalisation of the features which are deliberately blurred, infers a universal relevance. The work reflects the artist's stated intention to represent human reality beneath the material appearance.

Dr Yvonne Scott
January 2014

¹ The artist in conversation with Michael Peppiatt, 1979 (Ed., le Brocquay, P., *Louis le Brocquy, The Head Image*, Gandon, Cork, 1996, p. 22-23)

€35,000-€45,000 (£28,930-£37,190 approx.)





70

Jonathan Wade (1941-1973)

GIRL SEATED ON PLINTH, 1964

oil on canvas

signed lower right; signed with initials and dated on reverse; also with Davis Gallery label on reverse

18 by 11½in. (46 by 28cm)

Provenance:

Davis Gallery, Dublin;

Private collection

Exhibited:

Possibly exhibited at 'Jonathan Wade Paintings', 30 May to 15 June (year not stated), catalogue no. 16 as *Seated Figure*

Born in Pelletstown, Co. Dublin, Jonathan Wade was one of the most significant urban inspired artists Ireland has yet produced. His preoccupation with the urban and industrial landscape was largely a result of a Marxist philosophy combined with personal experience - he worked in an abattoir whilst studying by night at the National College of Art and was later employed in an oil company depot in London. His works have been described variously as ferocious, haunted and catastrophic (For further reading see Snoddy, pp. 682-683).

€500-€700 (£410-£580 approx.)



71

Jonathan Wade (1941-1973)

UNTITLED [LANDSCAPE]

oil on canvas

with artist's retrospective exhibition label on reverse

15½ by 15½in. (38 by 38cm)

Provenance lots 71-74:

Acquired directly from the artist by the present owner

Exhibited:

'Jonathan Wade 1941-1973 Retrospective Exhibition', The New Library Trinity College, Dublin, 23 May to 21 June, 1975, catalogue no. 42 as *Untitled*

€600-€800 (£500-£660 approx.)



72

Jonathan Wade (1941-1973)

UNTITLED

oil on canvas

signed with initials and with number [35] on reverse

24 by 18in. (61 by 46cm)

Exhibited:

Possibly exhibited at 'Jonathan Wade: Paintings Drawings', Project Arts Centre, Dublin, 2-20 June, 1970, catalogue no. 35 as *Venue*

€600-€800 (£500-£660 approx.)

73

Jonathan Wade (1941-1973)

UNTITLED [INDUSTRIAL ABSTRACT]

oil on canvas

signed lower right; with artist's retrospective exhibition label on reverse

41¼ by 33in. (104 by 84cm)

Exhibited:

'Jonathan Wade 1941-1973 Retrospective Exhibition', The New Library Trinity College, Dublin, 23 May to 21 June, 1975, catalogue no. 28 as *Untitled*

€800-€1,000 (£660-£830 approx.)



74

Jonathan Wade (1941-1973)

SHAFT 2, 1972

oil on canvas

signed in pencil lower right; signed again and titled on reverse; with artist's retrospective exhibition label on reverse; also with inscribed Davis Gallery label on reverse

20 by 12in. (51 by 30cm)

Exhibited:

'Jonathan Wade 1941-1973 Retrospective Exhibition', The New Library Trinity College, Dublin, 23 May to 21 June, 1975, catalogue no. 40 as *Shaft 2*

€600-€800 (£500-£660 approx.)



75

Jonathan Wade (1941-1973)

TRIPTYCH, 1970 and SERIGRAPH 7, c.1970 (A PAIR)

screenprint (from an edition of 10); (1); serigraph; (1)

the first, signed and inscribed in the lower margin; second, signed, inscribed and dated in the lower margin; also with inscribed Davis Gallery label on reverse

5 by 15in. (13 by 38cm)

Provenance:

Neptune Gallery, Dublin and Davis Gallery, Dublin, respectively; Private collection

Exhibited:

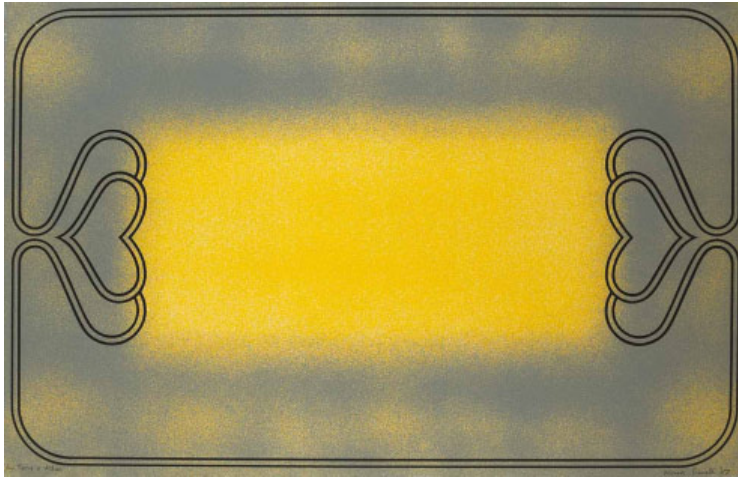
'Jonathan Wade 1941-1973 Retrospective Exhibition', The New Library Trinity College, Dublin, 23 May to 21 June, 1975, catalogue no. 54 as *Triptych*

Dimensions of *Serigraph 7*: 10.25 by 6in. Both framed.

€300-€500 (£250-£410 approx.)



Ex 75



76

Micheal Farrell (1940-2000)

SANDYCOVE SERIES, 1967

mixed media

signed and dated lower right; dedicated lower left

24 by 37½in. (61 by 94cm)

€1,000-€1,500 (£830-£1,240 approx.)



77

Micheal Farrell (1940-2000)

TRINITY II, 1964

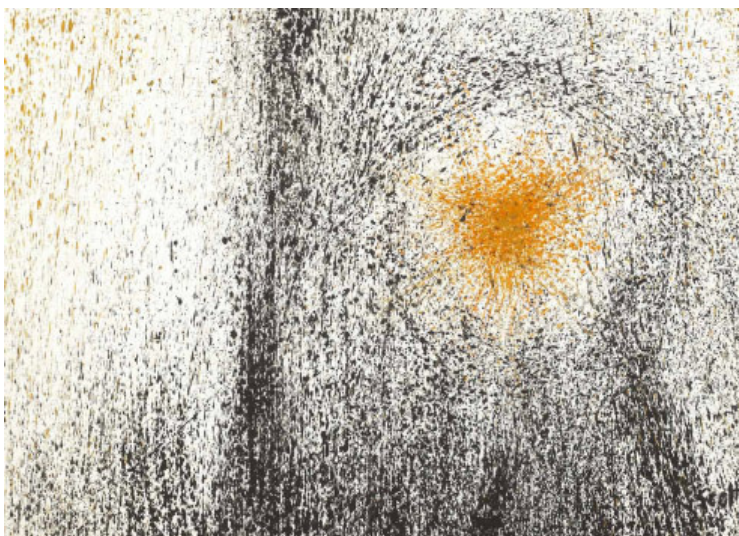
etching; (no. 1 from an edition of 15)

signed and dated in the margin lower right; titled centre; numbered lower left; with artist's name and title inscribed on Dawson Gallery label
17¾ by 23¾in. (43 by 58cm)

Provenance:

Dawson Gallery;
Private collection

€300-€400 (£250-£330 approx.)



78

Patrick Scott HRHA (b.1921)

MORNING

ink and gouache

signed lower right; signed again on reverse; with inscribed Dawson Gallery label also on reverse
21 by 29½in. (53 by 74cm)

Provenance:

Dawson Gallery, Dublin;
Where purchased by the previous owner

€1,500-€2,000 (£1,240-£1,650 approx.)

79

Charles Brady HRHA (1926-1997)

BULL RING, 1971

oil on canvas

signed and dated lower left

18 by 14in. (46 by 36cm)

Provenance:

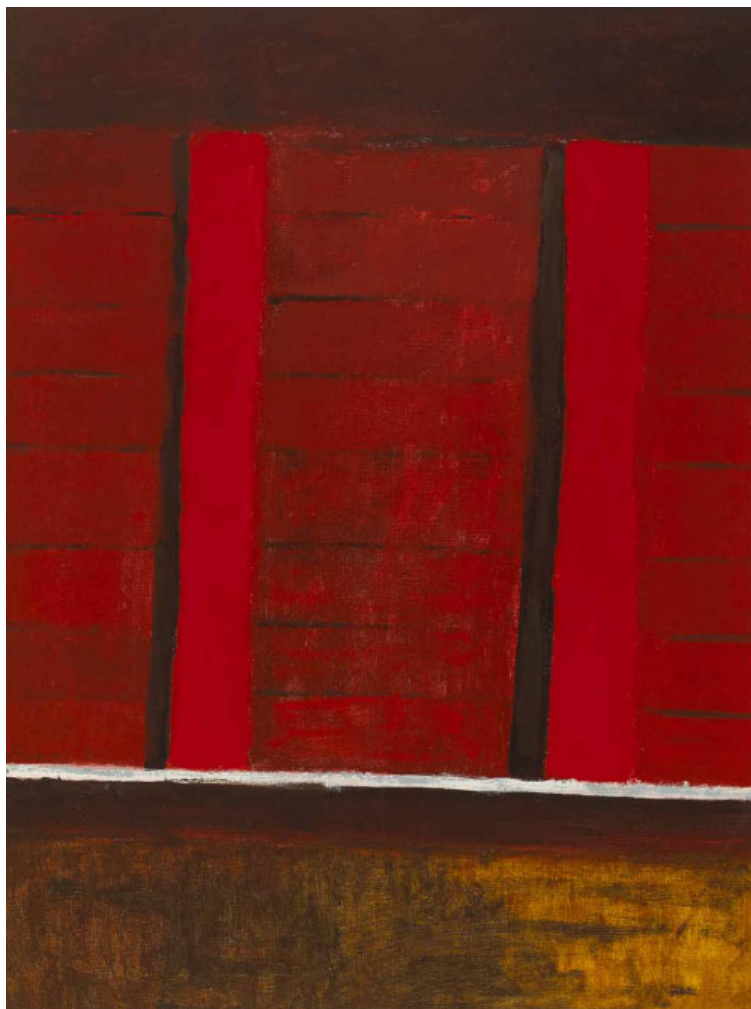
Whyte's, 27 April 2004, lot 164;

Private collection

Exhibited:

Possibly shown at 'Charles Brady', Davis Gallery, Dublin, 1971, catalogue no. 24 (as *Bull Ring Detail*)

€3,000-€4,000 (£2,480-£3,310 approx.)



80

Cecil King (1921-1986)

UNTITLED

silkscreen print; (no. 45 from an edition of 100)

signed in pencil lower right; numbered lower left;

with inscribed Solomon Gallery label on reverse

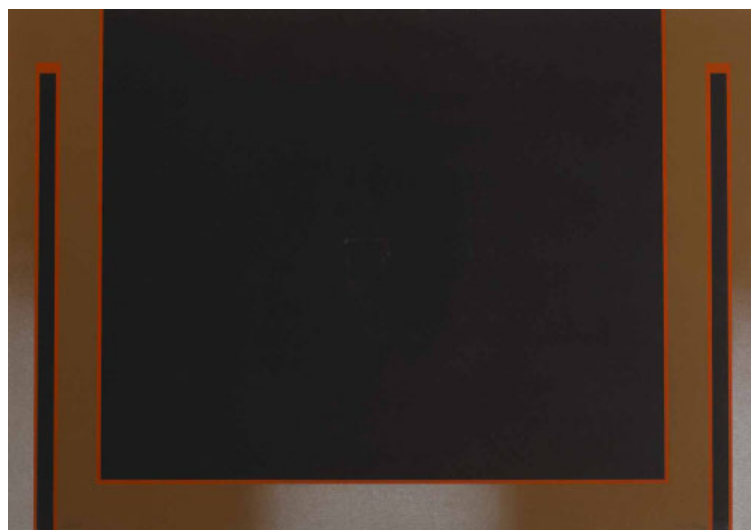
19½ by 28½in. (48 by 71cm)

Provenance:

Solomon Gallery, Dublin;

Private collection

€300-€500 (£250-£410 approx.)



**81
Cecil King
(1921-1986)**

PASTEL, 1968

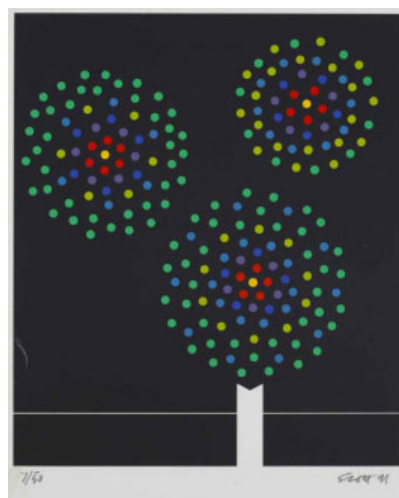
pastel
signed in pencil lower right;
with inscribed Richard
Demarco Gallery label on
reverse; also with Ritchie
Hendriks Gallery label on
reverse
13½ by 9½in. (33 by 23cm)



Provenance:
with the Richard Demarco Gallery, Edinburgh;
Private collection

Exhibited:
'Scottish Painting', Richard Demarco Gallery, Edinburgh
(catalogue untraced);
Possibly shown at 'Cecil King', Ritchie Hendriks Gallery, Dublin,
(until) 28 October 1968, catalogue nos. 21 to 30 of equal size to
the present work; all entitled *Pastel* or *Pastel, 1968*

€600-€800 (£500-£660 approx.)



**83
Patrick Scott HRHA (b.1921)**

CHRISTMAS, 1991

screenprint; (no. 7 from an edition of 50)
signed and dated in the margin lower right;
numbered lower left
10¼ by 9in. (25 by 23cm)

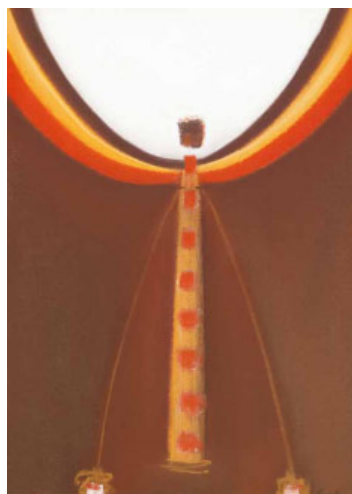
Sheet size: 11.25 by 9.25ins.

€300-€500 (£250-£410 approx.)

