



WHYTE'S
SINCE 1783

IMPORTANT IRISH ART

24 NOVEMBER 2014



IMPORTANT IRISH ART

MONDAY 24 NOVEMBER 2014

VIEWING

Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4
Saturday 22 November 10am to 6pm
Sunday 23 November 10am to 6pm
Monday 24 November 10am to 6pm

AUCTION

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

ENQUIRIES

Whyte's 38 Molesworth Street Dublin 2
Tel: 01 676 2888 E-mail: info@whytes.ie

BIDS

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Front cover: lot 26, William Conor, *Youth and Age*, c. 1920-21
Inside front cover: lot 52, Colin Middleton, *The Witch of Mullaghderg (Westerness Cycle from Finnegans Wake)*, 1975
Page 4: lot 92, Michael Canning, *Assembly*, 2008
Back cover: lot 48, Louis le Brocquy, *Child with Doll, Hommage À Jankel Adler*, 1949

IMPORTANT NOTES

ALL LOTS ARE SOLD SUBJECT TO OUR TERMS AND CONDITIONS OF SALE PRINTED ON PAGE 5

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 €1,000 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 November and the sale starts at 6pm.

COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 25 November from the RDS. After that date lots may be collected from our Molesworth Street premises, Monday to Friday 10am to 5pm.

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

MORE INFORMATION ON OUR WEBSITE

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

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

WHYTE'S GUARANTEE OF AUTHENTICITY

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

GLOSSARY OF TERMS

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

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

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Managing Director



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Director



Marianne Newman
Director



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Art Department



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This catalogue was compiled by Anita Vilka and Ian Whyte with contributions from Dr Riann Coulter, Dickon Hall, Dr Róisín Kennedy, Dr. S.B. Kennedy and Professor Niamh O'Sullivan.

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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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.
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- (c) Whyte's acts as agent only, and therefore shall not be liable for any default of the buyer or vendor.

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

Clause 5

- (a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has satisfied himself as to the physical condition, age and catalogue description of each lot (including but not restricted to whether the lot is damaged or has been repaired or restored).
 - (b) All lots are sold with all faults and imperfections and errors of description and Whyte's and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below.
- Written or verbal condition reports may be supplied by Whyte's on request but these are merely statements of opinion, and any error or omission in these reports may not be taken as grounds for a cancellation of sale or refund of any part of the purchase price or the cost of any repairs to the lot or lots reported on.

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

Clause 6

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

SPECIAL CONDITIONS

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 - (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



1

William Percy French (1854-1920)

THE BUSHY PARK, TERENCE, 1896

watercolour

signed with initials and dated lower left; titled and numbered [8] on original exhibition label on reverse
4.80 by 6.60in. (12.19 by 16.76cm)

€800-€1,200 (£640-£960 approx)



2

William Percy French (1854-1920)

SAILING BOATS AT SUNSET

watercolour

with Oriel Gallery label on reverse
6.5 by 8.5in. (16.51 by 21.59cm)

Provenance:

Adam's, 26 March 2003, lot 16;

Private collection

€1,500-€2,000 (£1,200-£1,600 approx)



3

William Percy French (1854-1920)

BOGLAND RIVER AND TURF STACKS, 1907

watercolour

signed and dated lower left
7 by 10in. (17.78 by 25.40cm)

Provenance:

Whyte's, 19 September 2006, lot 21;

Private collection

€2,000-€3,000 (£1,600-£2,400 approx)

4

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

TENDING HER GOATS, c.1925
watercolour over pencil
signed lower left; titled in
margin lower left; with
Jorgensen Fine Art label on
reverse
8.25 by 11.75in. (20.96 by
29.85cm)

Provenance:
Whyte's, 21 February 2006,
lot 87;
Private collection

Exhibited:
'Frank McKelvey Exhibition',
Ulster Museum, Belfast, 4
March - 25 April 1993

Literature:
S. B. Kennedy, Frank McKelvey,
RHA, RUA: A Painter in his
Time, Irish Academic Press,
Blackrock, Co. Dublin, pages 28
and 36 illustrated, colour plate
no. 14

€4,000-€6,000
(£3,200-£4,800 approx)

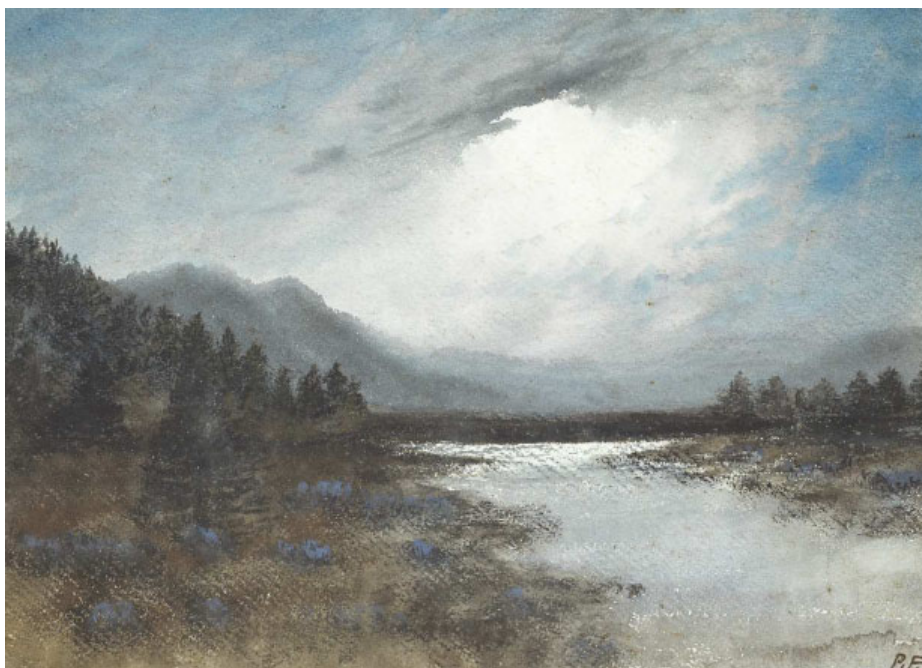


5

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

LANDSCAPE WITH PINE TREES
AND LAKE
watercolour
signed with initials lower right;
with Combridge framing label
on reverse
10.5 by 14.5in. (26.67 by
36.83cm)

€1,500-€2,000
(£1,200-£1,600 approx)





6
**Richard Thomas Moynan RHA
(1856-1906)**

BRIDGET WITH A MUFF

oil on canvas

24 by 14in. (60.96 by 35.56cm)

Provenance:

Acquired from the artist's family by the
previous owner;
Thence by descent

Richard Thomas Moynan (1856 -1906) was born in Dublin. Moynan originally set out to study medicine, but opted for a career in the arts shortly before his final examinations. He enrolled at the Dublin Metropolitan School of Art in 1879 and found quick success by winning both the Taylor and Cowper prizes. In 1883 Moynan attended Academie Royale des Beaux Arts in Antwerp along with Roderic O'Connor and Henry Allen. He studied there until moving to Paris in 1885 to study at Academie Julien . By the late 1880s Moynan had returned to his native Dublin to exhibit his paintings, and was elected to the Royal Hibernian Academy in 1890.

This painting and lot 7, Bridget With A Book And Toys, are typical of his 1890s genre works, which often included his daughter Bridget as a model. It was around this time that Moynan produced some of his masterpieces including Military Manoeuvres and Tug of War.

€4,000-€6,000 (£3,200-£4,800 approx)



7

Richard Thomas Moynan RHA (1856-1906)

BRIDGET WITH A BOOK AND TOYS, 1893

oil on canvas

signed and dated lower left

14 by 18in. (35.56 by 45.72cm)

Provenance:

Acquired from the artist's family by the previous owner;

Thence by descent

€5,000-€7,000 (£4,000-£5,600 approx)



8

Aloysius C. O'Kelly (1853-1936)

MOTHER AND CHILD

oil on canvas

16 by 12in. (40.64 by 30.48cm)

Provenance:

Family of the artist

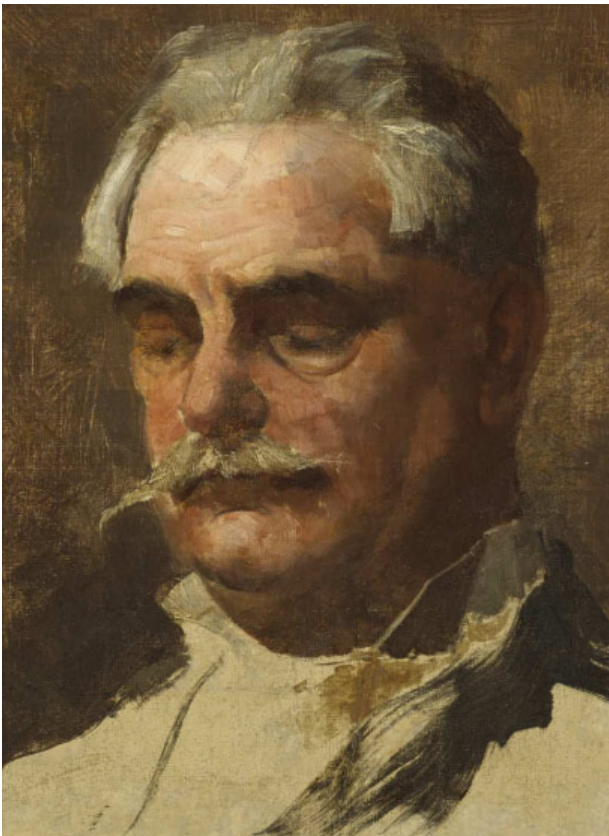
O'Kelly loved painting children and did so throughout his artistic career. Charming Irish, English, French, North African and American children recur in his work. There are thus examples in all phases and styles of his long career, executed in a Realist mode in Ireland and England, Naturalist in France and America and Orientalist in North Africa. Many include a maternal figure, sitting by a window and engrossed in sewing, knitting or tatting. This painting would appear to be an early work, before he came under the influence of Jules Bastien-Lepage in Brittany in the early 1880s.

Professor Niamh O'Sullivan, Dublin, October 2014

Inaugural Curator, Great Hunger Museum, Hamden, Connecticut (USA)

and Professor Emeritus of Visual Culture, National College of Art and Design, Dublin, author of *Aloysius O'Kelly: Art, Nation, Empire, Field Day Publications*, 2010.

€2,000-€3,000 (£1,600-£2,400 approx)



9

Richard Thomas Moyonan RHA (1856-1906)

PORTRAIT OF A GENTLEMAN

oil on canvas

17 by 13in. (43.18 by 33.02cm)

Provenance:

Acquired from the artist's family by the previous owner;
Thence by descent

€2,000-€3,000 (£1,600-£2,400 approx)



10

Sarah Cecilia Harrison (1863-1941)

PORTRAIT OF A YOUNG LADY READING

oil on canvas

dated indistinctly and inscribed with "Miss Connolly" and artist's name
on reverse

30 by 18in. (76.20 by 45.72cm)

Provenance:

With James Gorry Senior, 1954;

Private collection

€3,000-€5,000 (£2,400-£4,000 approx)



11
William Henry Bartlett RBA
(1858-1932)

VILLAGE WITH SHEPHERD AND HIS
FLOCK, 1909

watercolour and pastel
signed and dated lower right; with
Jorgensen Fine Art label on reverse
17 by 21in. (43.18 by 53.34cm)

Provenance:
Jorgensen Fine Art, Dublin;
Private collection

€800-€1,200 (£640-£960 approx)



12
Richard Thomas Moynan
RHA (1856-1906)

LANDSCAPE WITH DRY RIVERBED,
COTTAGE AND SEA BEYOND

oil on canvas
signed indistinctly lower left
14 by 21in. (35.56 by 53.34cm)

Provenance:
Acquired from the artist's family by the
previous owner;
Thence by descent

€2,000-€3,000 (£1,600-£2,400 approx)



13

Aloysius C. O'Kelly (1853-1936)

THE DESERT CHARGE

oil on canvas

18 by 30in. (45.72 by 76.20cm)

Provenance:

Family of the artist

Indicative of a broader plan to destabilise Britain in Ireland, in 1883 Aloysius O'Kelly and his brother James went to Sudan to report on the British campaign against the Mahdi, James as correspondent for the Daily News and Aloysius as illustrator for the Pictorial World. With them were a number of French revolutionaries and socialists who had forged alliances with Irish militant and cultural nationalists during O'Kelly's sojourn in Paris in the 1870s.

British involvement in the region was ostensibly to end the slave trade but, in reality, to extend Anglo-Egyptian influence further south. In 1881, Muhammad Ahmad ibn Abdallah declared himself the prophesied Mahdi and called for a jihad to purge Islam of the infidel and rout the foreign forces from Sudan. His fearsome reputation as a violent anti-colonialist grew over the next three years.

The jihad had strong resonance for Fenian opponents of the British regime in Ireland. If 'England is engaged in a great war that will strain

her resources to the utmost', wrote James O'Kelly to Michael Davitt, 'seizing some critical moment [if we] attack her with all our power... we help ourselves by promoting the long wished for "opportunity"'. There was much at stake; according to the Victorian domino theory, Irish demands for Home Rule constituted the beginning of the disintegration of the empire.

The mantra, that Britain's pain was Ireland's gain, was given powerful visual expression by O'Kelly. This work is part of a unique series of paintings and illustrations of these events. Most war artists acted, in effect, as public relations personnel for Britain's colonial projects overseas. O'Kelly's decision to cover the colonial war from behind the battle lines of Britain's enemy was thus an act of remarkable audacity.

O'Kelly painted many scenes in the Orientalist manner of his master, Jean-Léon Gérôme. But desert skirmishes, such as this, full of colour and movement, gave rise to several virtuoso paintings by O'Kelly that are unusual in that they demonstrate an early application of Impressionist technique to an Orientalist subject, a further indication of O'Kelly's originality. O'Kelly was at his best when adapting an aesthetic subversion to a political one.

Professor Niamh O'Sullivan, Dublin, October 2014

€6,000-€8,000 (£4,800-£6,400 approx)



14 Aloysius C. O'Kelly (1853-1936)

CASHEL, 1923

oil on canvas

signed and titled lower right

18 by 24in. (45.72 by 60.96cm)

O'Kelly emigrated to New York in 1895, where he had impressive connections and his work was highly regarded. Yet his late work betrays a nostalgic relationship with his political and artistic past. He returned to Ireland in 1926, at the age of 73, still pressing his case for the establishment of a national school of painting. During this time, he wrote regularly to his nephew, James Herbert, back in New York. In this correspondence, he describes how, in Ireland, he first established himself in Cashel, which he described as 'a very ancient place with much interest but the sleepest, quietest place you can imagine'. Here he lived a life of 'simplicity itself'. He went on to say: 'my two subjects are the ancient ecclesiastical buildings on the Rock of Cashel (of which he executed seven paintings), and Holycross Abbey. In an effort to secure commissions, O'Kelly called on the Archbishop of Cashel. When the Archbishop - 'a very well fed looking man with little inclination for art' - declined to purchase, O'Kelly pronounced 'a very low opinion of His Grace.' The Dean of Cashel, on the other hand, responded positively, commissioning a Rock of Cashel - possibly this painting. This sojourn culminated in an exhibition in Dublin, in Combridge's, Grafton Street, before he left Ireland for his final visit to Brittany, before returning to America.

Professor Niamh O'Sullivan

€4,000-€6,000 (£3,200-£4,800 approx)



15

Aloysius C. O'Kelly (1853-1936)

FISHING BOATS AT CONCARNEAU, FRANCE

oil on canvas

signed lower right

17 by 21.75in. (43.18 by 55.25cm)

Provenance:

Family of the artist

The most prolific subject of O'Kelly's career was Brittany. This painting was set in Concarneau, the most important fishing village of Cornouaille, just outside the fortified walls of the Ville Close, to which O'Kelly returned over and over from the 1880s to the 1920s. He was drawn time and again to the working harbour, and his paintings of Breton peasants display empathy with the hardworking fishermen and sardine factory workers of the region, just like his paintings of Irish peasants of the west of Ireland.

This painting exudes spontaneity, especially in the handling of the blue and madder sails, and the reflections in the translucent water; it is nonetheless carefully structured on the axis of the foreshortened fishing boats.

Professor Niamh O'Sullivan, Dublin, October 2014

€5,000-€7,000 (£4,000-£5,600 approx)



16

Jack Butler Yeats RHA (1871-1957)

PROFILE OF A SMARTLY ATTIRED MAN
watercolour over pencil
with Certificate of Authenticity on reverse
4.90 by 3.5in. (12.45 by 8.89cm)

Provenance:

Collection of Ernie O'Malley (1897-1957);
Thence by descent;
Whyte's, 4 October 2010, lot 18;
Private collection

This work and Lot 17 were once part of a complete collection of works from a sketch book by Jack Butler Yeats RHA, dated, 1899, Gort, Co. Galway. The sketchbook was gifted by Yeats to his friend and patron Ernie O'Malley (1897-1957) and is listed in Hilary Pyle's Jack B. Yeats, His Watercolours, Drawings and Pastels, Irish Academic Press, Dublin, 1993, p.184, nos. 15-17 [Three sketchbooks in the Ernie O'Malley Collection].

