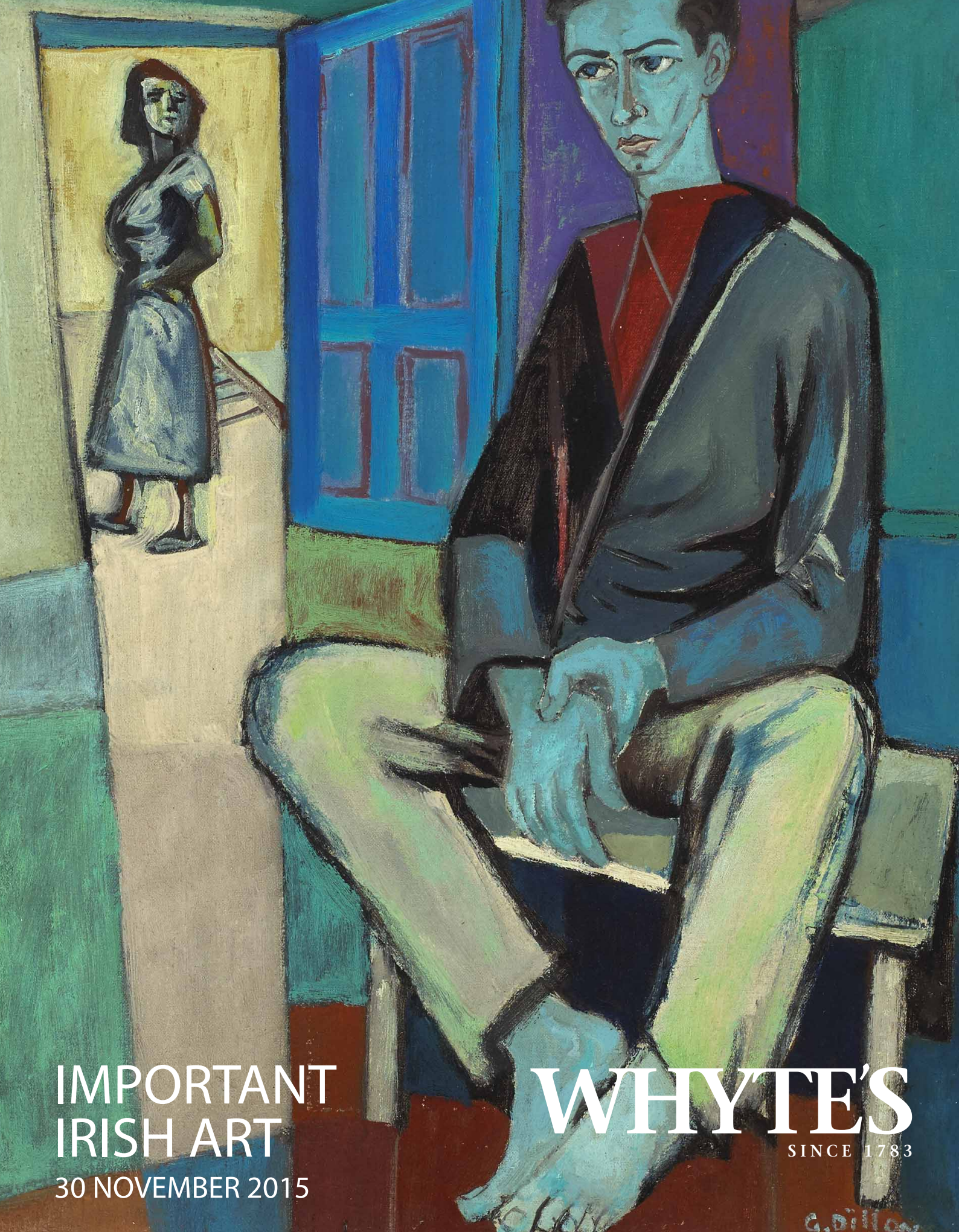


IMPORTANT IRISH ART

30 NOVEMBER 2015

WHYTE'S

SINCE 1783

BLACKSHAW

IMPORTANT IRISH ART

MONDAY 30 NOVEMBER 2015

VIEWING

Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4
Saturday to Monday 28 -30 November 2015
10am to 6pm daily

AUCTION

Monday 30 November at 6pm
Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4

ENQUIRIES

Whyte's 38 Molesworth Street Dublin D02 KF80
Tel: 01 676 2888 E-mail: info@whytes.ie

Licensed by the Property Services Regulatory Authority. Licence No: 001759

BIDS

Whyte's 38 Molesworth Street Dublin D02 KF80
Tel: 01 676 2888 E-mail: bids@whytes.ie
Live bidding and on-line bids: www.whytes.ie

Whyte's Auction App
now available for free download

Front cover: lot 38, Gerard Dillon, *Portrait of Dan O'Neill, 1952*
Opposite: lot 46, Basil Blackshaw, *Three Goats*
Pages 6, 7: lot 76, Donald Teskey, *Island Crossing VII,* 2000
Page 110: lot 7, William Conor, *The Scallywag* (detail)
Back cover: lot 22, Paul Henry, *Connemara, c.1929-1930*

Whyte's forthcoming auctions:

ART FOR CHRISTMAS

Norah McGuinness, *Happy Christmas, Carrig Beg, 1956.* Estimate: €150-€200

A wonderful selection of artworks with modest estimates from around €50 to €500. Artists include: Robert Ballagh, Cecil King, Patrick Scott, Louis le Brocquy, Sean Scully, William Crozier, Norman J. McCaig, Elizabeth Brophy, Markey Robinson, Gladys Mccabe, Peter Collis and many more.

Internet & absentee bidding only.

Auction: TUESDAY 8 DECEMBER 2015 at 6pm

Catalogue: Available online shortly at www.whytes.ie

Viewing:
at our galleries 38 Molesworth Street, Dublin 2
Friday 4 December 10am-5pm
Saturday 5 December 2pm-5pm
Monday 7 December 10am-5pm
Tuesday 8 December 10am-5pm

ENTERTAINMENT & SPORTS MEMORABILIA

A fantastic array of Pop & Rock memorabilia, including a very important one-owner collection, with autographs, awards, posters, and photographs.

This truly star-studded auction includes Elvis Presley, The Beatles, Rolling Stones, U2, Thin Lizzy, Nirvana, Madonna and many more. Movie memorabilia includes Marylin Monroe, Grace Kelly and leading ladies of the Golden Age of cinema.

Sporting collectibles include the football from the 1957 Manchester United v Shamrock Rovers European Cup match, signed by Matt Busby and the "Busby Babes".

Internet & absentee bidding only.

Auction: SUNDAY 13 DECEMBER 2015 at 6pm

Catalogue: Available online shortly at www.whytes.ie

Viewing:
at our galleries 38 Molesworth Street, Dublin 2
Friday 4 December 10am-5pm
Saturday 12 December 1pm-5pm
Sunday 13 December 1pm-5pm

Beatles signed single
Estimate: €2,500-€3,000

WHYTE'S
SINCE 1783

Licensed by the Property Services Regulatory Authority. Licence No: 001759

CONTENTS

Important Notes	4
Whyte's Terms & Conditions	5
IMPORTANT IRISH ART	8
Abbreviations	112
Topographical and General Index	112
Index of Artists	inside back

Ian Whyte
Managing Director

Marianne Newman
Operations Director

Adelle Hughes BA MA
Associate Director
Head of Art

Peter Whyte BA
Associate Director

Seán Kelly
Accounts

Samantha Woolley
Administration

This catalogue was compiled by Peter Whyte and edited by Adelle Hughes with contributions from Dr. Denise Ferran, Dickon Hall, Dr. Róisín Kennedy, Dr. S. B. Kennedy, Dr. Niamh NicGhabhann and Dr. Yvonne Scott.

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

Copyright 2015 Whyte & Sons Auctioneers Limited. All rights reserved.

THE ART LOSS ■ REGISTER™
www.artloss.com

All Whyte's catalogues are checked against The Art Loss Register of stolen or missing works of art and antiques.

ENQUIRIES

This catalogue:
Adelle Hughes
Peter Whyte

Accounts:
Seán Kelly

Bids & General Enquiries:
Samantha Woolley

CONTACTS

E-mail
info@whytes.ie bids@whytes.ie

Telephone
01 676 2888 (+3531 676 2888 from UK and elsewhere)

Postal address
38 Molesworth Street, Dublin D02 KF80, Ireland

Websites
whytes.ie whytes.com

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. Our internet platform, Invaluable, charges 3% extra to on-line bidders.

ROOM BIDDERS

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

ABSENTEE BIDDING

1. If you are unable to attend you may bid before the sale, using the form provided. Enter the maximum you are prepared to offer for each lot and the auctioneer will represent you as if you are personally attending the sale. Lots are knocked down at one step above the next highest bid, and not necessarily at your highest bid. Example: your bid is €1,000 and next highest bid is €800 – the hammer price is €850.
2. LIMIT BIDDING: Absentee bidders may limit their total purchases to a set amount by entering their limit on the bidding form. This is especially useful for bidders wishing to cover as many lots as possible while setting a maximum amount to spend.
3. "OR" BIDDING: Absentee bidders who wish to bid on two or more lots, but only wish to purchase one, may do so by entering "OR" between the bids – the lots will be bid on in catalogue order.
4. EQUAL BIDS: In the event of equal bids being received for the same lot the first received will be given preference. If the instruction "break ties" is entered on the bid form the auctioneer will increase the bid by one step in the event of equal bids being received or in the event of a tie with a room bidder.
5. "BUY" BIDS: Unless otherwise instructed bids of "Buy" or "Buy at Best" shall be taken to indicate bids of up to three times the stated higher estimate in the catalogue.
6. LIVE INTERNET BIDDING: You may watch and/or bid live with video and audio link to the saleroom on our website www.whytes.ie
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 at the RDS from 5pm on Monday 30 November and the sale starts at 6pm.

COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 1 December 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 or whytes.com

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

WHYTE'S GUARANTEE OF AUTHENTICITY

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

GLOSSARY OF TERMS

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

1 **Sir John Lavery**
in our opinion **a work by the artist**.

2 **Attributed to Sir John Lavery**
In our opinion **probably** a work by the artist but less certainty as to authorship is expressed than in the preceding paragraph.

3 **After Sir John Lavery**
In our opinion a **copy** of a known work by the artist. We also use this term for **prints** of works by the artist.

4 The term **signed** and/or **dated** and/or **inscribed** means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

5 The term **bears a signature** and/or **initials** and/or **date** and/or **inscription** means that in our opinion the signature and/or date and/or inscription has been added by another hand.

TERMS AND CONDITIONS OF SALE NOTICE

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

Clause 1

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

Clause 2

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

Clause 3

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

Clause 4

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

Clause 5

(a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has satisfied himself as to the physical condition, age and catalogue description of each lot (including but not restricted to whether the lot is damaged or has been repaired or restored).
(b) All lots are sold with all faults and imperfections and errors of description and Whyte's and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below.
Written or verbal condition reports may be supplied by Whyte's on request but these are merely statements of opinion, and any error or omission in these reports may not be taken as grounds for a cancellation of sale or refund of any part of the purchase price or the cost of any repairs to the lot or lots reported on.
(c) If any lot sold at this auction is subsequently proved to be a "deliberate forgery", Whyte's will cancel the sale and refund to the buyer the total amount paid by the buyer for the item, in the currency of the original sale. The onus of proving a lot to be a "deliberate forgery" is on the buyer. For these purposes, "deliberate forgery" means a lot that in Whyte's reasonable opinion is an imitation created to deceive as to authorship, where the correct description of such authorship is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a deliberate forgery by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting). This guarantee does not apply if (i) either the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; (ii) or the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Whyte's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description. This guarantee is provided for a period of seven (7) years after the date of the relevant auction, is solely for the benefit of the buyer and may not be transferred to any third party. Whyte's has discretion to extend the guarantee for a longer period. To be able to claim under this Guarantee, the buyer must (i) notify Whyte's in writing within three (3) weeks of receiving any information that causes the buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be a deliberate forgery; and (ii) return the item to Whyte's in the same condition as the date of the sale to the buyer and be able to transfer good title in the item, free from the third party claims arising after the date of the sale. Whyte's has discretion to waive any of the above requirements. Whyte's may require the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Whyte's and the buyer. Whyte's shall not be bound by any reports produced by the buyer, and reserves the right to seek additional expert advice at its own expense. In the event Whyte's decides to rescind the sale under this Guarantee, it may refund the buyer the reasonable costs of up to two mutually approved independent expert reports.
(d) Any lot listed as a "mixed lot, collection, range, portfolio etc." or stated to comprise or contain a collection or range of items which are not described shall be put up for sale not subject to rejection and shall be taken by the buyer with all (if any) faults, lack of genuineness and errors of description and numbers of items in the lot, and the buyer shall have no right to reject the lot; except that, notwithstanding the foregoing provisions of this sub-clause, where before a sale a person intending to bid at the sale gives notice in writing to, and satisfies Whyte's that any such lot contains any item or items not described in the sale catalogue and that person specifically describes that item or those items in that notice, then that item or those items shall, as between Whyte's and that person, to be taken to form part of the description of the lot.

Clause 6

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

SPECIAL CONDITIONS

(a) The buyer shall pay Whyte's a commission at the rate of 20% (plus VAT under The Margin Scheme and which is not reclaimable). An extra charge of 3% of hammer price applies to on-line buyers.
(b) Whyte's or its employees, servants or agents may, on request organise packing and shipping of lots purchased or may order on the buyer's behalf third parties to pack or ship purchases. Under no circumstances does Whyte's accept any liability whatsoever for any loss or damage howsoever occasioned in the course of such service.
(c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require.
The placing of a bid will be taken as full agreement to all the above conditions.

WHYTE & SONS AUCTIONEERS LIMITED
38 Molesworth Street, Dublin D02 KF80

Licensed by the Property Services Regulatory Authority. Licence No: 001759

IMPORTANT IRISH ART

Monday 30 November 2015 at 6pm

Lots 1-161

1
William Percy French (1854-1920)
SEASCAPE
watercolour
signed lower left
5 x 6_in. (12.70 x 17.15cm)

€1500-€1800 (£1080-£1296 approx.)

Large Image & Place Bid Lot 1

2
Frank Egginton RCA (1908-1990)
BELOW MUCKISH, COUNTY DONEGAL
watercolour
signed lower right; with title and original price [35gns] in a later hand on reverse
14 x 20_in. (35.56 x 52.71cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 2

3
William Percy French (1854-1920)
COASTAL SCENE WITH PIER IN BACKGROUND, 1903
watercolour
signed and dated lower left
9 x 13_in. (22.86 x 33.66cm)

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 3

4
William Percy French (1854-1920)
LANDSCAPE WITH RIVER AND BRIDGE, 1903
watercolour
signed and dated lower left
9 x 13_in. (22.86 x 33.66cm)

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 4

5
Maurice MacGonigal PRHA HRA HRSA (1900-1979)
AMONG THE ROCKS, CONNEMARA
watercolour
signed lower left; titled on Dawson Gallery label on reverse
9 x 12_in. (22.86 x 31_cm)

Dawson Gallery, Dublin;Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 5

6
Frank McKelvey RHA RUA (1895-1974)
GLENMORE, COUNTY LOUTH
watercolour
signed lower left
10_ x 14_in. (26.67 x 36.83cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 6

7
William Conor OBE RHA RUA ROI (1881-1968)

THE SCALLYWAG

crayon

signed lower right; with William Rodman & Co. [Belfast] label preserved on reverse

14 x 9_in. (35.56 x 24.13cm)

Netherhamptons, Salisbury, 7 October 2009, lot 504;Private collection

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 7

8
Jack Butler Yeats RHA (1871-1957)
JOHN MILLINGTON SYNGE
pencil
signed in monogram, centre; with sitter's name lower centre
9 x 7in. (22.86 x 17.78cm)

The Collection of Anne Yeats;Her sale, HOK, 19 November 2002, lot 591;Whence purchased by the present owner
From a sketchbook now in the National Gallery of Ireland. Synge was an important influence on Yeats and together they toured the most poverty stricken areas of Connemara, the Aran Islands and North Mayo in 1905. Synge wrote about this trip for the Manchester Guardian and Yeats illustrated the articles. He later illustrated Synge's The Aran Islands and In Wicklow, West Kerry and Connemara.

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 8

9
Robert Gregory (1881-1918)
A BOXING RING
pen and ink with watercolour
7 x 4_in. (17.78 x 11.43cm)

Robert Gregory's scrapbook; Cathach Books, Dublin; Whyte's, 9 December 2006, ex lot 127; Private collection;Whyte's, 26 May 2007, lot 189;Whence purchased by the present owner
The present works comes from the remains of a scrapbook belonging to the artist Robert Gregory; son of Lady Gregory of Coole Park, which sold through Whyte's in December 2006. Robert Gregory was a Renaissance man, gifted both artistically and athletically. W. B. Yeats wrote several poems about him, referring to him as our perfect man". For further information see Colin Smythe (ed.), Robert Gregory 1881-1918: A Centenary Tribute, Gerards Cross, 1981."

€600-€800 (£432-£576 approx.)

Large Image & Place Bid Lot 9

10
Jack Butler Yeats RHA (1871-1957)
AN OLD WOMAN STIRRED THE CAULDRON WITH A LARGE IRON SPOON, 1934
pen and Indian ink
signed in monogram lower right; with typed Waddington Galleries [London] exhibition label on reverse
7 x 10in. (17.78 x 25.40cm)

The artist's estate;Victor Waddington Galleries, London;Where purchased by a Mrs N.P. Philip;Private collection
'Watercolours and Drawings', Waddington Galleries III, London, 8-31 March 1973, catalogue no. 44
Lynch, Patricia, The Turfcutter's Donkey, J.M. Dent and Sons Ltd., London, 1934 (illustration reproduced on facing p.82);Pyle, Hilary, The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations, Irish Academic Press, Dublin, 1994, catalogue no. 1445, p.200 (illustrated)

€3000-€4000 (£2160-£2880 approx.)

Large Image & Place Bid Lot 10

11
Jack Butler Yeats RHA (1871-1957)
HAPPY CHRISTMAS AND NEW YEAR, 1943
ink on [18 Fitzwilliam Square, Dublin] headed paper
dedication signed in monogram and dated; with Dawson Gallery framing label on reverse
8 x 10in. (20.32 x 25.40cm)

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 11

12
William Conor OBE RHA RUA ROI (1881-1968)

ON THE SWINGS

watercolour and crayon

signed lower right; with John Magee [Belfast] label preserved on reverse dated 'Nov 45'

19 x 15in. (48.26 x 38.10cm)

John Magee, Belfast;Private collection;Netherhamptons, Salisbury, 7 October 2009, lot 505;Private collection

€12000-€15000 (£8640-£10800 approx.)

Large Image & Place Bid Lot 12

13
William Conor OBE RHA RUA ROI (1881-1968)
STUDY OF A BELFAST SHAWLIE
crayon
signed lower left
9_ x 7_in. (24.13 x 19.05cm)

Adam's & Bonhams, 29 May 2002, lot 14;Private collection

€4000-€5000 (£2880-£3600 approx.)

Large Image & Place Bid Lot 13

14
William Conor OBE RHA RUA ROI (1881-1968)
TWO SHAWLIES
crayon
signed upper right
7 x 6in. (17.78 x 15.24cm)

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 14

15
William Conor OBE RHA RUA ROI (1881-1968)
BRIGID
charcoal
signed lower right; titled upper left
7_ x 6_in. (19.69 x 17.15cm)

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 15

16
William Conor OBE RHA RUA ROI (1881-1968)
GIRL RESTING ON A SACK
ink over pencil with watercolour
signed lower left
14 x 10_in. (35.56 x 26.67cm)

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 16

17
William Conor OBE RHA RUA ROI (1881-1968)
THE ACCORDION PLAYER
crayon
signed twice upper right and lower right
15_ x 12_in. (39.37 x 31.12cm)

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 17

18
Margaret Clarke RHA (1888-1961)
AIRMAN OF INISHEER
oil on canvas
30 x 36in. (76.20 x 91.44cm)

Frederick Gallery, Dublin;Private collection
'David Clarke Retrospective also featuring work by his parents, Margaret and Harry Clarke', Frederick Gallery, Dublin, 18-29 September 2000, catalogue no. 64 (illustrated)
Margaret Clarke studied under William Orpen and in the company of fellow students Leo Whelan, James Sleator, Beatrice Glenavy and Harry Clarke, her husband from 1915. For another work by this artist see lot 107.

€5000-€7000 (£3600-£5040 approx.)

Large Image & Place Bid Lot 18

19
James Humbert Craig RHA RUA (1877-1944)
LANDSCAPE, 1936
oil on board
signed lower left; inscribed with date on reverse
11_ x 16_in. (29.21 x 41.91cm)

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 19

20
Nathaniel Hone RHA (1831-1917)
OAK, ST. DOULOUGH'S, DUBLIN
oil on board
with artist's seal, his initials 'N.H.' contained within an oval, embossed lower left; titled and numbered [63] on Dawson Gallery label on reverse
7 x 10in. (17.78 x 25.40cm)

Dawson Gallery, Dublin;Private collection
Bodkin, Thomas, Four Irish Landscape Painters, George Bennett RA, James Arthur O'Connor, Walter Osborne RHA, Nathaniel Hone RHA, Talbot Press, Dublin, 1920, page 174 (no. 63 in appendix)

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 20

21
Frank McKelvey RHA RUA (1895-1974)
CATTLE GRAZING
oil on canvas
signed lower left; with John Magee label on reverse
19 x 24in. (48.26 x 60.96cm)

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 21

22
Paul Henry RHA (1876-1958)

CONNEMARA, c.1929-1930
oil on board
signed lower left
10_ x 12_in. (26.04 x 31.12cm)

Acquired directly from the artist by the present owner's grand-aunt;Thence by descent
Possibly exhibited at 'Recent Work by Paul Henry', Combridge's, Dublin, from 4 August, 1930; Possibly exhibited at 'Dublin Painters' Society, Dublin, 1-13 February, 1932
Kennedy, S.B., Paul Henry: with a Catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven and London, 2007, possibly as catalogue no. 737 as Pool on the Bog
When Paul Henry first went to Achill Island in 1910 it was to be the central feature of his life. Achill 'talked' to him, he later wrote, there 'seemed no current strong enough to carry me away' (An Irish Portrait, London, Batsford, 1951, p. 5). To begin with, the local people and their way of life most interested him, but from around 1914-15 he concentrated on the landscape itself. Henry's treatment of the landscape has a certain monumentality inspiring a sense of timelessness. In it we have the beginnings of a sense of Realism which was new to Irish painting: gone is the Romanticism of much late-nineteenth-century Irish art, to be replaced by a Post-Impressionist-inspired simplicity of concept which stems from Henry's Parisian training.The brisk handling of paint in the foreground of Connemara suggests that it must date from about 1929-30. The setting resembles the high ground east of Leenane in County Galway, in which case the mountains in the background belong to the range immediately to the south of Delphi, but of this one cannot be certain. The distant mountains, however, which are only gently modelled with light falling on their right, are typical of Henry's work at this time, as is the sky in which the use of impasto is slight. All of this contrasts with the foreground, where heavier impasto and more spontaneous brushwork have been employed and which increases the sense of recession between the background and the foreground. Also, as can be seen in the foreground and in the sky, the artist has made good use of the surface of the board and its texture as a base for the painting. The upward thrust of the dark turf stacks in the foreground emphasise the mountains behind.Dr S.B. KennedyOctober 2015

€40000-€60000 (£28800-£43200 approx.)