**82
Cecil King
(1921-1986)**

CIRCUS THEME, c.1966-1968

oil pastel on paper
signed lower right; with
partial Hendriks Gallery
label on reverse
13½ by 9½in. (33 by 23cm)



Provenance:
Hendriks Gallery, Dublin;
Private collection

Exhibited:
Possibly shown at 'Cecil
King', Ritchie Hendriks Gallery, Dublin, (until) 28 October 1968,
catalogue nos. 21 to 30 of equal size to the present work; all entitled
Pastel or *Pastel, 1968*

In 1975 Kilkenny Art Week hosted a solo show of King's work at Kilkenny
College entitled 'Cecil King Paintings 1965-1975' from 23 to 31 August 1975.
Among the work shown were pastels [19 by 9in] entitled *Circus Pastel*
variously dated between 1966 to 1968, most lent from private collections.

€1,000-€1,500 (£830-£1,240 approx.)



**84
Patrick Scott HRHA (b.1921)**

CHRISTMAS, 1975

screenprint; (artist's proof, no. 5)
signed and dated in the margin lower right;
inscribed and numbered lower left; with
Dawson Gallery label on reverse
12 by 9½in. (30 by 23cm)

Sheet size given.

€300-€500 (£250-£410 approx.)



85
Louis le Brocquy HRHA (1916-2012)
STUDY TOWARDS AN IMAGE OF W.B. YEATS
etching with aquatint; (no. 15 from an edition of 30)
signed and numbered in pencil in the margin lower
left; with inscribed Taylor Gallery label on reverse
22¾ by 30in. (56 by 76cm)

€300-€500 (£250-£410 approx.)



86
Cecil King (1921-1986)
OASIS, 1984
oil on paper
signed lower right
8 by 10in. (20 by 25cm)

Provenance:
Oliver Dowling Gallery, Dublin;
Private collection

Exhibited:
'Seven Artists: New Work', Oliver Dowling Gallery,
Dublin, 25 May to 9 June 1984, catalogue no. 15

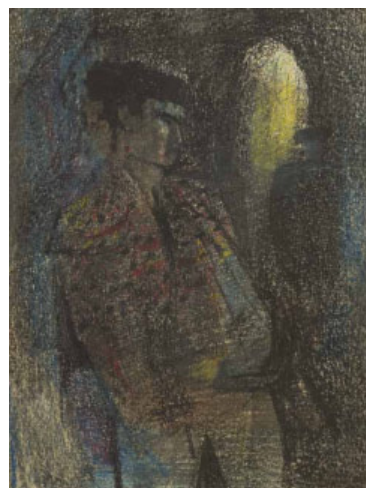
€500-€700 (£410-£580 approx.)



87
Oliver McCarron (fl.1970s-1980s)
FIVE FRIESIAN
oil on board
signed lower right; titled on reverse
21½ by 14½in. (53 by 36cm)

McCarron is listed in the National Irish Visual Artists
Library as having exhibited at the Dublin Art Club
Annual Exhibition in 1976 and in the 1980s held at the
Bank of Ireland Exhibition Hall.

€200-€300 (£170-£250 approx.)



88
George Campbell RHA (1917-1979)
SPANISH BULL FIGHTER
crayon on paper
signed and with dedication lower right
14 by 10½in. (36 by 25cm)

€500-€700 (£410-£580 approx.)

89

Leslie Hawk

TESTING THE WATER

lead and Perspex

signed [HAWK] at base

68½ by 21 by 12in. (173 by 53 by 30cm)

Provenance:

Sandy Carson Gallery, Denver, Colorado;

Private collection

Dimensions of base, 3.5 by 17.5 by 12ins.

€2,000-€3,000 (£1,650-£2,480 approx.)





90

Edward Delaney RHA (1930-2009)

RESURRECTION, c.1960-1961

copper; (unique)

103 by 45 by 12in. (262 by 114 by 30cm)

Provenance:

Commissioned for Our Lady of Lourdes Hospital, Drogheda

This 8½ ft long Christ figure, entitled Resurrection, is part of a major commission done by Edward Delaney for Our Lady of Lourdes Hospital in Drogheda, commissioned by the Medical Missionaries of Mary and specifically their pioneering superior, Mother Mary Martin, who wanted a modern artistic display for the new hospital. Delaney always gave great credit to the Catholic Church for its support for art, design and sculpture and for the artistic leeway that he was given.

For the Drogheda project, Delaney created a dome for the mortuary chapel, with 90 square feet of bronze reliefs, depicting the life of Christ as well as this figure. The work was completed in 1961 and is very fine representation of Delaney's early stark style, influenced by post war German Expressionist sculpture (Delaney studied sculpture in Germany from 1954 to 1958) as well the work of the Italian master Giacomo Manzù, who specialised in the virtually two dimensional paneled figure, similar to this.

In a June 1963 interview with the *Sunday Review* (an *Irish Times* title), Delaney spoke about the Drogheda project and described how he believed '...a spiritual figure to be an abstract form of harmony', and that 'the spiritual quality of such a figure should come from the way the artist shapes the material; moulds and forms'. However, he said he couldn't 'explain the figure' as he didn't think 'an artist should ever explain a piece of sculpture. It is simply a statement made in bronze, or another material. If anyone doesn't understand a statement by an artist, I don't think it could be explained to them.'

€8,000-€10,000 (£6,610-£8,260 approx.)

91

Helen Sinclair (British, b.1954)

DOO WAH DIDDY, 2002

bronze and steel; (no. 3 from an edition of 3)

signed with initials [H.S.] and with edition

number at base, rear

72½ by 53 by 14½in. (183 by 135 by 36cm)

Dimensions of base, 11.5 by 51.5 by 3.5ins.

A copy of the artist's certificate accompanies this work.

Helen Sinclair studied sculpture at Wimbledon School of Art (1972-1976). She has been a full-time sculptor since 1988. The human figure is her principal source of inspiration. Stylistically her work is influenced by sculptural forms and mythology of ancient civilisations as well as the Renaissance sculptors and the more contemporary artists such as Giacometti.

Sinclair exhibits widely in the United Kingdom and her work can be found in private collections in the UK, Ireland, Europe and internationally. Among her most prestigious clients are Lord Melvyn Bragg, chef Gary Rhodes, singer Bonnie Tyler, actors Sheila Hancock and Arnold Schwarzenegger. Helen Sinclair is married to fellow sculptor Terry Ryall. They live and work in the Gower Peninsula in South Wales.

The title of this work is thought to be a reference to the song 'Do Wah Diddy Diddy', written in 1963 by Jeff Barry and Ellie Greenwich, which was a hit for British group Manfred Mann in 1964.

For another work by the artist see lot 98.

€6,000-€8,000 (£4,960-£6,610 approx.)





92

**Pauline Bewick RHA
(b.1935)**

YELLOW MAN UP A FIG TREE,
c.1996
oil on canvas
signed lower right
80 by 61in. (203 by 155cm)

Provenance:

Municipal Gallery, Greyfriars,
Waterford;
Where purchased by The People's Gallery, Cork;
Private collection

Exhibited:

'Pauline Bewick RHA: The Yellow Man', RHA, Dublin, 8-30 January, 1996, catalogue no. 59 [*A Yellow Man up a Fig Tree*, contained in original carved frame by Luc Racine];
'Pauline Bewick: The Yellow Man', Municipal Gallery, Greyfriars, Waterford, 16 September to 15 October, 2004 (catalogue untraced)

Bewick has described the Yellow Man as "...my ideal being - complete without a partner. He represents total happiness. He is happy and content alone with nature." The figure of the Yellow Man is a major theme in her oeuvre and has been depicted in tapestry, ceramic, stained glass among other mediums; usually against a Tuscan backdrop. The character of the Yellow Man was the inspiration for a dance / theatre piece of the same name devised by Brian Thunder and Michael Scott and performed at the RHA Gallagher Gallery, Dublin in conjunction with Bewick's exhibition in January 1996.

€5,000-€7,000 (£4,130-£5,790 approx.)

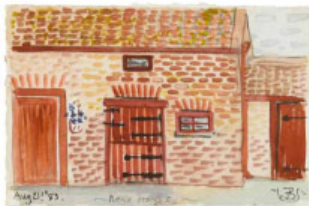


93
Pauline Bewick RHA
(b.1935)

PRIMROSES AND HENS, 1982
watercolour on handmade
paper
signed lower left; dated [31
March] lower right; with original
inscribed labels on reverse
22½ by 30¾in. (56 by 76cm)

€1,500-€2,000
(£1,240-£1,650 approx.)

Ex 94



94
Pauline Bewick RHA
(b.1935)

HAZEL'S [HOUSE] and NEAR
HAZEL'S, 1983 and WOMAN
READING, 1981
pen and ink with watercolour; (2);
colour print; (1); first edition
books; (2)
all signed inscribed and dated;
books with illustrations and
dedications within
3¾ by 5¾in. (8 by 13cm)

Provenance:
Family of the artist thence by
descent

Dimensions of each of the
watercolours given (framed as one).
Dimensions of print, 18 by 24in.
Books included: *Irish Tales and Sagas*
by Ulick O'Connor, Granada Publishing,
1981 and *Pauline Bewick, Painting a
Life* by James White, Wolfhound Press,
1985. (4 Items total)

€700-€900 (£580-£740 approx.)



95
Muriel Brandt RHA (1909-1981)

FOREST SCENE
pen and ink with watercolour
signed lower right
14½ by 12in. (36 by 30cm)

€300-€500 (£250-£410 approx.)

96

Emmanuel Mutizwa (Zimbabwean, b.1975)

DESPERATE GIRL, 2003

Zimbabwean springstone; (unique)

signed at base, rear

22½ by 12½ by 8½in. (56 by 30 by 20cm)

Provenance:

Savanna Style, Toronto, Ontario;

Private collection

A copy the Certificate of Authenticity accompanies this lot.

€1,500-€1,800 (£1,240-£1,490 approx.)



96

97

20th Century Continental School

STANDING NUDE, 1979

bronze on green marble base

indistinctly signed and dated at base

13 by 5 by 3½in. (33 by 13 by 8cm)

Dimensions of base, 1 by 3.25 by 3.25in.

€300-€500 (£250-£410 approx.)



97

98

Helen Sinclair (British, b.1954)

PERCHANCE TO DREAM (2)

bronze; (no. 3 from an edition of 7)

signed with initials [H.S.] and with edition number at rear

60 by 27½ by 12in. (152 by 69 by 30cm)

A copy of the artist's certificate accompanies this work.

For another work by the artist see lot 91.

€6,000-€8,000

(£4,960-£6,610 approx.)



69



99

Donald Teskey
RHA (b.1956)

UNIONHALL IV, 2012
acrylic on paper
signed lower right; with
Catherine Hammon
Gallery label on reverse
8 by 10in. (20 by 25cm)

Provenance:
Catherine Hammon
Gallery, Cork;
Private collection

€2,000-€3,000
(£1,650-£2,480 approx.)



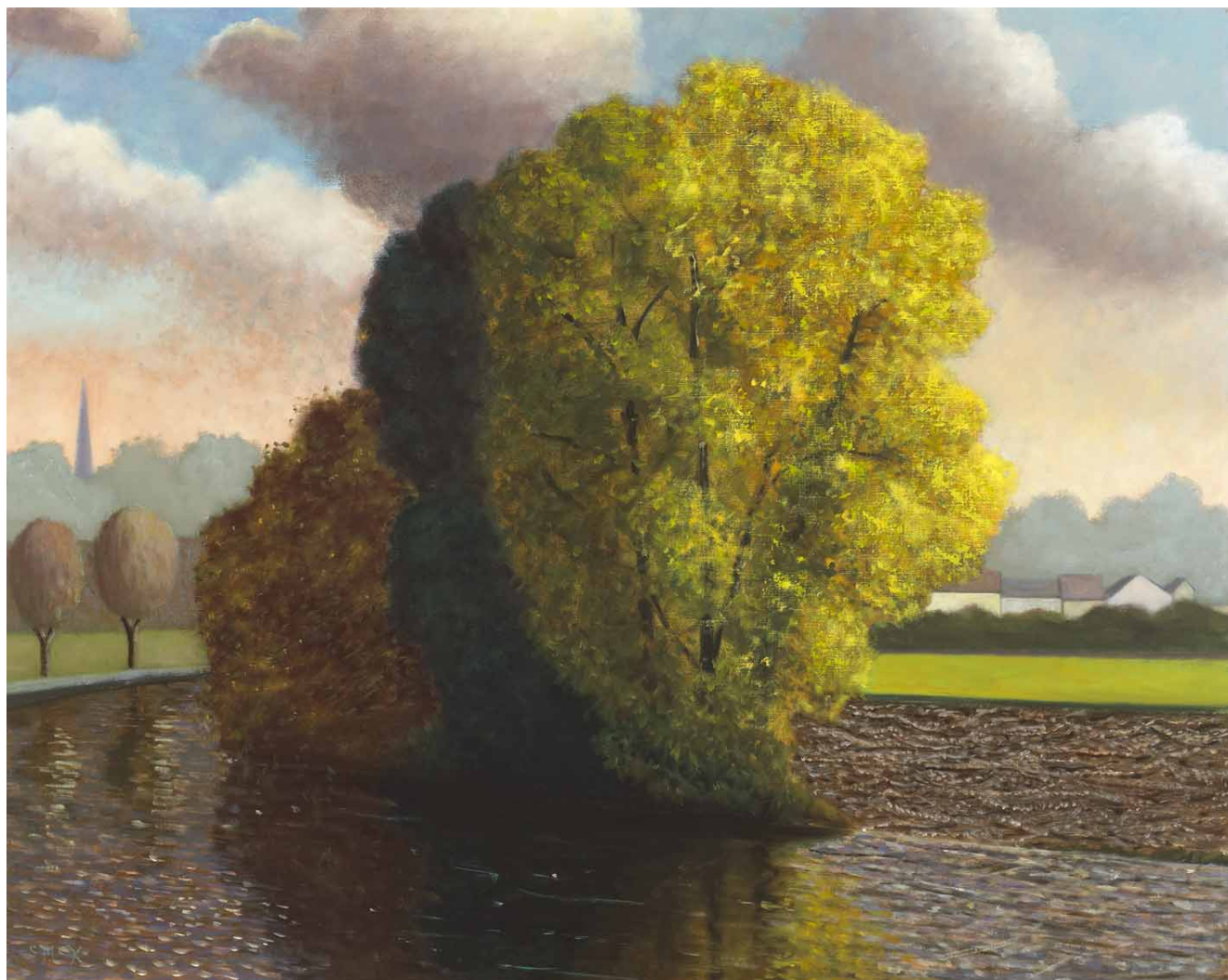
100

Mary Walsh

INSCAPE
oil on board with collage
element
signed lower right; with
Sólás Art Gallery label with
title on reverse
20 by 30in. (51 by 76cm)

Provenance:
Sólás Gallery Art Gallery,
Cork;
Private collection

€300-€500 (€250-£410
approx.)



