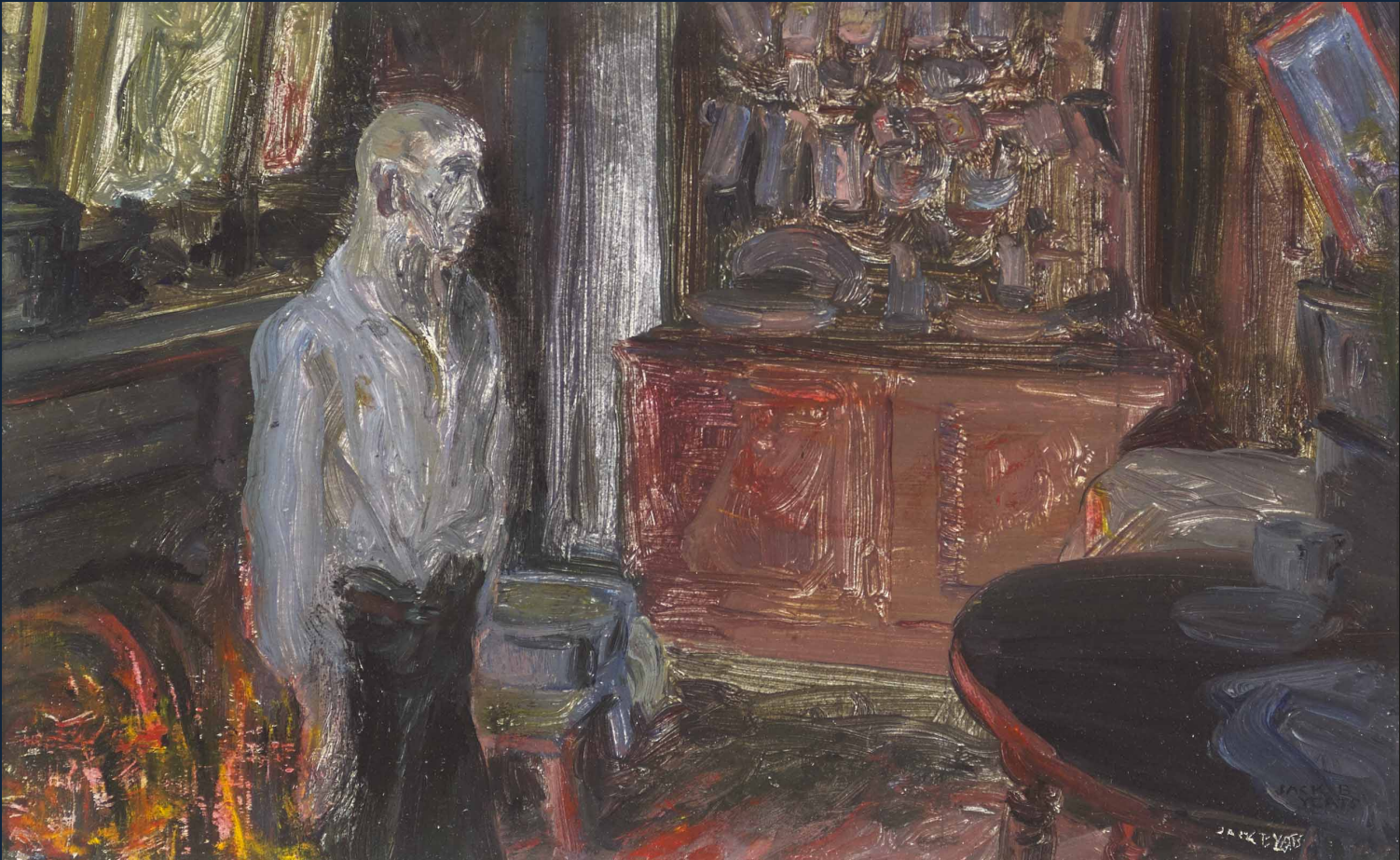


WHYTE'S

SINCE 1783



IRISH & INTERNATIONAL ART

29 FEBRUARY 2016



IRISH & INTERNATIONAL ART

MONDAY 29 FEBRUARY 2016

VIEWING

Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4
Saturday to Monday 27-29 February 2016
10am to 6pm daily

AUCTION

Monday 29 February at 6pm
Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4

ENQUIRIES

Whyte's 38 Molesworth Street Dublin D02 KF80
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Front cover: lot 33, Jack Butler Yeats, *The Quay Worker's Home*, 1927
Opposite: lot 61, Patrick Hennessy, *The Wild Ponies of Connemara* (detail)
Pages 6, 7: lot 43, Basil Blackshaw, *The Old Orchard*, 1956
Page 118: lot 42, Norah McGuinness, *Lapwings in December II* (detail)
Back cover: lot 20, Paul Henry, *A Kerry Bog*, 1934-1935



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This catalogue was compiled by Peter Whyte and edited by Adelle Hughes with contributions from Dr. Julian Campbell, Dickon Hall, Dr. Róisín Kennedy, Dr. S. B. Kennedy, Seán Kissane and Dr. Éimear O'Connor.

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

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IMPORTANT NOTES

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

BUYERS' COMMISSION

20% (excluding VAT) is added to the hammer price of all lots. Our internet platforms, Invaluable and The Saleroom, charge 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..

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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.
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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.*

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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 29 February and the sale starts at 6pm.

COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 1 March 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.

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GLOSSARY OF TERMS

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

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

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

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- (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).
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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.

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- (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.
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 - (c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require.
- The placing of a bid will be taken as full agreement to all the above conditions.

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IRISH & INTERNATIONAL ART

Monday 29 February 2016 at 6pm

Lots 1-209



1
John Skelton (1923-2009)

AUTUMN OAKS, BELLEWSTOWN, COUNTY MEATH, 1991

oil on canvas

signed lower left; signed, titled and dated on artist's studio label on reverse

19½ x 29½in. (49.53 x 74.93cm)

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 1



2

John Francis Skelton (b.1954)

HOLY MOUNTAIN, SACRED SHADE [CROAGH PATRICK, COUNTY MAYO]

oil on canvas

signed lower left; titled on reverse

18 x 24in. (45.72 x 60.96cm)

Provenance:

H.O.K. Fine Art, 29 November 2004, lot 84; Private collection

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 2](#)



3
John Skelton (1923-2009)

FISHERMEN MENDING NETS

oil on canvas

signed lower centre; with Oisín Gallery [Dublin] label on reverse

19½ x 29½in. (49.53 x 74.93cm)

Provenance:

Oisín Gallery, Dublin; Private collection

€1800-€2200 (£1368-£1584 approx.)

Large Image & Place Bid Lot 3



4

John Skelton (1923-2009)

OLD DONEGAL NETMINDER, DUNGLOE, 2003

oil on board

signed lower left; signed, titled and dated on reverse

14 x 10in. (35.56 x 25.40cm)

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 4



5
James S. Brohan (b.1952)

THE CAMPSITE

oil on canvas

signed lower left; titled on reverse

10 x 14in. (25.40 x 35.56cm)

€1500-€1800 (£1140-£1296 approx.)

[Large Image & Place Bid Lot 5](#)



6
Desmond Turner HRUA (b.1923)

BIG TREE, AHERN, COUNTY CORK

oil on canvas

signed lower right; signed and titled on reverse

19¾ x 23¾in. (50.17 x 60.33cm)

Provenance:

Morgan O'Driscoll, 10 November 2014, lot 105; Private collection

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 6](#)



7
Cecil Maguire RHA RUA (b.1930)

EARLY LIGHT, INAGH VALLEY, CONNEMARA, 2001

oil on board

signed and dated lower right; titled on reverse

20 x 24in. (50.80 x 60.96cm)

Provenance:

Manor Fine Arts, Banbridge, Co. Down; Private collection

€4000-€6000 (£3040-£4320 approx.)

[Large Image & Place Bid Lot 7](#)



8
George K. Gillespie RUA (1924-1995)

ACHILL ISLAND, COUNTY MAYO

oil on board

signed lower right; titled on reverse

20 x 24in. (50.80 x 60.96cm)

Provenance:

Manor Fine Arts Gallery, Banbridge; Private collection

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 8



9
Maurice Canning Wilks RUA ARHA (1910-1984)

A SUMMER DAY ON THE GLENDUN RIVER, COUNTY ANTRIM

watercolour over pencil

signed lower right

10¾ x 14½in. (27.31 x 36.83cm)

Provenance:

Whyte's, 30 November 2004, lot 70; Private collection

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 9](#)



10
Rowland Hill ARUA (1915-1979)

CONNEMARA LANDSCAPE

oil on canvas

signed lower right

15½ x 23½in. (39.37 x 59.69cm)

Provenance:

Family of the artist

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 10](#)



11
Rowland Hill ARUA (1915-1979)

CUSHENDUN, COUNTY ANTRIM

oil on board

signed lower right

13¾ x 19¾in. (34.93 x 50.17cm)

Provenance:

Family of the artist

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 11](#)



12
James Humbert Craig RHA RUA (1877-1944)

MARBLE STRAND, BALLYMORE, COUNTY DONEGAL, 1917

oil on board

signed and dated lower left; signed and titled on reverse; also with Bell Gallery [Belfast] label on reverse

11½ x 15½in. (29.21 x 39.37cm)

Provenance:

Bell Gallery, Belfast; Private collection

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 12](#)



13
Rowland Hill ARUA (1915-1979)

LOUGH CORRIB, COUNTY GALWAY

oil on board

signed lower right

13¾ x 20¼in. (34.93 x 51.44cm)

Provenance:

Family of the artist

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 13](#)



14
Frank McKelvey RHA RUA (1895-1974)

NEAR TRAMORE, COUNTY DONEGAL

oil on canvas

titled on reverse; also with Del (deliver) to 58 Howard St./ 1st Floor" [McKelvey's studio address from c.1936] in pencil on stretcher on reverse"

20¼ x 24½in. (51.44 x 62.23cm)

Provenance:

Whyte's, 26 November 2012, lot 80;Private collection

Exhibited:

possibly exhibited as Tramore Bay, Co. Donegal, RHA, Dublin, 1949, catalogue no. 139

The setting for this work must be Tramore Strand, near Dunfanaghy, County Donegal, where McKelvey often worked from the mid-1920s onwards. Judged stylistically, however, this painting must date from the mid-to-late 1940s and it may be the Tramore Bay, Co. Donegal composition that was exhibited at the Royal Hibernian Academy in 1949. Prior to the late 1920s and early 1930s McKelvey's style was much more representational, as his *Children in a Park*, 1922, or *Evening, Ballycastle*, c. 1924 (Ulster Museum), for example show (see S. B. Kennedy, *Frank McKelvey, RHA, RUA: A Painter in his Time*, 1993, plates 2 and 5 respectively); but thereafter his loose, Impressionist-derived manner took over (Kennedy, 1993, plate 36, illustrates the point) as can be seen here too. The free brushwork employed in the rendering of the sea, especially where it breaks upon the shore, and in the foreground, well exemplify these developments. The gentle hills and overall calm, fresh mood of the scene are also typical of McKelvey's way of recording the Irish landscape. The title of the picture is inscribed in pencil on the reverse of the canvas along with his studio address [on stretcher].

Dr S.B. Kennedy

€5000-€7000 (£3800-£5040 approx.)

Large Image & Place Bid Lot 14



15
Maurice Canning Wilks RUA ARHA (1910-1984)

SAILING OFF THE IRISH COAST

oil on canvas

signed lower right

16 x 20in. (40.64 x 50.80cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 15](#)



16
James Humbert Craig RHA RUA (1877-1944)

SUMMER YACHTING

oil on canvas

signed lower left

20 x 24in. (50.80 x 60.96cm)

Provenance:

Whyte's, 28 November 2006, lot 127; Private collection

€8000-€12000 (£6080-£8640 approx.)

[Large Image & Place Bid Lot 16](#)

17
Frank McKelvey RHA RUA (1895-1974)

ATLANTIC DRIVE, COUNTY DONEGAL

oil on canvas

signed lower left; titled in the artist's hand on reverse; also with artist's address [Studio, 58 Howard's Street, Belfast] and original price [£150] on reverse

28 x 36in. (71.12 x 91.44cm)

Provenance:

RHA, Dublin; Private collection

Exhibited:

RHA, Dublin, 1960, catalogue no. 16

From the years 1937 to 1966 Frank McKelvey exhibited with the RHA Dublin with a studio address at 58 Howard Street, Belfast. The present work was shown at the RHA in 1960.

€5000-€7000 (£3800-£5040 approx.)

Large Image & Place Bid Lot 17



18
Paul Henry RHA (1876-1958)

CABINS BY A LOUGH: WEST OF IRELAND, c.1934-1939

oil on panel

signed lower left

11½ x 15½in. (29.21 x 39.37cm)

Provenance:

Combridge Gallery, Dublin;Where purchased by the present owner's father;Thence by descent

Dated c. 1934-9 on stylistic grounds. Cabins by a Lough, West of Ireland is numbered 1299 in S. B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

We are grateful to Dr S.B. Kennedy for his assistance with cataloguing this lot.

€30000-€50000 (£22800-£36000 approx.)

[Large Image & Place Bid Lot 18](#)



19
Walter Frederick Osborne RHA ROI (1859-1903)

HARBOUR SCENE, c.1898

oil on canvas laid on board

signed lower right; titled 'Greystones' on Dawson Gallery label on reverse

8 x 12in. (20.32 x 30.48cm)

Provenance:

Purchased by the present owner's great-grandfather at the turn of the century

Literature:

Sheehy, Jeanne, Walter Osborne, Gifford & Craven, Ballycotton, Cork, 1974, p.144, catalogue no. 494 as "Greystones"

The present picture is a small and atmospheric study of a quayside with fishing boats, some with sails unfurled, moored in the harbour, and silhouetted against the sky, with cottages behind, and a few figures present. Here Osborne employs a restrained palette of pale greys and browns, lavenders, mauves and pinks, to evoke a sense of subdued light and atmosphere, lifted by the lightness of the sky, which is represented by long horizontal stripes of very pale pinks and blues. The suggestion of pale sunlight on the gable walls of the cottages on the left, and the silvery gleam of water with reflections, are masterly. The artist was often at his best in painting small, informal studies of nature such as this, working in a relaxed, fluid style, with some passages of lightly-brushed strokes and scrolls of paint, as if the picture was executed in one sitting.

Throughout his life Osborne was attracted by village and harbour scenes, and there are echoes in the present work of pictures set in other locations: for example a harbour scene at Lincoln, View of a Town, c.1884, including fishing boats; a sloping quayside and bollard at Walberswick in 1884; fishing boats moored On the Quay at Rye, 1889; small pictures painted near the harbour in Galway and scenes of the village street at Rush, for instance The Village Street, Rush and Lusk, Co Dublin, c.1898. (1)

In Jeanne Sheehy's text on Osborne she records the present work as catalogue no. 494 'Greystones' and suggests that the scene was painted by Osborne in or around 1898. (2) Osborne made a less well-documented visit to Greystones, Co. Wicklow, a small fishing village south of Bray Head, which is set with a backdrop of the Wicklow mountains behind it and the Irish Sea in front of it. In the year 1898 he was also working in much in north Co. Dublin, preparing his large composition Milking Time at St. Marnock's, and also small studies of villages, harbours and coastal landscapes at locations in Rush, Lusk, Portmarnock and Malahide, often with passing figures present in the village street or on the seashore.

Dr Julian Campbell

January, 2016

1. See, Whyte's, Important Irish Art, 25 November 2013, lot 29. For two other paintings of Rush, see 'Irish Sale', Sotheby's, 13 May 2005, lot 25; and 'Irish Sale', Sotheby's, 11 May 2006, lot 23.2.

2. Sheehy, Jeanne, Walter Osborne, Gifford & Craven, Ballycotton, Cork, 1974, page 144.

€20000-€30000 (£15200-£21600 approx.)

Large Image & Place Bid Lot 19



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

A KERRY BOG, 1934-1935

oil on canvas

signed lower left; titled on label on reverse; also with number [9] on reverse

16 x 18in. (40.64 x 45.72cm)

Provenance:

Combridge Gallery, Dublin; Where purchased by the present owner's father

Exhibited:

'Recent Paintings of Kerry & Connemara by Paul Henry, R.H.A.', Combridge Gallery, Dublin, from 7 May 1935, catalogue no. 35

Paul Henry first visited County Kerry, staying at Glenbeigh, in late 1932 or early 1933. The visit marked a watershed in his life, for throughout the previous decade his domestic affairs had deteriorated to culminate eventually in the break up of his marriage to his first wife, Grace, in 1929. Thus when he returned to Glenbeigh his mood was lighter, as was his palette, as the Irish Press (7 May 1935) perceptively noted both in terms of tone and colour. Henry was enchanted with the Kerry landscape. 'It is lovely. Wherever one turns there is material for dozens of pictures ... I felt that if I spent a lifetime ... I would never exhaust all the possible subjects,' he told James Healy, a friend in New York. (1)

The first fruits of that visit were shown at Combridge's Gallery in the Spring of 1935. A Kerry Bog was possibly one of the earliest pictures inspired by the trip-others include The Road to Coomasaharnn, 1934-5 (Queen's University, Belfast) and In the Kingdom of Kerry, 1935-1937 (private collection)-the artist's mood being revealed in the clouds which are heavyish, although the brightness of the bogland itself belies the ominous quality in the clouds. The subject matter, however, is typically 'Henry', as is the manner in which the eye is led into the composition, eventually reaching the distant mountains.

A Kerry Bog is numbered 1300 in S. B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

Dr S.B. Kennedy

January 2016

1. Henry to James Healy, letter of 13 December 1934 (James Healy Papers, James A. Healy Collection of Modern Irish Literature, Department of Special Collections and University Archives, Stanford University Libraries).

€60000-€80000 (£45600-£57600 approx.)

Large Image & Place Bid Lot 20





21
Harry Kernoff RHA (1900-1974)

WATLING STREET, DUBLIN, 1933

watercolour

signed and dated lower left

10½ x 14in. (26.67 x 35.56cm)

This streetscape has changed dramatically since 1933; however the smock tower (built 1757 and rebuilt 1805) remains. It was originally built as a smock windmill to power Roe's distillery. Roe's later merged with Jameson and the Dublin Whiskey Distillery in 1889.

€3000-€5000 (£2280-£3600 approx.)