Large Image & Place Bid Lot 22

23
Evie Hone HRHA (1894-1955)

YOUGHAL
gouache
signed lower right; with Dawson Gallery [Dublin] framing label on reverse
19_ x 29in. (49.53 x 73.66cm)

Probably painted on a visit to her friend Sylvia Cooke-Collis, an artist much influenced by both Evie Hone and Mainie Jellett. Cooke-Collis lived near Castletownroche.

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 23

24
Mary Swanzy HRHA (1882-1978)
SNOW SCENE
oil on canvas
with Mary Swanzy studio sale stamp on reverse
10 x 18_in. (25.40 x 47.63cm)

Christie's Mary Swanzy Studio Sale, 10 May, 2007;Private collection

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 24

25
Mary Swanzy HRHA (1882-1978)
MOORED BOATS
oil on board
signed lower left; Dawson Gallery framing label on reverse
10 x 19in. (25.40 x 48.26cm)

Gorry Gallery, Dublin;Private collection

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 25

26
William John Leech RHA ROI (1881-1968)

PAINTING IN A GARDEN, c.1940s

oil on canvas

signed lower left; original inscribed label detailing title and address [20 Abbey Road, London N.W.8.] on reverse
27 x 21in. (68.58 x 53.34cm)

Dawson Gallery, Dublin; Private collection, Dublin; Whyte's, 16 September 2003, lot 87; Private collection
RHA, Dublin, 1955, catalogue no. 85 (Where it was priced at £219-0-0, making it the highest priced painting Leech ever exhibited at the RHA, up until his final year of exhibiting there, in 1967)
Painting in a Garden is one of a series of self portraits that Leech painted from the 1920s until his death in 1968. Inscribed in Leech's handwriting on the reverse of this work is "No. 3 Painting in a Garden, W. J. Leech 20 Abbey Road, London, NW8". This was the address of the fifth floor apartment that his future wife, Mrs May Botterell, had rented in Hampstead from 1938. Leech based himself in the apartment after his own studio space at Steele's Studios was bombed in 1941. Even after Steele's Studio was partially patched up, he remained at 20 Abbey Road, until 1958 when he and May moved to West Clandon, outside Guildford in Surrey. Painting in a Garden was thus probably painted during the 1940s when Leech was in his sixties. His annual extended trips to France were no longer possible and his subject matter focused on still-life, flower studies, portraits of his family and friends and his self portraits, which were painted outside in the sunlit garden of his studio. In this portrait Leech's personality is portrayed in his attention to detail in his dress: his polished shoes, ironed trousers and white shirt – similar clothes to those he is wearing in Self Portrait (Painting in a Garden). (1) However, in the present work, Leech has his shirt sleeves rolled up, he is tieless and hatless and his gaze is focusing on the canvas instead of looking out at his reflection in the mirror. In most of his self portraits Leech is formally dressed and in the series he painted in the last ten years of his life he is wearing his overcoat over his open necked white shirt. This work is similar in pose to his Self Portrait, painted in Steele's Studios on the back of the canvas, Flowers in a Vase, except for the fact that there Leech is wearing a black jacket, a handkerchief in his top pocket, white shirt and tie and holding additional paint brushes in his left hand. In Painting in a Garden he adopts a happier, more relaxed pose as he leans towards his canvas, his right arm extended and his left arm loosely dropped at his side. He captures the sunlight on the grass in vivid greens and yellows framed by the frieze of darker trees in the top one third of the picture. The canvas deckchair, with stripes in Indian red, echoes the diagonal of Leech's body and is the same deckchair seen in Steps to the Studio, painted outside his studio at Candy Cottage, West Clandon, Surrey, where he spent the final ten years of his life. Dr. Denise FerranFootnotes:1. Illustrated on page 235 of Denise Ferran, William John Leech: An Irish Painter Abroad, National Gallery of Ireland, Dublin, 1996, pp.234-235.

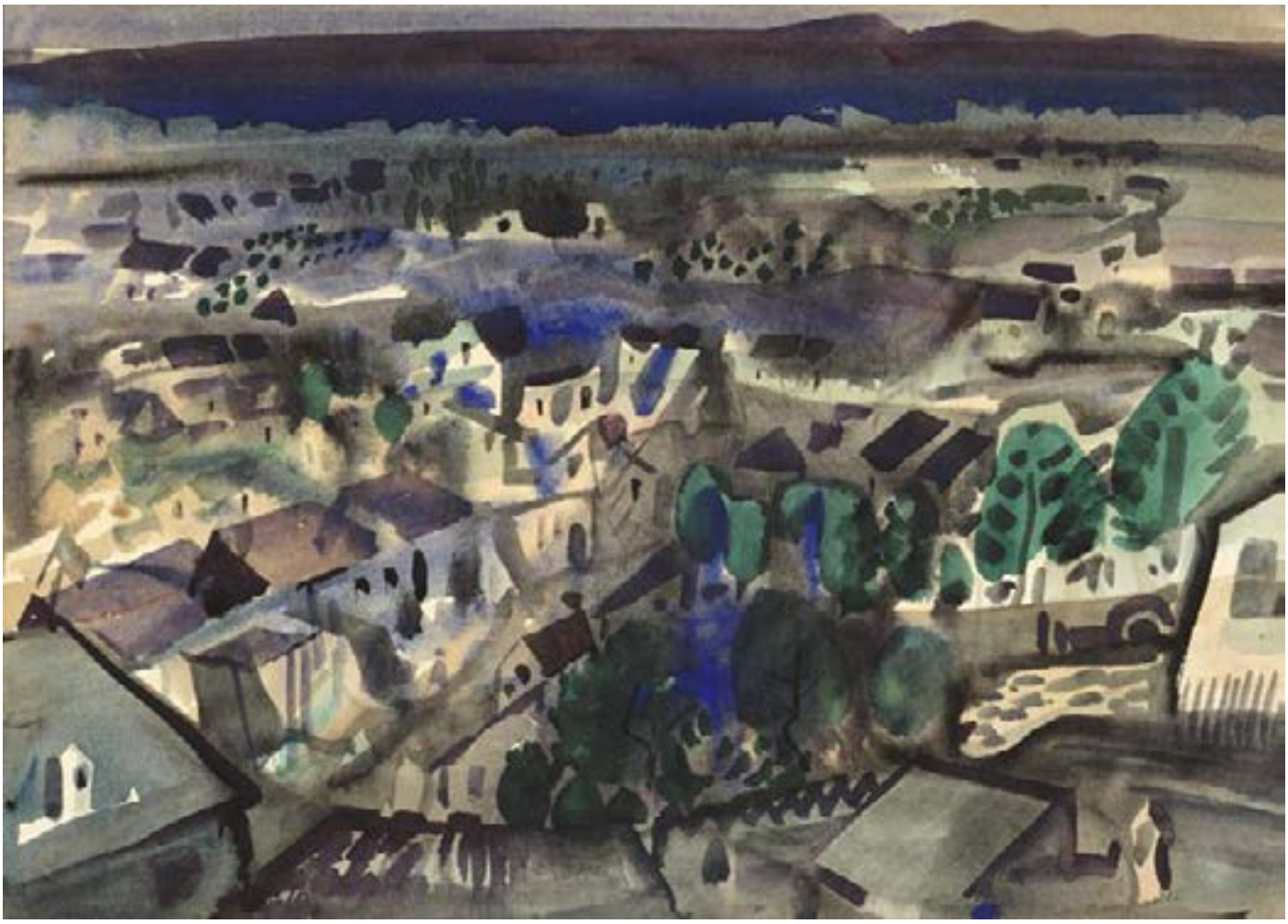
€18000-€22000 (£12960-£15840 approx.)

Large Image & Place Bid Lot 26

27
Father Jack P. Hanlon (1913-1968)
WOODLAND SCENE
watercolour
signed lower left
13 x 19_in. (33.02 x 49.53cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 27



28
George Campbell RHA (1917-1979)
MÁLAGA
watercolour
signed lower right
8_ x 11_in. (21.59 x 29.21cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 28

29
Nano Reid (1900-1981)

TINKERS AND PONY, 1969
oil on board
signed lower left; with title and number [6] inscribed on label on reverse; with both Dawson Gallery exhibition and framing labels on reverse
29 x 15_in. (73.66 x 38.74cm)

Dawson Gallery, Dublin;Where purchased by the late Jim O'Driscoll SC
'Nano Reid', Dawson Gallery, Dublin, 11-26 April, 1969, catalogue no. 10 [65gns]

€3000-€4000 (£2160-£2880 approx.)

Large Image & Place Bid Lot 29

30
Nano Reid (1900-1981)
GROUP OF TINKERS
watercolour
signed lower left; inscribed on Dawson Gallery [Dublin] label on reverse
10 x 15_in. (25.40 x 40.01cm)

Dawson Gallery, Dublin;Private collection
'Nano Reid Retrospective', Municipal Gallery, Dublin and the Ulster Museum, Belfast, November 1974 - February 1975

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 30

31
Nano Reid (1900-1981)
HORSE GAMBOLLING
watercolour
signed lower right; inscribed on Dawson Gallery [Dublin] label on reverse
9_ x 15_in. (24.77 x 39.37cm)

Dawson Gallery, Dublin;Private collection
'Nano Reid Retrospective', Municipal Gallery, Dublin and the Ulster Museum, Belfast, November 1974 - February 1975

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 31

32
Daniel O'Neill (1920-1974)

FLOWERS

oil on board

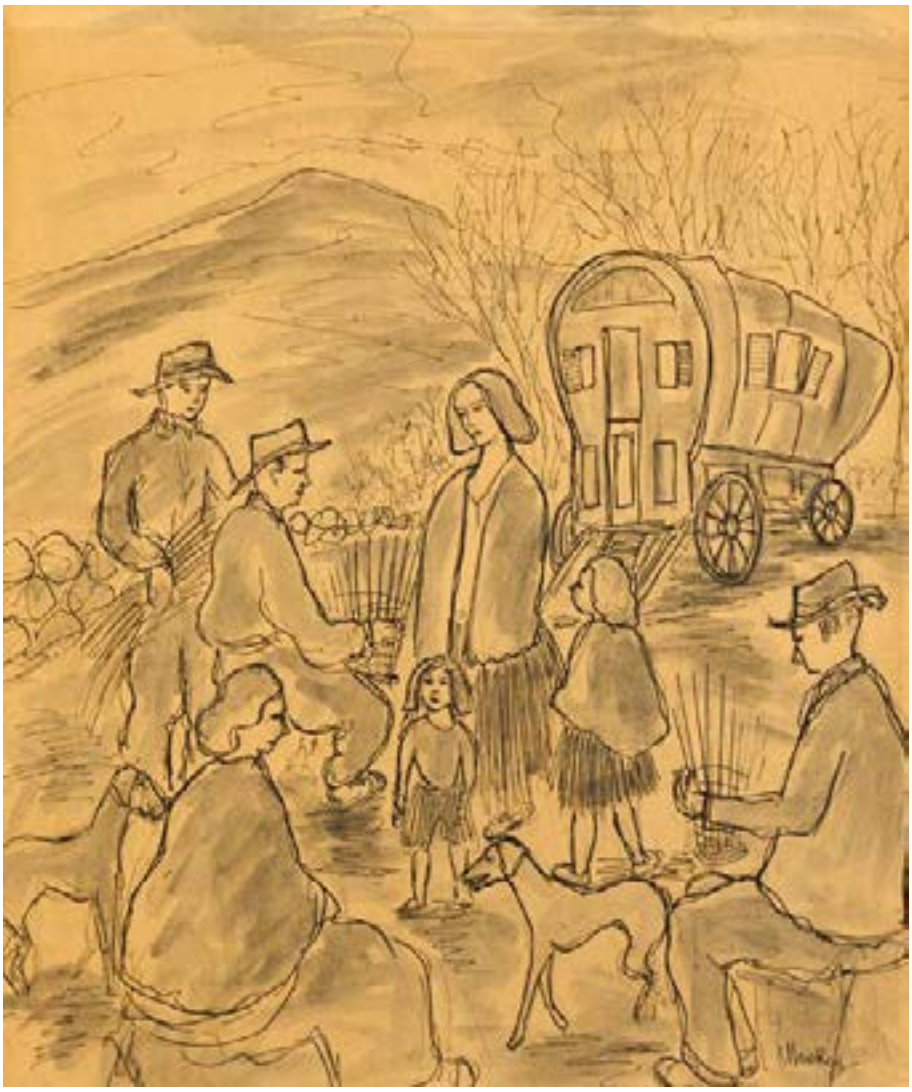
signed lower right; with title inscribed on reverse; with typed Victor Waddington Galleries label on reverse

18 x 24in. (45.72 x 60.96cm)

Victor Waddington Galleries, Dublin;Adam's and Bonhams, 31 May 2000, lot 56;Private collection;Whyte's, 14 March 2011, lot 59;Private collection

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 32



33
Markey Robinson (1918-1999)
AROUND THE FIRESIDE and MAKING BASKETS, c.1960s (A PAIR)
watercolour over ink; (2)
signed lower right; each with inscribed exhibition label on reverse
22_ x 19in. (57.79 x 48.26cm)

George Gallery, Dublin;Private collection
'The Irish Figurists & Figurative Painting in Irish Art', George Gallery, Dublin, November to December, 1990, catalogue nos. 67 & 68 (respectively)
Susan Stairs, The Irish Figurists & Figurative Painting in Irish Art, George Gallery Montague Ltd., Dublin 1990, illustrated pp. 205 & 207

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 33

34
Markey Robinson (1918-1999)
NUDE WITH TWO FANS, c.1945
oil on board
signed upper right; with inscribed exhibition label on reverse
28 x 18_in. (71.12 x 46.99cm)

George Gallery, Dublin;Private collection
'The Irish Figurists & Figurative Painting in Irish Art', George Gallery, Dublin, November to December, 1990
Mulready, Michael, Markey Robinson: Maverick Spirit, Ben Madigan Publications, Belfast, 2003 (illustrated p. 127)

€5000-€7000 (£3600-£5040 approx.)

Large Image & Place Bid Lot 34

35
Daniel O'Neill (1920-1974)
SALMON LEAP, CLADY RIVER, BUNBEG, COUNTY DONEGAL
monotype in oil on paper
signed lower right; with original label detailing title on reverse and exhibition number [16] on reverse
7 x 10in. (17.78 x 25.40cm)

This work is based on an oil on canvas of the same scene.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 35

36
Nano Reid (1900-1981)
STONE HOUSES AND WALLS
watercolour
signed lower right; inscribed on Dawson Gallery [Dublin] label on reverse
11_ x 16in. (29.21 x 40.64cm)

Dawson Gallery, Dublin;Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 36

37
Daniel O'Neill (1920-1974)
BOG POOL, c.1966
oil on board
signed lower right; with title on reverse; also with dedication [To Maureen, Easter, 1966] inscribed on reverse; with framing label of the Dawson Gallery also on reverse
17_ x 23in. (43.82 x 58.42cm)

Dawson Gallery, Dublin; Private collection;Whyte's, 14 March 2011, lot 26;Private collection

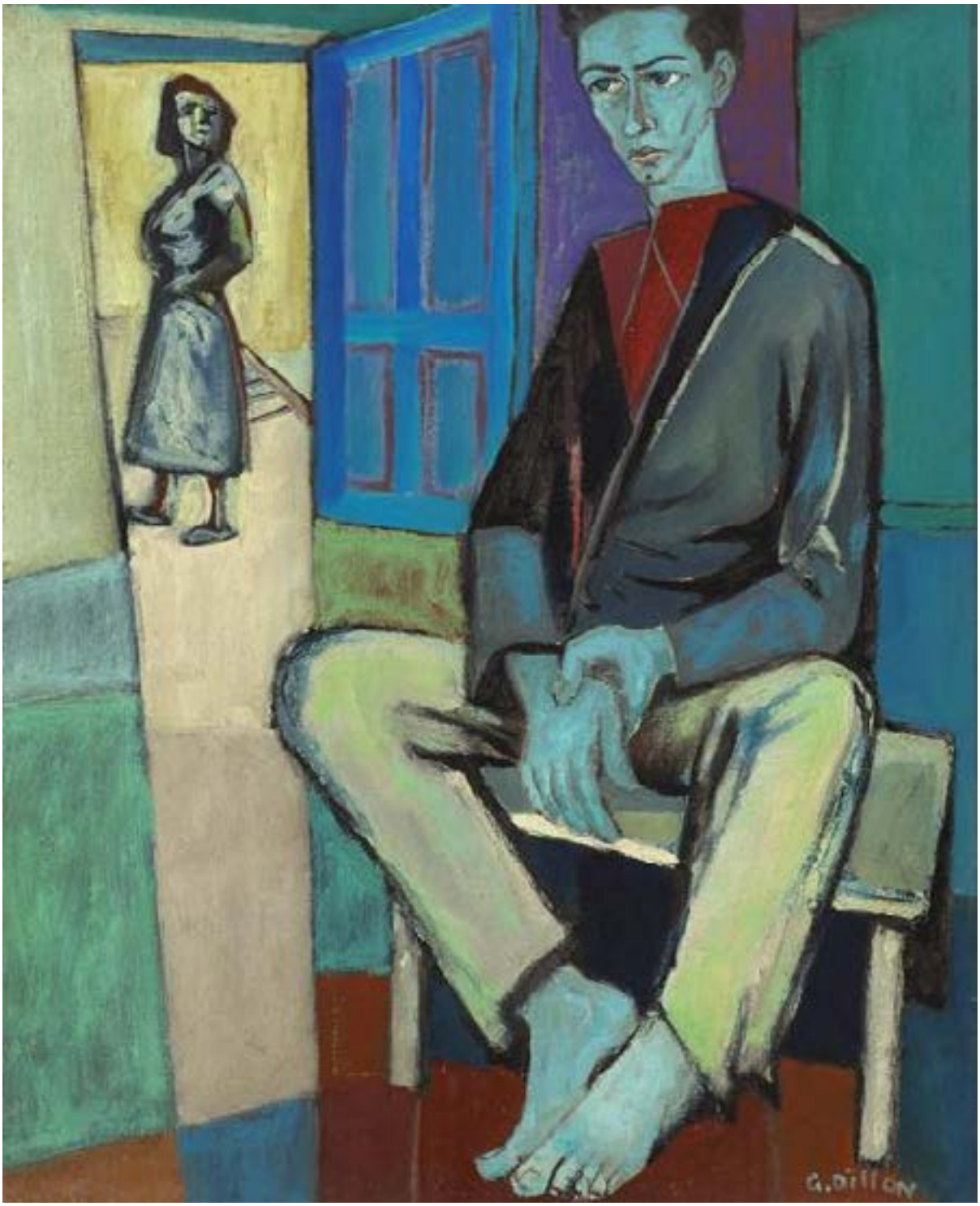
€5000-€7000 (£3600-£5040 approx.)

Large Image & Place Bid Lot 37

38
Gerard Dillon (1916-1971)

PORTRAIT OF DAN O'NEILL, 1952
oil on canvas
signed lower right; with Dawson Gallery framing label on reverse
22 x 18in. (55.88 x 45.72cm)

Dawson Gallery, Dublin;The Collection of the late Jim O'Driscoll SC;Thence by descent
Possibly exhibited at 'Gerard Dillon, Early Paintings of the West', Dawson Gallery, Dublin, 4-27 March 1971, catalogue no. 10 as Dan O'Neill;'Gerard Dillon, A Retrospective Exhibition', Ulster Museum, Belfast and Municipal Gallery of Modern Art, Dublin, 1972;'Gerard Dillon (1916-1971), A Retrospective Exhibition', Droichead Arts Centre, Drogheda, 23 January to 20 February and Linen Hall Library, Belfast, 27 February to 21 March 2003, catalogue no. 24 (loaned by present owner)
Gerard Dillon's Portrait of Dan O'Neill was painted in 1952, and is, therefore, a work from a key point in his career. By this time, Dillon had established himself as a painter and was closely involved in many of the exhibitions and organisations promoting and supporting visual art in Ireland North and South. He would go on to represent Great Britain in the Pittsburgh International exhibition in 1958 and the Guggenheim International, where he represented Ireland in 1958 and 1960. (1) This unusual portrait, which positions the figure of painter Daniel O'Neill within a slanting and disjointed domestic space, is given a broader narrative context, provided by the figure of the woman, glancing askance through an open door. Gerard Dillon was born in Belfast in 1916, and left school in 1930 initially to work as a painter and decorator. Largely self-taught as an artist, he lived in London until the outbreak of war in 1939, when he moved to Dublin. Dillon had visited Ireland throughout these early years in London, and was particularly influenced by the landscape of Connemara, returning there to paint throughout his career. Moving to Dublin in 1939, however, meant that he became part of a pivotal time in the capital's artistic and creative history. Dillon was influenced by the White Stag group, formed by leading experimental Irish and émigré artists and was involved in the establishment of the Irish Exhibition of Living Art. (2) His circle of friends and fellow artists included Nano Reid and Mainie Jellett, as well as fellow Belfast painter, Daniel O'Neill, the subject of this portrait. Dillon met O'Neill in 1940, and they often worked and exhibited together. In her entry on O'Neill in the Dictionary of Irish Biography, Carmel Doyle notes that 'together they carved images on stones retrieved from the wartime blitz in Belfast'. (3) Dillon and O'Neill both exhibited with Victor Waddington in Dublin, and at Deirdre McDonagh and Jack Longford's Contemporary Art Galleries. (4) The central figure in Portrait of Dan O'Neill occupies the right-hand side of the canvas, seated on a four-legged stool. His body appears too large for the space, and he leans forward slightly. This seated, frontal pose, turning slightly towards the light of the doorway, together with the sinuous black outline of the figure against the background and the stylised treatment of the folds of fabric over his body, reflects the influence of early Christian stone carving and manuscript illumination on Dillon's work. It also, perhaps, reflects the influence of European painters like Georges Rouault (1871-1958), whose work had been at the centre of a Dublin controversy in 1942, ten years before this work was completed. In contrast to the stylised and flattened treatment of the space in which the figure sits, and his clothing, Dillon has rendered the hands, feet and facial features with great sensitivity and nuance. This focus on the bare flesh, rendered in vivid turquoise, together with the troubled and troubling expression on the figure's face, creates an atmosphere of anxiety and doubt. While this is a portrait, the inclusion of the female figure outside the door establishes a narrative of tension within the picture. It is possible that this figure represents Eileen Lyle, whom O'Neill married in 1942. This tense atmosphere is reflected in the fragmented treatment of the interior space in which the figure sits, with its disjointed perspective, and planes of vivid colour sliding toward the foreground. This Expressionist treatment of the interior could, perhaps, be read as a further expression of the lack of accord between the two figures, collapsing the boundary between the interior world of the individual and the exterior environment in a way that foreshadows his later dream-like Pierrot paintings, produced in the final years of his life. (5)Dr Niamh NicGhabhannNovember 2015



Footnotes:1. Rebecca Minch. Dillon, (Francis) Gerard". Dictionary of Irish Biography.(ed.) James McGuire, James Quinn. Cambridge, United Kingdom: Cambridge University Press, 2009.(http://dib.cambridge.org/viewReadPage.do?articleId=a2600), accessed 31 October 2015. 2. S.B. Kennedy, The White Stag Group (Dublin: Irish Museum of Modern Art, 2005).3. Karen Reihill, Gerard Dillon: Art and Friendships, http://www.adams.ie/cat-pdf/20713.pdf (accessed 31 October 2015).4. Carmel Doyle. "O'Neill, Daniel". Dictionary of Irish Biography.(ed.) James McGuire, James Quinn. Cambridge, United Kingdom: Cambridge University Press, 2009.(http://dib.cambridge.org/viewReadPage.do?articleId=a6920), accessed 31 October 2015.5. Karen Reihill, 'Behind the mask', Irish Arts Review, Vol. 29, No. 3, 2012, pp. 104-107."

