

WHYTE'S

SINCE 1783



IMPORTANT IRISH ART

30 MAY 2016

PAUL



IMPORTANT IRISH ART

MONDAY 30 MAY 2016

VIEWING

Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4
Saturday to Monday 28-30 May 2016
10am to 6pm daily

AUCTION

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

ENQUIRIES

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Front cover: lot 19, Paul Henry, *Connemara Landscape, 1930-1940* (detail)
Opposite: lot 25, Walter Frederick Osborne, *Joe the Swineherd, 1890* (detail)
Pages 4, 5: lot 35, Harry Kernoff, *[Miscellaneous Objects], North Bray Harbour, County Wicklow, 1935* (detail)
Back cover: lot 39, Gerard Dillon, *West of Ireland Couple and Horses*

IMPORTANT NOTES

ALL LOTS ARE SOLD SUBJECT TO OUR TERMS AND CONDITIONS OF SALE PRINTED ON PAGE 120

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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.

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1. If you are unable to attend you may bid before the sale, using the form provided. Enter the maximum you are prepared to offer for each lot and the auctioneer will represent you as if you are personally attending the sale. Lots are knocked down at one step above the next highest bid, and not necessarily at your highest bid. Example: your bid is €1,000 and next highest bid is €800 – the hammer price is €850.
2. LIMIT BIDDING: Absentee bidders may limit their total purchases to a set amount by entering their limit on the bidding form. This is especially useful for bidders wishing to cover as many lots as possible while setting a maximum amount to spend.
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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.
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SPECIAL NOTICES CONCERNING THIS AUCTION

VENUE FOR AUCTION

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

Bidder registration will take place at the RDS from 5pm on Monday 30 May and the sale starts at 6pm.

COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 31 May from the RDS. After that date lots may be collected from our Molesworth Street premises, Monday to Friday 10am to 5pm.

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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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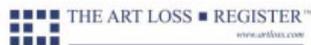
Samantha Woolley
Administration

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

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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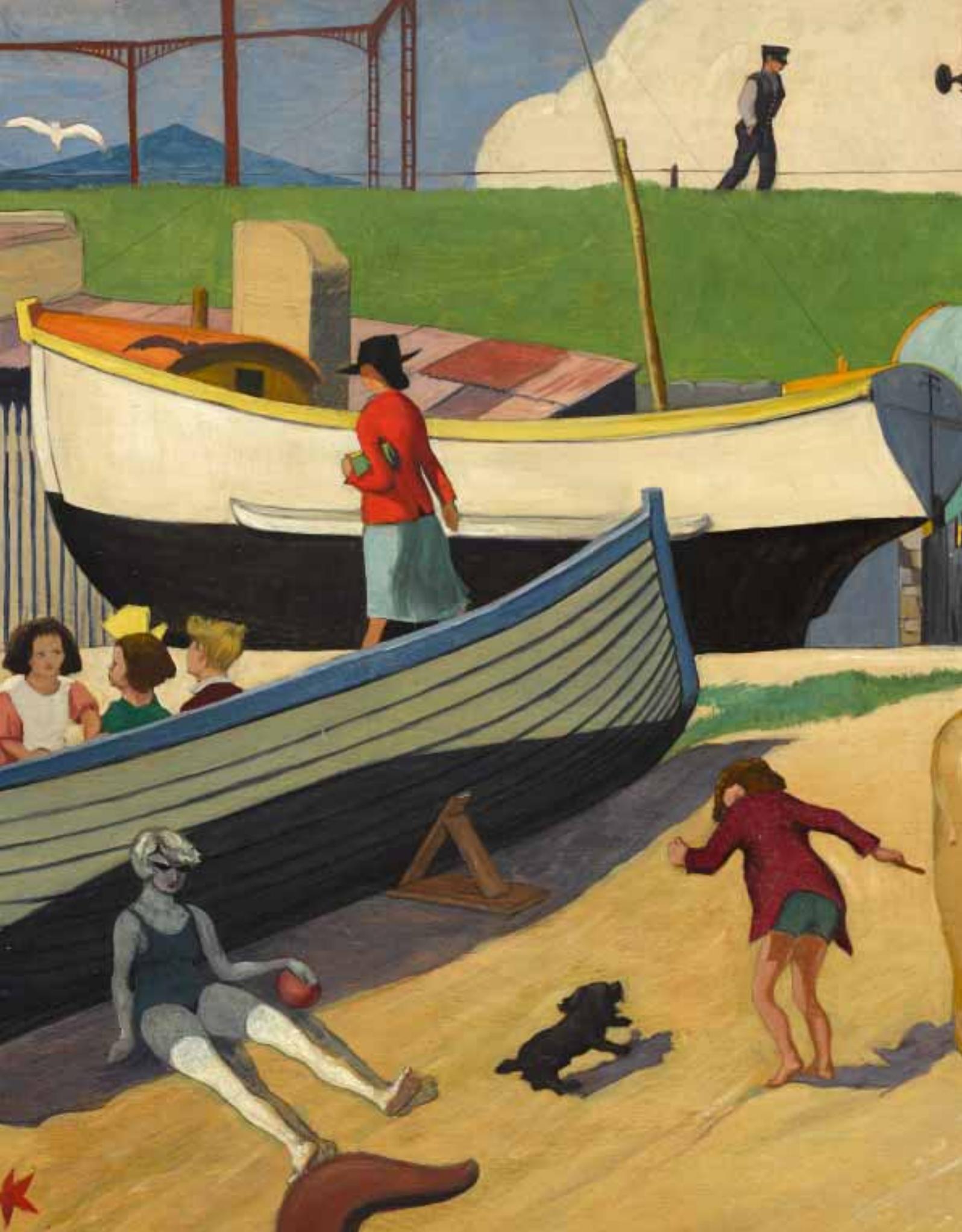
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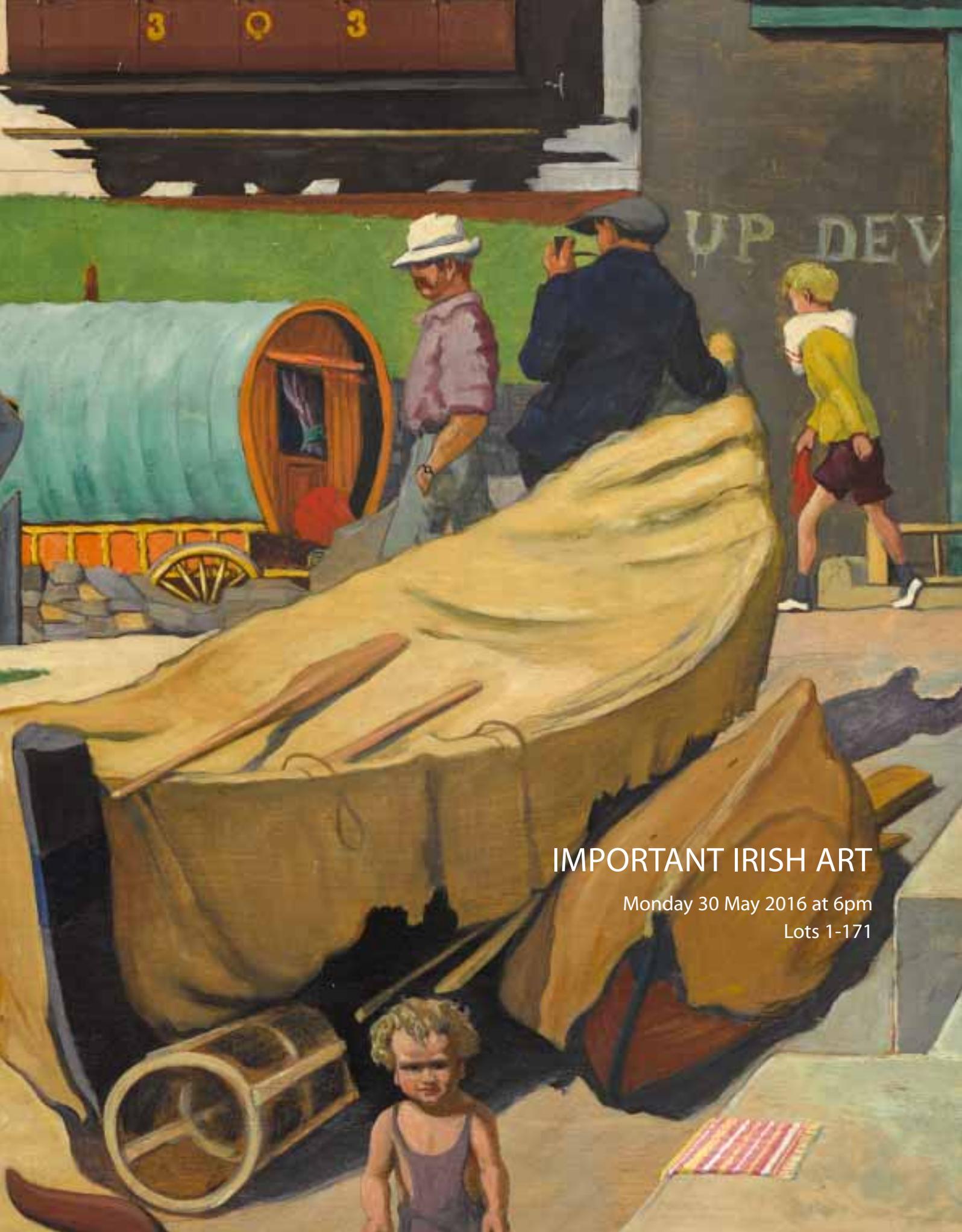
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IMPORTANT IRISH ART

Monday 30 May 2016 at 6pm

Lots 1-171



1

John Skelton (1923-2009)

DAYS END, INISHEER, ARAN

oil on canvas board

signed lower left; with original Oisín Gallery exhibition label on reverse

14 x 18in. (35.56 x 45.72cm)

Provenance:

Oisín Gallery, Dublin;

Private collection;

Whyte's, 30 May 2011, lot 241;

Private collection

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 1



2

John Skelton (1923-2009)

WAITING FOR THE FOG TO CLEAR, DUNQUIN, COUNTY KERRY

oil on board

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

11 x 16in. (27.94 x 40.64cm)

Provenance:

Oisín Gallery, Dublin;

Private collection

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 2



3

Robert Taylor Carson HRUA (1919-2008)

HERE'S TO YOU MATT, 1986

oil on canvas

signed lower left; signed, titled and dated on reverse

16 x 20in. (40.64 x 50.80cm)

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 3



4

John Skelton (1923-2009)

FIGURE BY A POND

oil on board

signed lower left

16 x 24in. (40.64 x 60.96cm)

Provenance:

Brock Fine Art, Blackrock;

Private collection

€1,500-€1,800 (€1,180-€1,420 approx.)

Large Image & Place Bid Lot 4



5

Séamus Ó Colmáin (1925-1990)

GLENDALOUGH, COUNTY WICKLOW

oil on board

signed lower left

18 x 24in. (45.72 x 60.96cm)

€1,500-€1,800 (€1,180-€1,420 approx.)

Large Image & Place Bid Lot 5



6

Fergus O'Ryan RHA (1911-1989)

VALLEYMOUNT AND POULAPHOUCA LAKE

oil on board

signed lower right

20 x 29in. (50.80 x 73.66cm)

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 6



7

Séamus Ó Colmáin (1925-1990)

THE MONASTERY, ROUNDSTONE

oil on board

signed lower right; titled on reverse; with Oriel Gallery label on reverse

16.5 by 22.5in. (41.91 by 57.15cm)

Provenance:

Oriel Gallery, Dublin;

Private collection

€1,500-€1,800 (£1,180-£1,420 approx.)

Large Image & Place Bid Lot 7



8

Fergus O’Ryan RHA (1911-1989)

LAKE WITH MOUNTAINS IN THE DISTANCE

oil on board

signed lower right

12 x 24in. (30.48 x 60.96cm)

€800-€1,200 (£630-£940 *approx.*)

Large Image & Place Bid Lot 8



9

Maurice Canning Wilks RUA ARHA (1910-1984)

NORTHEAST GALE, ANTRIM COAST

oil on canvas

signed lower right; titled on reverse

17.5 by 35.5in. (44.45 by 90.17cm)

€1,800-€2,200 (€1,420-€1,730 approx.)

Large Image & Place Bid Lot 9



10

Charles J. McAuley (1910-1999)

LANDSCAPE WITH THATCHED COTTAGE

oil on canvas

signed lower left

12.75 by 16.5in. (32.39 by 41.91cm)

Provenance:

Whyte's, 29 September 2008, lot 155;

Private collection

The proceeds of the sale of this work will be donated to the I.S.P.C.A. on behalf of the owner.

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 10



11

Robert Taylor Carson HRUA (1919-2008)

COASTLINE, GWEEDORE, COUNTY DONEGAL, 1968

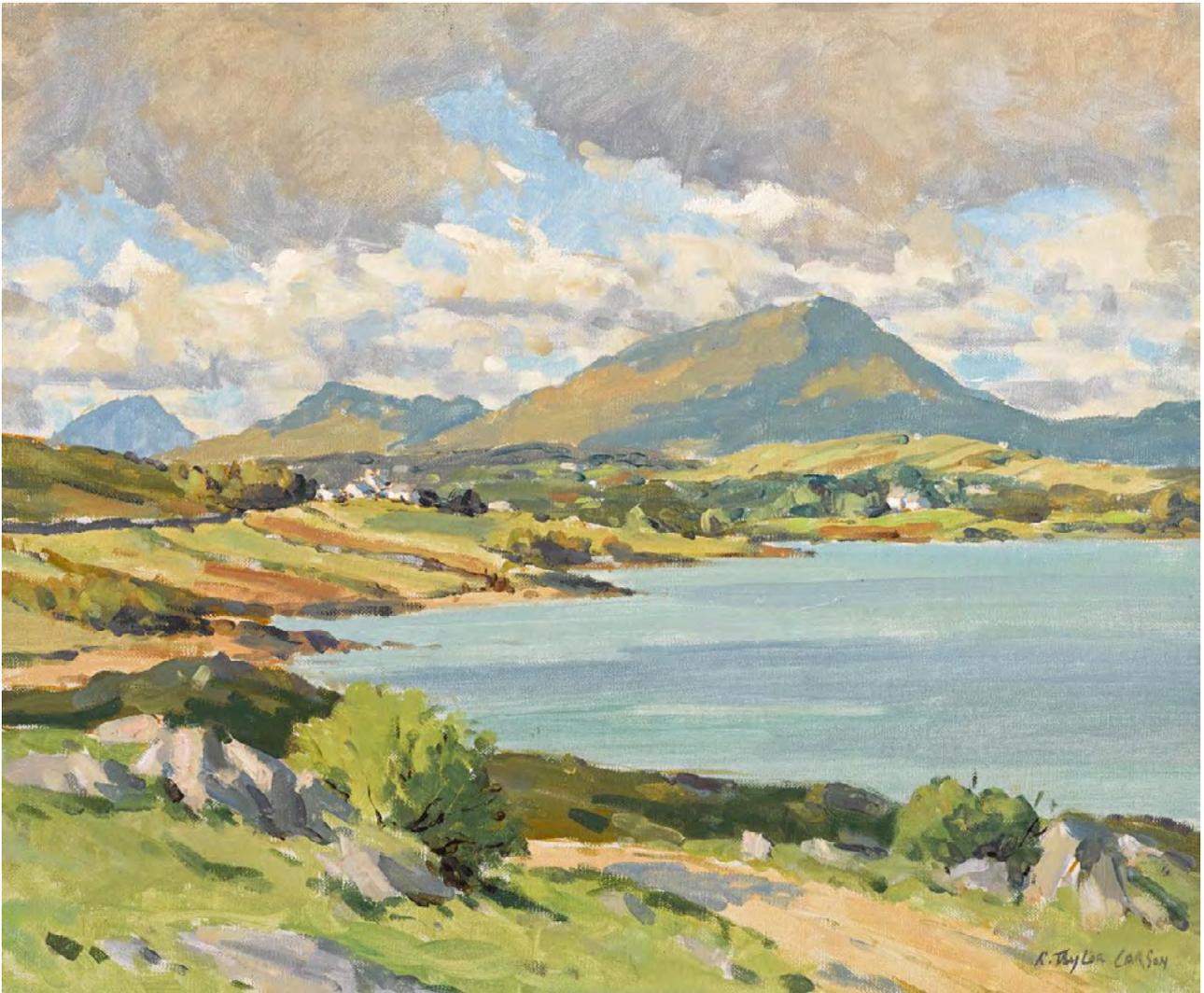
oil on board

signed lower right; signed, titled and dated on reverse

24 by 35.75in. (60.96 by 90.81cm)

€1,800-€2,200 (€1,420-€1,730 approx.)

Large Image & Place Bid Lot 11



12

Robert Taylor Carson HRUA (1919-2008)

MUCKISH VIEW, COUNTY DONEGAL

oil on canvas

signed lower right; titled on reverse

20 x 24in. (50.80 x 60.96cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 12



13

Maurice MacGonigal PRHA HRA HRSA (1900-1979)

DROPPING WELL, MILLTOWN, DUBLIN

oil on board

signed lower right; titled on reverse

6 by 5.5in. (15.24 by 13.97cm)

Provenance:

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

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 13



14

Maurice MacGonigal PRHA HRA HRSA (1900-1979)

COWS, CONNEMARA, 1978

watercolour

signed and dated lower right; with Taylor Galleries label on reverse

6 x 12in. (15.24 x 30.48cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

Exhibited:

'Maurice Macgonigal RHA 1900-1979', Taylor Galleries, Dublin, 30 November to 15 December [c.1979; catalogue undated] catalogue no. 2

€600-€800 (£474-£632 approx.)

Large Image & Place Bid Lot 14



15

Charles Vincent Lamb RHA RUA (1893-1964)

LÁ EARRAIGH, CONNEMARA [SPRING DAY, CONNEMARA]

oil on board

signed lower left; titled on reverse

13 x 16in. (33.02 x 40.64cm)

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 15



16

Charles Vincent Lamb RHA RUA (1893-1964)

WEST OF IRELAND LANDSCAPE

oil on board

signed lower left; with Dawson Gallery framing label on reverse

10.5 by 14in. (26.67 by 35.56cm)

Provenance:

Private collection, Montreal;

Galerie Heffel Québec, June 2012, lot 140;

Whence purchased by the present owner

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 16



17

James Humbert Craig RHA RUA (1877-1944)

THE ROAD TO MUCKISH GAP

oil on board

signed lower left; signed and titled in pencil on reverse

10 x 14in. (25.40 x 35.56cm)

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 17



18

James Humbert Craig RHA RUA (1877-1944)

FARMHOUSE, WOMAN AND HENS

oil on canvas

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

20 x 24in. (50.80 x 60.96cm)

Provenance:

John Magee, Belfast;

Private collection

€10,000-€15,000 (£7,870-£11,810 approx.)

Large Image & Place Bid Lot 18

19

Paul Henry RHA (1876-1958)

CONNEMARA LANDSCAPE, 1930-1940

oil on canvas

signed lower right; with handwritten Bell Gallery [Belfast] and typed Frederick Gallery [Dublin] labels on reverse

15.25 by 18.5in. (38.74 by 46.99cm)

Provenance:

H. Bell, Esq., Belfast;

Bell Gallery, Belfast;

Frederick Gallery, Dublin, March 1998;

Adam's, 1 June 2011, lot 16;

Private collection

Exhibited:

'Irish Art', Frederick Gallery, Dublin, from 9 March 1998, catalogue no.1;

'Ulster Artists Exhibition', Adam's at Ava Gallery, Clandeboye, 15-29 April 2010, catalogue no.13;

'Ulster Artists II Exhibition', The Ava Gallery, February to May 2011, catalogue no.10

Literature:

Kennedy, Dr S.B., Paul Henry: Paintings, Drawings and Illustrations, Yale University Press, New Haven and London, 2007, no.789, p.256 (illustrated)

The subject of the present work is likely to be Connemara or County Kerry where the artist worked in the early to mid 1930s and it is probably based on sketches done while touring the west. The lightness of the palette - a reflection of his improved financial and domestic situation - as well as the handling of the paint in the sky and foreground also suggests an execution date around this period.

The use of the roadway as a device to draw the eye into the composition is one which Henry frequently employed to bring depth to a composition. Here, the viewer's eye is drawn to the middle distance where the road recedes and is quickly halted by the background mountains and low hills.

The narrative of the scene is confined to the cottages and turf stacks in the lower picture plane thus allowing the dominant cumulous clouds to take centre stage. Connemara Landscape was reproduced in the 1930s, possibly by the artist's dealer Combridge's, although the publishers are not known.

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

€80,000-€120,000 (£62,990-£94,490 approx.)

Large Image & Place Bid Lot 19





20

Cecil Maguire RHA RUA (b.1930)

ROUNDSTONE HARBOUR, 1970

oil on board

signed and dated lower right; titled on reverse; also with artist's [Lurgan] address on reverse

12 x 10in. (30.48 x 25.40cm)

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 20



21

Leo Whelan RHA (1892-1956)

WICKLOW HARBOUR, 1923

oil on canvas

signed and dated lower left; signed, titled and with artist's studio address [64 Dawson Street, Dublin] on reverse; also with provenance details on reverse

22.5 by 29.75in. (57.15 by 75.57cm)

Provenance:

RHA, Dublin;

Where purchased by the Hon. Fred K. Lawless;

Later with the Hon. Lady 'Rose' McGrath, Dublin (1969);

Private collection

Exhibited:

RHA, Dublin, 1924, no. 59 [£31-10-0]

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 21

22

Paul Henry RHA (1876-1958)

WEST OF IRELAND ROAD THROUGH THE BOG, c.1932-1935

oil on board

signed lower right

13 x 15in. (33.02 x 38.10cm)

Provenance:

In the ownership of the present family for approximately fifty years

The overall light tone of this painting suggests a date of c.1932-5. The mountain seen in the background, given this date, is likely to be in Co. Kerry, rather than Connemara. The scene might even have been painted on the Dingle Peninsula, which Henry visited in 1935 (cf. *The Mountain Road*, S. B. Kennedy, Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations, Yale University Press, New Haven & London, 2007, p. 270, catalogue no. 856) to work on his Iveragh pictures (Kennedy, 'Paul Henry's Iveragh Pictures' in John Crowley & John Sheehan, *The Iveragh Peninsula*, Cork University Press, 2009, pp. 441-4.)

The use of very fluid paint on the roadway and elsewhere also suggests a date of the early 1930s when the artist's mood - which is clearly reflected in his work - was lighter than it had been for most of the previous decade. The mountain, with its shoulder to the left, is also similar to *The Mountain Road* picture. In characteristic Henry fashion almost half of the picture plane is given to the sky, with its mixture of heavy cumulous clouds, which are not yet ominous, and the lighter cirrus clouds which are much higher.

West of Ireland Road Through The Bog is numbered 1304 in S. B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

Dr. S.B. Kennedy

April 2016

€50,000-€70,000 (£39,370-£55,120 approx.)

Large Image & Place Bid Lot 22



23

Jack Butler Yeats RHA (1871-1957)

SAINT FRANCIS OF ASSISI, c.1903

gouache on card

signed in monogram upper left; with Dawson gallery framing label on reverse

31.5 by 19in. (80.01 by 48.26cm)

Provenance:

'Auction in Aid of the RHA Gallagher Gallery', Ely Place, Dublin, 6 May 1988;

Where purchased by the present owner

This gouache was intended as a design for an embroidered sodality banner for Loughrea Cathedral, Co. Galway. It was executed in 1903 as part of a commission awarded to the fledgling Dún Emer Guild, which was founded in 1902 by Evelyn Gleeson. Her two principal partners in the venture were Jack Yeats' sisters, Susan and Elizabeth (or Lily and Lolly as they were known to family and friends). When the Guild received this prestigious commission, they invited Jack and his wife Mary (known as Cottie) to supply designs for the banners. Jack designed the Sacred Heart banner and the banners for all the male saints bar two (these were designed by Æ), whilst Cottie supplied designs for nearly all of the female saints. In all, twenty-nine banners were completed, with a further four designs being executed but ultimately not used.

In the present work Yeats depicts St. Francis of Assisi, the Patron Saint of Ecology celebrated for his great love for animals and the environment. The scene depicted would suggest a reference to his Sermon to the Birds. In common with other Loughrea designs, the figure is drawn in heavy black outline silhouetted against a pale background. They wear monastic dress or Old Irish garments and their movement is created by the different attitudes or poses they adopt and by the vigorous lines or the folds of their garments. At the time of the commission, *The Irish Homestead* described the banners as displaying 'freshness and quaint naturalness', combined with 'sympathy and native feeling' and hailed them as the start 'of a new epoch in art work of this kind, wherein originality of design shall replace vulgarity and simple beauty replace tawdriness' (13 February 1904, p. 134).

Examples of these designs can be found in the National Gallery of Ireland and Áras an Uachtarain.

For further reading see: Pyle, Hilary, *Jack B. Yeats: His watercolours Drawings and Pastels*, Irish Academic Press, Dublin, 1993, nos. 447-459, p. 121-125.

€4,000-€6,000 (£3,150-£4,720 approx.)

Large Image & Place Bid Lot 23





24

William Conor OBE RHA RUA ROI (1881-1968)

MEN BEATING LAMBEG DRUMS

pastel on paper

signed upper left

18.25 by 13.75in. (46.36 by 34.93cm)

€5,000-€7,000 (£3,940-£5,510 approx.)