101

Stephen McKenna PPRHA (b.1939)

TREES ON A WEIR, 1999

oil on canvas

signed with initials lower left; signed in full and dated on reverse; also with archival

number [K9924] on reverse

32 by 39½ in. (81 by 99cm)

Provenance:

Kerlin Gallery, Dublin;

Where purchased by the present owner

Exhibited:

'Stephen McKenna', Kerlin Gallery, Dublin, 18 February to 20 March, 2000, catalogue no. 35
(illustrated p.35 of exhibition catalogue)

The Kerlin exhibition catalogue accompanies this lot.

€4,000-€6,000 (£3,310-£4,960 approx.)



102

Seán McSweeney HRHA (b.1935)

SHORELINE, SLIGO, 1998

oil on board

signed and dated lower left; signed again and titled on reverse;
also with artist's archival number [99.24] on reverse
9 by 13in. (23 by 33cm)

Provenance:

Purchased directly from the artist's studio by the present
owner (2005)

€1,500-€1,800 (£1,240-£1,490 approx.)



103

Pádraig MacMíadhacháin RWA (b.1929)

SHORT TREES OF THE MULLET, COUNTY MAYO

oil on canvas

signed and titled on reverse; with Molesworth Gallery
exhibition label on reverse
24 by 24in. (61 by 61cm)

Provenance:

Molesworth Gallery, Dublin;
Private collection

€800-€1,000 (£660-£830 approx.)



104

Pádraig MacMíadhacháin RWA (b.1929)

THE ENCLOSED BAY, 2002

oil on canvas

signed lower left; titled on reverse; with exhibition label also
on reverse
24 by 24in. (61 by 61cm)

Provenance:

Molesworth Gallery, Dublin;
Private collection

€1,000-€1,200 (£830-£990 approx.)

105
John B. Vallely
(b.1941)

INTO BATTLE,
c.1970s to 1980s
oil on canvas
signed with initials
lower right
20 by 24in. (51 by
61cm)

The theme of battles or conflict appear in the artist's oeuvre from the 1970s when titles such as *1st Battle of Moytura* [solo show, 27 January to 15 February, Studio 25, Belfast, c.1964] or *Battle Study* [Solo show, c.mid 1960s location and dates not listed on catalogue] can be found on examples exhibited by him. Later, in 1992 at 'John B. Vallely', Adam Gallery, Armagh, 17-26 September, three further titles demonstrate a continued interest in this theme; *Before the Battle of Moytura* [no. 2], *Hero Battling with Darkness* [no. 4] and *The Bullet Thrower* [no. 13].

€4,000-€6,000 (£3,310-£4,960 approx.)



106
Pádraig MacMíadhacháin RWA
(b.1929)

POOL OF WHITE WATER and GRAVEYARD,
THE MULLET COUNTY MAYO (A PAIR)
oil on canvas
both signed lower right; both with Fenton
Gallery label on reverse; the second signed
again and titled on reverse
10 by 12in. (25 by 30cm)

Provenance:
Fenton Gallery, Cork;
Private collection

Of equal size; framed uniformly.

€500-€700 (£410-£580 approx.)





107
Robert Ryan (b.1963)
WOMAN AND TOWNSHIP, 1997
oil on canvas
signed and dated upper left; with title inscribed on reverse; with gallery stamp on stretcher on reverse
48 by 36in. (122 by 91cm)

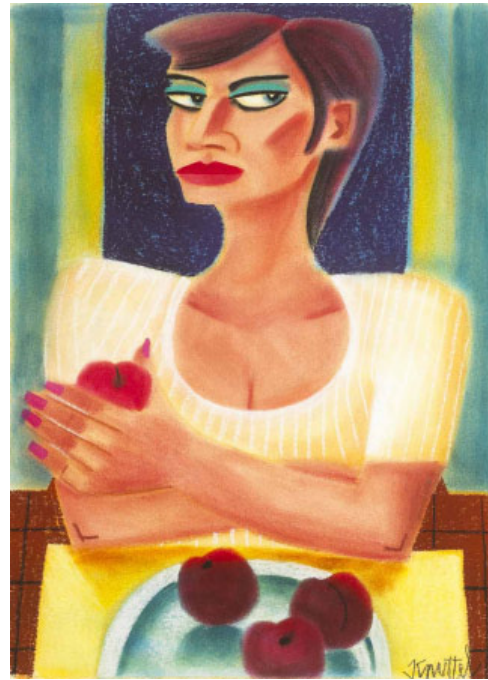
Provenance:
Apollo Gallery, Dublin;
Private collection;
Whyte's, 30 May 2011, lot 298;
Whence purchased by the present owner

€1,500-€2,000 (£1,240-£1,650 approx.)



108
Richard Kingston RHA (1922-2003)
HEAD OF CLOWN, 1988
oil on board
signed lower left; signed, titled and dated on reverse
10¼ by 8¼in. (25 by 20cm)

€600-€800 (£500-£660 approx.)



109
Graham Knuttel (b.1954)
LADY WITH RED APPLES
pastel
signed lower right
27½ by 19¾in. (69 by 48cm)

€800-€1,000 (£660-£830 approx.)



110
Graham Knuttel (b.1954)
GINGER CAT
oil on canvas
signed lower right
10 by 12in. (25 by 30cm)

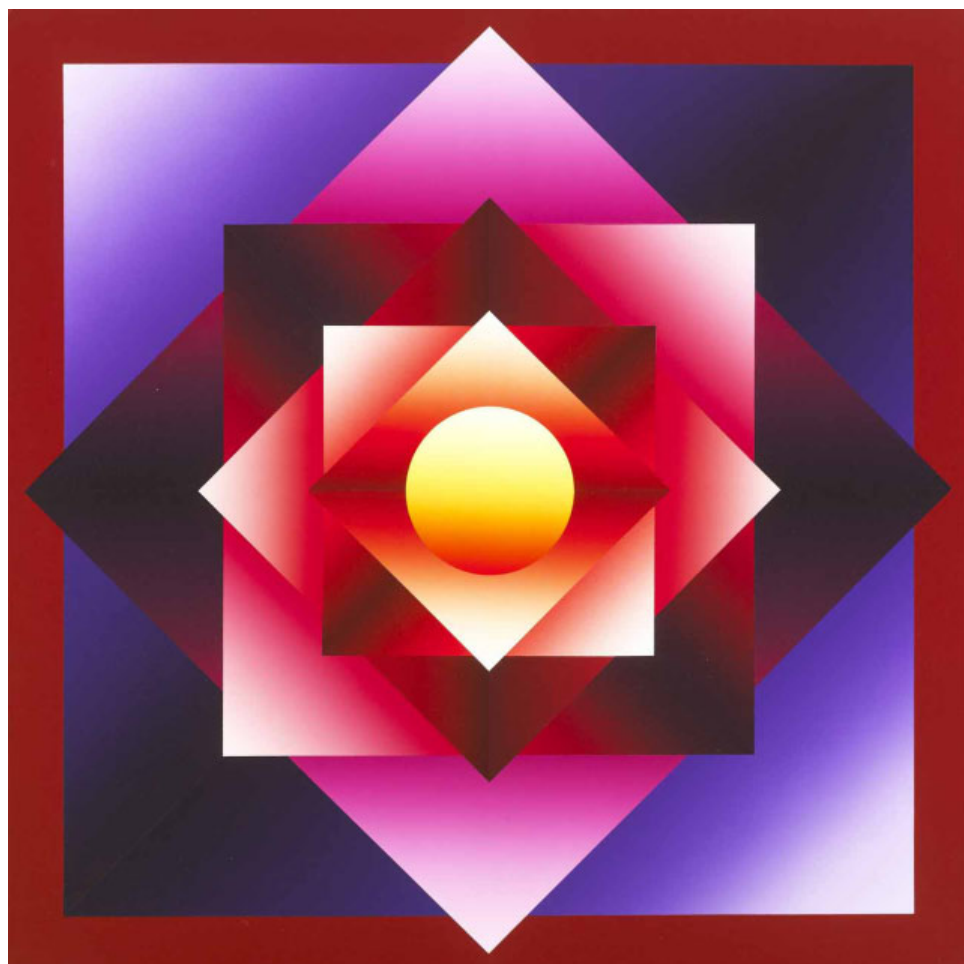
€800-€1,000 (£660-£830 approx.)

111
Francis Tansey
(b.1959)

PETAL RED, 2012
acrylic on canvas
signed, titled and dated on
reverse
30 by 30in. (76 by 76cm)

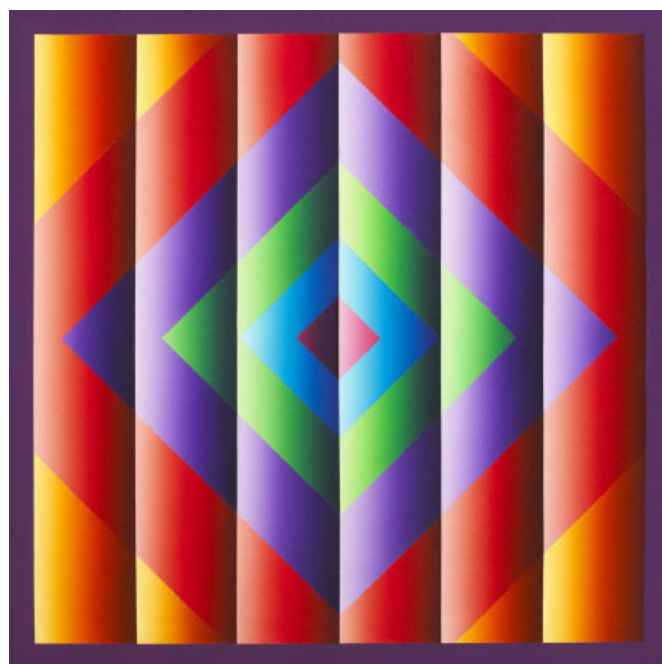
Provenance lots 111 & 112:
Purchased directly from the
artist

€2,000-€2,500
(£1,650-£2,070 approx.)



112
Francis Tansey **(b.1959)**
LINEAR TRANSLUCENCE NO. 2, 2011
acrylic on canvas
signed, titled and dated on reverse
24 by 24in. (61 by 61cm)

€1,500-€1,800 (£1,240-£1,490 approx.)





113
Markey Robinson (1918-1999)

BROWN SAILS AT EVENTIDE (A PAIR)

oil on board

each signed lower left

9¾ by 13½in. (23 by 33cm)

Provenance:

Collection of the late Professor James Lydon, Trinity College, Dublin

Of equal size; framed uniformly.

€2,000-€3,000 (£1,650-£2,480 approx.)

Ex 114



Ex 114



Ex 114



114
Markey Robinson (1918-1999)

COTTAGES BY MOONLIGHT, ROCKY COASTLINE and TWO FIGURES WATCHING SAILBOATS (SET OF THREE)

oil on board; (3)

two signed lower left; one lower right

6¼ by 21in. (15 by 53cm)

Dimensions of largest of the three given.

Other two measure 4 by 12.75in and 5 by 5.75. (All uniformly framed).

€1,500-€2,000 (£1,240-£1,650 approx.)



115
Markey Robinson (1918-1999)

COTTAGE WITH BLUE DOOR

oil on panel

signed lower left

12 by 24in. (30 by 61cm)

€1,000-€1,500 (£830-£1,240 approx.)



116

116
Markey Robinson (1918-1999)

MOONLIT SCENE WITH MOTHER AND
THREE CHILDREN

oil on board

signed lower left

23½ by 41in. (58 by 104cm)

€3,000-€4,000 (£2,480-£3,310 approx.)



117

117
Markey Robinson (1918-1999)

SHAWLIE AND GABLE END

oil on board

signed lower left; with Oriel Gallery label on
reverse

13½ by 21¾in. (33 by 53cm)

Provenance:

Oriel Gallery, Dublin;

Private collection

€1,500-€1,800 (£1,240-£1,490 approx.)



118

118
Markey Robinson (1918-1999)

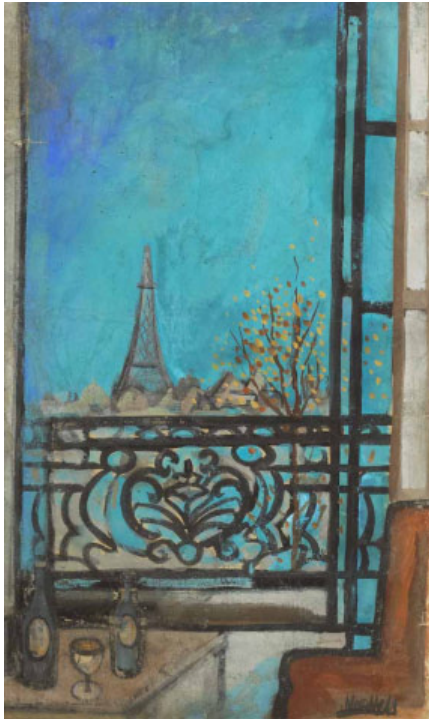
SINGLE SHAWLIE

oil on board

signed lower right

12 by 19½in. (30 by 48cm)

€800-€1,200 (£660-£990 approx.)



119
Markey Robinson (1918-1999)

VIEW OF THE EIFFEL TOWER, PARIS
gouache on card
signed lower right
26 by 17in. (66 by 43cm)

€700-€900 (£580-£740 approx.)



120
Markey Robinson (1918-1999)
CLOWN NO. 10 [BLUE HAT AND BEAUTY SPOT]
gouache on board
signed lower right; with inscribed Solomon
Gallery label on reverse
19½ by 12¼in. (48 by 30cm)

€800-€1,000 (£660-£830 approx.)



121
Markey Robinson (1918-1999)

STILL LIFE
oil over gouache on board
signed lower left
15 by 23in. (38 by 58cm)

€1,000-€1,500 (£830-£1,240 approx.)