€20000-€30000 (£14400-£21600 approx.)

Large Image & Place Bid Lot 38

39
George Campbell RHA (1917-1979)
STILL LIFE WITH FLOWERS
oil on board
signed lower left; titled on reverse
8 x 11in. (20.32 x 27.94cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 39

40
Gerard Dillon (1916-1971)
BIRD WATCHING
oil on board with collage
signed lower left; titled on reverse; with F.G. Davis & Sons Ltd [Belfast] label on reverse
16_ x 11_in. (42.55 x 29.85cm)

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 40

41
Norah McGuinness HRHA (1901-1980)
VINE TERRACE, ITALY, 1960
oil on canvas
signed and dated lower right; inscribed on Dawson Gallery [Dublin] label on reverse
17_ x 23_in. (44.45 x 60.33cm)

Dawson Gallery, Dublin;Private collection
Possibly exhibited at the Irish Exhibition of Living Art, 1960, catalogue no. 7 [Vine Terrace 1] or catalogue no. 103 [Vine Terrace 2]
In 1946 Norah McGuinness began painting in Italy and in 1950 she was chosen, along with Nano Reid, to represent Ireland at the Venice Biennale. It was the first time Ireland had participated at the event. Italian President Luigi Einaudi bought McGuinness' painting The Black Church, while the Italian critic Umberto Apollonio praised her vibrating and rather evocative tonality"".

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 41

42
Patrick Collins HRHA (1910-1994)
GYPSY CAMP
oil on board
signed lower right; titled on reverse
25 x 39in. (63_ x 99.06cm)

Patrick Collins first used the theme of Travellers or Tinkers in 1957 and the motif appeared again later in the late 1960s when it dominated his subject matter for a period of three years. (1) In Gypsy Camp, through a haze of mist and moonlight, the figures of two horses, a fire and a dark mass representing the camp emerge framed within a frame; a characteristic device favoured by Collins. Gypsy Camp is dissolved into indistinct shapes and the gentle tonal palette is pleasing on the eye. Frances Ruane has suggested that these paintings grow, ….not out of direct observation, but more likely from the artist's recollection of the gypsy camp between the Collins family house and the Cranmore Prison which had a romantic appeal for him as a young boy in Sligo." (2)The framing device reinforces the feeling separation from the real world and gives an ethereal quality to the work. The palette is deceptively rich and comprises wonderful blues, greens, pinks and browns with a dash of red suggesting the camp fire. Footnotes:(1) Ruane, Frances, Patrick Collins, An Chomhairle Ealaíon/The Arts Council, Dublin; The Arts Council of Northern Ireland, Belfast, 1982, p.52(2) Ruane, Frances, Whyte's 28 April 2008, lot 57 [Tinker Woman And Child, 1961]"

€8000-€12000 (£5760-£8640 approx.)

Large Image & Place Bid Lot 42

43
Basil Blackshaw HRHA RUA (b.1932)
SIX MILE VALLEY
oil on canvas
signed lower left; signed again and titled on reverse; also with inscribed Peppercanister Gallery label on reverse
30 x 34in. (76.20 x 86.36cm)

Peppercanister Gallery, Dublin;Private collection
Six Mile Valley is an area in County Antrim close to where Basil Blackshaw has lived and painted for many years and the Six Mile Water runs into Lough Neagh. Particular landscapes of personal significance have played a crucial role in Blackshaw's work since the 1950s. While the people and animals who populate the countryside and their activities have remained as a constant subject, Blackshaw also seems drawn to specific places, unpopulated landscapes where he engages with the struggle to capture the essence of a place through the familiarity of long examination. While the present painting shares the same sense of scale and expansiveness as the landscapes around Dromara and the views across the Lagan Valley towards Colin Mountain that had previously absorbed Blackshaw for over a decade, the process of formal analysis and conscious abstraction that defines the earlier series has been replaced by a highly intuitive response to the landscape. Blackshaw's handling of paint is broad and expressive. The tautly-drawn line of a fence leads the eye in from the foreground and down towards the river, reflecting its gently winding curve and also the line of ragged trees to the left, while the sense of drama is reinforced by the low, scudding dark clouds.Dickon HallNovember 2015

€15000-€20000 (£10800-£14400 approx.)

Large Image & Place Bid Lot 43

44
Patrick Collins HRHA (1910-1994)
LANDSCAPE
oil on board
signed lower right; with Ritchie Hendriks Gallery framing label on reverse
11 x 15in. (27.94 x 38.10cm)

€3000-€4000 (£2160-£2880 approx.)

Large Image & Place Bid Lot 44

45
Patrick Collins HRHA (1910-1994)
STAGE SET FOR THE PLAYBOY OF THE WESTERN WORLD
mixed media on paper
7_ x 10_in. (19.69 x 26.04cm)

Frances Ruane suggests it was literature rather than the visual arts that nurtured Collins' childhood imagination, and it was the work of modern Irish writers like W.B. Yeats, Synge and Joyce that stimulated him as a young adult. (1) The title of the present work pays homage to Synge's role in his early development as a painter. Footnotes:1. Ruane, Frances, Patrick Collins, An Chomhairle Ealaíon/The Arts Council, Dublin; The Arts Council of Northern Ireland, Belfast , 1982, p.23-25

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 45

46
Basil Blackshaw HRHA RUA (b.1932)
THREE GOATS
oil on canvas
signed lower left
20 x 24in. (50.80 x 60.96cm)

The Collection of the late Jim O'Driscoll SC
A remarkable aspect of Basil Blackshaw's painting is his ability to evoke a sense of physical solidity with a minimum of means. Areas of canvas or board are often left untouched and frequently paint is used so thinly that it hardly seems possible that the effects of space, solid form, texture and movement that he creates have been achieved. In Three Goats the manner in which Blackshaw pulls and sweeps paint around the canvas creates a pervasive sense of restlessness within the weather-beaten landscape as if the wind has left in place only a few solidly defined objects; a stone wall, the distant mountains and the small group of goats. Muted tones run across the painting, finding a unity of mood and bringing the various planes of the landscape together.Dickon HallNovember 2015

€15000-€20000 (£10800-£14400 approx.)

Large Image & Place Bid Lot 46

47
Terence P. Flanagan RHA PPRUA (1929-2011)
CLOONAGH BAWN 3
oil on board
signed lower right; titled on reverse; also with inscribed Ritchie Hendriks Gallery [Dublin] label on reverse
24 x 35_in. (60.96 x 90.17cm)

Ritchie Hendriks Gallery, Dublin;Private collection

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 47

48
Arthur Armstrong RHA (1924-1996)
FIELD PATTERNS CONNEMARA, 1966
oil on board
signed lower right; with Ritchie Hendriks Gallery exhibition label on reverse; also variously inscribed on reverse
19_ x 23_in. (49.53 x 59.69cm)

Ritchie Hendriks Gallery, Dublin;Whence purchased by Mr M.E. Anderson;Private collection
'Arthur Armstrong', Ritchie Hendriks Gallery, Dublin, March 1966, catalogue no. 18

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 48

49
Barrie Cooke HRHA (1931-2014)
NIGHT BEASTS AND WATER, 1963
watercolour on paper laid on board
signed and dated in pencil lower right; with typed Ritchie Hendriks Gallery exhibition label on reverse
38 x 40in. (96.52 x 101.60cm)

Ritchie Hendriks Gallery, Dublin;Where purchased by Lord & Taylor, New York;Private collection

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 49

50
Basil Blackshaw HRHA RUA (b.1932)
POND
mixed media on paper
signed upper left; also inscribed [Roy Lilley, BT Editor] upper left
6_ x 8_in. (15.88 x 20.96cm)

A gift from the artist to Roy Lilley;Ross's, Belfast, 5 March 2003, lot 58;Private collection
Roy Lilley was editor of the Belfast Telegraph from 1974 to 1992 and was awarded the OBE for services to journalism in 1998.

€600-€800 (£432-£576 approx.)

Large Image & Place Bid Lot 50

51
Charles Brady HRHA (1926-1997)
OYSTER SHELL, 1994
oil on linen
signed lower left; inscribed on Taylor Galleries [Dublin] label on reverse
12_ x 15_in. (31.12 x 38.74cm)

Taylor Galleries, Dublin;Where purchased by James O'Driscoll SC
'Charles Brady', Taylor Galleries, Dublin, July 1995, catalogue no. 4

€2500-€3500 (£1800-£2520 approx.)

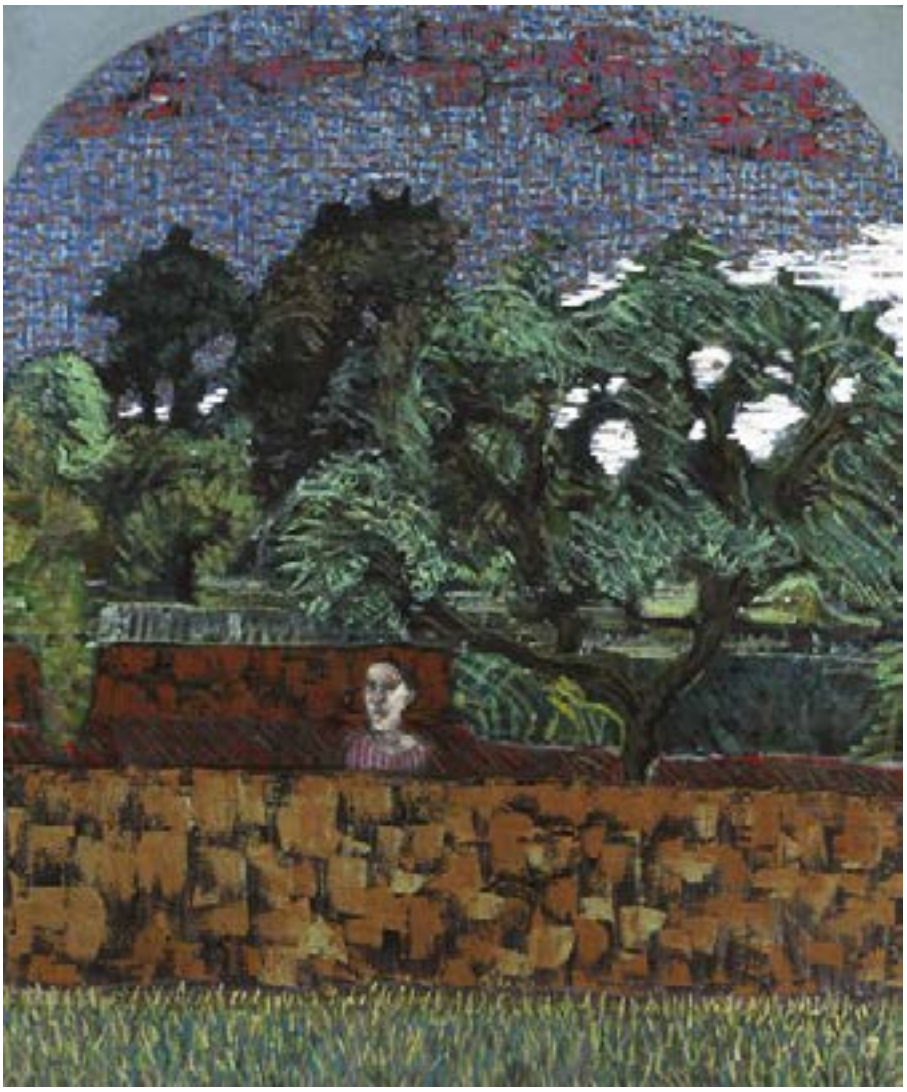
Large Image & Place Bid Lot 51

52
Charles Brady HRHA (1926-1997)
GREEN HILL AGAINST BLUE SKY
oil on canvas
signed lower left
18 x 17in. (45.72 x 43.18cm)

Taylor Galleries, Dublin;Private collection
This lot is accompanied by a signed and dated [1993] copy of Gandon Editions 'Works' series [no. 9] on Charles Brady.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 52



53
Brian Bourke HRHA (b.1936)
NEIGHBOUR, SUMMER, 1967
oil on canvas
signed, titled and dated on reverse
48 x 40in. (121.92 x 101.60cm)

The Collection of the late Jim O'Driscoll SC

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 53

54
Brian Bourke HRHA (b.1936)
DONEGAL LANDSCAPE, 1974
mixed media on board
signed, titled and dated lower right
30 x 22in. (76.20 x 55.88cm)

Whyte's, February 19 2002, lot 74;Private collection

€1000-€1500 (£720-£1080 approx.)

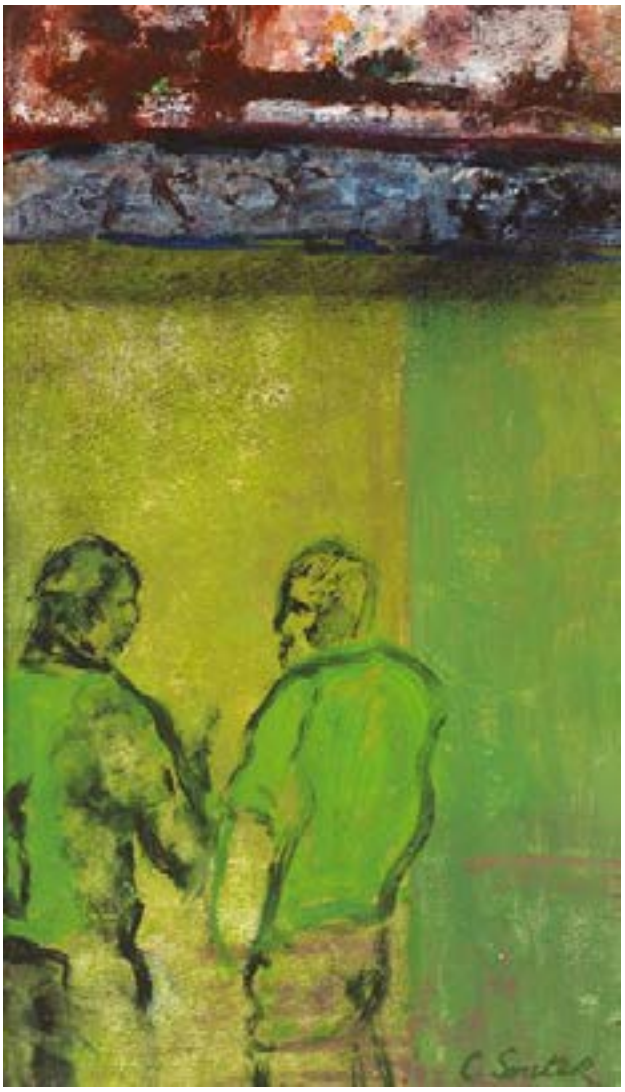
Large Image & Place Bid Lot 54

55
Brian Bourke HRHA (b.1936)
SELF PORTRAIT, 1965
watercolour, conté and charcoal on paper
signed and dated [Nov] lower left; with inscribed Dawson Gallery exhibition label on reverse
29_ x 19_in. (74.93 x 50.17cm)

Dawson Gallery, Dublin;Where purchased by Miss Anne Yeats;Her sale, HOK, 19 November 2002, lot 539;Whence purchased by the present owner
'Brian Bourke, First Exhibition of Paintings', Dawson Gallery, Dublin, 28 October - 20 November 1965, catalogue no. 20

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 55



56
Camille Souter HRHA (b.1929)
AND REMEMBER, c.1975
oil on board
signed lower right
17 x 10in. (43.18 x 25.40cm)

Dawson Gallery, Dublin;Thence to Taylor Galleries, Dublin;Where purchased by the present owner
'Camille Souter Retrospective Exhibition', Model Arts Centre and Niland Gallery, Sligo, 24 April to 2 June 2001, and Royal Hibernian Academy, Dublin, 12 July to 26 August 2001
Cormican, Garrett, Camille Souter, The Mirror in the Sea, Whyte's Dublin 2006, catalogue no. 331, p.287 (listed) & 289 (illustrated in colour)

€5000-€7000 (£3600-£5040 approx.)

Large Image & Place Bid Lot 56

57
Tony O'Malley HRHA (1913-2003)
HARVEST LIGHT, 1991
oil on board
signed with initials and dated [4/91] lower left; inscribed on Taylor Galleries [Dublin] label on reverse
49_ x 37in. (125.73 x 93.98cm)

Taylor Galleries, Dublin;Where purchased by James O'Driscoll SC
'An Irish Vision: Tony O'Malley', The Phillips Collection, Washington DC, April 8 to July 9 2000, p. 39 of the catalogue (illustrated)
Ed. Lynch, Brian, Tony O'Malley, Scolar Press in Association with the Butler Gallery, Kilkenny, 1996, p. 305 (full page illustration)
Harvest Light is a relatively late work of Tony O'Malley, painted the year after he returned to live permanently in his native Callan, after many years in Cornwall. The bright warm colours of the work are a response to the artist's frequent visits to the Bahamas where he stayed every winter from 1974 to the late 1980s. The intense light of the Caribbean had a profound effect on O'Malley's subsequent work. Although as Aidan Dunne has noted, it added to his already established vocabulary of form rather than transforming his approach. He had to incorporate new colours such as 'yellows and pinks', which the artist admitted, were 'Not the colours that I liked actually, but they did come in - demanded to be done.' O'Malley's painting makes a profound use of his immediate physical surroundings such as the studio or the landscape. Equally it references the artist's memories of the myriad of visual sensations that he experiences over time. Harvest Light is an important example of this distinctive use of paint. Set against a pale light-filled ground, dynamic shapes of strong yellows, oranges and pinks create the sensation of a sun-filled space. The title adds to this sensation. It is typical of O'Malley's preference for works that evoke particular times of the year, or even times of the day. The surface of the painting is scored and marked in a variety of rhythmic lines and strokes of brightly coloured paint. These suggest ripened corn, summer flowers and exotic birds and insects resting half hidden in the lushness of long grass. Some of these marks appear like ancient script or a forgotten language and even take on a musical aspect. O'Malley was a passionate accordion player and lover of music. Through such details Harvest Light evokes not only the physical sensation of late summer but the sounds of harvest time. Despite its apparent abstract appearance the painting is grounded in real experience and ultimately in the Irish countryside at its most vibrant. Dr. Róisín KennedyNovember 2015Footnotes:1. Tony O'Malley, quoted in ed. Brian Lynch, Tony O'Malley, Scolar Press, 1996, p.264.

€20000-€30000 (£14400-£21600 approx.)

Large Image & Place Bid Lot 57

58
Seán McSweeney HRHA (b.1935)
FLOODED LAND, 1992
oil on board
signed and dated lower left; signed, dated and titled on reverse
10 x 13_in. (25.40 x 34.29cm)

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 58

59
Seán McSweeney HRHA (b.1935)
SEA FIELDS, 1986
oil on board
signed and dated lower right; signed and titled on reverse
10 x 14in. (25.40 x 35.56cm)

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 59

60
Tony O'Malley HRHA (1913-2003)
EARTH, SONG, SPRING, 1983
oil on board with incising
signed with initials lower left; dated lower right; signed, titled and dated on reverse
42 x 24in. (106.68 x 60.96cm)

de Veres, 9 March 1999;Private collection
Fallon, Brian, Tony O'Malley: Painter in Exile, Dublin, Arts Council, 1984, catalogue no. 135

€8000-€10000 (£5760-£7200 approx.)

Large Image & Place Bid Lot 60

61
Tony O'Malley HRHA (1913-2003)
FEBRUARY, SEAL COTTAGE, 1979
gouache on toned paper
signed with initials lower left; dated lower right; inscribed on Fenton Gallery [Cork] label on reverse
9 x 6in. (22.86 x 15.24cm)

Fenton Gallery, Cork;Where purchased by James O'Driscoll SC

€1200-€1500 (£864-£1080 approx.)

Large Image & Place Bid Lot 61

62
Tony O'Malley HRHA (1913-2003)
WINTER LINE, 1973
gouache on paper; with Hillsboro Fine Art label on reverse
signed with initials lower left, titled lower centre and dated [11/73] lower right
13 x 8in. (33.02 x 20.32cm)

Hillsboro Fine Art, Dublin;Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 62

63
Tony O'Malley HRHA (1913-2003)
COLLAGE, 1965
ink and gouache on paper
signed with initials lower centre
10 x 14in. (25.40 x 35.56cm)

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 63

64
Colin Harrison (b.1939)
PERFORMERS BEFORE IL REDENTORE, GIUDECCA, VENICE
pencil and watercolour
23 x 31_in. (58.42 x 80.01cm)

The Chiesa del Santissimo Redentore, known as Il Redentore, is a 16th century church located on Giudecca (island), Venice. It was designed by the architect Andrea Palladio and built as a votive church to thank God for the deliverance of the city from a major outbreak of the plague. Located on the waterfront of the Canale della Giudecca, it dominates the skyline of the island. Il Redentore houses a number of paintings by artists including Tintoretto, Paolo Veronese and Francesco Bassano.On the third Sunday in July a huge firework display on the previous evening is followed by a mass procession across a specially constructed pontoon bridge from the Zattere to Giudecca. It remains a major festival in the Venetian calendar since 1570s.

€1800-€2200 (£1296-£1584 approx.)