Large Image & Place Bid Lot 24



25

Walter Frederick Osborne RHA ROI (1859-1903)

JOE THE SWINEHERD, 1890

oil on canvas

signed and dated lower left

20 x 27in. (50.80 x 68.58cm)

Provenance:

Collection of the artist;

Thence by descent;

Private collection

Exhibited:

Royal Academy, London 1891 no. 613;

Autumn Exhibition, Liverpool, 1891, no. 1155, [40gns];

Royal Hibernian Academy, Dublin, 1892, no. 87 [£31-10];

'Walter Osborne', National Gallery of Ireland, Dublin, 1983;

Ulster Museum Belfast, 1985, no. 36

Literature:

Thomas Bodkin, Four Irish Landscape Painters, Dublin and London, 1920, Appendix XI, p.122;

Stephen Gwynn, Garden Wisdom, Dublin, 1921, p.30;

Jeanne Sheehy, Walter Osborne, Ballycotton 1974, as no. 234, p.125;

Jeanne Sheehy, Walter Osborne, National Gallery of Ireland, Dublin, 1983, catalogue no. 36, p.88 (illustrated)

Walter Osborne was fascinated by scenes of rural life and farming. This picture, *Joe the Swineherd*, is one of a series of atmospheric images of country people and farm hands at work, which he painted in the rural English landscape in the late 1880s and early 1890s. A boy in cap is shown in the foreground, watching over a group of pigs. The figures are vied in shadow, 'au contre jour', casting shadows upon the ground. The stubble fields stretch towards the gentle Downs in the distance, and the scene is lit by a warm golden light, evoking a sense of heat and atmosphere in a late summer or early autumn day. Small figures at work and some animals, a large haystack and a caravan, are visible in the distance and smoke rises from a fire.

The scene may be set in Berkshire, in the Hampshire Downs, or close to Rye in Kent, where Osborne was working in these years. (1)

Osborne's choice of subject, whether in Ireland, England, or on the Continent, was influenced not only by the village environment or landscape around him, but also by the availability of models, the boys and girls who agreed to pose for him; the girls in coiffes and aprons in villages in Brittany, for instance; the ragged crop-haired boys in Dublin streets, local children on English farms and in harbour towns; as well as the children of friends in Dublin gardens. In certain cases the particular name of the model has been recorded, giving a sense of intimacy to the subject. Thus, we have, for example, *Marie, a Girl In Brittany*; *Bessie Osborne* (no relation to the artist), who modelled for his painting *Feeding Chickens*, 1884 (2); *Michael, a waiter in a hotel in Co. Kerry*; *Walter Armstrong in the Café de Madrid*; and here, *Joe, the Swineherd*.

Osborne painted a series of pictures of people at work in the flat English countryside. These include *The Return of the Flock*, 1885, *A Shepherd and his Flock*, 1887, *Ploughing*, c.1887, *Potato Gathering*, 1888, *Harvest Time*, 1890, (3) and *Joe the Swineherd*, 1890, one of the largest pictures in the series. Like the great French Peasant artists such as Millet and Charles Jacque, and the Dutchman Anton Mauve, who represented humble people and their flocks in an heroic manner, Osborne also observed shepherds and herders with their farm animals, such as horses, cattle, sheep, goats and here, pigs.

regarded as a lowly member of society. Yet pigs were featured in some farmyard scenes in Paul Serusier, of the Pont-Aven School, and later in a lively drawing by Picasso. (5)

Osborne was thus most original in depicting this humble animal and its minder in their landscape in a Naturalistic and sympathetic manner. He may have been struck, as the present-day visitor to England is, by the large number of pig farms scattered across the countryside (6). He depicts a number of black domestic pigs, one of the common breeds, and a couple of brindled ones (7), conveying well their sociability and curiosity.

Osborne places the figure of the boy in the lower right-hand corner of the picture. He wears a cap over fair hair, and is clad in plain, workday clothes; jacket, breeches and boots. He is viewed from behind, and looks at the pigs and into the landscape. Light falls on the side of his cap, trousers and boots, and shines on the backs of the pigs. The figures are set against the light, and cast mauve shadows upon the stubble field, which is rendered with bold, textured strokes. Osborne employs a rich variety of hues in the landscape: golds, pinks, yellows and lime greens, blues, violets and reds, the Downs in the background are green and pink, conveyed in long brushstrokes, while pale clouds rise above the horizon, gleaming with sunlight, giving a serene mood.

The line of the stick held by the boy, leading into the picture, is counterpointed by a diagonal line on the Downs. From the foreground faint lines lead through the stubble into the distance, giving a sense of perspective to the picture. This perspective, the cropping of the composition, and the kind of glow around the figures, could suggest that Osborne made use of photography in composing his pictures, but this has not been confirmed.

The model for the boy in *Joe the Swineherd* may appear in other contemporary pictures by Osborne, for example the fair-haired child with cap who rests against the haystacks in *Harvest Time*, c.1890, (although the latter appears younger), and in *The Cornfield*, 1890, (Dublin City Gallery The Hugh Lane).



Osborne also painted a small study of Joe the Swineherd, which he exhibited at the Dublin Art Club in 1891. The forms of the pigs are echoed in a delightful pencil study of pigs sketched in Roundstone, Co. Galway in 1897 (8).

The present picture of Joe the Swineherd was exhibited at several venues shortly after its completion: at the Royal Academy, London and at the Autumn Exhibition, Liverpool, in 1891 and at the Royal Hibernian Academy, Dublin the following year. It appears to have remained unsold at these venues, and Stephen Gwynn suggests that it remained in the artist's collection during his lifetime (8) (and perhaps reminding him (Osborne) of his happy youthful days painting in the countryside in sunshine). In 1983 the painting was included in the large Walter Osborne exhibition curated by Jeanne Sheehy, and held at the National Gallery of Ireland, Dublin.

Dr Julian Campbell
April 2016

1. Jeanne Sheehy Walter Osborne, Ballycotton, 1974, p.28
2. J. Sheehy, 1974, p.28; and Donal Maguire, 'A Letter from Walter Osborne', Irish Arts Review, Spring 2016, p.144
3. J. Sheehy, 1974, cat. nos. 128, 152, 154, 180, 236 and 234; respectively, Irish Sale, Christie's, 15 May 2003, lot 37;
J. Sheehy, Walter Osborne, 1983, cat. no. 26
Important Irish Art, Adam's, 5 Dec. 2001, lot 41;
Important Irish Art, Adam's, 4 Dec. 2015, lot 69;
Important Irish Art, Adam's/Bonham's, 29 May 2002, lot 41;
4. James Hall, Dictionary of Subjects and Symbols in Art, 1979 edition, p.130.
5. eg. Paul Serusier, Breton Woman Feeding Pigs. (Musée departmen de Prieure, Saint-Germain-en-Laye; Picasso, Pigs, c.1906 (Succession Picasso).
6. However, some native breeds of pig are in decline in Britain, Country Life, 18 Feb. 2015, p.26.
7. Stephen Gwynn described the animals in Osborne's pictures as 'black Berkshire yearlings'. Gwynn, Garden Wisdom, 1921, p.30.
8. W. Osborne, Pig Studies, Roundstone, 1897, Important Irish Art, Adam's, 4 Dec. 2012 lot 67.
Compare to Picasso's drawing Pigs, (see note 5, above).

(I am grateful to George Mealy, Snr, and Cait Madigan, Mealy's Castlecomer, for assistance in my research).

€60,000-€80,000 (£47,240-£62,990 approx.)

Large Image & Place Bid Lot 25

26

Jack Butler Yeats RHA (1871-1957)

RABBITING

ink drawing

signed upper right; original Dawson Gallery label on reverse

13.5 by 12in. (34.29 by 30.48cm)

Provenance:

Dawson Gallery, Dublin;

Private collection;

Whyte's, 18 May 2009, lot 73;

Private collection

€10,000-€15,000 (£7,870-£11,810 approx.)

Both pencil and ink drawings (lots 26 27) were originally acquired from the Dawson Gallery. Each is inscribed on the back 'Jack B. Yeats, Strete, N. Dartmouth, South Devon', in the artist's hand.

Yeats lived in Strete between 1897 and 1910, after which he settled in Ireland permanently. During these 13 years Yeats was a prolific illustrator, producing images for the Dun Emer and Cuala Industries in Dublin as well as work for London based publishers. The medium and the technique of cross-hatching seen in the two drawings are typical of his working method at this time. The drawings were probably made as designs for printed illustrations but they do not appear to have been published. The subjects are of rural life, possibly of Devon rather than Ireland. After settling in the West Country of England Yeats became fascinated by local farming communities and his sketchbooks and watercolour paintings of the late 1890s are dominated by scenes of English rural life. From 1898 onwards Ireland becomes a more significant theme. The subject matter of both works refers to distinctive aspects of rural life, and possibly to the idea of different seasons.

Rabbiting is a rather humorous image of a determined hunter looking for his prey while his dog stands guard. The latter appears to be modelled on Yeats' own dog, 'Hooley' who features in many of the artist's sketches of domestic life in Devon in these years. The subject recalls another untraced work which was exhibited in London in 1897 entitled 'When ferrets lie up and when rabbits are plentiful', which was subsequently reproduced but has not been traced (1). A print of the latter was sold through Whyte's as lot 26, 29 November 2005. The dominant trunk of the tree which forms the background to the scene is very stylised and indebted to the current vogue for Art Nouveau which Yeats experimented with in his graphic work of the 1890s.

Thatching in the Sun also focuses on a single individual. A thatcher at work on a rooftop is depicted in acute foreshortening which has the effect of flattening the thatch and the various tools strewn across it. The exaggerated awkwardness of the figure and the extreme perspective accentuate the primitive notions of the subject which could be either English or Irish in its origins. These drawings appear to date to an early period in the artist's development as a black and white illustrator before he had fully developed a distinctive style and approach. Both show his knowledge of post-impressionist art and design and his skill at creating vibrant and complex images from very simple subject matter.

1. H. Pyle, Jack B. Yeats. His Watercolours, Drawings and Pastels , Irish Academic Press, 1993, nos. 46-7, p. 63

Dr. Róisín Kennedy

Large Image & Place Bid Lot 26



27

Jack Butler Yeats RHA (1871-1957)

THATCHING IN THE SUN

ink over pencil

signed lower right; original Dawson Gallery label on reverse

13.5 by 12in. (34.29 by 30.48cm)

Provenance:

Dawson Gallery, Dublin;

Private collection;

Whyte's, 18 May 2009, lot 74;

Private collection

Both pencil and ink drawings (lots 26 27) were originally acquired from the Dawson Gallery. Each is inscribed on the back 'Jack B. Yeats, Strete, N. Dartmouth, South Devon', in the artist's hand. Yeats lived in Strete between 1897 and 1910, after which he settled in Ireland permanently. During these 13 years Yeats was a prolific illustrator, producing images for the Dun Emer and Cuala Industries in Dublin as well as work for London based publishers. The medium and the technique of cross-hatching seen in the two drawings are typical of his working method at this time. The drawings were probably made as designs for printed illustrations but they do not appear to have been published. The subjects are of rural life, possibly of Devon rather than Ireland. After settling in the West Country of England Yeats became fascinated by local farming communities and his sketchbooks and watercolour paintings of the late 1890s are dominated by scenes of English rural life. From 1898 onwards Ireland becomes a more significant theme. The subject matter of both works refers to distinctive aspects of rural life, and possibly to the idea of different seasons.

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Thatching in the Sun also focuses on a single individual. A thatcher at work on a rooftop is depicted in acute foreshortening which has the effect of flattening the thatch and the various tools strewn across it. The exaggerated awkwardness of the figure and the extreme perspective accentuate the primitive notions of the subject which could be either English or Irish in its origins. These drawings appear to date to an early period in the artist's development as a black and white illustrator before he had fully developed a distinctive style and approach. Both show his knowledge of post-impressionist art and design and his skill at creating vibrant and complex images from very simple subject matter.

1. H. Pyle, Jack B. Yeats. His Watercolours, Drawings and Pastels , Irish Academic Press, 1993, nos. 46-7, p. 63

Dr. Róisín Kennedy

€10,000-€15,000 (£7,870-£11,810 approx.)

Large Image & Place Bid Lot 27



Jack Butler Yeats RHA (1871-1957)

LOCAL AND TRAVELLING CHAMPIONS, DEVONSHIRE, 1897

watercolour, black chalk and pencil on paper

signed lower left; with Waddington Galleries labels on reverse

14 x 10in. (35.56 x 25.40cm)

Provenance:

Waddington Galleries, London;

From where acquired by Mr & Mrs F. Hess, London;

Sotheby's, 18 May 2000, lot 140;

Private collection

Exhibited:

'Jack B. Yeats, Watercolour Sketches', Clifford Gallery, London, November 1897, catalogue no.15;

'Jack B. Yeats: Early watercolours', The Waddington Galleries, London, 6-29 April 1961, catalogue no.23 (illustrated in black and white);

'Jack B. Yeats: Amongst Friends', The Douglas Hyde Gallery, Trinity College, Dublin, 9 September -14 October 2004, catalogue no. 46, p.120 (illustrated in colour p.121);

'Father and Son: Paintings, watercolours and drawings by John Butler Yeats and Jack Butler Yeats', Theo and Vivienne Waddington's Irish Art Project at 5a Cork Street, London, 5-30 May 2009

Literature:

Pyle, Hilary, Jack B. Yeats: His Watercolours, Drawings and Pastels, Irish Academic Press, Dublin, 1993, no.71, p.66 (illustrated in black and white);

Arnold, Bruce, Jack Yeats, Yale University Press, New Haven and London, 1998, p.69 (illustrated in black and white fig.71)

Yeats was living in Devon when he painted this work, having moved there from London with his wife Cottie in 1895. It is one of several scenes of local fairs and markets that he produced before moving his focus to the West of Ireland in 1898.

A tall thin man in a blue jacket approaches a man at a boxing booth. The title of the work, Local and Travelling Champions suggest that the stall's main attraction was pitching its champions against local contenders. The pair of boxing gloves hanging from the roof also indicates that visitors were welcome to try their luck in the ring. Paintings of boxing fights are prominently displayed above the entrance. One boxer, Sullivan, is named. The large rattle in the proprietor's hand was used to attract the crowds to the booth. Beyond to the right a competing attraction, 'the petrified man' is advertised.

Yeats sketched boxing matches and travelling fairs endlessly in the early decades of his career. They provided opportunities to observe the performers and the crowds. His keen sense of the types of character that frequented such events is evident in the stance and expression of the stall holder. With his flat cap pulled down over his eyes, his patterned necktie, and his hand thrust in his pocket he appears both shrewd and shifty.

The painting was included in one of Yeats's first one-man shows, at the Clifford Gallery in London in 1897.

Dr Róisín Kennedy

April 2016

€15,000-€20,000 (£11,810-£15,750 approx.)

Large Image & Place Bid Lot 28



29

Jack Butler Yeats RHA (1871-1957)

A PROFESSIONAL MAN, c.1905

watercolour on card laid on board

signed lower left; with Waddington Galleries label on reverse

23 by 19.25in. (58.42 by 48.90cm)

Provenance:

James Adam, 5 April 1979, lot 85;

Private collection;

Taylor de Vere, 1989;

with Trinity Gallery, London;

Private collection

Exhibited:

'The Life and Times of Ireland by Jack B. Yeats', Theo Waddington's Irish Art Project, Irish Architectural Archive, Dublin, 10 September to 10 October 2008

Literature:

Pyle, Hilary, Jack B. Yeats: His Watercolours Drawings and Pastels, Irish Academic Press, Dublin, 1993, no. 536, p.139-140 (illustrated)

Plye records, "A Professional Man, in old fashioned frock coat and trousers, clutching umbrella and book, pushing against the wind. The strong flat figure, stylised with strong shadow, draws part of its strength from the way it is silhouetted against a sky composed of broad theatrical elements, echoing the blustery personality of the man..."

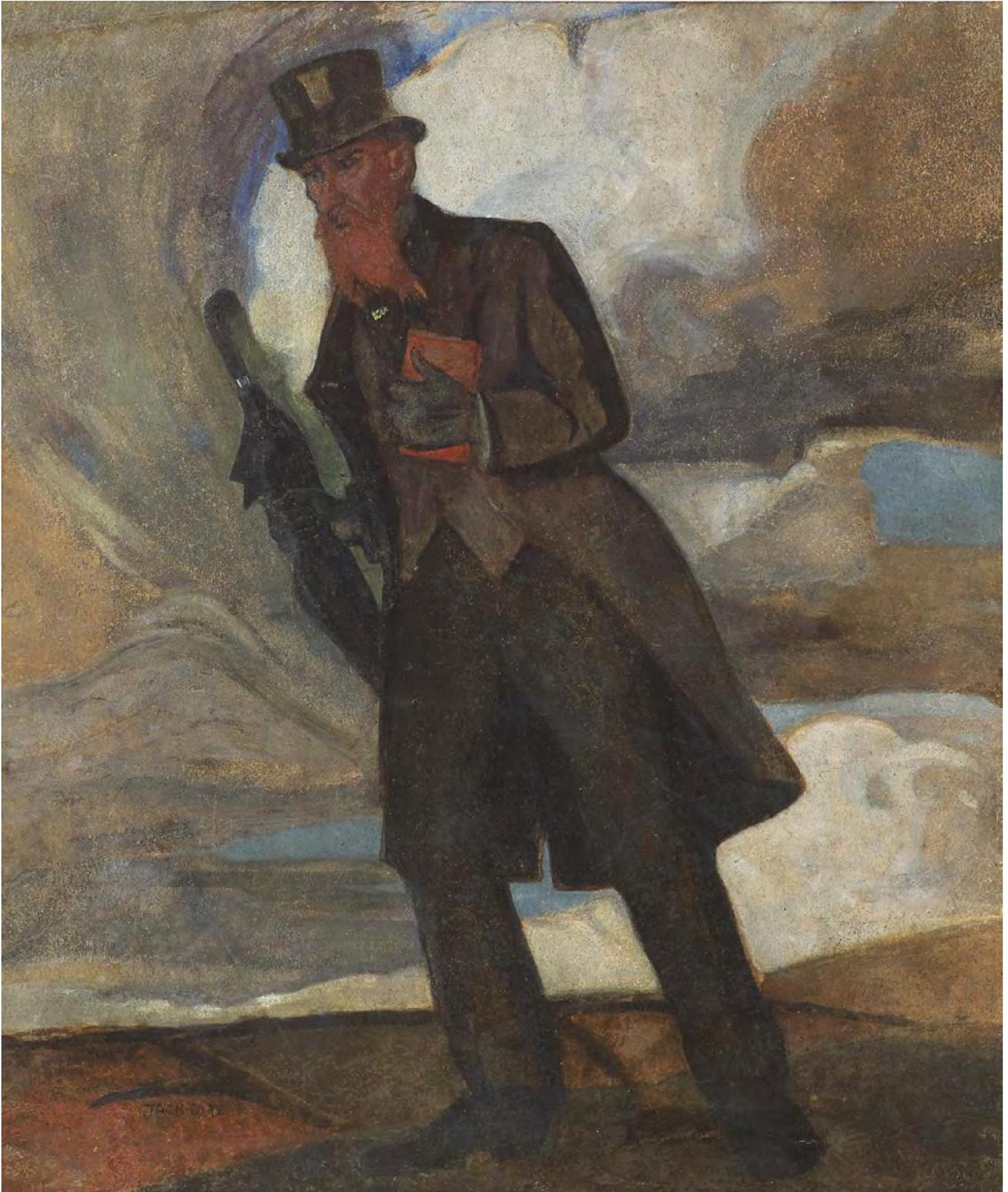
Yeats was always fascinated by the social fabric of rural Ireland. His awareness of social class was sharpened by his travels with John Millington Synge through the Congested Districts Board in 1905, the year this work was painted. The two men noted the encounters between shopkeepers and wealthy farmers and the ordinary labourers in the illustrated articles that they produced for the Manchester Guardian. This splendidly coloured watercolour of a professional man in his frock coat is one of several paintings of different male occupations or types that Yeats produced at this time. The figure strides purposefully across the landscape in his urban attire with his incongruous umbrella and a red book, probably a ledger, in his gloved hand. The low-viewpoint and opaque application of paint enables Yeats to create a kaleidoscope of forms and colours in the sky and the rolling fields behind him.

Dr Róisín Kennedy

April 2016

€30,000-€40,000 (£23,620-£31,500 approx.)

Large Image & Place Bid Lot 29



30

Seán Keating PRHA HRA HRSA (1889-1977)

SALUD, 1924

oil on board; with a second, incomplete self portrait on reverse
signed in Irish lower right
36 by 41.5in. (91 by 105cm)

Provenance:

RHA, Dublin, 1924;

Purchased by Lady Longford from the artist, 1926;

Edward Pakenham, 6th Earl of Longford;

By whom given as a wedding gift to the parents of the present owner, 1949

One of the most important lessons passed to Seán Keating by his teacher at the Dublin Metropolitan School of Art, William Orpen, was the necessity to paint every day. Rather like a trained musician, such practice keeps the eyes and hands in constant coordination. It was for this purpose, and not for reasons of vanity, that Keating painted so many self-portraits throughout his life. When without a model or a commission, nothing was easier for the artist than to follow the journey of his life by observing the ever-changing lines and contours of his face. Keating's wife, May, spent many years in Spain and is said to have even dreamed in Spanish. The couple maintained an interest in Spain and in later years had some involvement with the ambulance brigade that supported Irish men fighting on the republican side of the Spanish civil war. Keating rarely inscribed his paintings with their correct titles, and over the years new titles have been ascribed according to the content of the work. It is, therefore, a genuine pleasure to be in a position to reinstate the correct title to a previously mistitled work.

Painted in 1924 at the artist's home in Woodtown, Rathfarnham, Salud meaning good health or cheers, is an early, light filled and visually pleasing example of Keating's work. The artist has positioned himself in front of what appears to be a Spanish hacienda, with a Spanish-style blue and white majolica jug to his right; two visual signals which led to the painting being previously mistitled Self Portrait at the Hacienda. Holding his ubiquitous cigarette in one hand, with a drink of whatever in the other, and wearing his fedora hat, the artist appears extremely content amid the colourful landscape. His attitude is in stark contrast to the incomplete self-portrait on the reverse of the painting in which he stands minus his fedora hat and other accoutrements, and without his Spanish-style landscape.

Keating sold the painting to Lady Longford in 1926, and from there it made its way to a private collection. Consequently, it has not been seen on public exhibition as Salud since 1924; it is an exciting rediscovery and a wonderful addition to the artist's lifelong series of self-portraits.

Dr Éimear O'Connor HRHA

Author of *Seán Keating: Art, Politics and Building the Irish Nation*

(Kildare: Irish Academic Press, 2013)

May 2016

€35,000-€45,000 (£27,560-£35,430 approx.)

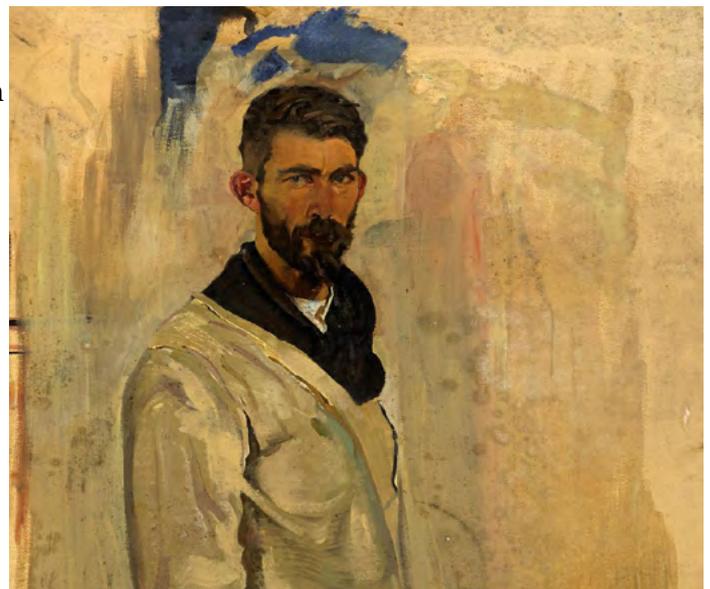
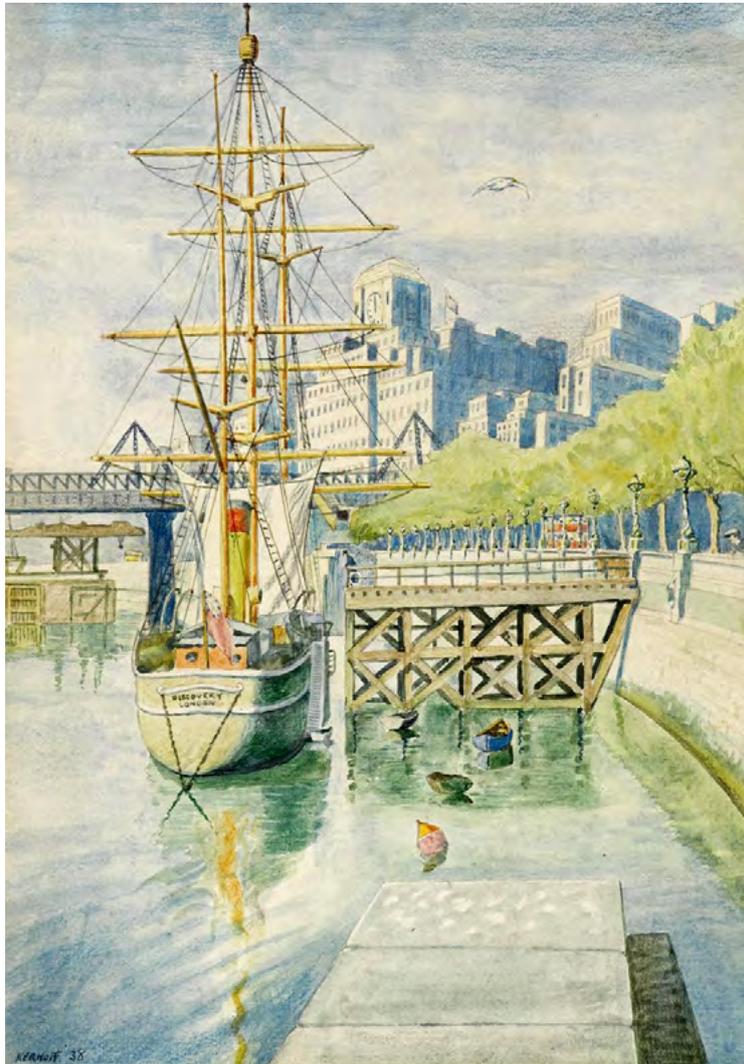


Fig. 1

Large Image & Place Bid Lot 30





31

Harry Kernoff RHA (1900-1974)

'THE DISCOVERY' BERTHED ON THE THAMES WITH SHELL MEX HOUSE IN THE DISTANCE, 1938

watercolour

signed lower left

13 x 9in. (33.02 x 22.86cm)

RRS Discovery was designed for Antarctic research and was the last traditional wooden three-masted ship to be built in Britain. In 1901 it was launched as a Royal Research Ship (RRS) and its inaugural mission was the British National Antarctic Expedition, carrying Robert Falcon Scott and Ernest Shackleton on their Discovery Expedition. In the late 1930s - when her research days were over - she was presented to the Boy Scouts Association as a static training ship for scouts in London.