Large Image & Place Bid Lot 21



22
Harry Kernoff RHA (1900-1974)

BEECH TREES, RENVYLE, CONNEMARA, 1933

watercolour

signed and dated lower left; with Godolphin Gallery [Dublin] label on reverse

10½ x 14in. (26.67 x 35.56cm)

Provenance:

Godolphin Gallery, Dublin; Private collection

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 22

23

Harry Kernoff RHA (1900-1974)

WESTERN COLLEEN, CONNEMARA, 1954

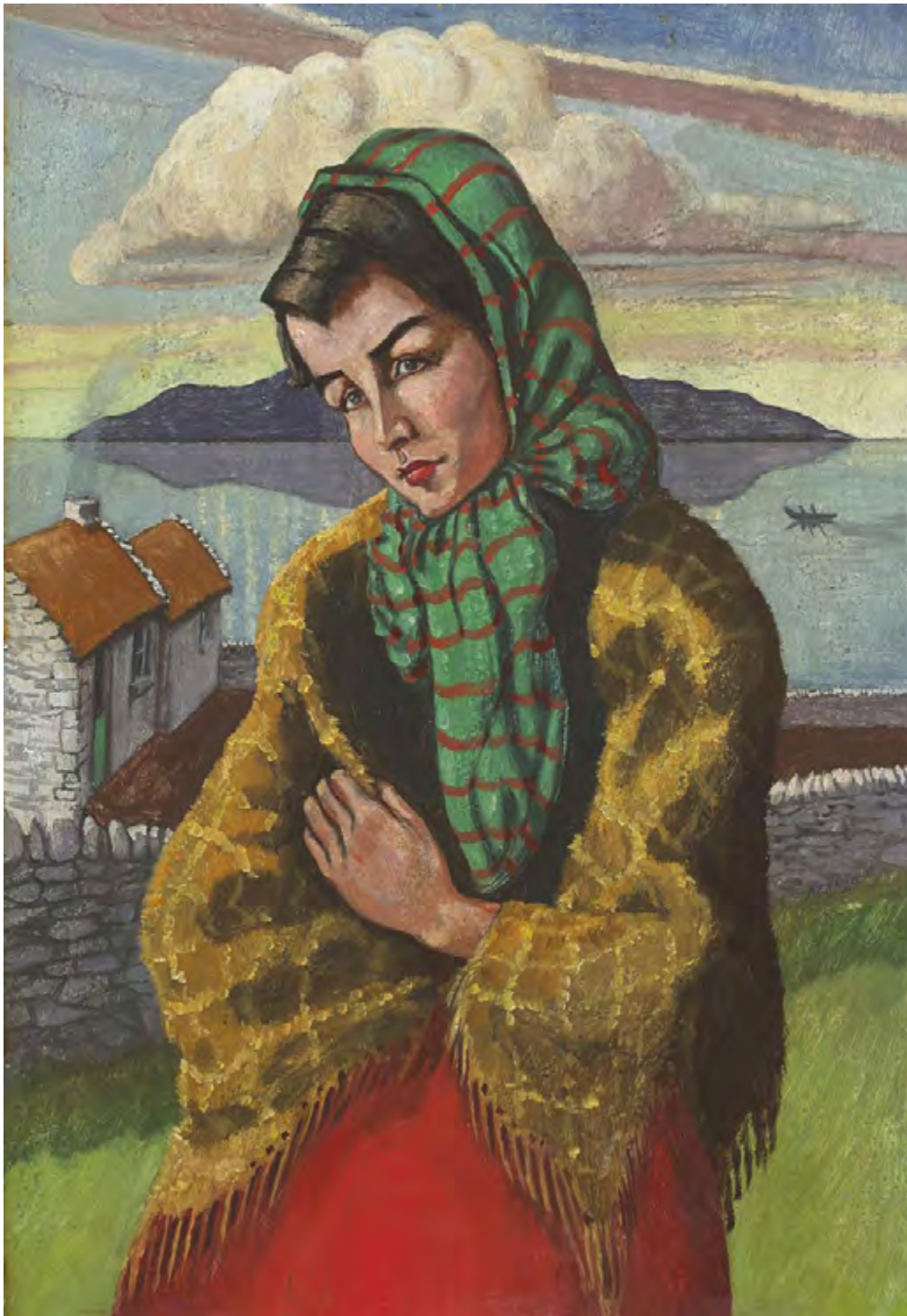
oil on board

signed centre, right; titled in the artist's hand on reverse; also with artist's name [Harry Kernoff RHA], address [Stamer Street] telephone number and date on reverse

20 x 15in. (50.80 x 38.10cm)

€8000-€12000 (£6080-£8640 approx.)

[Large Image & Place Bid Lot 23](#)



24
Harry Kernoff RHA (1900-1974)

BRENDAN BEHAN, 1960

pastel

signed and dated centre left

15½ x 11in. (39.37 x 27.94cm)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 24](#)





25
Harry Kernoff RHA (1900-1974)

THIRTY-SIX WOODCUTS, 1951

limited edition book; (no. 189 from an edition of 400)

signed and numbered in red ink on title page; signed in green ink below each of the 30 images

10 x 8½in. (25.40 x 21.59cm)

Provenance:

Acquired directly from the artist

Originally Thirty-Six Woodcuts, edited in manuscript by the artist. Six woodcuts have been removed.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 25



26
Harry Kernoff RHA (1900-1974)

SELF PORTRAIT, 1936

chalk

signed and dated lower right

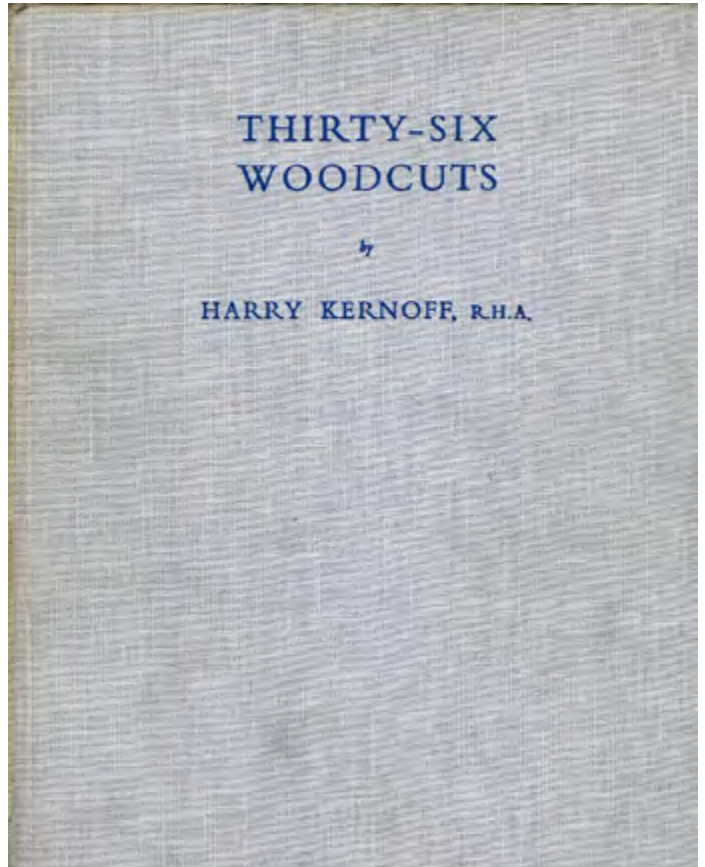
17¾ x 14¾in. (45.09 x 37.47cm)

Provenance:

Acquired from the artist's sister

€2500-€3500 (£1900-£2520 approx.)

[Large Image & Place Bid Lot 26](#)



27
Harry Kernoff RHA (1900-1974)

THIRTY-SIX WOODCUTS, 1951

limited edition book; (no. 126 from an edition of 400)

signed and numbered in red ink on title page

10¼ x 8¼in. (26.04 x 20.96cm)

Provenance:

Acquired directly from the artist

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 27](#)



28
Jack Butler Yeats RHA (1871-1957)

JOHNNIE FROM GORT

ink

titled centre right

5 x 3½in. (12.70 x 8.89cm)

Provenance: lots 28 & 29

Whyte's, 4 October 2010, lot 16; Private collection

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

€1200-€1500 (£912-£1080 approx.)

Large Image & Place Bid Lot 28



29
Jack Butler Yeats RHA (1871-1957)

WEAVER AT LOOM

watercolour over pencil

3½ x 2¾in. (8.89 x 6.99cm)

Provenance:

Whyte's, 4 October 2010, lot 19;Private collection

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

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 29](#)



30
Jack Butler Yeats RHA (1871-1957)

EVENING

hand-coloured Cuala Press print

signed in the plate lower right; titled lower left; with Cuala Press Limited label on reverse
8 x 12in. (20.32 x 30.48cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 30](#)



31
Jack Butler Yeats RHA (1871-1957)

MUST HAVE BEEN AN ALLEGORY, 1899

pencil and wash on paper mounted on card

signed and dated lower right; inscribed with title on reverse underneath backing board

4 x 6in. (10.16 x 15.24cm)

Provenance:

Clausen Galleries, New York; The collection of Mr John Quinn; 'Sale of John Quinn Collection', American Art Galleries, New York, 10 February 1927, lot 276A; Bought by J. M. Kerrigan; Private collection

Exhibited:

'Sketches of Life in the West of Ireland', Walker Art Gallery, London, February 1899, catalogue no. 31; 'Sketches of Life in the West of Ireland', Leinster Hall, Dublin, May 1899, catalogue no. 26; 'Recent Watercolours', Clausen Galleries, New York, 1904, catalogue no. 25

Literature:

Hilary Pyle, Jack B. Yeats: His Watercolours, Drawings and Pastels, Irish Academic Press, Dublin, 1983, catalogue no. 180, p. 81

In the frame of Rowley Gallery, London. It is unclear whether the present work is the same listed by Pyle as no. 180, as whilst the dimensions and description match, it may be a study for the same work; several other sketches for it exist in sketchbooks.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 31



32
Jack Butler Yeats RHA (1871-1957)

THE MOUNTAIN FARM and THE VILLAGE (A PAIR)

hand-coloured Cuala Press prints; (2)

signed in the plate lower left and lower right respectively

3½ x 13½in. (8.89 x 34.29cm)

Literature:

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

Framed uniformly. The original ink and watercolour drawings for these prints dates to c.1906 and were exhibited in London in 1913. It was later reproduced in the Dún Emer catalogue October 1907 and prospectus, May 1908.

€400-€600 (£304-£432 approx.)

Large Image & Place Bid Lot 32

Jack Butler Yeats RHA (1871-1957)

THE QUAY WORKER'S HOME, 1927

oil on slateboard

signed twice lower right; titled on reverse; with McAlpine Collection stamp on reverse; also with Waddington Galleries label on reverse

8¾ x 14in. (22.23 x 35.56cm)

Provenance:

Victor Waddington (1946);The Collection of A. McAlpine;with Victor Waddington, London;Private collection

Exhibited:

'Jack B. Yeats', Engineer's Hall, Dublin, 25 February to 5 March 1927, catalogue no. 2;'Jack B. Yeats', Ruskin Galleries, Birmingham, 23 May to 4 June 1971, no. 18;'Jack B. Yeats Retrospective Exhibition', Waddington Fine Arts, Montreal, 12 March to 5 April 1969, no. 1;'Jack B. Yeats', Victor Waddington, London, 15 April to 8 May 1971, catalogue no. 1 (illustrated in catalogue);'Jack B. Yeats', RHA Gallagher Gallery, Dublin, 16 February to 12 March 1995, catalogue no. 10 (listed and illustrated in catalogue, p.20 & 21 respectively);'Jack B. Yeats: A Celtic Visionary', Manchester City Art Galleries, 9 March to 21 April 1996 (touring to Leeds City Art Gallery, 27 April to 2 June;Ormeau Baths Gallery, Belfast, 6 June to 6 July, catalogue no. 3 (illustrated in catalogue));'Jack B. Yeats: Paintings and Works on Paper', Waddington Galleries and Theo Waddington Fine Art, London, 20 November to 21 December 1996;'Jack B. Yeats: Amongst Friends', The Douglas Hyde Gallery, Trinity College, Dublin, 9 September to 14 October 2004, catalogue no. 7 (listed and illustrated in catalogue, p.40 & 241 respectively);'Jack B. Yeats: Paintings, Watercolours & Drawings', Waddington Galleries, London, in association with Theo Waddington, 16 November to 17 December 2005

Literature:

Pyle, Hilary, Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Andre Deutsh, London, 1992, Vol. I, page 312, catalogue no. 344; also Vol. III (full page colour illustration, p.283);Rosenthal, T. G., The Art of Jack B. Yeats, Andre Deutsch, London, 1993, colour plate no. 38, illustrated p.85);British Art; A Selection from Waddington Galleries, Waddington Galleries, London, 1997, no. 41 (repro. in colour)

In the 1920s Jack Yeats' style of oil painting underwent a radical transformation, moving from its early realism to its later more radical approach. His works of the mid 1920s including the present work, The Quay Worker's Home, belong to an interim period in this development. In these paintings Yeats uses a murky palette where the paint is thickly applied so that it leaves an opaque quality. The subject of many of these works relate to urban themes or to the world of work especially that connected to shipping and the sea. Yeats frequently painted the dock workers of Dublin port as well as the fishermen and pilot men of Sligo and Kinsale at this time.

The Quay Worker's Home depicts a man standing in the dim interior of his modest home, an unusual subject for Yeats who normally presented the workers on the quayside or in the open air. The figure stands warming his hands by the fire, with his back to the mantelpiece. The light of the fire casts a warm glow on the crowded interior of the room. Its yellow, pink and orange embers are reflected across the floor and furniture. A brown painted dresser stacked with delph dominates the back wall. Beside the man stands a low bench with a basin filled with water, which he presumably used to wash himself after his return from work.

The ashen faced quay worker in his open shirt stares dejectedly straight ahead. The greyish tones of his flesh are echoed in the oblong form to the left of the dresser that may represent an opening into another room. The cluttered arrangement of the contents of his home jar with the evident tension of the man who seems strangely alienated from his domestic surroundings. The fact that the figure is alone in his home further enforces this idea of isolation. The deep empathy that Yeats felt towards the plight of working men and women is evident in this painting. It is a remarkably poignant and rare depiction of urban life in 1920s Ireland.

Dr. Roisin Kennedy
January 2016

This work is recorded twice in the artist's Log Book I, under 'Q', where Yeats dates it 1927 and mentions the two exhibitions from that year.

€60000-€80000 (£45600-£57600 approx.)

Large Image & Place Bid Lot 33





34
Sean O'Sullivan RHA (1906-1964)

MADAME JAMMET

pencil

signed and inscribed with title on reverse

18½ x 13¾in. (46.99 x 34.93cm)

Yvonne Jammet was a member of the 'White Stag' group and wife of the famous Dublin restaurateur Louis Jammet. She was a well-known member of Dublin's avant-garde artistic community of the thirties and forties and a close friend of the sitter Mícheál Mac Liammóir. She was born in Paris and initially studied there at the Académie Julian and at the studio of Jean Paul Laurens. Upon arriving in Dublin in 1928, she held regular exhibitions with the Victor Waddington Galleries and later participated in the IEA shows. (See Snoddy, p.285).

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 34](#)



35
John Luke RUA (1906-1975)

NUDE STUDY, 1930

pencil

signed and dated lower right

12¾ x 6½in. (32.39 x 16.51cm)

Provenance:

Purchased from the artist's brother, 1989;Private collection;Whyte's, 6 December 2008, lot 24;Private collection

Exhibited:

'John Luke: Work from the Studio', Bell Gallery, Belfast, February 1980, catalogue no. 55

This student work dates from his days at the Slade school in 1927. It shows a draughtsmanship which would underlie all of his future work.

€800-€1000 (£608-£720 approx.)

Large Image & Place Bid Lot 35

36

Sean O'Sullivan RHA (1906-1964)

STUDIO SCENE, 1939

charcoal with white chalk

signed and dated lower right

15¾ x 13¼in. (40.01 x 33.66cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 36](#)



37

Seán Keating PRHA HRA HRSA (1889-1977)

ERWIN SCHRÖDINGER, 1955-1956

pencil

signed lower right; titled lower left

18¾ x 13¾in. (47.63 x 34.93cm)

Provenance:

Purchased directly from the artist

The present work was a study for a watercolour of the sitter exhibited by Keating at the RHA in Dublin in 1956. That watercolour was also included in the artist's retrospective exhibition at the Municipal Gallery, Dublin in 1963.

Erwin Rudolf Josef Alexander Schrödinger was a Nobel Prize-winning Austrian physicist; he developed a number of fundamental results in the field of quantum theory, which formed the basis of wave mechanics. He was the author of several works in various fields of physics and his book *What Is Life?* addressed the problems of genetics, looking at the phenomenon of life from the point of view of physics. He is also known for his "Schrödinger's cat" thought-experiment.

His opposition to the Nazi regime forced him to leave Austria for Rome. In the late 1930s Schrödinger received a personal invitation from Ireland's Taoiseach, Éamon de Valera, to reside in Ireland and help establish an Institute for Advanced Studies in Dublin. When he migrated to Ireland de Valera was instrumental in obtaining visas for him, his wife and his mistress, Mrs. Hilde March with whom he had fathered a daughter. The ménage à trois took up residence in Clontarf in Dublin and he became the Director of the School for Theoretical Physics in 1940 where he remained for 17 years. He became a naturalised Irish citizen in 1948, but retained his Austrian citizenship. Schrödinger fathered two further daughters by two different women during his time in Ireland. Schrödinger stayed in Dublin until retiring in 1955 but returned to Vienna in 1956.

To this day, Schrödinger is known as the father of quantum mechanics. The Erwin Schrödinger International Institute for Mathematical Physics was established in Vienna in 1993 and a building is named after him at the University of Limerick. Schrödinger's portrait was the main feature of the design of the 1983-1997 Austrian 1000-Schilling banknote.

We are grateful to Dr Éimear O'Connor HRHA for her assistance in cataloguing this lot."

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 37



38

Seán Keating PRHA HRA HRSA (1889-1977)

PORTRAIT OF ÉAMON DE VALERA

charcoal

signed lower right

16 x 11in. (40.64 x 27.94cm)

€3500-€4500 (£2660-£3240 approx.)

[Large Image & Place Bid Lot 38](#)



39

Seán Keating PRHA HRA HRSA (1889-1977)

A STUDY OF DUSTMAN REILLY FOR THE KEY MEN, c.1958-1960

oil on canvas

signed lower right

17¼ x 17½in. (43.82 x 44.45cm)

The painting for which Study of Dustman Reilly was made was originally entitled Dei Ex Machina, (The Miracle Workers), but is now better-known as The Key Men. It was commissioned as a gift for Felix Hackett, then Professor of Physics and Electrical Engineering at UCD, in 1958, and presented in 1960. The model in this study is known as Dustman Reilly because he worked as a bin man around Dublin city. However, Dustman Reilly was also the chairman of the George Bernard Shaw branch of the Irish Labour Party in Dublin. On the occasion of Shaw's ninetieth birthday that branch of the Labour Party sent him, via their chairman, a golden shamrock, which the writer duly attached to his belt. It was for this reason that Dustman Reilly also became known as the 'Golden Dustman'.

Seán Keating was continually interested in the ability of the Irish people to run the country, whether as sports stars, civil servants, firefighters, or indeed, dustmen. When the commission came for The Key Men the artist used the recently-built dam at Poulaphouca as the backdrop to the painting, and then sought models for the work that might add to his intended meaning, evident in the title of the work. At that time the artist, as President of the RHA, was on the Board of Trustees of the National Gallery of Ireland. The gallery was, and is, in possession of a life-size bronze sculpture of George Bernard Shaw by Prince Troubetzkoy. There was some discussion between the Board of Trustees of the National Gallery of Ireland and the George Bernard Shaw branch of the Labour Party about the placement of the sculpture, and it was through these negotiations that Keating got to know Dustman Reilly. As an ordinary citizen, a dustman, and also chairman of a branch of the Labour Party, Dustman Reilly was an ideal model, indeed, role model, whose presence added a further level of allegorical meaning to The Key Men.

A native of Richmond Place in Dublin, and something of a character, palpable in Keating's Study of Dustman Reilly, the well-known dustman and chairman found local fame after his appearance in The Key Men. Full of humour, he wrote to Keating to say that prior to his modelling debut he only had one or two relatives, and they wouldn't speak to him! But now, as a direct result of his celebrity, he had fifty or more, and not a penny among them! 'Intimidated I am', he wrote, 'and no one to blame only you, Seán Keating - yes you!' (1)

Dr Éimear O'Connor HRHA

January 2016

Author of Seán Keating, Art, Politics, and Building the Irish Nation (Irish Academic Press: Kildare, 2013)

1.Undated letter from Reilly to Keating, private collection

€20000-€30000 (£15200-£21600 approx.)

Large Image & Place Bid Lot 39





40
George Campbell RHA (1917-1979)

STILL LIFE WITH LAMP

oil on board

signed lower right

19½ x 23¾in. (49.53 x 60.33cm)

€4000-€6000 (£3040-£4320 approx.)

[Large Image & Place Bid Lot 40](#)



41
George Campbell RHA (1917-1979)

SEA BIRDS, ROCKY COAST, c.1974

oil on canvas

signed lower right; titled on reverse; inscribed David Hendriks Gallery [Dublin] label on reverse

24½ x 29in. (62.23 x 73.66cm)

Exhibited:

'George Campbell RHA', presented by David Hendriks at the Cork Arts Society Gallery, Cork, May 1974, catalogue no. 4

€3500-€4500 (£2660-£3240 approx.)

Large Image & Place Bid Lot 41

42
Norah McGuinness HRHA (1901-1980)

LAPWINGS IN DECEMBER II

oil on canvas

signed lower right; titled and with artist's archive number on reverse; also inscribed on Dawson Gallery [Dublin] label on reverse

16 x 22in. (40.64 x 55.88cm)

Provenance:

Dawson Gallery, Dublin; Private collection

€4000-€6000 (£3040-£4320 approx.)