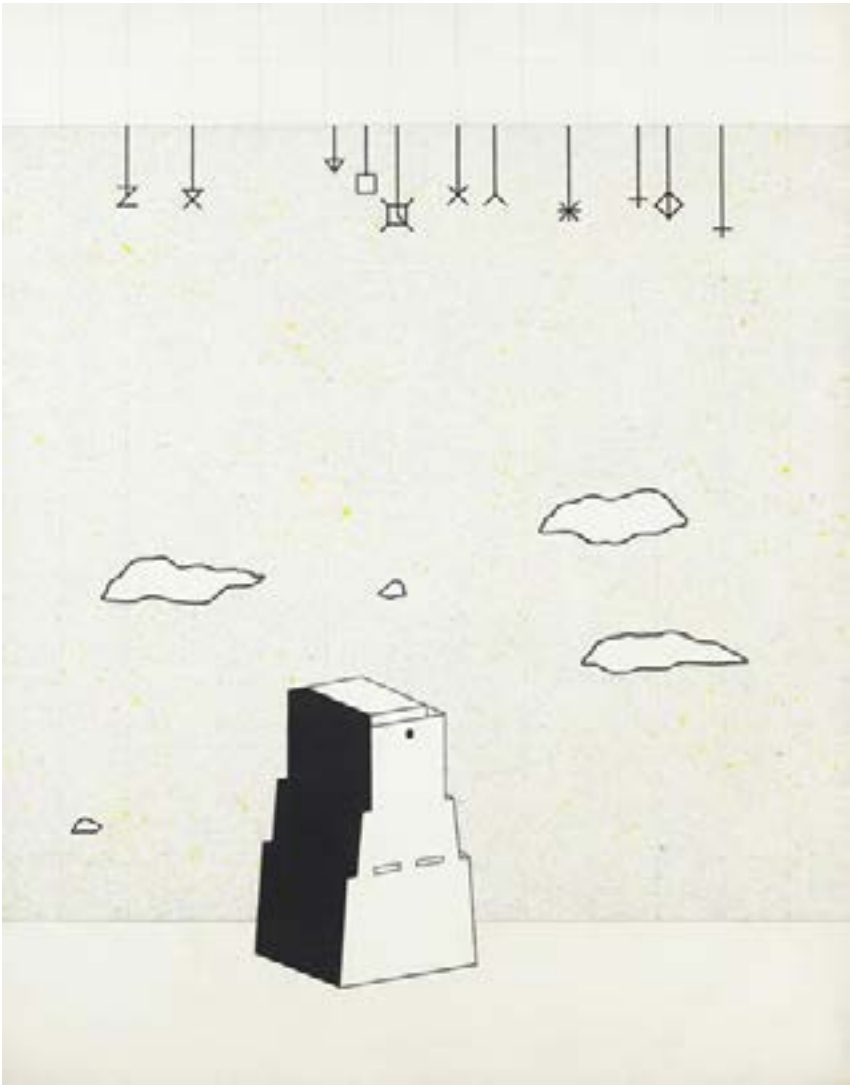
Large Image & Place Bid Lot 64

65
Patrick Scott HRHA (1921-2014)
CHINESE LANDSCAPE, 1986
ink and watercolour
signed and dated lower right; with inscribed Taylor Galleries [Dublin] label on reverse
18_ x 24_in. (46.99 x 62.23cm)

Taylor Galleries, Dublin;Private collection
In the winter of 1984/85 Patrick Scott made a journey to China, and exhibited a series of Chinese landscapes, including the present work, at the Taylor Gallery in June 1986. Dorothy Walker wrote in the Irish Arts Review (Patrick Scott - recent work), 1986, These paintings are a perfect example of his genius in extracting the poetic quick from an extremely complex visual reality.""

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 65

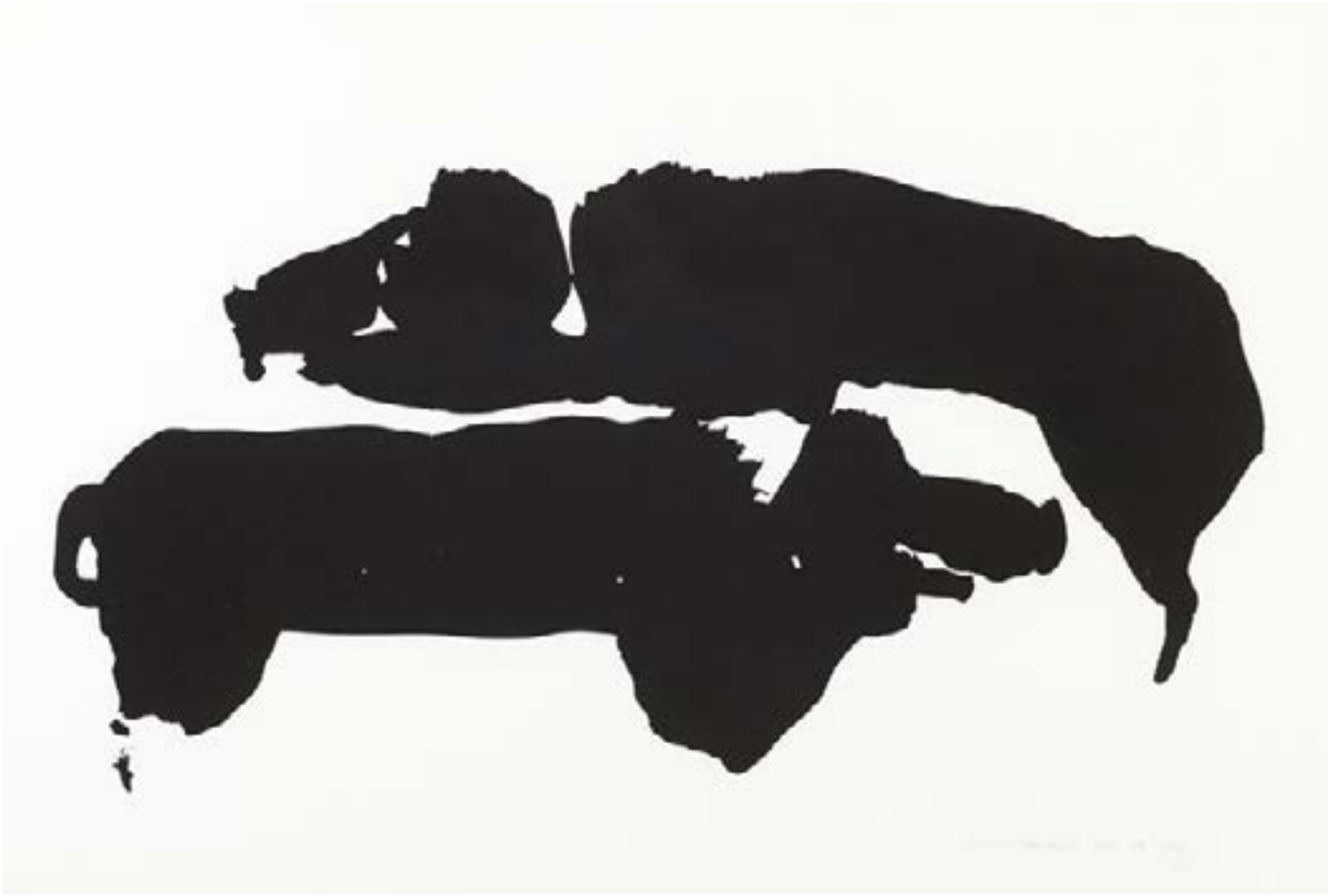


66
Colin Harrison (b.1939)
KING GEORGE'S MICROPHONE
P.V.A. and cryla on canvas
titled on Dawson Gallery [Dublin] label on reverse; also with title and medium on separate handwritten label on reverse
35_ x 27_in. (90.17 x 70.49cm)

Dawson Gallery, Dublin;Private collection
This is a reference to the special microphone and sound proof box used by King George VI. Decades after this painting was exhibited, the film The King's Speech, was based on the same subject - the monarch's speech impediment.

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 66



67
Louis le Brocquy HRHA (1916-2012)
THE TÁIN. PIGS, 1969
lithographic brush drawing; (no. 53 from an edition of 70)
signed, numbered and dated lower right
15 x 21in. (38.10 x 53.34cm)

Whyte's, 30 April 2007, ex lot 52;Private collection
Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 28 in the series.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 67

68
Louis le Brocquy HRHA (1916-2012)
THE TÁIN. CHARIOTS, 1969
lithographic brush drawing; (no. 53 from an edition of 70)
signed, numbered and dated lower right
21 x 15in. (53.34 x 38.10cm)

Whyte's, 30 April 2007, ex lot 52;Private collection
Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 23 in the series.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 68

69
Louis le Brocquy HRHA (1916-2012)
THE TÁIN. THE BEGETTING OF CONCHOBOR, 1969
lithographic brush drawing; (no. 53 from an edition of 70)
signed, numbered and dated lower right
15 x 21in. (38.10 x 53.34cm)

Whyte's, 30 April 2007, ex lot 52;Private collection
Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 9 in the series.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 69

70
Louis le Brocquy HRHA (1916-2012)

BEING [734], 2000

oil on canvas

signed and dated [2000] on reverse

…my aim was to reach into their inner being, something merely suggested in the earlier works. From the start these later works appear to have developed a certain granular surface structure covering the entire canvas. This surface suggested particles, which I tended to see as another kind of matrix from which the image might materialise, both in the depths of its shadow and in its emergence to the light. Then, gradually it seems, this granular structure becomes more structured and pervasive, at once composing and disseminating the image within it. (2)For an example from the earlier Presences series see lot 75. For further reading see, www.anne-madden.comFootnotes:1. Mac Giolla Léith, Caoimhín 'The Human Image Paintings of Louis le Brocquy', le Brocquy Archive, 20022. Louis le Brocquy quoted by Caoimhín Mac Giolla Léith, 'The Human Image Paintings of Louis le Brocquy', Notes, le Brocquy Archive, 2002"

Gimpel Fils, London;Solomon Gallery, Dublin;Private collection

'Human Images', Gimpel Fils, London, 2001

Artist's Archive number 734.From around the middle of the 1990s to 2005 Louis le Brocquy returned to his earlier preoccupation with the 'Presence Series' (1956-1966) and developed further this theme in a body of work called 'Human Images'. Caoimhín Mac Giolla Léith has observed: There are very few artists who have maintained as steadfast a commitment as Louis le Brocquy has over the past half a century to envisioning what it is to be an embodied human being adrift in an alienating world the true reality of which is likely to lie forever beyond our comprehension ... The principal similarity between the early 'Presences' and the torsos produced since 1996, according to the artist, is one of content in that the attempt is still to discover some kind of image of "our inner human reality - that impalpable thing we call in turn the spirit, the psyche, consciousness." The most obvious difference, on the other hand, between these two bodies of work is one of form, in that the 'phenomenon of whiteness', to use Richard Kearney's phrase, no longer exerts the same fascination. In the recent [Human Image] paintings the intense white grounds have been replaced by what le Brocquy characterises as 'grayish backgrounds or 'environments', initially composed of minute particles and later by a fractured texture from which the central figure is derived and into which it in turn diffuses in "a substantial identity of surface and image". (1)The artist described his return to the Presences theme thus:

€80000-€100000 (£57600-£72000 approx.)

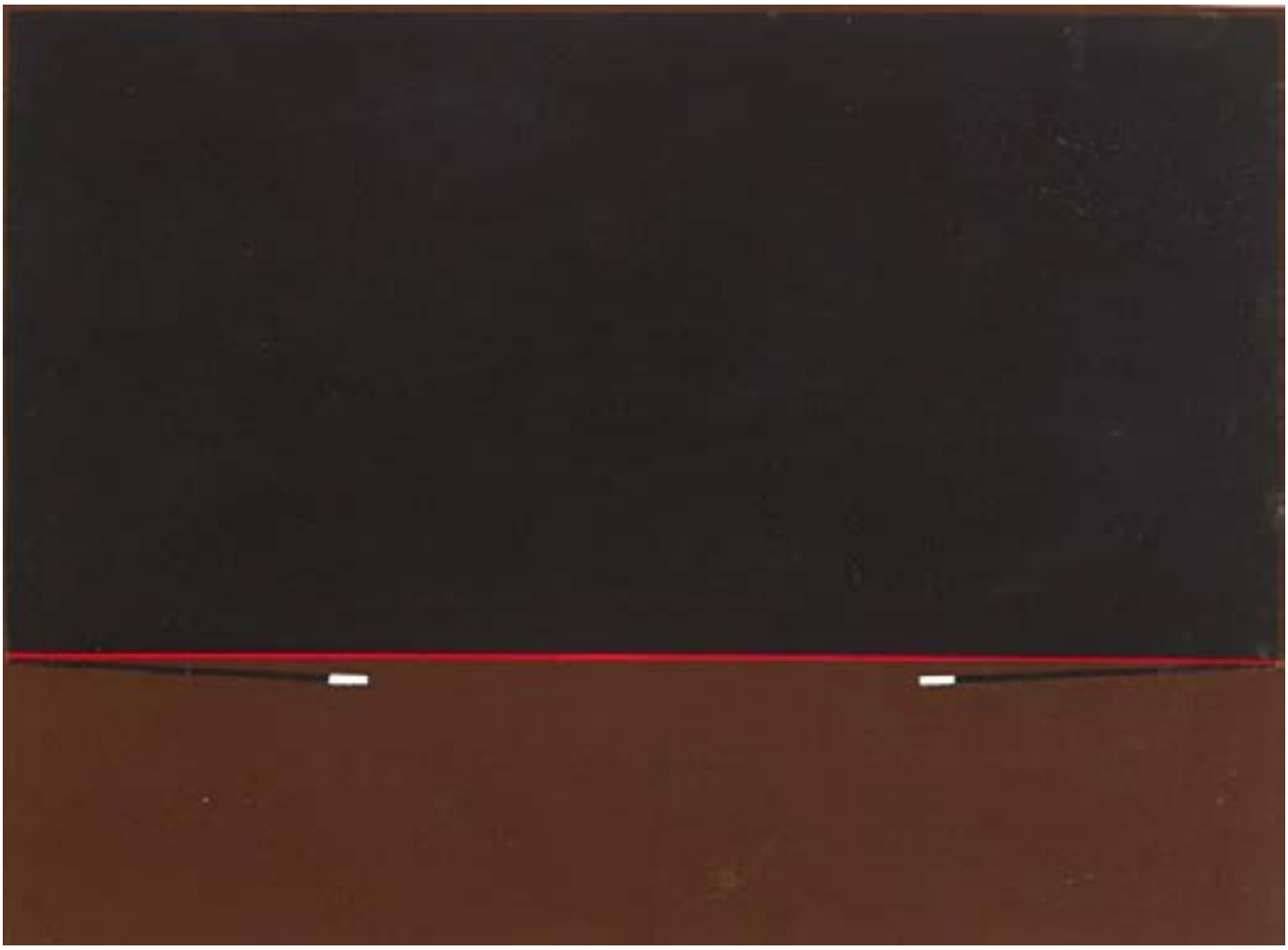
Large Image & Place Bid Lot 70

71
Brian King (b.1942)
SQUARING THE CIRCLE NO. 3, 1989
aluminium on board
signed, titled and dated on reverse
35_ x 35_in. (90.17 x 89.54cm)

The Collection of the late Jim O'Driscoll SC
Brian King was born in Dublin in 1942 and studied in the National College of Art and Design, Dublin. He later lectured at the college and in 1984 assumed the position of Head of the Department of Sculpture, a role he held until 2004. From 1964 to 1978 he participated in the Irish Exhibition of Living Art, serving as its President for the last ten years. He won the Carroll's Award 1965. In 1969 and 1983 he represented Ireland at the Paris Biennale, on the earlier occasion becoming the first Irish artist to win the major individual prize. He has exhibited widely throughout Ireland and abroad and has secured several sizeable commissions for public sculpture including the National Memorial to Members of the Defence Forces who died in Service now sited in Merrion Square, Dublin. He is an member of Aosdána and his work is held in public collections including The Hugh Lane Gallery of Modern Art, Dublin, Crawford Municipal Gallery, Cork, RTE, Bank of Ireland, Allied Irish Bank, University of Ulster and University College, Dublin, among others.We are grateful to the artist for his assistance in cataloguing this work.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 71

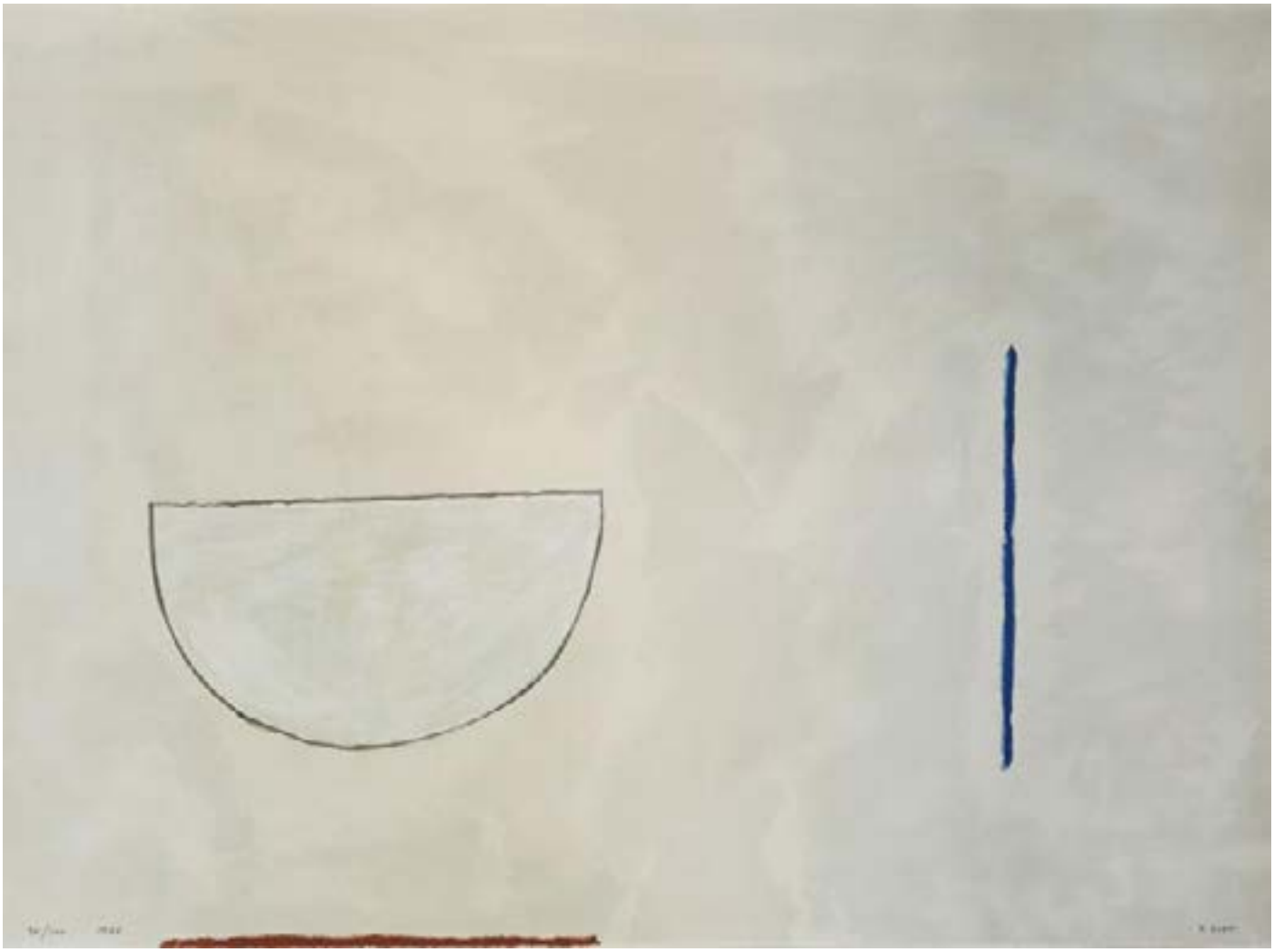


72
Cecil King (1921-1986)
TOWARDS
oil on paper
inscribed on David Hendriks Gallery [Dublin] label on reverse
15 x 20_in. (38.10 x 51.44cm)

David Hendriks Gallery, Dublin;Private collection

€600-€800 (£432-£576 approx.)

Large Image & Place Bid Lot 72

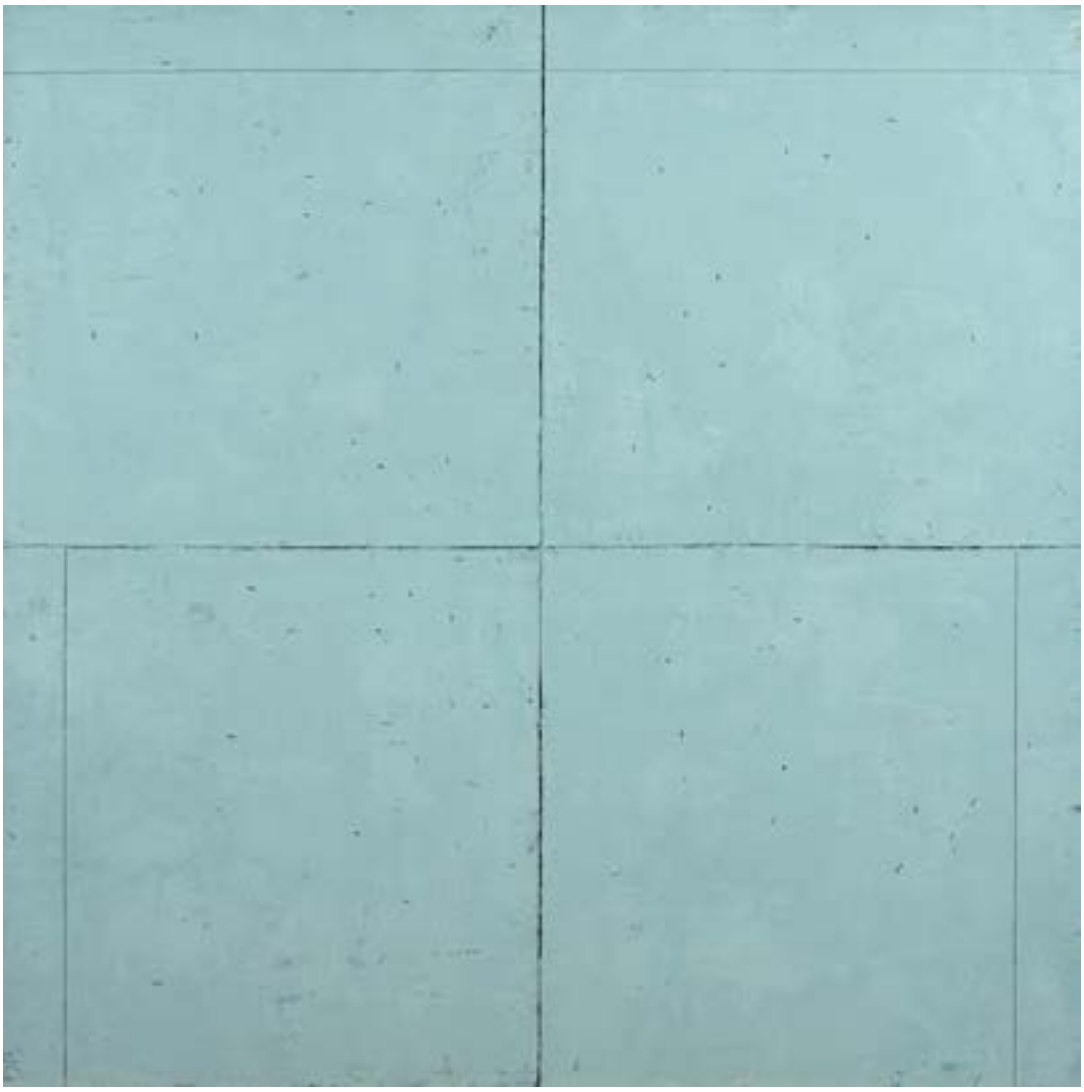


73
William Scott CBE RA (1913-1989)
STILL LIFE, 1988
lithograph; (no. 36 from an edition of 100)
signed lower right; numbered and dated lower left
27_ x 30in. (70.49 x 76.20cm)

Brian Balfour-Oatts, William Scott: A Survey of his Original Prints, Archeus Fine Art, London, 2005, listed as no. 60, illustrated p. 447

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 73



74
Charles Tyrrell (b.1950)
C13.06
oil on canvas laid on board
signed, titled and dated on reverse
35 x 35in. (88.90 x 88.90cm)

The Collection of the late Jim O'Driscoll SC

€3000-€5000 (£2160-£3600 approx.)