122

Markey Robinson (1918-1999)

CLOWN NO. 16 [TOP HAT AND BOW TIE]

gouache on board

signed lower left; with inscribed Solomon Gallery label on reverse

19½ by 12¼in. (48 by 30cm)

€800-€1,000 (£660-£830 approx.)



124

Markey Robinson (1918-1999)

SOL CLOWN, NO. 1

gouache on board

signed lower right; titled and numbered on reverse

20 by 12½in. (51 by 30cm)

€800-€1,000 (£660-£830 approx.)



123

Markey Robinson (1918-1999)

CLOWN NO. 2 [PROFILE WITH RED HAT]

gouache on board

signed lower left; with inscribed Solomon Gallery label on reverse

19½ by 12¼in. (48 by 30cm)

€800-€1,000 (£660-£830 approx.)



125

Markey Robinson (1918-1999)

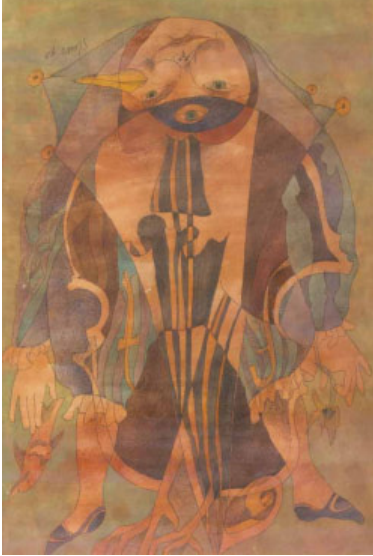
CLOWN NO. 16 [CLOWN IN PROFILE WITH POINTED BLUE HAT]

gouache on board

signed lower right; with inscribed Solomon Gallery label on reverse

19½ by 12¼in. (48 by 30cm)

€800-€1,000 (£660-£830 approx.)



126
Piet Sluis (1929-2008)

JESTER, 1998
watercolour over pen and ink on paper
signed and dated lower right
16 by 11in. (41 by 28cm)

€300-€500 (£250-£410 approx.)



128
Gerald Davis (1938-2005)

UNTITLED, 1968
oil on board
signed and dated lower left
14½ by 19½in. (36 by 48cm)

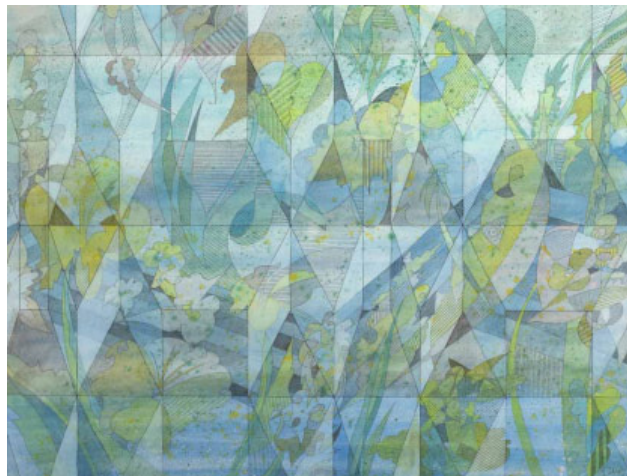
€300-€500 (£250-£410 approx.)



127
Bob Crossley (1912-2010)

RED AND ORANGE I, 1965
oil on canvas
titled, dated and numbered [91] on artist's label on reverse
22 by 30in. (56 by 76cm)

€500-€700 (£410-£580 approx.)



Ex 129

129
Piet Sluis (1929-2008)

GLASS HOUSE and ABSTRACT, 1992 (A PAIR)
watercolour over pen and ink on paper; (2)
each signed and dated lower right; the first titled on
reverse
16¾ by 21¾in. (41 by 53cm)

Dimensions of *Abstract* 16.75 by 22.75ins.

€600-€800 (£500-£660 approx.)

130

Gerald J. Bruen RHA (1908–2004)

CAFÉ, c.1991

oil on board

signed lower left; with inscribed RHA

exhibition label on reverse

17½ by 16in. (43 by 41cm)

Provenance:

RHA, Dublin;

Private collection

Exhibited:

RHA, Dublin, 1991, catalogue no. 40

€2,000–€3,000 (£1,650–£2,480 approx.)



131

Alexey Krasnovsky (b.1945)

STILL LIFE WITH PEARS AND PLUMS, 1996

oil on canvas

signed and dated lower left

11¾ by 13¾in. (28 by 33cm)

Provenance:

Acquired directly from the artist by the present owner

Born in St. Petersburg, Krasnovsky studied for five years at the Tavrishesky College of Art under the Constructivist painter Alexander Pavlovitch Zaitsev. In the late 1970s he travelled to North America and from there to Mexico, Austria, France, Portugal and Ireland. Locally, he has had several exhibitions with Jorgensen Fine Art, whilst in London he has shown with the Albemarle Gallery. His work is in numerous collections including the Museum of Russian Art in New Jersey.

€600–€800 (£500–£660 approx.)



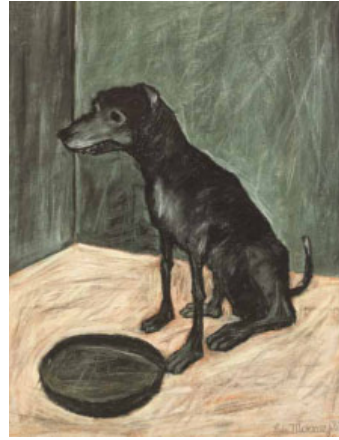


132
Geoffrey Key (British, b.1941)

STANDING NUDE, 1977
oil over gouache and pencil
signed and dated lower left
16 by 9in. (41 by 23cm)

Key trained at Manchester College of Art from 1958 and has exhibited internationally since the 1970s. In Ireland he has shown with the Oriel Gallery and the Solomon Gallery, Dublin since the 1980s.

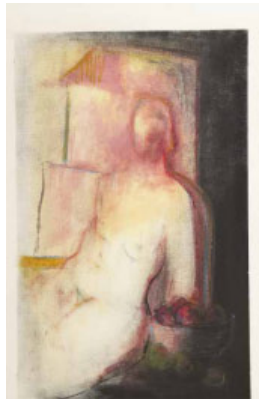
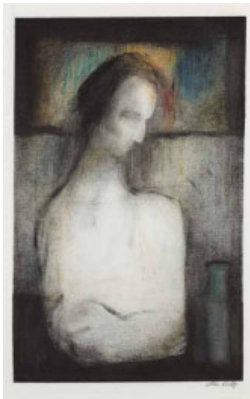
€500-€700 (£410-£580 approx.)



134
Edward Mooney

AN MADRA OCRAIC [SIC], 1984
pastel
signed and dated lower right; titled and inscribed with artist's [Dublin] address on reverse
16¾ by 13in. (41 by 33cm)

€500-€600 (£410-£500 approx.)



133
John Kelly RHA (1932-2006)

FIGURE IN INTERIOR and NUDE IN INTERIOR (A PAIR)
oil pastel on paper
signed lower right; the first with RHA exhibition label on reverse
17½ by 11in. (43 by 28cm)

Provenance:
RHA, Dublin;
Private collection

Exhibited:
RHA, Dublin, 1996, no. 253

Dimensions of second work, 18 by 11in.

€800-€1,200 (£660-£990 approx.)



135
Tim Goulding (b.1945)

CABBAGE LAMP [REENTRISK, WEST CORK], 1973-1974
oil on glass
titled and inscribed on reverse; with typed David Hendriks Gallery exhibition on reverse;
15½ by 12in. (38 by 30cm)

Provenance:
David Hendriks Gallery, Dublin;
Private collection

Exhibited:
'Tim Goulding', David Hendriks Gallery, Dublin, August 1974, no. 18

€400-€600 (£330-£500 approx.)

136

**Roger Coryndon
Shackleton
(1931-1987)**

BENWEE HEAD, BROADHAVEN BAY,
COUNTY MAYO, 1970

oil on board

signed and dated lower right;
numbered in pencil on reverse;
also with Ritchie Hendriks label on
reverse

28 by 45in. (71 by 114cm)

Provenance:

Gift from artist to owner's father

Exhibited:

Possibly shown at 'Roger
Shackleton', The Small Gallery, RHA,
Dublin, 2-16 April 1970, as *Benwee
Head*, catalogue no. 12 [25gns]



The Taylor Galleries hosted a 'retrospective' exhibition of
Shackleton's work in 1992 which comprised nearly 50 works in
oil and mixed media. For artist's biography see www.whytes.ie

€600-€800 (£500-£660 approx.)

137

Jane O'Malley (b.1944)

TREVAYLOR WOODS, CORNWALL, 1977

oil on board

signed with initials and dated lower right; signed again,
titled and dated on reverse; also with exhibition number
[53] inscribed on reverse

4 by 6in. (10 by 15cm)



€400-€600 (£330-£500 approx.)

138

Robert Ballagh (b.1943)

NOT AGAIN, 1979

print on canvas; (no. 2 from an edition of 15)

signed, numbered and dated lower right; with inscribed
David Hendriks Gallery label on reverse

16 by 18in. (41 by 46cm)

Provenance:

David Hendriks Gallery, Dublin;
Private collection

Contained in original David Hendriks Gallery frame. An example
of this print can be found in the collection of the Irish Museum
of Modern Art, Dublin.

€300-€500 (£250-£410 approx.)





139

Liam Treacy (1934-2004)

BOATS AT ARKLOW HARBOUR

oil on board

signed lower right; with title on reverse; with Dawson Gallery

framing label on reverse

16 by 20in. (41 by 51cm)

€600-€800 (£500-£660 approx.)



140

Cecil Maguire RHA RUA (b.1930)

PAINTED BODHRÁN SHOWING FISHERMEN AND BOATS

oil on goatskin; (Malachy Kearns handcrafted bodhrán tray)

signed left of centre; inscribed and labelled on reverse

17¾ by 17¾ by 4¼in. (43 by 43 by 10cm)

Bodhrán is accompanied by cipín (tipper) and pamphlet detailing the history of the instrument and its makers in Roundstone Co. Galway as well as instruction on how to play. Presented in bespoke carry case.

€800-€1,000 (£660-£830 approx.)

Ex 141



141

Ivan Sutton (b.1944)

DÚN LAOGHAIRE HARBOUR and COUNT POTEMKIN AND CHORUS
IN TCHAIKOVSKY'S "CHEREVICHKI", WEXFORD OPERA FESTIVAL,
1993

oil on canvas; (1); oil on board; (1)

the first, signed lower right; second, signed lower right; titled and
with artist's studio label on reverse

20 by 16in. (51 by 41cm)

Dimensions of second title: 37.5 by 27.5in

€800-€1,200 (£660-£990 approx.)

142

Ivan Sutton (b.1944)

LAUNCHING CURRACHS, ARANMORE, ARAN ISLANDS, COUNTY GALWAY

oil on canvas board

signed lower right; signed and inscribed on artist's studio label on reverse

20 by 30in. (51 by 76cm)

€1,500-€2,000 (£1,240-£1,650 approx.)



143

Norman Smyth RVA (b.1933)

THE HARBOUR WALL and PURE AND SIMPLE

oil on board; (1); oil on canvas; (1)

each signed lower left and titled on artist's label on reverse

12 by 14in. (30 by 36cm)

Provenance:

The Harbour Wall.

Leinster Gallery, Dublin;

Private collection

Dimensions of second title, 12 by 10in.

€700-€900 (£580-£740 approx.)



Ex 143

144

Norman Smyth RVA (b.1933)

HOME FROM THE SEA

oil on panel

signed lower left; titled on artist's label on reverse

12 by 15in. (30 by 38cm)

€400-€600 (£330-£500 approx.)





145
Senan O'Brien (b.1964)
GOING TO MASS, LISTOWEL, COUNTY KERRY, 1999
oil on board
signed and dated lower right; titled on label on reverse
10¼ by 11¾in. (25 by 28cm)

€300-€500 (£250-£410 approx.)



Ex 147

147
Marshall C. Hutson RHA (1903-2001)
FISHERMAN, GLENBURY 1975-76 and ST. FINANS BAY, COUNTY KERRY 1976 (A PAIR)
pencil; (1); oil on board; (1)
signed lower left and lower right respectively
15 by 22in. (38 by 56cm)

Dimensions of oil, 9 by 12.25in.

For artist's biography see www.whytes.ie

€800-€1,200 (£660-£990 approx.)



146
Frank Feld
GALWAY HARBOUR, 1983
oil on canvas
signed and dated lower left
27 by 35in. (69 by 89cm)

€500-€700 (£410-£580 approx.)



148
Derek Biddulph (1925-2008)
ROWING ON THE CORRIB
watercolour
signed lower right; with copies of newspaper clippings [Galway Advertiser, 6/01/94] on reverse
14½ by 21½in. (36 by 53cm)

€300-€400 (£250-£330 approx.)

149

John Skelton (1923-2009)

SPRING SUNLIGHT, PHOENIX PARK, DUBLIN,
AUTUMNAL SCENE WITH UMBRELLAS and
FLORAL STILL LIFE (SET OF 3)
watercolour; (3)
signed lower right (2) and lower left (1);
the first titled on reverse
7½ by 10in. (18 by 25cm)

Dimensions of second and third works: 7.5 by
9.5in and 10.25 by 14.25in, respectively.
For images of all three works see www.whytes.ie

€1,000-€1,500 (£830-£1,240 approx.)



Ex 149



Ex 149

150

Elizabeth Brophy

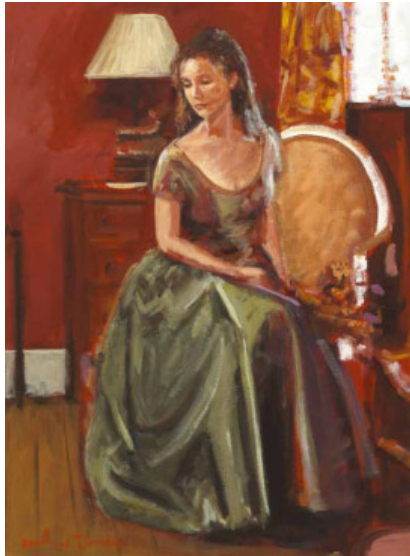
GATHERING WILD FLOWERS

oil on board

signed lower left; titled on reverse
12 by 16in. (30 by 41cm)

€500-€700 (£410-£580 approx.)