€1,000-€1,500 (£800-£1,200 approx)



17

Jack Butler Yeats RHA (1871-1957)

TREES REFLECTED IN COOLE LAKE
watercolour over pencil
with Certificate of Authenticity on reverse
3.5 by 4.90in. (8.89 by 12.45cm)

Provenance:

Collection of Ernie O'Malley (1897-1957);
Thence by descent;
Whyte's, 4 October 2010, lot 18;
Private collection

€500-€700 (£400-£560 approx)



18

Jack Butler Yeats RHA (1871-1957)

THE BALLAD SINGER'S CHILDREN

watercolour on artist board

signed lower right

10 by 14in. (25.40 by 35.56cm)

Exhibited:

Sketches of Life in the West of Ireland, Wells Central Hall, 1902, catalogue no. 17;

Sketches of Life in the West of Ireland, Walker Art Gallery, 1903

Literature:

Pyle, Hilary, Jack B. Yeats: His watercolours Drawings and Pastels, Irish Academic Press, Dublin, 1993, no. 403, p. 114

Yeats was an enormous admirer of the ballad singer. This nomadic figure survived by singing new and old popular songs and selling cheaply produced copies of them in towns and villages all over the country. Yeats assembled a large collection of these ballad sheets and even wrote his own versions under the pseudonym Wolfe Tone MacGowan. In the 19th century ballad singers were powerful figures whose songs could cause unrest and spread seditious ideas because they linked a world of literacy with one in which oral traditions continued to be paramount. By the time Yeats was painting, the authority of the ballad singer was rapidly declining.

In this early watercolour three figures, the children of a ballad singer, sit in the shelter of a tent-like structure, of the type that was widely used by the poor in the 19th century. It is pitched on a narrow piece of grass between a roadway and a stone wall. The children stare out at the viewer in a wary manner that suggests their vulnerability. In the

distance behind them a more elaborate series of structures is just visible. These indicate that a travelling fair is taking place. Such events offered the ballad singers an invaluable opportunity to ply their wares. John Purser has written that 'Yeats invests [the ballad singer] with wild nobility'. This painting accords with this observation. It presents the figure's impoverished but self-possessed family in a sympathetic and dignified manner. The carefully constructed composition and the concentrated use of colour - the faded orange of the tent and the intense purple of the wall - aestheticise the subject, producing a highly wrought image. The work was exhibited in Dublin in 1902 and was bought by the Irish American lawyer, John Quinn, the following year. Quinn was an astute collector of modernist art. In 1904 he arranged for Yeats to visit New York and hold a one-man exhibition in the city. He continued to be an important patron of Jack Yeats' work recognising its unique contribution to modern art.

¹ Jenny McCarthy, 'Jack B. Yeats's 'A Broadsheet''. Images of Orality', in N. Cronin, S. Crosson and J. Eastlake (eds), *Anáil an Bhéil Bheo: Orality and Modern Irish Culture* (Cambridge Scholars Publishing, 2009), pp.87-97.

² Quoted in McCarthy, p.89.

Dr. Róisín Kennedy
Dublin October 2014

Dr. Róisín Kennedy is a graduate of UCD and the University of Edinburgh.

She curated and catalogued the historic and contemporary State art collection at Dublin Castle, and wrote *Dublin Castle Art*, (1999). She is former Yeats Curator at the National Gallery of Ireland, (2006-08), where she curated *The Fantastic in Irish Art and Masquerade and Spectacle: The Travelling Fair in the Work of Jack B. Yeats* in 2007.

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



19

George Russell ("Æ") (1867-1935)

THE MAGIC POOL

oil on canvas

signed in monogram lower right; titled and with artist's
name on plaque affixed lower centre

12 by 14in. (30.48 by 35.56cm)

€3,000-€4,000 (£2,400-£3,200 approx)



20

Jack Butler Yeats RHA (1871-1957)

A BOREEN

watercolour on artist board

signed lower left

10 by 14in. (25.40 by 35.56cm)

Provenance:

American Art Galleries, New York, 9 February, 1927, lot 39B;
Private collection

Exhibited:

Sketches of Life in the West of Ireland, Central Hall, 1903,
catalogue no. 19

Literature:

Pyle, Hilary, Jack B. Yeats: His watercolours Drawings and Pastels,
Irish Academic Press, Dublin, 1993, no. 441, p. 120

A Boreen was exhibited at Jack Yeats' Sketches of Life in the West of
Ireland exhibition in Dublin in 1902 and is mentioned in contemporary
reviews of the show. It depicts a young boy on a donkey riding along a

narrow boreen between dry stone walls towards a group of thatched
cottages. A view of the sea is visible in the distance beyond. This is a
classic Yeats composition, of the type that he was to develop in his later
oil paintings. The boy looks back towards the viewer, his face

silhouetted against the distinctive landscape of the West of Ireland to
which he belongs. His dark steady gaze and set features counteract
negative stereotypical images of the Irish peasant that permeated
visual representations of the Irish throughout the later 19th century.
Yeats subtly brings in his knowledge of contemporary design in the
carefully delineated structure of the walls and in the narrow undulating
form of the tree that severs the composition. Both are indebted to Art
Nouveau and to Japanese prints. Still perceptible are the strong purples
and greens that characterised Yeats' watercolours of this period. Such
modern and stylised imagery of rural Ireland enthralled contemporary
commentators especially those concerned with the creation of a new
image of Irish life. The painting was acquired soon after it was painted
by John Quinn, the New York attorney, who was a close friend of the
Yeats family and a key patron of modernist art and literature.

Dr. Róisín Kennedy

October 2014

€15,000–€20,000 (£12,000–£16,000 approx)

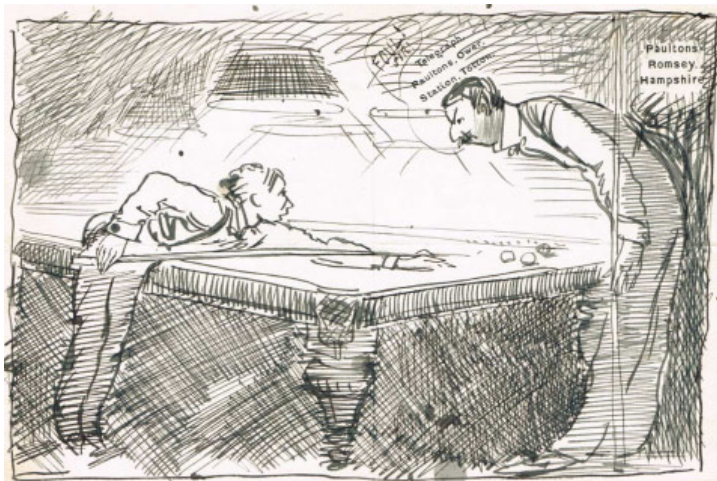
Local photographer Dominic Lee of Priory Studios has always been an admirer of the work of William Orpen. In 2012 he persuaded the Stillorgan Village Shopping Centre to exhibit a permanent display of Orpen's paintings and to rename the first floor "Orpen Mall". Mr Jimmy Deenihan TD, Minister for the Arts, Heritage and the Gaeltacht officially opened the exhibition at which Dominic announced part two of his plan - to have a sculpture of William Orpen erected in Stillorgan.

William Orpen was born in Oriel Lodge, Grove Avenue, Stillorgan in 1878. At the age of 12 he attended the Metropolitan School of Art (now the National College of Art & Design) and later attended the Slade Art College in London. He became a very successful society portrait painter and returned to Dublin regularly to teach in his old college. He was involved in the "Celtic revival" in Ireland and took part in the attempt

here to find a visual counterpart to the birth of new national literary language. Although his studio was in London, he spent much time painting in Ireland, he was a friend of Hugh Lane and influenced the Irish realist painters, like Seán Keating, who in turn influenced another generation of Irish painters. He was appointed a War Artist in 1914 and knighted for his services.

Rowan Gillespie, renowned sculptor, from neighbouring Blackrock, has been commissioned to create the memorial. Donations may be made to: The Stillorgan Chamber of Commerce - Orpen Fund, 12 Lower Kilmacud Road, Stillorgan, Co Dublin, or to www.iDonate.ie/WilliamOrpen

The proceeds of lots 21 to 25 will go to the William Orpen Memorial Fund.



21
Sir William Orpen RA RI RHA
(1878-1931)

ARTIST PLAYING BILLIARDS AT PAULTONS, ROMSEY, HAMPSHIRE

ink

6 by 9.30in. (15.24 by 23.62cm)

Kindly donated by Richard Olivier, grandson of William Orpen.

€1,000-€1,500 (£800-£1,200 approx)

22
Ken Howard OBE RA PNEAC (b.1932)

NUDE IN WILLIAM ORPEN'S STUDIO

oil on canvas board

signed lower right

12 by 10in. (30.48 by 25.40cm)

Kindly donated by Ken Howard.

Ken Howard was born in London and studied at the Hornsey College of Art and the Royal College of Art (1955-58). In 1973 he was appointed, like William Orpen, an official Military Artist and served in various locations, including Northern Ireland, Hong Kong, Cyprus and Canada with the British Army. In 1983 he was elected an Associate of the Royal Academy (ARA). In 1998 he became President of the New English Art Club, a post he held until 2003. In 1991 he was elected a Royal Academician (RA).

He paints in a "traditional" manner, based on strong observation and a high degree of draughtsmanship combined with tonal precision. The depiction of light is a strong and recurrent element of his work. A notable theme is the nude model in his studio, which is the same London studio that William Orpen painted in.

His work is in public collections including the National Army Museum, Guildhall Art Gallery, Ulster Museum and Imperial War Museum. Howard was appointed Officer of the Order of the British Empire (OBE) in 2010.

€1,500-€2,000 (£1,200-£1,600 approx)





23

Sir William Orpen RA RI RHA (1878-1931)

A DREAM: I IMAGINE THAT DUBLIN HAS SEEN FIT TO HONOUR ME, c.1900

ink

with letter written by the artist on reverse

9 by 7in. (22.86 by 17.78cm)

Literature:

Orpen, W., 'Stories of Ireland and Myself', William and Norgate Ltd., London, 1924, p. 54

Kindly donated by Richard Olivier, grandson of William Orpen.

€1,000-€1,500 (£800-£1,200 approx)

25

Sir William Orpen RA RI RHA (1878-1931)

STORIES OF OLD IRELAND AND MYSELF, 1924

limited edition book; (no. 75 from edition of 100)

signed

Williams and Norgate, London, 1924. The very rare large paper edition. Large octavo; original white linen boards with gilt lettering at spine and both boards. Top edge gilt. Illustrated throughout.

Kindly donated by Chris Pearson of the Orpen Research Project.

€1,000-€1,500 (£800-£1,200 approx)



24

Sir William Orpen RA RI RHA (1878-1931)

THE RETURN

ink

inscribed with title lower right

10 by 7in. (25.40 by 17.78cm)

Kindly donated by Richard Olivier, grandson of William Orpen.

€1,500-€2,000 (£1,200-£1,600 approx)



26

William Conor OBE RHA RUA ROI (1881-1968)

YOUTH AND AGE, c. 1920-21

oil on board

signed lower left; titled on reverse

25 by 21in. (63.5 by 53.34cm)

Provenance:

Victor Waddington c.1950;

Private collection

Exhibited:

Loan Exhibition of Paintings, probably Belfast Museum, 1921, number 137 as Youth and Old Age, lent by the artist;

Possibly Waddington Gallery, Dublin, from 15 April 1948

As a young man William Conor was apprenticed to David Allen & Sons, Ltd., Belfast, as a lithographer. The work and method of working made such an impression on him that later when he turned to painting the lithographic manner stayed with him. Thus, in this painting the broken textures, evident in the figure with the reddish shawl and the treatment of the sky and landscape beyond, betray his early training at Allen's.

Much of Conor's work illustrates local life in the Belfast of his time. Working-class families then often lived in close proximity with one another and helped with the upbringing of older, and younger, family members which was more a part of life than it is now. Thus the imagery in Youth and Age, and the pathos expressed in both faces, is entirely appropriate. Conor's method of working was from sketches. He carried a sketchbook in his pocket in which he noted 'any little happening which strikes me as interesting and significant'. These sketches he later worked up into paintings. Reviewing his exhibition at the Waddington Galleries in April 1948 - in which this picture may have been included - the Irish Times (16 April 1948) commented that he had 'a very rich technique, not only is his drawing massive and solid, his colour rich and varied but he has that mysterious quality called "touch".' While these attributes are quite true, it is the colour in Youth and Age that most engages us. Many of the artist's works tend towards the monochromatic in colour, but here the rich red of the younger girl's cloak contrasts with the black of the older woman's shawl-colloquially such people were known as 'shawlies'. The setting, which cannot be identified, may be the Mourne Mountains.

Dr S. B. Kennedy

November 2014

€20,000-€25,000 (£16,000-£20,000 approx)





27

John Luke RUA (1906-1975)

VIEW OF BELFAST LOUGH

watercolour

signed lower left

9 by 12.5in. (22.86 by 31.75cm)

Provenance:

Gift from the artist to Professor John Earls;

Thence to Irene Calvert MP (see lot 45);

Thence by descent to the present owner

€2,000-€3,000 (£1,600-£2,400 approx)

Ex 28



28

John Luke RUA (1906-1975)

SEATED FEMALE IN PROFILE (0.5 HOUR), STUDY OF BEECH, 1927
and HEAD OF A GIRL (SET OF 3)

pencil; (3)

first signed and inscribed [0.5 hour S.C.] top right; inscribed

'work done out of class hours' on reverse; second signed, titled
and dated top right

12 by 10in. (30.48 by 25.40cm)

Provenance:

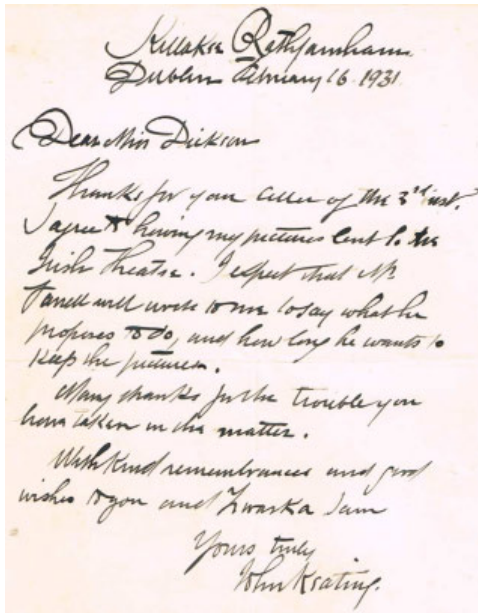
The artist's sister;

Thence by descent

Dimensions of second work 14.5 by 11.5in., third work 5.7 by 6.3in.

€1,200-€1,500 (£960-£1,200 approx)

Ex 29



29

Seán Keating PRHA HRA HRSA (1889-1977)

CORRESPONDENCE AND ARCHIVE MATERIAL

Letters written by the artist dating from 1929-1931 mainly in correspondence with Ms Helen Hackett of Helen Hackett Galleries, New York. Also newspaper cuttings, including several from US papers, photographs of paintings, Oriel Gallery Exhibition catalogue of paintings by Lady Coralie Kinahan. 10 photographs, numerous newspaper cuttings, and 18 letters between Keating and Hackett. A valuable primary source for researchers of this iconic Irish artist.

After gaining its independence in 1922, Ireland's economic status took precedence over the country's cultural development, thus the newly established Ministry of Fine Arts was swiftly merged with Department of Education. With very little funding available at home, artists looked to the international market, finding a willing and wealthy clientele in America. The period of late 1920s and early 1930s was a time when Irish arts suffered the most at home. The Helen Hackett Gallery was one of the New York galleries that took a particular interest in Irish art, representing artists such as Jack B. Yeats, Paul Henry and Seán Keating. The correspondence between Keating and Miss Hackett during 1929-31 and the numerous newspaper cuttings which accompany this lot offer an insight into the artist's involvement with the arts scene both overseas and in Ireland. (55 items)

€1,500-€2,000 (£1,200-£1,600 approx)

30

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

LAKE MAGGIORE, ITALY

oil on canvas

signed with initials lower right

15 by 17.5in. (38.10 by 44.45cm)

Provenance:

A gift in 1960 from Castleknock
National School to the Rev. W. W.
L. Rooke on his moving from the
parish;

Thence by descent

With original letter of thanks from the
National School along with a copy of
a greeting card bearing the pupils'
names.