During the war her engines and boilers were removed for scrap to help with the war effort. She became too costly for the Scouts Association to maintain and was transferred to the Admiralty in 1954 and later used as a drill ship for the Royal Navy Auxiliary Reserve and also as a training ship for the Westminster Sea Cadet Corps.

Today the Discovery is the centrepiece of the Discovery Point museum in Dundee.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 31



32

Patrick Hennessy RHA (1915-1980)

THE WINDOW, c.1940s

oil on canvas

signed and indistinctly dated upper right

19.5 by 11.5in. (49.53 x 29.21cm)

Provenance:

Sotheby's, 21 May 1999, lot 399;

Private collection

Examples from this period in the artist's oeuvre form part of a major retrospective 'Patrick Hennessy: De Profundis' [24 March - 24 July 2016] currently taking place at the Irish Museum of Modern Art, Dublin and curated by Seán Kissane.

€3,500-€4,500 (£2,760-£3,540 approx)

Large Image & Place Bid Lot 32



33

Louis le Brocquy HRHA (1916-2012)

MOTHER AND CHILD, 1950

pencil, wash and white crayon

signed and dated lower right

6.25 by 6.25in. (15.88 by 15.88cm)

Provenance:

Sotheby's, 11 May 2006, lot 106;

Private collection

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 33



34

Harry Kernoff RHA (1900-1974)

LIME WORKS, DOLPHIN'S BARN, DUBLIN, 1931

watercolour

signed and dated lower right

10.25 by 14.75in. (26.04 by 37.47cm)

€2,000-€3,000 (£1,570-£2,360 *approx.*)

Large Image & Place Bid Lot 34

Gerard Dillon (1916-1971)

THE FISH EATERS, 1946

oil on board

signed lower right; Arts Council of Ireland label on reverse

17.25 by 21in. (43.82 by 53.34cm)

Provenance:

C.E.M.A. Collection, Tyrone House;

Arts Council of Northern Ireland;

Sotheby's, 24 November 1993, lot 29;

Private collection;

Sotheby's, 13 May 2005, lot 97;

Private collection

Exhibited:

'Gerard Dillon Retrospective', Municipal Gallery of Modern Art, Dublin, 5 January to 4 February 1973, catalogue no. 24

Literature:

S. B. Kennedy, 'Irish Art & Modernism 1880-1950, Belfast, 1991, p.141 (illustrated)

In *The Fish Eaters* Gerard Dillon draws inspiration from Celtic manuscripts and the relief carving on the High Crosses that he studied while staying with his friend, the artist Nano Reid, in Drogheda. Dillon and Reid went out sketching to Monasterboice and Mellifont Abbey in the Boyne Valley where they studied the architecture and the relief carving on the monumental High Crosses which date from the tenth century. While staying with Reid in 1950, Dillon wrote to the Australian art historian Bernard Smith, 'I've done a lot of watercolours from early Christian carvings on an old Celtic Cross near here, they are wonderful - all the male figures have got big walrus moustaches like Douglas Hyde, the last President.' (1)

The 'big walrus moustaches' that Dillon admired, one of which can be seen in *The Fish Eaters*, originate on Muiredach's Cross at Monasterboice. Like the Tall Cross at the same site, Muiredach's Cross is a 'scripture cross' carved with scenes from the Bible. In later paintings such as *Holy Island*, Dillon included balding figures with long curling moustaches that are comic self-portraits. The resemblance between the moustached figure in *The Fish Eaters* and the artist is not as obvious as it is in later works but this may still be an instance of the artist putting himself into the painting.

As Niamh NicGhabhann has pointed out in her essay in the catalogue for the exhibition *Nano Reid and Gerard Dillon*, the images that Dillon borrowed from the high crosses were often changed or rearranged to suit his needs. (3) In this work, he has utilised the stylised figurative style and flattened perspective from high crosses to create a scene of four figures eating a meal of fish and potatoes. The bottle of Chianti in its traditional fiasco bottle, brings a contemporary note to what could otherwise be a timeless scene. From the window a west of Ireland landscape is visible and the statue of the Madonna and Child also helps to contextualise the scene.

Unlike the similar work, *Fast Day*, which is now in the Drogheda Municipal Collection at Highlanes Gallery, *The Fish Eaters* does not feature the stylised patterning taken directly from Celtic manuscripts such as *The Book of Kells*. And yet, the simple dress and bare feet of the four figures, which appear to be two men and two women, are more austere than other paintings of this period. The unadorned interior, simple clothes and dominance of the statue of the Madonna and Child may suggest that this is an image of a religious community eating the traditional Friday meal of fish, or simply a very poor and pious household. Nano Reid's painting *Friday Fare*, painted in 1945, a year before *The Fish Eaters*, also depicts a table laden with fresh fish, wine, fruit and vegetables, ready to be made into Friday's dinner.

In his biography of Dillon, James White suggested that the high cross carvings plus the influence of manuscript illuminations, allowed Dillon to move away from the literary nature of much Irish art and to combine narrative painting with modernist flatness. In *The Fish Eaters*, Dillon is not illustrating any particular story but does hint at a narrative that is neither ancient nor modern, but timeless.

Dr Riann Coulter
April 2016

1. Letter from Gerard Dillon to Bernard Smith, 1950, CSIA, National Gallery of Ireland.
2. Niamh NicGhabhann, 'Ancient and Modern', Nano Reid and Gerard Dillon, exhibition catalogue, Highlanes Gallery, Drogheda, 2009, p.52.

€25,000-€35,000 (£19,690-£27,560 approx.)

Large Image & Place Bid Lot 35



Harry Kernoff RHA (1900-1974)

[MISCELLANEOUS OBJECTS], NORTH BRAY HARBOUR, COUNTY WICKLOW, 1935

oil on board

signed lower right

27.5 by 35in. (69.85 by 88.90cm)

Provenance:

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

Exhibited:

RHA, 1936, catalogue no. 86;

'Exhibition of Recent Paintings by Harry Kernoff RHA', Mill's Hall, 1 - 15 December, 1937, catalogue no. 38

While perhaps better known for his city paintings, a large section of Harry Kernoff's oeuvre is concerned with the depiction of coastal resorts in close proximity to Dublin. Over the course of his long and productive career, the artist frequently visited and painted scenes of day-trippers and holiday-makers at Howth, Dollymount, Portmarnock, Dun Laoghaire, Sandymount, and as seen in this painting, Bray. As is typical of the artist's style, these paintings are generally painted in a bright, cheerful palette, complete with active figures and lively details. Bray was a popular destination for visitors from home and abroad: in 1933, the Irish Times praised the town for its 'fine esplanade and good facilities for bathing. It is fully provided with the best of hotels and boarding houses, and is an admirable starting place for motor and omnibus tours... '(1)

The present work shows a busy section of the beach, replete with boats and bathers. Against a blue sky, an idle train carriage stands on the embankment, and the frame of a gasometer (demolished in 1979) can be seen in the upper left hand corner. While some figures rest easy, such as the girl tentatively tanning her legs from the shadow of one of the boats or the man in a peaked cap enjoying his pipe, others are imbued with a sense of purpose and movement: a well-dressed woman walks resolutely past the pleasure-seekers, and a boy, perhaps fresh from the water, leaves with a towel wrapped around his shoulders. The Traveller caravan is a colourful, if slightly anomalous addition to the composition, while the 'Up Dev' slogan hints at the underlying political context of the period. Kernoff made a sketch for this painting on the 3 July, 1935 (NGI. 7766.352), and there are few differences between his initial notation of the scene and the finished oil painting; with the pale sun-bather and small child in the lower right-hand corner forming the only additions.

Born in London to Russian-Jewish parents, Kernoff and his family moved to Dublin in 1914. In addition to serving as an apprentice cabinetmaker to his father, Kernoff attended the Kevin Street Technical Schools, before graduating to evening classes at the Dublin Metropolitan School of Art. Success in the Taylor Scholarship in 1923 allowed the young artist to attend the DMSA as a full-time student, and his first one-man exhibition was held in 'The Gallery', 7 St Stephen's Green, in 1927. For the majority of his life, the artist lived at 13 Stamer Street, and became a well-known figure in Dublin - a reputation fastened by his dedication to portraying the city and its environs in his art. Kernoff's fondness for the Irish coast and landscape is recoded in his answer to a letter from Seán Ó'Faoláin, who wrote to the artist in August 1940 asking, 'what is the most beautiful thing you ever saw in Ireland?' He replied, 'A sunset from the top of Tibbradden, away to Bray head and the Sugar Loaf...' (2)

Dr Kathryn Milligan

ESB Fellow, ESB Centre for the Study of Irish Art, National Gallery of Ireland

April 2016

1. 'Holiday Attractions', Irish Times, 12 August 1933, 13.

2. Harry Kernoff Papers, National Library of Ireland, Ms 20, 917.

€30,000-€50,000 (£23,620-£39,370 approx.)

Large Image & Place Bid Lot 36



37

Harry Kernoff RHA (1900-1974)

QUEEN'S MEWS COURT, STORE STREET, DUBLIN, c.1939-1940

oil on panel

signed lower right; inscribed with title [Queen's Mews Court, Store Street, Dublin (Now Gone), 1940] and artist's address [Stamer St., Dublin] on reverse

21 x 20in. (53.34 x 50.80cm)

Provenance:

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

Exhibited:

'Loan and Cross Section Exhibition of Contemporary Paintings', October 7-31, 1939, catalogue no. 51;

'Recent Work of Harry Kernoff, RHA,' Victor Waddington Galleries, Dublin, 11-19 June 1940, catalogue no. 20; RHA Annual Exhibition, 1940, catalogue no. 22;

'Exhibition of Old and New Paintings by Harry Kernoff RHA,' Studio Arts Club, 6 - 20 October 1942, catalogue no. 44

Brightly coloured and filled with bustling detail, this painting is characteristic of Kernoff's views of streets and lanes around Dublin.

No longer part of the city's streetscape, Queen's Mews Court was located at the junction of Mabbot Street and Store Street, almost tucked under the overhead railway track. The original function of the Court was to serve as stabling for the Custom House, and in his seminal text *Dublin 1660 - 1860* Maurice Craig described it as 'the Custom House Stables, Store Street.' (1) Kernoff has filled the composition with small details evocative of daily life in this small corner of the city. Clean laundry appears to waft gently in a breeze, casting strong, dark shadows on the pink wall of the terrace. The pavement is neat and tidy, save for a lingering puddle. The small black dog in the left hand corner can be found in many of Kernoff's Dublin paintings, such as *Liberty Hall, Dublin (Night)*, (Whyte's, 1 October 2012, lot 64). The stance and braided hair of the young girl in on the right hand side is also repeated in other works, for example, *Sunny Day, Dublin, 1943* (Crawford Art Gallery, Cork).

A preparatory sketch in the collection of the National Gallery of Ireland (NGI.7766.411) is dated to 14 August 1939, and a comparison of the two works show that Kernoff made a number of changes to the composition in the finished painting. In the drawing, a steam engine is coming into sight on the railway bridge, while above the 'Kosy Kottage', two advertisements can be seen. In the present work, an eye-catching blue and white sign touts cut price cigarettes - a notable change from eggs, as seen in the drawing. The addition of the woman pushing a cart of laundry bags at the edge of the canvas, draws the viewer's eye, and we cannot but help follow her glance towards the children playing to the side.

Dr Kathryn Milligan

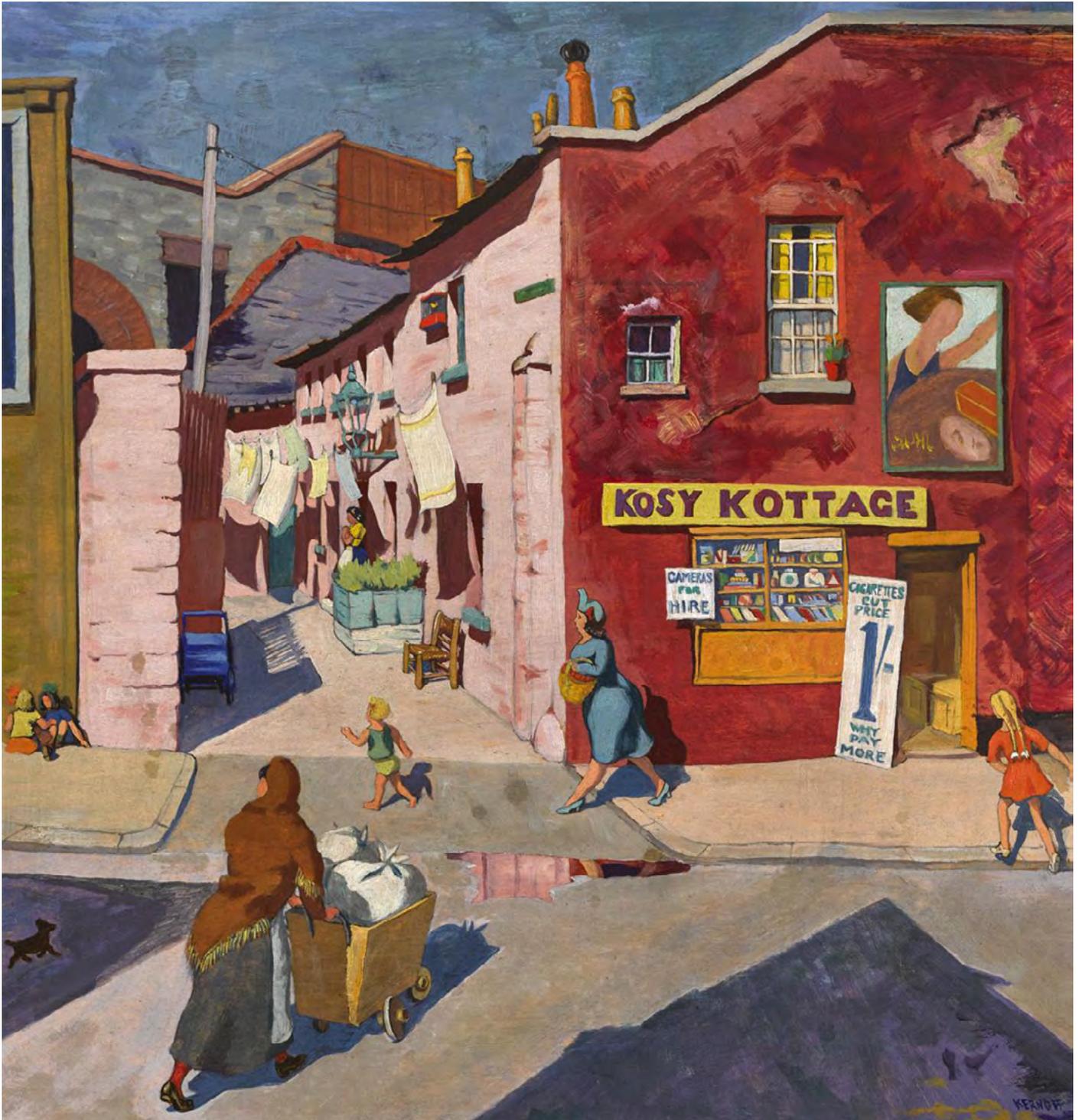
ESB Fellow, ESB Centre for the Study of Irish Art, National Gallery of Ireland

April 2016

1. Maurice Craig, *Dublin 1660 - 1860: a social and architectural history*, Dublin, Allen Figgis Ltd., 1969, plate XLI.

€15,000-€20,000 (£11,810-£15,750 approx.)

Large Image & Place Bid Lot 37



39

Gerard Dillon (1916-1971)

WEST OF IRELAND COUPLE AND HORSES

oil on canvas

signed lower right; with partial handwritten label on reverse detailing artist's name and address [26 Lower Clonard Street, Belfast]; also with canvas stamp verso [CH West / 115 Finchley Road / N.W.]

16.5 by 21.5in. (41.91 by 54.61cm)

Provenance:

Collection of Phil Rafferty (friend of the artist);

Thence by descent

Roundstone and Inishlacken were recurring sources of material and inspiration for Gerard Dillon, who became preoccupied with the 'Western idyll' (1) following his first trip to the west of Ireland in 1939. The present work shows a couple taking a leisurely stroll at the days end. Ahead of them along the narrow road are two horses grazing and, their bodies coupled with the neat stone walls, invite the viewer's eye into the picture and towards the centre of the composition. The peacefulness of the rural setting is echoed in the soft rhythmic brushstrokes and gentle changing of light in the dominant sky. There is an aura of calm surrounding the scene and this is further enhanced by the horses who appear unaffected by the approaching pair. Horses appear in several examples of Dillon's west of Ireland paintings such as *The Jockey and Omey Island Ponies*; the latter shown at the artist's retrospective exhibition in 1972-1973. In these works the figures are also shown interacting in a very natural way with the animals, riding bareback and with minimal reins.

In 1949 Eileen Philomena (Phil) Rafferty (1919-1996) - to whom the present work pertains - and Alice West, both amateur artists, accompanied Dillon to Roundstone. Dillon had met Rafferty in London where he was working on building sites and they became firm friends. Dillon's oeuvre had a significant impact on her work and she would later exhibit at the IELA in 1960. In subsequent years Dillon's pilgrimages west drew others such as artist George Campbell and his wife Madge, author Kate O'Brien, Drogheda artist Nano Reid, Dr Maura McQuaid and artist Oisín Campbell among others.

1. White, James, *Gerard Dillon: An Illustrated Biography*, Dublin: Wolfhound Press, 1994, p.60

€30,000-€50,000 (£23,620-£39,370 approx.)

Large Image & Place Bid Lot 39



40

Gerard Dillon (1916-1971)

SHAWL

oil on board

signed lower right; titled on label on reverse

9.5 by 14in. (24.13 by 35.56cm)

This painting, depicting a woman sheltering two children under a traditional shawl, is set in a landscape that has the distinctive stone walls and white cottages of Connemara. Dillon first visited the west in 1939 and continued to spend periods painting in Connemara throughout the late 1940s and early 1950s. The figure of the woman sheltering her children has echoes of Beatrice Elvery's famous image *Éire* (1907). That painting depicts a female figure, half Madonna, half Celtic goddess, sheltering the people of Ireland in the folds of her green cloak. Bought by Maud Gonne for St. Enda's, the school that Padraig Pearse founded in Ranelagh, *Éire* combines nationalism and religion to create an iconic image that helped to inspire the struggle for Irish independence.

Dillon was brought up in a Catholic and nationalist family in the Falls Road area of west Belfast and although he was to lose his faith and spent most of his life in London, he remained a committed nationalist and famously withdrew his work from the Irish Exhibition of Living Art when it toured to Belfast in 1969 in protest at Civil Rights abuses in the North. Although *Shawl* is not an explicitly nationalist painting, both Dillon's love of Connemara, the area of Ireland least influenced by British rule, and his use of Catholic and Celtic imagery within his work, enables a reading of this painting as part of his celebration of what he considered to be the 'real' Ireland.

Dr Riann Coulter

April 2016

€8,000-€12,000 (£6,300-£9,450 approx.)

Large Image & Place Bid Lot 40



41

Gerard Dillon (1916-1971)

ROMANTIC TINKER

oil on canvas

signed lower left; with labels of Associated American Artists Galleries on reverse

14 x 18in. (35.56 x 45.72cm)

Provenance:

Associated American Artists Galleries, New York, 1947;

Private collection, USA;

Thence by family descent

Exhibited:

Associated American Artists Galleries, 5th Avenue, New York (Also Chicago) March 1947 [catalogue untraced]

This painting which was first sold during an exhibition of Irish art held at the Associated American Artists Galleries, New York, in 1947 is also set in a west of Ireland landscape. In this case, a man kneels down to a woman and child who are sitting at the side of the road. The bright red cart in the background is familiar from a number of Dillon's paintings of Connemara from this period. The term Tinker which Dillon uses in the title, is now considered derogatory but was in common usage during the 1940s.

In the 1930s and 1940s, Irish artists including Jack B. Yeats and Louis le Brocqy painted travellers and romanticised their way of life for similar reasons as British and European artists, such as Augustus John, had done a few years before. Traveller culture and their specific way of life, was considered to be more authentic and less tainted by materialism and British rule. In this image, it is unclear whether the man and woman are related or whether this is a chance meeting. There are two more figures on the cart who appear to be waiting for the man to come back. The man is dressed in a traditional waistcoat and kerchief and the barefoot woman wraps herself and her child in a large shawl not unlike the one featured in *Shawl* (lot 39). Dillon's observation of this scene verges on the ethnographic. Not only was he only a visitor in Connemara but he was also a boy 'from the red brick city' for whom the west and its inhabitants were exotic and worthy subjects for art.

Dr Riann Coulter

April 2016

€15,000-€20,000 (£11,810-£15,750 approx.)

Large Image & Place Bid Lot 41



42

Nano Reid (1900-1981)

SHELTERED GRAZING

oil on board

signed lower left; inscribed and with exhibition labels on reverse

20 x 24in. (50.80 x 60.96cm)

Provenance:

Dawson Gallery, Dublin;

Gerard Byrne, Dundalk;

Taylor Galleries, Dublin, August 1987;

Private collection;

Whyte's, 29 November 2005, lot 20;

Collection of Jim O'Driscoll SC

Exhibited:

Dawson Galleries, Dublin, August 1973, catalogue no. 2;

'Nano Reid Retrospective', Hugh Lane Municipal Gallery of Modern Art, Dublin, and the Ulster Museum, Belfast, November 1974 to February 1975, catalogue no. 100 (lent by Gerard Byrne, Dundalk);

'Exhibition of Paintings Presented by the Dundalk Art Promotions Committee', supported by P. J. Carroll & Co. and the Arts Council of Ireland / An Chomhairle Ealaíon, [date unknown], catalogue no. 30 (lent by Gerard Byrne, Dundalk);

'Nano Reid 1900-1981, Retrospective Exhibition', Droichead Arts Centre, Drogheda, 5 April - 31 May 1991, catalogue no. 46 (illustrated p.14 of the catalogue)

€5,000-€7,000 (£3,940-£5,510 approx.)

Large Image & Place Bid Lot 42





43

Gerard Dillon (1916-1971)

ABSTRACT COMPOSITION

oil and sand on board

inscribed with title and artist's name on reverse; with Arthur Armstrong Studio stamp on reverse
20 x 19in. (50.80 x 48.26cm)

Provenance:

Collection of Arthur Armstrong;
His studio sale, de Vere's, 3 February, 1998;
Private collection;
Garrett O'Connor & Associates, 12 September 2005, lot 163;
Private collection;
Whyte's, 26 May 2014, lot 74;
Private collection

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 43



44

Gerard Dillon (1916-1971)

I SAW NOTHING

watercolour and pastel with collage on paper
signed lower right; with Taylor Galleries label on reverse
21 by 17.5in. (53.34 by 44.45cm)

Provenance:

Taylor Galleries, Dublin;
Private collection

€8,000-€10,000 (£6,300-£7,870 approx.)