43

Basil Blackshaw HRHA RUA (b.1932)

THE OLD ORCHARD, 1956

oil on canvas

inscribed on Arts Council of Northern Ireland label on reverse

18½ x 28½in. (46.99 x 72.39cm)

Provenance:

de Veres, 21 November 2000, lot 302; Private collection

Exhibited:

'Basil Blackshaw Retrospective', Arts Council of Northern Ireland, 1995

Literature:

Ferran, Brian, Basil Blackshaw - Painter, Nicholson & Bass Ltd., Belfast, 1995, p. 44 (illustrated in colour)

The Orchard forms part of a series of intense landscapes, half way between neo-Romanticism and Expressionism, that Basil Blackshaw painted in the mid 1950s; this series could arguably be seen as his first mature body of work after leaving Belfast College of Art. It has a more lyrical mood than some of the darker landscapes of this time, yet remains slightly unsettling. Many of the works of this period appear to be drawn from a specific place and motif, sometimes noted in the title, but they create such a strong sense of mood and of powerful natural forces at work that they transcend their particular local identity and take on a more universal quality.

It is intriguing to see in the present painting Blackshaw's apparent awareness of a British contemporary, Alan Reynolds, whose tensely evocative paintings of gardens and farmlands eventually moved into pure abstraction. The twisted, interwoven branches of the trees that dominate the foreground here establish an abstract rhythm and pattern that goes beyond description to create an almost flat, two-dimensional surface that could also be connected with post-war gestural painting in Europe and the USA.

The buildings in the distance provide a geometric framework that is dominated by three triangles. This appears to be the same architectural arrangement that is included in a more clearly defined form in Blackshaw's 1957 painting November Cottage. Buildings are often integrated within the landscapes he painted in this period, providing an architectural structure that Blackshaw was to begin to find within the landscape itself in the long series of paintings of Colin Mountain that he embarked on around this time.

Dickon Hall

January 2016

€15000-€20000 (£11400-£14400 approx.)

Large Image & Place Bid Lot 43





44
George Campbell RHA (1917-1979)

UNTITLED, 1958

oil on board

signed and dated lower left; with Bell Gallery [Belfast] label on reverse

15½ x 7¼in. (39.37 x 18.42cm)

Provenance:

Collection of James MacIntyre (artist);with Bell Gallery, Belfast;Collection of Robert Workman;Ross's, 28 January 2009, lot 59;Private collection

€3000-€4000 (£2280-£2880 approx.)

Large Image & Place Bid Lot 44



45
Nano Reid (1900-1981)

TRAVELLER'S CAMP

watercolour

signed lower left

10½ x 14in. (26.67 x 35.56cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 45](#)



46
George Campbell RHA (1917-1979)

CAROL SINGERS, MÁLAGA

oil on board

signed lower right; titled and with original price [190 gns] inscribed on reverse; also with Ritchie Hendriks Gallery label on reverse

39½ x 29½in. (100.33 x 74.93cm)

Provenance:

Ritchie Hendriks Gallery, Dublin; Private collection

€6000-€8000 (£4560-£5760 approx.)

[Large Image & Place Bid Lot 46](#)



47
Evie Hone HRHA (1894-1955)

INTERIOR [LOUGH MASK, COUNTY GALWAY]

gouache

signed lower right; inscribed on Dawson Gallery [Dublin] label on reverse

8¾ x 11¾in. (22.23 x 29.85cm)

Provenance:

Dawson Gallery, Dublin; Private collection

€2000-€3000 (£1520-£2160 approx.)

[Large Image & Place Bid Lot 47](#)



48
Anne Yeats (1919-2001)

THE FAMILY

oil and collage on board

21 x 30in. (53.34 x 76.20cm)

Provenance:

Estate of Anne Yeats (1919-2001); HOK, Dublin, 19 November 2002, lot 611;
Private collection; Whyte's, 26 April 2005, lot 145; Private collection

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 48](#)



49
George Campbell RHA (1917-1979)

A BLUE PEACE

oil on board

signed lower left; titled on Tom Caldwell Gallery [Belfast] label on reverse

12½ x 23in. (31¾ x 58.42cm)

Provenance:

Tom Caldwell Gallery, Belfast; Collection of Robert Workman; Ross's, 28 January 2009, lot 22; Private collection

€5000-€7000 (£3800-£5040 approx.)

[Large Image & Place Bid Lot 49](#)



50
Norah McGuinness HRHA (1901-1980)

FLOWERS IN VASE, 1960

oil on canvas

signed and dated lower right

17 x 13¼in. (43.18 x 33.66cm)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 50](#)



51
Desmond Carrick RHA (1928-2012)

ELDERLY COUPLE AT VILLAGE EDGE

oil on canvas

signed lower right

16 x 20in. (40.64 x 50.80cm)

Provenance:

The Artist's Estate; Whyte's, 6 December 2014, lot 102; Private collection

€300-€500 (£228-£360 approx.)

[Large Image & Place Bid Lot 51](#)



52
Charles Brady HRHA (1926-1997)

WHITE ENVELOPE, 1970

oil on board

signed and dated upper left

11½ x 15½in. (29.21 x 39.37cm)

€2500-€3500 (£1900-£2520 approx.)

[Large Image & Place Bid Lot 52](#)



53
Charles Brady HRHA (1926-1997)

ALONG THE BOYNE RIVER, 1965

oil on canvas

signed lower right; signed, titled and dated on reverse

16½ x 17½in. (41.91 x 44.45cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 53](#)



54
Camille Souter HRHA (b.1929)

BED ENDS, 1957

oil on paper

signed and dated lower left

12½ x 18½in. (31¾ x 46.99cm)

Provenance:

Cormican, Garrett, Camille Souter, *The Mirror in the Sea*, Whyte's Dublin 2006, catalogue no. 61, p.230 (illustrated in colour)

€4000-€6000 (£3040-£4320 approx.)

[Large Image & Place Bid Lot 54](#)



55
Camille Souter HRHA (b.1929)

UNTITLED, 1958

oil on paper

signed and dated lower right

13½ x 12in. (34.29 x 30.48cm)

Literature:

Cormican, Garrett, Camille Souter, *The Mirror in the Sea*, Whyte's Dublin 2006, catalogue no. 66, p.231 (illustrated in colour)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 55](#)



56
Joan Miró (Catalan, 1893-1983)

SÉRIE MALLORCA, 1973

etching on Super Alfa de Guarro paper; (no. 10 from an edition of 50)

signed in pencil in the margin lower right; numbered in the margin lower left; also blindstamped lower left; numbered [258] on reverse

21½ x 27¼in. (54.61 x 69.22cm)

Provenance:

Joan Oliver Maneu" Galeria d'Art, Palma de Mallorca;Where purchased by the present owner"

Full sheet size, 27.75 by 34in. A letter of authenticity from the Joan Oliver Gallery, Mallorca, accompanies this lot.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 56



57

Joan Miró (Catalan, 1893-1983)

SIN TÍTULO [UNTITLED], 1973

wax crayon on reverse of exhibition card

dedicated, signed and dated; with exhibition details printed on reverse; with printed label verso; numbered 1.973 on label and inscribed No. 11.300 on a separate label

9 x 7in. (22.86 x 17.78cm)

Provenance:

Joan Oliver Maneu" Galeria d'Art, Palma de Mallorca; Where purchased by the present owner"

Exhibition card includes the following information :Homenatge a Joan Miro 80 Aniversari, Sala Gaspar presenta '13 gravats originals de l'artista i El llibre-caixa de música', Hommage á Joan Miró. Sala Gaspar, Consell de Cent, 323, Barcelona - 7, 3 Maig, 1973."

This original drawing by Miró has been certified by Jacques Dupin, 22 November 1990. Dupin was Miró's biographer and author of numerous monographs on the artist. In 1987 he curated a major retrospective of his work at the Guggenheim in New York. He was appointed the sole authenticator of Miró's work by the artist's family until his death in 2012. A certificate of authenticity accompanies this lot."

€18000-€20000 (£13680-£14400 approx.)

Large Image & Place Bid Lot 57



58
Sean Scully (b.1945)

POMES PENYEACH, 1993

book of etchings with poems by James Joyce; (no. 48 from an edition of 66)

signed and dated

14½ x 10½in. (36.83 x 26.67cm)

Provenance:

Kerlin Gallery, Dublin; Private collection

This edition is 'as new' presented in sealed plastic covering.

€6000-€8000 (£4560-£5760 approx.)

Large Image & Place Bid Lot 58



59
David Hockney RA (British, b.1937)

POOL, 1976

offset lithographic print

signed in blue ink lower right; also signed with initials in the plate lower left

22¼ x 25½in. (56.52 x 64.77cm)

Provenance:

Whyte's, 6 December, 2008, lot 357; Private collection

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 59](#)

60
Colin Harrison (b.1939)

ANNE'S DAY

oil on canvas laid on board

36 x 36in. (91.44 x 91.44cm)

Colin Harrison is represented by the Taylor Galleries in Dublin and has shown there regularly since the 1980s. In 1964 he was awarded the silver medal at the Royal College of Art, London. He has exhibited consistently as part of the RHA Annual Exhibition as well as several IELA shows, where he was prize winner in 1969. He held the position of Senior lecturer in Fine Art at the College of Art, Belfast from 1964 to 1973. His work is included in the public collections of The Arts Council, Arts Council of Northern Ireland, Ulster Museum, Dublin City Gallery The Hugh Lane, and Bank of Ireland, and in private collections across Ireland, Great Britain and America.

€5000-€7000 (£3800-£5040 approx.)

Large Image & Place Bid Lot 60



61

Patrick Hennessy RHA (1915-1980)

THE WILD PONIES OF CONNEMARA

oil on canvas

signed lower left; titled on reverse; with Ritchie Hendriks Gallery label also on reverse

38 x 50in. (96.52 x 127cm)

Provenance:

Acquired directly from the artist by the present owner

My soul was an old horse, offered for sale in twenty fairs ... Patrick Kavanagh'

A strange and exotic presence in Irish art, 'standing alone', 'very un-Irish'... were some of the adjectives used by critics to describe the work of Patrick Hennessy RHA (1915-80), one of Ireland's most successful realist painters in the post-war period. A prolific artist, he created portraits, landscapes, equine studies and still-lives that found a steady market in Ireland, the UK and the USA. Hennessy was educated at Dundee College of Art and in 1937 won a scholarship to Paris where he worked under Fernand Léger. He fused the Surrealist subjectivity he learned there with realism to create works unlike anything being made in Ireland at the time.

Horses, birds and other animals often feature in his work. His equine studies are unlike those by George Stubbs (1724-1806) that celebrate Derby winners or the possessions of rich aristocrats. Hennessy's horses tend to be Connemara ponies or the white horses of the Camargue. He depicts wild horses, always unbridled and free. When he shows a horse and rider, it is without saddle or with a rudimentary harness. These characteristics are symbolic; he communicates the cooperation between animal and man. The animal hasn't been broken, it remains proud and independent; similarly Man should hope to attain that position relative to society. Jean-Jacques Rousseau (1712-1778) argued that ethics emerged from the emotions - not reason or morals. His famous quote 'Man is born free, but is everywhere in chains', expresses the idea that man is inherently good and compassionate, but corrupted by society.

Hennessy adopted these Romantic ideals and inserted them within the landscapes, around the west of Ireland and Killarney, which had been immortalised by Paul Henry. The wild horse placed there is a gentle critique of the interference of Church and State in the everyday lives of Irish people.

Seán Kissane

January 2016

Patrick Hennessy De Profundis - curated by Seán Kissane - will be held at IMMA from 24 March to 24 July 2016. The exhibition forms part of the IMMA Modern Masters Series, a strand of programming that looks at the post-war period to shed light on artists who have been critically neglected; but also to reflect on what their work might mean to an audience today.

€8000-€10000 (£6080-£7200 approx.)

Large Image & Place Bid Lot 61





62
Patrick Hickey HRHA (1927-1998)

LOUGH BRAY, c.1967

oil on canvas

signed lower right; inscribed on Dawson Gallery [Dublin] label on reverse

30 x 39½in. (76.20 x 100.33cm)

Provenance:

Dawson Gallery, Dublin; Private collection

Exhibited:

'Patrick Hickey, Recent Paintings', Dawson Gallery, Dublin, 10-24 May 1967, catalogue no. 11

€1800-€2200 (£1368-£1584 approx.)

[Large Image & Place Bid Lot 62](#)



63
Dame Elisabeth Frink RA (British, 1930-1993)

THE GREY RIDER, 1970

lithograph in two colours on T. H. Saunders paper; (no. 451 from an edition of 500)

signed lower right; numbered lower left

23 x 30½in. (58.42 x 77.47cm)

Provenance:

Whyte's, 6 December 2008, lot 354; Private collection

Literature:

Caroline Wiseman, Elizabeth Frink: Original Prints, Catalogue Raisonné, Art Books International, London, 1988, no. 39

Drawn and printed at the Curwen Studio, London, 1970. Published by Waddington Prints. Issued by Observer Art, London.

€500-€700 (£380-£504 approx.)

Large Image & Place Bid Lot 63



64
Patrick Scott HRHA (1921-2014)

ABSTRACT

tempera on unprimed canvas

inscribed with title on reverse; title concealed beneath the frame

24 x 24in. (60.96 x 60.96cm)

Provenance:

H.O.K., 29 November 2004, lot 199; Private collection

€4000-€6000 (£3040-£4320 approx.)

[Large Image & Place Bid Lot 64](#)



65
Francesco Clemente (Italian, b.1952)

MAP ON HAND

soft ground etching; (no. 14 from an edition of 50)

signed and numbered in pencil lower centre

15½ x 15½in. (39.37 x 39.37cm)

Sheet size, 25 by 20 in.

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 65](#)



66
Louis le Brocquy HRHA (1916-2012)

THE TÁIN. CHARIOTS, 1969

lithographic brush drawing; (no. 24 from an edition of 70)

signed, numbered and dated lower left

21 x 15in. (53.34 x 38.10cm)

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 (£1140-£1440 approx.)

Large Image & Place Bid Lot 66



67
Louis le Brocqy HRHA (1916-2012)

THE TÁIN. FEDELM, 1969

lithographic brush drawing; (no. 53 from an edition of 70)

signed, numbered and dated lower right

21¼ x 14¾in. (53.98 x 37.47cm)

Provenance:

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. 22 in the series.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 67



68
Louis le Brocqy HRHA (1916-2012)

THE TÁIN. A FLOCK OF BIRDS, 1969

lithographic brush drawing; (no. 53 from an edition of 70)

signed, numbered and dated lower left

14¾ x 21¼in. (37.47 x 53.98cm)

Provenance:

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. 27 in the series.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 68



69
Louis le Brocqy HRHA (1916-2012)

THE TÁIN. SLAIN MEN, 1969

lithographic brush drawing; (no. 53 from an edition of 70)

signed, numbered and dated lower right

15 x 21¼in. (38.10 x 53.98cm)

Provenance:

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. 6 in the series.

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 69](#)



70
Seán McSweeney HRHA (b.1935)

HILL FIRES, 1984

oil on board

signed and dated lower right; inscribed on Taylor Galleries [Dublin] label on reverse

18 x 14in. (45.72 x 35.56cm)

Provenance:

Taylor Galleries, Dublin; Private collection

€1500–€1800 (£1140–£1296 approx.)

[Large Image & Place Bid Lot 70](#)



71
Seán McSweeney HRHA (b.1935)

LUGGLASS, COUNTY WICKLOW

oil on canvas

signed lower right

7½ x 10in. (19.05 x 25.40cm)

Provenance:

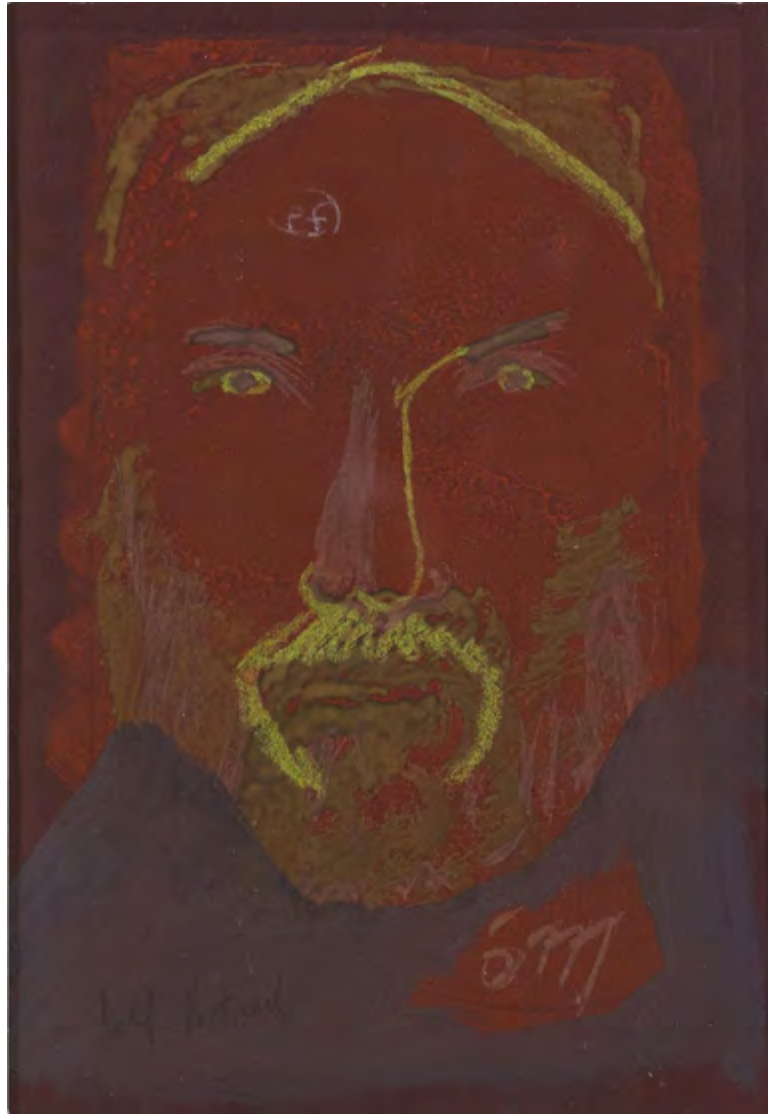
Whyte's, 30 November 2004, lot 3; Private collection

Exhibited:

'Seán McSweeney: New Paintings', Dawson Gallery, Dublin, 3-19 July 1969, catalogue no. 4

€1200-€1500 (£912-£1080 approx.)

Large Image & Place Bid Lot 71



72
Tony O'Malley HRHA (1913-2003)

SELF PORTRAIT

pastel

signed lower right; titled lower left; inscribed on Tom Caldwell Gallery [Belfast] label on reverse
9½ x 6½in. (24.13 x 16.51cm)

Provenance:

Tom Caldwell Gallery, Belfast; Private collection

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 72](#)



73
Tony O'Malley HRHA (1913-2003)

BLACK FIELD, LA GERIA, LANZAROTE, 1990

oil on board

signed lower right; signed titled and dated on reverse; also with artist's archive number [8667] on reverse

22 x 8in. (55.88 x 20.32cm)

€5000-€7000 (£3800-£5040 approx.)