Large Image & Place Bid Lot 74

75
Louis le Brocquy HRHA (1916-2012)

ANCESTRAL HEAD, 1965
oil on canvas
signed and dated in pencil lower left; signed again and titled on reverse; also numbered [157] on reverse; with inscribed Hillsboro Fine Art label on reverse
26 x 21_in. (66.04 x 54.61cm)

Gimpel Fils Gallery, London, c. mid 1960s; Whence purchased by John Hirschhorn; Later donated to The Hirschhorn Museum and Sculpture Garden, Washington DC; From where de-accessioned c.2004; with Hillsboro Fine Art, Dublin;Where purchased by the present owner
Gimpel Fils Gallery, London, c. mid 1960s
Like the Celts I tend to regard the head as this magic box containing the spirit. Enter that box, enter behind the billowing curtain of the face, and you have the whole landscape of the spirit. (1) This painting is an early example of one of the most important series in Louis le Brocquy's oeuvre. In the winter of 1964, the artist paid a visit to the anthropology museum in Paris, the Musée de l'Homme. He had been experiencing something of a crisis in terms of the development of his work, destroying many images with which he was dissatisfied, and he felt at a loss as to how to progress. At the museum, he came across a collection of Polynesian skulls, decorated for ritualistic purposes, and this was to prove the impetus for one of the defining themes of his work. It sparked in him a recognition of the potential of the head image and its relevance to his interpretation of Celtic ethnography. This encounter is credited with inspiring his own series of profound images within the overall concept. This ranged from the early Ancestral Heads, to which this work belongs, and evolved into the portrait series of great writers and artists, like Samuel Beckett and Francis Bacon.Ancestral Head (1965) was carried out in the months following the artist's epiphany and it typifies the series. Presented frontally, it is rendered in white and pale tones, and seems to emerge disembodied from a muted ground. The bands on the dome of the head are a feature of some of the early examples suggesting ancient adornments and a concept of Celtic ancestry. The unidentified individual and the generalisation of the features which are deliberately blurred, infers a universal relevance. The work reflects the artist's stated intention to represent human reality beneath the material appearance. Dr Yvonne ScottFootnotes;1. The artist in conversation with Michael Peppiatt, 1979, (Ed., le Brocquy, P.), Louis le Brocquy, The Head Image, Gandon, Cork, 1996, p.22-23

€25000-€35000 (£18000-£25200 approx.)

Large Image & Place Bid Lot 75

76
Donald Teskey RHA (b.1956)
ISLAND CROSSING VII, 2000
oil on canvas
signed lower right; signed, titled and dated on reverse; also with inscribed Rubicon Gallery [Dublin] label on reverse
43 x 48in. (109.22 x 121.92cm)

Rubicon Gallery, Dublin;Private collection
Possibly at 'Donald Teskey, New Paintings', Rubicon Gallery, Dublin, 6-28 April 2001
The Rubicon 2001 exhibition focused firmly on the sea, the Irish coastline and maritime architecture. The paintings were made after several trips to West Cork, Connemara and North Mayo.

€10000-€15000 (£7200-£10800 approx.)

Large Image & Place Bid Lot 76

77
John Shinnors (b.1950)
THE HOUSE, KITE & SCARECROW
oil on canvas
signed lower right; titled on hand-written label on reverse
49 x 55in. (124.46 x 139.70cm)

The Collection of the late Jim O'Driscoll SC
'John Shinnors', Taylor Galleries, Dublin, 3-19 November 1994, catalogue no. 9

€20000-€30000 (£14400-£21600 approx.)

Large Image & Place Bid Lot 77

78
John Shinnors (b.1950)
SCARECROW
oil on board
signed lower right
25 x 21_in. (63_ x 54.61cm)

The Collection of the late Jim O'Driscoll SC

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 78

79
John Shinnors (b.1950)
CATHEDRAL SHADOW, OCTOBER
oil on canvas
signed lower right; titled on artist's label on reverse
25 x 28in. (63_ x 71.12cm)

The Collection of the late Jim O'Driscoll SC

€8000-€12000 (£5760-£8640 approx.)

Large Image & Place Bid Lot 79

80
Patrick Scott HRHA (1921-2014)

TANGRAM III, 2005
carborundum and gold leaf; (artist's proof from an edition of 75)
signed and dated in pencil lower right; marked a/p in pencil lower left; with Taylor Galleries [Dublin] label on reverse
24_ x 18_in. (62.23 x 46.99cm)

Taylor Galleries, Dublin;Private collection
Sheet size 26.5 by 20 in.The tangram is a dissection puzzle consisting of seven flat shapes, called tans, which are put together to form shapes. These puzzles have been the object of interest for artists and designers who have used the principles of the game to sharpen the powers of observation through the discovery of resemblances between geometric and natural forms and as atool for abstraction. The tangram is thought to have been invented in China during the Song Dynasty and later introduced to Europe by trading ships in the early 19th century.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 80

81
Patrick Scott HRHA (1921-2014)
UNTITLED VI (FROM MEDITATIONS), 2007
carborundum with gold leaf; (no. 18 from an edition of 50)
signed and dated lower right; numbered lower left; with blind stamp of Stoney Road Press stamp lower right
24 x 24in. (60.96 x 60.96cm)

Sheet size 29 by 28in.From a compilation of seven hand-made carborundum prints which re-examine the artist's introspective approach to creation as seen in his earlier works on canvas. Published in collaboration with Stoney Road Press in May 2007.For another example from this series see lot 82.

€1500-€2000 (£1080-£1440 approx.)

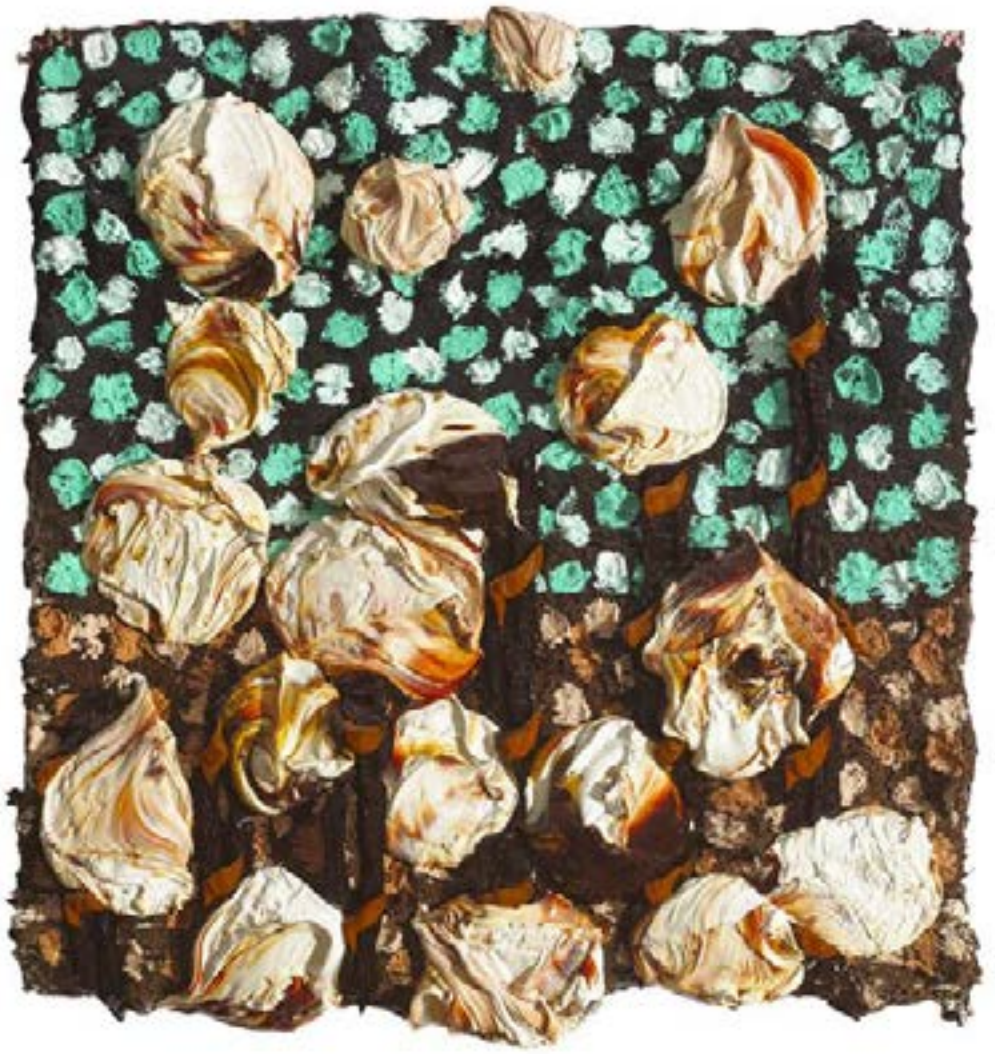
Large Image & Place Bid Lot 81

82
Patrick Scott HRHA (1921-2014)
UNTITLED I (FROM MEDITATIONS), 2007
carborundum with gold leaf; (no. 18 from an edition of 50)
signed and dated lower right; numbered lower left; with blind stamp of Stoney Road Press stamp lower right
24 x 24in. (60.96 x 60.96cm)

Sheet size 29 by 28in.From a compilation of seven hand-made carborundum prints which re-examine the artist's introspective approach to creation as seen in his earlier works on canvas. Published in collaboration with Stoney Road Press in May 2007.For another example from this series see lot 82.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 82



83
Paul Doran (b.1972)
CLASSIC (RE-MIX) 2005
oil on board
signed and titled on reverse
13 x 12in. (33.02 x 30.48cm)

Green on Red Gallery, Dublin;Private collection

€800-€1200 (£576-£864 approx.)

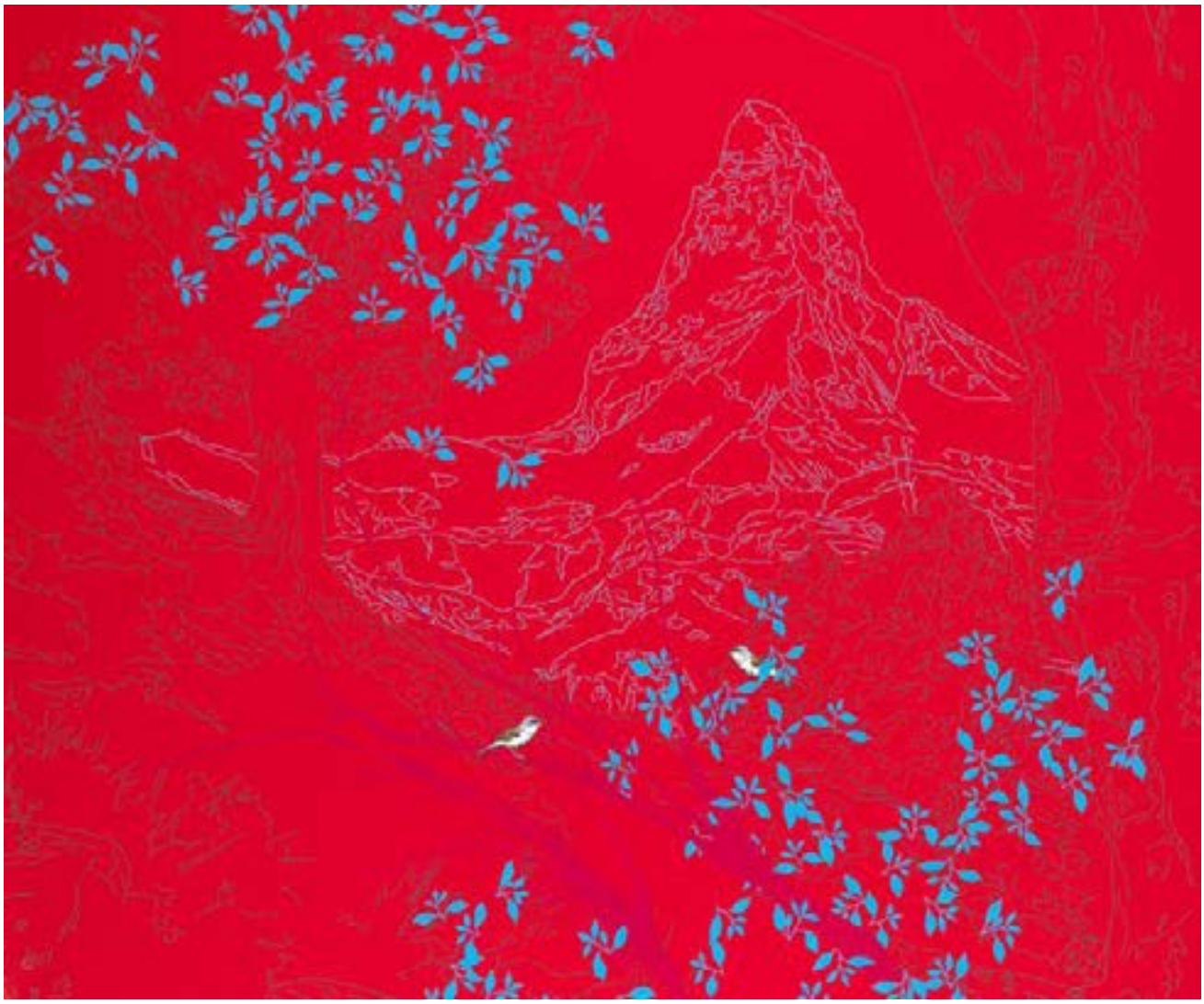
Large Image & Place Bid Lot 83

84
Patrick Graham (b.1943)
UNTITLED [COLLATERAL SERIES], 2003/2004
watercolour over pencil with collage element
indistinctly signed and dated on figure's shoulder upper right
31 x 43_in. (78.74 x 110.49cm)

Boyle Arts Festival, 2006;Private collection
In 2005 Patrick Graham showed Collateral Series in the Hillsboro Fine Art Gallery, Dublin, an exhibition which comprised raw and beautiful drawings pieced together out of sketches. The present work falls into this body of work which had formed the basis of other earlier shows with; the Green on Red Gallery, the RHA, the Civic Theatre and the Jack Rutberg Gallery in Los Angeles. In his review of the exhibition for Circa Art Magazine (27 October 2005) Thomas Brezing described the series thus: This work looks like it has been stitched together after a high number of long nights filled with vivid dreams. It is as if he [Graham] had been sleeping with pen and paper beside him, scribbling and jotting things down in the dark after every dream that woke him, and then the next day trying to make sense of it all by putting the jigsaw together.""

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 84



85
Darren Murray (b.1977)
ZERMATT AM ZEE
oil on canvas
signed on reverse
60 x 72in. (152.40 x 182.88cm)

Galleria Artericambi, Verona;Where purchased by the present owner
Galleria Artericambi, Verona, 2005
In 2005 Murray represented Northern Ireland at the 51st Venice Biennale. His work can be found in the Arts Council of Northern Ireland, Nissan Ireland, CIPFA Northern Ireland, Northern Ireland Civil Service and the Office of Public Works.

€3000-€4000 (£2160-£2880 approx.)

Large Image & Place Bid Lot 85

86
Cody Swanson (American, b.1985)
ALINA, 2005
bronze on stone plinth; (no. 1 from an edition of 8)
numbered and dated on the inside; with My final love" inscribed into bronze also on inside; with foundry stamp at base"
15_ x 8_ x 4in. (39.37 x 21.59 x

Solomon Gallery, Dublin;Private collection;Whyte's, 21 May 2012, lot 176;Private collection
'Italian Realism Revisited', Solomon Gallery, Dublin, June 2006

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 86

87
Rowan Gillespie (b.1953)
MIND GAMES, 1984
bronze; (no. 1 from an edition of 9)
signed, dated and numbered at base
10 x 4_ x 3_in. (25.40 x 11.43 x

Solomon Gallery, Dublin;Private collection
Mind Games pertains to the Death of a Dreamer series created shortly after the death of John Lennon.Only two editions of this work were ever cast of which this is one. Diameter of circular base, 3.5in.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 87

88
Michael Duhan (b.1956)
LOVER OF LOVERS, 1991
bronze with green patina on limestone plinth; (unique)
signed and dated at base
48 x 26_ x 14in. (121.92 x 67.31

Purchased directly from the artist by the present owner
Dimensions of limestone plinth 36 by 14 by 13.75in.Michael Duhan was born in Limerick and attended the school of art there from 1972-74. He has been employed by the National College of Art & Design, Dublin since 1982 and has a studio in Temple Bar Gallery & Studios. He first sculpted in 1984, exhibiting in Temple Bar Gallery two years later. Lover of Lovers falls into the artist's early body of work when he began experimenting in the medium. Works from these early years were either unique or low limited editions. All moulds of these have since been destroyed by the artist and this represents a unique record of the artist's early exploration in the medium.

€5000-€7000 (£3600-£5040 approx.)

Large Image & Place Bid Lot 88

89
Robin Buick ARHA (b.1940)
KISSING FIGURES
bronze; (no. 17 from an edition of 250)
signed and numbered at base
13 x 6_ x 6in. (33.02 x 16.51 x

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 89

90
Ana Duncan
WOMAN WITH UMBRELLA
bronze
9_ x 2 x 2in. (24.13 x 5.08 x 5.

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 90

91
Fr. Henry Flanagan OP (1918-1992)
WAR WIDOWS, 1991
polished limestone
signed at base (rear)
15 x 11 x 7in. (38.10 x 27.94 x

Fallon, Catríona (Ed.), Preacher in Stone, Henry Flanagan, Riverbank Arts Centre as a follow on to the Retrospective exhibition at the centre in 2002, Nicholson & Bass, Belfast, 2003, p.80 & 83 (illustrated)
Lot 91 is accompanied by two publications, Preacher in Stone, Henry Flanagan and The Sculpture of Henry Flanagan O.P., A Catalogue with Commentary by Stephen Rynne.

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 91

92
Bob Quinn (b.1948)
THE COUPLE
bronze; (no 1 from an edition of 9)
signed and numbered at base
19 x 12 x 12in. (48.26 x 30.48 x

€1500-€1800 (£1080-£1296 approx.)

Large Image & Place Bid Lot 92

93
Seán Keating PRHA HRA HRSA (1889-1977)
WOMAN WITH HEADSCARF and HEAD OF MAN, c. late 1960s
charcoal; (1); pencil; (1); (double-sided)
5_ x 7in. (13.34 x 17.78cm)

Acquired directly from the artist by the previous owner;From whom gifted to the present owner
Double-sided with a portrait of a lady with a headscarf in pencil (squared for transfer) on one side and a charcoal sketch of a man on the reverse.

€500-€600 (£360-£432 approx.)

Large Image & Place Bid Lot 93

94
Attributed to Joseph Patrick Haverty RHA (1794-1864)
PORTRAIT OF DANIEL O'CONNELL [THE LIBERATOR]
pencil
with inscribed [The Drawing Shop, New York] label on reverse
6_ x 5_in. (17.15 x 14.61cm)

The Drawing Shop, New York;Private collection

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 94

94A
Constance Gore-Booth Countess Markievicz (1868-1927)
NUDE STUDY OF A YOUNG WOMAN
charcoal
23 x 17_in. (58.42 x 44.45cm)

Mealy's, 'Lissadell House Sale, December, 2004, ex lot 314;Private collection;Adam's & Mealy's 'Independence Auction', 17 April 2007, lot 398;Private collection
With another nude study on reverse.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 94A

95
Roderic O'Conor (1860-1940)
NU ALLONGÉ
conté
with provenance on reverse
9 x 11in. (22.86 x 27.94cm)

Given by Renée Honta to her femme de chambre;Thence to the family doctor, Dr. Robelet by 1921;Private collection, Nueil-sur-Layon;Private collection, UK

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 95

96
Kathleen Fox (1880-1963)
STILL LIFE, FLOWERS, 1904
watercolour
signed and dated in pencil lower right
28 x 18in. (71.12 x 45.72cm)

de Veres, 30 November 2005, lot 111; Private collection

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 96

97
Mabel Young (1889-1974)
STILL LIFE
oil on board
signed lower left
20 x 24in. (50.80 x 60.96cm)

de Veres, 30 November 2005, lot 179; Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 97

97A
Andrew Nicholl RHA (1804-1886)

A BANK OF WILD FLOWERS (MORNING)
watercolour heightened with white, with scratching out (sgraffito)watercolour heightened with white with sgraffito
signed lower right
19_ x 28_in. (49.53 x 72.39cm)

Dudley Gallery, London;Whence purchased by Mr Hayn for £25-0-0;Private collection, Wales;Whyte's, 17 September 2002, lot 114;Whence purchased by the present owner

€4000-€6000 (£2880-£4320 approx.)

Large Image & Place Bid Lot 97A

98
Joseph William Carey RUA (1859-1937)
DUBLIN BAY, 1902
watercolour
signed, titled and dated lower right
10_ x 20_in. (26.04 x 52.07cm)

€600-€800 (£432-£576 approx.)

Large Image & Place Bid Lot 98

99
Henry Brocas Senior (1762-1837)
LANDSCAPE WITH FIGURES, RUINS AND BRIDGE
watercolour and gouache
signed lower right
15 x 21_in. (38.10 x 55_cm)

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 99

100
Nathaniel Hone RA (1718-1784)
VOYAGE, FRANCE,1873
watercolour
signed and dated lower right; titled and dated on reverse
9_ x 13_in. (23_ x 33.66cm)

Depicts the bay at Beanlieu, near Nice in the South of France. A similar view in oils is depicted in Thomas Bodkin's Four Irish Landscape Painters.