€3,000-€5,000

(£2,400-£4,000 approx)



31

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

COTTAGE

oil on canvas board

signed lower right

12 by 16in. (30.48 by 40.64cm)

€2,000-€3,000

(£1,600-£2,400 approx)





32
Harry Kernoff RHA (1900-1974)

AUTUMN, PHOENIX PARK, DUBLIN

watercolour

signed lower right

9 by 13in. (22.86 by 33.02cm)

€1,500-€2,000 (£1,200-£1,600 approx)



33
Frances J. Kelly ARHA (1908-2002)

THE STRAND AT CARRAROE

gouache

signed lower right; inscribed with title on reverse

15.70 by 24.70in. (39.88 by 62.74cm)

Provenance:

Grafton Gallery, Dublin;

Smurfit Collection;

Private collection, Dublin;

Whyte's, 17 September, 2007, lot 123;

Private collection

Exhibited:

Possibly exhibited as Sráid-Bhaile na Ceathramhan Rua (watercolour), at the Oireachtas Art Exhibition, 1945, catalogue no. 124 (£21-0-0);

Also possibly exhibited as Carraroe Landscape in the artist's solo exhibition at the Dawson Gallery, October 1946, catalogue no. 28 (12 gns)

€600-€800 (£480-£640 approx)



34
Harry Kernoff RHA (1900-1974)

CLARE IS[LAND] FROM WESTPORT HARBOUR, TIDE OUT, 2 SEP 1949, 12.30PM

watercolour over pencil

signed, inscribed with title and dated [2 September 1949] lower left

9.5 by 12.5in. (24.13 by 31.75cm)

€1,500-€2,000 (£1,200-£1,600 approx)



35

Harry Kernoff RHA (1900-1974)

HUBAND BRIDGE, GRAND CANAL, DUBLIN, 1936

oil on panel

signed and dated lower right

12 by 16in. (30.48 by 40.64cm)

Provenance:

Private collection, Westport, Co. Mayo;

Thence by descent;

Whyte's, 30 April 2007, lot 54;

Private collection

Exhibited:

'Exhibition of Pictures by Harry Kernoff, RHA', Victor Waddington Galleries, Dublin,
13-22 October 1936, catalogue no. 18 (£10-0-0)

€15,000-€20,000 (£12,000-£16,000 approx)



36

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

CIRCUS, 1934
watercolour and pencil
signed and dated upper left;
with Dawson Gallery framing
label on reverse
9.5 by 12in. (24.13 by 30.48cm)

€4,000-€5,000
(£3,200-£4,000 approx)



37

**Thomas Ryan PPRHA
(b.1929)**

MATINEE IN ASHBOURNE,
DUFFY'S CIRCUS, 1974
chalk and watercolour
titled lower left; signed and
dated [13 July 1974] lower
right; with an inscribed artist's
studio label on reverse
11 by 15.5in. (27.94 by
39.37cm)

€400-€600
(£320-£480 approx)



38
Harry Kernoff RHA (1900-1974)

WINDMILL
oil on canvas
signed lower right
22 by 18in. (55.88 by 45.72cm)

Similar to Old Skerries Windmill, oil crayon on panel, sold at Whyte's as lot 44, 20 September 2005.

€8,000-€10,000 (£6,400-£8,000 approx)



39
Evie Hone HRHA (1894-1955)
CROWN OF THORNS
gouache
signed in pencil lower left; numbered [4] lower right;
inscribed with title on reverse
19.5 by 14.70in. (49.53 by 37.34cm)

Exhibited:
Possibly Religious and Secular Works by Evie Hone,
Dawson Gallery, June 1957, catalogue no 5, £65-0

€1,500-€2,000 (£1,200-£1,600 approx)



40
Evie Hone HRHA (1894-1955)
CARTOON FOR WINDOW (THE ANNUNCIATION)
gouache
17 by 12in. (43.18 by 30.48cm)

€1,000-€1,500 (£800-£1,200 approx)



41

Gerard Dillon (1916-1971)

THE LAST SUPPER

gouache, crayon and pencil on card

signed centre; with Liam Slattery framing label on reverse

17 by 27in. (43.18 by 68.58cm)

Gerard Dillon has depicted himself as the Apostle to the left of Jesus.

€2,000-€3,000 (£1,600-£2,400 approx)

42

Gerard Dillon (1916-1971)

LITTLE BOY PLAYING AT GOD, 1945-46

oil on canvas

signed and dated lower left; titled on Waddington Galleries [London] label on reverse

20 by 30in. (50.80 by 76.20cm)

Provenance:

Waddington Galleries, London;

Private collection;

Bonhams, 12 August 2014, lot 236;

Private collection

This early work by Gerard Dillon shows children playing in the West of Ireland. One boy prays while another older one stands as if he has just been brought back to life. A wooden cross in the currach behind him adds to the religious theme. Two girls embrace each other in mock fear as they look on. Another figure, possibly a fisherman, strides off, making a gesture that suggests he does not take their game very seriously. The barren yellow setting adds to the incongruousness of the subject. A puddle of water reflects the praying child, while a large black mass behind the children adds solidity to the composition.

Dillon was captivated by the West of Ireland which he first visited on a cycling holiday in 1939 and to which he returned many times in subsequent years. It became a central theme in his work and featured in the first paintings that he exhibited in Dublin and Belfast during World War II when he was embarking on his career as an artist. In many of his paintings of the West, as in this one, Dillon combines his fascination with the region with an astute knowledge of modern art, often making humorous references to the work of other and more famous artists. The latter he knew from visiting museums in London where he lived before being marooned in Ireland during the war. He also gained much knowledge of modern French art through colour reproductions in illustrated art books, then becoming more widely available.

Little Boy Playing at God appears to make reference to Puvis de Chavannes's 1881 painting, The Poor Fisherman. It plays on the simplicity of life in the West of Ireland and on the inherent spirituality of its inhabitants. The children are able to re-enact a powerful religious story through the power of their imagination. But typically of Dillon it also brings in a note of levity that is absent from more established representations of the West as seen in the work of Paul Henry or Sean Keating, two older and more senior artists than he. This novel way of approaching the subject delighted a new generation of Irish art lovers who sought a less reverential way of portraying the West, one that related to their experience of it.

Dr. Róisín Kennedy

October 2014

€15,000-€20,000 (£12,000-£16,000 approx)





43

Grace Henry HRHA (1868-1953)

CHOGGIA, VENICE, ITALIA

oil on board

signed lower right; signed again and inscribed with title on reverse; with Liam Slattery framing label also on reverse

13 by 10.5in. (33.02 by 26.67cm)

Provenance:

Whyte's, 26 June 2000, lot 54;

Private collection

€2,500-€3,500 (£2,000-£2,800 approx)



44

**Gerard Dillon
(1916-1971)**

CAT

gouache on buff coloured paper

signed lower right

9.5 by 12.7in. (24.13 by 32.26cm)

€3,000-€4,000 (£2,400-£3,200 approx)

45

Basil Blackshaw HRHA RUA (b.1932)

IRENE CALVERT MP, 1952

oil on canvas

signed and dated upper right

27 by 20in. (68.58 by 50.80cm)

Provenance:

Commissioned by the sitter;

Thence by descent

Exhibited:

CEMA 'Basil Blackshaw & Martin McKeown', Donegall Street Gallery, Belfast, September 1952

It was following, and partly as a result of this commission, that the artist was commissioned to paint the then Governor of Northern Ireland, Lord Wakehurst. Irene Calvert was an enthusiastic patron of Blackshaw and other young artists in Northern Ireland during the 1950s.

Irene Calvert (1909–2000) was a Northern Irish politician and economist. Born in Belfast, as Lillian Irene Mercer Earls, she studied at Methodist College, Belfast. She studied economics and philosophy at Queen's University, Belfast. In 1941 she was appointed Chief Welfare Officer for Northern Ireland, immediately having to organise care for a flood of wartime evacuees.

In 1944, she contested a by-election for the Queen's University Belfast constituency. She was unsuccessful but stood again in the Northern Ireland general election, 1945, as an independent (non-party) candidate, and on this occasion succeeded in taking a seat at Stormont. She held the seat until she stood down at the 1953 election.

In Parliament, she avoided the traditional Unionist versus Nationalist arguments, which she regarded as a distraction from the real task of social reform, including the passage of the Education Act, 1947. In her resignation speech, she did however question whether the Northern Irish economy could thrive while the partition of Ireland continued.

In 1950 Calvert began working at the Ulster Weaving Company as an economist, and having successfully helped build up their institutional sales was appointed a managing director. In 1956 she was invited to become a group chairman at the Duke of Edinburgh's Study Conference on Industry. She also served on the Belfast City Chamber of Commerce, becoming its first - and, to date, only - woman president in 1965–1966. She also served on Queen's University's Senate and Board of Curators, and was active in the Irish Association. In 1964, she worked as an executive manager with Great Southern Hotels, a subsidiary of CIE, the Irish Transport Company, with whom she worked until early 1970. She retired to Dublin where she was an active supporter of the Irish Labour Party until her death in 2000.

€3,500–€4,500 (£2,800–£3,600 approx)



46

Basil Blackshaw HRHA RUA (b.1932)

BERYL RESTING, 1952

gouache on paper

signed and dated lower left; with Dawson Gallery framing label on reverse

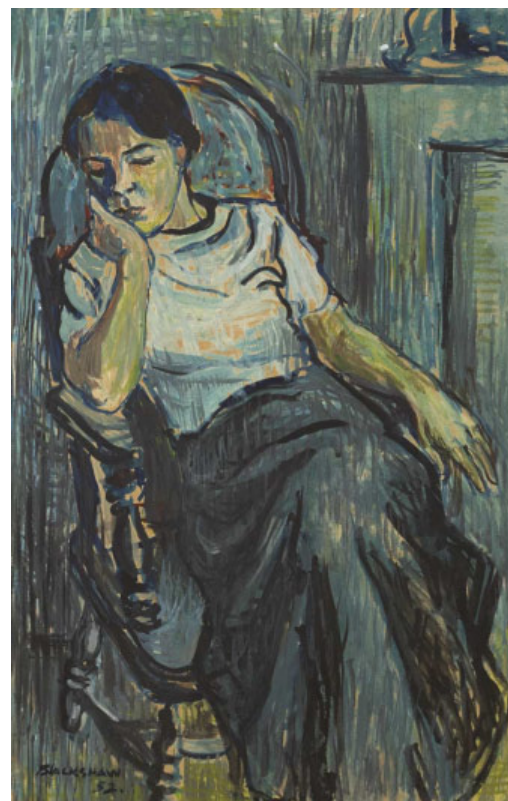
15 by 9.80in. (38.10 by 24.89cm)

Provenance:

Collection of Mrs Irene Calvert MP;

Thence by descent

€2,500–€3,500 (£2,000–£2,800 approx)



47

No lot



48

Louis le Brocquy HRHA (1916-2012)

CHILD WITH DOLL, HOMMAGE À JANKEL ADLER, 1949
lithograph (from an edition of 20)

inscribed on reverse with mounting instructions in the artist's hand, unnumbered and not signed. Probably an artist's proof.

The edition numbered twenty plus artist's proofs.

30.5 by 20.5in. (77.47 by 52.07cm)

The original watercolour and carbon drawing, *Child With Doll*, sold at Whyte's, 28 April 2008, as lot 53. *Child With Doll* was made in London in January 1949, at a crucial point in the development of Louis le Brocquy's art. Created between his celebrated Traveller paintings and the Grey Period works, of which *A Family*, 1951 (National Gallery of Ireland), is the best-known example, *Child with Doll* includes elements of both series. In form, the ragged toddler who trots along while embracing a smiling doll is reminiscent of the Traveller children who hang on their mother's skirts in paintings such as *Tinkers Enter the City*, 1947, and *Tinkers Break Whitethorn*, 1947. Yet in setting and theme *Child with Doll* presages many of the Grey Period works. Like *A Family*, *Child in a Yard*, 1953 (Dublin City Gallery: The Hugh Lane), and several of the other paintings that le Brocquy exhibited at the Venice Biennale in 1956, this image features a child whose humanity is contrasted with its stark surroundings. Dating from the post-war period when atomic catastrophe seemed a very real threat, these works combine the existential angst that dominated the work of le Brocquy's friend, Francis Bacon, with a humanistic celebration of the innocence of youth. Writing in 1950, James White suggested that the toddler in *Child with Doll* was based on the figure of a girl hugging a doll in *The Fair at Bray Head*, 1949. White wrote that the child became "... charged with a meaning of its own as a symbol of the lost children of Europe, wandering through a cruel world with wonder and only half-understanding. When it was recreated as a separate work (*Child with Doll*), the doll remained with it, as a symbol of yet another future generation that these children carry with them. In short, the child with doll is a parable of recurrent life, springing up through the ruins as fireweed grows on the rubble of a bombed house".¹ Le Brocquy has recalled how he heard of the horrors of the Holocaust first hand from his friend, the French-Jewish art dealer Charles Gimpel. Both the Traveller series and the stark interiors of the Grey Period works have been related to the multitudes of refugees displaced during World War II and its aftermath.² The connections between *Child with Doll* and the horrors of war are strengthened by an inscription on the verso of the original work which reads *Hommage à Jankel Adler*. Born in 1895 into an Orthodox Jewish community in Poland, Adler made his home in Germany until the rise of National Socialism forced him to flee, firstly to France, and then to London. Adler, whom le Brocquy met in London in 1947, soon became both a friend and an inspiration to the young Irish artist. Throughout his long and fruitful career, Louis le Brocquy often acknowledged his artistic influences by creating hommages to their work. While his last shows in Dublin and London included hommages to Velazquez, Goya, Manet and Cezanne, *Child with Doll* is both one of his earliest hommages and a transitional work that lies at an important crossroads between the Irish orbit of the Travellers and the international arena of the Grey Period.

Dr Riann Coulter

¹ James White, 'Contemporary Irish Artists (VI): Louis le Brocquy', *Envoy*, vol. 2, no. 6, Dublin, May 6, 1950, p. 59.

² See for example Yvonne Scott, *Louis le Brocquy Allegory and Legend*, exhib. cat. Hunt Museum, Limerick, 2006, p. 24.

€2,000-€3,000 (£1,600-£2,400 approx)

49

**Basil Ivan Rákóczi
(1908-1979)**

LOVE AND HOPE, 1965
gouache and ink
signed lower right; inscribed
with title, dated and
numbered [9116] on reverse
18 by 24in. (45.72 by 60.96cm)

€2,000-€3,000
(£1,600-£2,400 approx)



50

**Basil Blackshaw
HRHA RUA (b.1932)**

LANDSCAPE COUNTY DOWN
gouache on buff-coloured
paper
signed upper left; inscribed
with title on reverse; with
Dawson Gallery framing label
on reverse
15 by 21in. (38.10 by 53.34cm)

Provenance:
Collection of Mrs Irene Calvert
MP (see lot 45);
Thence by descent

€6,000-€8,000
(£4,800-£6,400 approx)

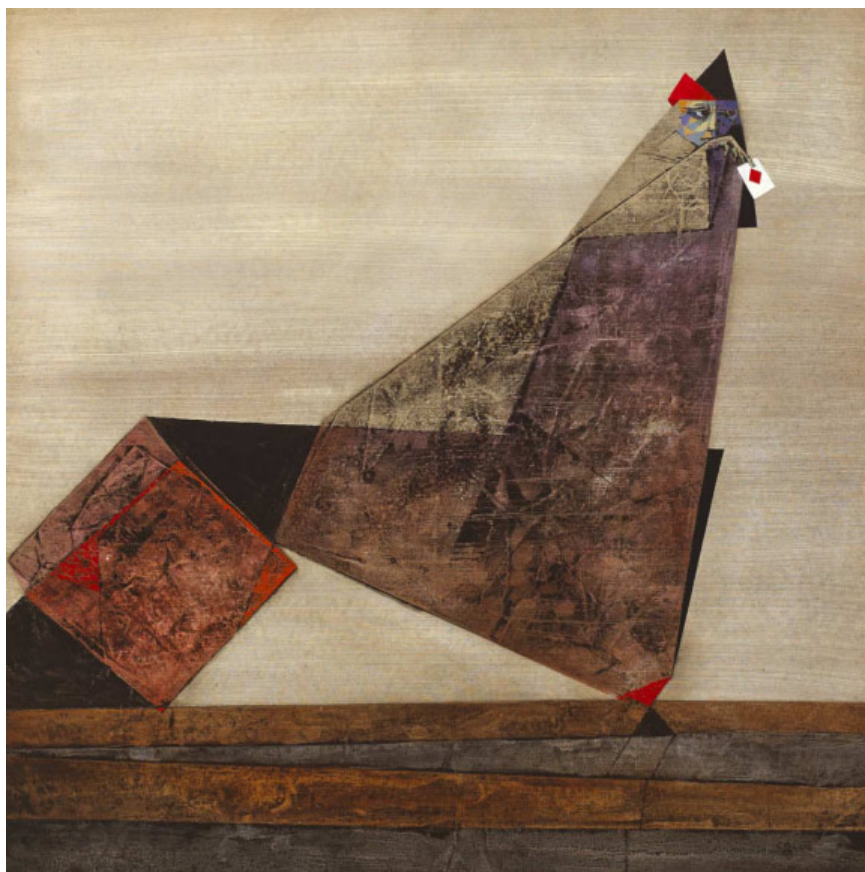


51
Conor Fallon HRHA
(1939-2007)
COCKEREL (AFTER BRANCUSI)
bronze
26 by 9 by 5in. (66 by 23
by 12.7cm)

Dimensions of base, 13 by 9.5 by 6in.