151
Rowland Davidson (b.1942)

GIRL WITH GREEN DRESS
oil on canvas
signed lower left
24 by 18in. (61 by 46cm)

€800-€1,200 (£660-£990 approx.)



153
Arthur K. Maderson (b.1942)

"SUMMING UP" or THE FIDDLE MAKER [JERRY MARTIN]
oil on board
signed lower left; signed again and titled on reverse; also
with inscribed Treasures' Irish Art [Athlone] label on reverse
43½ by 32in. (109 by 81cm)

Provenance:

Commissioned by the original owner;
Private collection;
with Treasures' Irish Art, Athlone;
Private collection

€3,000-€5,000 (£2,480-£4,130 approx.)



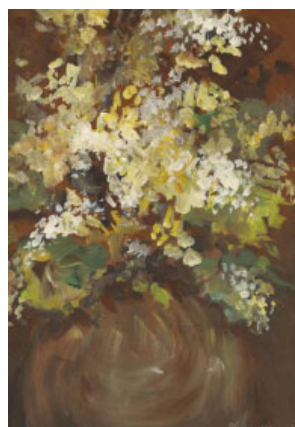
152
Norman Teeling (b.1944)

ROCKING CHAIR IN INTERIOR
oil on board
signed lower left; titled on reverse
21 by 18in. (53 by 46cm)

Provenance:

Treasures Antiques, Athlone;
Private collection

€600-€800 (£500-£660 approx.)



154
Gladys Maccabe HRUA ROI FRSA (b.1918)

BOWL OF FLOWERS
oil on board
signed lower right; inscribed with title on artist's label on
reverse
14 by 10in. (36 by 25cm)

€800-€1,000 (£660-£830 approx.)



155

John Morris (b.1958)

FAMILY AT THE BEACH, CORNWALL, 2011

oil on board

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

12 by 12in. (30 by 30cm)

€300-€400 (£250-£330 approx.)



157

Vivienne St. Clair

MOTHER AND CHILD, BANNA BEACH, COUNTY KERRY

oil on board

signed lower left; with titled on label on reverse
14½ by 11½in. (36 by 28cm)

€300-€500 (£250-£410 approx.)



156

Patrick Leonard HRHA (1918-2005)

CONNOLLY STATION, PLATFORM 7, 1986

oil on board

signed lower right; titled and dated [2-9-86] on reverse

15½ by 11½in. (38 by 28cm)

Provenance:

Whyte's, 9 December 2006, lot 19;

Whence purchased by the present owner

€600-€800 (£500-£660 approx.)



158

Andrew Hood (b.1964)

VIEW OF MERRION SQUARE, FROM MERRION STREET UPPER, DUBLIN

oil on board

signed in pencil lower left; titled on reverse
13½ by 13½in. (33 by 33cm)

Provenance:

de Vere's, 14 May 2013 lot 183;

Private collection

€300-€400 (£250-£330 approx.)



159

Stuart Morle (b.1960)

STILL LIFE WITH LIZARD, APPLE AND PORTUGUESE TILE

oil on copper

signed on ledge lower right

8 by 10in. (20 by 25cm)

The two still lifes (lots 159 and 160) in this auction are painted on copper sheet. Copper has been used for several centuries as a support for oil paintings, and artists often used the reverse side of old etching plates for their works. Though limited in dimensions, this material provides a smooth and stable surface which is unaffected by humidity and does not deteriorate with time.

Stuart Morle often employs a small format to experiment with intimate arrangements of simple objects. These studies then enable him to approach larger and more complex compositions with greater confidence. An example of the combination of still life with a figure into a painting may be seen in his *Pictura* which was exhibited and sold last year at the Royal Academy Summer Exhibition, London.

€1,500-€1,800 (£1,240-£1,490 approx.)



160

Stuart Morle (b.1960)

FIVE APPLES IN A DRAWER

oil on copper

signed lower right

6 by 10in. (15 by 25cm)

€1,200-€1,500 (£990-£1,240 approx.)



161

Stuart Morle (b.1960)

STILL LIFE WITH COFFEE AND EGGS

oil on canvas laid on board

signed lower right; with artist's label on reverse

7 by 8½in. (18 by 20cm)

€800-€1,000 (£660-£830 approx.)



162

Stuart Morle (b.1960)

THE LAST PAGE, PHOENIX PARK

oil on copper panel

signed lower right

28 by 33½in. (71 by 84cm)

Provenance:

Whyte's, 30 April 2007, lot 166;

Whence purchased by the present owner

Stuart Morle was born in Liverpool and studied Fine Art at the Central School of Art and Design in London from 1979 to 1982. He won an Italian Government scholarship in 1982 and went to live in Siena that year. He established himself as a portrait painter and worked for both British and Italian clients. Commissions have included HRH The Princess Royal for the Field Auxiliary Nursing Yeomanry, Howard Kilroy, Chairman of the Board of Governors of The Bank of Ireland, Des O'Malley, leader of the Progressive Democrats and Prof. Owen Corrigan of Trinity College, Dublin. Although he is still based in Dublin, Morle is currently working in Lisbon.

Among his most recent successes was his submission to London's Royal Academy exhibition in 2013 where a painting of a female artist painter based on a 17th century painting by Frans van Mieris sold for £12,450 (€14,600 approx.).

€5,000-€7,000 (£4,130-£5,790 approx.)



163
Thomas Ryan PPRHA (b.1929)

DOWN, OUT, 1985

watercolour over pencil

signed, inscribed [Edinburgh] and dated [18 July]
upper right; signed again, titled and dated on
reverse

5½ by 5½in. (13 by 13cm)

€300-€400 (£250-£330 approx.)



165
Thomas Ryan PPRHA (b.1929)

MARY AND MYLEEN, 1970

conté

signed lower right; with inscribed artist's studio
label on reverse

16 by 14in. (41 by 36cm)

€300-€400 (£250-£330 approx.)



164
William Harrington (b.1941)

THE CALL, 1982 and THREE OTHER WORKS

gouache over pen and ink on paper; (3); pencil and
pastel; (1)

each signed and dated [between 1976 - 1984] in
the lower margin

21½ by 17in. (53 by 43cm)

Dimensions of other three works 13 by 11in. each approx.
All framed.

€800-€1,000 (£660-£830 approx.)



166
Thomas Ryan PPRHA (b.1929)

THE MOTOR YACHT CLUB, DUN LAOGHAIRE,
COUNTY DUBLIN, 1989

watercolour

signed lower left; inscribed on reverse; with title and
dated on artist's studio label on reverse

14 by 19½in. (36 by 48cm)

€500-€700 (£410-£580 approx.)

167

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

MOROCCAN ROSES, 1968

oil on canvas

signed lower left; with Ritchie Hendriks

Gallery exhibition label on reverse

12 by 16in. (30 by 41cm)

Provenance:

Ritchie Hendriks Gallery, Dublin;

Private collection

Exhibited:

'Patrick Hennessy', Ritchie Hendriks
Gallery, Dublin, (until) 26 November, 1968,
catalogue no. 12 [180gns]

Contained in original Ritchie Hendriks frame.

€2,500-€3,500 (£2,070-£2,890 approx.)



168

Thomas Ryan PPRHA (b.1929)

MAY ALTAR, 1963

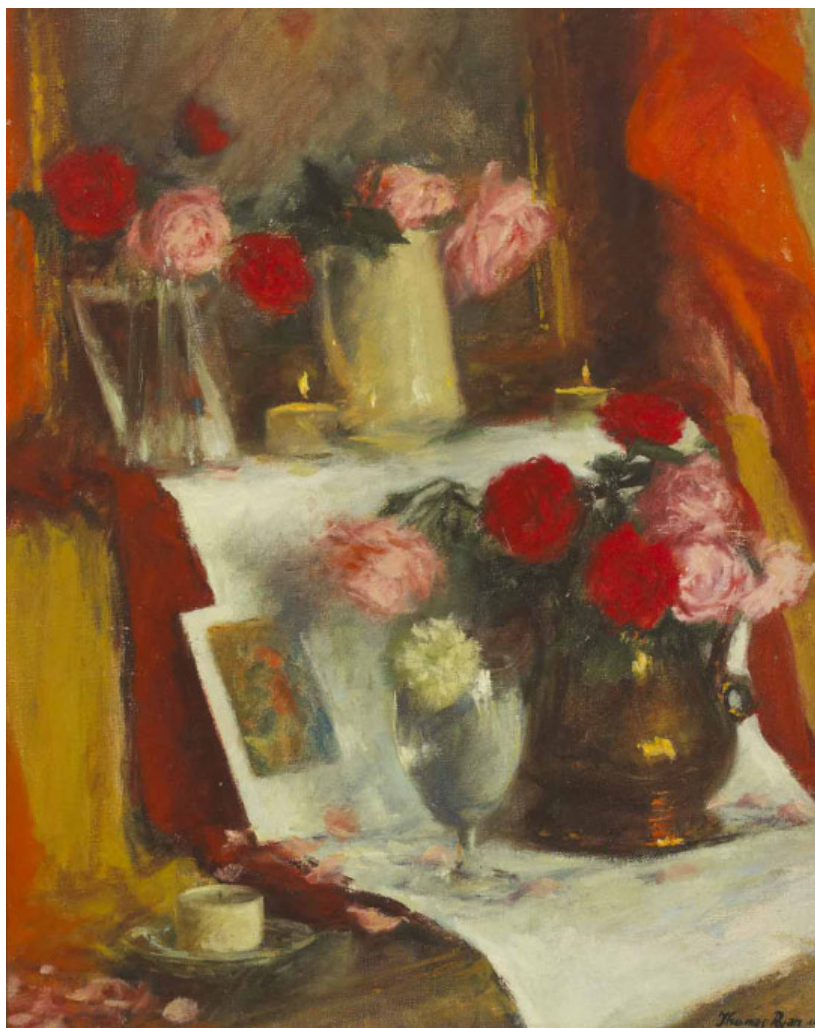
oil on canvas

signed lower right; signed again, titled and

dated on reverse

20 by 16in. (51 by 41cm)

€3,000-€5,000 (£2,480-£4,130 approx.)





169

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

FIGURES LOADING HAY ONTO A CART, 1921
watercolour

signed and dated lower left
13½ by 20¼in. (33 by 51cm)

€1,000-€1,500 (£830-£1,240 approx.)



170

Frank Murphy RUA (1925-1979)

NEAR GORTAHORK, COUNTY DONEGAL
watercolour

signed lower left; titled verso
10 by 13¾in. (25 by 33cm)

Frank Murphy is the pseudonym of Frank McKelvey Junior, son of the famous Ulster artist.

€500-€700 (£410-£580 approx.)



171

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

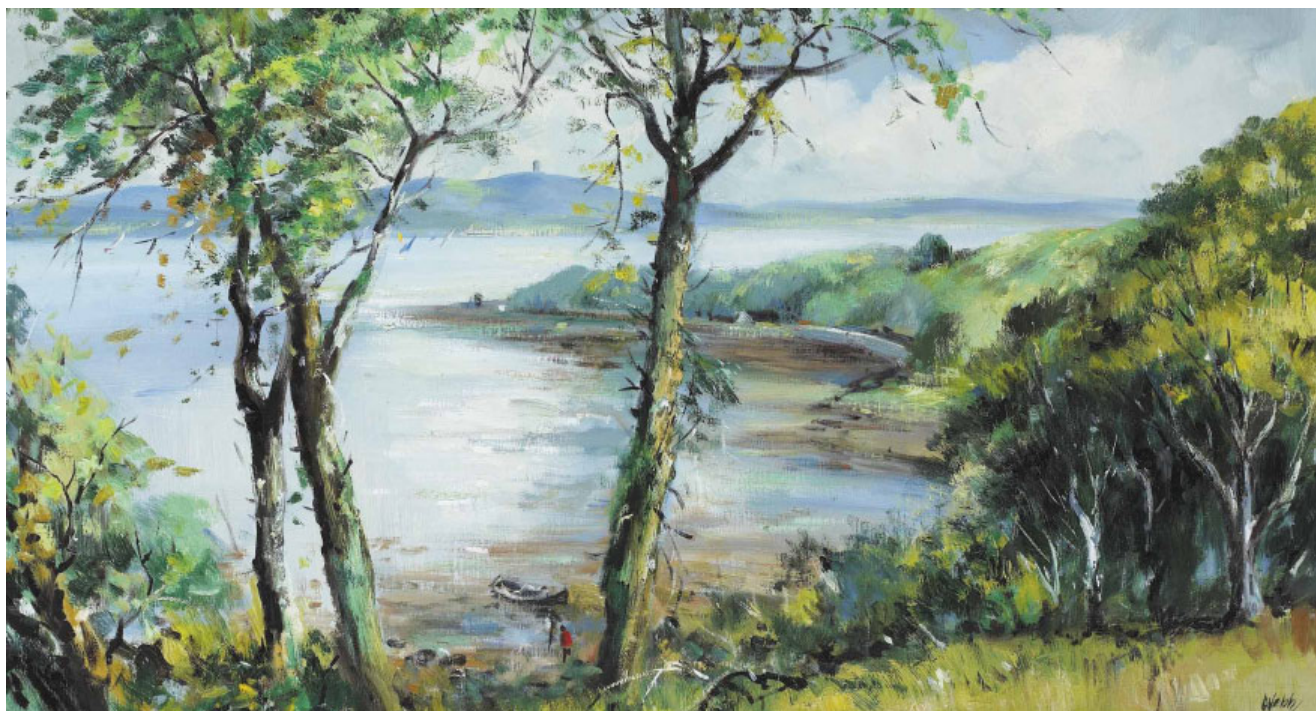
MULROY BAY, COUNTY DONEGAL
watercolour

signed lower right; with location on reverse; with
William Rodman & Co., Belfast label on reverse
10¼ by 14¾in. (25 by 36cm)

Provenance:

William Rodman & Co., Belfast;
Private collection

€400-€600 (£330-£500 approx.)



172

Kenneth Webb RWA FRSA RUA (b.1927)

SCRABO FROM MOUNT STEWART, COUNTY DOWN

oil on canvas

signed lower right; titled on reverse

20 by 36in. (51 by 91cm)

Provenance:

Whyte's, 9 December 2006, lot 36;

Whence purchased by the present owner

€3,000-€4,000 (£2,480-£3,310 approx.)