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 100

101
John Nixon (ca. 1760-1818)
MAN AND DOG BEFORE CASTLE RUINS
watercolour
6_ x 8_in. (16.51 x 22.23cm)

€200-€300 (£144-£216 approx.)

Large Image & Place Bid Lot 101

102
Edwin Hayes RHA RI ROI (1819-1904)
VESSELS COMING TO ANCHOR, SWANSEA BAY
watercolour
signed lower left; inscribed on Royal Institute of Painters in Water Colours [London] label on reverse
19 x 30in. (48.26 x 76.20cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 102

103
Erskine Nicol ARA RSA (1825-1904)
TWO MEN SMOKING PIPES
oil on canvas
signed in monogram lower left
11_ x 8in. (29.21 x 20.32cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 103

104
Robert Richard Scanlan (1881-1876)
THE SLEEPING PARTNER
oil on panel
titled on label on reverse
11_ x 14_in. (29.21 x 36.83cm)

€1000-€1500 (£720-£1080 approx.)

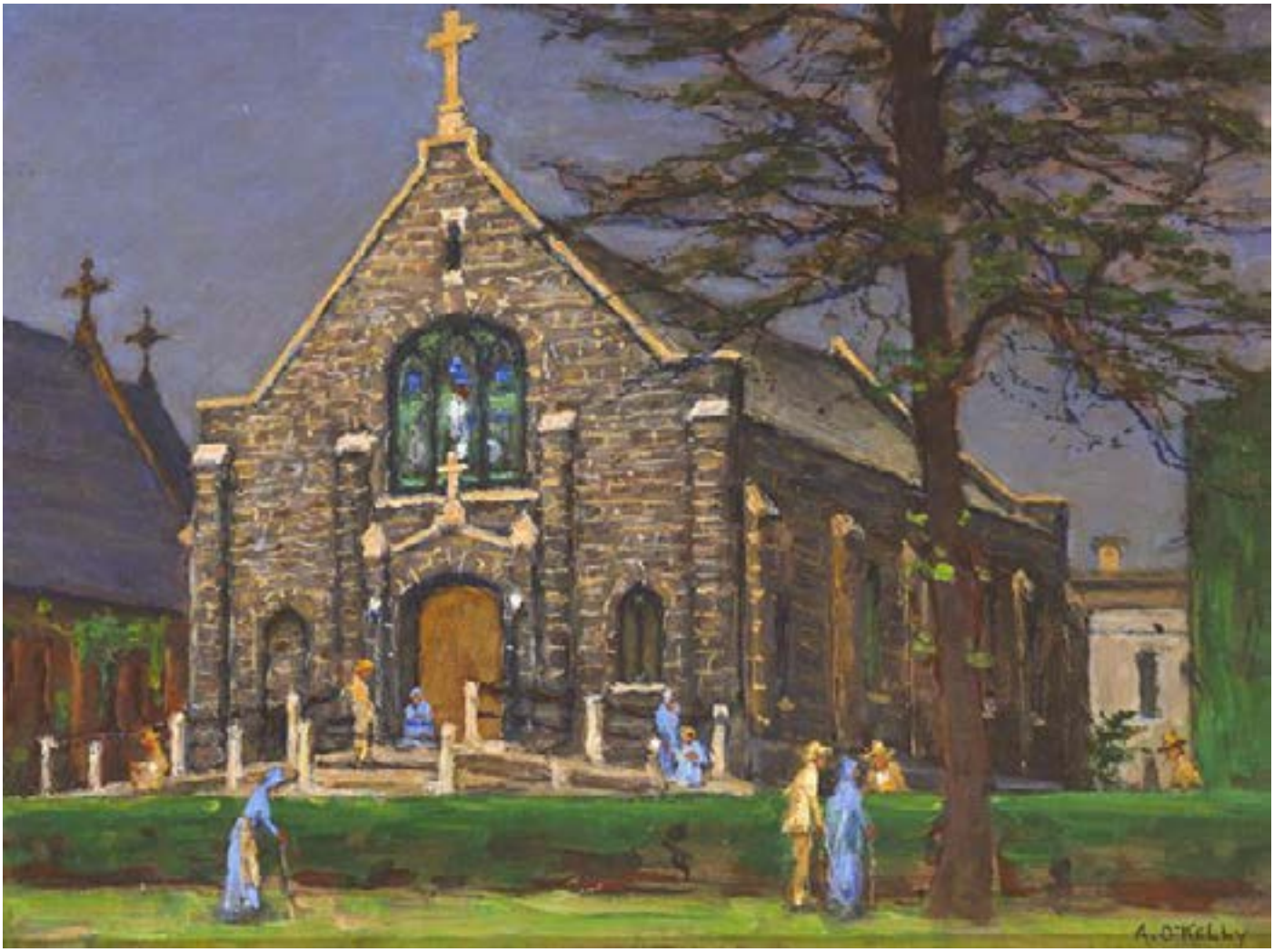
Large Image & Place Bid Lot 104

105
George Bernard O'Neill (1828-1917)
MY, HOW THEY HAVE GROWN
oil on canvas laid on board
signed lower right; with A. Baird-Carter Fine Art Dealer [London] label on reverse; also numbered [214] in pencil on reverse
10_ x 8_in. (26.67 x 21.59cm)

A. Baird-Carter Fine Art Dealer, London;Private collection

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 105

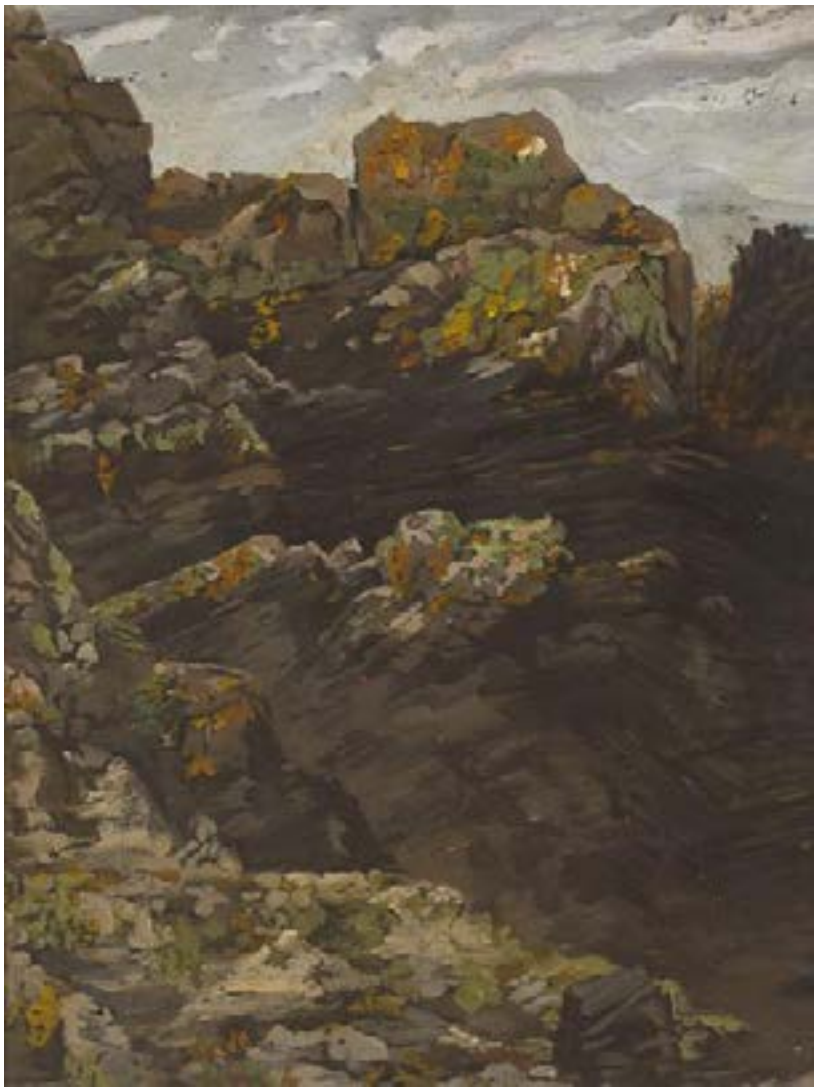


106
Aloysius C. O'Kelly (1853-1936)
THE GOOD SAMARITAN LUTHERAN CHURCH, ROOSEVELT ISLAND, NEW YORK
oil on board
signed lower right
9_ x 12_in. (24.13 x 31_cm)

Ross's, 7 March 2012, lot 17;Private collection
Good Samaritan Lutheran Church (est. 1917) served the large German immigrant population living on Blackwell's Island, later known as Welfare Island (from 1921 when it was used principally for hospitals) and ultimately Roosevelt Island from 1973. By the 1950s, most of the island's institutions had relocated or closed among them the Good Samaritan Lutheran church which was abandoned and ultimately demolished.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 106



107
Margaret Clarke RHA (1888-1961)
ROCKS, NORTH COUNTY DUBLIN
oil on board
with inscribed Taylor Galleries label on reverse
13 x 10in. (33.02 x 25.40cm)

Taylor Galleries, Dublin, 1979;Private collection;de Veres, 6 March 2011, lot 184;Private collection
'Margaret Clarke Exhibition', Taylor Galleries, Dublin, 8-24 November 1979, catalogue no. 11
The Taylor Gallery exhibition in 1979 comprised 48 works in oil and 8 drawings among them Dublin and Aran Island scenes and portraits including two of her husband, stained glass artist Harry Clarke.For another work by this artist see lot 18.

€300-€400 (£216-£288 approx.)

Large Image & Place Bid Lot 107

108
John Mansfield Crealock RHA (1871-1959)
PORTRAIT OF A LADY WITH CHINOISERIE, 1920
oil on canvas
signed lower right; signed and dated on reverse; with inscribed exhibition label on reverse detailing artist's address [1 Avenue Studio, 76 Fulham Road]
44 x 34in. (111.76 x 86.36cm)

Probably exhibited at the Royal Society of Portrait Painters, 1920, as catalogue no. 1
John Mansfield Crealock was born in Dublin John North Crealock and Marion Lloyd Crealock. He was educated at The Royal Military Academy Sandhurst in Surrey and after serving for the British army he travelled to Paris to study at the Académie Julian from 1901-4. In England he showed with the RA from 1908 as well as the Goupil Gallery, New England Art Club and with the Royal Society of Portrait Painters to which he was elected a member in 1918. He exhibited with the RHA, Dublin, between 1910 and 1917, with addresses recorded in Chelsea, London. Although the title of the present work is unknown, Crealock adopted James Abbott McNeill Whistler's (1834-1903) method of titling his portraits of elegant women in lavish interior settings according to their colour arrangement as opposed to the names of the sitters, for example 'The Yellow Sofa' shown at the RHA exhibition 1914, catalogue no. 94.

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 108

109
Frank Egginton RCA (1908-1990)
THE FINNY RIVER, CONNEMARA, 1985
oil on canvas
signed and dated lower right; titled on reverse
23 x 35in. (58.42 x 88.90cm)

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 109

110
Frank Egginton RCA (1908-1990)
VIEW IN COUNTY ANTRIM, c. 1944
watercolour
signed lower left; inscribed on William Rodman & Co. [Belfast] label on reverse
21 x 31in. (53.34 x 78.74cm)

Presented by Masonic Lodge XL to Mr J. H. Craig in January 1945; Whyte's, 25 February 2008, lot 132;Private collection
Artist's archive no. 11653. In the original frame of William Rodman and Co., Belfast.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 110

111
Wycliffe Egginton RI RWS (1875-1951)
RETURN HOME
watercolour
signed lower right
14_ x 21_in. (37.47 x 55_cm)

Adam's & Bonhams, 28 May 2003, lot 43;Private collection

€500-€700 (£360-£504 approx.)

Large Image & Place Bid Lot 111

112
George K. Gillespie RUA (1924-1995)
NEAR KILLARY, CONNEMARA
oil on canvas
signed lower right; titled on reverse
18 x 22in. (45.72 x 55.88cm)

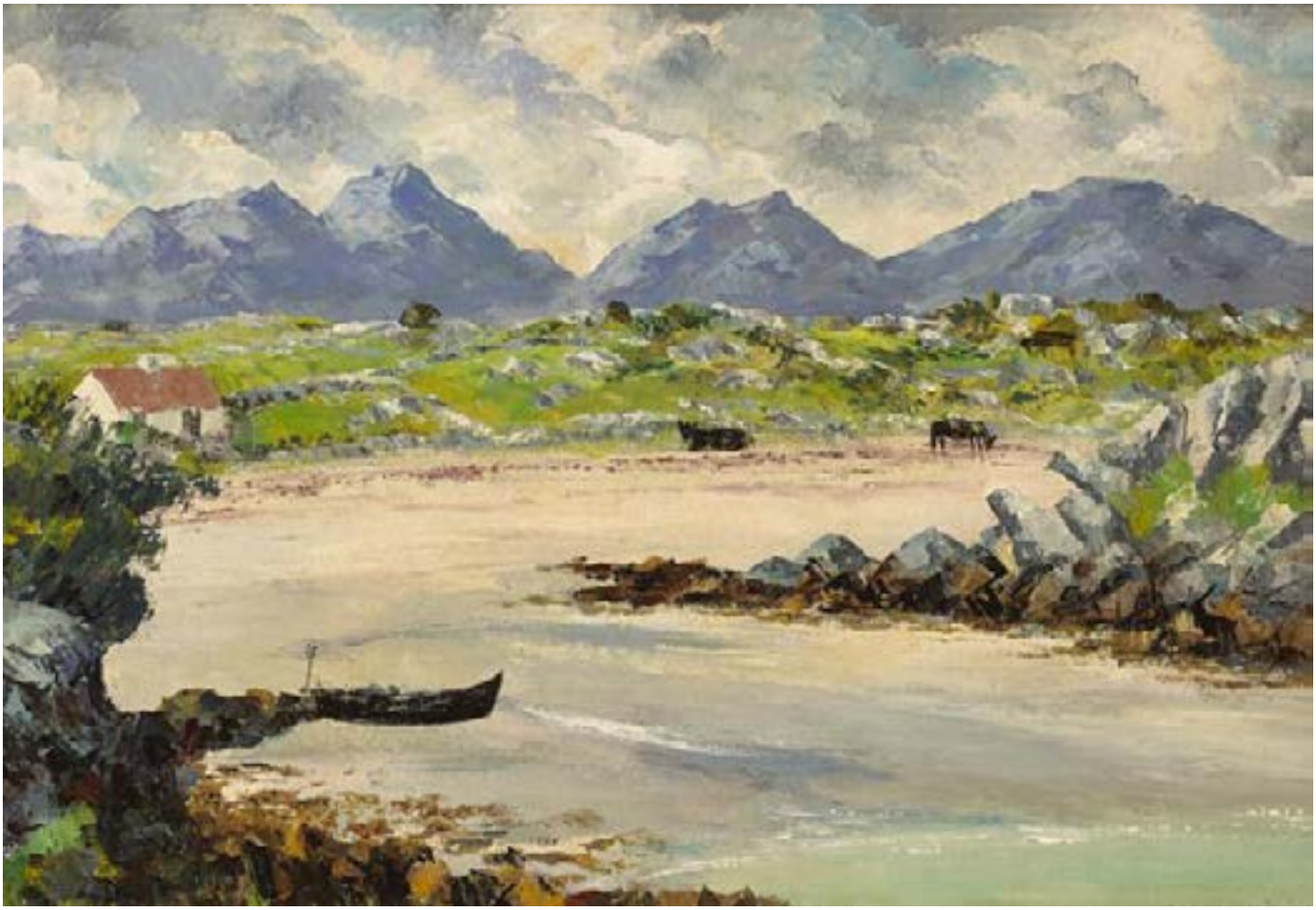
€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 112

113
George K. Gillespie RUA (1924-1995)
CLOUDY SKIES, DUNFANAGHY, COUNTY DONEGAL
oil on board
with title on reverse
14 x 18in. (35.56 x 45.72cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 113



114
Fergus O'Ryan RHA (1911-1989)
TWELVE PINS FROM ERELOUGH, ROUNDSTONE
oil on board
signed lower right
17_ x 25_in. (45.09 x 64.14cm)

Adam's, 28 March 2007, lot 31;Private collection

€1200-€1500 (£864-£1080 approx.)

Large Image & Place Bid Lot 114

115
Cecil Maguire RHA RUA (b.1930)
THE FINKERS, BALLYNAHINCH, CONNEMARA
oil on canvas
signed lower right; titled and with artist's [Lurgan] address on reverse
18 x 24in. (45.72 x 60.96cm)

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 115

116
Robert Taylor Carson HRUA (1919-2008)
ISLE OF CAPRI, ITALY
oil on canvas
signed lower right
23_ x 35_in. (59.06 x 89.54cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 116

WHYTE'S
SINCE 1781

117
Cecil Maguire RHA RUA (b.1930)
GALWAY HOOKER, 1970
oil on board
signed and dated lower right; titled and with artist's address [Lurgan] on reverse
36 x 17_in. (91.44 x 45.09cm)

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 117

118
Kenneth Webb RWA FRSA RUA (b.1927)
THE HARBOUR
oil on canvas
signed lower right
14_ x 35in. (36.83 x 88.90cm)

€3000-€4000 (£2160-£2880 approx.)

Large Image & Place Bid Lot 118

119
Peter Collis RHA (1929-2012)
ROAD TO GARRISTOWN, COUNTY MEATH
oil on canvas
signed lower right; titled on artist's label on reverse
24 x 24in. (60.96 x 60.96cm)

Apollo Gallery, Dublin;Private collection

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 119

120
Hector McDonnell ARUA (b.1947)
WARNER DAILEY'S KITCHEN, c.1973
oil on board
with title on reverse
50 x 60in. (127 x 152.40cm)

with Fischer Fine Art, London;Where purchased by the previous owner at their 1973 exhibition;By whom consigned to Christie's, London, 10 May 2007, lot 139;with Taylor Gallery, Belfast;Whyte's, 26 May 2014, lot 170;Whence purchased by the present owner
'Hector McDonnell', Hamet Gallery, London, 1973;'Hector McDonnell', Mathildenhöhe, Darmstadt, July to August, 1981, catalogue no. 13;'Hector McDonnell', Ulster Museum, Botanic Gardens, Belfast, December 2003 to March 2004
Exhibition catalogue, Hector McDonnell, Darmstadt, Mathildenhöhe, 1981, p. 11, no. 13 (illustrated);Exhibition catalogue, Hector McDonnell, Belfast, Ulster Museum, 2003
Warner Dailey was an American antiques dealer, originally from New Jersey, living in London. His house in Earls Court - the kitchen of which is depicted here - was an Aladdin's Cave" of all sorts of collectibles from trench art to ancient animal skeletons to 1960s plastic furniture. He was a constant supplier of props for films and television, and some of his various specialised collections made successful auctions. Malcolm Forbes met Dailey at Christie's, where he worked, in the early 1970s. Dailey showed Forbes the dilapidated Battersea House which Forbes renovated and set up as home for his London collection. He set up Dailey in his own business and employed him to add to the Forbes collections. We are grateful to the artist for his help in cataloguing this painting, which he regards as one of his best works."

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 120

121
Markey Robinson (1918-1999)
SHAWLIE, COTTAGES AND BOAT BY MOONLIGHT
oil on board
signed lower left
20 x 29in. (50.80 x 73.66cm)

Fr. Ó Loideain, Ard Treasa Gallery (Mission Antiques), Clarendon Street, Dublin;From whom acquired by the present owner

€2500-€3500 (£1800-£2520 approx.)

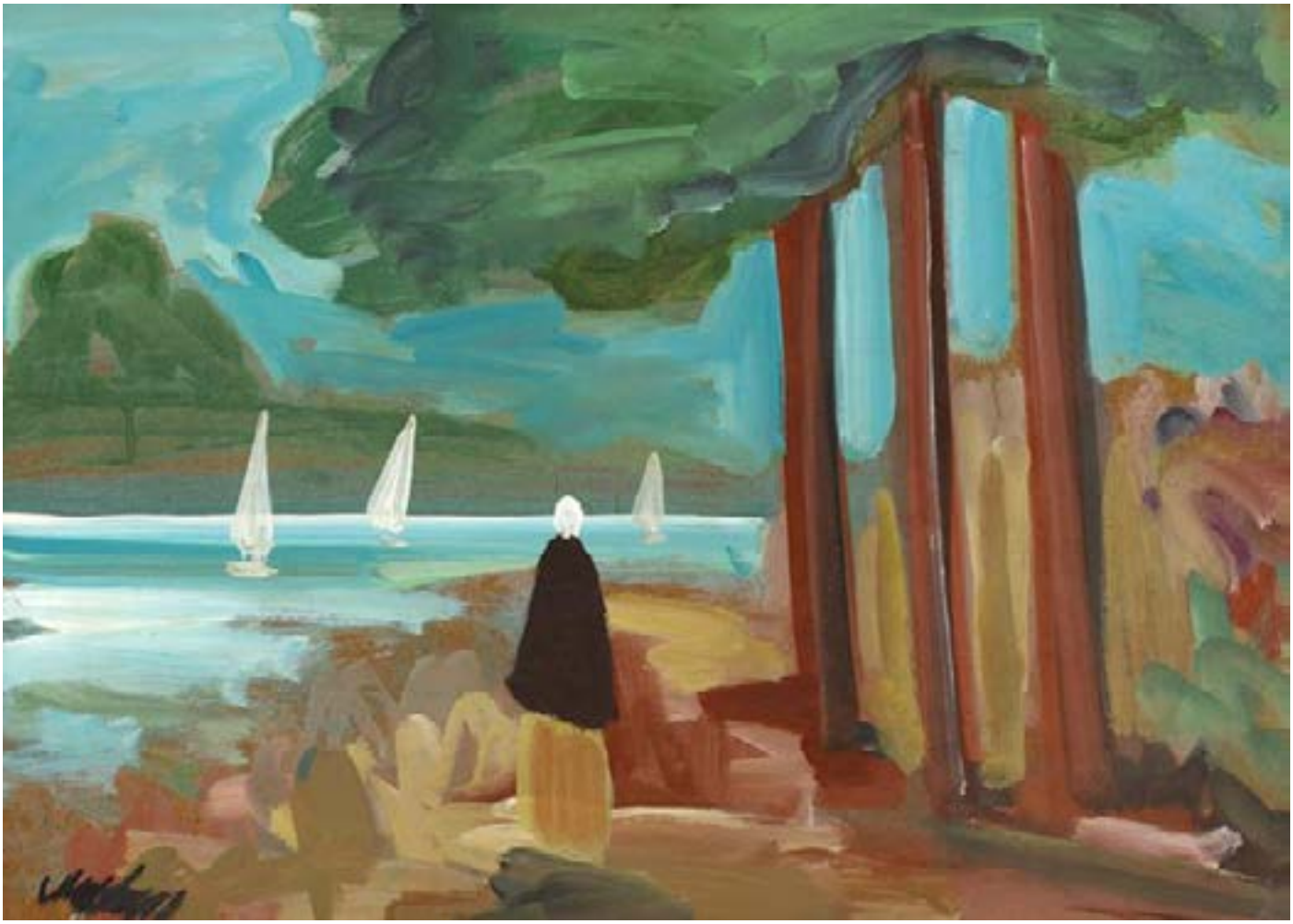
Large Image & Place Bid Lot 121

122
Markey Robinson (1918-1999)
TWO FIGURES ON A FLOWER LINED PATH
oil on board
12_ x 17_in. (31.12 x 45.09cm)

Fr. Ó Loideain, Ard Treasa Gallery (Mission Antiques), Clarendon Street, Dublin;From whom acquired by the present owner

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 122



123
Markey Robinson (1918-1999)
SHAWLIE AND BOATS BY A LAKE
oil on board
signed lower left
16_ x 23_in. (41.91 x 59.69cm)

Fr. Ó Loideain, Ard Treasa Gallery (Mission Antiques), Clarendon Street, Dublin;From whom acquired by the present owner

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 123

124
Markey Robinson (1918-1999)
COTTAGE AND TREE
gouache
signed lower left; with Oriel Gallery [Dublin] label on reverse
19_ x 24_in. (49.53 x 62.23cm)

Oriel Gallery, Dublin;Private collection

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 124

125
Markey Robinson (1918-1999)
TREE LINED ROAD and STREETSCAPE (A PAIR)
gouache; (2)
each signed lower left
9 x 13_in. (22.86 x 34.29cm)

Fr. Ó Loideain, Ard Treasa Gallery (Mission Antiques), Clarendon Street, Dublin;From whom acquired by the present owner
Pair framed as one, dimensions of each given. Overall size, mounted, 23.5 by 17.5ins.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 125

126
Daniel O'Neill (1920-1974)
THREE LANDSCAPES, 1971
oil on paper; (3)
each signed lower left; one dedicated on reverse
4 x 8in. (10.16 x 20.32cm)

Average size given. Three works framed as one in a double sided frame showing the reverse of each painting. All three works painted on invitations to 'Daniel O'Neill, Recent Paintings' his exhibition at the Dawson Gallery, Dublin, May 1971.