€5,000-€7,000
(£4,000-£5,600 approx)





52

Colin Middleton MBE RHA (1910-1983)

THE WITCH OF MULLAGHDERG (WESTERNNESS CYCLE FROM FINNEGAN'S WAKE), 1975

oil on board

signed lower right; signed again, dated and inscribed with title on reverse; with David Hendriks framing label also on reverse
24.25 by 24.25in. (61.60 by 61.60cm)

Provenance:

Collection of Mrs Irene Calvert MP since 1952;
Thence by descent

Exhibited:

"Colin Middleton Exhibition", David Hendriks Gallery, March-April 1976, catalogue no. 13
"Personal Choice Exhibition", Butler Gallery, Kilkenny, May-June 1982

Literature:

'Living with Art: David Hendriks', edited by Gordon Lambert (1985), full page illustration p.46.

The Witch of Mullaghderg was painted in 1975 and formed part of the Westernness Series in which Colin Middleton revisited many of the ideas and themes that had dominated earlier periods of his work. After the very international vision of the Wilderness Series that preceded it, inspired by Middleton's travels to Spain, Australia and South America, the Westernness paintings found their inspiration in Irish literature, landscape, myth and legend.

Within these works Middleton integrated certain elements of the surrealist playfulness of the Wilderness paintings, their combination of creating drama within a shallow area while suggesting a vast empty space behind, and the carefully prepared boards on which he had begun to paint. The conception of the work appears to be quite different, however; the title of the Westernness series is drawn from Finnegans Wake and throughout the relatively small cycle of paintings, Middleton returns to the female archetype to explore ideas around the duality of human nature, the difficulty of rationalising the co-existence of the material and spiritual within our lives, as well as our own relationship to the landscape we live in, both its physical terrain and its power in myth and memory.

In the present painting, the highly abstracted figure of the witch dominates the painting entirely, the highly abstracted folded material of her long train reaches across the picture space as she appears to hover, barely touching the ground, offering a playing card towards the viewer. Although The Witch of Mullaghderg does refer to a specific place, it has less sense of the landscape or the natural world than some of the other Westernness works and its ambiguity and playfulness recalls Middleton's earlier surrealist paintings.

Dickon Hall, Belfast, November 2014.

Dickon Hall is a Belfast based art dealer and writer. Since completing an MA at the Courtauld Institute of Art he has curated numerous exhibitions in London, Belfast and Dublin. He has published monographs on Colin Middleton and Nevill Johnson and has written extensively on twentieth century and contemporary art.

€20,000-€30,000 (£16,000-£24,000 approx)



53
**Charles Brady HRHA
(1926-1997)**

AN OLD DUBLIN DESK, 1966
oil on paper
signed and dated upper left
14 by 10in. (35.56 by 25.40cm)

Provenance:
Babcock Gallery, New York, 1980;
Private collection;
Heritage Auctions, 13 September 2014;
Private collection

€1,500-€2,000 (£1,200-£1,600 approx)

54
**Arthur Armstrong RHA
(1924-1996)**

STILL LIFE WITH LAMP
oil on board
signed lower right; titled and
numbered [28] on reverse
24 by 30in. (60.96 by 76.20cm)

Arthur Armstrong (1924-1996) was a painter from County Antrim, who often worked in a Cubist style and produced landscape and still life works.

Armstrong was born in Carrickfergus on 12 January 1924. He studied architecture at Queen's University Belfast, but after two years he moved to study art at Belfast College of Art. The influence of Cubism and the School of Paris can be clearly seen in his work, which took him to England, France and Spain. He also travelled and painted in the West of Ireland with fellow artists and close friends Gerard Dillon and George Campbell. In 1957 he was awarded a travelling scholarship from the Council for the Encouragement of Music and the Arts (CEMA), and went to Spain. He eventually settled in Dublin in 1962 and began showing work at the Royal Hibernian Academy.

In 1968 he was awarded the Douglas Hyde Gold Medal at the Oireachtas Exhibition. He became a member of the Royal Hibernian Academy in 1972 and in 1973 he was awarded the Art in Context prize from the Arts Council of Northern Ireland. He became a member of Aosdána in 1981, the same year that a retrospective exhibition of his work from 1950 to 1980 was held by the Arts Council of Northern Ireland.

€2,000-€3,000 (£1,600-£2,400 approx)



55

John Behan RHA (b.1938)

FERDIA AND CÚCHULAINN

gilded bronze on polished limestone base;
(unique)

13 by 13 by 6 in. (33.02 by 33.02 by 15.24cm)

Dimensions of base, 1.5 by 6 by 6 in.

€2,000-€3,000 (£1,600-£2,400 approx)



56

John Behan RHA (b.1938)

CHARGING BULL

bronze on white marble base;
(unique)

6.80 by 15 by 7 in. (17.27 by 38.10 by 17.78cm)

Dimensions of base, 1 by 13 by 7 in.

€3,000-€4,000 (£2,400-£3,200 approx)



57

John Behan RHA (b.1938)

FAMINE FAMILY

bronze; (from edition of 9)

Not numbered, possibly artist's edition

Provenance:

Lavitt Gallery, Cork;

Private collection

€2,000-€3,000 (£1,600-£2,400 approx)



58

John Behan RHA (b.1938)

THE EMIGRANTS

bronze on circular stone base; (unique)

signed

12 by 13in. (30.48 by 33.02cm)

Provenance:

Narrow Space Gallery, Tipperary;

Private collection

€3,000-€5,000 (£2,400-£4,000 approx)





59
John Behan RHA (b.1938)
BIRDS IN FLIGHT, 1979
bronze on white marble base; (unique)
signed with initials and dated at base
21 by 8in. (53.34 by 20.32cm)

Dimensions of base, 4 by 4 by 4 in.

€3,000–€5,000 (£2,400–£4,000 approx)



60
John Behan RHA (b.1938)
FLOCK OF BIRDS
bronze on white marble base; (unique)
10.60 by 13.5 by 12in. (26.92 by 34.29 by 30.48cm)

Dimensions of base, 2 by 7.5 by 6.3 in.

€2,500–€3,000 (£2,000–£2,400 approx)

61

Declan Breen and Michael Hilliar for Weir and Sons

DUBLIN CITY MILLENNIUM COMMEMORATIVE SILVER PIECE, 1988

sterling silver mounted on glazed stone base, on a sculpted marble pillar; (unique)
16 by 9 by 9in. (40.64 by 22.86 by 22.86cm)

Dimensions of stone base, 3 by 10 by 10 in.

Repoussé and chasing by Declan Breen; Silversmith Michael D. Hilliar.

To commemorate the Dublin City Millennium Year, Weir and Sons Limited with their team of silversmiths designed and produced this unique work of art in sterling silver. The piece is completely hand crafted and through the symbols depicted on it, tells the history of Dublin from 988 to 1988.

This piece bears a full set of Irish Hallmarks including the special Dublin City Millennium Year Commemorative Hallmark for 1988.

The design of the piece consists of three silver rings representing the castle of Dublin which has been the symbol of the city since the Middle Ages, and which is depicted on Coat of Arms of Dublin.

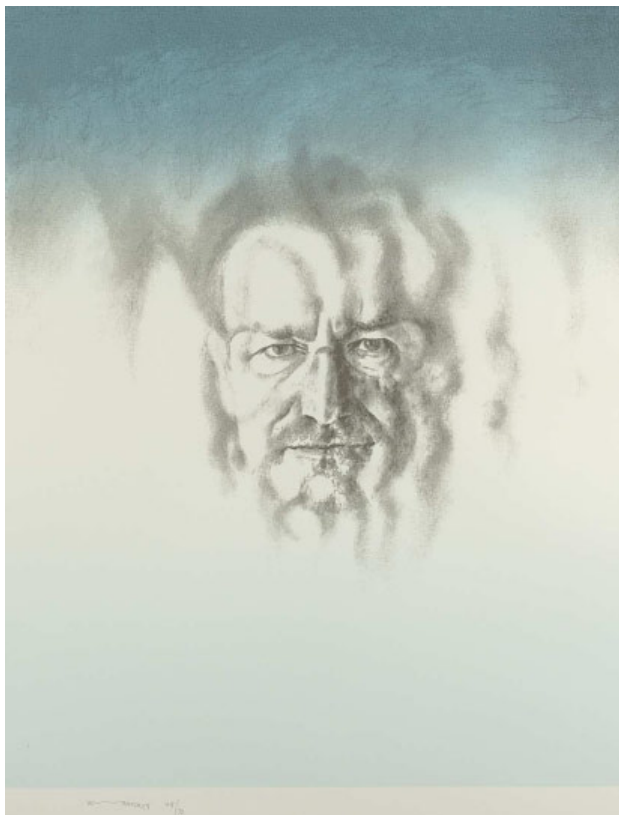
From the centre-inner circle, flames represented by yellow stoneware are seen to be leaping from the towers of the castle: this is symbolic of the readiness of the citizens to defend the city, again as depicted on the Coat of Arms of Dublin. The three rings are mounted on a textured glazed stoneware base in varying shades of blue, representing Dublin Bay and the River Liffey on the banks of which the city was founded. The yellow streaks through the base represent the ever changing sands of time.

The piece is presented on a marble pillar with sculpted designs including motifs for the Dublin Millennium and The Papal Visit.

An extremely important example of 20th Century Irish silversmithing.

€30,000-€40,000 (£24,000-£32,000 approx)





62
Louis le Brocquy HRHA (1916-2012)

BONO (BLUE), 2003
silkscreen; (no. 48 from edition of 75)
signed and numbered in pencil in the margin lower left
26.80 by 22in. (68.07 by 55.88cm)

Provenance:
Taylor Gallery, Belfast;
Private collection

Sheet size, 33.5 by 28 in.

After the portrait, painted in 2003, of the U2 singer and songwriter, Bono (Paul Hewson), in the National Portrait Gallery, National Gallery of Ireland.

€2,000-€3,000 (£1,600-£2,400 approx)



63
Louis le Brocquy HRHA (1916-2012)

IMAGE OF SEAMUS HEANEY
lithograph; (no. 18 from edition of 75)
signed and numbered lower right
23 by 17.5in. (58.42 by 44.45cm)

Provenance:
Irish Museum of Modern Art, 2012;
Private collection

Sheet size 30 by 21.5 in.

€1,500-€2,000 (£1,200-£1,600 approx)

Lots 64-67

Louis le Brocquy HRHA (1916-2012)

THE TÁIN LITHOGRAPHS

Printed by Frank O'Reilly, Dublin as part of The Táin Portfolio, which contained a series of prints or lithographic brush drawings, illustrating the epic Ulster cycle of heroic tales.



64

THE TÁIN. DEER AMONG DOLMENS, 1969
lithographic brush drawing; (no. 26 in the series);
(no. 53 from an edition of 70)
signed, numbered and dated lower right
21 by 15in. (53.34 by 38.10cm)

€1,500-€1,800 (£1,200-£1,440 approx)



65

THE TÁIN. METAMORPHOSIS, 1969
lithographic brush drawing; (no. 10 in the series);
(no. 53 from an edition of 70)
signed, numbered and dated lower right
21 by 15in. (53.34 by 38.10cm)

€1,500-€1,800 (£1,200-£1,440 approx)



66

THE TÁIN. THE BULL OF CUAILNGE, 1969
lithographic brush drawing; (no. 33 in the series);
(no. 53 from an edition of 70)
15 by 21in. (38.10 by 53.34cm)

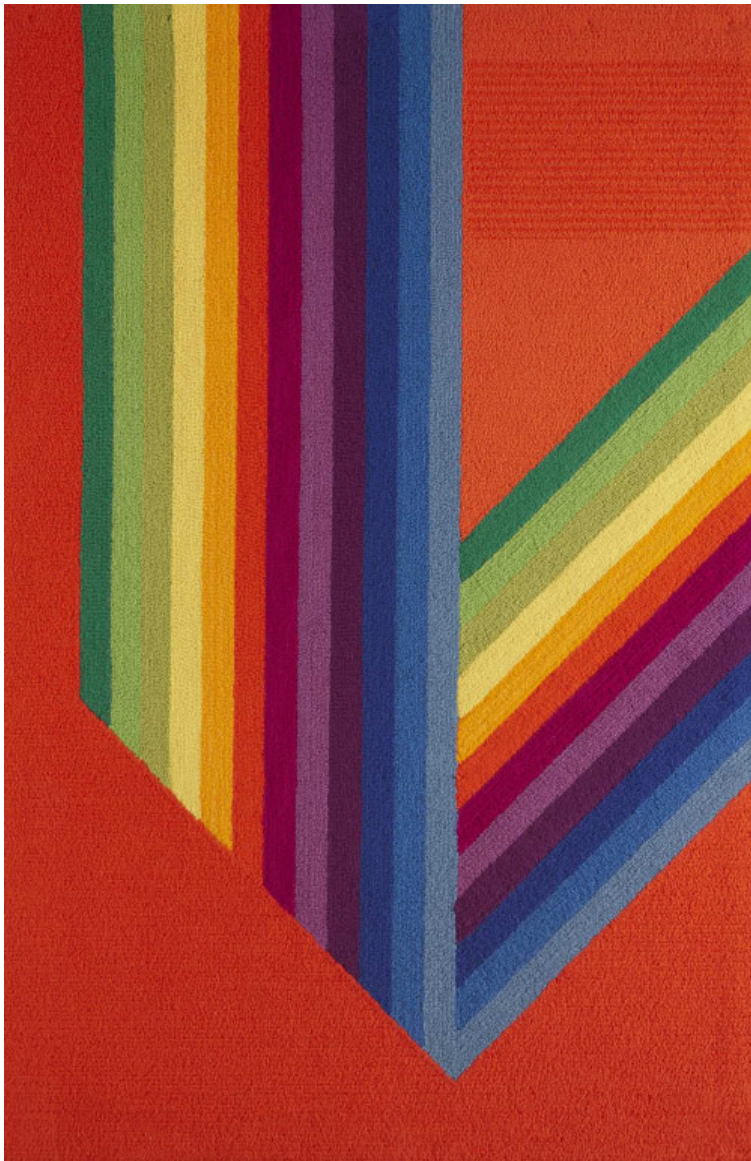
€1,500-€1,800 (£1,200-£1,440 approx)



67

THE TÁIN. ULSTER RISES FROM ITS PANGS, 1969
lithographic brush drawing; (no. 5 in the series);
(no. 53 from an edition of 70)
signed, numbered and dated lower right
15 by 21in. (38.10 by 53.34cm)

€1,500-€1,800 (£1,200-£1,440 approx)



68

Patrick Scott HRHA (1921-2014)

RAINBOW (RED), c.1980

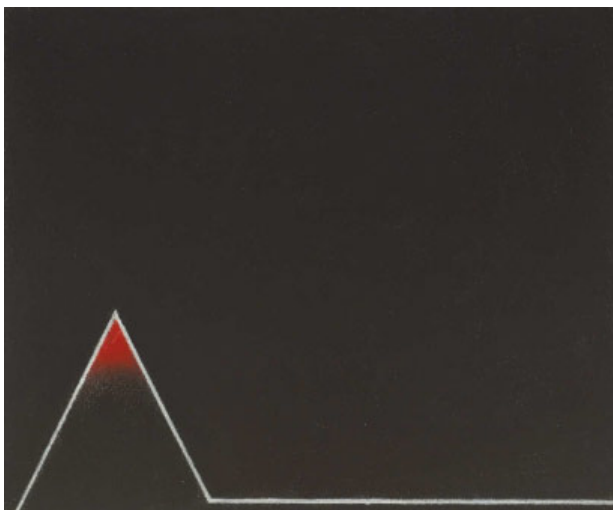
hand-woven tufted rug/wall hanging by The Dixon Carpet Company (formerly V'Soske Joyce Ltd); (no. 10 from an edition of 20)

signed on 'Patrick Scott Rainbow Rugs' label on reverse

70 by 48in. (177.80 by 121.92cm)

Number one from a series of nine designs commissioned by Kilkenny Design Workshop.