Large Image & Place Bid Lot 44



45

Gerard Dillon (1916-1971)

SEA BEAST

oil and sand on board

signed on reverse; with Taylor Galleries label on reverse

20 x 24in. (50.80 x 60.96cm)

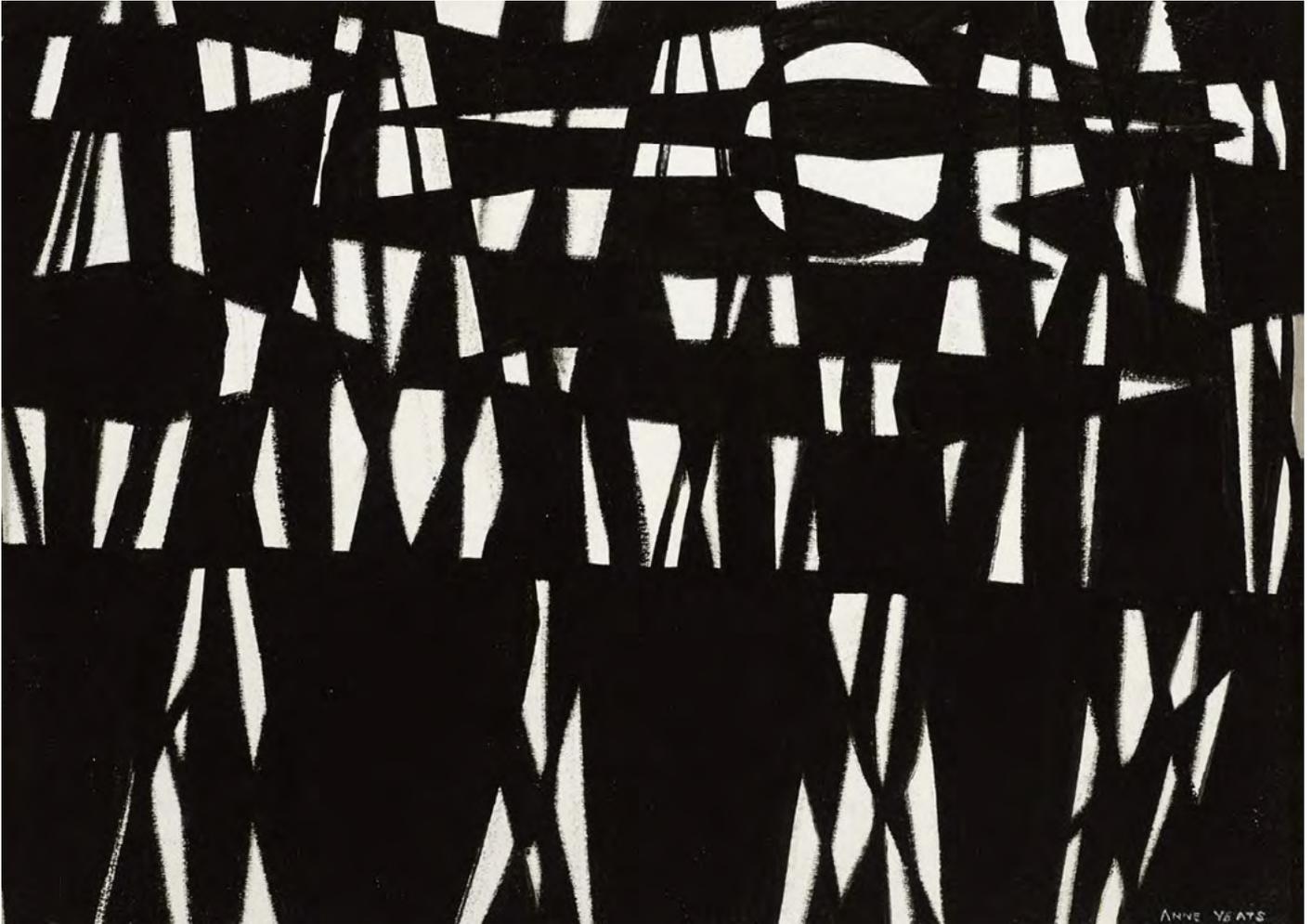
Provenance:

Taylor Galleries, Dublin;

Private collection

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 45



46

Anne Yeats (1919-2001)

MOON & GRASSES and CLOUDS, GRASSES AND STONES (A PAIR)

oil on board; (2)

signed lower right; with typed Tom Caldwell Gallery [Dublin] labels on reverse

16 by 21.5in. (40.64 by 54.61cm)

Provenance:

Tom Caldwell Gallery, Dublin;

Private collection

Exhibited:

'Anne Yeats', Sligo Art Society & An Chomhairle Ealaíon, August, 1965, no. 3 (Moon & Grasses)

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 46



47

Basil Ivan Rákóczi (1908-1979)

NOCTURNAL SCENE WITH GOATS AND BIRDS

oil on board

signed lower right

24.5 by 31in. (62.23 by 78.74cm)

Basil Rákóczi was born in London in 1908 to a Hungarian father and an Irish mother. He painted from a very early age and received his formal training at Brighton School of Art before studying at the Académie de la Grande Chaumière, Paris. In 1935 he founded the Society for Creative Psychology at 8 Fitzroy Street, London, where he met fellow artist Kenneth Hall. The two became good friends and as war approached the pair decided to move to Ireland. While in Ireland, they exhibited with other artists such as Mainie Jellett, Norah McGuinness and Louis le Brocquy as the White Stag Group. Rákóczi showed ten works at the RHA between 1946 and 1952.

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 47



48

Norah McGuinness HRHA (1901-1980)

FROM THE ARTIST'S STUDIO ACROSS THE DUBLIN MOUNTAINS

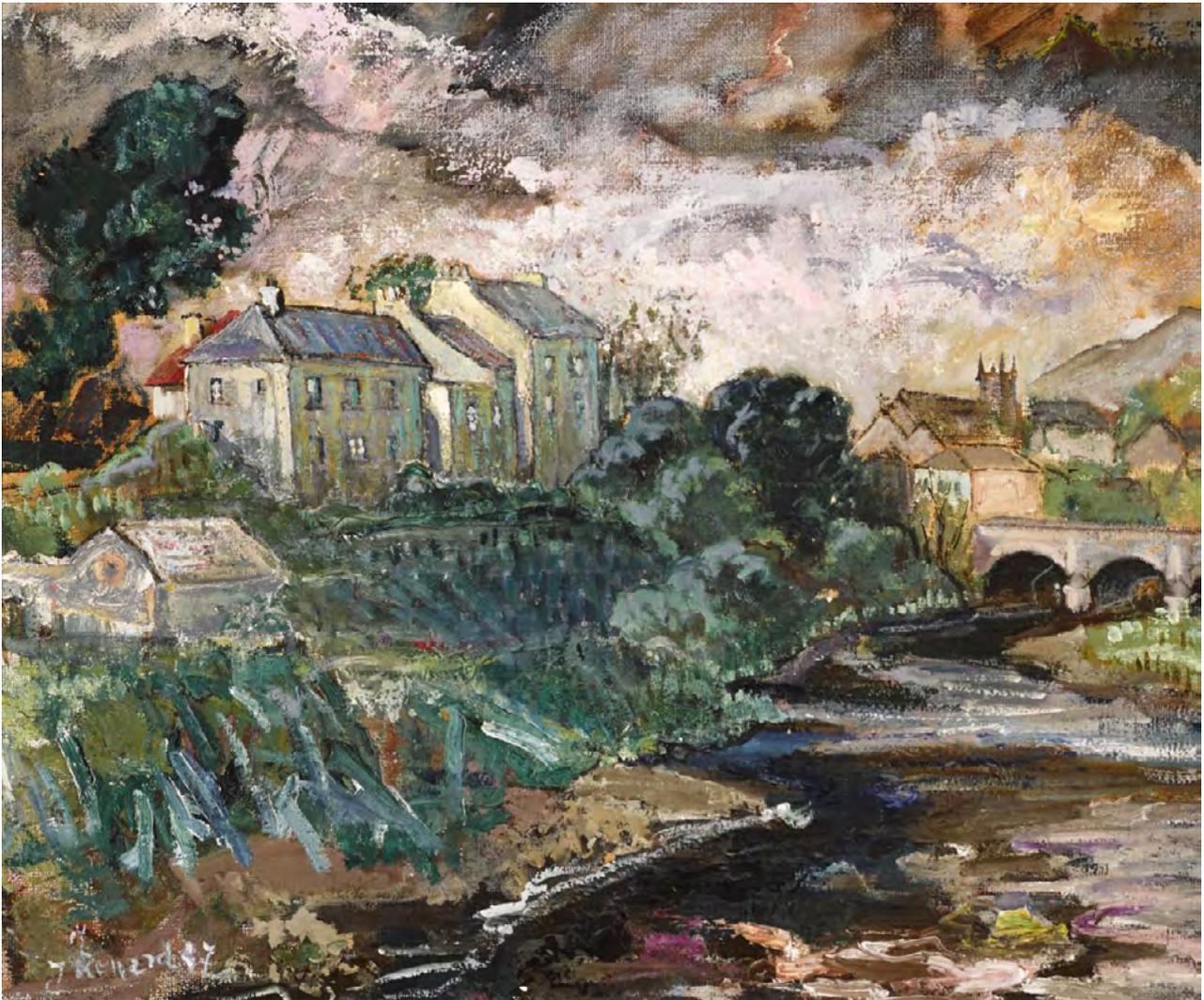
watercolour

signed with initials lower right; titled on reverse; bears handwritten label inscribed [Rhoda McGuinness, 53 York Rd, D/L] on reverse

15.5 by 19.5in. (39.37 by 49.53cm)

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 48



49

Yann Renard Goulet RHA (1914-1999)

VIEW OF THE CARLISLE BRIDGE AND DARGLE RIVER, BRAY

oil on canvas

signed lower left; with an Irish Times excerpt on Goulet by Aidan Dunne preserved on reverse
21 by 25in. (53.34 by 63.5cm)

Yann Renard Goulet was born in St Nazaire in Brittany in 1914, but became an Irish citizen when he moved here in 1947. Based in Bray, he quickly established himself on the artistic scene by winning a competition for the Custom House memorial in 1950. Known mainly for his sculptures, Goulet's expressive style distinguished him as an innovator in the Irish arts scene. He exhibited regularly at the RHA from 1960 to 1993 showing more than sixty works.

For further reading see Theo Snoddy p.559

€600-€800 (£470-£630 approx.)

Large Image & Place Bid Lot 49



50

George Campbell RHA (1917-1979)

CHELSEA FROM BATTERSEA BRIDGE

oil on board

signed lower left; with title inscribed on Goodwin Galleries label on reverse

12 x 15in. (30.48 x 38.10cm)

Provenance:

Goodwin Galleries, Limerick;

Private collection

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 50



51

Kenneth Hall (1913-1946)

MEDITERRANEAN COVE

oil on canvas

'K. Hall' inscribed on reverse; also with 'Wertheim' on reverse

20 x 24in. (50.80 x 60.96cm)

The location of this scene is possibly Glyfada , Greece or a nearby coastal village where the artist spent time in the late 1930s.

It is likely that this work formed part of the Lucy Wertheim (1883-1971) collection and was exhibited at her gallery of the same name in Albany, London. Wertheim was an avid supporter of emerging artists in London, many of those who formed part of the 'Twenties Group', such as Hall, Rákóczi, Kitwood and Norah McGuinness, all of whom benefited enormously from her patronage and support. Kenneth Hall would later be a key member of the 'White Stag' group in Dublin 1939-1945.

€1,000-€1,200 (£790-£940 approx.)

Large Image & Place Bid Lot 51



52

Patrick Collins HRHA (1910-1994)

OFFSHORE ISLAND, 1970

oil on board

signed lower right; with Ritchie Hendriks Gallery [Dublin] label on reverse

11.5 by 15.75in. (29.21 by 40.01cm)

Provenance:

Purchased from the Ritchie Hendriks Gallery, Dublin by the State University of New York at Albany;
A gift from the University to Chairman of the Art Department, Professor Edward Cowley, Jr.;
Thence to the present owner

Edward Cowley was Professor of Art at the Albany State College, New York. In May 1956 Cowley held a solo at the Ritchie Hendriks Gallery, Dublin having been awarded a fellowship for a year's study in Ireland. While in Ireland he attended Trinity College and the National College of Art, Dublin. On a subsequent trip the present painting was purchased by Prof. Cowley on behalf of the State University of New York at Albany.

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 52



53

Patrick Collins HRHA (1910-1994)

SNOW ON THE HILLS, 1979

oil on canvas

signed and dated lower right; with typed Tom Caldwell Gallery [Dublin] label on reverse

18 x 20in. (45.72 x 50.80cm)

Provenance:

Tom Caldwell Gallery, Dublin;

Private collection

Exhibited:

'Patrick Collins New Paintings & Works from the 1960s', Tom Caldwell Galleries, until 13 July 1979, no. 28

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 53



54

George Campbell RHA (1917-1979)

QUIET NIGHT, CONNEMARA

oil on board

signed lower right; titled in English and Spanish on reverse

25 by 30in. (63.5 by 76.20cm)

€6,000-€8,000 (£4,720-£6,300approx.)

Large Image & Place Bid Lot 54



55

Tony O'Malley HRHA (1913-2003)

PORTHACOLIA-CLÍARA, 1983

oil on card

signed with initials and dated [10/83] lower right; titled lower left; titled on Taylor Galleries label on reverse
21.5 by 31in. (54.61 by 78.74cm)

Provenance:

Taylor Galleries, Dublin;

Collection of the late Jim O'Driscoll SC

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 55



56

George Campbell RHA (1917-1979)

TWO TOWNS, ANDALUCÍA

oil on board

signed lower right; original label inscribed with title and price (120 gns) on reverse

40 x 30in. (101.60 x 76.20cm)

Provenance:

N. McGeough Bond Esq.;

Private collection;

Whyte's, 29 November 2005, lot 29;

Private collection

Exhibited:

'Paintings 1959-1962 by George Campbell ARHA', Ritchie Hendriks Gallery, Dublin, circa 1962, catalogue no. 3 (120gns)

€10,000-€15,000 (£7,870-£11,810 approx.)

Large Image & Place Bid Lot 56

57

Tony O'Malley HRHA (1913-2003)

CROWSCAPE INSCAPE, 1983

gouache and metallic paint on paper

signed with initials and dated [11/ Sept 1983] lower right; titled lower left; with handwritten Taylor Galleries label on reverse

11 x 16in. (27.94 x 40.64cm)

Provenance:

Taylor Galleries, Dublin;

Collection of Jim O'Driscoll SC

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 57



58

Tony O'Malley HRHA (1913-2003)

POND REVERIE I, 1994

oil on board

signed, titled and dated on reverse; with typed Taylor Galleries exhibition label also on reverse

48 x 48in. (121.92 x 121.92cm)

Provenance:

Taylor Galleries, Dublin;

Collection of the late Jim O'Driscoll SC

Exhibited:

'Tony O'Malley', Taylor Galleries, Dublin, April - May, 1996, catalogue no. 9

Literature:

Ed. Lynch, Brian, Tony O'Malley, Scolar Press in Association with the Butler Gallery, Kilkenny, 1996, p. 290
(full page illustration)

This work is part of a series of pond paintings made by O'Malley over the later years of his life. In 1977 he and his wife Jane had bought a cottage at Physicanstown in Co. Kilkenny which became their permanent home in 1990. The garden was carefully cultivated and its pond provided the inspiration for an ongoing cycle of works that signal the stability of O'Malley's domestic surroundings and its impact on his artwork. Thinly painted on board Pond Reverie I explores the changing effects of sunlight on water. Reflections of light on the surface and on the fish and plant life below are picked out in bright oranges and blues. Flecks of impasto across the composition along with dots of flickering colourful forms suggest the vigorous organic life of the pond and create a rich and absorbing work of art.

Dr. Róisín Kennedy

€20,000-€30,000 (£15,750-£23,620 approx.)

Large Image & Place Bid Lot 58





59

Patrick Scott HRHA (1921-2014)

HEATHER DESERTS, WICKLOW, 1987

tempera on canvas

signed, titled and numbered [50] on reverse; with Taylor Galleries exhibition label also on reverse
24 x 24in. (60.96 x 60.96cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

Exhibited:

'Windows on the World, Topographical Paintings by Patrick Scott', Taylor Galleries, Dublin, 4-19 December 1987, catalogue no. 4

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 59



60

Tony O'Malley HRHA (1913-2003)

PARADISE ISLAND, 1982

acrylic and collage on paper

signed with initials lower left; dated [1/82] lower right

13.5 by 11in. (34.29 by 27.94cm)

Provenance:

Coram Gallery, London;

Private collection;

Taylor Gallery, Belfast, 2006;

Private collection

€4,000-€6,000 (£3,150-£4,720 approx.)

Large Image & Place Bid Lot 60



61

Patrick Scott HRHA (1921-2014)

COCONUT GROVE, ZIPOLETE [SIC] 1987

tempera on canvas

signed, titled and numbered [49] on reverse; also with Taylor Galleries exhibition label on reverse
24 x 24in. (60.96 x 60.96cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

Exhibited:

'Windows on the World, Topographical Paintings by Patrick Scott', Taylor Galleries, Dublin, 4-19 December 1987, catalogue no. 7

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 61



62

Patrick Scott HRHA (1921-2014)

SOURCE, 1974

silkscreen on canvas; (no. 16 from an edition of 25)

signed, numbered and dated lower right; titled and dated on Dawson Gallery label on reverse
24 x 24in. (60.96 x 60.96cm)

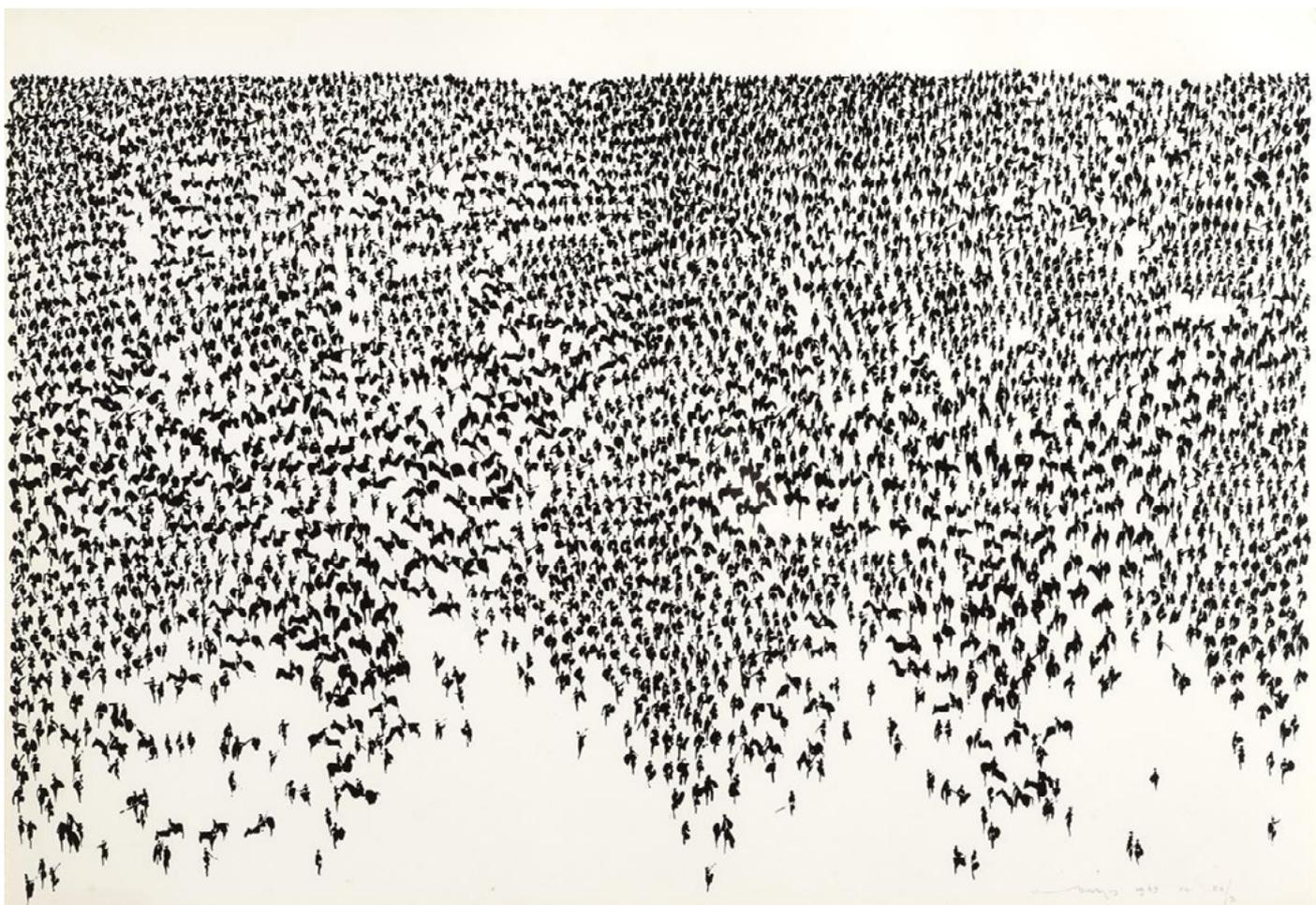
Provenance:

Dawson Gallery, Dublin;

Private collection

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 62



63

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. ARMY MASSING, 1969

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

signed, numbered and dated lower right

14.75 by 21.25in. (37.47 by 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. 24 in the series.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 63



64

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. PILLOW TALK, 1969

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

signed, numbered and dated lower right

14.75 by 21.25in. (37.47 by 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. 8 in the series.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 64



65

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. THE BOY CÚCHULAINN ARMED, 1969

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

signed, numbered and dated lower right

21.25 by 14.75in. (53.98 by 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. 16 in the series.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 65



66

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. HORSEMAN, 1969

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

signed, numbered and dated lower right

21.25 by 14.75in. (53.98 by 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. 19 in the series.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 66



67

Louis le Brocquy HRHA (1916-2012)

EIGHT IRISH WRITERS [1981]

collotype lithographs; (8); (no. 86 from an edition of 100); unframed, in the original linen folio case numbered in red on editions page; each signed and numbered in pencil in the lower margin
13.75 by 11in. (34.93 by 27.94cm)

A series of eight portraits depicting Yeats, Synge, Joyce, Beckett, Kinsella, Montague, Heaney and Stuart, accompanied by a poem by each respective author, a biographical note by Andrew Carpenter, and a preface by the late Seamus Heaney. The eight charcoal drawings were printed by collotype lithography at the Imprimerie Arte, Adrien Maeght, Paris, where the text was also printed. Presented in the original linen cased portfolio box made in Dublin by John F. Newman and Sons Ltd.

€4,000-€6,000 (£3,150-£4,720 approx.)

Large Image & Place Bid Lot 67



68

Louis le Brocquy HRHA (1916-2012)

PROCESSION WITH LILIES

lithograph; (no. 61 from an edition of 75)

signed and number lower right

22.5 by 30in. (57.15 by 76.20cm)

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 68

69

Louis le Brocquy HRHA (1916-2012)

STUDY OF AUGUST STRINDBERG, 1980

watercolour

signed and dated lower right; titled and numbered [W526] on reverse

23.25 by 17.5in. (59.06 by 44.45cm)

Provenance:

Galerie Börjeson, Malmö, 1984;

Private collection;

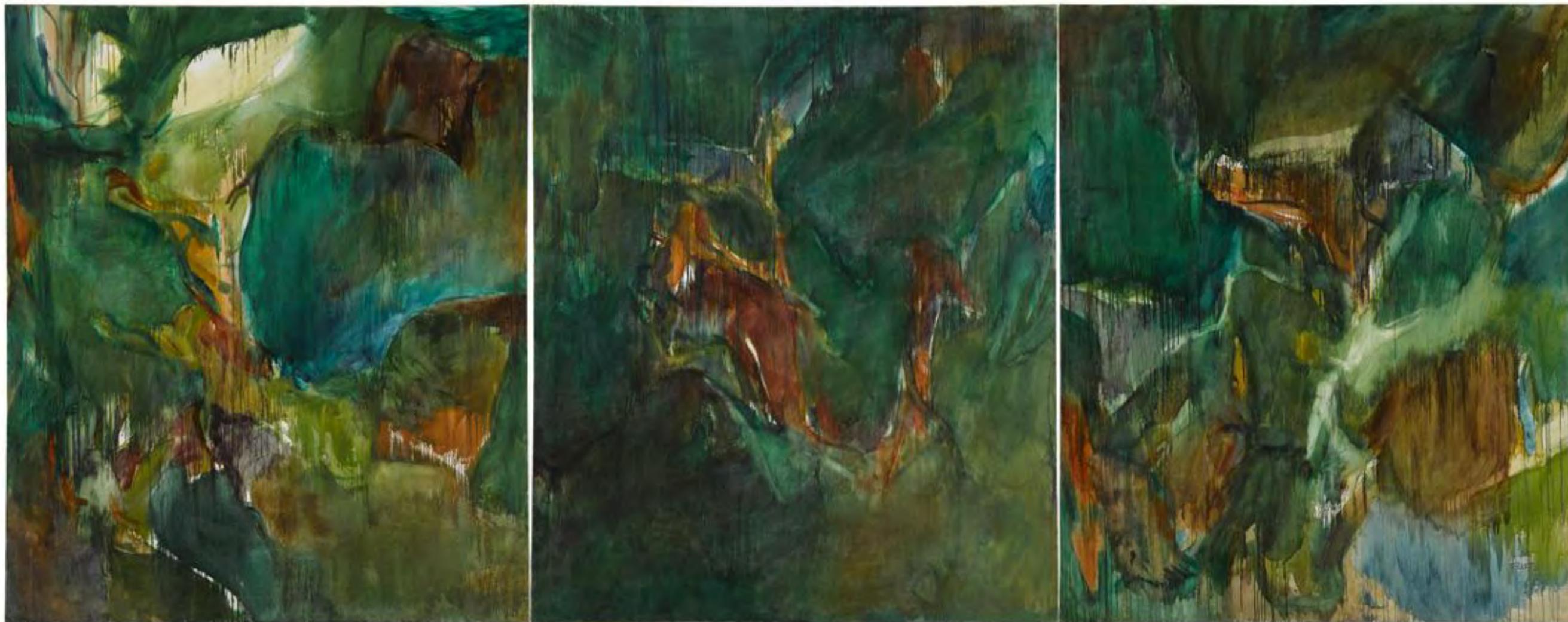
Sotheby's, 11 May 2006, lot 114;

Private collection

€10,000-€15,000 (£7,870-£11,810 approx.)

Large Image & Place Bid Lot 69





70
Barrie Cooke HRHA (1931-2014)
 FOREST TRIPTYCH, 1976
 oil on canvas; (3)
 each canvas signed, titled and dated on reverse; two of three with Hendriks Gallery labels on reverse
 70 x 60in. (177.80 x 152.40cm)

Provenance:
 Acquired directly from the artist by the present owner

Barrie Cooke has always been influenced by the natural world. 'His involvement with the land emerges from his obsession with nature and its continual change - changing light, changing reflections in water, and the powerful changes brought about by growth itself.' (1) The motto 'everything flows' inscribed on his studio wall could describe the style of his flowing paint at the command of nature. Forest Triptych was likely influenced by a trip to the rainforest of the Malaysian Borneo 1975. Cooke has described the profound influence of this tropical environment as 'the only time in my life where the paintings almost made themselves'.

Cooke settled in Ireland in 1954 but was born in England and educated at Harvard, Skowhegan and Kokoschka's School of Seeing in Salzburg. A founder member of Independent Artists and Aosdána, he served on the boards of the Douglas Hyde Gallery and the Butler Gallery. He exhibited regularly at the Hendriks Gallery, Dublin, and, from 1986, at the Kerlin Gallery.