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 126

127
Basil Ivan Rákóczi (1908-1979)
LANGOUSTINES, 1961
oil on canvas
signed lower left; signed, titled, dated and with archival number [2911] inscribed on reverse
29 x 37in. (73.66 x 93.98cm)

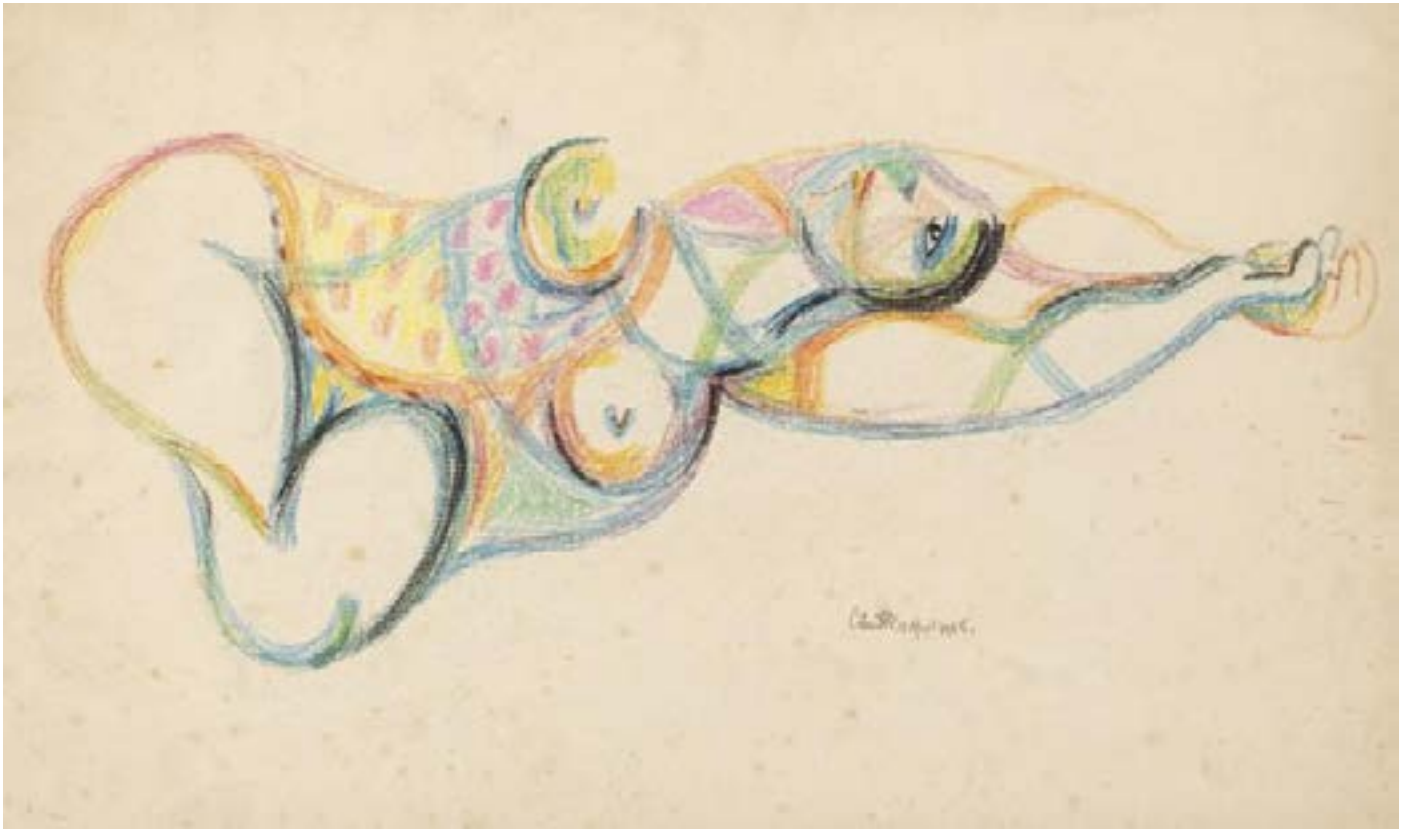
€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 127

128
Basil Ivan Rákóczi (1908-1979)
SKELETON, 1966
watercolour heightened with white on textured paper
signed and dated lower left
19_ x 25in. (49.53 x 63_cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 128



129
Colin Middleton MBE RHA (1910-1983)
RECLINING NUDE, 1948
conté on paper
signed and dated lower right; with artist's studio sale stamp on reverse
10 x 17in. (25.40 x 43.18cm)

'Colin Middleton Studio Sale', Christie's, London, 4 October 1985, lot 37;Private collection;de Veres, 6 March 2011, lot 108;Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 129

130
Harry Kernoff RHA (1900-1974)
ABSTRACT COMPOSITION WITH BLUE, YELLOW AND RED
gouache
signed lower right
21_ x 14_in. (53.98 x 36.83cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 130

131
Harry Kernoff RHA (1900-1974)
ABSTRACT COMPOSITION WITH PINK, BLACK AND YELLOW, 1927
gouache
signed and dated lower left; inscribed [gifts] in lower right quadrant
21_ x 15in. (55_ x 38.10cm)

€2000-€3000 (£1440-£2160 approx.)

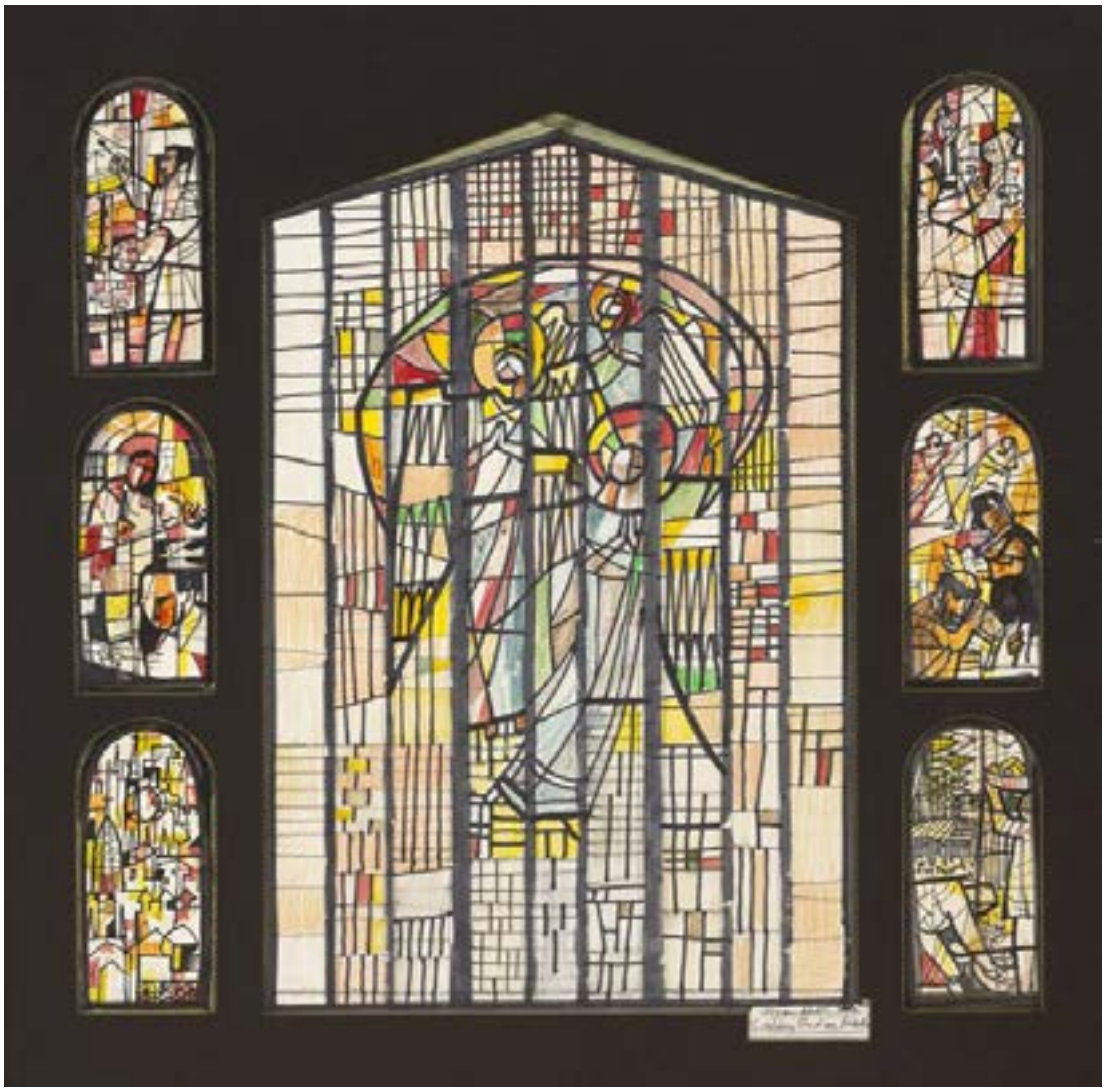
Large Image & Place Bid Lot 131

132
Harry Kernoff RHA (1900-1974)
CUBES
oil on board
signed lower centre
11_ x 15_in. (29.85 x 40.01cm)

Acquired directly from the artist by the present owner

€1200-€1500 (£864-£1080 approx.)

Large Image & Place Bid Lot 132



133
George Campbell RHA (1917-1979)
CARTOON FOR STAINED GLASS WINDOW
pen and ink with crayon; (in 7 parts)
inscribed [G Campbell RHA c/o Abbey Studios, Dublin] lower right
17_ x 11_in. (44.45 x 29.21cm)

Presented in a double-sided frame. Dimensions of principal design given; smaller panel designs measure 6 by 2.75in. each.

€1500-€1800 (£1080-£1296 approx.)

Large Image & Place Bid Lot 133

134
Evie Hone HRHA (1894-1955)
VIRGIN & SAINTS I
watercolour
8_ x 4in. (20.96 x 10.16cm)

de Veres, 20 April 2009, lot 191;Private collection

€600-€800 (£432-£576 approx.)

Large Image & Place Bid Lot 134

135
Harry Kernoff RHA (1900-1974)
FACES
oil on board
5_ x 7_in. (14.61 x 19.69cm)

Acquired from the artist's sister Lena by the present owner

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 135

136
Daniel O'Neill (1920-1974)
DEPOSITION
oil on board
signed lower right
9_ x 7_in. (24.13 x 19.69cm)

Religious themes have appeared in O'Neill's oeuvre regularly, one example being Boy Christ, sold through Whyte's 24 February 2014. O'Neill participated in a group show of religious works at the Ashley Gallery, London, in 1950.

€2000-€4000 (£1440-£2880 approx.)

Large Image & Place Bid Lot 136

137
Thomas Ryan PPRHA (b.1929)
COMING OF THE VIKINGS
oil on board
signed lower right; signed, titled and with artist's archival number [66.2002) on reverse; also with inscribed studio label on reverse
10 x 12in. (25.40 x 30.48cm)

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 137

138
Ciarán Clear (1920-2000)
WINTER NIGHT, CONNEMARA COAST
oil on board
signed and titled on reverse
15_ x 21_in. (40.01 x 54.61cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 138

139
Tom Lalor (fl.1940s)
FIGURES AT A WATER PUMP
oil on canvas laid on board
12 x 16in. (30.48 x 40.64cm)

An artist by the name of T. Lalor exhibited at the Oireachtas art exhibitions throughout the 1940s and once - in 1943 - at the RHA from an address in Carlingford Road, Drumcondra. It is believed this may be the artist Tom Lalor whose watercolour caricatures of Dublin personalities, dating to 1917-1919, are in the collection of the National Library of Ireland. Lalor was a commercial artist who between 1912 and 1923 supplied a weekly half-page cartoon to D.P. Moran's Leader. He was also involved in poster campaigns for the Irish Independent in the early 1930s. Whyte's offered a cartoon dating from circa 1920 on 16 April 2011 as lot 273.

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 139

140
Tom Lalor (fl. 1940s)
CHILDREN PLAYING CARDS
oil on board
signed lower right
13 x 17in. (33.02 x 43.18cm)

An artist by the name of T. Lalor exhibited at the Oireachtas art exhibitions throughout the 1940s and once - in 1943 - at the RHA from an address in Carlingford Road, Drumcondra. It is believed this may be the artist Tom Lalor whose watercolour caricatures of Dublin personalities, dating to 1917-1919, are in the collection of the National Library of Ireland. Lalor was a commercial artist who between 1912 and 1923 supplied a weekly half-page cartoon to D.P. Moran's Leader. He was also involved in poster campaigns for the Irish Independent in the early 1930s. Whyte's offered a cartoon dating from circa 1920 on 16 April 2011 as lot 273.

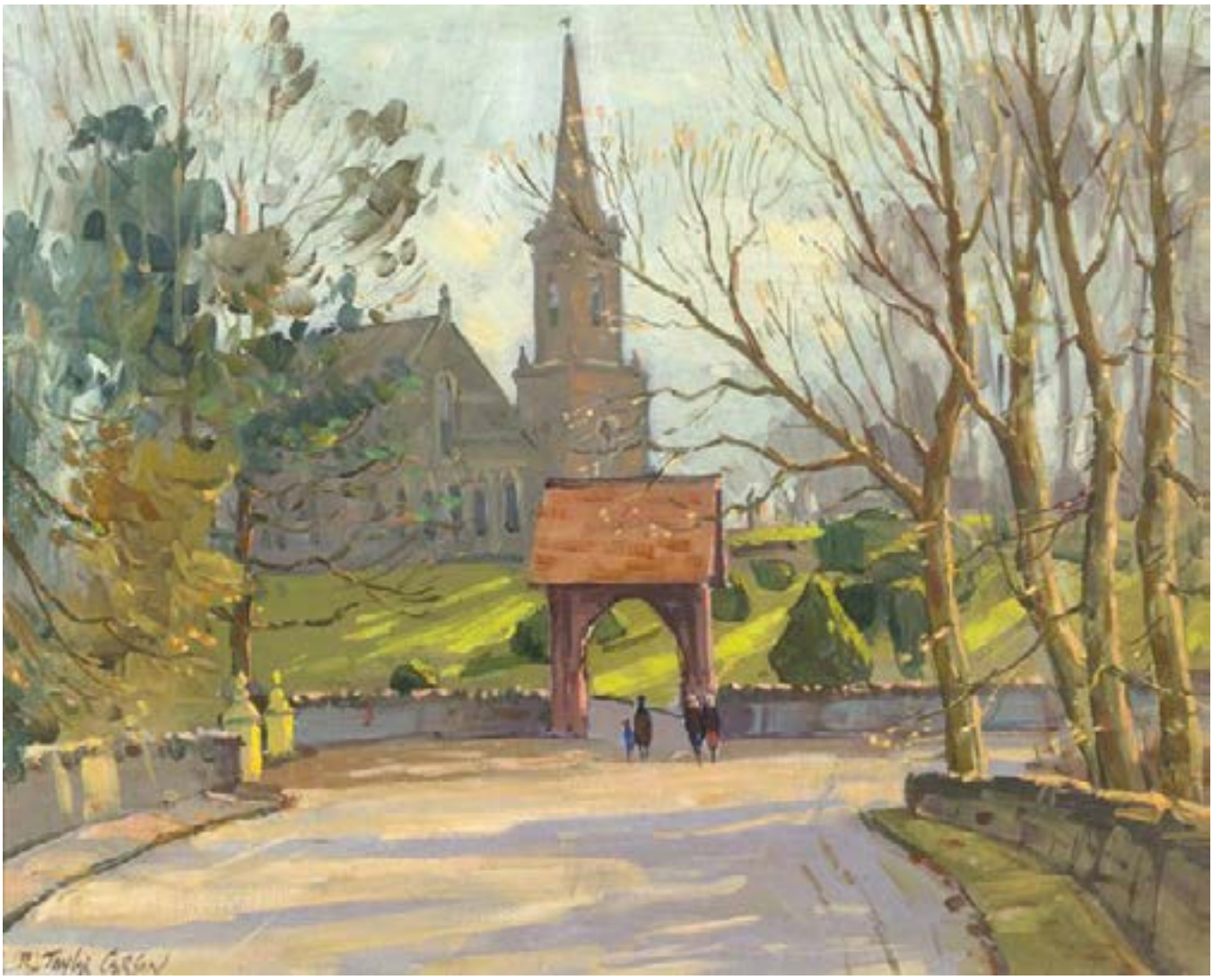
€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 140

140A
Robert Taylor Carson HRUA (1919-2008)
STEEPLECHASE, 1970
oil on canvas
signed lower left; signed, titled and dated on reverse
29_ x 17_in. (74.30 x 44.45cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 140A

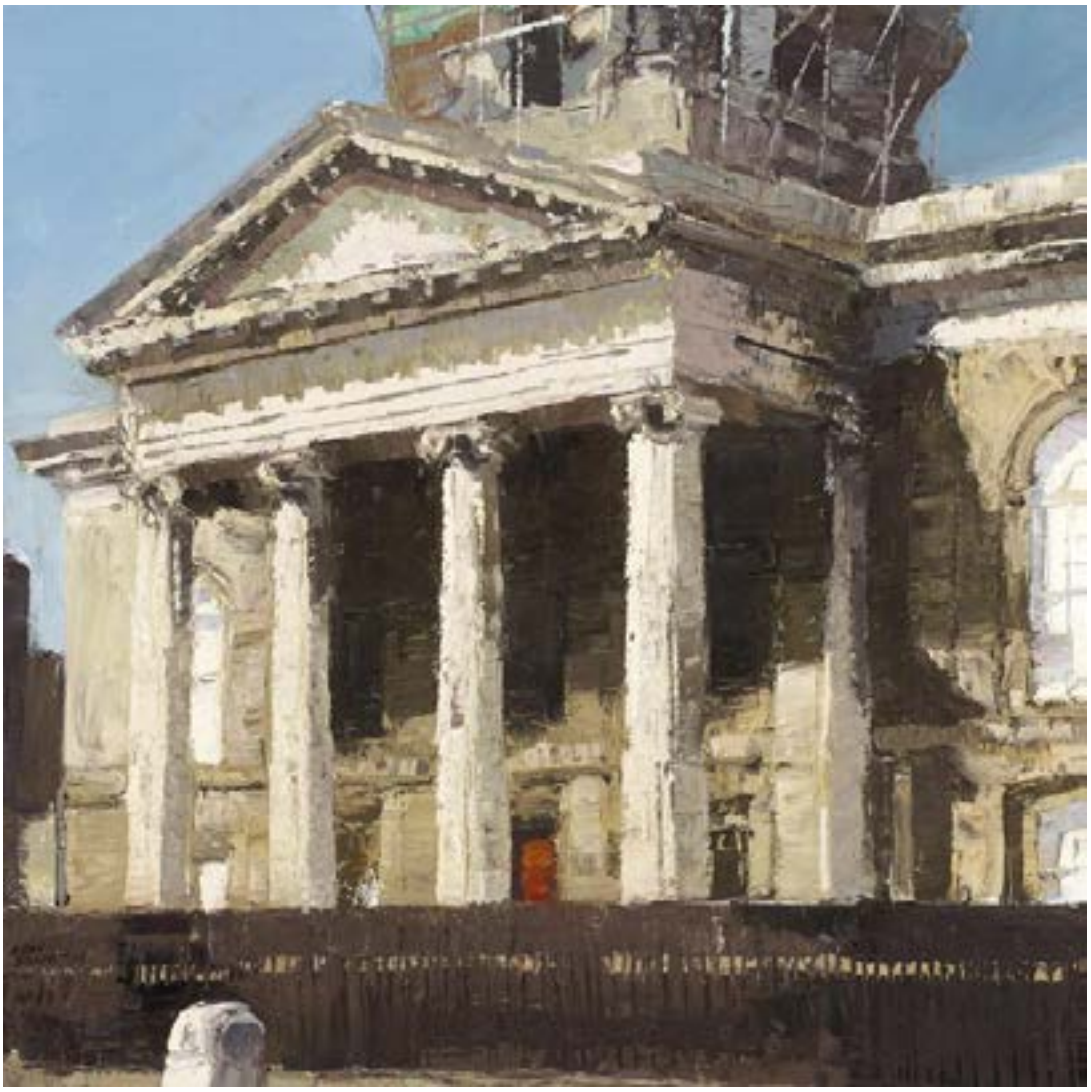


141
Robert Taylor Carson HRUA (1919-2008)
DRUMBEG PARISH CHURCH, COUNTY DOWN, 1954
oil on canvas
signed lower left; signed, titled and dated on reverse
15_ x 19in. (38.74 x 48.26cm)

Morgan O'Driscoll, 28 May 2007, lot 144;Private collection

€800-€1200 (£576-£864 approx.)