€2,000-€3,000 (£1,600-£2,400 approx)



69

Cecil King (1921-1986)

ABSTRACT COMPOSITION

pastel

signed lower right

9 by 11in. (22.86 by 27.94cm)

€800-€1,200 (£640-£960 approx)



70

Patrick Scott HRHA (1921-2014)

TANGRAM III, 2005

carborundum with gold leaf; (no. 4 from edition of 75)
signed, numbered and dated in the lower margin
24.5 by 18.5in. (62.23 by 46.99cm)

Sheet size 32 by 24 in.

€1,500-€2,000 (£1,200-£1,600 approx)



Ex 72

72

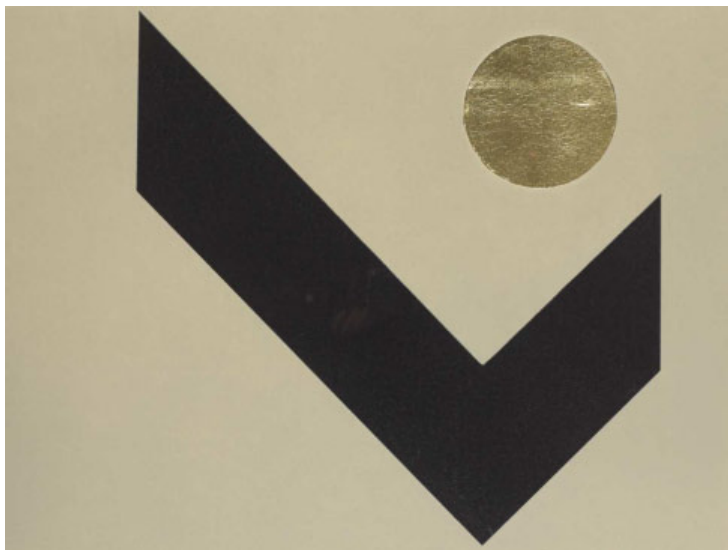
Patrick Scott HRHA (1921-2014)

BOOK PRINT (from Meditations) 2008 and
LIMITED EDITION BOOK (A PAIR)

carborundum with gold leaf; (1); limited edition
book; (1); (both no. 2 from an edition of 100)
print signed and dated in the margin lower right;
numbered lower left; with blind stamp of Stoney
Road Press lower right; book, signed and
numbered on title page
14.5 by 14.5in. (36.83 by 36.83cm)

Sheet size, 25.5 by 22.5 in.

€1,500-€2,000 (£1,200-£1,600 approx)



71

Patrick Scott HRHA (1921-2014)

TANGRAM IV, 2005

carborundum with gold leaf
signed, numbered and dated in the lower margin
18.5 by 24.5in. (46.99 by 62.23cm)

Sheet size 25.5 by 30 in.

€1,500-€2,000 (£1,200-£1,600 approx)

73



74



74

Ciarán Lennon (b.1947)

FIVE PART COLOUR COLLECTION

acrylic/brass panels; (quintych)

with artist's studio stamp [Foley St., Dublin] on reverse

9 by 37in. (22.86 by 93.98cm)

Overall dimensions of work given. Each panel measures 9 by 5.5 by 1.5in.

€3,000-€4,000 (£2,400-£3,200 approx)



73

**Ciarán Lennon
(b.1947)**

SEVEN PART COLOUR
COLLECTION

acrylic/brass panels;
(heptptych)
each numbered and with
artist's studio label on reverse
9 by 49 by 1.5in. (22.86 by
124.46 by 3.81 cm)

Overall dimensions of work given.
Each panel measures 9 by 5.5 by
1.5in.

€5,000-€7,000
(£4,000-£5,600 approx)



75

Cecil King (1921-1986)

BLACK AND WHITE ABSTRACT and RED
AND BLACK CHRISTMAS CARD (A PAIR)
oil on paper; (2)

the first signed lower right; the second
dedicated on reverse
13.70 by 13.70in. (34.80 by 34.80cm)

Dimensions of card 4 by 5.5in.
Neither work framed.

€1,000-€1,500 (£800-£1,200 approx)



76

No lot



77

Elizabeth O'Kane (b.1970)

THE QUEST, 2000

bronze on marble base; (from edition of 3)

6.5 by 12.20 by 4in. (16.51 by 30.99 by 10.16cm)

Dimensions of base 2 by 4 by 6 in. Winner of Oireachtas/CAST Sculpture prize 2000.

€600-€800 (£480-£640 approx)



78

William Crozier HRHA (1930-2011)

THE WHITE TREE

Intaglio print from photopolymer plates

signed lower right; titled lower centre and inscribed

"A/P" (artist's proof) lower left

23 by 29in. (58.42 by 73.66cm)

Sheet size, 34 by 39 in.

€1,500-€2,000 (£1,200-£1,600 approx)



79

Michael Mulcahy (b.1952)

OF THE DREAMING

oil, gouache and charcoal on paper

21.5 by 29in. (54.61 by 73.66cm)

Provenance:

Acquired from the artist by the present owner.

Created in Australia as part of Mulcahy's Aboriginal Series in 1985-1986 when he interacted with native Australian artists.

€600-€800 (£480-£640 approx)



80

Mary Therese Keown (b.1974)

THE WRITER (TRIPTYCH)

oil on canvas

right panel signed lower right; all inscribed with title on reverse

32 by 20in. (81.28 by 50.80cm)

Dimensions of second and third piece 32
by 32 in. Unframed.

Born in Fermanagh in 1974 and educated in Belfast, Mary Theresa Keown has risen to success as one of Northern Ireland's most exciting young artists. In 2008 she was winner of the Whyte's Award at the RHA Annual Exhibition, for her work entitled *Converse Notations*. Keown regularly holds solo gallery exhibitions both in Ireland and internationally. Her participation in group exhibitions has also been considerable having featured at the Royal Hibernian Academy, Dublin and the Royal Ulster Academy, Belfast among others. Her work forms part of a variety of government department collections, the Office of Public Works and AIB, as well as public and private collections nationwide and in North America, Japan and Europe.

€3,000-€4,000 (£2,400-£3,200 approx)

81

Mary Therese Keown (b.1974)

THE HIDEOUT (DIPTYCH)

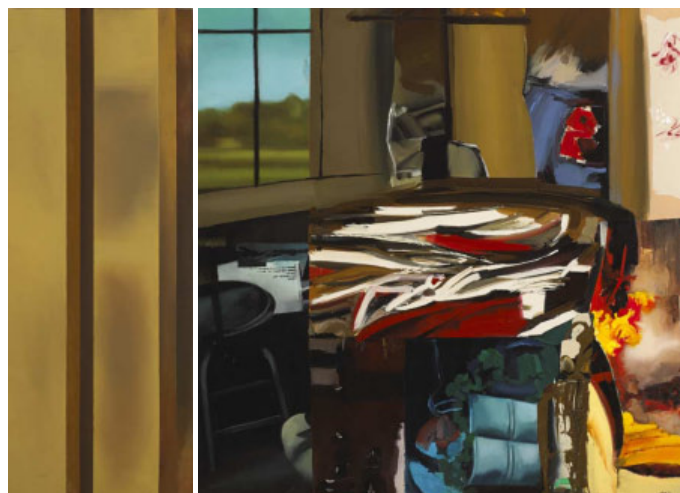
oil on canvas

right panel signed in initials lower right; both
inscribed with title on reverse

32 by 12in. (81.28 by 30.48cm)

Dimensions of second work 32 by 32 in. Unframed.

€1,500-€2,000 (£1,200-£1,600 approx)





82

Neil Shawcross RHA RUA (b.1940)

STILL LIFE WITH FLOWERS, 1985

watercolour

signed and dated lower right

22 by 18in. (55.88 by 45.72cm)

€500-€700 (£400-£560 approx)



83

Tony O'Malley HRHA (1913-2003)

FEBRUARY COLLAGE, 1974

gouache, pen and ink on coloured paper

signed and dated lower left; titled on Taylor

Galleries, Dublin and Solomon Gallery exhibition

labels on reverse

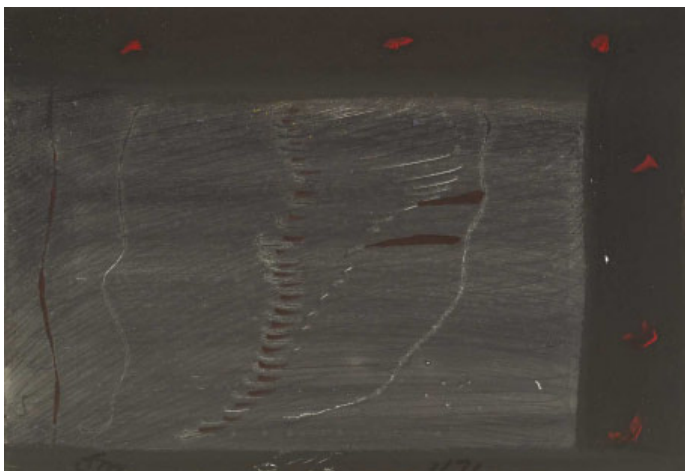
7 by 10in. (17.78 by 25.40cm)

Provenance:

Whyte's, 17 February 2004, lot 102;

Private collection

€600-€800 (£480-£640 approx)



84

Tony O'Malley HRHA (1913-2003)

UNTITLED, 1971

gouache

signed with initials lower left; dated lower right

7 by 10in. (17.78 by 25.40cm)

Provenance:

De Vere's, Dublin, 20 November 2001, lot 185;

Private collection

€800-€1,200 (£640-£960 approx)

85

**Hughie O'Donoghue
(b.1953)**

OLD TIME MUSIC NO. 1 & 2,
2007 (A PAIR)
oil on paper; (2)
first signed lower centre;
second signed lower right; both
titled, numbered and dated on
reverse; both with Purdy Hicks
Gallery [London] label on
reverse
11 by 15in. (27.94 by 38.10cm)

Provenance:

With Purdy Hicks, London,
2007;
Private collection

Both of equal dimensions.
Uniformly framed.

€4,000-€6,000
(£3,200-£4,800 approx)





86
Carmel Mooney

POOL OF FIRE

oil on canvas

signed lower left and right; with Liam Slattery
framing label on reverse

24 by 24in. (60.96 by 60.96cm)

Born in Kilkenny, Carmel Mooney studied at the National College of Art & Design and later University College Dublin where she holds a Diploma in the History of European Painting.

Carmel Mooney had her first solo exhibition at the Lincoln Gallery, Dublin, in 1983. A lecturer in the History of Painting, she was also Artistic Director at Daon Scoil, An Daingean, from 1981 to 1991.

In 1989 she spent time at the Tyrone Guthrie Centre at Annaghmakerrig, Co Monaghan, concentrating on strengthening the structure of her painterly work, in particular the role of line. A year later a visit to Lanzarote introduced her to its volcanic landscape, and she subsequently returned many times to work there. These two events proved a significant turning point in the development of her work and heralded the introduction of her volcanic series of paintings, first shown at an exhibition in Dublin in 1993. A fascination with volcanoes has also taken her regularly to the still active Mount Etna in Sicily. She is a member of l'Association Volcanologique Européenne. The present work is an example of her much admired Volcanic Series.

€800-€1,200 (£640-£960 approx)



87
James Dixon (1887-1970)

MAGGIE THE COWS ARE IN THE CLOVER GO AND DRIVE THEM MAGGIE
TO THE OLD RED BARN, TORY ISLAND, 1968

oil on paper

signed, dated [16.06.1968] and inscribed lower right

22 by 29.5in. (55.88 by 74.93cm)

Provenance:

Purchased from artist through Derek Hill, 1967;
Private collection

The Irish artist and primitive landscape painter James Dixon was born on Tory Island, County Donegal, and aside from the occasional visit to the mainland, remained on the island all his life. He devoted himself to fishing and small farming. He only started painting at the age of 72, after seeing a painter - Derek Hill - at work on a landscape painting. Hill encouraged Dixon and provided him with oils and other art materials, although Dixon made his own paintbrushes from donkey's hair. In due course it was Hill who introduced Dixon's artworks to the art world, thus helping Dixon to become an important figure in the history of twentieth-century Irish painting. His painting is seen as an excellent example of Outsider Art, and was the subject of a major exhibition at The Irish Museum of Modern Art - Two Painters: Alfred Wallis and James Dixon, IMMA, Dublin, September - November 1999.

€3,000-€5,000 (£2,400-£4,000 approx)

88

Seán McSweeney HRHA (b.1935)

LANDSCAPE

oil on canvas

signed lower right; with Taylor Galleries framing label on reverse

14 by 18in. (35.56 by 45.72cm)

€1,500-€2,000 (£1,200-£1,600 approx)



89

Seán McSweeney HRHA (b.1935)

SHORELINE FIELDS, 1997

oil on board

signed and dated lower right; signed again, dated and inscribed with title; with exhibition label also on reverse
10 by 13in. (25.40 by 33.02cm)

Provenance:

Vangard Gallery, Cork, 1998;

Private collection

Exhibited:

Vangard Gallery, Cork, 12 March- 5 April 1998, catalogue no. 14

€1,000-€1,500 (£800-£1,200 approx)



90

Anne Madden (b.1932)

LAND STUDY, 1977

oil on paper

signed and dated lower left; titled and numbered [72] on Dawson Gallery exhibition label on reverse; bears Dawson Gallery framing label also on reverse
9.40 by 12in. (23.88 by 30.48cm)

Provenance:

Dawson Gallery, Dublin;

Private collection

€400-€600 (£320-£480 approx)





91
Comhghall Casey (b.1976)

STILL LIFE
oil on canvas
titled on reverse
43¼ by 27.5in. (109.86 by 69.85cm)

From Omagh in Co. Tyrone, Comhghall Casey has been working full time as an artist since graduating from art college in Belfast in 1998. Based in Dublin since the year 2000, his work focuses on creating meticulous and sparse still life studies as well as portraiture and life painting. He has exhibited at The Royal Hibernian Academy, The Royal Ulster Academy, The Gorry Gallery, The Solomon Gallery, The Emer Gallery and The Mullan Gallery. His works are in many public and corporate collections including The Ulster Museum, Queen's University Belfast, Office of Public Works, Arts Council of Northern Ireland and Axa Insurance.

€2,000-€3,000 (£1,600-£2,400 approx)

92
Michael Canning (b.1971)

ASSEMBLY, 2008
oil and wax on canvas
signed, dated, numbered [VP11.08] and inscribed with title on reverse;
with exhibition label also on reverse
48 by 36in. (121.92 by 91.44cm)

Provenance:
Vangard Gallery, Cork;
Private Collection.

Exhibited:
'Paintings and Drawings, Vangard Gallery, Cork, 15 February- 8 March

Michael Canning was born in Limerick in 1971. After studying at the Limerick School of Art and Design he studied in Greece at the School of Fine Arts in Athens 1992 to 1993, and in 1999 he received his Masters Degree in Fine Art from the National College of Art & Design in Dublin.

Michael Canning's paintings of hedgerow plants confront certain traditions of northern European painting. Neither landscapes, nor still lifes, they convey an atmospheric quality laden with spiritual undertones. Heavy mists shroud the rolling hills of the Irish landscape which part only for the wild plants. The plants are rendered directly from observation. Each painting is built up in layers, using oil paint and wax. They sometimes include the very substance which the painting depicts; ground earth and ash. Michael finds the plants on daily walks near his home in County Limerick. The names of the plants are not important to him, many are known simply by their local names, some of which are known to be poisons or remedies. The idea that these plants may have healing or adverse properties interests Michael, but it is the not knowing which offers which, that lends the paintings their air of mystery and suspense.

Michael has exhibited extensively throughout Ireland and The UK. Including group events with Jonathan Swift Gallery, Highlanes Gallery Drogheda, Eigse International Arts Festival, Carlow, Boyle Arts Festival, Mermaid Arts Centre, Crawford Municipal Gallery, Limerick City Gallery, Galway Arts Centre and several RHA Annual exhibitions. His work is included in many private and public collections including: AIB, McCann Erickson, AXA, Butler Gallery, University of Limerick and OPW Ireland. He won the Hennessy Craig Scholarship and Whyte's Prize in 2003 & the Fergus O'Ryan Memorial Award in 2006, all at the RHA, Dublin.