173

Maurice Canning Wilks RUA ARHA (1910-1984)

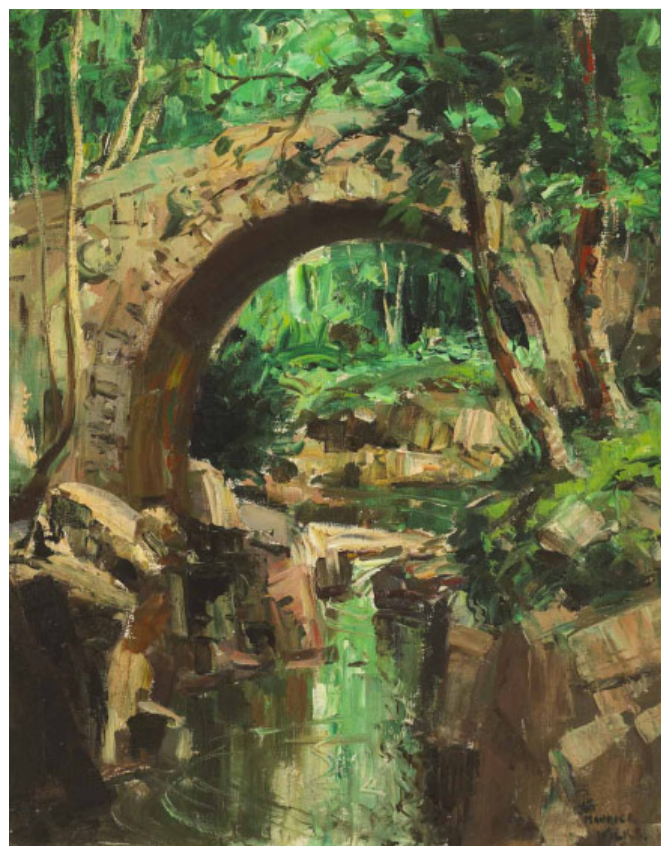
THE OLD BRIDGE, TOLLYMORE PARK, NEWCASTLE, COUNTY DOWN

oil on canvas

signed lower right; inscribed with title on reverse

16 by 20in. (41 by 51cm)

€1,500-€1,800 (£1,240-£1,490 approx.)





174
Roy Gaston (b.1937)

FIGURE IN THE WOODS
oil on canvas
signed lower right
20 by 30in. (51 by 76cm)

The house featured in the painting is thought to be the artist's home in County Antrim.

€1,200-€1,500 (£990-£1,240 approx.)



176
Robert W. Milliken (b.1920)

PHEASANT IN WINTER
watercolour with gouache
signed lower right
21 by 29in. (53 by 74cm)

€800-€1,000 (£660-£830 approx.)



175
Julian Friers RUA (b.1956)

FOX WITH BIRDS HIDING
oil on canvas
signed lower right
24 by 48in. (61 by 122cm)

€1,500-€1,800 (£1,240-£1,490 approx.)



177
Roy Gaston (b.1937)

THE LITTLE GOAT [SNIPE]
oil on board
signed lower right; titled on reverse
7¼ by 9¼in. (18 by 23cm)

€500-€700 (£410-£580 approx.)



178
Gerry Marjoram (b.1936)

BOGLAND SCENE, CONNEMARA
oil on canvas
signed lower right
24 by 36in. (61 by 91cm)

€1,500-€2,000 (£1,240-£1,650 approx.)



180
Robert Egginton (b.1943)

NEWTONMORE, SCOTLAND
watercolour
signed lower right; with original sale receipt affixed verso
14 by 21in. (36 by 53cm)

Provenance:
Iverbeg Galleries, Luss Loch Lomond, Scotland;
Private collection

€400-€600 (£330-£500 approx.)



Ex 179



Ex 179



179
Robert Egginton (b.1943)

NEAR LETTERFRACK, CONNEMARA, COUNTY GALWAY and
LACKAGH, RIVER, COUNTY DONEGAL (A PAIR)
watercolour; (2)
each signed lower right
10¾ by 14½in. (25 by 36cm)

Of equal size, framed and mounted uniformly.

€600-€800 (£500-£660 approx.)

181
Robert Egginton (b.1943)

LANDSCAPE
watercolour
signed lower right
14½ by 21½in. (36 by 53cm)

€400-€600 (£330-£500 approx.)



182
Joseph Poole Addey (1852-1922)

BY THE OLD BARN AT DAY'S END, 1903
watercolour
signed and dated lower right
14 by 20in. (36 by 51cm)

€600-€800 (£500-£660 approx.)



184
Claude Hayes RI ROI (1852-1922)

A BUSY DAY ON THE LAND
watercolour
signed lower right
19½ by 27½in. (48 by 69cm)

€500-€700 (£410-£580 approx.)



183
Edmund Morison Wimperis VPRI
(1835-1900)

COTTAGES AT BURPHAM, SURREY, 1887
watercolour over pencil
signed with initials and dated lower left; titled and with artist's name and suffix in the mount; with inscribed William Rodman & Co. Belfast label on reverse
13½ by 20¾in. (33 by 51cm)

Provenance:
William Rodman & Co. Belfast;
Private collection

€500-€700 (£410-£580 approx.)



185
Richard Caulfield Orpen RHA (1863-1938)

SHEEPHAVEN, COUNTY DONEGAL, 1928
watercolour
signed lower left; with inscribed Watercolour Society exhibition label on reverse; also with J.W. Moran [25 South Anne Street] framing label on reverse
5 by 7in. (13 by 18cm)

Exhibited:
WCSI, 1928, exhibition no. 246 [£4-4-0]

Another watercolour of the same location was shown by the artist at the WCSI in 1934 (no. 161) with no price given. The present example is priced verso. Contained in original frame.

€300-€400 (£250-£330 approx.)

186

John Faulkner
RHA (1835-1894)

ON THE BANKS OF
LOUGH GILL, COUNTY
SLIGO

watercolour with
gouache heightened
with white
signed and titled lower
left

17½ by 30½in. (43 by
76cm)

€1,500-€2,000
(£1,240-£1,650 approx.)



187

Wycliffe Egginton
RI RWS
(1875-1951)

WINDMILL IN A
LANDSCAPE

watercolour
signed lower right
18¾ by 28in. (46 by 71cm)

€800-€1,200
(£660-£990 approx.)





188
Charles Malfroy (French, 1862-1918)

LES MARTIGUES, 1907

oil on canvas
signed and dated lower left
15¼ by 21¾in. (38 by 53cm)

Les Martigues is located northwest of Marseille in southern France.

€800-€1,200 (£660-£990 approx.)



189
Harry Scully RHA (c.1863-1935)

THE RICK-YARD, 1908

watercolour
signed and dated lower left; with original label on reverse detailing artist's name, address [11 Nelson's Place, Cork] and title
22 by 26in. (56 by 66cm)

Exhibited:

RHA, Dublin, 1909, catalogue no. 224 [£50-0-0]

€800-€1,200 (£660-£990 approx.)

Ex 190



Ex 190



190
19th Century Continental School

ÉGLISE NOTRE-DAME, LOUVIERS and STREET SCENE (A PAIR)

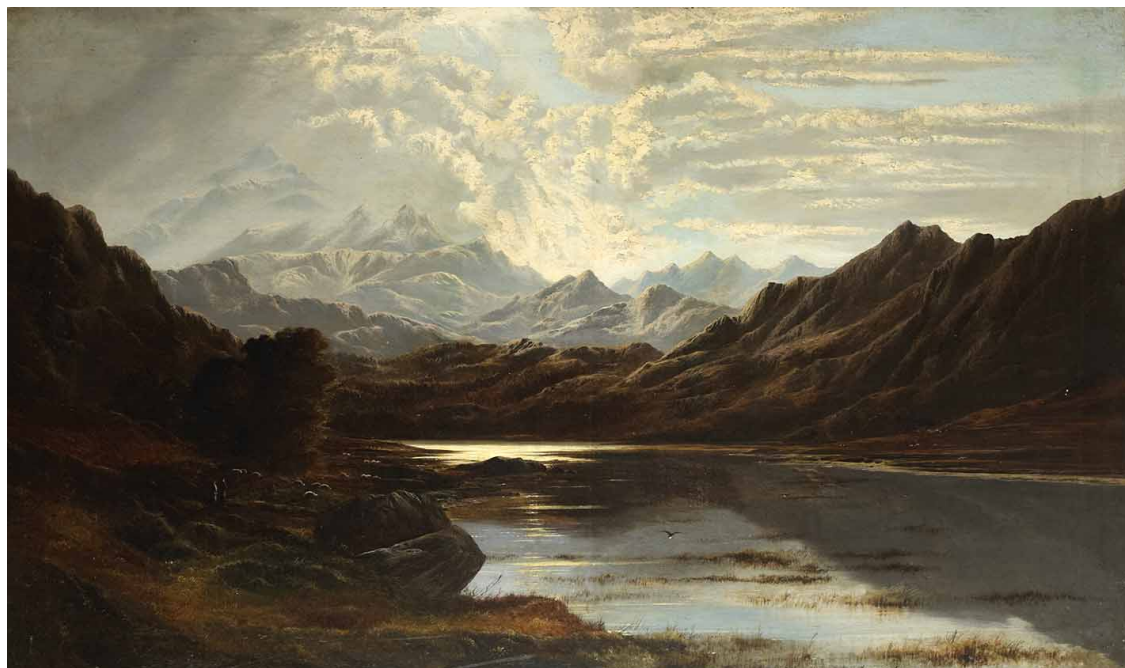
watercolour with wash; (2)
the first indistinctly signed [J.C.B.____efs] and dated [18__] lower right
13¾ by 9½in. (33 by 23cm)

Provenance:

Cobwebs, Galway;
Private collection

A contemporary view of the Église Notre-Dame, Louviers from c.1830 by Joseph Mallord William Turner (1775-1851) can be found in the collection of the Tate [reference: D24840]

€600-€800 (£500-£660 approx.)



191

191

Charles Leslie (1835-1890)

MOUNTAINOUS LANDSCAPE [SNOWDON, WALES]

1881

oil on canvas

signed and dated lower left; faintly inscribed

["Llyn" (Lake / Lough)] in pencil on reverse

30 by 50in. (76 by 127cm)

€1,500-€1,800 (£1,240-£1,490 approx.)



192

192

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

COASTAL SCENE WITH CASTLE IN THE DISTANCE,

1871

watercolour

faintly signed and dated lower right; titled [Mont

Orgeuil] in the mount; with Wellesley Ashe Gallery

label on reverse

8½ by 13¼in. (20 by 33cm)

€1,500-€2,000 (£1,240-£1,650 approx.)



193

193

**Giovanni Luzzo (Italian,
fl.1840s-1880s)**

S/S COPENHAGEN - GLASGOW - GENOVA - 4-3-1927

pen and ink with gouache

signed and dated lower right; titled on reverse

10 by 18¼in. (25 by 46cm)

€300-€400 (£250-£330 approx.)



194

Thomas Hope McKay (act.1870-1930)

HORSEMAN AND FISHERMAN NEAR A BRIDGE

oil on canvas

signed lower right

14 by 21½in. (36 by 53cm)

€600-€800 (£500-£660 approx.)



195

James Hamilton ARSA (1853-1894)

AFTER THE BATTLE, 1883

oil on canvas

signed and dated lower right; titled in the mount

lower centre; title also given in pencil on reverse

14 by 16in. (36 by 41cm)

An example by Hamilton entitled, *Massacre of Glencoe, 1883-86* can be found in the collection of Glasgow Museums. Artist's address is variously recorded as being 23, Royal Crescent, Edinburgh. He exhibited at The Glasgow Institute of Fine Arts, The Royal Academy, Manchester City Art Gallery and the Royal Scottish Academy among others.

€1,500-€1,800 (£1,240-£1,490 approx.)



196

Patrick Downie RSW (1854-1945)

NOONDAY, WEST KILBRIDE UPLANDS, SCOTLAND, 1933

oil on board

signed and dated lower right and lower left

respectively; titled in a later hand on reverse on

William Rodman & Co., Belfast label

9½ by 13½in. (23 by 33cm)

€400-€600 (£330-£500 approx.)



197

Alfred Augustus Glendening I (c.1840-c.1910)

A SURREY LANE

oil on canvas

with indistinct location inscribed on stretcher on reverse; also with Mandell's Gallery [Norfolk] label on reverse
20 by 32in. (51 by 81cm)

€3,000-€4,000 (£2,480-£3,310 approx.)

198

John Henry Dell (1836-1888)

THE POULTRY YARD, 1872

oil on board

signed with initials lower right; inscribed with title on original label on reverse; with John Magee [Belfast] label also on reverse
4½ by 6in. (10 by 15cm)

Provenance:

RSBA, London;

Private collection

Exhibited:

Royal Society of British Artists, 1872, catalogue no. 260 [£20]

Dell exhibited at the Royal Academy from 1853 to 1875. In 1872 the artist's address is recorded as 3 Park Cottages, Park Village East, Regent's Park, London. The present work is typical of the artist's style in scale and subject matter.

€500-€700 (£410-£580 approx.)





199

Robert Hunter (c.1715/20-c.1803)

PORTRAIT OF HARRY HOUGHTON, 1790

oil on canvas

signed and dated lower left

30 by 25in. (76 by 64cm)

Provenance:

Christies, 1 March 1985, lot 113;

The Collection of David White / Elizabeth Guinness;

with The Bell Gallery, Belfast;

Private collection

Literature:

Crookshank, Anne, 'Robert Hunter', *Irish Arts Review Yearbook*, 1989/90, Vol. 87, p.169-185 (illustrated p.179)

Half-length portrait where the sitter is painted within an oval, a device used regularly by Hunter. This is the latest known portrait by the artist, which is dated 1790.

Robert Hunter was the principal portrait painter of the eighteenth century. Little is known about his early life or his family other than he was born in Ulster and studied art under Thomas Pope. Hunter had a very wide range of clients such as Sir Charles Burton, Lord Taaffe, Samuel Madden and Viscount Powerscourt. He contributed six works to the exhibition of the Society of Artists in George's Lane, Dublin in 1765. He regularly contributed to the exhibition of the Dublin Artists up to 1777, and again, for the last time, in 1788. Hunter was for many years at the head of his profession as a portrait painter until the arrival of Robert Home in 1780. Age may also have been another contributing factor to the decline in his productivity. He held an exhibition and sale of his pictures in 1792.

€2,000-€3,000 (£1,650-£2,480 approx.)