Footnote:
 1. Walker, Dorothy, Modern Art in Ireland, The Lilliput Press, Dublin 1997, page 74

€20,000-€30,000 (£15,750-£23,620 approx.)

Large Image & Place Bid Lot 70



71

Hughie O'Donoghue (b.1953)

SOUVENIR OF ST VALERY [LAVAGE], 2006

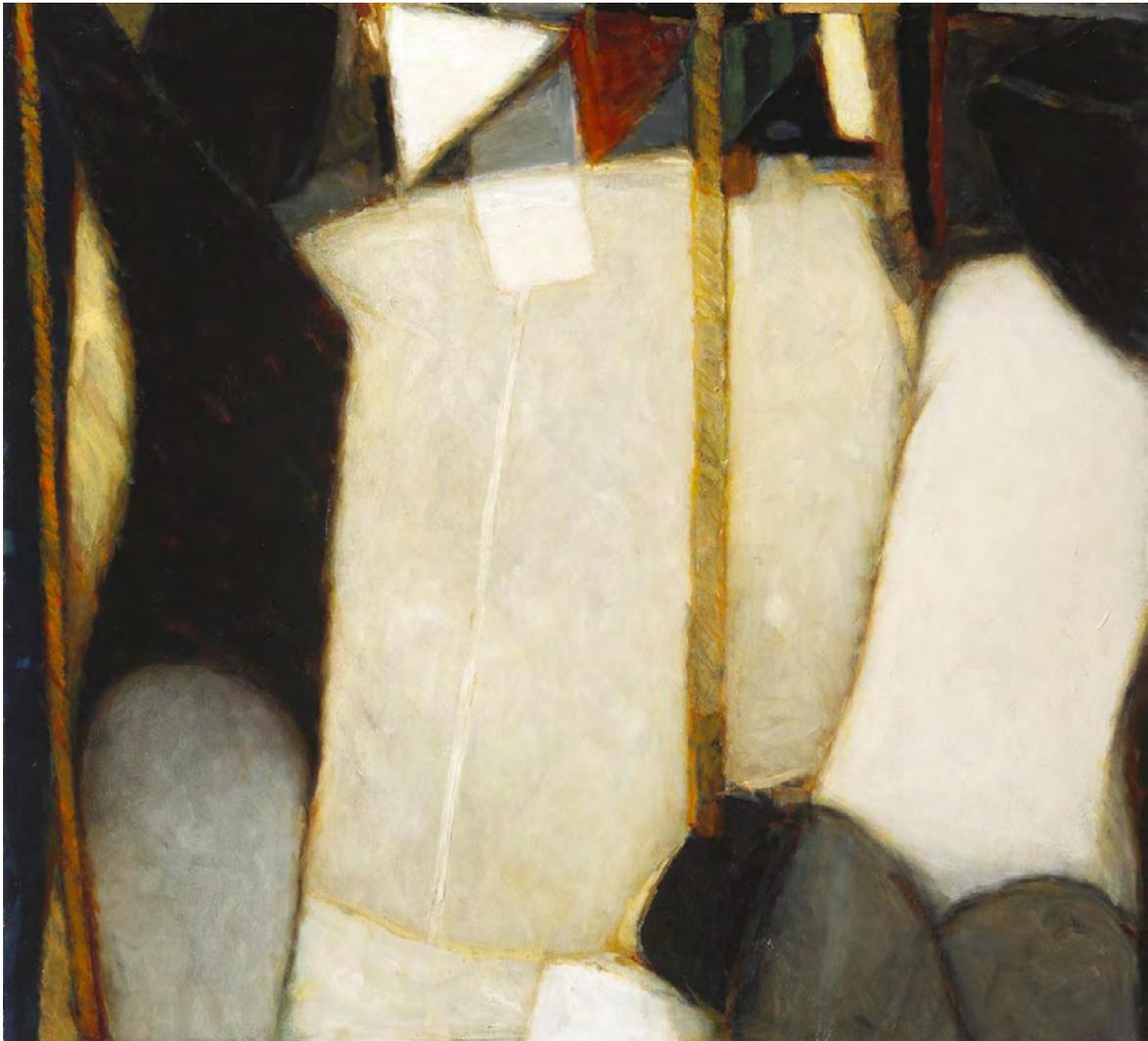
oil with collage on wood

signed lower right; signed, titled and dated on reverse

18.5 by 36in. (46.99 by 91.44cm)

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 71



72

John Shinnors (b.1950)

TRAPEZE I

oil on canvas

signed lower right; signed and titled on reverse

31 x 34in. (78.74 x 86.36cm)

Provenance:

Collection of the late Jim O'Driscoll SC

€12,000-€15,000 (£9,450-£11,810 approx.)

Large Image & Place Bid Lot 72

73

Basil Blackshaw HRHA RUA (1932-2016)

TREES AT COGRY, COUNTY ANTRIM

oil on canvas

signed lower right; signed and titled on reverse

19.5 by 23.5in. (49.53 by 59.69cm)

Basil Blackshaw is renowned as a painter who immerses himself visually and physically in the landscapes he paints so as to distil an effective and truthful pictorial reaction. While the paintings that emerged from his long study of Colin Mountain were arguably more preoccupied with space, light and structure, the landscapes on either side of this series often evoke a very expressive and instinctive recollection of the experience of being in a specific and often familiar place.

Blackshaw's palette is also truthful to the place, not necessarily naturalistic but strongly connected to the mood of a landscape, as we see in *Trees at Cogry*. The intensity of the painting is the result of this limited and heavy palette as much as it is of the energetic, broadly-worked passages of paint. A pathway seems to lead between the strong forms of tree trunks in the foreground but the painting is dominated by these verticals and the lack of a sense of space gives them even more power within the composition and creates a slightly claustrophobic mood.

While it is perhaps unlikely to have been influential within the subject or manner of working, it is still interesting to note that the name Cogry, in this case a townland close to Blackshaw's County Antrim home, apparently comes from the Irish word for border-land or frontier; certainly Blackshaw often gives the sense of exploring uncertain or uneasy territories within some of his landscape paintings.

Dickon Hall,
April 2016

€10,000-€15,000 (£7,870-£11,810 approx.)

Large Image & Place Bid Lot 73



74

William Crozier HRHA (1930-2011)

UNTITLED

oil on canvas

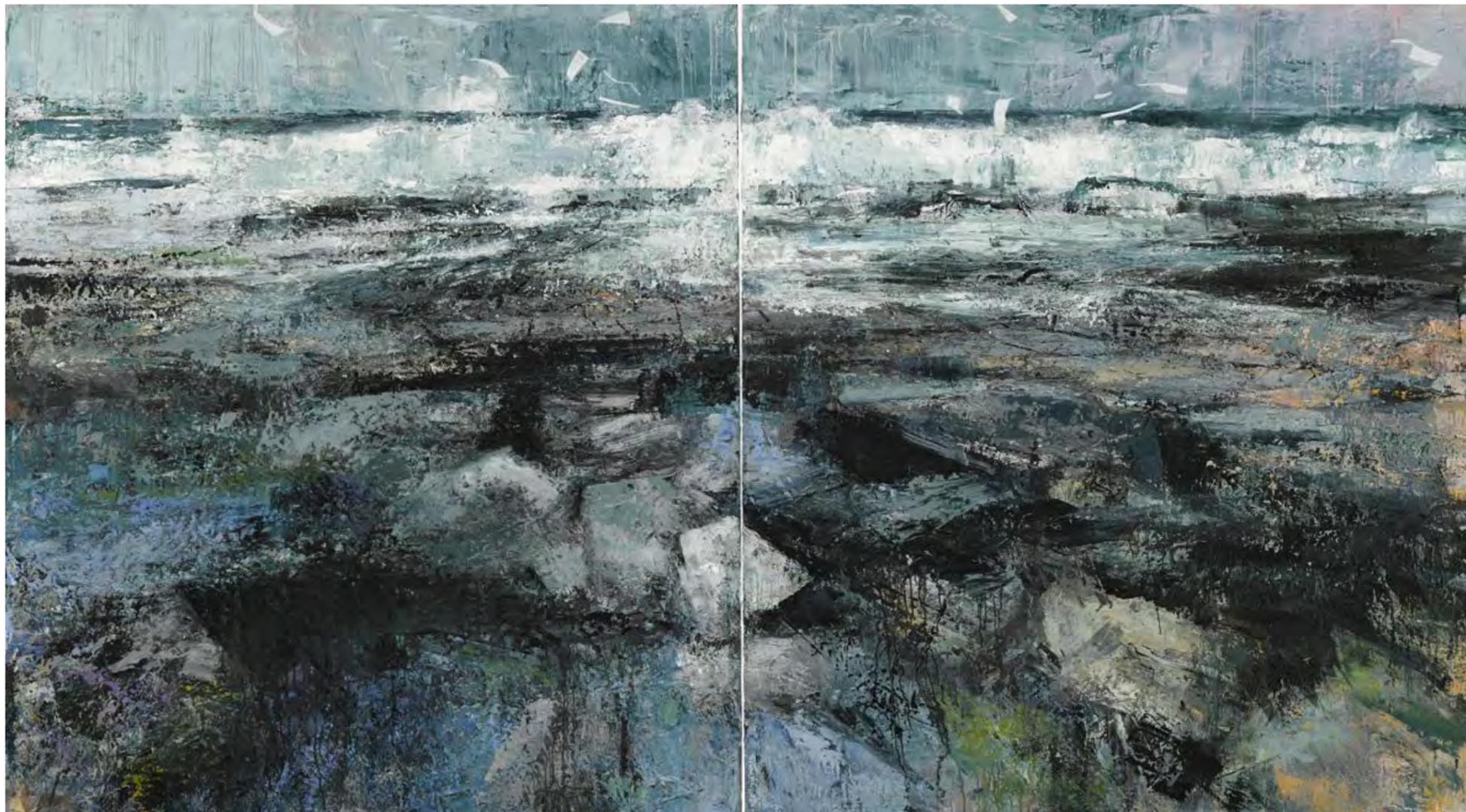
signed lower right

24 x 30in. (60.96 x 76.20cm)

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 74





75

Donald Teskey RHA (b.1956)

OCEAN FREQUENCY DIPTYCH, 2012

oil on canvas

signed lower right

72 x 128in. (182.88 x 325.12cm)

Provenance:

Oliver Sears Gallery, Dublin;

Private collection

Exhibited:

'Ocean Frequency, Donald Teskey', Oliver Sears Gallery, Dublin, 7 March to 18 April 2013 (illustrated in catalogue p.14-15)

A copy of the Ocean Frequency exhibition catalogue accompanies this lot.

The present work is inspired by the coastline of the West of Ireland at the junction where the sea meets the land. In his introduction to the Oliver Sears exhibition catalogue Theo Dorgan aptly describes the subject thus, 'It is true that the artist is revisiting a terrain with which he is familiar, a topography he has painted before, and the resulting works may strike many as familiar. The sea falls on the land with a great weight, and obdurate rock holds out against the incoming sea with a great endurance.'

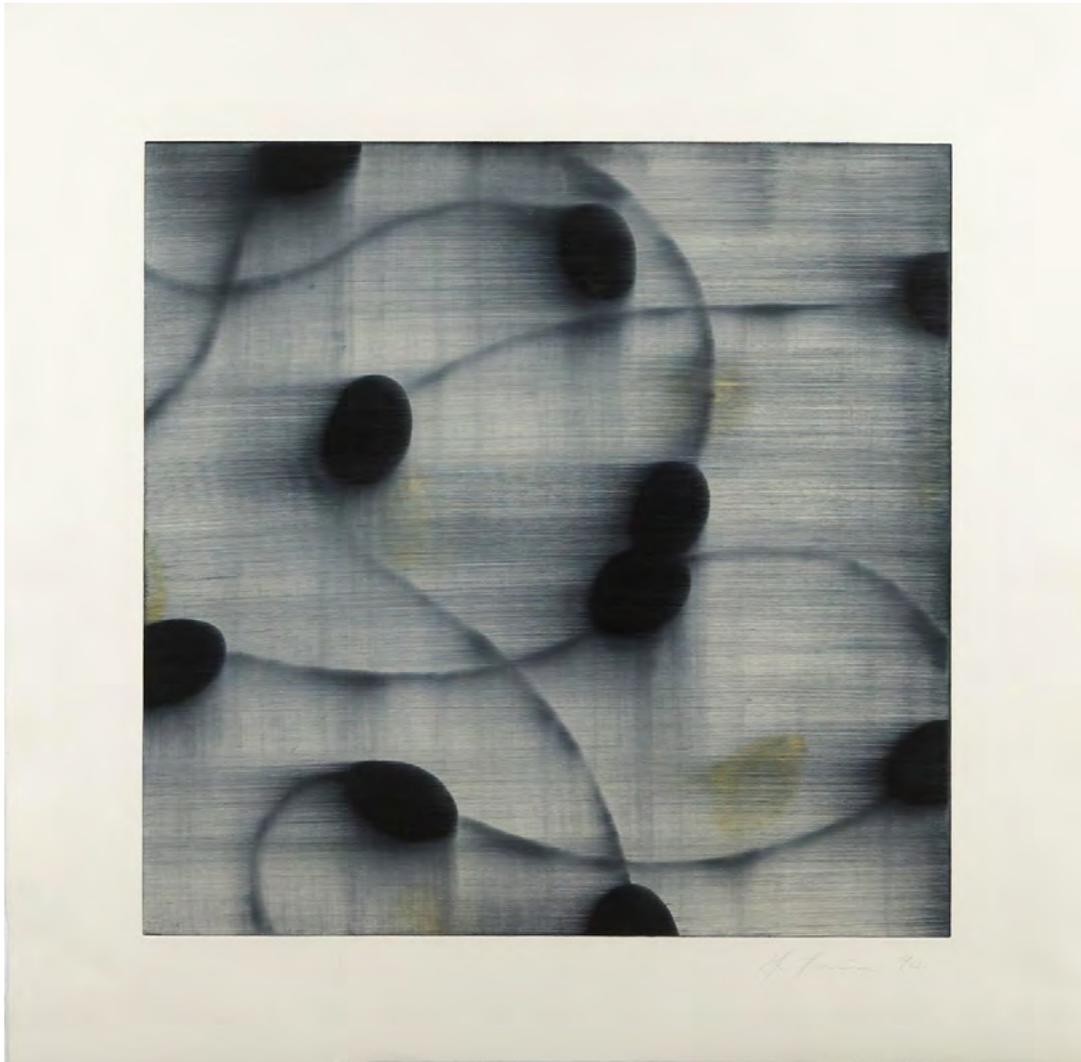
There is drama in this primary confrontation, a strong and sometimes exhilarating sense of contention, of irresistible force rolling in a long thunder against immovable object. There is the shock of the impact, that collision of forces, safely frozen before our eyes.'

Born in Limerick, Donald Teskey studied at the Limerick College of Art and Design, before moving to Dublin where he has lived for over twenty years, painting and teaching at NCAD. Teskey's canvases are carefully mapped out in terms of tone and chiaroscuro, creating a pervasive sense of mystery to his compositions using vigorously applied impasto, which the artist applies with plasterers' trowels, scraping back, repainting, and sculpting his paint in a rich, thick layer, covering all.

The present work, Ocean Frequency Diptych, was the largest and most important work shown at the Oliver Sears 2012 exhibition.

€40,000-€60,000 (£31,500-£47,240 approx.)

Large Image & Place Bid Lot 75



76

Mark Francis (b.1962)

UNTITLED, 1994

water based oil paint on paper

signed and dated lower right; with Galrie Bugdahn Und Kaimer [Dusseldorf] label on reverse

23.25 by 23.25in. (59.06 by 59.06cm)

Provenance:

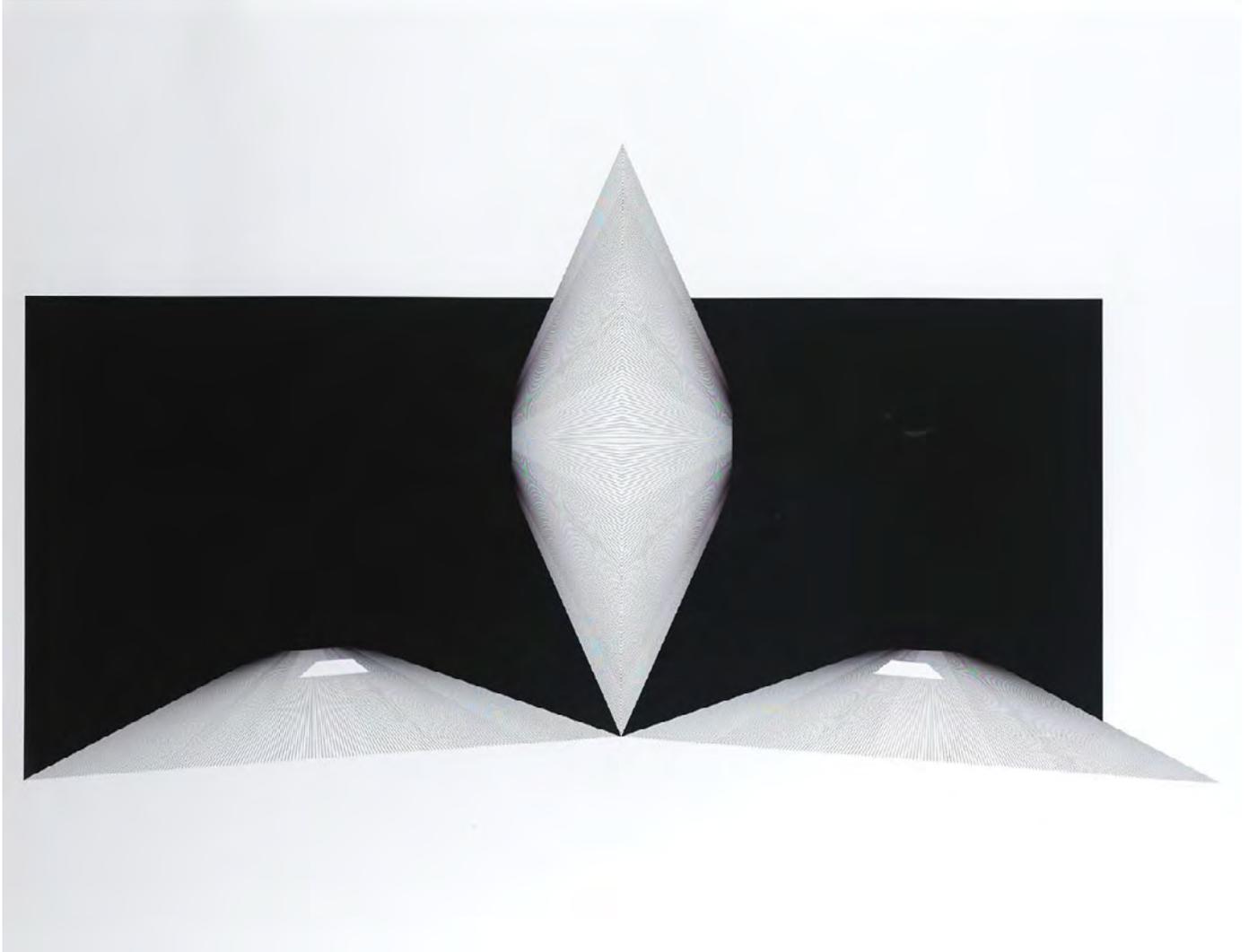
Galrie Bugdahn Und Kaimer, Dusseldorf;

Private collection

Sheet size, 30.5 by 30.5 in.

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 76



77

Corban Walker (b.1967)

VOID 11

auto CAD drawing

typed Fenton Gallery [Cork] label on reverse

30 x 36in. (76.20 x 91.44cm)

Provenance:

PaceWildenstein, New York;

Private collection;

Fenton Gallery, Cork;

Collection of Jim O'Driscoll SC

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 77



78
Charles Tyrrell (b.1950)
BORDERLAND XXXI, 1991
oil on canvas laid on board
signed lower right; signed, titled and dated on reverse; with typed Taylor Galleries label on reverse
35 x 35in. (88.90 x 88.90cm)

Provenance:
Taylor Galleries, Dublin;
Collection of Jim O'Driscoll SC

€5,000-€7,000 (£3,940-£5,510 approx.)

Large Image & Place Bid Lot 78



79

Charles Tyrrell (b.1950)

PLATE 11, 1999

oil on aluminium

signed and dated on reverse; with Taylor Galleries label on reverse

13 x 13in. (33.02 x 33.02cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 79



80

Nick Miller (b.1962)

LANDSCAPE, 2001

oil on canvas

signed and dated lower right

36 x 40in. (91.44 x 101.60cm)

Provenance:

Collection of Jim O'Driscoll SC

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 80



81

Donald Teskey RHA (b.1956)

HOME STRETCH

oil on paper

signed lower left

12 x 16in. (30.48 x 40.64cm)

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 81



82

Barrie Cooke HRHA (1931-2014)

HOT TUB III, 2003

oil on canvas

signed, titled and dated on reverse

29.5 by 29.5in. (74.93 by 74.93cm)

€5,000-€7,000 (£3,940-£5,510 approx.)

Large Image & Place Bid Lot 82



83

Breon O'Casey (1928-2011)

UNTITLED, 2004

oil on paper

signed and dated [MMIV] lower right

22 by 29.5in. (55.88 by 74.93cm)

Sheet size given.

Large Image & Place Bid Lot 83



84

Martin Finnin (b.1968)

HOMeward BOUND, 2005

oil on canvas

signed, titled and dated on reverse

39 x 47 x 48in. (99.06 x 119.38

€3,000-€4,000 (£2,360-£3,150 approx.)

Large Image & Place Bid Lot 84



85

Felim Egan (b.1952)

SANDYMOUNT STRAND by SEAMUS HEANEY and JAMES JOYCE, 1993

first deluxe edition; (limited edition of 12)

signed in pencil by Felim Egan and Seamus Heaney opposite editions page (rear); also dedicated and dated in pencil on editions page

18.5 by 15.5in. (46.99 by 39.37cm)

Sandymount Strand, texts by James Joyce and Seamus Heaney with etchings (hand-coloured) by Felim Egan. Printed in the Tower of Poestenkill, Kaldewey Press & Felim Egan, New York, 1993 in an edition of 40 of loose sheets in a box and a deluxe edition (hand-coloured) of 12 and bound in calf leather by Christian Zwang. The paper with a watermark of the artist was made by Kaldewey Press.

Presented in the original grey papered slipcase. Silver titled at spine.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 85



86

Michael Warren RHA (b.1950)

UNTITLED, 1979

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

signed with monogram, dated and numbered on base

2.75 by 21.25 by 18.25in. (6.99 by 53.98 by 46.36cm)

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 86



87

Ciarán Lennon (b.1947)

UNTITLED, 2005

acrylic on Perspex

signed and dated on reverse

13.25 by 8in. (33.66 by 20.32cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 87



88

Ciarán Lennon (b.1947)

UNTITLED, 2006

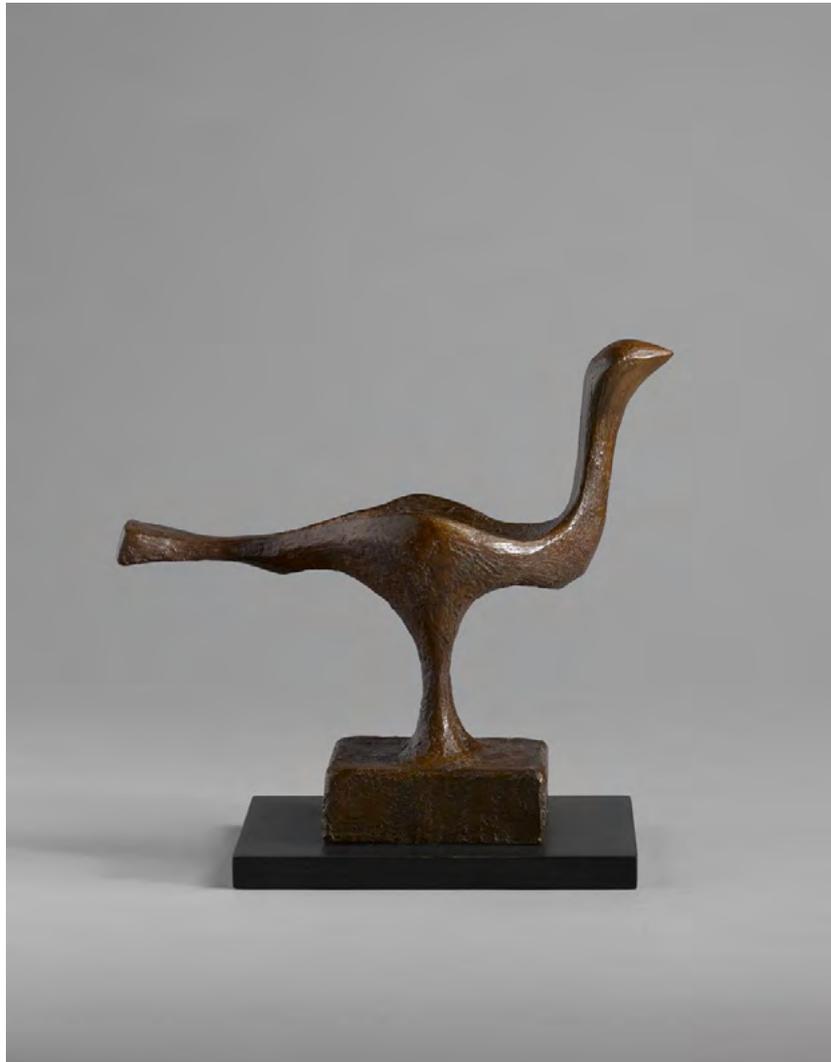
acrylic on Perspex

signed and dated on artist's studio label on reverse

12.5 by 10in. (31.75 by 25.40cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 88



89

Breon O'Casey (1928-2011)

HOLLOW BIRD, 2002

bronze; (from an edition of 5)

signed with initials and dated on base

13.75 by 14 by 5.5in. (34.93 by 35.56 by 13.97cm)

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 89



90

Brian King (b.1942)

THE DOUBLE HELIX

bronze on black marble base; (from an edition of 4)

15 by 9.5 by 3.75in. (38.10 by 24.13 by 9.53cm)

A maquette for a large sculpture of the same title by Brian King which is located outside the Smurfit Institute of Genetics at Trinity College Dublin. Since 2006 TCD has awarded The Dawson Prize in Genetics to geneticists of international prominence. The prize was established by a gift from George Dawson (1927-2004), the founder of the Department of Genetics at TCD and is presented in the form of a gold miniature of the present work.