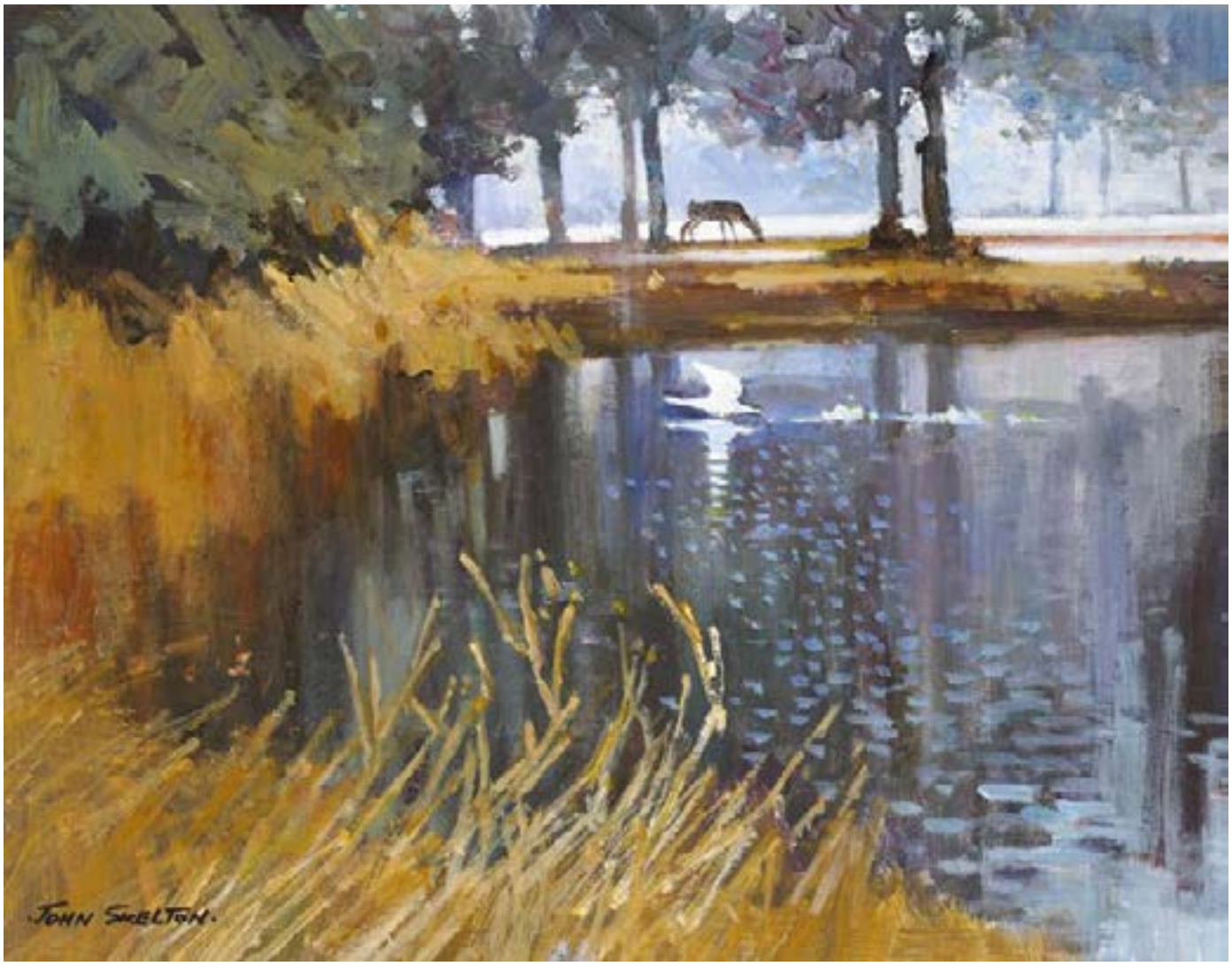
Large Image & Place Bid Lot 141



142
Aidan Bradley (b.1961)
ST. GEORGE'S CHURCH, HARDWICKE PLACE, DUBLIN, 2005
oil on canvas
signed and dated lower left
24 x 23_in. (60.96 x 59.69cm)

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 142



143
John Skelton (1923-2009)
PHOENIX PARK, DUBLIN
oil on board
signed lower left
15_ x 19_in. (39.37 x 49.53cm)

€1200-€1500 (£864-£1080 approx.)

Large Image & Place Bid Lot 143

144
Kenneth Webb RWA FRSA RUA (b.1927)
CHURCH BY THE SEA
watercolour
signed lower right
14_ x 21_in. (36.83 x 53.98cm)

€800-€1000 (£576-£720 approx.)

Large Image & Place Bid Lot 144

145
George K. Gillespie RUA (1924-1995)
RACE TO THE FINISH, YACHTS BELFAST LOUGH
oil on canvas
signed lower left; titled on reverse
24 x 30in. (60.96 x 76.20cm)

Apollo Gallery, Dublin;Private collection

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 145

146
Henry Healy RHA (1909-1982)
ACHILL
oil on board
signed lower right
13_ x 17_in. (34.29 x 43.82cm)

€800-€1200 (£576-£864 approx.)

Large Image & Place Bid Lot 146

147
Mark O'Neill (b.1963)
HAYSTACK FREE RANGE, 2001
oil on board
signed and dated lower left; with Frederick Gallery [Dublin] label on reverse
14_ x 26_in. (36.83 x 66.68cm)

Frederick Gallery, Dublin;Private collection

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 147

148
Mark O'Neill (b.1963)
OVER AND UNDER, VENICE, 2007
oil on board
signed and dated lower left; inscribed on reverse
21 x 16in. (53.34 x 40.64cm)

€2000-€3000 (£1440-£2160 approx.)

Large Image & Place Bid Lot 148

149
Liam O'Neill (b.1954)
THE CENTRE OF ATTRACTION, SMITHFIELD
oil on canvas
signed lower right
29 x 39_in. (73.66 x 100.33cm)

James Gallery, Dalkey;Private collection

€8000-€10000 (£5760-£7200 approx.)

Large Image & Place Bid Lot 149

150
Arthur K. Maderson (b.1942)
GANGE, MARKET DAY, MIDI, FRANCE
oil on board
signed lower right; titled on reverse
18_ x 15in. (46.99 x 38.10cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 150

151
Ivan Sutton (b.1944)
GALWAY HOOKERS BERTHED AT KINVARA PIER, COUNTY GALWAY
oil on canvas board
signed lower right; signed again, titled and dated on artist's studio label on reverse
20 x 30in. (50.80 x 76.20cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 151

152
Arthur K. Maderson (b.1942)
TRAMORE (BEACH STUDY)
oil on panel
signed lower left; signed and titled on reverse
57_ x 46in. (146.05 x 116.84cm)

€6000-€8000 (£4320-£5760 approx.)

Large Image & Place Bid Lot 152

153
Barbara Warren RHA (b.1925)
MOTHER AND SON
oil on canvas
signed lower left; with Brock Fine Arts Gallery [Blackrock] label on reverse
24 x 16in. (60.96 x 40.64cm)

Brock Fine Art, Blackrock, 10 March 2008, no. 72;Private collection

€1000-€1500 (£720-£1080 approx.)

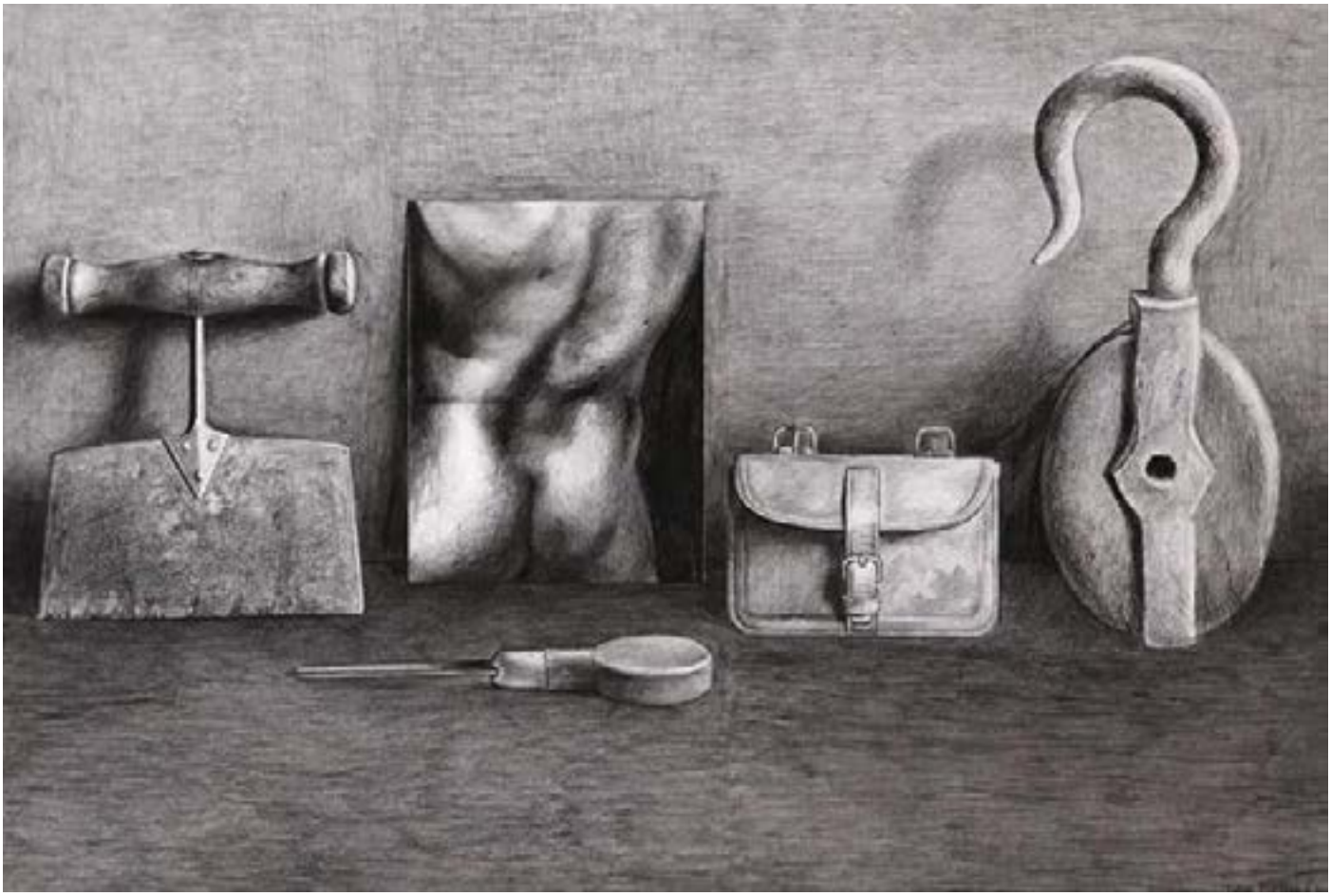
Large Image & Place Bid Lot 153

154
Pauline Bewick RHA (b.1935)
YELLOW DREAMS IN AN OLIVE TREE
ink and gouache with collage on wove paper
signed lower left
12_ x 12in. (31_ x 30.48cm)

Bewick, Pauline, The Yellow Man, Wolfhound Press, Dublin, 1995, p. 73 (full page colour illustration)
Presented in its original bespoke frame.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 154



155
Liam Belton RHA (b.1947)
TOOLS AND TORSO II
charcoal on paper
signed lower right; inscribed on Jorgensen Fine Art [Dublin] label on reverse
17 x 25in. (43.18 x 63_cm)

Jorgensen Fine Art, Dublin;Private collection;Adam's, 11 November 2014, lot 66;Private collection

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 155

156
Oisín Roche (b.1973)
SANDYCOVE, JOYCE'S TOWER (ULYSSES), 2006
oil on canvas
signed and dated lower right; signed and titled on reverse
35_ x 47_in. (90.17 x 120.65cm)

€2000-€3000 (£1440-£2160 approx.)

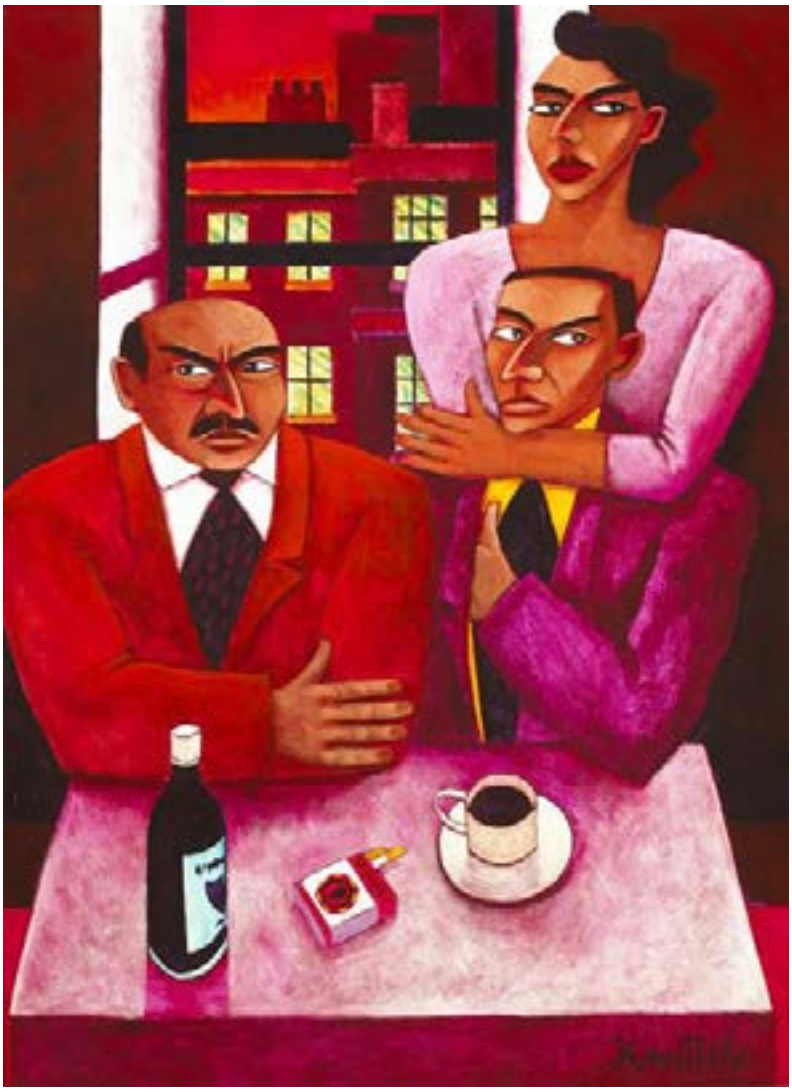
Large Image & Place Bid Lot 156

157
Ian McAllister (b.1966)
STILL LIFE WITH BLUE TEAPOT, c. 2001
oil on canvas
inscribed on Jorgensen Fine Art [Dublin] label on reverse
20 x 30in. (50.80 x 76.20cm)

Jorgensen Fine Art, Dublin;Private collection
'Recent Paintings by Ian McAllister', Jorgensen Fine Art, Dublin, October 2001, catalogue no. 5
The Jorgensen exhibition catalogue accompanies this lot.

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 157



158
Graham Knuttel (b.1954)
HE'S MINE
oil on canvas
signed lower right
47 x 34_in. (119.38 x 87.63cm)

Apollo Gallery, Dublin;Where purchased by the present owner

€2500-€3500 (£1800-£2520 approx.)

Large Image & Place Bid Lot 158

159
Graham Knuttel (b.1954)
WOMAN AND FRUIT, 1996
oil on canvas
signed lower right; with Irving Galleries label and stamp of New Apollo Gallery on reverse
48 x 36in. (121.92 x 91.44cm)

New Apollo Gallery, Dublin;with Irving Galleries, Florida USA;Private collection

€1800-€2200 (£1296-£1584 approx.)

Large Image & Place Bid Lot 159

160
Graham Knuttel (b.1954)
LADY IN MONKSTOWN
oil on canvas
signed lower right
36 x 36in. (91.44 x 91.44cm)

€1500-€2000 (£1080-£1440 approx.)

Large Image & Place Bid Lot 160

161
Brian Ballard RUA (b.1943)
STILL LIFE WITH TEAPOT AND DAFFODILS, 1992
oil on canvas
signed and dated lower left
19_ x 13_in. (49.53 x 34.93cm)

€1000-€1500 (£720-£1080 approx.)

Large Image & Place Bid Lot 161

William
Conor

WHYTE'S
SINCE 1783

FINE ART AUCTIONEERS & VALUERS

38 MOLESWORTH STREET DUBLIN D02 KF80 IRELAND
T: (+3531) 676 2888 F: (+3531) 633 5888 bids@whytes.ie

Licensed by the Property Services Regulatory Authority. Licence No: 001759

PLEASE DO NOT WRITE
IN THIS SPACE

NAME

ADDRESS

PHONE

EMAIL

DATE

SPECIAL INSTRUCTIONS

PLEASE TICK ONE BOX

☐ I will collect my purchases from your offices

☐ Please arrange for a shipper to quote for delivery to my address

Please bid for me on the following lots, if necessary up to the limits stated. I agree to the conditions of sale as stated in your auction catalogue and on this form. I understand that commission (inclusive of VAT) and fees will be charged in accordance with Whyte's terms and conditions. I am over 18 years of age.

SIGNED

IMPORTANT IRISH ART - MONDAY 30 NOVEMBER 2015, AT 6PM

ABSENTEE BIDDER FORM

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

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

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

IMPORTANT NOTES:

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

PAYMENT METHOD

please tick one: ☐ I enclose a signed blank cheque

☐ Please send me a PRO FORMA invoice

☐ Please charge the total to my credit card

MASTERCARD or VISA accepted - (subject to a service charge of 2%):

CARD NO: ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ CVV NO: ☐☐☐

EXPIRY DATE: ☐☐☐☐ SIGNATURE: _____

LIMIT BID

If you wish to bid on a number of lots but only wish to spend a set amount you may indicate your total purchase limit (excluding premium and VAT) here:

€ _____ TOTAL

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:

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

TOPOGRAPHICAL AND GENERAL INDEX

For an index of artists see inside back cover

Antrim: 43, 110
Belfast: 13, 145
China: 65
Cork: 23
Donegal: 2, 35, 54, 113
Down: 141
Dublin City: 142, 143
Dublin County: 20, 98, 107, 139, 140, 156, 160
England: 120
Equestrian: 5, 140A, 149
France: 127, 128, 150
Galway: 5, 22, 48, 109, 114, 115, 117, 138, 151
Italy: 41, 64, 116, 148
Limerick: 79
Louth: 6
Mayo: 112, 146
Maritime: 102, 117, 145, 151
Meath: 119
Sligo: 47
Spain: 28
Sport: 9
Theatre: 45
USA: 106, 120
Wales: 102
Waterford: 152
White Stag Group: 127, 128

DESIGN: DES KIELY DESIGN PHOTOGRAPHY: GILLIAN BUCKLEY PRINTING: COLOUR WORLD PRINT LTD.
© COPYRIGHT 2015 WHYTE AND SONS AUCTIONEERS LTD. ALL RIGHTS RESERVED

AN INDEX OF ARTISTS REPRESENTED IN THIS SALE

Armstrong, Arthur: 48
Ballard, Brian: 161
Belton, Liam: 155
Bewick, Pauline: 154
Blackshaw, Basil: 43, 46, 50
Bourke, Brian: 53-55
Bradley, Aidan: 142
Brady, Charles: 51-52
Brocas Senior, Henry: 99
Buick, Robin: 89
Campbell, George: 28, 39, 133
Carey, Joseph William: 98
Carson, Robert Taylor: 116, 140A-141
Clarke, Margaret: 18,107
Clear, Ciarán: 138
Collins, Patrick: 42, 44, 45
Collis, Peter: 119
Conor, William: 7, 12-17
Cooke, Barrie: 49
Craig, James Humbert: 19
Crealock, John Mansfield: 108
Dillon, Gerard: 38, 40
Doran, Paul: 83
Duhan, Michael: 88
Duncan, Ana: 90
Egginton, Frank: 2, 109-110
Egginton, Wycliffe: 111
Flanagan O P, Fr. Henry: 91
Flanagan, Terence P.: 47
Fox, Kathleen: 96
French, William Percy: 1, 3-4
Gillespie, George K.: 112-113, 145
Gillespie, Rowan: 87
Gore-Booth, Constance: 94A
Graham, Patrick: 84
Gregory, Robert: 9
Hanlon, Fr. Jack P.: 27
Harrison, Colin: 64, 66
Haverty, Attributed to Joseph Patrick: 94
Hayes, Edwin: 102
Healy, Henry: 146
Henry, Paul: 22
Hone, Evie: 23, 134
Hone, Nathaniel: 20, 100
Keating, Seán: 93
Kernoff, Harry: 130-132, 135
King, Brian: 71
King, Cecil: 72
Knuttel, Graham: 158-160
Lalor, Tom: 139-140
le Brocquy, Louis: 67-70, 75
Leech, William John: 26
MacGonigal, Maurice: 5
Maderson, Arthur K.: 150, 152
Maguire, Cecil: 115, 117
Markievicz, Countess: 94A
McAllister, Ian: 157
McDonnell, Hector: 120
McGuinness, Norah: 41
McKelvey, Frank: 6, 21
McSweeney, Seán: 58, 59
Middleton, Colin: 129
Murray, Darren: 85
Nicholl, Andrew: 97A
Nicol, Erskine: 103
Nixon, John: 101
O'Kelly, Aloysius C.: 106
O'Neill, Daniel: 32, 35, 37, 126, 136
O'Neill, Liam: 149
O'Ryan, Fergus: 114
O'Conor, Roderic: 95
O'Malley, Tony: 57, 60-63
O'Neill, George Bernard: 105
O'Neill, Mark: 147-148
Quinn, Bob: 92
Rákóczi, Basil Ivan: 127-128
Reid, Nano: 29-31, 36
Robinson, Markey: 33-34, 121-125
Roche, Oisín: 156
Ryan, Thomas: 137
Scanlan, Robert Richard: 104
Scott, Patrick: 65, 80-82
Scott, William: 73
Shinnors, John: 77-79
Skelton, John: 143
Souter, Camille: 56
Sutton, Ivan: 151
Swanson, Cody: 86
Swanzy, Mary: 24-25
Teskey, Donald: 76
Tyrrell, Charles: 74
Warren, Barbara: 153
Webb, Kenneth: 118, 144
Yeats, Jack Butler: 8, 10-11
Young, Mabel: 97

Lot 22 Paul Henry RHA (1876-1958) CONNEMARA, c.1929-1930

WHYTE'S
SINCE 1783
38 Molesworth Street Dublin D02 KF80 01 676 2888 www.whytes.com