€4,000-€6,000 (£3,200-£4,800 approx)





93

Patrick Hennessy RHA (1915-1980)

PIETA

oil on canvas

signed lower left

48 by 72in. (121.92 by 182.88cm)

Provenance:

Acquired from the artist's estate by the grandfather of the current owner

Exhibited:

Ritchie Hendricks Gallery, October-November, 1967, catalogue no. 2

€3,000-€4,000 (£2,400-£3,200 approx)



94

**Maurice MacGonigal PRHA HRA
HRSA (1900-1979)**

CONNEMARA LANDSCAPE

oil on board

signed lower right; with Dawson Gallery framing
label on reverse

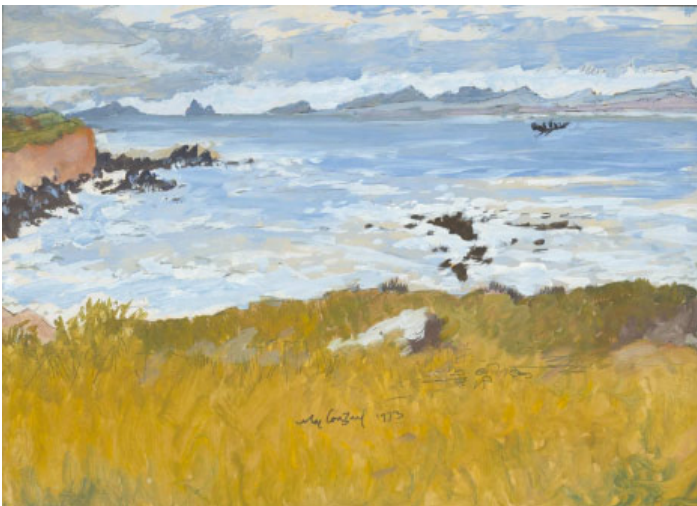
14 by 18in. (35.56 by 45.72cm)

Provenance:

Dawson Gallery, circa 1972;

Private Collection

€1,500-€2,000 (£1,200-£1,600 approx)



95

**Maurice MacGonigal PRHA HRA HRSA
(1900-1979)**

CURRACH OFF KERRY COAST, 1973

watercolour and gouache

signed and dated lower centre

12 by 16in. (30.48 by 40.64cm)

€1,500-€2,000 (£1,200-£1,600 approx)



96

Michael O'Dea PRHA (b.1958)

THE PAINTER'S COTTAGE, 2002

oil on canvas

signed lower right; signed again, inscribed with title
and dated [May/June 2008] on reverse

18 by 24in. (45.72 by 60.96cm)

€1,000-€1,500 (£800-£1,200 approx)

97

James le Jeune RHA (1910-1983)

THE ROUND TOWER, ARDMORE, COUNTY WATERFORD

oil on canvas board

signed lower left; inscribed with title on reverse

24 by 20in. (60.96 by 50.80cm)

Provenance:

Acquired from the artist by the previous owner;

Thence by descent.

€1,500-€2,000 (£1,200-£1,600 approx)



98

James English RHA (b.1946)

OLD BOATS, KNIGHTSTOWN, VALENTIA ISLAND

oil on canvas board

signed lower right; signed again and inscribed with title and artist's archival number on reverse; with Liam Slattery framing label also on reverse

12 by 16in. (30.48 by 40.64cm)

Provenance:

Whyte's, 15 December 2007, lot 97;

Private Collection

€800-€1,200 (£640-£960 approx)



99

James le Jeune RHA (1910-1983)

MARINE COASTAL SCENE

oil on canvas board

signed lower left

20 by 24in. (50.80 by 60.96cm)

Provenance:

Acquired from the artist by the previous owner;

Thence by descent

€2,000-€3,000 (£1,600-£2,400 approx)





100

Andrew Nicholl RHA (1804-1886)

THE STRATHPEFFER HILLS, FODDERTY LODGE,
ROSSSHIRE, 1861

watercolour with bodycolour and sgraffito
inscribed and dated [September 1861] on reverse
beneath board

12 by 20in. (30.48 by 50.80cm)

Provenance:

Whyte's, 21 September 2004, lot 166;
Private collection

€800-€1,200 (£640-£960 approx)



101

Douglas Alexander (1871-1945)

AMONG THE TWELVE PINS

watercolour

signed lower left

14.5 by 21in. (36.83 by 53.34cm)

€500-€700 (£400-£560 approx)



102

Douglas Alexander (1871-1945)

NEAR LOUGH ALTON, COUNTY DONEGAL

watercolour

signed lower left; titled on label on reverse; also
bears Victor Waddington label on reverse
10 by 14.20in. (25.40 by 36.07cm)

€400-€600 (£320-£480 approx)

103

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

NEAR GEARHA BRIDGE, SNEEM, COUNTY
KERRY, 1976

watercolour

signed and dated lower left; inscribed on
reverse beneath backing board

21 by 30in. (53.34 by 76.20cm)

Provenance:

Whyte's, 20 September 2005, lot 50;

Private collection

€2,000-€3,000 (£1,600-£2,400 approx)



104

Frank Egginton RCA (1908-1990)

LOWER LAKE, KILLARNEY, KERRY, 1976

watercolour

signed and dated lower left; inscribed with title on

reverse; with Combridge Fine Art label also on reverse

14.5 by 20.5in. (36.83 by 52.07cm)

Provenance:

Combridge Fine Art, Dublin;

Private collection

€600-€800 (£480-£640 approx)



105

**Maurice MacGonigal PRHA HRA HRSA
(1900-1979)**

LANDSCAPE WITH COTTAGES AND CATTLE

watercolour

signed lower right

8.5 by 11.5in. (21.59 by 29.21cm)

€600-€800 (£480-£640 approx)





106
Flora H. Mitchell (1890-1973)
CUSTOM HOUSE DUBLIN FROM GEORGE'S QUAY
pen and ink and watercolour
signed lower right
10 by 6.80in. (25.40 by 17.27cm)

€1,000-€1,500 (£800-£1,200 approx)



107
Flora H. Mitchell (1890-1973)
DUBLIN DOCKS SCENE
ink
signed lower left
11 by 7.5in. (27.94 by 19.05cm)

€300-€500 (£240-£400 approx)



108
Flora H. Mitchell (1890-1973)
THE HOUSES OF PARLIAMENT, LONDON and COURTYARD OF BARTS HOSPITAL (A PAIR)
pen and ink and watercolour; (2)
both signed lower right; both inscribed with title lower left
8.70 by 11.70in. (22.10 by 29.72cm)

Dimensions of second work 9.5 by 10 in. Uniformly framed.

€600-€800 (£480-£640 approx)



109

Flora H. Mitchell (1890-1973)

OLD HOUSE, MOORE STREET, DUBLIN, 1955
pen and ink and watercolour
signed and dated lower right; inscribed with title
lower left
7 by 8in. (17.78 by 20.32cm)

€1,000-€1,500 (£800-£1,200 approx)



110

Flora H. Mitchell (1890-1973)

GALWAY BRIDGE
pen and ink and watercolour
signed lower right; inscribed with title lower left
9 by 11.5in. (22.86 by 29.21cm)

€800-€1,200 (£640-£960 approx)



111

Flora H. Mitchell (1890-1973)

ALEXANDRA BASIN, DUBLIN
pen and ink and watercolour
signed lower right; inscribed with title lower left
10 by 13in. (25.40 by 33.02cm)

€1,000-€1,500 (£800-£1,200 approx)





112
Claude Hayes RI ROI
(1852-1922)
CHECKING THE FLOCK AT SUNSET
oil on canvas
signed lower right
14 by 21in. (35.56 by 53.34cm)

€500-€700 (£400-£560 approx)



113
William Eric Horsbrugh-Porter (1905-1985)
CLEW BAY
oil on board
signed lower right; with Combridge Fine Arts label on reverse
19.5 by 27in. (49.53 by 68.58cm)

Horsbrugh-Porter, a native of Dalkey Co. Dublin, attended the Dublin Metropolitan School of Art before continuing his education at the renowned Slade School, London, where he held both the Slade Scholarship and the Robert Ross Scholarship. In 1928 he collaborated with his friend, the London born artist Stephen Bone, painting murals for Piccadilly Underground. From 1926 to 1974 he showed more than forty works at the Royal Hibernian Academy, including Wild Roses in 1972, his second penultimate exhibition in the RHA prior to his death in 1985.

€500-€700 (£400-£560 approx)



114
Edwin Hayes RHA RI ROI
(1819-1904)
SHIPPING IN ROUGH SEAS, 1861
watercolour and pencil
signed, dated and indistinctly titled
lower right
6.5 by 17.5in. (16.51 by 44.45cm)

Mealands (Knightsbridge) Ltd. label on reverse

€800-€1,200 (£640-£960 approx)

115

William Sadler II (c.1782-1839)

RIVER LANDSCAPE

oil on panel

with artist's name and dates on museum

plaque affixed to frame lower centre

8.5 by 11in. (21.59 by 27.94cm)

€2,000-€3,000 (£1,600-£2,400 approx)



116

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

A FISHERMAN ON A
WOODED RIVER BANK

oil on canvas

21 by 27.5in. (53.34 by
69.85cm)

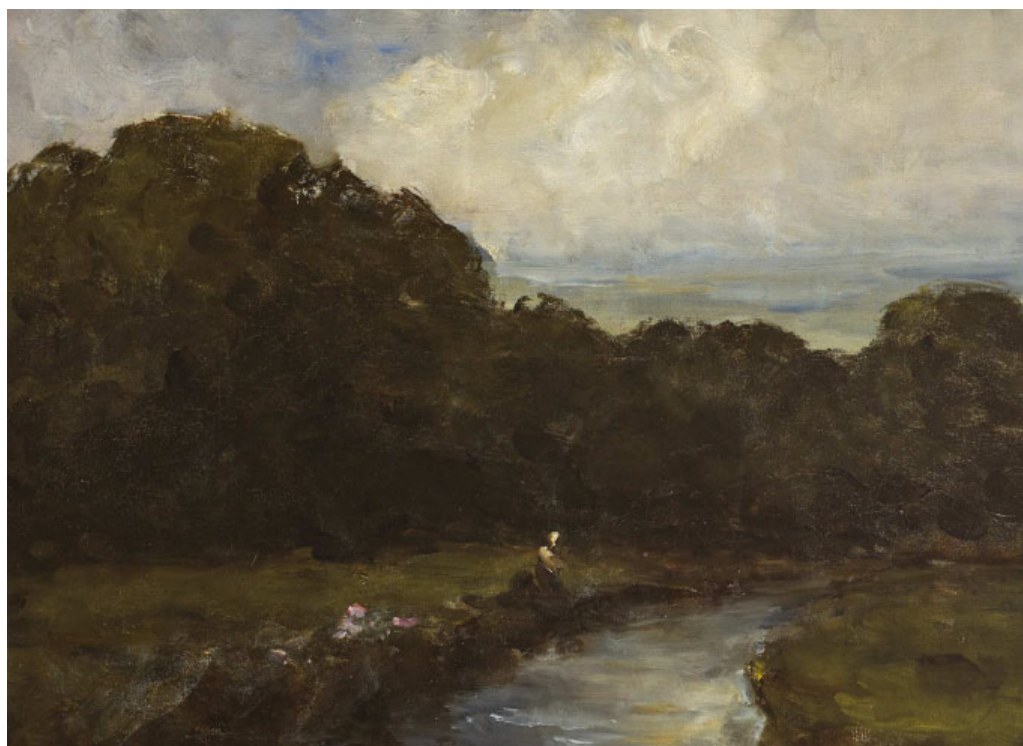
Provenance:

From the collection of
Dr. Niall O'Rahilly,
youngest son of Michael
[The] O'Rahilly (d. 1916);
Private Collection.

In an original period frame.

€3,000-€5,000

(£2,400-£4,000 approx)





117

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

PEACEFUL MORNING, BALLINAHINCH, CONNEMARA
oil on canvas

signed lower right; signed again and titled on reverse;
with Combridge Fine Art label on reverse
18 by 24in. (45.72 by 60.96cm)

Provenance:

Combridge Fine Art, Dublin;
Private collection

€1,500-€1,800 (£1,200-£1,440 approx)



118

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

WESTERN LANDSCAPE, BEN LETTERY, CONNEMARA
oil on canvas

signed lower right; inscribed with title on reverse; with
John Magee [Belfast] label on reverse
16 by 20in. (40.64 by 50.80cm)

€800-€1,200 (£640-£960 approx)



119

Mabel Young (1889-1974)

COUNTY WICKLOW MOUNTAIN
oil on canvas board

signed lower right
12 by 16in. (30.48 by 40.64cm)

€800-€1,200 (£640-£960 approx)

120

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

INISHOWEN PENINSULA

oil on canvas

signed lower left

20 by 30in. (50.80 by 76.20cm)

€1,500-€1,800 (£1,200-£1,440 approx)



121

George K. Gillespie RUA (1924-1995)

COASTAL VILLAGE

oil on canvas board

signed lower left

11.5 by 15.5in. (29.21 by 39.37cm)

Provenance:

De Vere's, 9 October 2012, lot 172;

Private collection

€1,000-€1,500 (£800-£1,200 approx)



122

Gerald J. Bruen RHA (1908-2004)

RETURNING FROM IRELAND'S EYE

oil on board

signed lower right; titled on reverse

12 by 16in. (30.48 by 40.64cm)

€1,000-€1,500 (£800-£1,200 approx)





123

James Nolan RHA PPWCSI (b.1929)

LUCAN COTTAGE

oil on canvas

signed lower right; inscribed with title on reverse; with

Liam Slattery framing label on reverse

16 by 20in. (40.64 by 50.80cm)

€600-€800 (£480-£640 approx)



124

Bea Orpen HRHA (1913-1980)

BETTYSTOWN

gouache

signed lower left; titled on reverse; with Liam Slattery

framing label on reverse

13 by 18in. (33.02 by 45.72cm)

Bettystown is a seaside village in County Meath.

€600-€800 (£480-£640 approx)



125

James Nolan RHA PPWCSI (b.1929)

LEINSTER AQUEDUCT, SALLINS

oil on canvas

signed lower right; inscribed with title on reverse; with

artist's card and David Hendriks framing label also on reverse

18 by 22in. (45.72 by 55.88cm)

€600-€800 (£480-£640 approx)

126

Simon Coleman RHA (1916-1995)

DULEEK FORGE

oil on canvas

signed lower left; inscribed with title on reverse

20 by 24in. (50.80 by 60.96cm)

Simon Coleman (1916-1995), was born in Duleek, Co. Meath and trained at the Dublin Metropolitan School under Maurice MacGonigal and Seán Keating. He was a member of the Royal Hibernian Academy, and was influenced by Maurice MacGonigal, the Academy's President, and professor at The National College of Art, who himself was influenced by Sean Keating.

Simon Coleman received many prestigious commissions, including his famous painting depicting President Hyde's First Meeting of the Council of State, which hangs in University College Dublin.

Coleman is best known for his landscapes, particularly of his native county, but he also produced numerous portraits, including a self-portrait.

After a number of years living and working in Dublin, he returned to live in Duleek and taught art in the Drogheda Technical School. He also worked for the Folklore Commission as a collector of folklore and several of his paintings depict scenes from Irish fables.

€1,000-€1,500 (£800-£1,200 approx)



127

Simon Coleman RHA (1916-1995)

HORSE AND CART AND FIGURES RESTING BY A CANAL LOCK

oil on canvas

signed and indistinctly dated [194?] lower left; signed again on reverse

16 by 20in. (40.64 by 50.80cm)

Provenance:

Whyte's, 10 December 2005, lot 105;

Private collection

Exhibited:

Possibly exhibited at the RHA, Dublin, 1946 as View on the Canal, catalogue no. 63 (£30-0-0)

Most likely a view along the Royal Canal Co. Meath.