[Large Image & Place Bid Lot 73](#)



74
Richard Kingston RHA (1922-2003)

CAUSEWAY NO. 19

oil on board

signed lower right; titled on reverse; inscribed on Solomon Gallery [Dublin] label on reverse

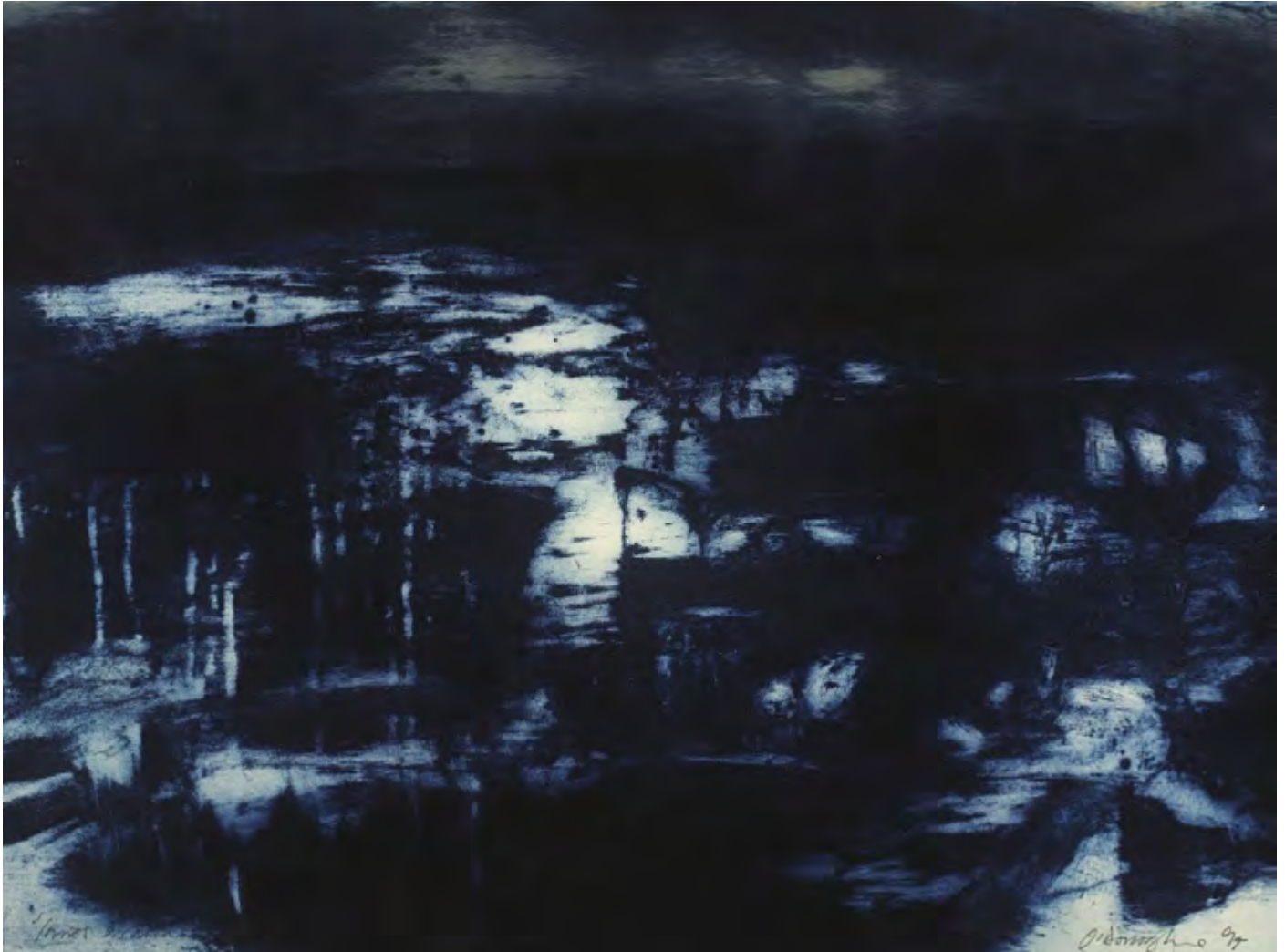
17¼ x 25¼in. (43.82 x 64.14cm)

Provenance:

Solomon Gallery, Dublin; Private collection

€2500-€3500 (£1900-£2520 approx.)

[Large Image & Place Bid Lot 74](#)



75
Hughie O'Donoghue (b.1953)

LORRIES AVAILABLE FOR ANYONE WHO CAN DRIVE, 1997

carborundum print; (artist's proof, from an edition of 5)

signed and dated lower right; inscribed [AP], numbered and titled lower left

23½ x 31½in. (59.69 x 80.01cm)

Provenance:

Purchased directly from the artist

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 75](#)



76
Richard Kingston RHA (1922-2003)

CAUSEWAY 200

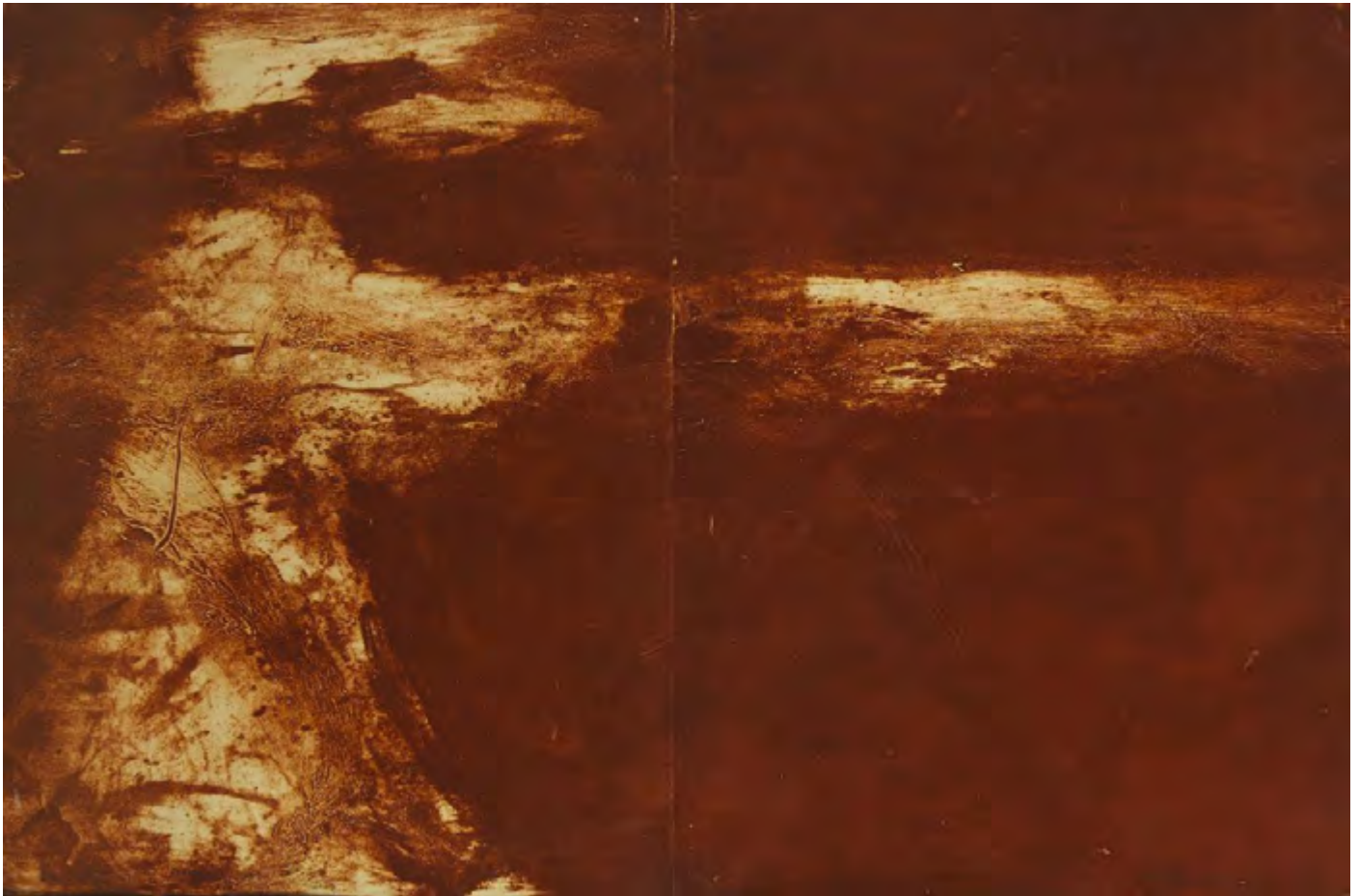
oil on board

signed lower left; titled on reverse

23½ x 29¾in. (59.69 x 75.57cm)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 76](#)



77
Hughie O'Donoghue (b.1953)

NORTH OF ROUEN, 1997

carborundum print in two parts; (no. 20 from an edition of 35)

signed and dated lower right; titled and numbered lower left

31¼ x 47¼in. (79.38 x 120.02cm)

Provenance:

Purchased directly from the artist

Exhibited:

'Hughie O'Donoghue: Richer Dust - Carborundum Prints and Related Paintings and Drawings 1995-2000', Purdy Hicks Gallery, London, touring exhibition, January to April 2001, catalogue no. 10

Printed at the Hope Sufferance Press, London.

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 77



78
Neil Shawcross RHA RUA (b.1940)

POPIES IN A VASE

watercolour

signed across the base

28 x 21in. (71.12 x 53.34cm)

Provenance:

Purchased directly from the artist

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 78](#)



79
Neil Shawcross RHA RUA (b.1940)

BEWLEY'S COFFEE

watercolour

signed lower right

28½ x 21¾in. (72.39 x 55¼cm)

Provenance:

Purchased directly from the artist

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 79](#)



80
Neil Shawcross RHA RUA (b.1940)

HUGO MACKLIN, 2000

oil on canvas

signed and dated lower right

71 x 35in. (180.34 x 88.90cm)

Provenance:

Purchased directly from the artist

The late Hugh Macklin was a personal friend of Neil Shawcross and was heavily involved in cultural activities, particularly the areas of art, music and poetry. He was a former teacher at Dublin's prestigious secondary school, Blackrock College and a founder and long-time director of the charity Aidlink, aimed at improving the lives of those living in poverty in Africa.

€3000-€5000 (£2280-£3600 approx.)

Large Image & Place Bid Lot 80



81
Neil Shawcross RHA RUA (b.1940)

UNTITLED, 2010

monoprint

signed lower centre; dated lower right

24½ x 25in. (62.23 x 63½cm)

Provenance:

Purchased directly from the artist

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 81](#)



82
Neil Shawcross RHA RUA (b.1940)

CHAIR AND SHEET MUSIC, 2008

oil on paper and board with collage element

signed and dated lower right

11¾ x 9¾in. (29.85 x 24.77cm)

€1500-€1800 (£1140-£1296 approx.)

[Large Image & Place Bid Lot 82](#)



83
Louis le Brocquy HRHA (1916-2012)

BONO (BLUE), 2003

silk screen; (no. 28 from an edition of 75)

signed and numbered in pencil in the margin lower left

26½ x 21¾ in. (67.31 x 55¼ cm)

Sheet size, 33 by 27 in. After the portrait painted in 2003 of the U2 singer and songwriter, Bono (Paul Hewson), in the National Portrait Gallery, National Gallery of Ireland.

€1800-€2200 (£1368-£1584 approx.)

Large Image & Place Bid Lot 83



84
Louis le Brocquy HRHA (1916-2012)

HOMAGE Á STRINDBERG

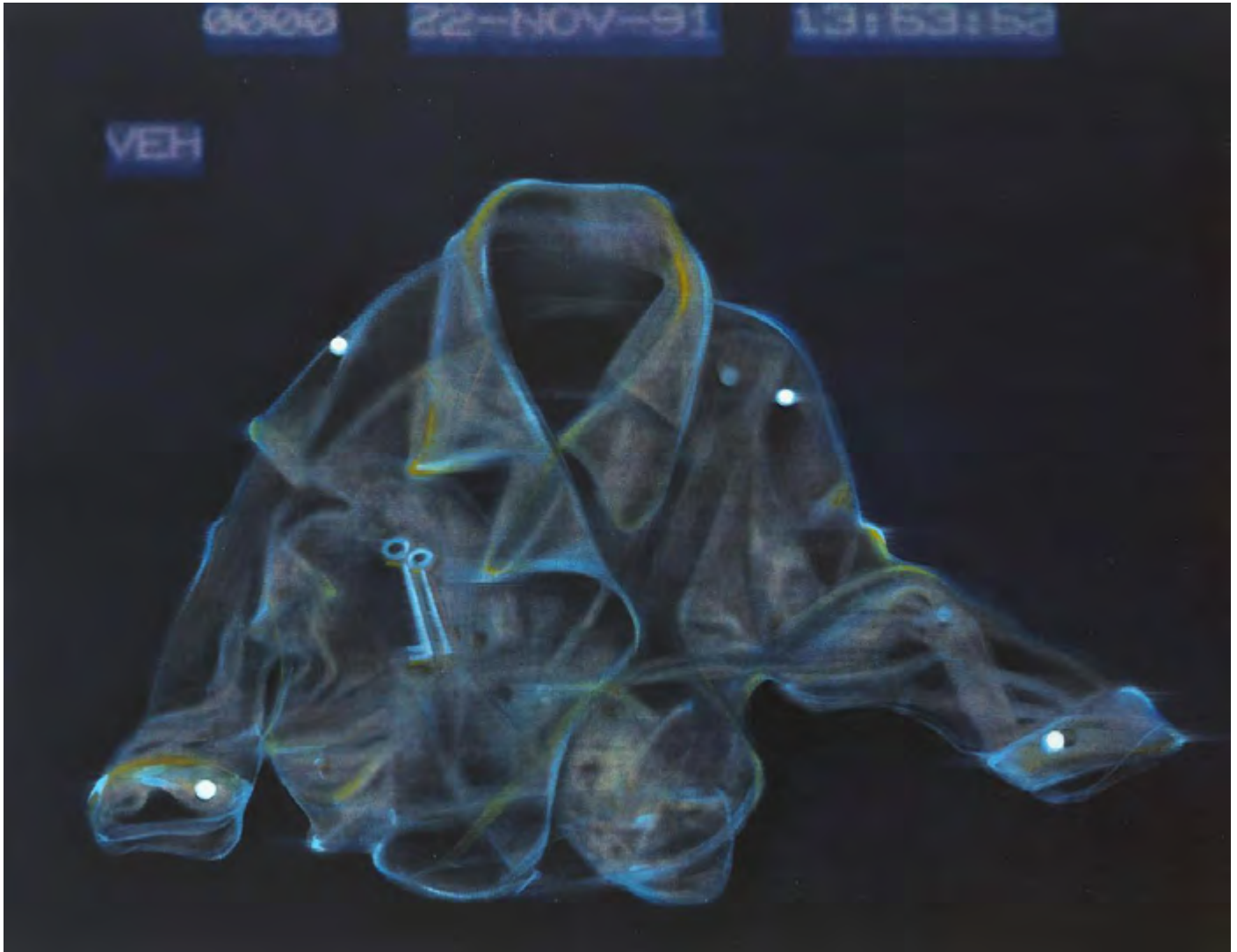
lithograph; (no. 98 from an edition of 100)

signed and numbered lower right

30½ x 22½in. (77.47 x 57.15cm)

€500-€700 (£380-£504 approx.)

Large Image & Place Bid Lot 84



85
Elizabeth Magill (b.1959)

13:53:52, 1991

oil and mixed media on canvas

signed on reverse; inscribed on exhibition label on reverse

20 x 36in. (50.80 x 91.44cm)

Provenance:

Kerlin Gallery, Dublin; Private collection

€2000-€3000 (£1520-£2160 approx.)

[Large Image & Place Bid Lot 85](#)



86
Hughie O'Donoghue (b.1953)

UNTITLED, 1995

carbon undrum; (no. 2 from an edition of 10)

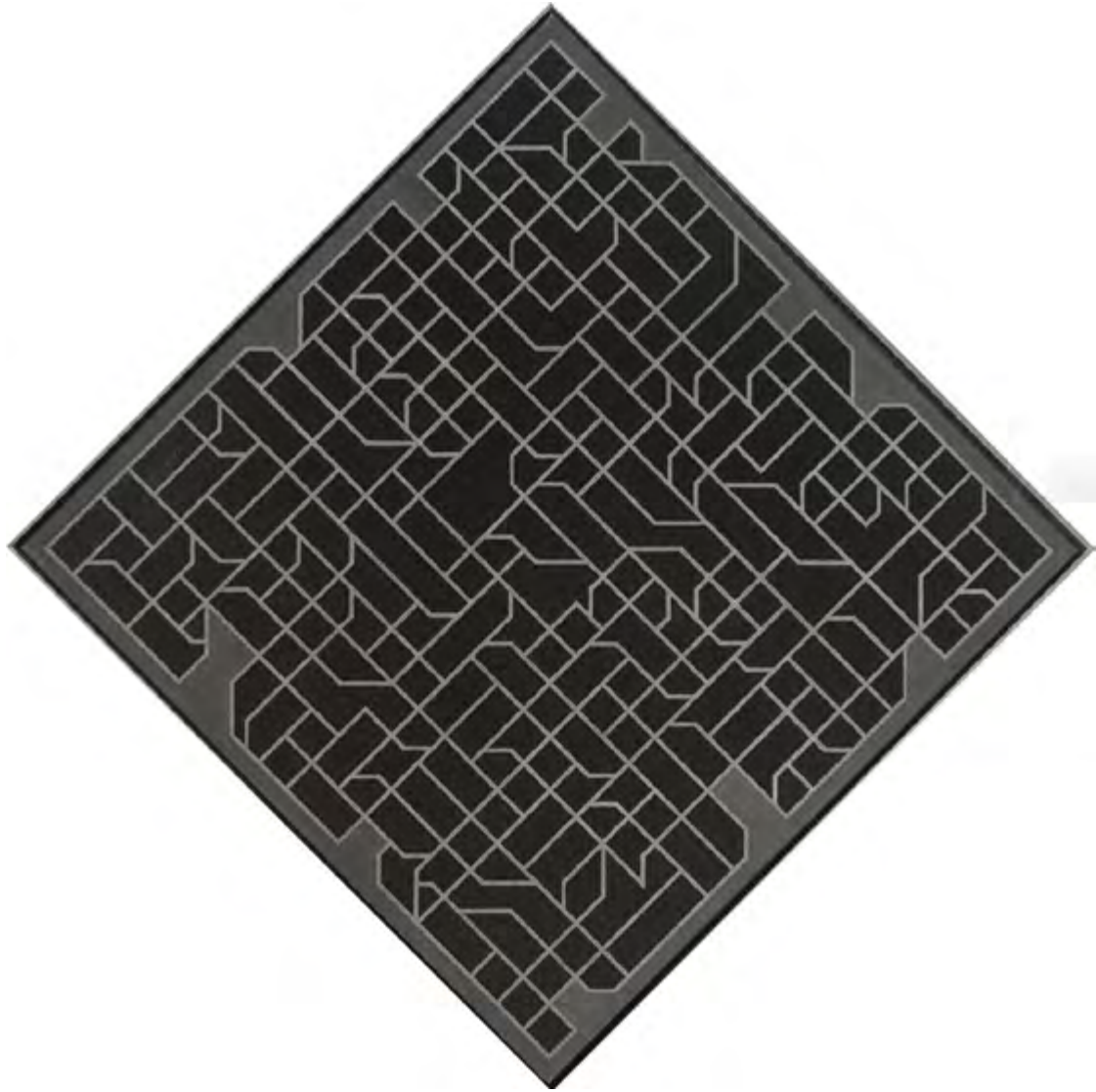
signed and dated lower right; indistinctly inscribed lower left; also numbered lower left
70 x 46in. (177.80 x 116.84cm)

Provenance:

Purchased directly from the artist

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 86](#)



87
Roy Johnston (b. 1934)

INTERSECT 2, 1982

acrylic on canvas

signed and dated on reverse; inscribed on Hillsboro Gallery [Dublin] label on reverse

39½ x 39½in. (100.33 x 100.33cm)

Provenance:

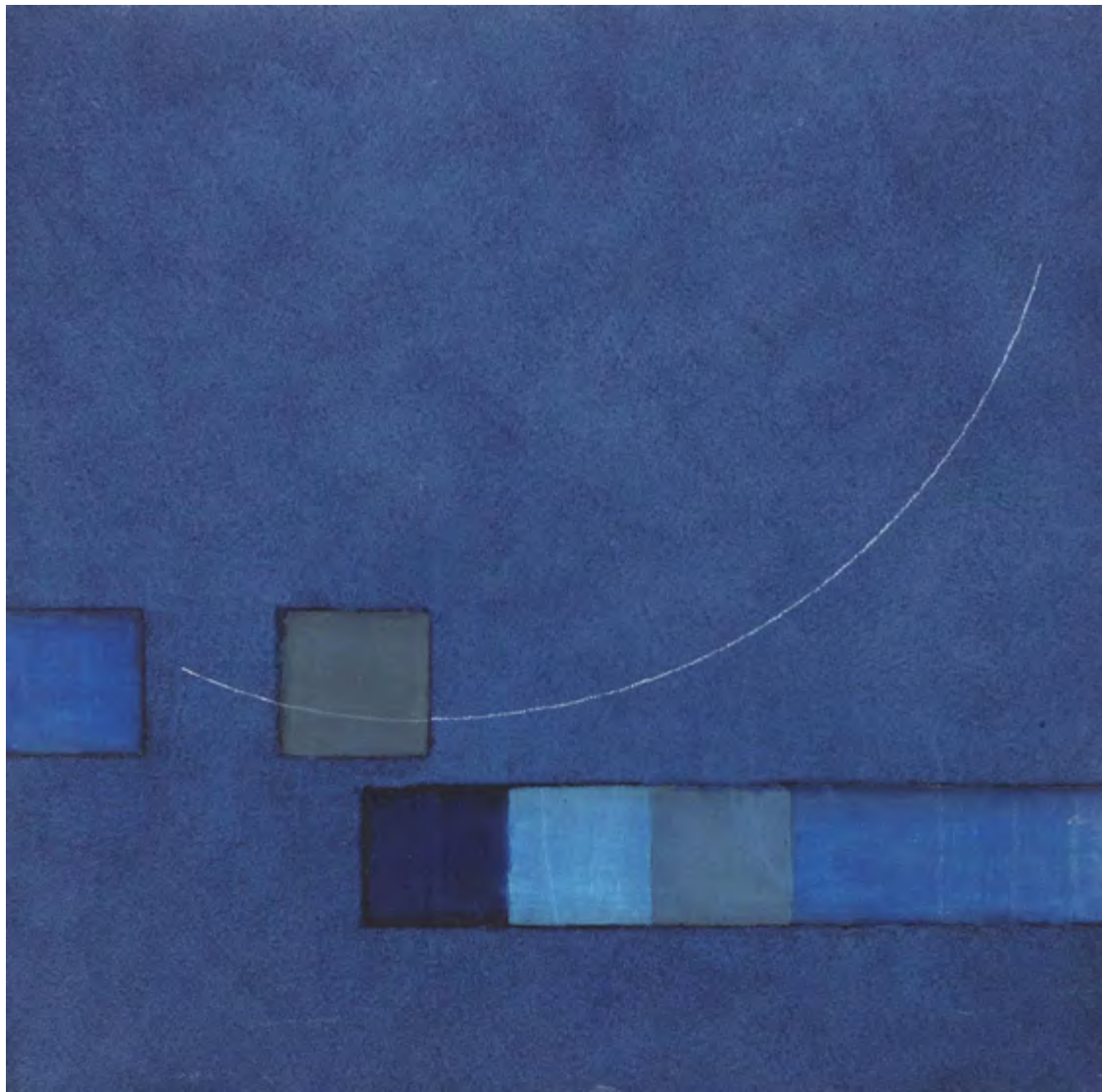
Hillsboro Gallery, Dublin; Private collection

Exhibited:

'Summer Exhibition', Hillsboro Gallery, Dublin, July, 2006

€1800-€2200 (£1368-£1584 approx.)

[Large Image & Place Bid Lot 87](#)



88
Felim Egan (b.1952)

BLUE WOODNOTE 4M, 2004

oil and mixed media element on wood

signed and dated on reverse; with inscribed Kerlin Gallery [Dublin] label on reverse

18½ x 18½in. (46.99 x 46.99cm)

Provenance:

Kerlin Gallery, Dublin, 2005; Private collection

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 88](#)



89

Louis le Brocquy HRHA (1916-2012)

STUDY TOWARDS AN IMAGE OF FEDERICO GARCÍA LORCA, 1977

aquatint on Arches paper; (no. 28 from an edition of 30)

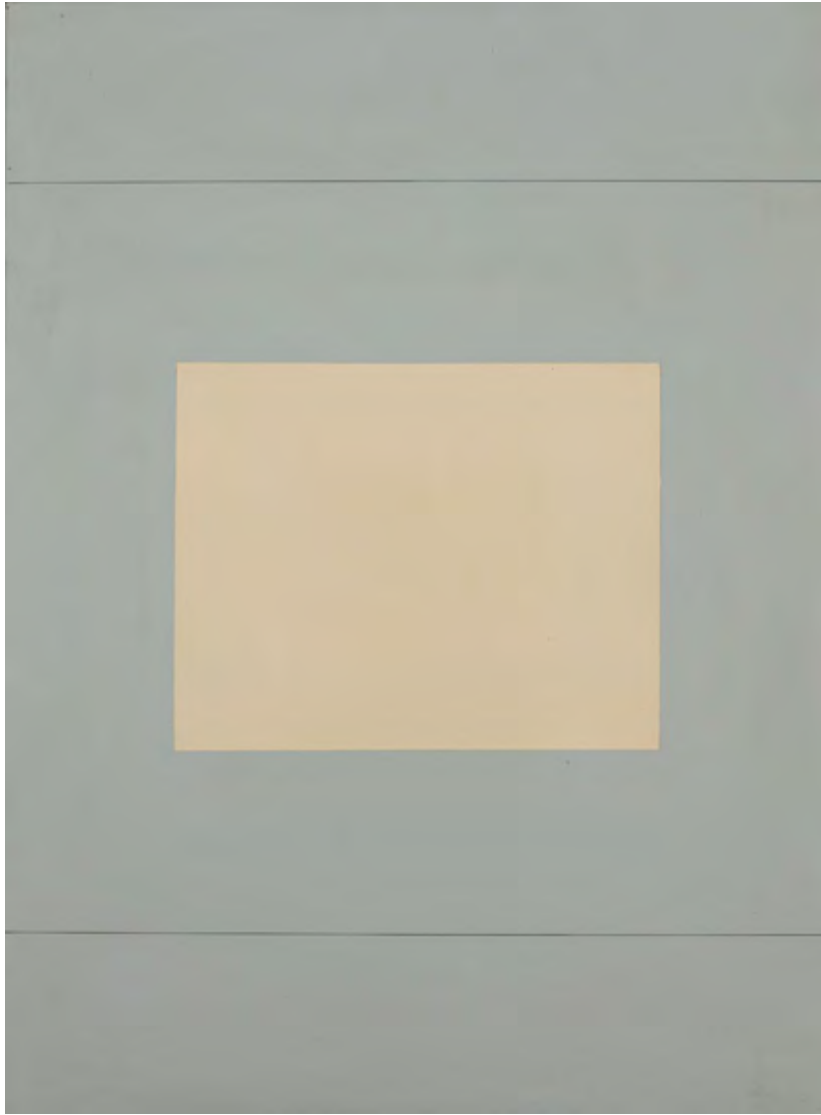
signed in the margin lower right; numbered lower left

20¼ x 17½in. (51.44 x 44.45cm)

Sheet size: 30 by 22.25in.

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 89



90
Seán Shanahan (b.1960)

UNTITLED, 1996

acrylic on aluminium panel

titled on reverse

24 x 18in. (60.96 x 45.72cm)

Provenance:

Kerlin Gallery, Dublin; Private collection

€300-€500 (£228-£360 approx.)

[Large Image & Place Bid Lot 90](#)



91
Helmut Newton (German/Australian, 1920-2004)

SUMO, COLOGNE: TASCHEN, FIRST EDITION, 1999

limited edition book; (no. 09923 from an edition of 10,000); metal book stand designed by Philippe Starck; (1)

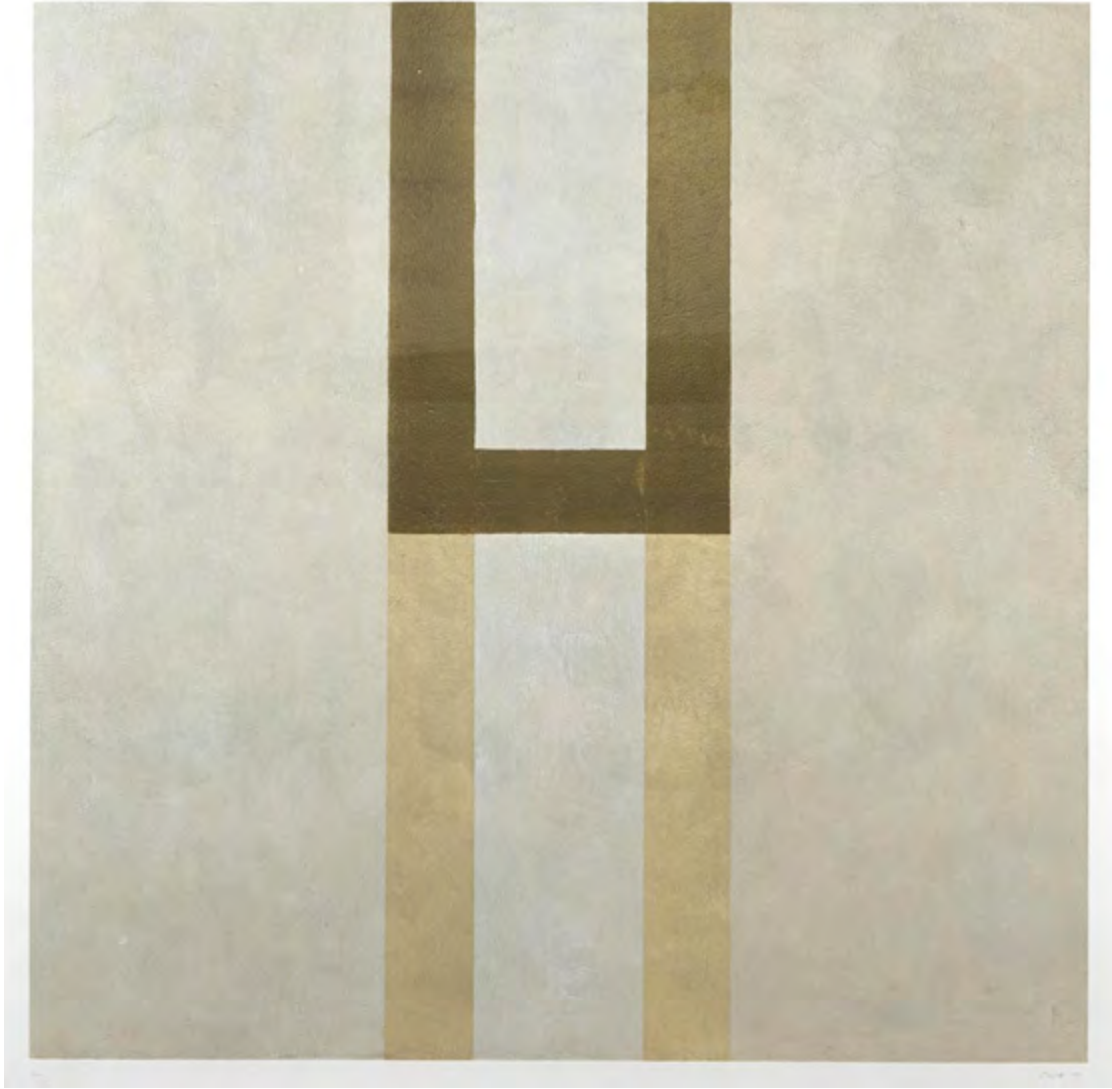
signed and numbered on editions page

28 x 20in. (71.12 x 50.80cm)

Taschen, 1999 signed and numbered limited edition publication of which this is number 09923. Elephant folio presented in a heavy photographic cloth accompanied by a custom metal stand by Philippe Starck. This immense and weighty volume edited by his wife, June, highlights the photographic career of Helmut Newton, best known for his striking photos of fashion, celebrities and nudes.

€1800-€2200 (£1368-£1584 approx.)

Large Image & Place Bid Lot 91



92
Patrick Scott HRHA (1921-2014)

GOLD ABSTRACT, 2004

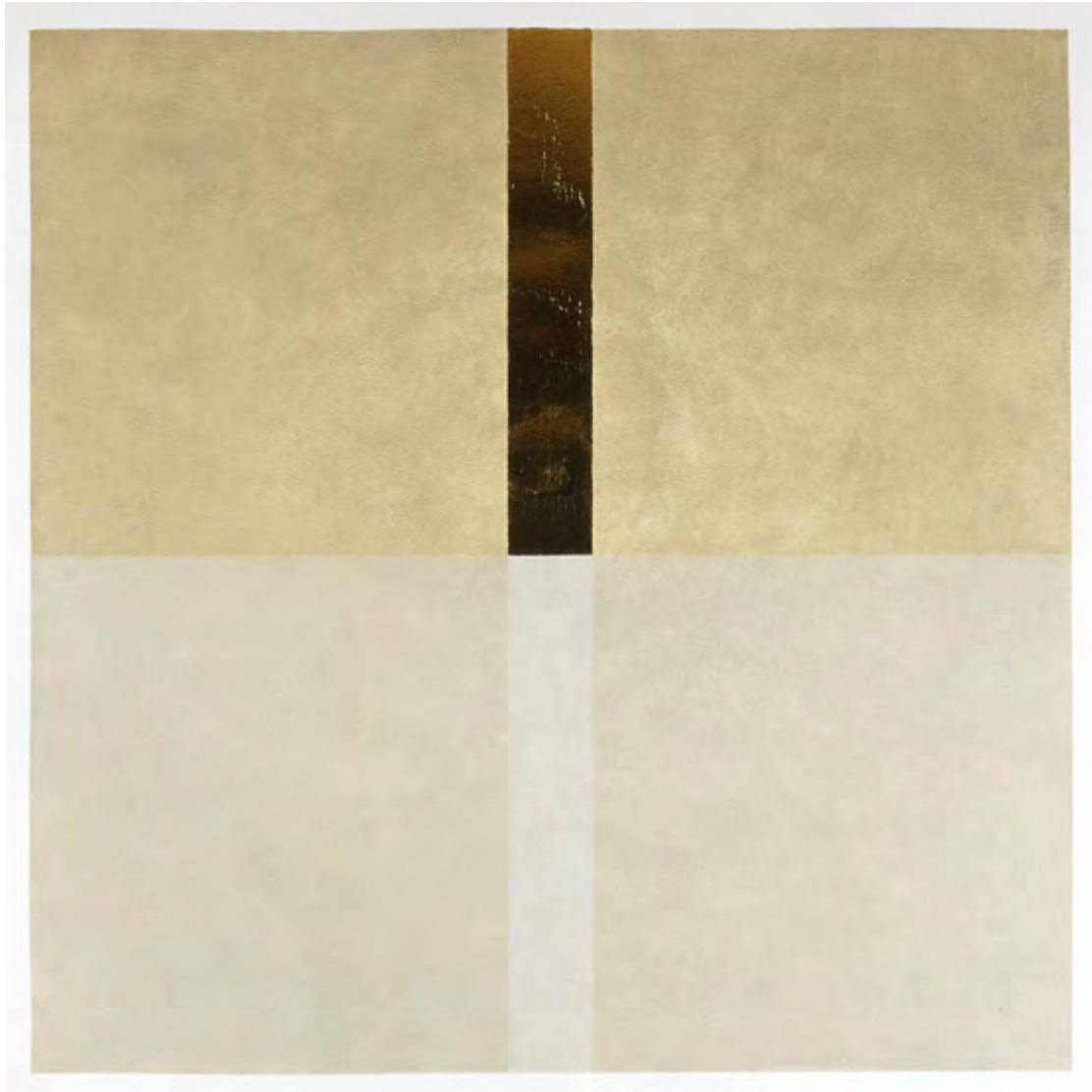
carborundum and gold leaf; (no. 40 from edition of 75)

signed and dated lower right; numbered lower left

39 x 39in. (99.06 x 99.06cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 92](#)



93
Patrick Scott HRHA (1921-2014)

UNTITLED [TWIN LINES], 2004

carborundum and gold leaf; (no. 40 from an edition of 75)

signed and dated lower right; numbered lower left

39 x 39in. (99.06 x 99.06cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 93](#)



94
John Behan RHA (b.1938)

BOAR, 1999

bronze; (unique)

signed and dated on underside

11 x 21 x 4in. (27.94 x 53.34 x

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 94](#)



95
John Behan RHA (b.1938)

FIGHTING BULL, 1998

bronze; (unique)

signed and dated at top of hind leg

12½ x 23 x 4in. (31¾ x 58.42 x 1

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 95](#)



96
John Behan RHA (b.1938)

BULL, 1990

bronze on black marble base

signed and dated on underside

8 x 18 x 8½in. (20.32 x 45.72 x

Dimensions of base, 1 by 10 by 7 in.

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 96](#)



97
John Behan RHA (b.1938)

BULL

bronze on white marble base

10 x 23 x 7½in. (25.40 x 58.42 x

Dimensions of base, 1 by 12 by 6 in.

€3000-€4000 (£2280-£2880 approx.)

[Large Image & Place Bid Lot 97](#)



98
Melanie le Brocqy HRHA (b.1919)

BOY STANDING

bronze; (no. 1 from an edition of 6)

14½ x 7 x 7in. (36.83 x 17.78 x

Provenance:

Taylor Galleries, Dublin; Private collection

Exhibited:

'Melanie le Brocqy', Taylor Galleries, Dublin, July 1999

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 98



99
Maighread Tobin

AFTER THE CUT, 2002

slate

signed and dated on reverse

47 x 4 x 1½in. (119.38 x 10.16 x

Provenance:

Royal Hibernian Academy, Dublin; Private collection

Exhibited:

'Royal Hibernian Academy Annual Exhibition', Dublin, 2002, catalogue no. 419 or 420

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 99](#)



100
Graham Knuttel (b.1954)

JOHN B. KEANE

bronze; (unique)

signed on lower left side

15½ x 9½in. (39.37 x 24.13cm)

Provenance:

Presented by Jimmy Deenihan to J. B. Keane; Collection of the sitter; Thence by family descent

€1200-€1800 (£912-£1296 approx.)

Large Image & Place Bid Lot 100



101
Garry Trimble ARHA (1928-1979)

JAMES PLUNKETT

bronze on black marble base

12½ x 8 x 10in. (31¾ x 20.32 x 2

Dimensions of base, 5 by 4.5 by 4.5 in. Among his other sitters for portrait busts are Queen Elizabeth II, Éamon de Valera, Christy Brown (see lot 154) and Séan McBride. For further reading on the artist see Snoddy p.665-667.

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 101](#)

102

George Shalders NWS (British, 1826-1873)

VIEWS OF GLENGARRIFF, 1861 (A PAIR)

oil on canvas; (2)

each signed lower left; one dated [1861] lower left; each inscribed with location and artist's address [108 Tachbrook Street] on reverse; canvases stamped [Prepared by / Charles Robertson / 99 Long Acre London] ; one of the pair numbered [2] verso and with typed label detailing title and numbered [15]

11 x 15in. (27.94 x 38.10cm)

George Shalders showed with the Royal Academy in London from 1848 to 1862. Glengarriff scenes were shown at the RA twice, in 1854 (catalogue no. 275) and later in 1859 (catalogue no. 221). It is possible one of the present works is a match for the latter; the artist's address is recorded as 108 Tachbrook Street at this juncture in his career.

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 102





103
Joseph Poole Addey (1852-1922)

THE COUNTRY PATH, 1891

watercolour

signed and dated lower right

17¾ x 23½in. (45.09 x 59.69cm)

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 103](#)



104
Tilly Kettle (British, 1735-1786)

GENTLEMAN, HALF LENGTH, WEARING RED SLASHED VAN DYCK COSTUME

oil on canvas

with label on reverse relating to previous owner

29¼ x 23¾in. (74.30 x 60.33cm)

Provenance:

By descent in the Willes family; Sotheby's, 24 November 1999, lot 52; Private collection

Tilly Kettle - best-known for his Indian portraits - was a London born English artist who visited Ireland in the late 18th century. Kettle painted the face of architect James Gandon (1743-1823) c.1786-c.1796 in a large portrait in the collection of the National Gallery of Ireland (NGI.1783). The remainder of the picture was completed by William Cuming, an accomplished Irish artist, who depicted Gandon on the roof of the Parliament House (now the Bank of Ireland) in College Green, Dublin holding architectural plans, including those of the Four Courts.