€1,500-€1,800 (£1,180-£1,420 approx.)

Large Image & Place Bid Lot 90



91

Joseph Sloan (b.1940)

TWO FIGURES, 2000

bronze on black marble base; (unique)

each figure signed and dated at base

10.75 by 6.5 by 2.75in. (27.31 by 16.51 by 6.99cm)

€1,000-€1,200 (£790-£940 approx.)

Large Image & Place Bid Lot 91



92

Patrick O'Reilly (b.1957)

MARIONETTE, 2006

bronze

signed and dated on cross

45.5 by 34 by 4.5in. (115.57 by 86.36 by 11.43cm)

€4,000-€6,000 (€3,150-€4,720 approx.)

Large Image & Place Bid Lot 92



93

Jerome Connor (1874-1943)

PORTRAIT STUDY, 1940

bronze; (unique)

signed, titled and dated on base

16.5 by 9.5 by 6.5in. (41.91 by 24.13 by 16.51cm)

€3,000-€4,000 (£2,360-£3,150 approx.)

Large Image & Place Bid Lot 93

94

John Henry Foley RA RHA (1818-1874)

STATUES OF OLIVER GOLDSMITH & EDMUND BURKE (A PAIR)

base metal electroplated in copper with bronze patina; (2)

each inscribed 'Elkington & Co. Founders / J.H. Foley R.A. London' at base

19 by 8 by 6in. (48.26 by 20.32 by 15.24cm)

Dimensions of bases: 6.5 by 6.5ins.

The full size bronzes of these figures were erected outside the front gates of Trinity College Dublin in 1863 and 1868 respectively. The original plaster models for each are in the Birmingham City Art Gallery.

Foley was one of the most eminent sculptors of the Victorian era. Strickland considered him 'at his best, superior to any of his contemporaries' (Dictionary of Irish Artists, Vol. I, page 359). Born in Dublin, Foley entered the RDS Drawing Schools at an early age, winning numerous prizes and medals in modelling, before going to London to further his career at the RA School. From the 1840s onwards he won numerous prestigious commissions, not least of which was the central figure of the Prince Consort for the Albert Memorial in Kensington Gardens, and the O'Connell Monument in Sackville Street (now O'Connell Street), Dublin. His statues of Burke and Goldsmith are likewise ranked among his most important works.

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 94





95

19th Century Irish School

PORTRAIT MINIATURES OF HARRIET ELIZABETH LONGFIELD NÉE MCCLINTOCK, 1831 and WIL-
LIAM IRWIN OF MOUNT IRWIN

watercolour on bone laid on card; (1); oil on board; (1)

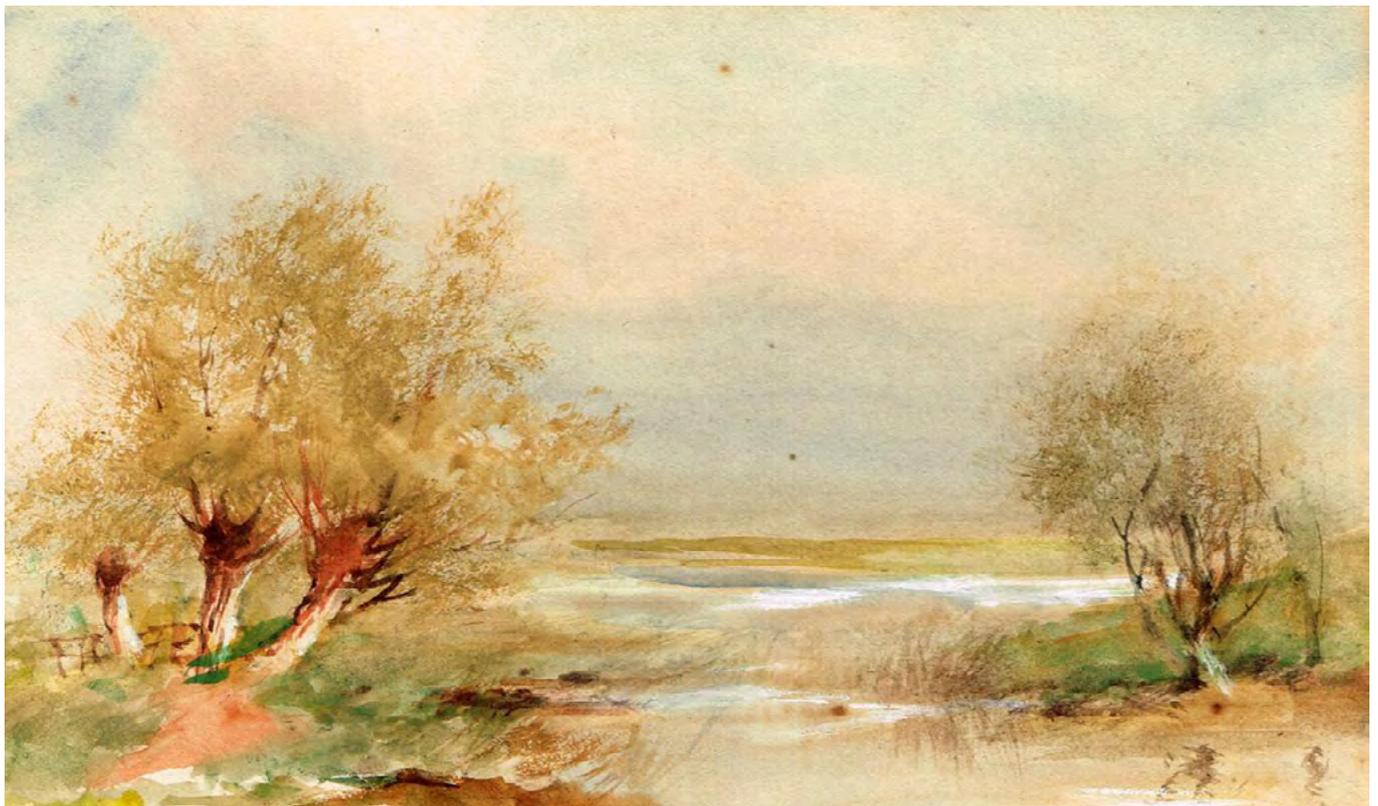
the first, with sitter's name etched into the mount; with a lock of hair displayed beneath glass on reverse; also
with handwritten label regarding the sitter on reverse; the second titled and with dedication in a later hand
on reverse

3.5 by 2.75in. (8.89 by 6.99cm)

Inscription verso reads, 'Harriette / Née McClintock - wife of Richard Longfield of Longueville Co. Cork.'
Dimensions of second portrait: 8.5 by 7.25in. (11.5 by 10.5; framed).

€600-€800 (£470-£630 approx.)

Large Image & Place Bid Lot 95



96

William Bingham McGuinness RHA (1849-1928)

RIVER SCENE WITH TREES and RIVER SCENE WITH TREES AND COTTAGES (A PAIR)

watercolour; (2)

signed lower left

5.75 by 9.25in. (14.61 by 23.5cm)

€500-€700 (£390-£550 approx.)

Large Image & Place Bid Lot 96

IMPORTANT IRISH ART · 30 MAY 2016 AT 6PM

97

William Sadler II (c.1782-1839)

THE LANDING OF KING GEORGE IV AT HOWTH HARBOUR, 1821

oil on panel

10.25 by 15.5in. (26.04 by 39.37cm)

On his fifty-ninth birthday, 12 August 1821, King George IV crossed the Irish Sea aboard the 'Lightning' steamboat on the first peaceful mission to the island of Ireland by a British monarch. The present view shows an excited crowd, some raising their arms and caps and others moving hurriedly downhill towards Howth pier. Ireland's Eye can be seen clearly in the distance and, to the right, the King's arrival is clearly visible, marked out by the billowing smoke coming from the novel steam vessel; which would in itself have been an unusual and exciting sight to locals.

The royal vessel is followed by the rest of the royal squadron, each bearing the monarch's flag. The Martello tower to the right of the composition boasts a sizeable union jack to welcome the monarch.

King George landed at Howth about half past four in the afternoon to a smaller crowd than was anticipated, owing to the recent passing of the Queen, and although his stay was brief it was perceived to have been a success in spite of reports that he was drunk on arrival and that the main purpose of his trip was to spend time with his mistress, Lady Conyngham, at Slane Castle.

A sizeable painting (89.2 by 138cm) titled *The Embarkation of George IV at Kingstown (Dun Laoghaire) 3rd September 1821* by Sadler recorded the historic departure of the King. This was exhibited for the first time in decades at the Gorry Gallery in summer 2012. Other contemporary scenes of the same occasion by Joseph Patrick Haverty (1794-1864) and Joseph F. Ellis (c.1783-1848) were included in that show.

In keeping with Sadler's larger embarkation scene, the present work displays a similar technique in the impastoed use of white paint, which highlights the figures and other elements of the composition giving a perceptible texture to the painted surface and an overall sense of movement within the scene. However, in contrast to the pomp and occasion of his departure, here Sadler focuses on the ordinary local spectators to this impending momentous event. He includes their modest dwellings that line the pathway towards the festivities below, as well as the smoke wafting from their chimneys; a charming visual cue to the subject in the distance.

For further reading see: Gorry Gallery catalogue: 'Exhibition of 18th - 21st Century Irish Painting' 20 May to 2 June 2012

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 97





98

William Sadler II (c.1782-1839)

LANDING OF THE FRENCH AT KILLALA, 1798

oil on panel

titled on handwritten label on reverse

10.5 by 13.5in. (26.67 by 34.29cm)

Provenance:

Adam's, 22 July 1975, lot 75;

Private collection

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 98



99

William Percy French (1854-1920)

SAILING SHIP

watercolour

signed lower left

4.25 by 5.75in. (10.80 by 14.61cm)

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 99



100

Constance Gore-Booth, Countess Markievicz (1868-1927)

ANNIESLAND, 1923

gouache on card

signed, dated and with location lower left

10 x 14in. (25.40 x 35.56cm)

€500-€700 (£390-£550 approx.)

Large Image & Place Bid Lot 100



101

Sarah Henrietta Purser HRHA (1848-1943)

PORTRAIT OF A LADY WITH FEATHERED COLLAR

pastel

signed 'S.H. Purser' lower right

19.5 by 14in. (49.53 by 35.56cm)

We are grateful to John O'Grady for his kind assistance in cataloguing this lot.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 101

102

Estella Frances Solomons HRHA (1882-1968)

FISHING BOATS ON A LAKE

oil on canvas

signed lower right

20 by 30 by 20in. (50.80 by 76.20 by 50.80cm)

Provenance:

Whyte's, 30 May 2011, lot 67;

Private collection

Thought to be a view of Devil's Island in Lough Leane, County Kerry.

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 102





103

Sir William Orpen RA RI RHA (1878-1931)

LE JOUR DE LE NÉE DE WILLIAM, 27 NOVEMBER 1920 [THE ARTIST'S 42nd BIRTHDAY]

pencil on card

inscribed and dated in the upper margin

9.75 by 12.5in. (24.77 by 31.75cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 103



104

Sir William Orpen RA RI RHA (1878-1931)

SELF PORTRAIT

ink on headed stationery - 'Oriel, South Bolton Gardens, S.W.5'

signed 'ORPS' above the address

4 x 5in. (10.16 x 12.70cm)

Provenance:

B. I. Tilly, Registrar at The Metropolitan School of Art, Dublin, 1900-1920;

Thence by descent to the present owner

Ink drawing is laid down on a folio with a poem inscribed on reverse and dated 20 March 1923.

€600-€800 (£470-£630 approx.)

Large Image & Place Bid Lot 104

105

Harry Clarke RHA (1889-1931) and others

LEATHER BOUND SKETCHBOOK OF ILLUSTRATIONS, POEMS AND DRAWINGS, 1910-1914 [13 WORKS]

watercolour; (5); ink; (5); charcoal; (2); pencil; (1)

variously signed, inscribed and dated

8.25 by 5.75in. (20.96 by 14.61cm)

Provenance:

Private collection, Dublin;

Thence by family descent to the present owner

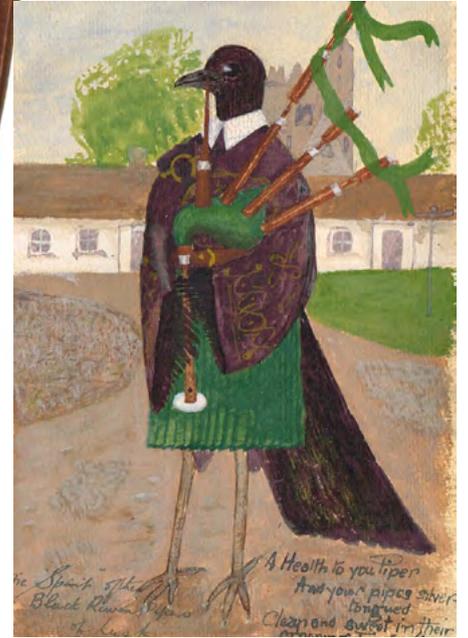
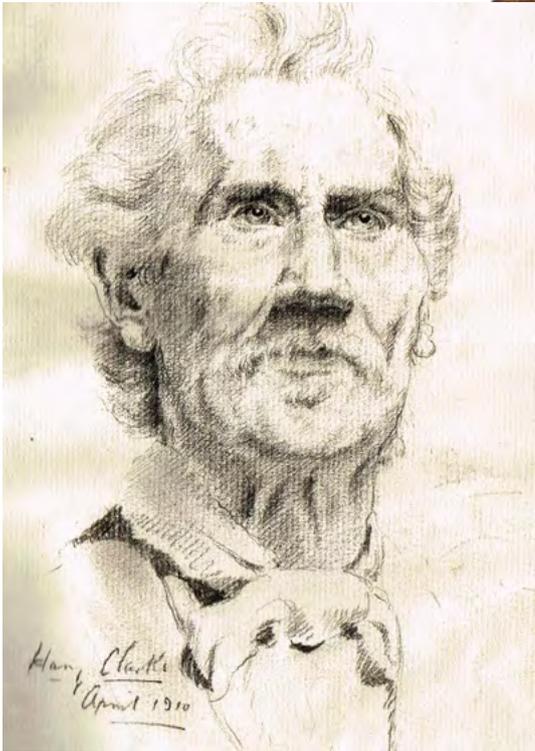
Dimensions of sketchbook given.

The sketchbook comprises 13 illustrations and poems - variously dated from 1910 to 1914 - by a range of contributors, some represented by their initials alone others include the celebrated stained glass artist Harry Clarke, cartoonist Gordon W. Brewster (1889-1946), a William M. Gibson, a John Dyer Winmdermere and a J.K. Ryan. Brewster was editorial cartoonist for the Irish Independent group of newspapers. A large collection of his cartoons (mainly on economic matters) for the Evening Herald and Irish Independent newspapers in the 1920s and 1930s can be found in the collection of the National Library of Ireland.

Among the varied subjects are: Old Houses, St. Mary's, Drogheda, Portraits include: H. Beerbohm Tree [by Gibson], an unidentified gentleman [Clarke, April 1910], Kathleen Clarke [13 October 1911] possibly the widow of Thomas Clarke and a Mr Kelly [16 July 1913]. A delightful cartoon entitled 'A Night at a Fancy Dress Carnival' [Brewster, 1913] a comical depiction of 'The Spirit of the Black Raven Pipers at Lusk' (est. 1910) and a topographical scene of a location Near Painswick, Gloucestershire [1912] are among the other works included.

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 105



106

Sean O'Sullivan RHA (1906-1964)

PORTRAIT OF LUCIE CHARLES

oil on canvas

18 x 14in. (45.72 x 35.56cm)

Provenance:

Ross's, Belfast, 3 October 2012, lot 117;

Private collection

Lucie Charles was Professor of Design and one time Acting Director at the National College of Art and Design.

We are grateful to the artist's family for their assistance in cataloguing this lot.

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 106





107

Sean O'Sullivan RHA (1906-1964)

CHILD

charcoal

signed lower right

16.5 by 13.25in. (41.91 by 33.66cm)

€500-€700 (£390-£550 approx.)

Large Image & Place Bid Lot 107



108

Sean O'Sullivan RHA (1906-1964)

LANDSCAPE

oil on canvas laid on board

signed lower right

12 x 16in. (30.48 x 40.64cm)

€700-€900 (£553-£711 approx.)

Large Image & Place Bid Lot 108

109

George Collie RHA (1904-1975)

PORTRAIT OF COMMANDANT ROBERT BONFIELD, 4th BATTALION, DUBLIN BRIGADE, I.R.A.
(1903-1923)
oil on board
signed lower left
24 x 16in. (60.96 x 40.64cm)

This posthumous portrait of Robert 'Bobby' Bonfield is based on a photograph taken by Keogh's Bros. Ltd., Dublin. Based on the artist's suffix, the portrait must date to post-1942 when Collie was elected a full member of the RHA. The portrait shows Bonfield, a native of Ranelagh, dressed in the colours of St Kevin's hurling club. St. Kevin's was established by Irish language enthusiasts and would have sourced its early members from Synge Street Christian Brothers School and the surrounding areas of the South Circular Road, Rathmines and Portobello.

Robert 'Bobby' Bonfield was a dental student studying in his third year at UCD when he was killed. He was the Quarter Master and Acting O/C of the 4th Battalion, 1st Dublin Brigade of the IRA and has been described as an 'Anti-Treaty guerrilla'. On Wednesday 20 December 1922 Bonfield went to James Dwyer's spirit grocery at 5 Rathmines Terrace and shot him dead. James (Seamus) Dwyer was a Sinn Fein and IRA activist and pro-Treaty politician. Three months later on 30 March 1923 Bobby Bonfield was killed by undercover Free State forces in revenge for the shooting of Dwyer. Bonfield's body was discovered near the Red Cow, Clondalkin. He is commemorated by a small memorial on the Naas Road.

For further reading see: www.theirishstory.com

€3,000-€5,000 (£2,360-£3,940 approx.)

Large Image & Place Bid Lot 109





110

Thomas Ryan PPRHA (b.1929)

SELF PORTRAIT, 1957

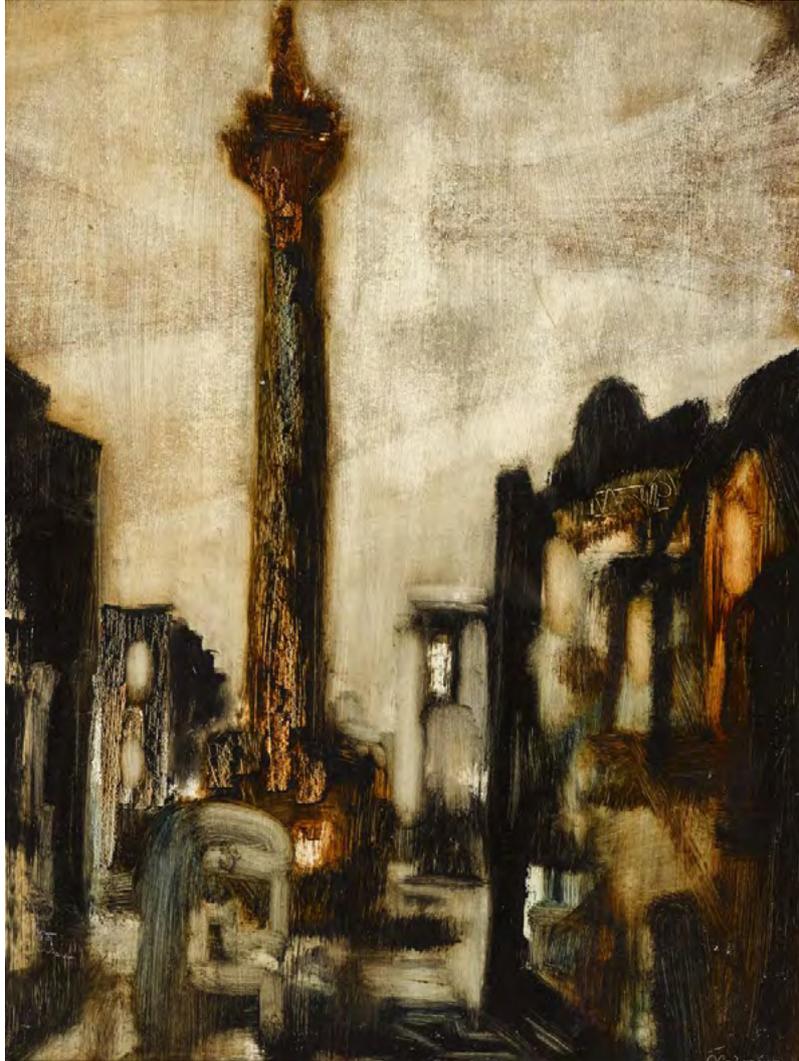
oil on canvas

signed and dated lower right

16 x 12in. (40.64 x 30.48cm)

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 110



111

Séamus Ó Colmáin (1925-1990)

NELSON'S PILLAR, 1966

oil on board

signed lower right

24 x 18in. (60.96 x 45.72cm)

Provenance:

Acquired directly from the artist by the present owner

Reputedly painted the night before Nelson's Pillar was destroyed on 8 March 1966.

€1,500-€1,800 (£1,180-£1,420 approx.)

Large Image & Place Bid Lot 111



112

Patrick Leonard HRHA (1918-2005)

MASS, GRIFFITH AVENUE, DUBLIN

oil on board

signed lower left; signed, titled and with artist's address [19 Dublin Road, Skerries, Co Dublin] on reverse
13.5 by 12in. (34.29 by 30.48cm)

Provenance:

Family of the artist

The proceeds of the sale of this work will be donated to the I.S.P.C.A. on behalf of the owner.

€700-€900 (£553-£711 approx.)

Large Image & Place Bid Lot 112



113

Séamus Ó Colmáin (1925-1990)

VIEW OF LEE DUNNE'S HOME, MOUNT PLEASANT BUILDING'S, RATHMINES

oil on board

signed lower left

16 x 20in. (40.64 x 50.80cm)

Lee Dunne - former resident of the infamous Mount Pleasant Buildings - was a best-selling author whose 1965 novel, *Goodbye to the Hill*, told a fictionalised account of growing up in the area. The book was banned in the Republic owing to its sexual content.

Mount Pleasant Buildings, were a block of flats situated in a small area on the hill between Ranelagh and Rathmines. Construction began in 1901 with the aim to provide accommodation for the 'working classes' of the area. By the 1940s widespread unemployment and a lack of basic facilities led to anti-social behaviour and crime. In the 1960s Mount Pleasant Buildings were the subject of a television documentary on Dublin poverty. By 1970s, the buildings were 'deemed unfit for human habitation' and demolition began in 1972. By 1977, only ten families remained.

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 113



114

Patrick Leonard HRHA (1918-2005)

VISCOUNT OF CAMBRIAN AIRWAYS, DUBLIN AIRPORT, AUGUST, 1973

oil on board

signed lower right; inscribed with title and dated on reverse

18.25 by 26in. (46.36 by 66.04cm)

Provenance:

Whyte's, 28 September 2009, lot 179;

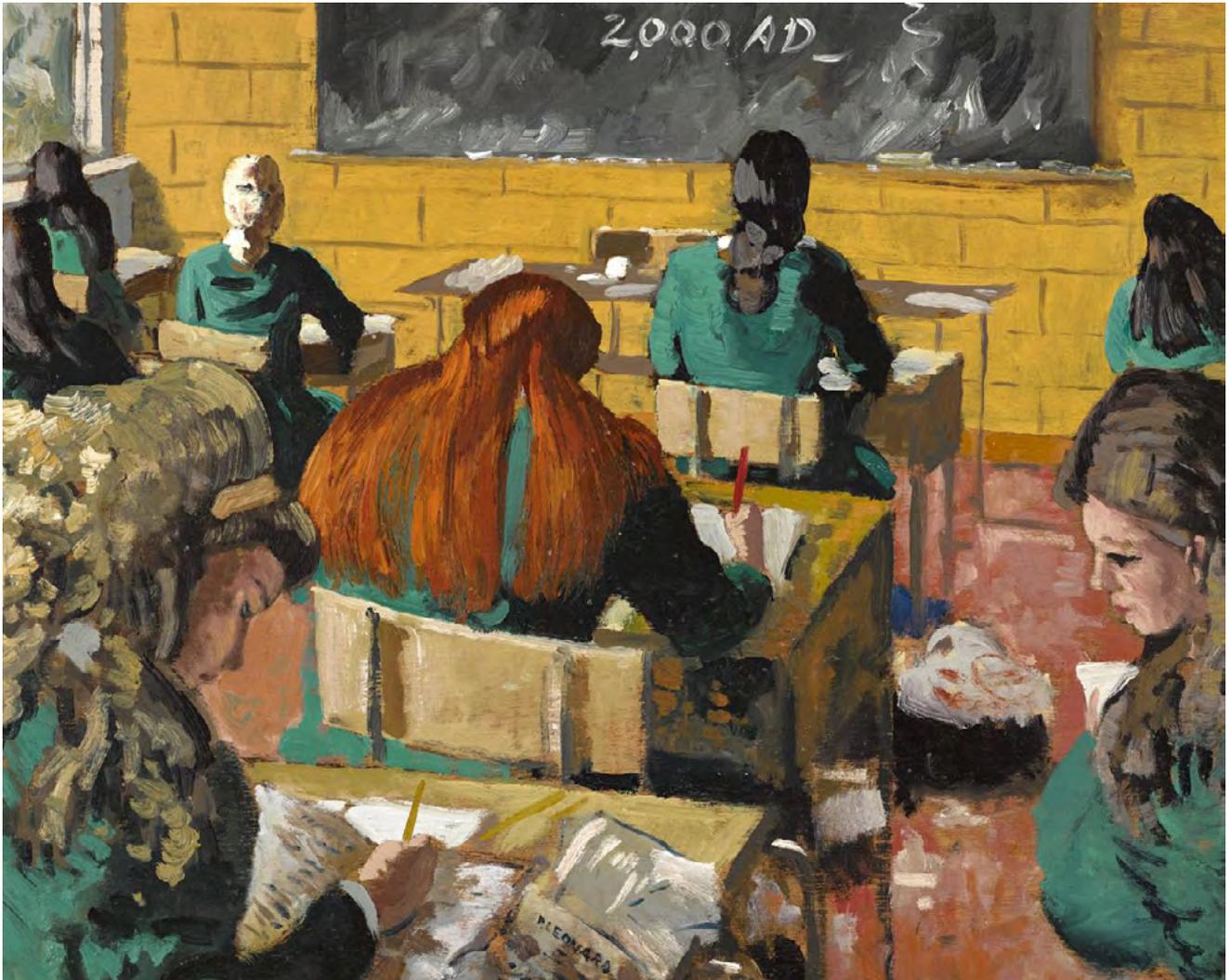
Whence purchased by the artist's family

The proceeds of the sale of this work will be donated to the I.S.P.C.A. on behalf of the owner.