€1,000-€1,500 (£800-£1,200 approx)



128

Henry Robertson Craig RHA (1916-1984)

LE JARDIN PUBLIQUE BORDEAUX

oil on canvas board

signed lower left; with Oriel Gallery label on reverse;

inscribed with artist's name and title also on reverse

10 by 14in. (25.40 by 35.56cm)

Provenance:

Oriel Gallery, Dublin;

Private Collection

€1,200-€1,500 (£960-£1,200 approx)





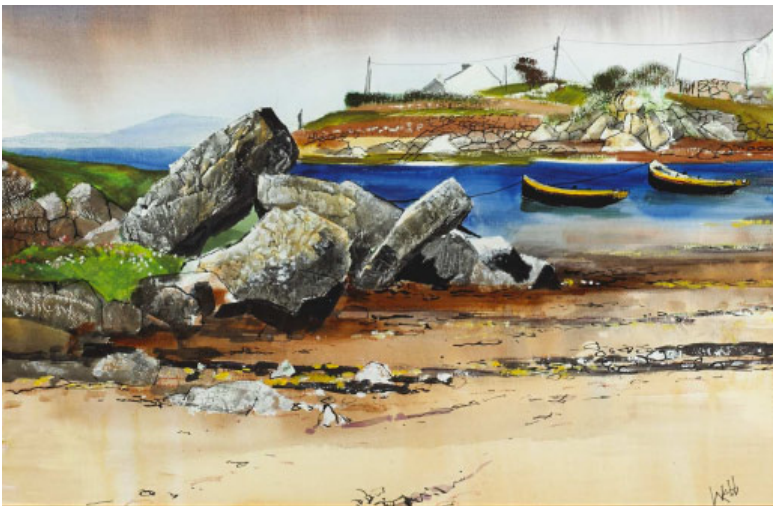
129

**Kenneth Webb RWA FRSA RUA
(b.1927)**

BLACKROCK CASTLE, CORK
watercolour, ink and oil on paper
signed lower centre; titled on reverse
21 by 29in. (53.34 by 73.66cm)

Provenance:
People's Gallery, Cork;
Private collection

€1,500-€2,000 (£1,200-£1,600 approx)



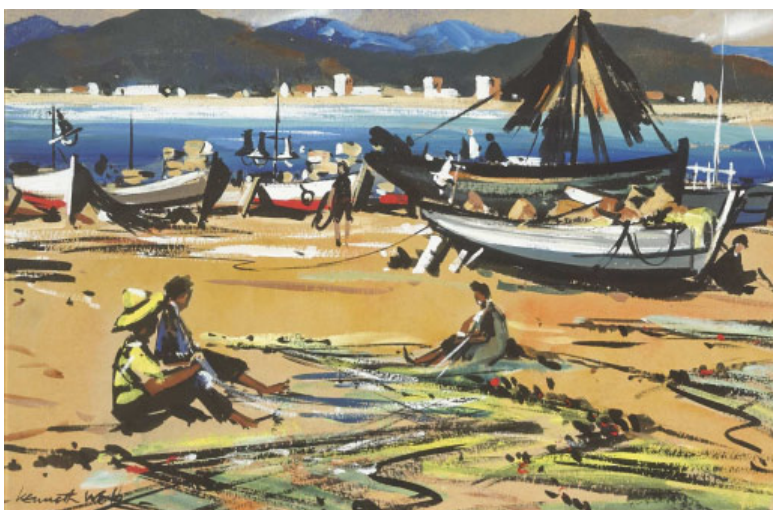
130

**Kenneth Webb RWA FRSA RUA
(b.1927)**

THE RUNNING MOORINGS, 2004
gouache, ink, pencil, pastel and oil on paper
signed lower right; titled on reverse
18 by 29in. (45.72 by 73.66cm)

Provenance:
The People's Gallery, Cork;
Private collection

€1,500-€2,000 (£1,200-£1,600 approx)



131

**Kenneth Webb RWA FRSA RUA
(b.1927)**

SPANISH FISHING BOATS ON SHORE
watercolour and gouache on buff coloured
paper
signed lower left
14 by 21.5in. (35.56 by 54.61cm)

€2,000-€3,000 (£1,600-£2,400 approx)



132

Kenneth Webb RWA FRSA RUA (b.1927)

BUTTERCUPS AND DAISIES

oil on canvas

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

30 by 20in. (76.20 by 50.80cm)

€6,000-€8,000 (£4,800-£6,400 approx)



133

Alexey Krasnovsky (b.1945)

WILD FLOWERS AT BRETON CAPE, 2000

oil on canvas

signed lower right; signed again, dated and inscribed with title on reverse;
with Liam Slattery framing label also on reverse

29 by 22in. (73.66 by 55.88cm)

Alexey Krasnovsky was born in Russia in 1945. He studied in St. Petersburg at the Tavrishesky College of Art under the constructivist painter Alexander Pavlovitch Zaitzev. In 1979 Krasnovsky emigrated to the United States. Since then he has spent extended periods of time in Ireland, Mexico, Portugal and France.

Krasnovsky's work has been exhibited in London, New York, Dublin and Vienna. His paintings feature in private and corporate collections including the Office of Public Works, the Irish National Self-Portrait Collection, the Institute of Banking, Dublin, and The Four Seasons Hotel, Dublin.

€1,000-€1,200 (£800-£960 approx)



134

Peter Collis RHA (1929-2012)

WICKLOW LANDSCAPE

oil with sgraffito on board

signed lower right

11.5 by 10.5in. (29.21 by 26.67cm)

Provenance:

de Vere's, 17 November 1998, lot 127;

Private collection

€600-€800 (£480-£640 approx)



135

**Kenneth Webb RWA FRSA RUA
(b.1927)**

REFLECTIONS, DONEGAL

oil on canvas

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

20 by 30in. (50.80 by 76.20cm)

€3,000-€4,000 (£2,400-£3,200 approx)



136

Kenneth Webb RWA FRSA RUA (b.1927)

CONNEMARA, JUNE and WILD FLOWERS, CONNEMARA (A PAIR)
oil on canvas; (2)
first signed lower left; second signed lower right; both signed
again and inscribed with title on reverse
18 by 14in. (45.72 by 35.56cm)

Both of equal dimensions. Uniformly framed.

€5,000-€7,000 (£4,000-£5,600 approx)



137

**Desmond Carrick RHA
(1928-2012)**

MOUNTAINS IN MALAGA

oil on canvas board

signed lower right

17.5 by 23.5in. (44.45 by 59.69cm)

Provenance:

Whyte's, 17 May 2008, lot 262;

Private collection

€1,200-€1,500 (£960-£1,200 approx)



138

**Desmond Carrick RHA
(1928-2012)**

WEST OF IRELAND SCENE WITH DONKEY AND
CATTLE

oil on board

signed lower right

18 by 24in. (45.72 by 60.96cm)

€1,200-€1,500 (£960-£1,200 approx)



139

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

CATTLE IN A FIELD

pastel

signed lower right

11.80 by 19in. (29.97 by 48.26cm)

Provenance:

Family of the artist

€800-€1,200 (£640-£960 approx)

140
**Colin Davidson RUA
(b.1968)**

EVENING, KILKEEL, 2000
oil on canvas
signed lower left; signed again, dated
and inscribed with title on reverse
54 by 60in. (137.16 by 152.40cm)

Colin Davidson is a contemporary artist, living and working near Belfast, Northern Ireland. Since graduating with a first class honours degree from the Art and Design Faculty at the University of Ulster in 1991, Davidson has exhibited extensively in London, New York, Milan and across Ireland. He has been shown regularly at the Royal Hibernian Academy Annual Exhibition, where he has twice won awards, and has been an Academician of the Royal Ulster Academy since 2006, having won the RUA Gold Medal three times and the Silver Medal twice.

Colin Davidson's work is in public and corporate collections across Ireland, including the Arts Council for Northern Ireland, the BBC, the National Self-Portrait Collection of Ireland, Limerick, the Office of Public Works Collection, the Law Society of Ireland and Queen's University, Belfast. A selection of portraits of writers and actors from his latest body of work is presently on display in the newly-reopened Lyric Theatre, Belfast.

€5,000-€7,000
(£4,000-£5,600 approx)



141
**Colin Davidson RUA
(b.1968)**

LATE AFTERNOON, ARDGLASS, 1998
oil on board
signed lower right; inscribed with title
and dated on reverse; with Taylor
Gallery [Belfast] label also on reverse
3 by 36in. (7.62 by 91.44cm)

€3,000-€4,000
(£2,400-£3,200 approx)





142
Markey Robinson (1918-1999)

SHAWLIE ON A ROAD INTO A VILLAGE
oil on board
signed lower left
11.5 by 15.5in. (29.21 by 39.37cm)

€1,000-€1,500 (£800-£1,200 approx)



143
Markey Robinson (1918-1999)

SHAWLIE WITH BOATS AT
A RIVERBANK
oil on board
signed lower left
20 by 30in. (50.80 by
76.20cm)

€2,500-€3,000
(£2,000-£2,400 approx)



144
Markey Robinson (1918-1999)

COTTAGES AND FAMILY BY THE COAST
oil on board
signed lower right
8 by 18in. (20.32 by 45.72cm)

Provenance:
Acquired directly from the artist by the
previous owner whilst working in Mission
Antiques, Clarendon Street

€600-€800 (£480-£640 approx)



145

Markey Robinson (1918-1999)

SAINT GERMAIN - L'AUXERROIS, SUMMER EVENING,
c.1950

oil on board

signed lower right; inscribed with title on reverse
12 by 23.5in. (30.48 by 59.69cm)

Provenance:

Presented by the artist to Mrs Irene Calvert MP in
1951 together with a pot of geraniums matching
the crimson in the picture;
Thence by descent

A rare early work by Markey from the collection of a well
known patron of the arts in Ulster in the early 1950s.

€2,000-€3,000 (£1,600-£2,400 approx)

146

Markey Robinson (1918-1999)

FLIGHT INTO EGYPT

oil on board

signed lower left

37.5 by 26in. (95¼ by 66.04cm)

€3,000-€5,000 (£2,400-£4,000 approx)



147



148



149



147

Markey Robinson (1918-1999)

ENTERING THE OLD CITY

oil on board

signed lower left

23.5 by 40in. (59.69 by 101.60cm)

Provenance:

Whyte's, 18 May 2009, lot 168;

Private collection;

Whyte's, 1 October 2012, lot 57;

Private collection

€5,000-€7,000 (£4,000-£5,600 approx)

148

Markey Robinson (1918-1999)

STILL LIFE

oil on board

signed lower right

14 by 24in. (35.56 by 60.96cm)

€1,200-€1,500 (£960-£1,200 approx)

149

Markey Robinson (1918-1999)

ROAD INTO A VILLAGE

oil on board

signed lower left

15 by 21in. (38.10 by 53.34cm)

€1,500-€2,000 (£1,200-£1,600 approx)



150
Graham Knuttel (b.1954)

WOMAN WITH CAT

oil on board

signed lower left

35 by 31in. (88.90 by 78.74cm)

€1,500-€2,000 (£1,200-£1,600 approx)



151
Graham Knuttel (b.1954)

TWO WOMEN

oil on canvas, unframed

signed lower right

36 by 36in. (91.44 by 91.44cm)

€1,500-€2,000 (£1,200-£1,600 approx)

152
John Boyd (b.1957)

DOUBLE PORTRAIT

oil on canvas board

signed lower left

17.5 by 21.5in. (44.45 by 54.61cm)

John Boyd was born in Carlisle, England in 1957 and studied painting in the Slade School of Art. He has resided in Ireland for the past 20 years and has exhibited internationally since the late 1970s, most often in London, America and Ireland. He is now represented in numerous collections both public and private, in Ireland and abroad; including Allied Irish Bank, Morgan Grenfell, De Beers, Glen Dimplex, The Merrion Hotel and Mason Hayes & Curran Solicitors.

€2,000-€3,000 (£1,600-£2,400 approx)





153
Thomas Ryan PPRHA (b.1929)

RED ROSE IN SILVER CUP

oil on canvas

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

Liam Slattery framing label also on reverse

10 by 10in. (25.40 by 25.40cm)

€1,500-€2,000 (£1,200-£1,600 approx)



154
James English RHA (b.1946)

WINE CORKS AND OIL DRIZZLER, 2007

oil on canvas

signed lower right; inscribed with title and signed

again on reverse

16 by 12in. (40.64 by 30.48cm)

€800-€1,200 (£640-£960 approx)



155
Martin McKeown (b.1931)

STILL LIFE WITH TEAPOT AND BOTTLES, 1952

oil on canvas

signed and dated lower right

20 by 30in. (50.80 by 76.20cm)

Provenance:

Collection of Mrs Irene Calvert MP (see lot 45);
Thence by descent

Exhibited:

CEMA "Basil Blackshaw & Martin McKeown",
Donegal Street Gallery, Belfast, September
1952.

€800-€1,000 (£640-£800 approx)

156



156
Liam Treacy (1934-2004)

STREET SCENE DUBLIN
oil on board
signed lower right
12 by 10in. (30.48 by 25.40cm)

Thought to be near Bride Street.

€600-€800 (£480-£640 approx)

157
Norman Teeling (b.1944)

GIRL IN DRAWING ROOM
oil on board
signed lower left
24 by 20in. (60.96 by 50.80cm)

€800-€1,000 (£640-£800 approx)

158
John Kirwan (b.1956)

COTTAGES IN A VALLEY
oil on board
signed lower right
36 by 29in. (91.44 by 73.66cm)

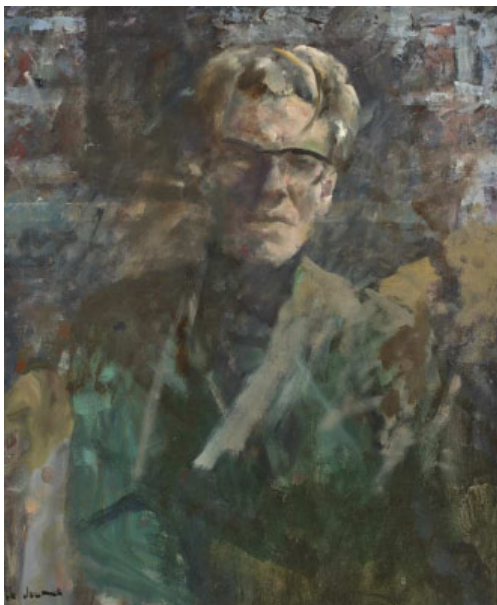
€800-€1,200 (£640-£960 approx)

157



158

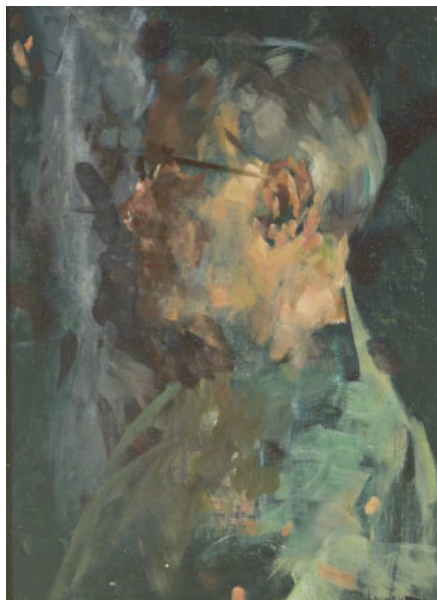




159
James le Jeune RHA (1910-1983)
SELF PORTRAIT SKETCH, 1980
oil on canvas board
signed lower left; inscribed with title and dated
[13 December 1980] on reverse
24 by 20in. (60.96 by 50.80cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

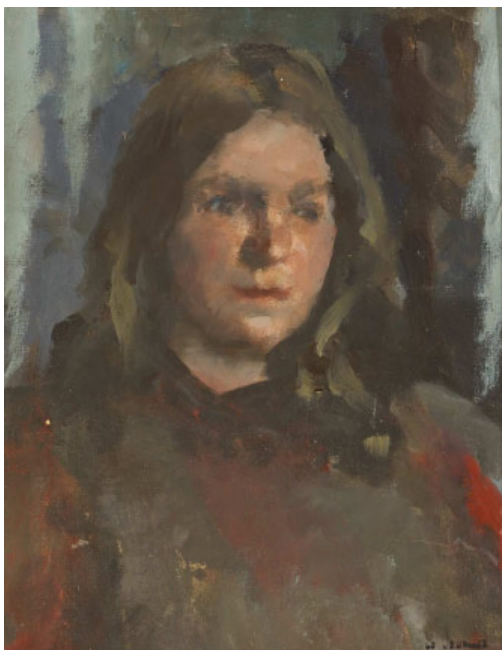
€500-€700 (£400-£560 approx)



160
James le Jeune RHA (1910-1983)
SELF PORTRAIT
oil on canvas board
signed lower right
16 by 12in. (40.64 by 30.48cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€300-€400 (£240-£320 approx)



161
James le Jeune RHA (1910-1983)
SARAH LE JEUNE
oil on canvas board
signed lower right
16.5 by 13in. (41.91 by 33.02cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€500-€700 (£400-£560 approx)



162
Gerald J. Bruen RHA (1908–2004)
SELF PORTRAIT
oil on board
signed lower right
18 by 14in. (45.72 by 35.56cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€500–€700 (£400–£560 approx)



164
Ernest Columba Hayes RHA (1914–1978)
SELF PORTRAIT, 1939
oil on canvas laid on board
signed and dated [July 1939] top left
18 by 14in. (45.72 by 35.56cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€500–€700 (£400–£560 approx)



163
Moyra Barry (1885–1960)
SELF PORTRAIT
oil on canvas
24 by 20in. (60.96 by 50.80cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€500–€700 (£400–£560 approx)



165
Hilda van Stockum HRHA (1908–2006)
SELF PORTRAIT
oil on board
signed with initials lower right
10.5 by 7.5in. (26.67 by 19.05cm)

Provenance:
Acquired from the artist by the previous owner;
Thence by descent

€300–€400 (£240–£320 approx)

166



166



167



166

Robert Taylor Carson HRUA (1919-2008)

HORSE TRADING and HORSE TRADING II (A PAIR)

watercolour; (2)

first signed lower right; second signed lower centre

10 by 13.20in. (25.40 by 33.53cm)

Provenance:

Family of the artist

Dimensions of the second work 9.60 by 13 in.