Ex 200



Ex 200



200

George Armfield (c.1808-1893)

TERRIER and RETRIEVERS (A PAIR)

oil on board; (2)

each signed lower left

9 by 10¾in. (23 by 25cm)

Of equal size; framed uniformly.

€1,000-€1,500 (£830-£1,240 approx.)

201

***In the Style of* Cornelis Jannsens 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 by 56cm)

Cornelis Jannsens 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.

€1,500-€2,500 (£1,240-£2,070 approx.)



202

**Thomas Lindsay
NWS (1793-1861)**

FOUR VIEWS OF KILLARNEY

watercolour heightened with white; (4)

3 by 4¾in. (8 by 10cm)

€400-€600

(£330-£500 approx.)





203

Gladys Wynne (1876-1968)

COUNTRY GARDEN

watercolour

signed lower left; with John P. Carri [51 O'Connell St., Clonmel]

framing label on reverse

9½ by 13¾in. (23 by 33cm)

€300-€500 (£250-£410 approx.)



204

Joseph William Carey RUA (1859-1937)

JOURNEY HOME [SCRABO] 1929

watercolour over pencil

signed and dated lower left; with location inscribed lower

right; titled on Gormley's label on reverse

11 by 17½in. (28 by 43cm)

Provenance:

Gormley's Fine Art, Belfast;

Private collection;

Garrett O'Connor & Associates, 12 March 2007, lot 277;

Private collection

€600-€800 (£500-£660 approx.)



Ex 205

205

Randolphe Schwabe RWS NEAC (1885-1948)

SAVING THE TUREF, DONEGAL and PONY AND TRAP (A PAIR)

watercolour over pen and ink and pencil; (1); pen and ink and wash; (1)

each with Molesworth Gallery label on reverse

5 by 13½in. (13 by 33cm)

Provenance:

The Artist's Estate, Scotland;

with the Molesworth Gallery, Dublin;

Private collection

Dimensions of second title. 7 by 11ins.

€200-€300 (£170-£250 approx.)



206

Charlie Johnson Payne "Snaffles" (1884-1967)

GUNNERS, c.1916

hand-coloured lithographic print

signed in pencil in the mount lower left; signed in the

plate upper left; titled, inscribed and decorated in the

plate in the mount lower centre and lower right

respectively

15¾ by 27½in. (38 by 69cm)

Dimensions given include decorated mount, size excluding mount, 8.5 by 19ins.

Note in mount reads: "There lay the drivers brother with his 'ead between his 'ells."

€400-€500 (£330-£410 approx.)

207

**Sir Gerald Festus Kelly
PRA RHA HRSA
(1879-1972)**

PORTRAIT OF AMY MAUD STEEL
oil on canvas
43 by 35in. (109 by 89cm)

Provenance:

Whyte's, 30 April 2007, lot 128;
Whence purchased by the
present owner

Exhibited:

Possibly exhibited at the Royal
Scottish Academy, Edinburgh,
1905, catalogue no. 535 as
Portrait of Mrs. S

€3,000-€4,000
(£2,480-£3,310 approx.)



208

Albert Power RHA (1881-1945)

HEAD OF JAMES STEPHENS, 1914
bronze on black and green marble base
signed and dated at base
11 by 9½ by 9in. (28 by 23 by 23cm)

Provenance:

Carrickmines House, 1986;
The Collection of Herbert Ball;
Private collection

Dimensions of marble base: 5.5 by 8.25 by 7.5ins.

€2,000-€3,000 (£1,650-£2,480 approx.)





Ex 209

209

Sir William Orpen RA RI RHA (1878-1931)

MINIATURE SELF PORTRAIT, 1925 and HUGH LANE AND HIS PICTURES by Thomas Bodkin
ink on card; (1); limited edition book; (from an edition of 400);
(1)
the first signed, inscribed and dated
2½ by 3¼in. (5 by 8cm)

Charming miniature self portrait of Orpen showing head and shoulders. With autographed note, reads: "With love, yours ever, William Orpen, London 1925."

Hugh Lane and His Pictures, Pegasus Press, for The Government of The Irish Free State, Dublin, August 1932. Limited to 400 copies, pp.72 plus fifty pages of plates and corresponding text. Half green Morocco over marbled boards, with gilt-titled spine. Top edge also gilt. Book measurements, 12.50 by 9.5ins. (2 items total)

€600-€800 (£500-£660 approx.)



Ex 210

210

Paul Henry RHA (1876-1958) and Mabel Young (1889-1974)

COLLECTION OF 18 CHRISTMAS CARDS [c.1930s to 1960s]
prints mounted on greeting cards; (18); (unframed)
variously signed, inscribed and dated by Paul Henry and
second wife Mabel Young
7 by 8in. (18 by 20cm)

Average size given.

All but two cards illustrate Paul Henry oils of the West of Ireland, others show a Wicklow landscape by Mabel Young. Mabel Young was the second wife of Paul Henry. The pair spent much of their time together residing happily in Carrigoona Cottage near Kilmacanogue in County Wicklow between the years 1929 and 1950.

€400-€500 (£330-£410 approx.)



Ex 211

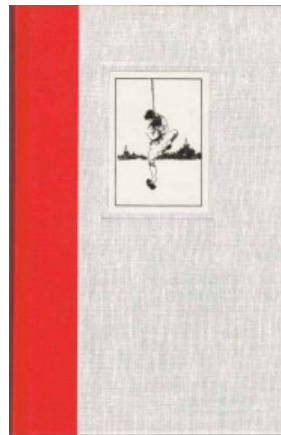
211

Harry Kernoff RHA (1900-1974)

12 WOODCUTS
limited edition book; (no. 35 from an edition of 300)
signed and numbered on the title page
11½ by 9in. (28 by 23cm)

Three Candles Press, Dublin, 1944. Limited edition of 300 copies, of which this is no. 35. Quarto; original printed brown boards with linen at spine and corners.

€500-€700 (£410-£580 approx.)



212

Hector McDonnell ARUA (b.1947)

THE NIGHT BEFORE LARRY WAS STRETCHED, 1984
limited edition book; (1); (no. 230 from an edition 500);
etching; (1); (no. 230 from 300)
signed and numbered on editions page; etching signed
and numbered in lower margin
8 by 5¼in. (20 by 13cm)

Blackstaff Press, Belfast, 1984. Signed, limited first edition, hardback publication from an edition of 500 copies of which this is number 230. With introduction by Terence de Vere White and original etching by McDonnell, signed and numbered (no. 230 from 300) laid in. In red and cream linen boards with decorated upper, gilt-titled spine and contained in presentation red linen slipcase.

€200-€300 (£170-£250 approx.)



213

Jack Butler Yeats RHA (1871-1957)

THE STRAND RACES: THE START AND THE FINISH (A PAIR)
hand-coloured Cuala Press print; (2); (framed uniformly)
each signed in the plate lower left
5 by 17in. (13 by 43cm)

Literature:

Hilary Pyle, *The Different Worlds of Jack B. Yeats*, Irish Academic Press, Dublin, 1994, p.283/4, cat nos. 2015-2016

€600-€700 (£500-£580 approx.)



214

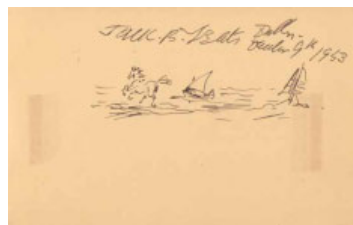
Jack Butler Yeats RHA (1871-1957)

THE MOUNTAIN FARM and THE VILLAGE (A PAIR)
hand-coloured Cuala Press prints; (2); (framed uniformly)
signed in the plate lower left and lower right respectively
3½ by 13½in. (8 by 33cm)

Literature:

Pyle, Hilary, *The Different World of Jack B. Yeats His Cartoons and Illustrations*, Irish Academic Press, Dublin, 1994, pp.285-286 (listed) catalogue nos. 2026 & 2027 (the latter illustrated p.286)

€500-€600 (£410-£500 approx.)



Ex 215

215

Jack Butler Yeats RHA (1871-1957)

AUTOGRAPH BOOK INCLUDING VARIOUS MEMBERS OF
THE UNITED ARTS CLUB, c.1950-1960s
4¾ by 7¼in. (10 by 18cm)

Provenance:

The Collection of a Former Arts Club Member;
Thence by descent to the present owner

See www.whytes.ie for additional note on this lot.

€300-€500 (£250-£410 approx.)



Ex 216

216

Jack Butler Yeats RHA (1871-1957)

THE BALLAD SINGER, THE BOG ROAD and CHRIST'S
COMING (SET OF 3)
hand-coloured Cuala Press prints; (3); (framed)
each signed in the plate
8½ by 6¼in. (20 by 15cm)

Provenance:

Dawson Gallery, Dublin;
Collection of the late Professor James Lydon, Trinity College, Dublin

Literature:

Pyle, Hilary, *The Different Worlds of Jack B. Yeats. His Cartoons and Illustrations*, Irish Academic Press, 1994, p.287, 290 & 293 (catalogue nos. 2033, 2048 and 2073) respectively

Dimensions of *Christ's Coming* 6 by 3.5in (to include text) and
The Bog Road 2.75 by 6in. (3 works total)

€200-€300 (£170-£250 approx.)

END OF SALE

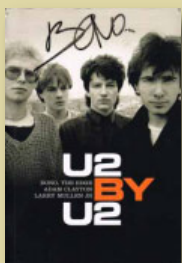
AUCTION DIARY 2014

HISTORY, LITERATURE & COLLECTIBLES

Including antiquarian books, autographs, banknotes, cigarette cards, coins, ephemera, medals, manuscripts, maps, militaria, photographs, posters, postcards, toys, etc.

38 Molesworth Street, Dublin 2

VIEWING: 6-8 March 10am-5.30pm daily. **AUCTION:** Sunday 9 March 2014 at 12 noon. *Entries closed, but we are accepting entries for the next sale in September.*



POP & ROCK MEMORABILIA

Autographs, photographs, posters, artworks, instruments, rare recordings etc.

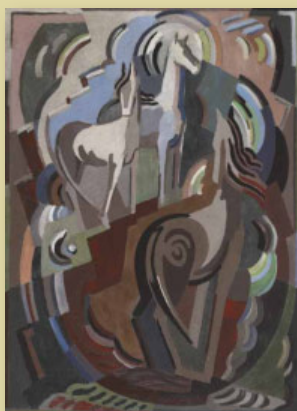
RDS Ballsbridge. **AUCTION:** Saturday 31 May 2014

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RDS Ballsbridge. **AUCTION:** Saturday 31 May 2014



IMPORTANT IRISH ART

RDS Ballsbridge

VIEWING: 24-26 May 10am to 6pm. **AUCTION:** May 26 May 2014 at 6pm

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SIGNED

IRISH & BRITISH ART – MONDAY 24 FEBRUARY 2014 AT 6PM

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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

IMPORTANT NOTES:

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.

PAYMENT METHOD

please tick one: ☐ I enclose a signed blank cheque
☐ Please send me a PRO FORMA invoice
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CARD NO:

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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
VP	Vice 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
NWS	National Watercolour Society
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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A LADY IN WHITE (A PORTRAIT OF LADY LYLE) by Sir John Lavery
Lot 28 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €30,000-€50,000

Sarah Gates BA
Director

DANCING GIRL, 1892 by Sir John Lavery
Lot 30 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €6,000-€8,000



A COLLECTION OF 22 PAINTINGS AND DRAWINGS by Leo Whelan
Lot 23 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €2,000-€3,000

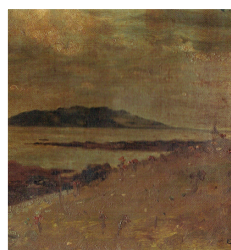
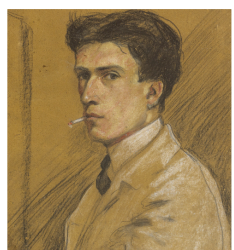
Adelle Hughes BA MA
Associate Director

JACK BUTLER YEATS DOLL AND OTHER EPHEMERA by Frances & Lillian 'Lily' Whelan
Lot 24 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €600-€800

ARTIST'S ENGRAVED WATERMAN'S GOLD PROPELLING PENCIL AND A COLLECTION OF SKETCHES AND DRAWINGS by Leo Whelan
Lot 25 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €600-€800

COLLECTION OF ARCHIVAL MATERIAL INCLUDING INVENTORY RECORDS, CORRESPONDENCE, PHOTOGRAPHS AND PRESS CUTTINGS [1930s to 1950s] RELATING TO LEO WHELAN
Lot 26 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €500-€700

COLLECTION OF BOOKS AND CATALOGUES FROM THE LIBRARY OF LEO WHELAN
Lot 27 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €500-€700



ANCESTRAL HEAD, 1965 by Louis le Brocquy
Lot 69 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €35,000-€45,000

Aaron Lowry BA
Curator



SUNSHINE AND SHADOW, [LA RUE DE L'APPORT], DINAN, 1883
by Walter Frederick Osborne
Lot 35 in Whyte's Irish & British Art auction 24 February 2014
Estimate: €70,000-€90,000

Ian Whyte
Managing Director



Lot 28

Sir John Lavery RA RSA RHA (1856-1941)

A LADY IN WHITE (A PORTRAIT OF LADY LYLE)

oil on canvas

signed and dated upper left

50½ by 40½in. (127 by 102cm)

Provenance:

Sotheby's New York, 22 February 1989, lot 452; with Kurt E. Schon, Ltd., New Orleans;
Private collection

Exhibited:

Royal Academy, London, 1895, no. 88, as A Lady in White

Literature:

Anon., 'The Royal Academy', The Art Journal , 1895, p.179

Anon., 'The Royal Academy - Fourth Notice', The Athenaeum, 22 June 1895, p.811;

Royal Academy Pictures, 1895, p.140, illustrated.;

Shaw Sparrow, Walter, John Lavery and his Work, Kegan Paul, Trubner Trench & Co.,
1912, p.177;

McConkey, Kenneth, John Lavery, A Painter and his World, Atelier Books, 2010, pp.68,
221 (note 97)

€30,000-€50,000 (£24,790-£41,320 approx.)