Cambrian Airways, founded in 1935, operated charter flights from Ireland and Britain to holiday resorts, mainly in Spain, in the 1960s and 1970s. In 1967 the airline was taken over by BEA, but continued to have its own livery until 1975.

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 114



115

Patrick Leonard HRHA (1918-2005)

EASTER EXAMS, 1972

oil on board

signed lower centre; inscribed on reverse

22 x 27in. (55.88 x 68.58cm)

Provenance:

Family of the artist

The proceeds of the sale of this work will be donated to the I.S.P.C.A. on behalf of the owner.

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 115



116

Markey Robinson (1918-1999)

TWO SHAWLIES IN A BLUE LANDSCAPE and TWO SHAWLIES GATHERING KINDLING (A PAIR)

oil on board; (2)

signed lower right and lower left respectively

6.75 by 13in. (17.15 by 33.02cm)

€1,200-€1,500 (€940-€1,180 approx.)

Large Image & Place Bid Lot 116



117

Markey Robinson (1918-1999)

SHAWLIES AND BOATS

oil on board

signed lower left

12 by 19.5in. (30.48 by 49.53cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 117



118

Markey Robinson (1918-1999)

FIGURES BEFORE A VILLAGE

oil on board

signed lower right: with Oriel Gallery label on reverse

22.5 by 46.5in. (57.15 by 118.11cm)

Provenance:

Oriel Gallery, Dublin;

Private collection

€6,000-€8,000 (£4,720-£6,300 approx.)

Large Image & Place Bid Lot 118



119

Markey Robinson (1918-1999)

FIVE WOMEN

gouache

signed lower left; with Emer Gallery label on reverse

13.5 by 21in. (34.29 by 53.34cm)

Provenance:

Emer Gallery, Belfast;

Private collection

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 119



120

Markey Robinson (1918-1999)

TWO CONTINENTAL SCENES (A PAIR)

gouache; (2)

each signed lower left

4.25 by 11.5in. (10.80 by 29.21cm)

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 120



121

Gladys Maccabe HRUA ROI FRSA (b.1918)

SUNDAY IN THE PARK

oil on board

signed lower right

19 x 29in. (48.26 x 73.66cm)

Provenance:

Peppercanister Gallery, Dublin;

Private collection

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 121



122

Gladys Maccabe HRUA ROI FRSA (b.1918)

PILGRIMAGE, CROAGH PATRICK, COUNTY MAYO

oil on board

signed lower left

24 x 36in. (60.96 x 91.44cm)

Provenance:

de Veres, 29 November 2011, lot 87;

Private collection

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 122



123

Peter Collis RHA (1929-2012)

STILL LIFE WITH FRUIT AND BOTTLE

oil on canvas

signed lower right

12 x 12in. (30.48 x 30.48cm)

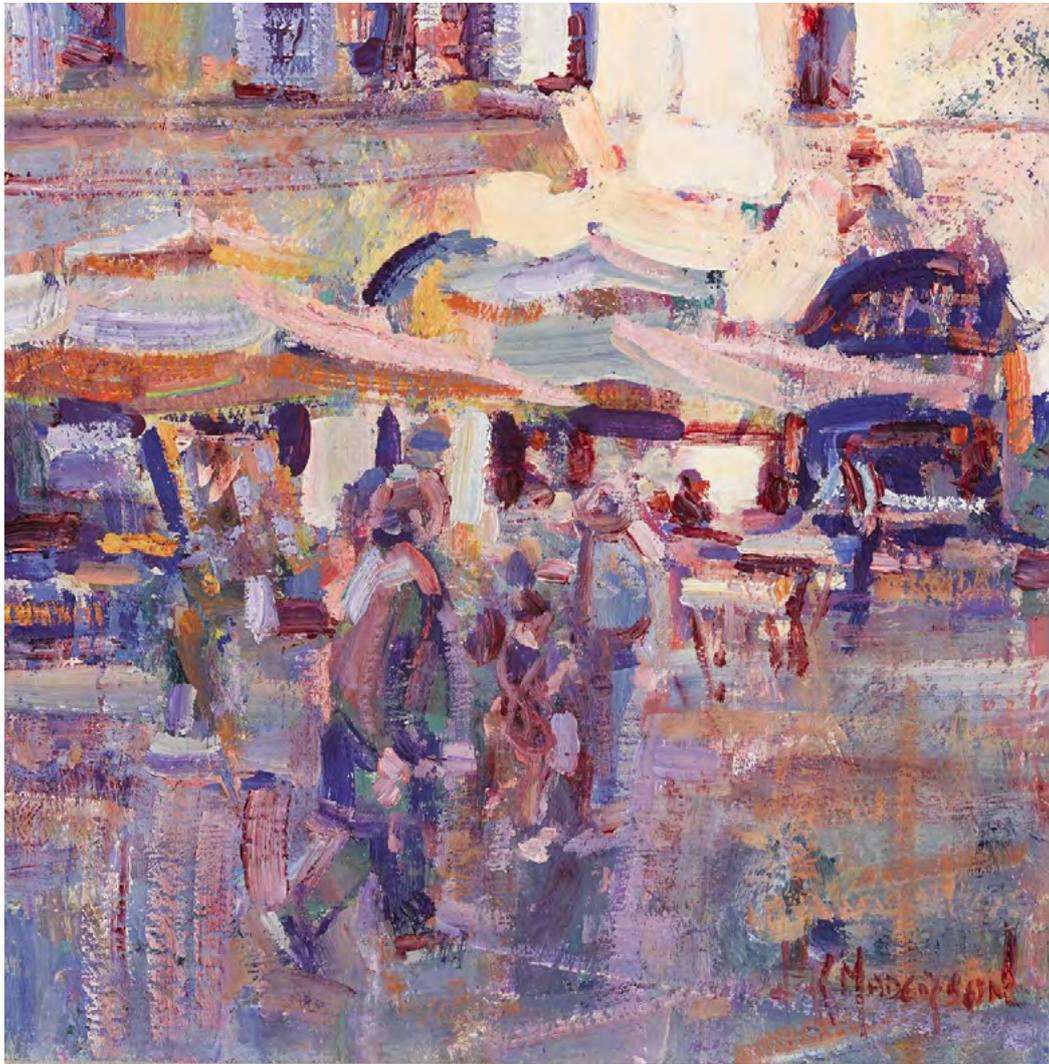
Provenance:

de Veres, 9 October 2012, lot 1;

Private collection

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 123



124

Arthur K. Maderson (b.1942)

ALMOST DUSK

oil on board

signed lower right; signed and titled on reverse

11 x 11in. (27.94 x 27.94cm)

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 124



125

Arthur K. Maderson (b.1942)

THE SWIMMING LESSON [LISMORE RIVER POOL, THE STRAND, COUNTY WATERFORD]

oil on board

signed lower left; signed and titled on reverse

42.75 by 30.75in. (108.59 by 78.11cm)

€3,000-€5,000 (€2,360-€3,940 approx.)

Large Image & Place Bid Lot 125



126

Ivan Sutton (b.1944)

FORTY FOOT, SANDYCOVE, COUNTY DUBLIN

oil on board

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

20 x 30in. (50.80 x 76.20cm)

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 126



127

Ivan Sutton (b.1944)

GALWAY HOOKERS BERTHED AT ROUNDSTONE HARBOUR, COUNTY GALWAY

oil on board

signed lower right; signed and titled on reverse

20 x 30in. (50.80 x 76.20cm)

Provenance:

Whyte's, 30 November 2004, lot 237;

Private collection

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 127



128

Liam O'Neill (b.1954)

STREET SCENE, TRALEE

oil on canvas

signed lower right

18.5 by 14in. (46.99 by 35.56cm)

Provenance:

Oisín Gallery, Dublin;

Private collection

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 128



129

Peter Curling (b.1955)

HORSE RACING SCENE, 1971

oil on panel

signed and dated lower right

17.25 by 14.5in. (43.82 by 36.83cm)

Provenance:

Whyte's, 19 September 2006, lot 171;

Private collection

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 129



130

Liam Treacy (1934-2004)

SPRING, NEAR GRAND CANAL, BAGGOT STREET, DUBLIN

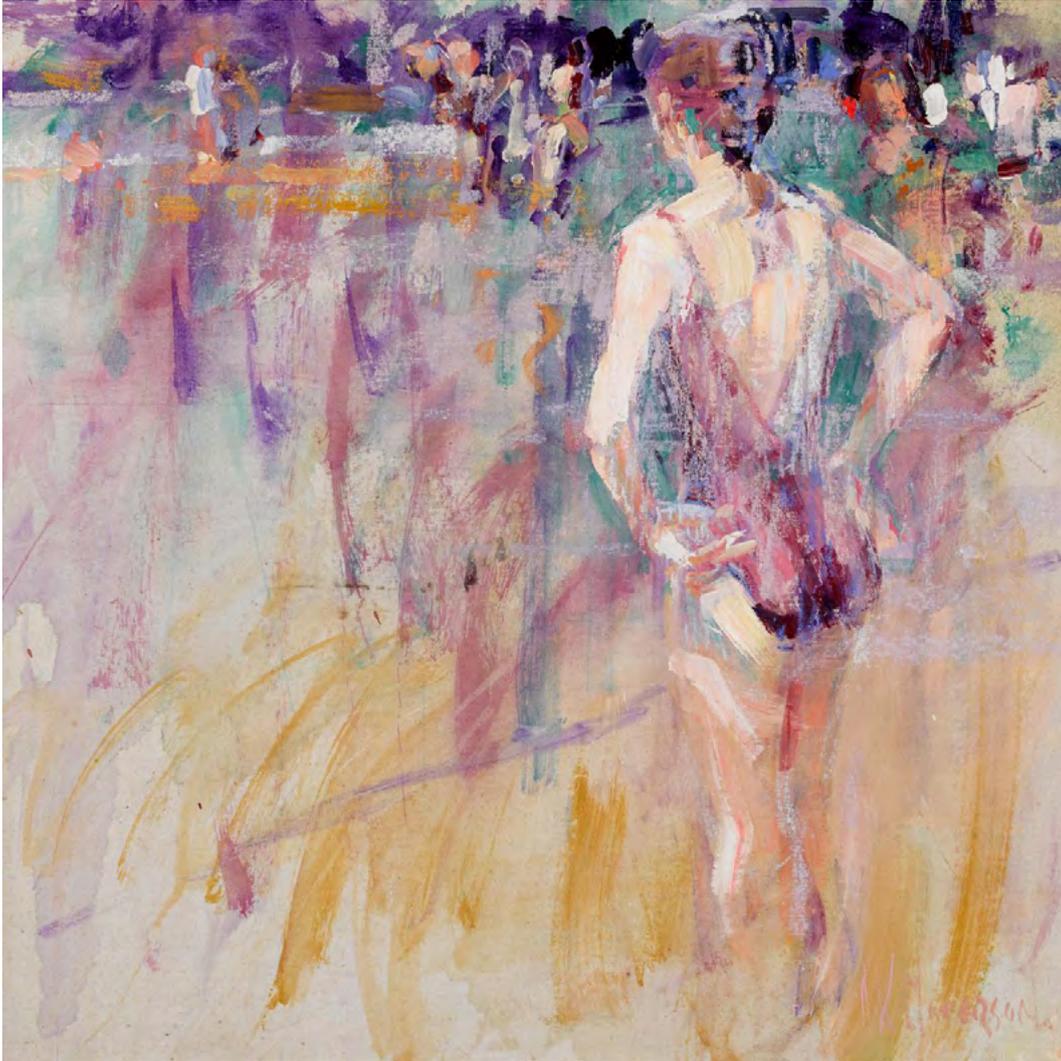
oil on canvas

signed lower right; titled on reverse

16 x 20in. (40.64 x 50.80cm)

€1,200-€1,500 (€940-€1,180 approx.)

Large Image & Place Bid Lot 130



131

Arthur K. Maderson (b.1942)

FIGURE STUDY [LISMORE RIVER POOL]

oil on board

signed lower right; signed and titled on reverse

28 x 27in. (71.12 x 68.58cm)

Provenance:

James Gallery, Dalkey;

Private collection

€1,800-€2,200 (£1,420-£1,730 approx.)

Large Image & Place Bid Lot 131



132

Arthur K. Maderson (b.1942)

TOWARDS EVENING, GLENSHELANE, COUNTY WATERFORD

oil on board

signed lower left; signed again and titled on reverse

47 by 50.5in. (119.38 by 128.27cm)

€4,000-€6,000 (£3,150-£4,720 approx.)

Large Image & Place Bid Lot 132



133

Piet Sluis (1929-2008)

ABSTRACT WITH BIRDS, 1990

oil on board

signed and dated lower left

16 x 30in. (40.64 x 76.20cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 133



134

Gladys Maccabe HRUA ROI FRSA (b.1918)

FLOWERS

oil on board

signed lower right

13.75 by 9.75in. (34.93 by 24.77cm)

€1,000-€1,500 (€790-€1,180 approx.)

Large Image & Place Bid Lot 134



135

Mark ("Rasher") Kavanagh (b.1977)

POPPIES, 2003

oil on canvas

signed, titled and dated on reverse

40 x 30in. (101.60 x 76.20cm)

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 135



136

John Skelton (1923-2009)

FLOWERS

oil on canvas

signed lower left

17.5 by 13.25in. (44.45 by 33.66cm)

€800-€1,000 (€630-€790 approx.)

Large Image & Place Bid Lot 136



137

Pauline Bewick RHA (b.1935)

MONKEY IN THE HIMALAYAS, 1996

watercolour and gouache on handmade paper

signed, dated and titled lower left

30 by 22in. (76.20 by 55.88cm)

€2,000-€4,000 (£1,570-£3,150 approx.)

Large Image & Place Bid Lot 137



138

Graham Knuttel (b.1954)

THREE SHEEP

oil on canvas

signed lower right

24 x 20in. (60.96 x 50.80cm)

€1,500-€1,800 (£1,180-£1,420 approx.)

Large Image & Place Bid Lot 138



139

Neil Shawcross RHA RUA (b.1940)

COCA COLA BOTTLE, 2010

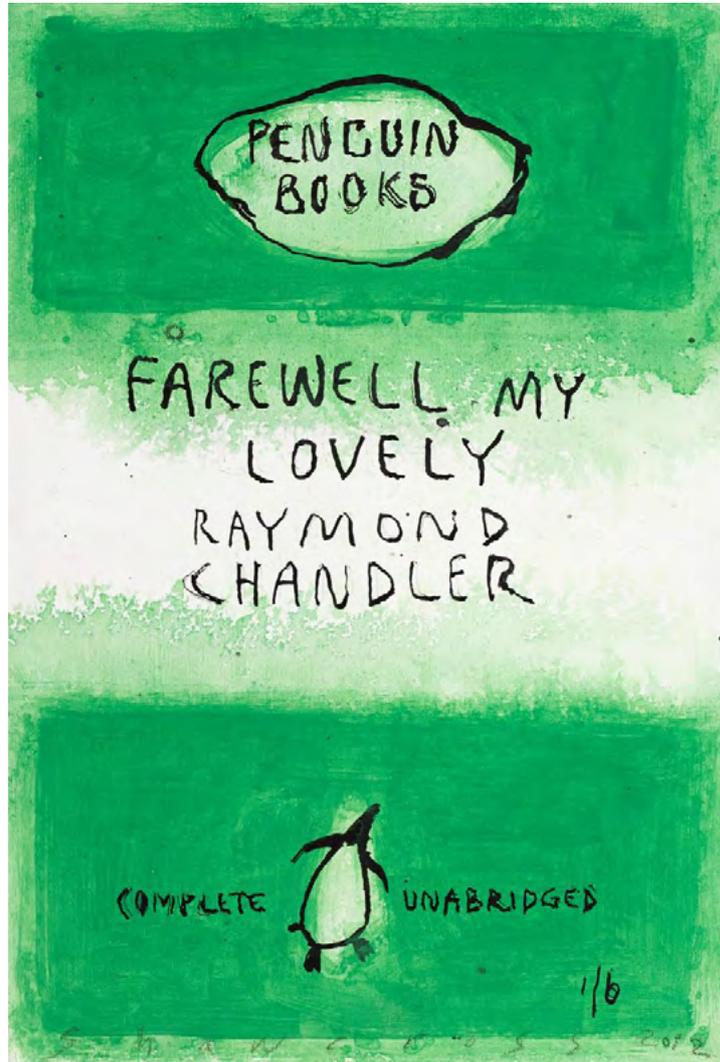
oil on panel

signed and dated across the base

13.75 by 11.75in. (34.93 by 29.85cm)

€600-€800 (£474-£632 approx.)

Large Image & Place Bid Lot 139



140

Neil Shawcross RHA RUA (b.1940)

PENGUIN BOOKS, FAREWELL MY LOVER BY RAYMOND CHANDLER, 2002

oil on panel

signed and dated across the base

14 by 9.5in. (35.56 by 24.13cm)

€600-€800 (£474-£632 approx.)

Large Image & Place Bid Lot 140



141

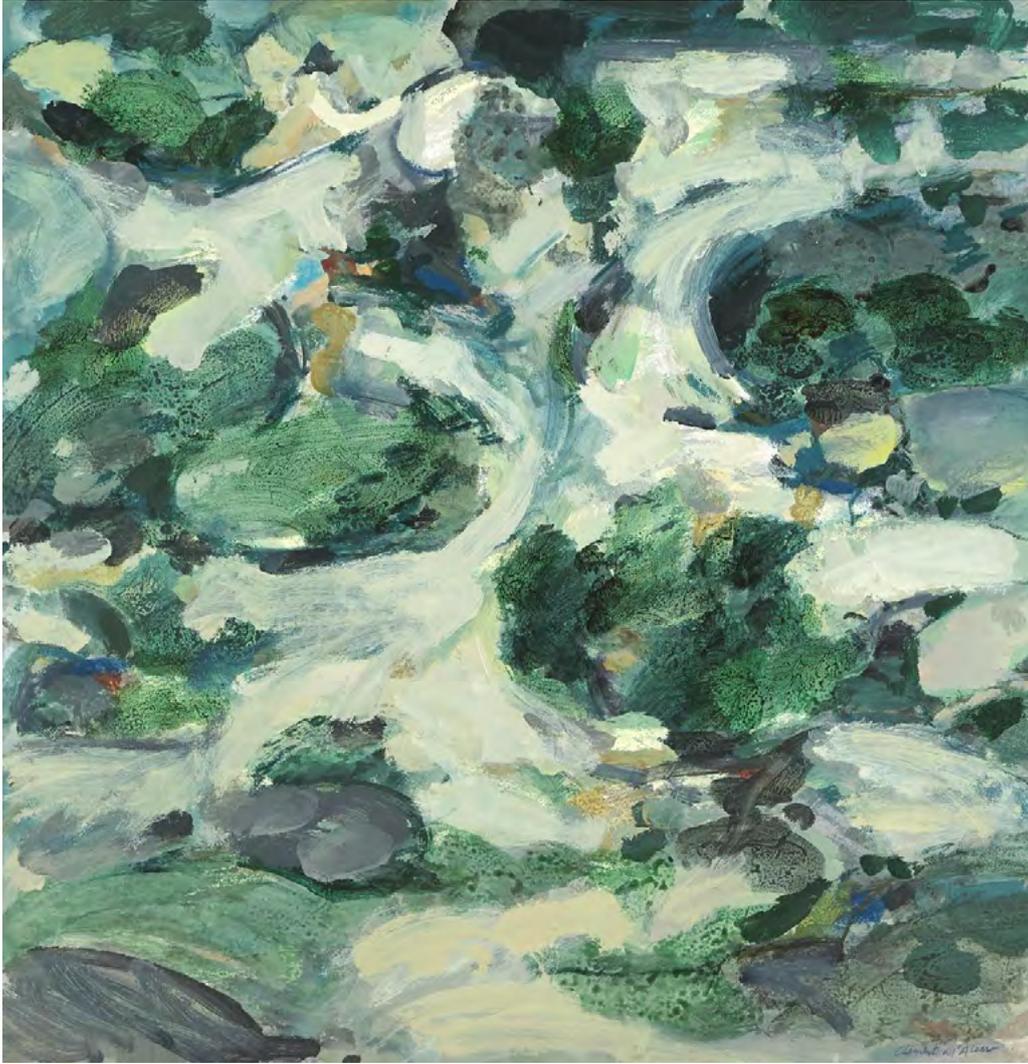
Brian Bourke HRHA (b.1936)

HEAD OF NORMA, PORTRAIT OF L.S., 2005, and HEAD OF L.S., 2005 (SET OF THREE)
oil, pastel and watercolour on card; (3); (unframed)
signed lower right; titled lower left; portraits of L.S. dated lower right
30 by 22.5in. (76.20 by 57.15cm)

Dimensions of largest given.

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 141



142

Clement McAleer ARUA (b.1949)

HILLSIDE, 1994

watercolour and acrylic on paper

signed lower right; signed, titled and date on reverse; with Art First [London] label on reverse

35 x 33in. (88.90 x 83.82cm)

Provenance:

Art First, London;

Private collection

€500-€700 (£395-£553 approx.)

Large Image & Place Bid Lot 142



143

Charles Brady HRHA (1926-1997)

HAYCOCK

oil on paper

signed lower left; with typed Taylor Galleries label on reverse

10.75 by 8.25in. (27.31 by 20.96cm)

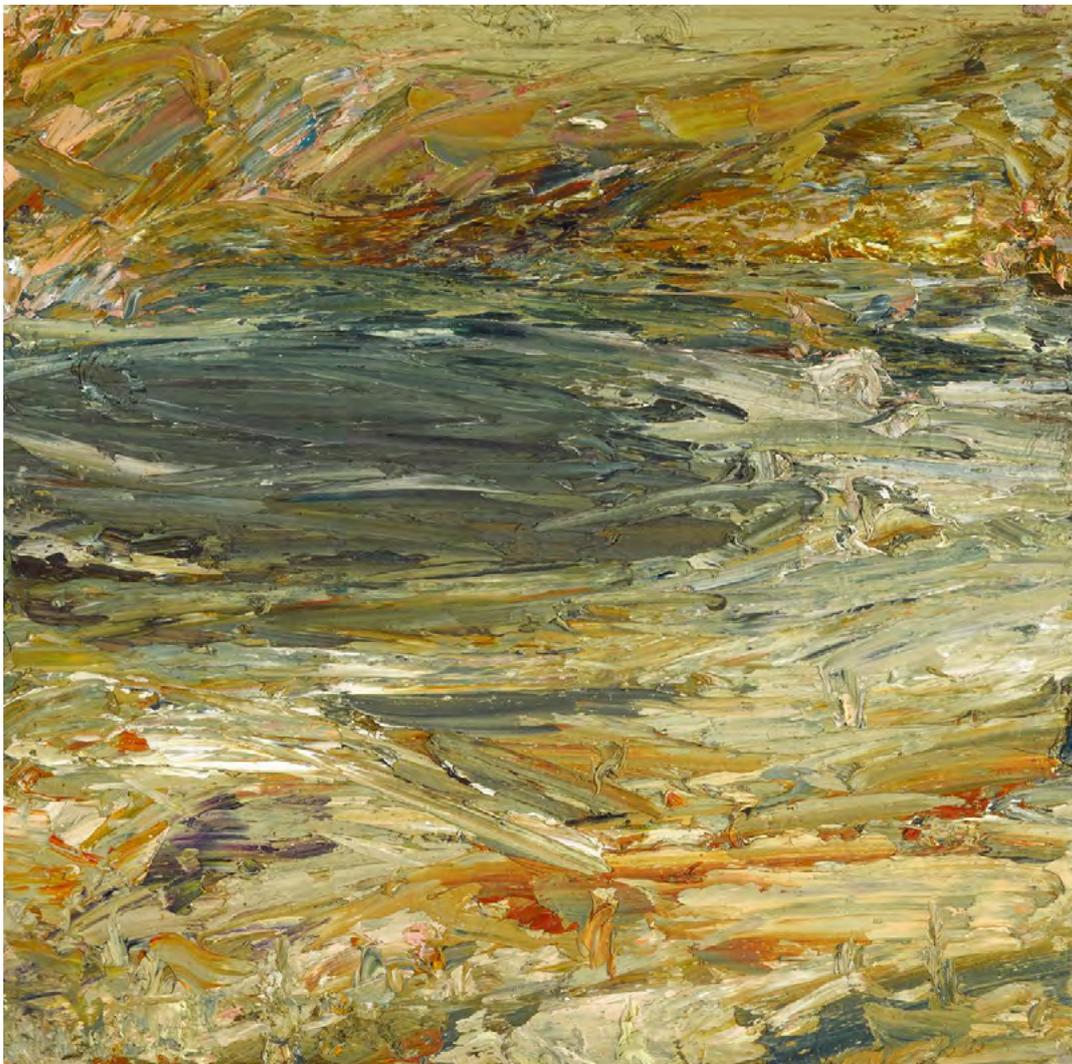
Provenance:

Taylor Galleries, Dublin;

Private collection

€1,200-€1,500 (£940-£1,180 approx.)