Kettle first entered the professional portrait arena in the 1750s following his studies with William Shipley in the Strand. He was the first prominent English portrait painter to operate in India. He first sailed there with the British East India Company in 1768 and painted several works in various parts of the country. In 1776 he returned to London and married, however imprudent financial decisions and a decline in clientele provoked a return to India in 1786. This journey was undertaken overland. His last recorded portrait was at Aleppo.

€6000-€8000 (£4560-£5760 approx.)

Large Image & Place Bid Lot 104



105
Francis William Topham RA OWS (British, 1808-1877)

INTERIOR OF AN IRISH COTTAGE, 1852

watercolour

signed in monogram on edge of door partially concealed by the mount; dated lower left; with Richard Hawthorn Gallery [Blackburn] label on reverse

17½ x 14½in. (44.45 x 36.83cm)

Provenance:

Richard Hawthorn Gallery, Blackburn; Private collection

€2500-€3500 (£1900-£2520 approx.)

Large Image & Place Bid Lot 105



106
Andrew Nicholl RHA (1804-1886)

MEDIEVAL CARMELITE FRIARY, RATHMULLAN, COUNTY DONEGAL
watercolour

signed lower right
12 x 18½in. (30.48 x 46.99cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 106](#)

107

Francis William Topham RA OWS (British, 1808-1877)

THE STEPPING STONES, 1861

watercolour

signed and dated lower right; with Richard Hawthorn Gallery [Blackburn] label or reverse

18 x 16in. (45.72 x 40.64cm)

Provenance:

Richard Hawthorn Gallery, Blackburn; Private collection

€3000-€4000 (£2280-£2880 approx.)

Large Image & Place Bid Lot 107





108

Francis William Topham RA OWS (British, 1808-1877)

THE HURDY GURDY BOY, 1836

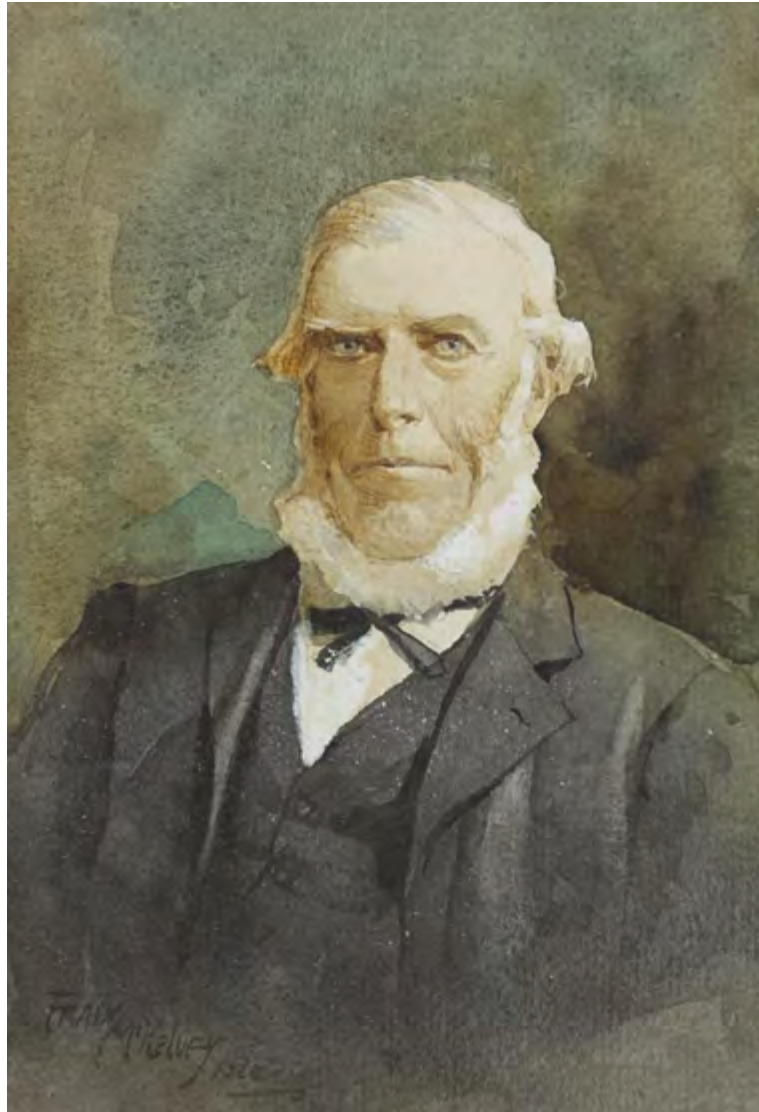
watercolour

signed and dated lower left

24 x 15in. (60.96 x 38.10cm)

€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 108



109
Frank McKelvey RHA RUA (1895-1974)

PORTRAIT OF A GENTLEMAN, 1920

watercolour

signed and dated lower left

6¾ x 4¾in. (17.15 x 12.07cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 109](#)



110
Sir William Orpen RA RI RHA (1878-1931)

THE JUDGEMENT and THE TEMPTATION [SIC] (A PAIR)

dyeline print; (2); ink sketch; (1)

signed and titled; (2)

13 x 8in. (33.02 x 20.32cm)

Provenance:

B. I. Tilly, Registrar at The Metropolitan School of Art, Dublin, 1900-1920; Thence by descent to the present owner

Lot includes anonymous sketch of dog.

€300-€500 (£228-£360 approx.)

Large Image & Place Bid Lot 110



111
Sophia Rosamond Praeger HRHA RUA (1867-1954)

SEVEN CHILDREN AT THE SEASIDE

plaster plaque

signed lower right

7½ x 14in. (19.05 x 35.56cm)

Provenance:

Purchased from the artist at her studio in Wellington Place, circa 1945, by the mother of the seven children; Thence to one of her daughters; Whyte's, 19 November 2001, lot 302; Private collection

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 111](#)



112
William Percy French (1854-1920)

SUNSET SCENE

watercolour

signed lower left

7 x 9¾in. (17.78 x 24.77cm)

€2000-€3000 (£1520-£2160 approx.)

[Large Image & Place Bid Lot 112](#)



113
William Percy French (1854-1920)

BOG LAKE WITH TURF STACK

watercolour

signed lower left

4¾ x 6½in. (12.07 x 16.51cm)

€1200-€1500 (£912-£1080 approx.)

[Large Image & Place Bid Lot 113](#)



114
Alexander Williams RHA (1846-1930)

OLD CANON STREET, ST PATRICK'S CLOSE, DUBLIN

watercolour

signed lower right

10½ x 13in. (26.67 x 33.02cm)

€2000-€3000 (£1520-£2160 approx.)

[Large Image & Place Bid Lot 114](#)



115
Anthony Carey Stannus (1830-1919)

SHIP FOUNDERING OFF THE GIANT'S CAUSEWAY, COUNTY ANTRIM

watercolour

signed lower left

14 x 24in. (35.56 x 60.96cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 115](#)

116
Nathaniel Hone RHA (1831-1917)

TREE IN A LANDSCAPE

oil on board

9 x 13¼in. (22.86 x 33.66cm)

Provenance:

Gorry Gallery, Dublin; Private collection

Exhibited:

'Paintings from the Studio of Nathaniel Hone RHA 1831-1917', Gorry Gallery, Dublin, 27 June to 9 July 2002, catalogue no. 75 (illustrated p.21)

A copy of the Gorry Gallery exhibition catalogue accompanies this lot.

€3500-€4500 (£2660-£3240 approx.)

Large Image & Place Bid Lot 116



117

Nathaniel Hone RHA (1831-1917)

ROCKY HILLS, TWO TREES and SMOOTH ROCK BY THE SEA (A PAIR)

watercolour; (2)

numbered in pencil [239 and 68 respectively] on the reverse; second title illustrated verso

4¾ x 7¼in. (12.07 x 18.42cm)

Provenance:

Mackenzie & McCarthy Fine Art, Dublin; Private collection

A scene with cattle in pencil can be seen on the reverse of Smooth Rock by the Sea.

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 117





118
George Russell (Æ)" (1867-1935)

BATHERS AT DUSK

oil on canvas

signed with initials lower left; with inscription and Daniel Egan framing label on reverse

16 x 21 in. (40.64 x 53.34cm)

Provenance:

Sotheby's, 18 May 2001, lot 206; Private collection;

Whyte's, 9 October 2001, lot 70; Private collection;

de Veres, 24 March 2015, lot 16; Private collection

The canvas bears both the maker's mark of Windsor & Newton and the supplier's stamp of Browne & Nolan, Nassau Street, Dublin, whilst the frame is the original gilt wood of Daniel Egan, Dublin. Inscription on reverse reads, My Xmas present from Temp[e] / Uplands 1911 / G.N.M."

€3000-€5000 (£2280-£3600 approx.)

Large Image & Place Bid Lot 118



119
George Russell (Æ)" (1867-1935)

MISTY SUNSHINE, DUBLIN BAY, 1905

oil on canvas

signed in monogram lower left; titled on reverse; with typed label on reverse

9¼ x 13in. (23½ x 33.02cm)

This view is from Blackrock.

€2500-€3500 (£1900-£2520 approx.)

[Large Image & Place Bid Lot 119](#)

120

Edmond Delrenne (Belgian, fl.1915-18)

HENRY STREET, DUBLIN, DURING THE 1916 RISING

oil on canvas

signed and dated [1917] lower left; remains of inscribed labels on reverse; with partial framing label of the Dawson Gallery [Dublin]; label of Millar and Beatty House Furnishers [Grafton Street, Dublin] beneath stretcher

24 x 20in. (60.96 x 50.80cm)

Provenance:

Whyte's, 9 April 2006, lot 128; Private collection

Literature:

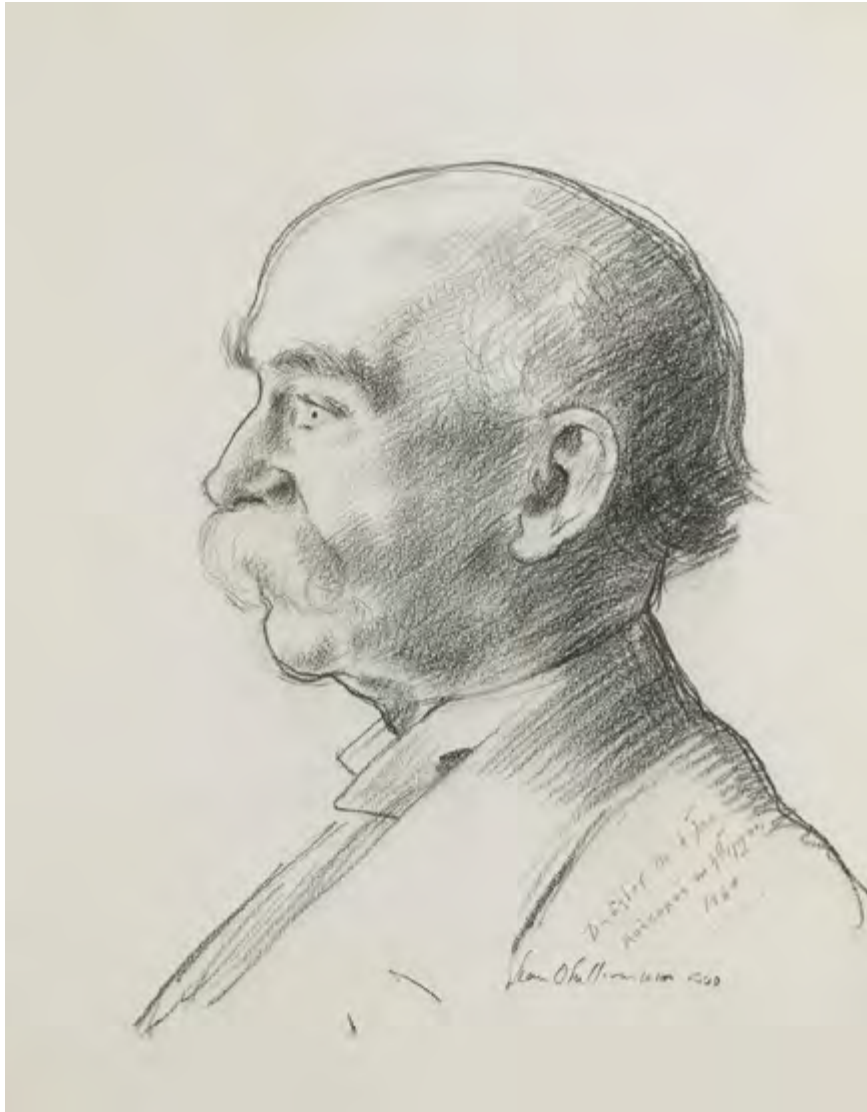
Milligan, Kathryn, 'Edmond Delrenne Witness to 1916', Irish Arts Review, Winter, 2015, p.559 (illustrated)

Edmond Delrenne was a Belgian refugee who seems to have arrived in Dublin circa 1914 and remained here throughout the First World War. He exhibited four war scenes at the RHA in 1915 and 1916, giving his address as care of Dermot O'Brien, then newly elected President of the RHA. O'Brien evidently bought some of Delrenne's work, for a watercolour depicting The Ruins of O'Connell St., Dublin, in 1916 was amongst his estate and presented to the NGI by his son, Dr Brendan O'Brien, in 1982 (NGI 18,486). As with the present work, Nelson's Column on O'Connell Street is clearly visible amongst the rubble. This is an extremely rare contemporaneous painting of Dublin in the immediate aftermath of the Rising According to Dr Brendan O'Brien, son of Dermot O'Brien RHA, Delrenne was given hospitality by Dermot O'Brien at Cahirmoyle, Co. Limerick. He also stated that Delrenne was in Dublin at the time of the 1916 Easter Rising and, when standing in a doorway, a man beside him was killed by a stray bullet. (Adrian le Harivel & Michael Wynne (editors) National Gallery of Ireland Acquisitions 1982-1983, published NGI 1984). For further reading see Kathryn Milligan's article, 'Edmond Delrenne Witness to 1916', in the winter edition of the Irish Arts Review, 2015.

€8000-€10000 (£6080-£7200 approx.)

Large Image & Place Bid Lot 120





121
Sean O'Sullivan RHA (1906-1964)

DOUGLAS HYDE, 1940

pencil

signed and dated lower right by artist and sitter

16 x 12½in. (40.64 x 31¾cm)

Autographed and dated in Irish by Douglas Hyde lower right above artist's signature; Douglas Hyde, President of Ireland, 1940.

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 121](#)



122 **Sir John Lavery RA RSA RHA (1856-1941)**

ARTHUR GRIFFITH, 1921

lithograph

signed in the plate; signed in the lower margin in pencil by artist and sitter; also with publisher's details and blind stamp in the margin

17½ x 14¼in. (44.45 x 36.20cm)

Sheet size: 19.75 by 16ins. Sir John Lavery painted portraits of Griffith and Collins in 1921 whilst they were in London negotiating the terms of the Irish Treaty. Within months of their portraits being painted, both men were dead - Griffith of a heart attack, Collins killed in August 1922. The prints were based on oil portraits, one of which is now in the collection of the Hugh Lane Municipal Gallery of Modern Art, Dublin. Printed by Wilson Hartnell & Co. Publishers, Dublin.

€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 122

123

Thomas Ryan PPRHA (b.1929)

1916 RISING LEADERS (SET OF 7)

conté on paper; (7)

each signed and titled lower right

15¾ x 12in. (40.01 x 30.48cm)

History paintings form part of a lesser known area of Ryan's practice. The subjects are often of important Irish interest, folklore or mythology. Of these paintings the artist notes, The impulse to do [them] is of a different kind to that of wanting to paint, say, a landscape. That particular urge is almost always motivated by a reaction to a new view... Painting history is a slower process. It derives from a shared awareness of a historical event or a remembered story from an ancient saga that triggers the impulse. A potent legend and one of consequence to the country, North and South is the still strongly felt effect of 'The Flight of the Earls' and the more recent 'Easter Rising, G.P.O., 1916' shown at 'Cuimhneachán 1916'; Taispeántas Ealaíne i gComóradh Éirí Amach na Cásca, 1916', Municipal Gallery of Art, Dublin, 12 Aibreán - 24 Bealtaine 1966, no. 50. The artist's poignant scene on canvas showing the rebels defending the G.P.O. is illustrated in Thomas Ryan Oil Paintings, Nicholson & Bass, 2009, p.82-83.

For an example of another work shown at 'Cuimhneachán 1916', the 1966 Golden Jubilee exhibition see lot 126 by Brett McEntagart."

€8000-€12000 (£6080-£8640 approx.)



MORE IMAGES OVER PAGE

123
Thomas Ryan PPRHA (b.1929)
1916 RISING LEADERS (SET OF 7)

€8000-€12000 (£6080-£8640 approx.)

[Large Image & Place Bid Lot 123](#)





124
Breon O'Casey (1928-2011)

PORTRAIT OF SEÁN O'CASEY, THE ARTIST'S FATHER

oil on canvas

signed lower left; signed on reverse

33½ x 29½in. (85.09 x 74.93cm)

Provenance:

de Veres, 25 November 2008, lot 97; Private collection

Literature:

O'Casey, Seán: *The Bishop's Bonfire, A Sad Play within the Tune of a Polka*, Macmillan Co., NY, 1955; (illustrated on frontispiece)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 124](#)



125
Howard Bowen (USA, 1916-1984)

PORTRAIT OF ÉAMON DE VALERA

oil on canvas

signed lower left

19½ x 15½in. (49.53 x 39.37cm)

Howard Bowen was born in 1916 in St Louis, Missouri, USA. He studied at Washington University School of Fine Arts in St Louis and was awarded the Weyman Crow Medal in 1936. He was conscripted to the army during WWII and spent time painting his surroundings in Europe, instilling in him a love of travel despite the conditions he found himself in. He held an exhibition at the Cooling Galleries, London, in 1959. In 1967 he moved to Ireland with his wife Mary and focused on painting portraits and landscapes. He died on 21 January 1984 in Limerick. In 1986, a studio sale of fifty-one works was held at Gorry Gallery, Dublin.

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 125

126
Brett McEntagart RHA (b.1939)

THE RESURGENT SPIRIT, c.1966

oil on canvas

signed [Brett] lower right

41 x 55in. (104.14 x 139.70cm)

Exhibited:

'Cuimhneachán 1916', Taispeántas Ealaíne i gComóradh Éirí Amach na Cásca, 1916', Municipal Gallery of Art, Dublin, 12 Aibreán - 24 Bealtaine 1966, no. 36

This lot includes a framed pencil sketch of the present work, two sketchbooks (including sketches for the present work, among other landscapes and portrait sketches) and a copy of the exhibition catalogue for 'Cuimhneachán 1916' the 1966 Golden Jubilee celebrations of Easter Week Rising 1916 presented by Taispeántas Ealaíne, Dublin Corporation and the Municipal Gallery of Art Dublin.

The present work was shown in 'Cuimhneachán 1916' and entered into its 'Art Competition no. 15' for A Picture or Decoration not smaller than 36 by 28in to commemorate the Rising of 1916". The foreword to the 1966 catalogue notes, "Competitors were at Liberty to select any subject which would commemorate the Rising. Many of these competitors are too young to have recollections of the stirring events of 1916 and for this reason the exhibition offers an interesting display of the modern Irish artists' interpretation of that historic occasion. The exhibition is, we feel, a worthy tribute to the men and women, living and dead, who sacrificed so much in the cause of Irish freedom and who helped establish the Ireland of today."

€3000-€4000 (£2280-£2880 approx.)

Large Image & Place Bid Lot 126





127
Barbara Warren RHA (b.1925)

BALSCADDEN, HOWTH, COUNTY DUBLIN

oil on board

signed lower right; with Taylor Galleries [Dublin] label on reverse

19½ x 23in. (49.53 x 58.42cm)

Provenance:

Taylor Galleries, Dublin; Private collection

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 127](#)



128
Barbara Warren RHA (b.1925)

THE NEW HARBOUR, IBIZA, 1994

oil on canvas

signed lower left; signed, dated and titled on reverse

19½ x 15½in. (49.53 x 39.37cm)

Provenance:

Purchased directly from the artist

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 128](#)



129
Andrew Hood (British, b.1964)

THE LIGHTHOUSE

oil on board

signed lower right

18 x 24in. (45.72 x 60.96cm)

Provenance:

Garrett O'Connor & Associates, 11 September 2006, lot 122; Private collection

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 129](#)



130
Barbara Warren RHA (b.1925)

NUDE

oil on canvas

signed lower right

26½ x 15½in. (67.31 x 39.37cm)

Provenance:

Purchased directly from the artist

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 130](#)



131
Barry Castle (1935-2006)

LOST IN THE WOOD, 1974

oil on board

signed and dated lower right; inscribed on Portal Gallery [London] label on reverse

19¼ x 11¼in. (48.90 x 28.58cm)

Provenance:

Portal Gallery, London; Private collection

€1200-€1500 (£912-£1080 approx.)