Lot 30

Sir John Lavery RA RSA RHA (1856-1941)

DANCING GIRL, 1892

oil on panel

signed and dated lower right

8½ by 5½in. (20 by 13cm)

North Africa was a place of 'artistic pilgrimage' throughout the 19th century and in the 1880s British artists rediscovered Tangier.¹ Lavery first visited Morocco in 1891 and from this journey produced a large body of work which he showed at the Goupil Gallery, London in spring that year. The present work dates to the early months of 1892 - his second trip to Tangier - and demonstrates his interest in the exotic customs of its natives. Dancing Girl can be linked to A Moorish Dance, 1892 and, more particularly, to El Casbah of the same year (Collection of Allied Irish Banks PLC) which depicts a poised female dancer accompanied by seated musicians. The execution of the present work is lightly drawn and effectively conveys the grace and movement of this delightful figure.

1 McConkey, Kenneth, Sir John Lavery, Canongate, Edinburgh, 1993, p.83

€6,000-€8,000 (£4,960-£6,610 approx.)

Lot 23

Leo Whelan RHA (1892-1956)

A COLLECTION OF 22 PAINTINGS AND DRAWINGS

pastel on card; (1); oil on unstretched canvas; (21) pastel, signed lower right; canvases variously signed and inscribed
18½ by 14½in. (46 by 36cm)

Provenance lots 23 to 27: Family of the Artist

Unstretched canvases include: Woman in a Shawl , (23.5 by 19.5in.); Portrait of a Lady in Red, (29.5 by 26in.), signed lower left; Portrait of Mr R.R. Adamson, 1935, (29.5 by 25in.), signed inscribed and dated lower left; Portrait of a Lady in Black with Crimson Lips, faintly signed upper right, (29 by 25in.); Portrait of Aida MacGonigal née Kelly(14.5 by 16.25in.) [Aida Kelly, a part-time model at the college of art in Dublin where she met and later married artist Maurice MacGonigal in 1941.]; Nude Aida, (27 by 23ins.), inscribed with title on reverse; Portrait of a Lady in Black with Pearl Earrings, (40.5 by 32in.); Portrait of a Lady in White, (34.5 by 37in.) Two Still Life Studies, (14 by 10in.) (each). Also includes an unstretched canvas, Coastal Scene with Boat, which may only be attributed to the artist as an early work, (25.25 by 32in.)

€2,000-€3,000 (£1,650-£2,480 approx.)

Lot 24

Frances Whelan (1888-c.1970) & Lillian 'Lily' Whelan (1890-1967)

JACK BUTLER YEATS DOLL, c.1958

puppet; (1); letter; (1); exhibition catalogue; (1); photograph; (1) letter written and signed by Jack B. Yeats; catalogue signed by Leo Whelan 8½ by 4in. (20 by 10cm)

Frances and Lily Whelan were the elder sisters of artist Leo Whelan and lived with him at the family home (which doubled as a hotel) at 65 Eccles Street, Dublin. The Whelan sisters were artists in their own right and designed among other items; dolls, puppets, miniature costumes, cushions, quilting, fire-screens, table lamps, shades and mirrors. Their craftwork was the subject of a very well received exhibition at the United Arts Club, 3 Upper Fitzwilliam St., Dublin in June 1958 where among the items shown was the Jack B. Yeats doll offered in this lot. The show's success is recorded in newspaper cuttings and was described as "an outstanding exhibition of really fine craftsmanship" (Evening Main, 28 June 1958) and "A delightful exhibition of works" (Irish Independent, 28 June 1958). Other political figures including deValera, Churchill and President O'Kelly will be offered in Whyte's forthcoming History, Literature and Collectibles auction 9 March 2014.

Also included in this lot is a copy of the Jack Yeats National Loan Exhibition catalogue [June-July 1945] signed by Leo Whelan, a letter from Jack B. Yeats to "the Misses Whelan" [on 18 Fitzwilliam Square headed paper] offering his condolences on the death of their brother Leo [dated November 8th 1956] and a photograph showing Yeats, Whelan, Victor Waddington and Thomas MacGreevy, Director of the National Gallery of Ireland [1950-1963].

€600-€800 (£500-£660 approx.)

Lot 25

Leo Whelan RHA (1892-1956)

LAMBAY ISLAND, 1911, A COLLECTION OF SKETCHES AND DRAWINGS and
ARTIST'S ENGRAVED WATERMAN'S GOLD PROPELLING PENCIL

oil on canvas; (1); works on paper or card; (7); gold pencil; (1) oil signed and dated lower
right; titled on reverse; works on paper or card variously signed and inscribed; gold
propelling pencil engraved with artist's signature and hallmarked 8 by 10in. (20 by 25cm)

Dimensions of oil given. Among the sketches is a caricature of the artist painting a
Cardinal's portrait, sizes vary from 3.5 to 10ins. All unframed. 9 items total.

€600-€800 (£500-£660 approx.)

Lot 26

Leo Whelan RHA (1892-1956)

COLLECTION OF ARTIST'S ARCHIVAL MATERIAL INCLUDING INVENTORY RECORDS, CORRESPONDENCE, PHOTOGRAPHS AND PRESS CUTTINGS [1930s to 1950s]

variously signed, inscribed and dated

A fascinating collection of archival material providing an eye-opening insight into the artist's personal and professional life. The collection includes various personal and professional photographs of the artist, family members, sitters and artworks as well as a photographic inventory of his artworks, most variously annotated by Whelan. A significant collection of press cuttings relating to his exhibitions and his comments and contributions to artistic life in Ireland.

Among correspondence is a postcard from "The Perjurer [Thomas] Bodkin" to the artist 22 August 1950 and letters from Bodkin to the artist's sister. Legal correspondence between the artist and solicitors [Arthur Cox & Co.] from the 1950s and Senior Counsel directions in a court case between Whelan [plaintiff] and a Dorothy Countess Beatty [defendant].

Letters regarding commissions etc can also be found. Among them, The Thomas Haverty Trust [5/06/31], John Power & Son, Ltd [3/11/38], Oifig an Tánaiste [1945], The Department of Education [2/05/51], Malcolm John MacDonald British politician and diplomat [19/03/1937], Royal St. George Yacht Club and All Hallows College. Communication post-1956 (the year of Whelan's death) also proves interesting, with letters from James Bourlet & Sons Ltd and the RHA among others.

Humorous entries by the artist and his sisters among others into "The School Girls Own Confession Album" are testament to the Whelans' sense of humour and their close-knit relationship.

€500-€700 (£410-£580 approx.)

Lot 27

Leo Whelan RHA (1892-1956)

COLLECTION OF BOOKS AND CATALOGUES FROM THE ARTIST'S LIBRARY

Collection includes a rare 1928 exhibition catalogue for Exhibition of Irish Art at the Metropolitan School of Art, Dublin; 'Memorial Exhibition Patrick Tuohy RHA', 14-25 July, 1931; RHA catalogues (1952 & 1966); IELA (1948). Auction catalogues include Leo Whelan's Estate Sale held at 26/27 Lower Ormond Quay, 14 May 1957 and catalogue for the Executor's Sale for late Reverend Canon Dempsey, 25 May 1937. Among the books are: Whelan's copy of Sir William Orpen [1923], a signed and dedicated copy of *As I Was Going Down Sackville Street* by Oliver St. John Gogarty [1937] the dust jacket of which illustrates a painting of Nelson's Pillar [Sackville Street, later O'Connell St.] by Whelan. (29 items total)

€500-€700 (£410-£580 approx.)

Lot 69

Louis le Brocquy HRHA (1916-2012)

ANCESTRAL HEAD, 1965

oil on canvas

signed and dated in pencil lower left; signed again and titled on reverse; also numbered [157] on reverse; with inscribed Hillsboro Fine Art label on reverse
26 by 21½in. (66 by 53cm)

Provenance: Gimpel Fils Gallery, London, c. mid 1960s; Whence purchased by John Hirschhorn; Later donated to The Hirshhorn Museum and Sculpture Garden, Washington DC; From where de-accessioned c.2004; with Hillsboro Fine Art, Dublin; Where purchased by the present owner

Exhibited: Gimpel Fils Gallery, London, c. mid 1960s

Like the Celts I tend to regard the head as this magic box containing the spirit. Enter that box, enter behind the billowing curtain of the face, and you have the whole landscape of the spirit.

This painting is an early example of one of the most important series in Louis le Brocquy's oeuvre. In the winter of 1964, the artist paid a visit to the anthropology museum in Paris, the Musée de l'Homme. He had been experiencing something of a crisis in terms of the development of his work, destroying many images with which he was dissatisfied, and he felt at a loss as to how to progress. At the museum, he came across a collection of Polynesian skulls, decorated for ritualistic purposes, and this was to prove the impetus for one of the defining themes of his work. It sparked in him a recognition of the potential of the head image and its relevance to his interpretation of Celtic ethnography. This encounter is credited with inspiring his own series of profound images within the overall concept. This ranged from the early Ancestral Heads, to which this work belongs, and evolved into the portrait series of great writers and artists, like Samuel Beckett and Francis Bacon.

Ancestral Head (1965) was carried out in the months following the artist's epiphany and it typifies the series. Presented frontally, it is rendered in white and pale tones, and seems to emerge disembodied from a muted ground. The bands on the dome of the head are a feature of some of the early examples suggesting ancient adornments and a concept of Celtic ancestry. The unidentified individual and the generalisation of the features which are deliberately blurred, infers a universal relevance. The work reflects the artist's stated intention to represent human reality beneath the material appearance.

Dr Yvonne Scott
January 2014

The artist in conversation with Michael Peppiatt, 1979 (Ed., le Brocquy, P., Louis le Brocquy, The Head Image, Gandon, Cork, 1996, p.22-23)

€35,000-€45,000 (£28,930-£37,190 approx.)

Lot 35

Walter Frederick Osborne RHA ROI (1859-1903)

SUNSHINE AND SHADOW, [LA RUE DE L'APPORT] DINAN, 1883

oil on canvas

signed and dated lower left; signed again in pencil on stretcher on reverse; with Spence's Fine Art Gallery [Sackville St., Dublin] label on reverse

17½ by 13½in. (43 by 33cm)

Provenance: RHA, Dublin;

Private collection;

Christie's, London, 9 May 1996, lot 69 as La Rue de l'Apport, Dinan with Cynthia

O'Connor Gallery, Dublin;

Private collection

Exhibited: RHA, Dublin, 1884, catalogue no. 333 [£21-0-0];

Irish Paintings for the 31st Antique Dealers Fair, RDS, Dublin, 26-29 September 1996, catalogue no. 5 as as La Rue de l'Apport, Dinan (illustrated)

Literature: Sheehy, Jeanne, Walter Osborne, Gifford & Craven, Ballycotton, Cork, 1974, p. 115, catalogue no. 76 (listed); Campbell, J. Peintres Irlandais en Bretagne, Musée de Pont Aven, 1999, p.48

€70,000-€90,000 (£57,850-£74,380 approx.)



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AUCTIONS &
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Whyte's - Ireland's Leading Auction House for Fine Art and Collectibles

Whyte & Sons was founded in Dublin in 1783 and in the past three centuries the Whyte family business has expanded and evolved with the times from specialising in exquisite glass and china to rare stamps and postal history, historical artefacts, coins, medals, manuscripts, maps, ephemera, memorabilia and a wide range of other collectibles. The main business today is in Irish art from the great masters to the best of Ireland's emerging contemporaries.

Under the direction of Ian Whyte, this longstanding family business is firmly established as an art and collectibles auction house of immense reputation, both in Ireland and internationally. Coupled with the enthusiastic adoption of modern technology, Whyte's offers all the advantages and old world civility of a 'bricks and mortar' auction house with the convenience of instant worldwide electronic commerce.



Whyte's auction at the Royal Dublin Society

In six to eight carefully planned sales a year we offer an unrivalled range of Irish art and collectibles. Our main art sales are held at the Royal Dublin Society, in the exclusive south

Dublin suburb of Ballsbridge. Our other sales – including our famous History, Literature and Collectibles sales - take place in Molesworth Street with viewing in our galleries and the auctions across the street at the historic Freemasons Hall.

Whyte's city centre offices and galleries are located in the last intact terrace of Georgian shopfronts in Dublin, completed in 1831, near the famous landmarks of St. Stephen's Green, Trinity College, Leinster House and the fashionable shopping area of Grafton Street.

All sales are broadcast live, both audio and video, on the internet through Artifact (USA) and Invaluable (Europe) where you can watch and listen to the auction, leave bids or bid while the auction is taking place, from anywhere in the world. You can also view and bid from a smartphone.

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



*Whyte's Galleries,
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RDS, Ballsbridge, Dublin



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WHYTE'S SPECIALISTS



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
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- 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



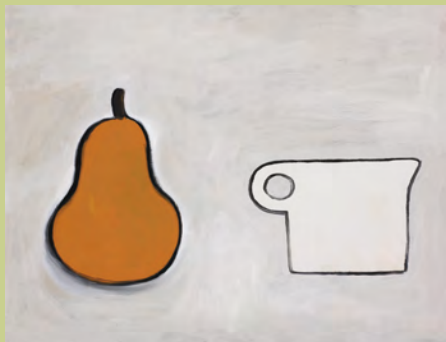
Frank McKelvey €35,000 - 2012



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



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



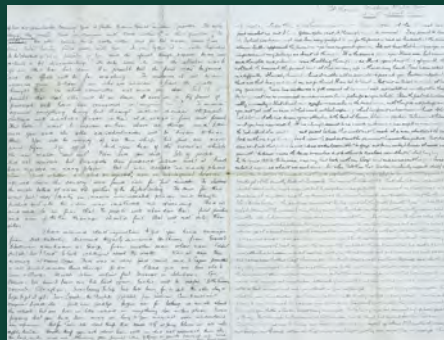
Robert Emmet's 1803 Proclamation €25,000 - 2011



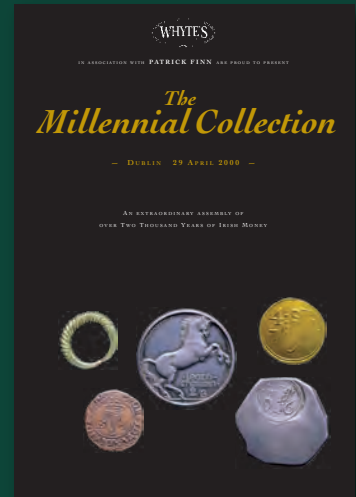
Irish Iron Age stone head €26,000 - 2010



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



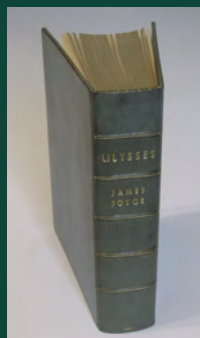
GAA 1895 medal €9,500 - 2011



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