€1,000-€1,500 (£800-£1,200 approx)

167

Peter Curling (b.1955)

STUDY FOR KILLUSTY SHOW, FETHARD, CO TIPPERARY

watercolour and ink on paper

signed lower left; titled on reverse

15 by 12in. (38.10 by 30.48cm)

Provenance:

Adam's, 23 October 2007, lot 7;

Private collection

€800-€1,200 (£640-£960 approx)

168



168

John Christopher Brobbel RBA (b.1950)

FISHING BOATS, BALTIMORE, 1992

oil on canvas board

signed and dated lower right; titled on reverse with

Liam Slattery framing label also on reverse

18 by 22in. (45.72 by 55.88cm)

For biographical note see on-line catalogue at www.whytes.ie

€500-€700 (£400-£560 approx)

169

Wendy Walsh (1915-2014)

PULMONARIA

watercolour over pencil

signed lower right; titled lower left; with David Hendriks Gallery framing label on reverse

14 by 10.5in. (35.56 by 26.67cm)

Dr. Wendy F. Walsh was one of Ireland's foremost botanical artists. She illustrated a number of acclaimed botanical books and designed postage stamps for the Irish Post Office. In addition she produced designs for fabric and for pottery.

She was known internationally for her books produced in conjunction with the distinguished botanist Dr E. Charles Nelson, former taxonomist at the National Botanic Gardens, Dublin. 'An Irish Florilegium' won a bronze medal for the 'Most Beautiful Book in the World' at the Leipzig Book Fair.

Wendy Walsh exhibited internationally and won many awards for her work, including several Gold Medals from the Royal Horticultural Society.

€500-€700 (£400-£560 approx)



170

Wendy Walsh (1915-2014)

RED LOBSTER PLANT, GARNISH, COUNTY KERRY and ROSA HIBERNICA AGAINST SNOW SCENE (A PAIR)

watercolour over pencil; (2)

both signed lower left; both signed again, inscribed and titled on reverse

6.5 by 5in. (16.51 by 12.70cm)

Uniformly framed. Both works of equal dimensions.

€500-€700 (£400-£560 approx)



Ex 170

171

Samuel Dixon (fl.1748-1769)

BIRDS AND FLOWERS

coloured basso relievo

10 by 13.5in. (25.40 by 34.29cm)

"Samuel Dixon was the son of Thomas Dixon, hosier, Cork Hill, and brother of John Dixon, the engraver. As early as 1748 he was established as a picture dealer and painter in Capel-street, at the house formerly occupied by Dr. Sheridan, grandfather of Richard Brinsley Sheridan, where he sold 'Flower-pieces, drawings in Indian ink, landscapes in oyl for chimneys, and small ditto done on vellum in water-colour fit for ladies' closets.'

Dixon became noted for his flower and bird pieces in basso-relievo. The designs for these were impressed on sheets of coarse grey paper, by copper plates from the back, so that the design stood out in relief. They were afterwards coloured by hand. Dixon employed several young men, who lived in his house, to colour these designs; amongst them being James Reily and Gustavus Hamilton, afterwards well-known miniature painters in Dublin. These flower and bird pieces, which were very popular, are now rarely met with." - Walter G. Strickland, A Dictionary of Irish Artists, Dublin 1913.

€1,000-€1,500 (£800-£1,200 approx)





172
Pauline Bewick RHA
(b.1935)

CIRCUS BOX, 1967
watercolour
signed and dated lower right; with
Frederick Gallery exhibition label and
Dawson Gallery framing label on
reverse
30.75 by 22.5in. (78.11 by 57.15cm)

Provenance:
Frederick Gallery, Dublin:
Private collection;
Adams, 6 April 2011, lot 30;
Private collection

Exhibited:
'Christmas Exhibition', Frederick Gallery,
1996, catalogue no. 32

€1,000-€1,500 (£800-£1,200 approx)



173
Cynthia Moran Killeavy (b.1930)

DIANA, 2010
bronze on corten steel base; (no. 1 from edition of 8)
signed and numbered on base
11 by 12 by 10in. (27.94 by 30.48 by 25.40cm)

Dimensions of base, 2 by 12.5 by 14 in.

Cynthia Moran Killeavy was born in Kildare. She studied at the National College of Art and Design, Dublin and St. Martin's School of Art, London. She has lived in Madrid since 1963 but visits Ireland regularly and continues to exhibit her sculptures in Dublin galleries.

Cynthia Moran Killeavy has exhibited widely all over Spain, Scotland and Ireland including the RHA Annual exhibitions. Her sister Frances Bunch Moran (1928-2002) was a well known watercolour painter.

€1,000-€1,500 (£800-£1,200 approx)



174
Stuart Morle (b.1960)

FOUR BALLET SHOES
oil on canvas laid on board
signed and dated lower right
19.75 by 12¼in. (50.17 by 31.12cm)

€800-€1,000 (£640-£800 approx)

The Lambert Puppet Theatre was established in 1972 by its director Eugene Lambert (1928-2010). Located in Monkstown, County Dublin, it is the only purpose built puppet theatre in Ireland. With the rise of television in 1960s the Lambert Puppet Theatre became a fixture in Irish broadcasting with their very first show *Carta Húdaí* which aired in 1962 for which Mai Lambert made the costumes and their ten children acted as puppeteers. The Lamberts continued to produce shows such as *Murphy agus a Chairde* 1963-1968, *Wanderly Wagon* 1968-1982 and *Bosco* 1978-1987. Eugene and Mai Lambert were keen art collectors, expressing particular interest in works which relate to entertainment such as lot 177 by Brian Bourke and lot 183 by Harry Kernoff, and puppetry images, lots 190-194



Provenance of Lots 175-194:
Collection of Eugene and Mai Lambert.

175 Charles Brady HRHA (1926-1997)

PINK PENCIL, 1974

oil on paper laid on canvas
signed and dated upper right; with Dawson
Gallery framing label on reverse
14 by 10in. (35.56 by 25.40cm)

€1,500-€2,000 (£1,200-£1,600 approx)





176

Brian Bourke HRHA (b.1936)

PORTRAIT OF A.B., 1972

oil on canvas

signed, titled and dated on reverse; signed and titled again on Dawson Gallery label on reverse
44 by 32in. (111.76 by 81.28cm)

Unframed.

€2,000-€3,000 (£1,600-£2,400 approx)

177

Brian Bourke HRHA (b.1936)

MARCEL MARCEAU FROM THE WINGS (SET OF 8)

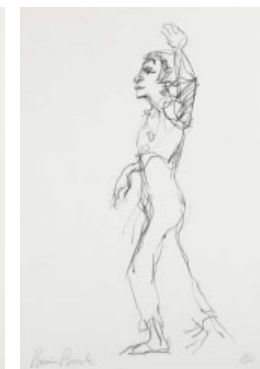
lithograph; (8); (no. 10 from edition of 100)

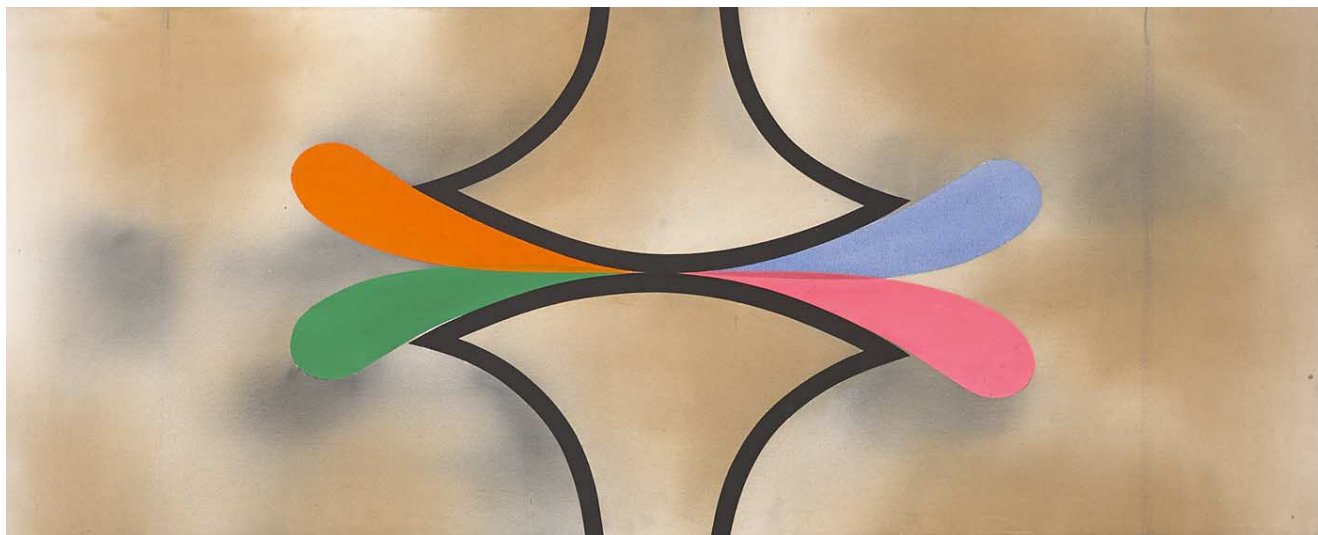
each signed lower left; numbered lower right; each with Dawson Gallery framing label on reverse
22 by 14.70in. (55.88 by 37.34cm)

Uniformly framed; all of equal dimensions.

Members of the Lambert family worked and trained with Marcel Marceau during their career and Brian Bourke was a family friend making this a very personal collaboration.

€500-€700 (£400-£560 approx)





178

Micheal Farrell (1940-2000)

PRESSÉ

oil on canvas

36 by 89.5in. (91.44 by 227.33cm)

Unframed.

Farrell started painting the Pressé series in the 1960s, inspired by the lemon press for making the French drink, 'citron pressé.' Irish politics, and the Troubles in Northern Ireland, affected Farrell and his work became politically engaged from the late 1960s, when he started painting a series entitled Pressé Politique.

€3,000-€4,000 (£2,400-£3,200 approx)



179

Micheal Farrell (1940-2000)

CITRON PRESSÉ WITH GREEN, 1971

oil on canvas

signed and dated [January 1971] on reverse

48 by 69.5in. (121.92 by 176.53cm)

Unframed.

€2,000-€3,000 (£1,600-£2,400 approx)



180
Louis le Brocqy HRHA (1916-2012)
THE TÁIN. MEDBH RELIEVING HERSELF, 1969
lithographic brush drawing (no. 1 from an edition of 70)
signed, numbered and dated lower left
21 by 15in. (53.34 by 38.10cm)

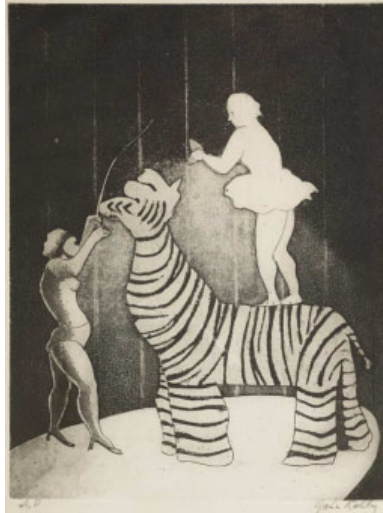
Printed by Frank O'Reilly, Dublin as part of The Táin Portfolio, which contained a series of prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales.

€1,000-€1,500 (£800-£1,200 approx)



181
Leslie Mary MacWeeney (b.1935)
GIRL IN THE WOODS
watercolour
signed lower right
29 by 19in. (73.66 by 48.26cm)

€300-€400 (£240-£320 approx)



182
John Kelly RHA (1932-2006)
CIRCUS and WORKS BY FOUR OTHER ARTISTS
etching
signed and inscribed A.P in the margin; with Dawson
Gallery framing label on reverse
13.75 by 10.5in. (34.93 by 26.67cm)

Also with this lot Ruth Brandt (1936-1989) ANTEATER 1973 etching, Mai Ryan LONELINESS oil on paper, Anne Osbourne KNOCKNAREA FROM CARROWMORE CO. SLIGO watercolour, and Paul Wood GOLDFINCH 1977. (5 works in all).

€250-€300 (£200-£240 approx)



183
Harry Kernoff RHA (1900-1974)
VAL VOUSDEN, ENTERTAINER, 1931
charcoal
inscribed with sitter's name middle left; signed and
dated [9/31] middle right; dated and titled lower right
19 by 14.5in. (48.26 by 36.83cm)

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

€300-€500 (£240-£400 approx)

184

Alexey Krasnovsky (b.1945)

STILL LIFE WITH PEARS

oil on canvas

signed lower left

17 by 23in. (43.18 by 58.42cm)

See lot 133 for artist's biography.

€800-€1,000 (£640-£800 approx)



185

Norah McGuinness HRHA (1901-1980)

DONEGAL

pastel and watercolour

signed lower right; signed again and titled on Dawson Gallery

exhibition label on reverse; also with Dawson framing label

on reverse

8.5 by 10.5in. (21.59 by 26.67cm)

€600-€800 (£480-£640 approx)



186

Norah McGuinness HRHA (1901-1980)

AUGUST AT BALLYMAHON

pastel and watercolour

signed and inscribed with 'Ballymahon' lower right; signed

again and titled on Dawson Gallery exhibition label on reverse;

also with Dawson framing label on reverse

8.5 by 12in. (21.59 by 30.48cm)

€600-€800 (£480-£640 approx)



Ex 187



187
Irish School

HATS; FIGURE AT A TABLE, FOUR POSES; THREE HEADS 1973, and PIERROT WITH A WHEEL etching; (3); watercolour; (1) charcoal and gouache respectively; (1) framing labels include David Hendriks 5½ x 7½in. (13.97 x 19.05cm)

Dimensions of other works: 7.5 by 6 in., uniformly framed (3), and 20.5 by 24in. and 8 by 14in. respectively. (5 works in total)

€180-€220 (£140-£180 approx)

Ex 188



188
Alice Hanratty (b.1939)

REFLECTION; DOLLS and THREE NUDES (SET OF 3), FOUR FIGURES 1974 and MAN WITH BLACK HAT 1972 etchings; (5) Mulvaney Brothers framing labels on reverse of 3, David Hendriks on another 7 by 4.70in. (17.78 by 11.94cm)

Set of 3 equal size; framed uniformly. The others 14.5by 14in. and 19 by 12.5in. respectively (5 works in all)

€300-€400 (£240-£320 approx)

Ex 189



189
George Campbell RHA (1917-1979)

STUDY OF SPANISH GUITARIST; COUNTRY ROAD and STUDY OF FISHING VILLAGE (SET OF 3) printed media and charcoal; (1); pencil; (2) signed lower right; inscribed with title on reverse 9.5 by 6in. (24.13 by 15.24cm)

Dimensions of second work 4 by 5.5 ins.; third work 6.5 by 4.5 ins.

€300-€400 (£240-£320 approx)

Ex 190



190
Charles Harper RHA (b.1943)

SILHOUETTE, 1965; FIGURE IN WHEELCHAIR, 1972 and FIGURE WITH UMBRELLA, 1972 (SET OF 3) etching; (3) each inscribed with 'A/P' (Artist's Proof), signed and dated in the margin respectively; each with Mulvaney Brothers framing labels on reverse 12.5 by 15.5in. (31.75 by 39.37cm)

Dimensions of the second work 7.5 by 7 ins; third work 8.5 by 7 ins. Uniformly framed.

€300-€400 (£240-£320 approx)



191
Graham Knuttel (b.1954)
THE GAME IS UP MR PUNCH
paper collage, acrylic with gold leaf on board
20 by 14in. (50.80 by 35.56cm)

€600-€800 (£480-£640 approx)



193
Graham Knuttel (b.1954)
MR PUNCH FISHING
paper collage, acrylic with gold leaf on board
20 by 14in. (50.80 by 35.56cm)

€600-€800 (£480-£640 approx)



192
Graham Knuttel (b.1954)
MR PUNCH WITH A BLUE BIRD
paper collage, acrylic with gold leaf
on board
20 by 14in. (50.80 by 35.56cm)

€600-€800 (£480-£640 approx)



Ex 194

194
Alice Hanratty (b.1939)
PUNCH, 1971 (A PAIR)
lithograph (2); (no. 9 from an edition of 25); (no. 21 from an edition of 25)
both works titled, numbered, signed and dated in the margin
respectively; first signed again and titled on reverse; with Fourth
Triennale, India, exhibition label on reverse
16 by 11in. (40.64 by 27.94cm)

Dimensions of second work 12 by 9.5 ins.

€200-€300 (£160-£240 approx)

END OF SALE

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
PP	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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