[Large Image & Place Bid Lot 131](#)



132
Barbara Warren RHA (b.1925)

AUGUST WINDOW, 1990

oil on canvas

signed lower left; with exhibition details affixed verso

27 x 22¼in. (68.58 x 56.52cm)

Exhibited:

'Biennale Internazionale Dell'arte Contemporanea', Seconda Edizione, Florence, 1999 (illustrated p. 565 of exhibition catalogue)

'Barbara Warren: A Retrospective', Royal Hibernian Academy, Dublin, 6 December 2002 to 2 February 2003 (illustrated p. 34 of exhibition catalogue)

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 132



133
Brian Bourke HRHA (b.1936)

PORTRAIT OF L.S., 2004

oil pastel over watercolour on paper

signed and dated lower right; inscribed with title lower left

21¼ x 15½in. (53.98 x 39.37cm)

Provenance:

Purchased directly from the artist

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 133](#)



134
Brian Bourke HRHA (b.1936)

NUDE

pencil and conté with gouache on paper

signed lower right

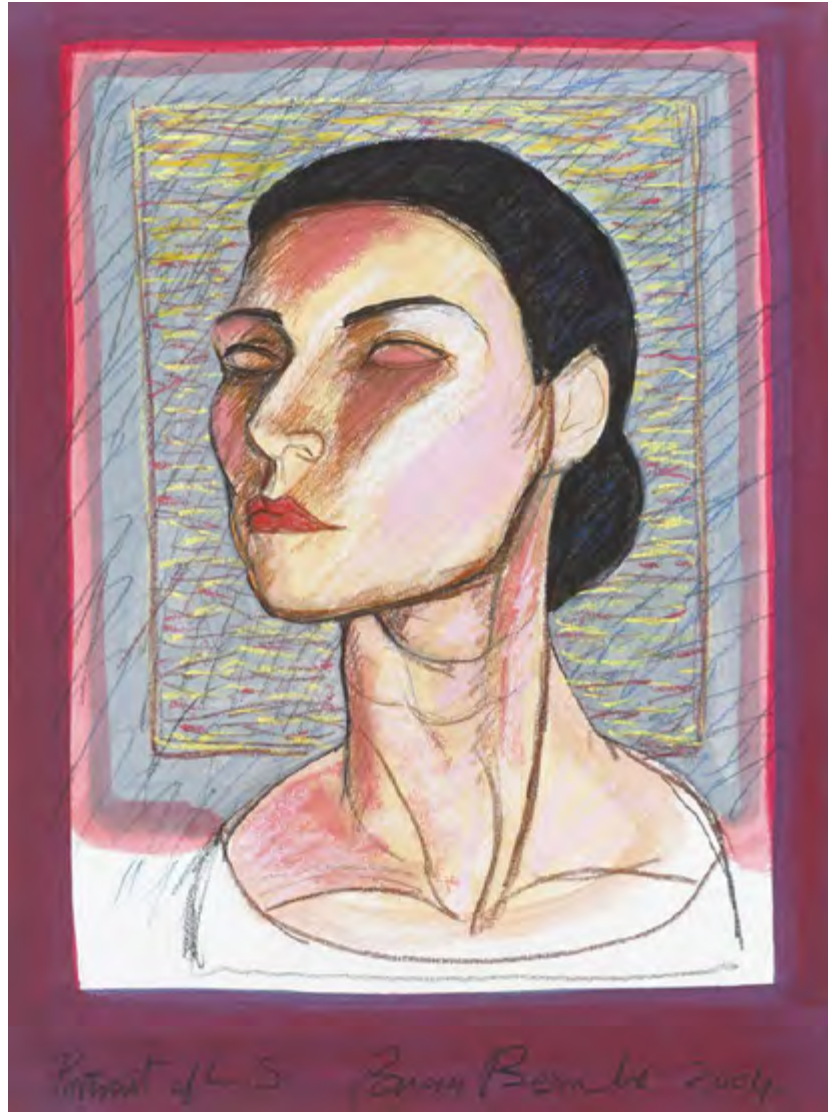
23 x 15¼in. (58.42 x 38.74cm)

Provenance:

Purchased directly from the artist

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 134](#)



135
Brian Bourke HRHA (b.1936)

PORTRAIT OF L.S., 2004

oil pastel over watercolour on paper

signed and dated lower right; inscribed with title lower left

21¼ x 15¾in. (53.98 x 40.01cm)

Provenance:

Purchased directly from the artist

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 135](#)



136
Norah McGuinness HRHA (1901-1980)

ANNIE (SKETCH)

pencil

titled lower right; with artist's studio stamp lower left

12½ x 9¾in. (31¾ x 24.77cm)

Provenance:

Frederick Gallery, Dublin; Private collection

€400-€600 (£304-£432 approx.)

Large Image & Place Bid Lot 136



137
Brian Bourke HRHA (b.1936)

KNOCK-A-LOUGH, MID-SUMMER, 1977

oil on board

signed left of centre; inscribed with title and dated lower right; inscribed Taylor Galleries [Dublin] label on reverse
29¼ x 21½in. (74.30 x 54.61cm)

Provenance:

Purchased directly from the artist

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 137](#)



138
Clement McAleer ARUA (b.1949)

STUDIO WINDOW, 1996

acrylic on paper

signed lower right; signed, titled and dated on reverse

35½ x 33½in. (90.17 x 85.09cm)

€500-€700 (£380-£504 approx.)

Large Image & Place Bid Lot 138



139
Martin Mooney (b.1960)

TAFRAOUTE, STUDY VII, 2007

oil on board

initialled lower right, signed, titled and dated on reverse; inscribed on Ava Gallery [Bangor] label on reverse
5½ x 9¾in. (13.97 x 24.77cm)

Provenance:

Ava Gallery, Bangor, Co. Down; Private collection

Tarfraoute is a town in Tiznit Province, Morocco, in the central part of the Anti-Atlas mountains.

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 139](#)



140
Charles Harper RHA (b.1943)

UNNOTICED EPIC, 1990

watercolour and ink

signed and dated lower right; titled lower left

22 x 30in. (55.88 x 76.20cm)

Provenance:

Adam's, 20 April 2004, lot 191; Private collection

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 140](#)



141
George Potter RHA (b.1941)

FERRY DEPARTING, DUBLIN BAY SERIES

oil on canvas

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

11 x 11in. (27.94 x 27.94cm)

€300-€500 (£228-£360 approx.)

[Large Image & Place Bid Lot 141](#)



142
Eamon Colman (b.1957)

GOD HUMMED THAT MONDAY
gouache with oil and pastel on paper
signed lower right; titled on reverse
17¼ x 22¼in. (43.82 x 56.52cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 142](#)



143
Mike Fitzharris (b.1952)

LANDSCAPE, 1991

oil on board

signed and dated lower right; titled on typed label on reverse

20 x 24in. (50.80 x 60.96cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 143](#)



144
Eithne Carr RHA (1946-2014)

LANDSCAPE

charcoal

signed lower right

23½ x 33½in. (59.69 x 85.09cm)

Provenance:

RHA, Dublin; Where purchased by the present owner

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 144](#)



145 David Quinn (b.1971)

UNTITLED, 1996

oil and gouache over pencil with collage on board

signed lower right

18 x 18in. (45.72 x 45.72cm)

Born in Dublin in 1971, David Quinn studied Visual Communications at DIT Mountjoy Square from 1989 to 1993 before embarking on a career as a visual artist. Since then he has exhibited widely in solo and group exhibitions in Ireland. His most recent show 'SEAM' took place at the Taylor Galleries 23 October - 14 November 2015. In addition to the Tony O'Malley Studio Residency Award he has completed residencies at DIT's School of Art, Design & Printing (2012); Ballinglen Arts Foundation (2006) and Roundstone Arts Week (2005). He is co-curator of the LACUNA [] exhibition series at Taylor Galleries and in 2014 received a bursary award from dlr Arts. Quinn's work is represented in numerous private collections in Ireland, the UK, Europe and the USA and public collections include Bank of Ireland, Electric Ireland, the OPW / State Art Collection, Eaton Corporation, AIB Corporate Banking and the Morrison Hotel, Dublin. For further reading see: www.taylorgalleries.ie

€300-€500 (£228-£360 approx.)

Large Image & Place Bid Lot 145



146
Terence P. Flanagan RHA PPRUA (1929-2011)

STUDY OF GRASS AND HERBACEOUS FLOWERS

watercolour

signed lower right

30½ x 22in. (77.47 x 55.88cm)

Provenance:

Whyte's, 10 December 2005, lot 285; Private collection

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 146](#)



147

Tom Carr HRHA HRUA ARWS (1909-1999)

DOG ROSE, AUTUMN, c.1970

watercolour

inscribed on David Hendriks Gallery [Dublin] label on reverse

21¾ x 29in. (55¼ x 73.66cm)

Provenance:

David Hendriks Gallery, Dublin; Private collection

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 147](#)



148
Colin Middleton MBE RHA (1910-1983)

EMU POINT [AUSTRALIA], 1972

watercolour

signed in monogram and inscribed [Albany] lower right; titled and dated [September '72] lower left; artist's archive number inscribed on artist's studio label on reverse; also with Tom Caldwell Gallery [Belfast] label on reverse

6¾ x 6¾in. (17.15 x 17.15cm)

Provenance:

Tom Caldwell Gallery, Belfast; Private collection

€800-€1000 (£608-£720 approx.)

Large Image & Place Bid Lot 148



149
Kenneth Webb RWA FRSA RUA (b.1927)

RIVER SCENE

oil on canvas

signed lower left

20 x 24in. (50.80 x 60.96cm)

Provenance:

Kenny Gallery, Galway; Private collection

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 149](#)



150
Hans Iten RHA (1874-1930)

BELVOIR PARK, BELFAST

oil on board

signed lower left

6¾ x 8¾in. (17.15 x 22.23cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 150](#)



151
Gerard Byrne (b.1958) [painter]

THE VICO ROAD, DALKEY, LOOKING TOWARDS THE OBELISK ON KILLINEY HILL

oil on canvas

signed lower left

35 x 37½in. (88.90 x 95¼cm)

Provenance:

Whyte's, 29 November 2010, lot 163; Private collection

Dublin born Byrne is a self-taught painter. During his formative years, Byrne rigorously applied himself to the arts and subsequently travelled around the world painting while supplementing his income working as an electrician. In 1989, upon his return to Dublin, Byrne embarked on a career as a full-time painter, working predominantly in oil and taking inspiration from a wide variety of subject matter. Light is of central importance to the artist, whose canvases radiate with colour and movement. Byrne is also renowned for his interpretation of the picturesque south Dublin suburbs of Sandymount, Dalkey and Killiney.

€2500-€3500 (£1900-£2520 approx.)

Large Image & Place Bid Lot 151



152
Ivan Sutton (b.1944)

MARTELLO TOWER, SEAPoint, COUNTY DUBLIN

oil on board

signed lower right; signed and titled on reverse

19 x 29in. (48.26 x 73.66cm)

€1200-€1500 (£912-£1080 approx.)

[Large Image & Place Bid Lot 152](#)

153
Arthur K. Maderson (b.1942)

UNDER A PLANE TREE [PROVENCE, FRANCE]

oil on board

signed lower right; signed and titled on reverse

45½ x 30¼in. (115.57 x 76.84cm)

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 153](#)





154
Garry Trimble ARHA (1928-1979)

CHRISTY BROWN

bronze on white marble base; (unique)

initialled [GT] on reverse of left shoulder; with stamp of Dublin Art Foundry on reverse of right shoulder

14½ x 14½ x 12in. (36.83 x 36.83

Dimensions of base, 4 by 8 by 6 in. Among his other sitters for portrait busts are Queen Elizabeth II, Éamon de Valera, James Plunkett (see lot 100), Lester Piggott, Richard Harris and Seán McBride. For further reading on the artist see Snoddy p.665-667.

€3000-€5000 (£2280-£3600 approx.)

[Large Image & Place Bid Lot 154](#)



155
Christy Brown (1932-1981)

THE ARTIST'S PALETTE

oil on board

18 x 27in. (45.72 x 68.58cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

The exhibitions were hugely popular with lovers of literature, history and Irish culture and explored the struggles of Brown as a child, and the way his family inspired him to create remarkable paintings, a classic memoir, four novels and four collections of poetry - all with his left foot. The majority of the works by Christy Brown in this sale were included in these shows. All works (lots 155-167) come from of a single owner collection and were gifted to the present owner from the artist. This unique collection offers both collectors of Brown's oeuvre and art aficionados an opportunity to acquire rare and desirable visual records from the life of this inspirational figure.

€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 155



156
Christy Brown (1932-1981)

BUILDING TOPS, 1969

oil on board

signed and dated top right

20 x 36in. (50.80 x 91.44cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€2000-€3000 (£1520-£2160 approx.)

Large Image & Place Bid Lot 156



157
Christy Brown (1932-1981)

STILL LIFE WITH JUG AND BOTTLES

oil on board

24 x 30in. (60.96 x 76.20cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 157



158
Christy Brown (1932-1981)

BEACH SCENE, 1968

oil on board

signed and dated lower right

24 x 24in. (60.96 x 60.96cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

The exhibitions were hugely popular with lovers of literature, history and Irish culture and explored the struggles of Brown as a child, and the way his family inspired him to create remarkable paintings, a classic memoir, four novels and four collections of poetry - all with his left foot. The majority of the works by Christy Brown in this sale were included in these shows. All works (lots 155-167) come from of a single owner collection and were gifted to the present owner from the artist. This unique collection offers both collectors of Brown's oeuvre and art aficionados an opportunity to acquire rare and desirable visual records from the life of this inspirational figure.

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 158



159
Christy Brown (1932-1981)

CAN-CAN DANCER

oil on board

24 x 22in. (60.96 x 55.88cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

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€500-€700 (£380-£504 approx.)

Large Image & Place Bid Lot 159



160
Christy Brown (1932-1981)

GIRL AT A BAR, 1968

oil on board

signed and dated top right

29 x 24in. (73.66 x 60.96cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€1000-€1200 (£760-£864 approx.)

Large Image & Place Bid Lot 160



161
Christy Brown (1932-1981)

PORTRAIT OF THE ARTIST'S SISTER

oil on board

27 x 24in. (68.58 x 60.96cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 161



162
Christy Brown (1932-1981)

STILL LIFE WITH EARTHENWARE JUG

oil on board

28 x 20in. (71.12 x 50.80cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

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€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 162](#)



163
Christy Brown (1932-1981)

PROFILE PORTRAIT OF THE ARTIST'S SISTER, 1967

oil on board

30 x 20½in. (76.20 x 52.07cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 163



164
Christy Brown (1932-1981)

WINDMILL

oil on board

21 x 24in. (53.34 x 60.96cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

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€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 164



165
Christy Brown (1932-1981)

SURREAL COMPOSITION WITH FLOATING HEAD

watercolour

13 x 10in. (33.02 x 25.40cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

Christy Brown was brilliantly played by Daniel Day-Lewis in the Oscar-winning film *My Left Foot*. But the complexities of his life, together with his struggle to be understood - and taken seriously - have only recently come to light. Those complexities were explored in a superb exhibition at the Little Museum of Dublin in 2015. The exhibition later travelled to New York where it went on view at the American Irish Historical Society on 5th Avenue from 11 to 24 November.

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€500-€700 (£380-£504 approx.)

Large Image & Place Bid Lot 165



166
Christy Brown (1932-1981)

RIVER, BRIDGE AND TREES, 1959

watercolour

dated lower left and right

21 x 16in. (53.34 x 40.64cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€300-€500 (£228-£360 approx.)

Large Image & Place Bid Lot 166



167
Christy Brown (1932-1981)

TRAVELLING THE ROAD TO GOLGOTHA

watercolour over pencil

20 x 14in. (50.80 x 35.56cm)

Provenance:

Acquired directly from the artist by the present owner

Exhibited:

'Dear Christy, The Christy Brown Collection', Little Museum of Dublin, from 30 April 2015; 'Dear Christy, The Christy Brown Collection', The American Irish Historical Society, New York, 11-24 November 2015

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€300-€500 (£228-£360 approx.)

Large Image & Place Bid Lot 167



168
Markey Robinson (1918-1999)

SHAWLIES AND COTTAGES WITH BOATS IN THE DISTANCE

gouache

signed lower left

15 x 19in. (38.10 x 48.26cm)

€1500-€2000 (£1140-£1440 approx.)

Large Image & Place Bid Lot 168



169
Markey Robinson (1918-1999)

COTTAGES, BOATS AND MOUNTAIN IN THE DISTANCE

oil on board

signed lower left

19¼ x 22¼in. (48.90 x 56.52cm)

€2000-€3000 (£1520-£2160 approx.)

Large Image & Place Bid Lot 169



170
Markey Robinson (1918-1999)

NOCTURNAL LANDSCAPE WITH WINDMILL

oil on board

signed lower left

25 x 35in. (63½ x 88.90cm)

Provenance:

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

€3500-€4500 (£2660-£3240 approx.)

[Large Image & Place Bid Lot 170](#)



171
Markey Robinson (1918-1999)

SHIPS AT SEA

watercolour

signed lower left

20½ x 29in. (52.07 x 73.66cm)

€2500-€3500 (£1900-£2520 approx.)

[Large Image & Place Bid Lot 171](#)



172
Markey Robinson (1918-1999)

TWO COTTAGES AND A SHAWLIE

gouache on board

signed lower left

12 x 19¼in. (30.48 x 48.90cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 172](#)



173
Markey Robinson (1918-1999)

DAISIES

gouache on board

signed lower right; titled on Oisín Gallery [Dublin] label on reverse

12½ x 19¼in. (31¾ x 48.90cm)

Provenance:

Oisín Gallery, Dublin; Private collection

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 173](#)



174
Markey Robinson (1918-1999)

BLUE STILL LIFE (POT PLANTS ON A TABLE BEFORE AN OPEN WINDOW)

gouache and metallic gold paint on textured paper

signed lower left

19½ x 15½in. (49.53 x 39.37cm)

Provenance:

Whyte's, 26 May 2007, lot 324;Private collection

€1200-€1500 (£912-£1080 approx.)

[Large Image & Place Bid Lot 174](#)



175
Markey Robinson (1918-1999)

WOMAN AND FRUIT

gouache

signed lower right

22 x 13in. (55.88 x 33.02cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 175](#)



175A
Edwin Rojas (Chilean)

EL PANADERO (THE BAKER), 2003

oil on canvas

signed and dated lower left

29¼ x 32¼in. (74.30 x 81.92cm)

Provenance:

de Veres, 12 April 2005, lot 218; Private collection

€1200-€1500 (£912-£1080 approx.)

[Large Image & Place Bid Lot 175A](#)



176
Graham Knuttel (b.1954)

STILL LIFE WITH BOTTLE, JUG AND PLUMS

oil on canvas

signed lower right

17½ x 15¼in. (44.45 x 38.74cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 176](#)



177
Graham Knuttel (b.1954)

STONEMASON'S YARD

oil on canvas

signed lower right

25¼ x 27½in. (64.14 x 69.85cm)

Provenance:

Apollo Gallery, Dublin; Private collection

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 177](#)



178
Graham Knuttel (b.1954)

STILL LIFE WITH AUBERGINES

oil on canvas

signed lower right

19 x 23in. (48.26 x 58.42cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 178](#)



179
Piet Sluis (1929-2008)

PORTRAIT OF BEATRICE, 1994

oil on board

signed and dated lower right

19½ x 15½in. (49.53 x 39.37cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 179](#)



180
Elizabeth Cope (b.1952)

SELF PORTRAIT

oil on board

signed lower left

25½ x 18½in. (64.77 x 46.99cm)

€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 180



181
Tom Carr HRHA HRUA ARWS (1909-1999)

NUDE

watercolour

signed lower right

8 x 12½in. (20.32 x 31¾cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 181](#)



182
Gladys Maccabe HRUA ROI FRSA (b.1918)

AT THE FAIRGROUND

oil on board

signed lower left

15½ x 19½in. (39.37 x 49.53cm)

€1500-€2000 (£1140-£1440 approx.)

[Large Image & Place Bid Lot 182](#)



183
Elizabeth Cope (b.1952)

STILL LIFE, 2004

oil on board

signed and dated lower right

24 x 30in. (60.96 x 76.20cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 183](#)



184
Piet Sluis (1929-2008)

FIGURE

watercolour

11 x 17in. (27.94 x 43.18cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 184](#)



185
Flemming Christoffersen

THE FIRST TUNE, 2002

oil on canvas

signed and dated lower left; inscribed on Oisín Gallery [Dublin] label on reverse
23 x 20in. (58.42 x 50.80cm)

Provenance:

Oisín Gallery, Dublin, 2004; Private collection

Born in Copenhagen, Christoffersen has been living and working as a professional in the art world in Ireland since 1968. In his native Denmark he studied Graphic Design and Illustration at the Copenhagen Institute of Art. After he arrived in Dublin he worked as an Art Director for several advertising agencies but since the late 1980s has focused on his painting whilst working freelance as an illustrator. He has exhibited with the Oisín Gallery in Dublin since 2003 and has featured regularly in their shows as well as with other prominent galleries in Ireland for a number of years.

€800-€1200 (£608-£864 approx.)

Large Image & Place Bid Lot 185



186
Michael Hanrahan (b.1951)

PRINCE CHARLES IN THE BURREN, COUNTY CLARE, MAY 2015

oil on board

signed lower right; signed, titled and dated on reverse

15½ x 23½in. (39.37 x 59.69cm)

€1000-€1500 (£760-£1080 approx.)

Large Image & Place Bid Lot 186



187
Norman Teeling (b.1944)

VIEW OF GRAND CANAL WITH PATRICK KAVANAGH STATUE

oil on board

signed lower right

19½ x 23¼in. (49.53 x 59.06cm)

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 187](#)



188
Stuart Morle (b.1960)

STILL LIFE WITH PAINTERS' MATERIALS

oil on canvas laid on board

signed lower right

12¼ x 16¾in. (31.12 x 42.55cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 188](#)



189
Brian McCarthy (b.1960)

BIRDS, 1987

oil on canvas

signed and dated lower right; with Oisín Gallery [Dublin] label on reverse

11½ x 15½in. (29.21 x 39.37cm)

Provenance:

Oisín Gallery, Dublin; Private collection

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 189](#)



190
Blaise Smith (b.1967)

KEHOE'S, THE ROWER [COUNTY KILKENNY] 2001

oil on panel

signed, titled and dated on reverse

24 x 24in. (60.96 x 60.96cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 190](#)



191
Desmond Hickey (1937-2007)

LETTER FOR GERTIE, 1989

oil on board

signed and dated lower right; titled on reverse

19½ x 15½in. (49.53 x 39.37cm)

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 191](#)



192
Liam Treacy (1934-2004)

INTERIOR, 1981

oil on board

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

12 x 10in. (30.48 x 25.40cm)

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 192](#)



193
Desmond Hickey (1937-2007)

RUNNERS, 3rd PLACE, BELLEWSTOWN, DROGHEDA, COUNTY LOUTH, 1992

oil on board

signed and dated lower left; titled and with artist's [Duleek] address on reverse

10 x 12in. (25.40 x 30.48cm)

€800-€1000 (£608-£720 approx.)

Large Image & Place Bid Lot 193



194
Ivan Sutton (b.1944)

GALWAY HOOKER BERTHING AT CARRAROE PIER, COUNTY GALWAY

oil on board

signed lower left

16 x 20in. (40.64 x 50.80cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 194](#)



195
Liam Treacy (1934-2004)

ON THE QUAY, CLEGGAN, COUNTY GALWAY

oil on canvas

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

12 x 16in. (30.48 x 40.64cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 195](#)



196
Fergus O'Ryan RHA (1911-1989)

REFLECTIONS, LOUGH DAN, COUNTY WICKLOW

oil on board

signed lower right; titled on reverse

13 x 18in. (33.02 x 45.72cm)

Provenance:

Acquired directly from the artist by the present owner

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 196](#)



197
Gerry Marjoram (b.1936)

CONNEMARA

oil on canvas

signed lower right; titled on reverse; with Combridge Fine Arts [Dublin] label on reverse

16 x 20in. (40.64 x 50.80cm)

Provenance:

Combridge Fine Arts, Dublin; Private collection

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 197](#)



198
Rowland Hill ARUA (1915-1979)

DOE CASTLE, MULROY BAY, COUNTY DONEGAL

oil on board

signed lower right and titled with artist's address on labels on reverse

17¼ x 23in. (43.82 x 58.42cm)

Provenance:

Morgan O'Driscoll, 23 September 2013, lot 19; Private collection

€800-€1000 (£608-£720 approx.)

[Large Image & Place Bid Lot 198](#)



199
Sam McClarnon (1923-2013)

BRIGHT DAY, INISHOWEN, COUNTY DONEGAL and AT PORTBALLINTRAE, COUNTY ANTRIM (A PAIR)

oil on canvas; (2)

signed lower left; titled on reverse

15¾ x 19½in. (40.01 x 49.53cm)

Both works of equal size.

€400-€600 (£304-£432 approx.)

[Large Image & Place Bid Lot 199](#)



200
Ciarán Clear (1920-2000)

NIGHT - ROARING WATER BAY, WEST CORK

oil on board

signed lower left; signed again, titled and inscribed [Cape Clear & Sherkin Island] on reverse; also with artist's studio card [Rush] affixed on reverse

13½ x 21½in. (34.29 x 54.61cm)

Provenance:

Macalister's Art Gallery, Dublin; Where purchased by the present owners in 1985

€1500-€1800 (£1140-£1296 approx.)

Large Image & Place Bid Lot 200



201
Ciarán Clear (1920-2000)

BOGLAND, EVENING

oil on board

signed lower left; signed and titled on reverse

6 x 9in. (15.24 x 22.86cm)

€200-€300 (£152-£216 approx.)

[Large Image & Place Bid Lot 201](#)



202
Charles J. McAuley (1910-1999)

RIVER SCENE

oil on canvas

signed lower left

15½ x 21in. (39.37 x 53.34cm)

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 202](#)



203
Rhonda Church (b.1964)

THE RINGMASTER, FIRST LOVE and THE FIRST STEP (SET OF THREE)

oil on board; (3)

all signed; all titled on reverse

17½ x 13in. (44.45 x 33.02cm)

Dimensions: First Love 17 by 13 in., and The First Step 19.25 by 15 in.

€1000-€1500 (£760-£1080 approx.)

[Large Image & Place Bid Lot 203](#)





204
Patricia Cleland Clarke (b.1962)

LANDSCAPE, GREYABBEY, COUNTY DOWN

oil on board

signed lower right; signed and titled on reverse

27 x 19in. (68.58 x 48.26cm)

Provenance:

Bell Gallery, Belfast; Private collection

€500-€700 (£380-£504 approx.)

[Large Image & Place Bid Lot 204](#)



205
Leo Casement

THE MUSICAL WAKE, 1999

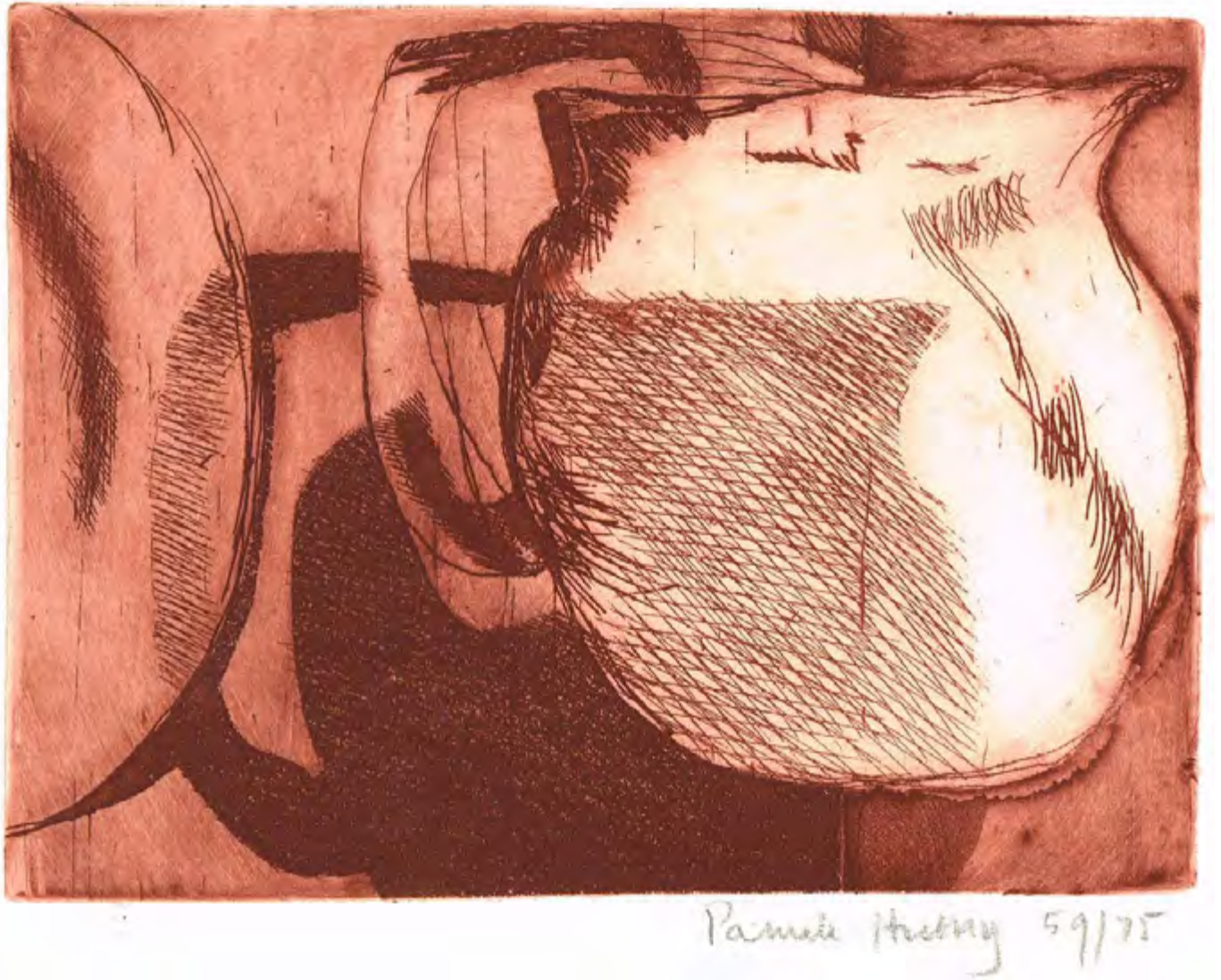
oil on board

signed and dated lower right; signed, dated and titled on reverse

17½ x 23in. (44.45 x 58.42cm)

€800-€1200 (£608-£864 approx.)

[Large Image & Place Bid Lot 205](#)



206
Patrick Hickey HRHA (1927-1998) and others

GRAPHIC STUDIO DUBLIN FOLIO OF SPONSORS PRINTS, 1972

four etchings, loose in original folio with accompanying letterpress

each print signed and numbered (no. 59 from an edition of 75) lower right

5¾ x 8in. (14.61 x 20.32cm)

Provenance:

Whyte's, 27 May 2007, lot 54; Private collection

The four works are: Patrick Hickey, Still Life; John Behan, Figure Reclining; Alice Hanratty, Two Heads; and Jan de Fouw, Stag Sugar. Sheet size of each work: 11.75 by 13 inches.

€400-€600 (£304-£432 approx.)

Large Image & Place Bid Lot 206



59/75

Alice Hanratty 1972



59/75

Janet 72



59/75

John Deane 1970

John Deane 1972



207
Damien Hirst (British, b.1965)

LA MUERTE DE DIOS, 2006

poster

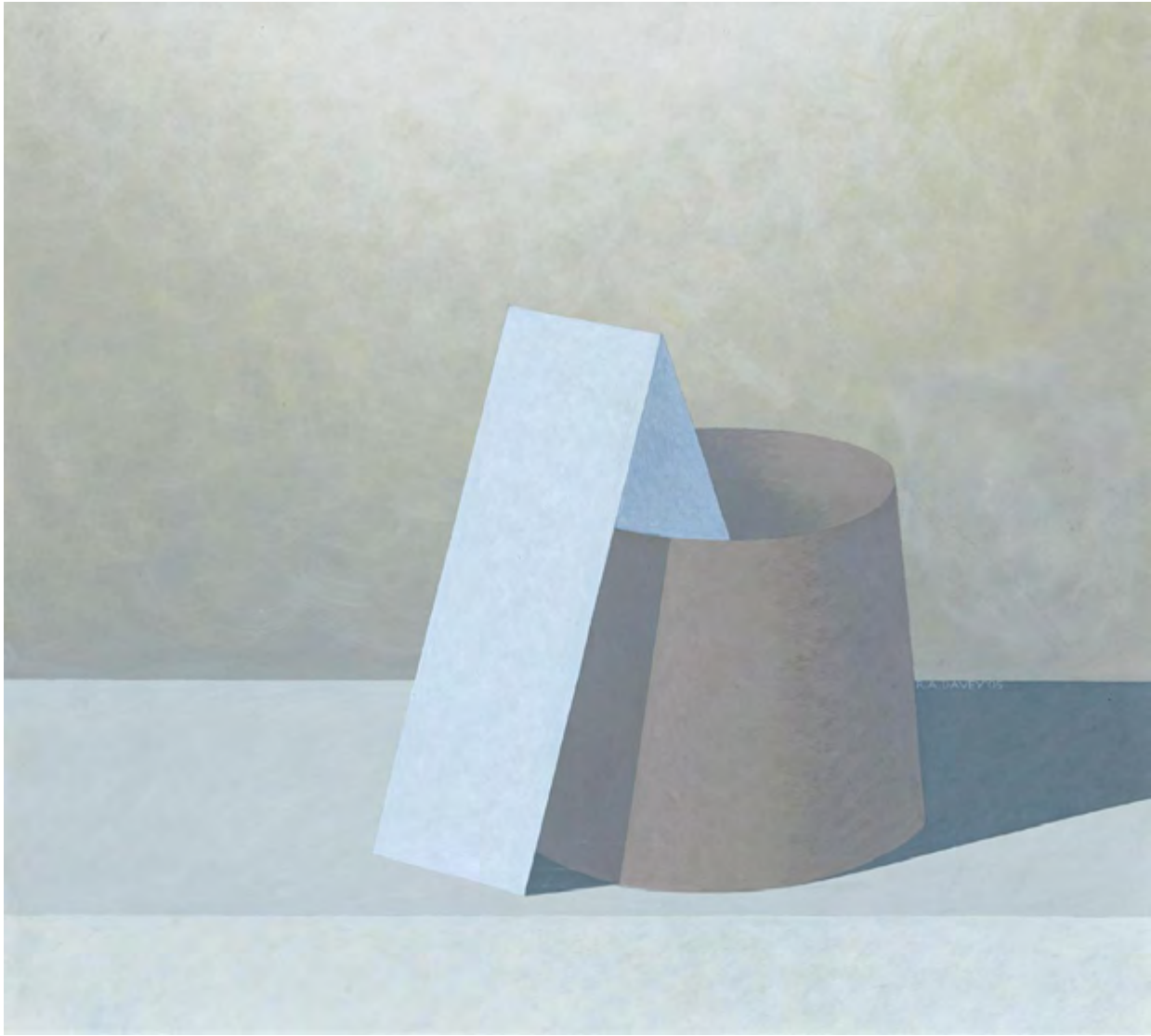
signed lower centre

32 x 22¼in. (81.28 x 56.52cm)

Poster produced for Hirst's exhibition The Death of God - Towards a Better Understanding of a Life Without God Aboard the Ship of Fools at Hilario Galguera Gallery, Mexico.

€200-€300 (£152-£216 approx.)

[Large Image & Place Bid Lot 207](#)



208
Rosaleen Davey (b.1947)

UNTITLED, 2005

acrylic on panel

signed and dated right centre

15½ x 17½in. (39.37 x 44.45cm)

€600-€800 (£456-£576 approx.)

[Large Image & Place Bid Lot 208](#)



209
Tracey Emin (British, b.1963)

CRANE, 2015

woodcut; (no. 17 from an edition of 50)

signed, dated and numbered in pencil lower right

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

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ABBREVIATIONS

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

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

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

References:

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

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Lot 20 Paul Henry RHA (1876-1958) A Kerry Bog, 1934-1935

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29 FEBRUARY 2016 -IRISH & INTERNATIONAL ART PRICES REALISED

First art auction of the year attracts strong bidding

Paul Henry paintings took top bids, as usual, with realisations of €54,000 for lot 18 *Cabins By A Lough* and €66,000 for lot 20, *A Kerry Bog*. A very strong price of €9,000 was paid for lot 7, Cecil Maguire's *Lough Inagh*, and the same amount was given for lot 16, James Humbert Craig's *Summer Yachting*. Other artists noticeably in demand included Camille Souter, Patrick Scott, George Campbell, John Skelton, Markey Robinson and Christy Brown. Prices below exclude commission and VAT. Lots 168 and 188 were withdrawn before the auction commenced. A list of unsold lots for sale at reserves is available on request or on our website, www.whytes.ie *Errors and omissions excepted.*

1	€2,700	52	€3,200	106	€900	165	€640
2	€1,250	53	€2,100	111	€1,400	166	€520
3	€3,800	54	€5,600	112	€2,000	167	€700
4	€950	55	€5,700	114	€2,000	169	€4,000
6	€380	56	€3,000	115	€2,000	170	€4,400
7	€9,000	57	€20,000	116	€4,800	172	€1,500
8	€1,500	59	€2,800	117	€950	173	€1,500
9	€950	61	€7,500	118	€3,200	174	€1,200
10	€1,500	62	€2,400	119	€2,500	175	€1,000
11	€540	63	€1,800	122	€800	175A	€1,050
13	€640	65	€950	124	€2,800	176	€1,600
14	€5,000	66	€2,000	127	€2,000	178	€750
16	€9,000	68	€1,600	128	€750	179	€500
17	€5,000	69	€1,500	129	€1,000	180	€950
18	€54,000	70	€1,600	131	€2,000	181	€500
20	€66,000	75	€1,050	133	€500	182	€2,600
21	€4,000	76	€5,200	135	€450	183	€1,900
22	€2,400	77	€1,100	137	€1,050	184	€500
23	€8,800	78	€2,100	138	€800	185	€800
24	€2,900	81	€700	141	€500	187	€1,600
28	€1140	82	€1,300	143	€850	189	€800
29	€950	83	€1,800	144	€480	190	€1,700
30	€750	84	€700	145	€620	192	€380
31	€1,600	85	€3,200	147	€800	194	€1,250
32	€440	86	€1,050	148	€750	195	€1,250
34	€800	88	€1,500	149	€2,900	196	€950
35	€900	89	€950	151	€3,200	197	€650
36	€520	90	€1,050	152	€2,400	199	€520
37	€2,100	91	€3,400	153	€2,900	200	€2,000
40	€5,000	92	€2,700	154	€2,900	201	€560
41	€3,400	93	€2,200	155	€750	203	€950
42	€6,600	94	€4,000	156	€1,600	204	€700
44	€3,200	95	€4,200	158	€1,000	205	€750
46	€5,800	96	€3,600	159	€620	206	€540
47	€2,100	97	€2,800	160	€950	207	€240
48	€3,600	98	€1,800	161	€2,800	208	€850
49	€5,000	99	€380	162	€900	209	€1,600
50	€4,400	102	€2,000	163	€700		
51	€640	103	€400	164	€1,100		