Large Image & Place Bid Lot 143



144

Mary Lohan (b.1954)

LANDSCAPE

oil on board

15.75 by 15.75in. (40.01 by 40.01cm)

Provenance:

Collection of Jim O'Driscoll SC

€800-€1200 (£632-£948 approx.)

Large Image & Place Bid Lot 144



145

John B. Vallely (b.1941)

PLAYING THE HARVEST HOME

oil on board

signed with initials lower right; titled and numbered [No. 48] on reverse

8.25 by 6in. (20.96 by 15.24cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 145



146

Neil Shawcross RHA RUA (b.1940)

GINGER CAT

watercolour and acrylic on paper

signed lower right

22.5 by 14.75in. (57.15 by 37.47cm)

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 146



147

Michael Cullen RHA (b.1946)

SELF WITH ZEBRINE HEAD, 2001

oil on canvas

initialled lower right; signed, titled and dated on reverse

19 by 23.5in. (48.26 by 59.69 cm)

€2,500-€3,500 (€1,970-€2,760 approx.)

Large Image & Place Bid Lot 147



148

Michael Mulcahy (b.1952)

CH'UKSOAMI

oil and acrylic on canvas

signed lower right; signed and titled on reverse; with typed Taylor Galleries label on reverse

30 x 36in. (76.20 x 91.44cm)

Provenance:

Taylor Galleries, Dublin;

Collection of Jim O'Driscoll SC

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 148



149

Michael Cullen RHA (b.1946)

DANCING ON THE WILD SIDE, 1996

oil on canvas

signed and dated lower right; with Taylor Galleries label on reverse

9.75 by 13.75in. (24.77 by 34.93cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

€600-€800 (£470-£630 approx.)

Large Image & Place Bid Lot 149



150

June Brilly (b.1956)

EQUESTRIAN SCENE

oil on canvas

signed lower right; with Ariane Art Gallery [Dublin] label on reverse

19.5 by 29.5in. (49.53 by 74.93cm)

Provenance:

Ariane Art Gallery, Dublin;

Private collection

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 150



151

Peter Curling (b.1955)

HORSE AND RIDER, 1979

charcoal

signed and dated lower left; with Oriel Gallery label on reverse

13 by 18.5in. (33.02 by 46.99cm)

Provenance:

Oriel Gallery, Dublin;

Private collection

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 151



152

Mark O'Neill (b.1963)

THE LIKELY LADS, 2007

oil on board

signed and dated lower left; titled on reverse

14 x 23in. (35.56 x 58.42cm)

€3,000-€4,000 (£2,360-£3,150 approx.)

Large Image & Place Bid Lot 152



153

Mark O'Neill (b.1963)

FIRST BLOW, 2003

oil on board

signed and dated lower right; inscribed on Frederick Gallery label on reverse

14 by 15.5in. (35.56 by 39.37cm)

Provenance:

Frederick Gallery, Dublin;

Private collection

€2,000-€3,000 (£1,570-£2,360 approx.)

Large Image & Place Bid Lot 153



154

Stuart Morle (b.1960)

MUSHROOMS

oil on copper

signed lower right

6.75 by 10.75in. (17.15 by 27.31cm)

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 154



155

Thomas Ryan PPRHA (b.1929)

ROSE

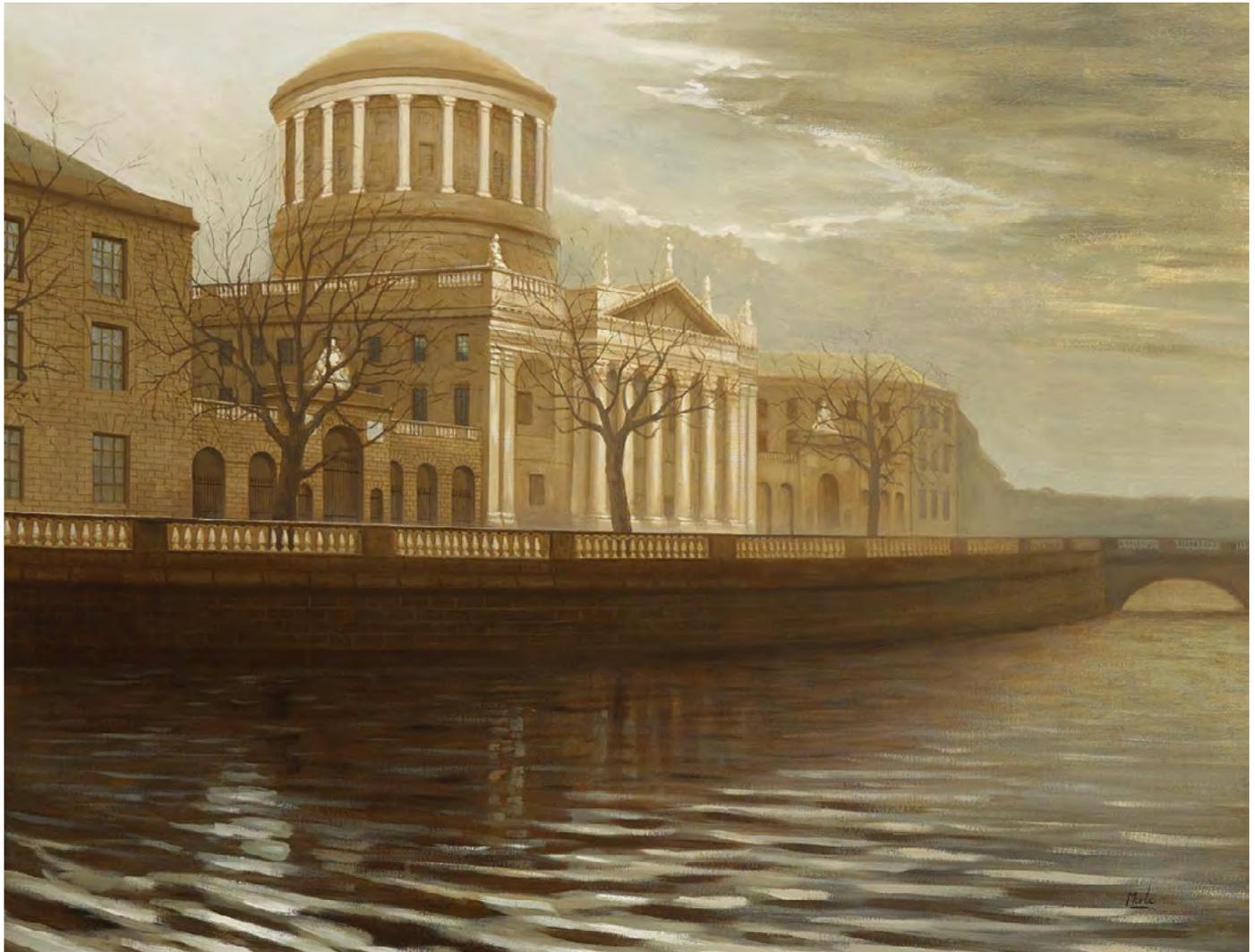
oil on board

signed lower left; signed on reverse

5.75 by 7.75in. (14.61 by 19.69cm)

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 155



156

Stuart Morle (b.1960)

FOUR COURTS, DUBLIN

oil on canvas

signed lower right

28 x 36in. (71.12 x 91.44cm)

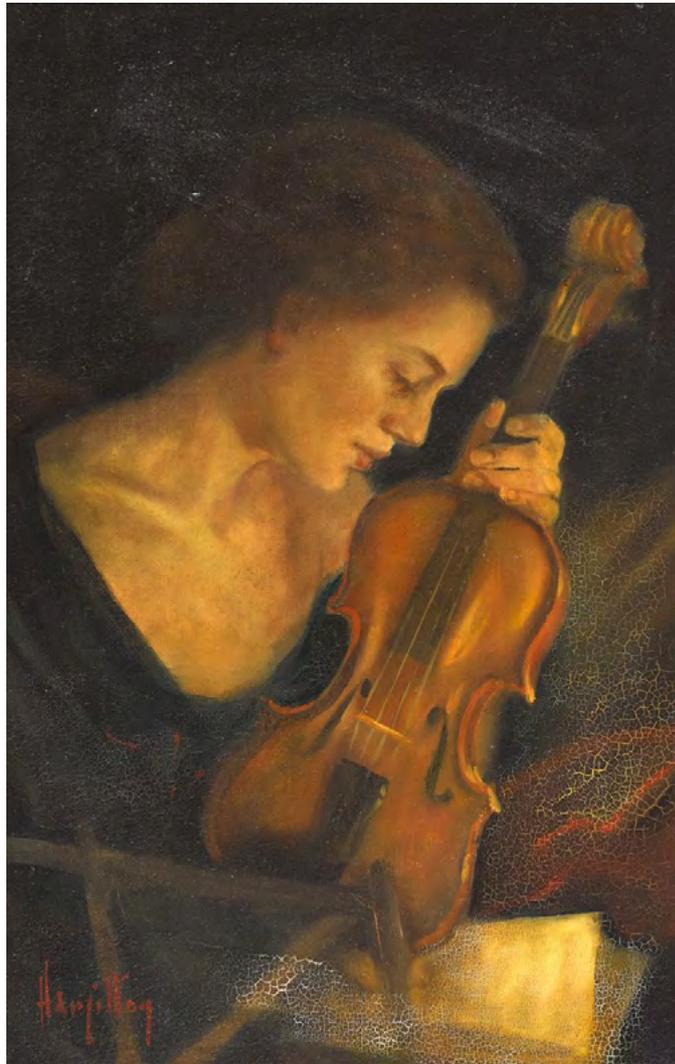
Provenance:

Whyte's, 19 November 2001, lot 105;

Private collection

€2,500-€3,500 (£1,970-£2,760 approx.)

Large Image & Place Bid Lot 156



157

Ken Hamilton (b.1956)

CONTEMPLATING THE SCORE

oil on board

signed lower right; titled and with Combridge Fine Arts label on reverse

17.5 by 11in. (44.45 by 27.94cm)

Provenance:

Combridge Fine Arts, Dublin;

Private collection

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 157



158

Michael McCarthy (b.1940)

THE LAKE SHORE, KILLARNEY, COUNTY KERRY, 2003

oil on board

signed lower right; signed, titled and dated on reverse

17.25 by 23.5in. (43.82 by 59.69cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 158



159

Norman J. McCaig (1929-2001)

CHILDREN ON THE RIVER LAGAN, COUNTY DOWN

oil on board

signed lower left; titled on reverse; with Combridge Fine Arts label on reverse

18 by 24 by 18in. (45.72 by 60.96 by 45.72cm)

€1,000-€1,500 (£790-£1,180 approx.)

Large Image & Place Bid Lot 159



160

Gerry Marjoram (b.1936)

RIVER BARROW AT COUNTY WEXFORD

oil on canvas

signed lower right; titled on reverse

19.5 by 29.5in. (49.53 by 74.93cm)

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 160



161

Norman J. McCaig (1929-2001)

EARLY AUTUMN, ST STEPHEN'S GREEN, DUBLIN

oil on board

signed lower left; titled on reverse

16 x 20in. (40.64 x 50.80cm)

€800-€1200 (£632-£948 approx.)

Large Image & Place Bid Lot 161



162

Rowland Hill ARUA (1915-1979)

COTTAGES, COUNTY MAYO

oil on board

signed lower right; titled on reverse

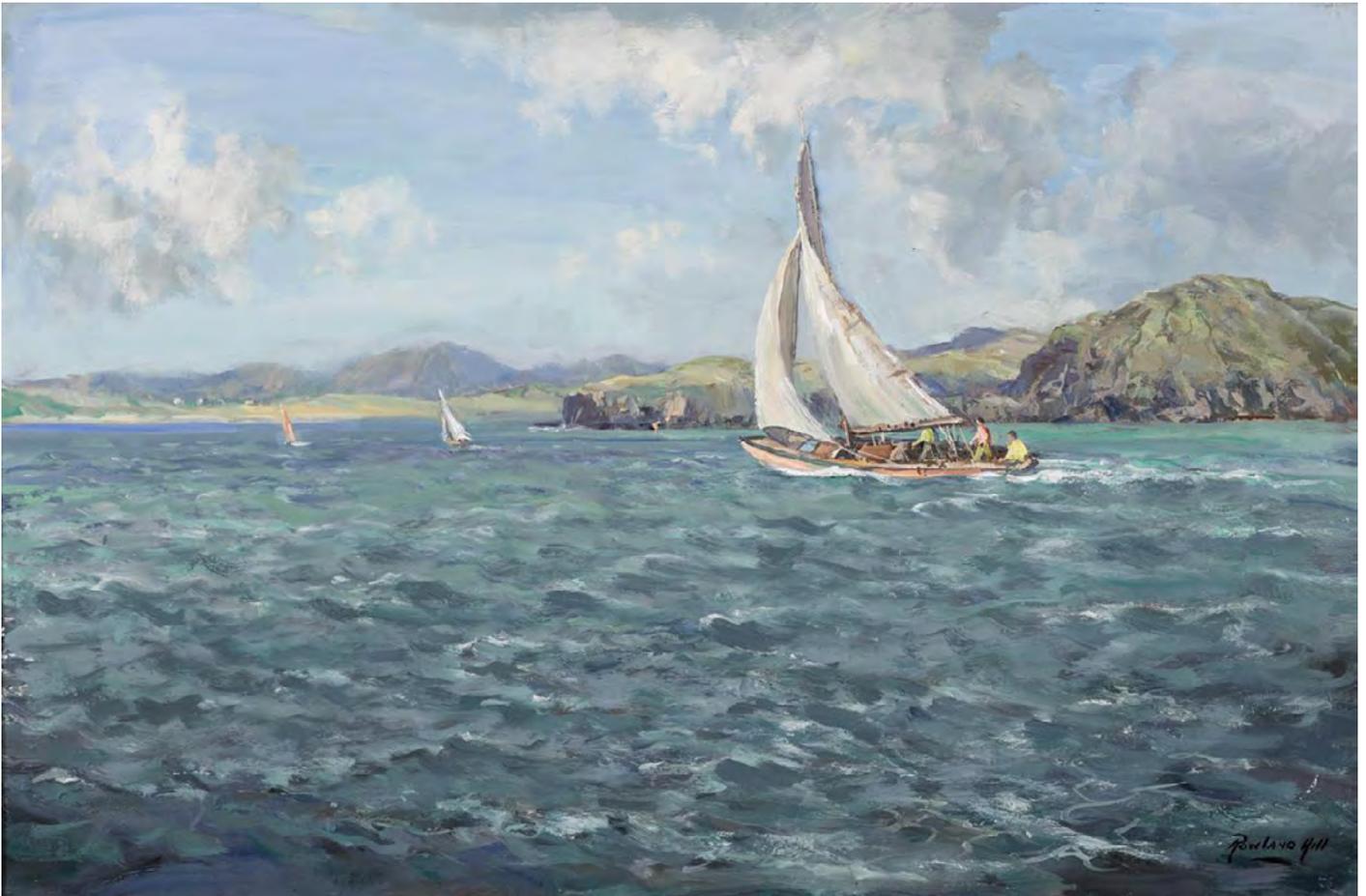
17 by 23.5in. (43.18 by 59.69cm)

Provenance:

Family of the artist

€600-€800 (£474-£632 approx.)

Large Image & Place Bid Lot 162



163

Rowland Hill ARUA (1915-1979)
SHEEPHAVEN BAY, COUNTY DONEGAL

oil on canvas

signed lower right; titled on reverse

19.5 by 29.5in. (49.53 by 74.93cm)

Provenance:

Family of the artist

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 163



164

Frank Egginton RCA (1908-1990)

ROAD TO CARNA, COUNTY GALWAY

watercolour

signed lower right

20.75 by 29.5in. (52.71 by 74.93cm)

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 164



165

Terence P. Flanagan RHA PPRUA (1929-2011)

RIVER SCENE

watercolour

signed lower right

12 by 16.5in. (30.48 by 41.91cm)

€800-€1,000 (£630-£790 approx.)

Large Image & Place Bid Lot 165

166

Jack Butler Yeats RHA (1871-1957)

THE SCOURGE OF THE GULPH, JAMES FLAUNTY, 1903 and DESIGNED BOOKPLATE

first edition hand-coloured printed booklets; (2); monochrome book plate; (1)

signed in plate

9.25 by 6.25in. (23.5 by 15.88cm)

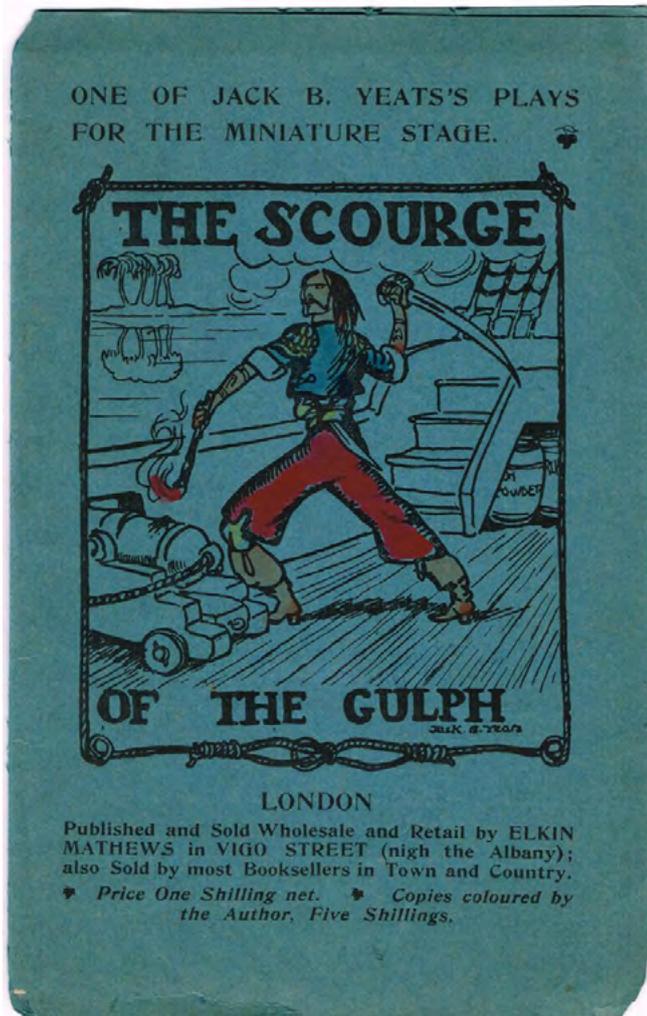
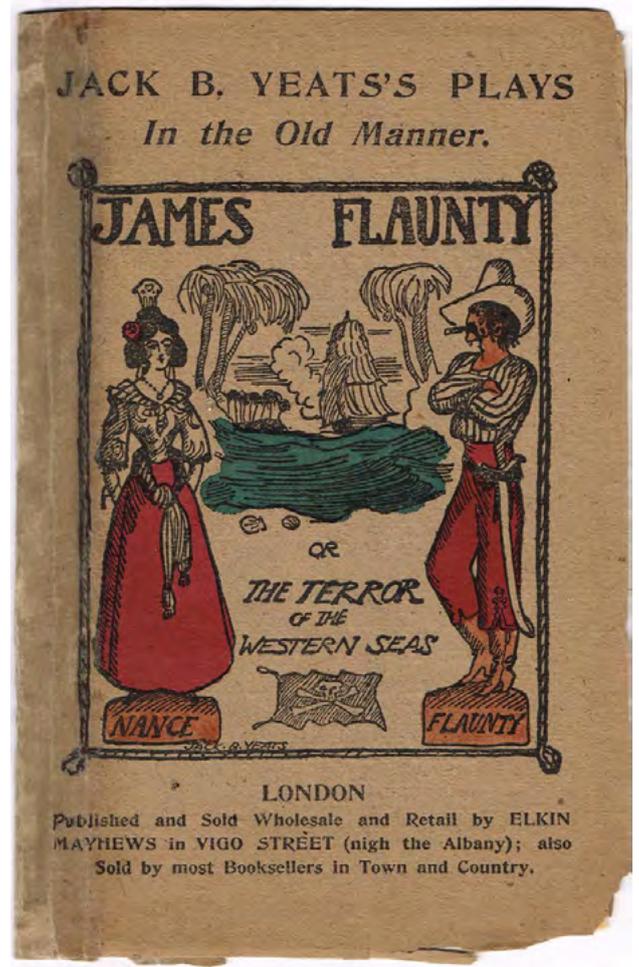
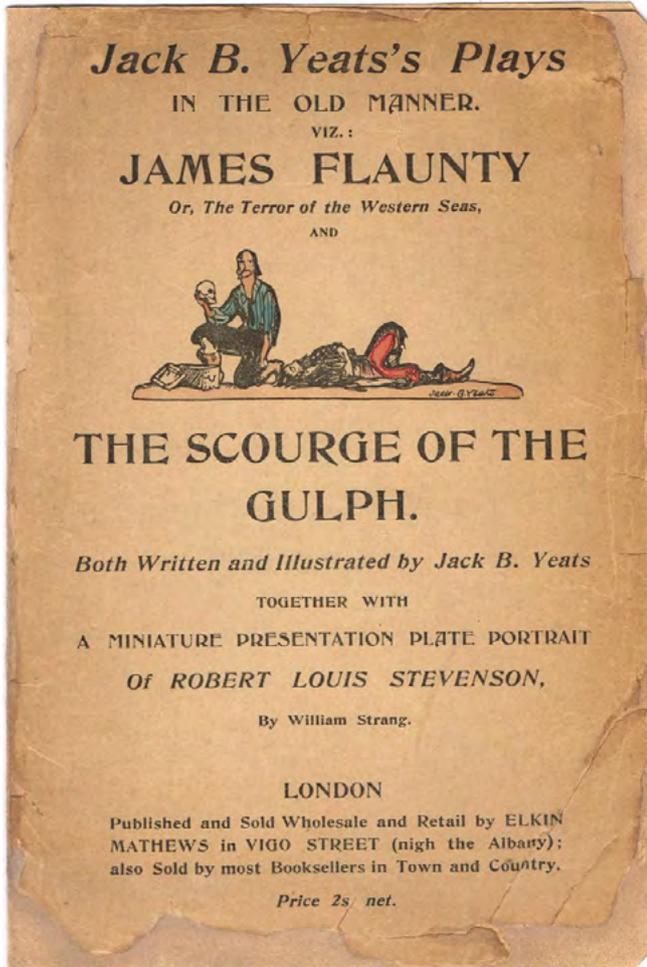
Sizes: booklets 7 by 4.25 inches, plate 5 by 3.5 inches.

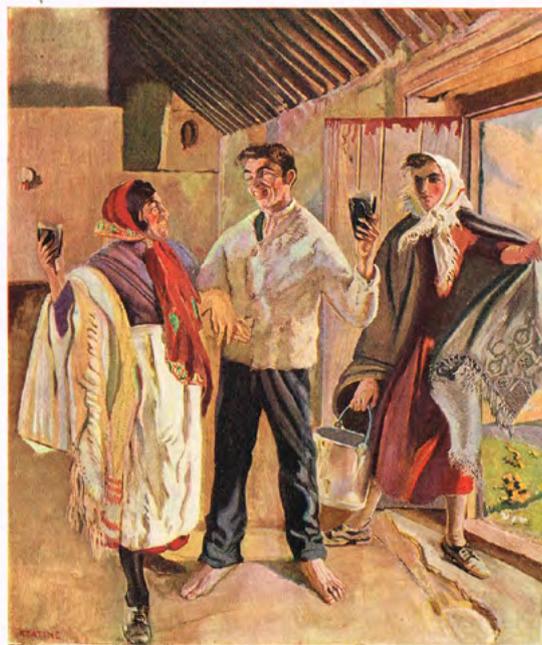
Housed in a quarter morocco clamshell box.

The Scourge of the Gulph, First edition, Elkin Matthews 1903; James Flaunty, or Terror On The Western Seas, first edition, Elkin Matthews, London 1901, uncut; book plate shows a pirate on ship named Madeline Jones.

€800-€1,200 (£630-£940 approx.)

Large Image & Place Bid Lot 166





167

Seán Keating PRHA HRA HRSA (1889-1977)

THE PLAYBOY OF THE WESTERN WORLD by John Millington Synge

deluxe edition; (no. 321 from an edition of 1,000)

numbered on editions page

12.25 by 9.75in. (31.12 by 24.77cm)

A Comedy in Three Acts. With Ten Illustrations by Seán Keating RHA. London: George Allen, 1927. Edition de Luxe, one of 1,000 of which this is no. 321. 112 pages. Folio, bound in quarter cloth, pale green paper boards. Title printed in black to upper cover and stamped in gilt on spine. Housed in original slightly distressed box with title label to cover. A fine example of a very handsome production of Synge's masterpiece with ten plates in colour by Keating, each with titled tissue-guards.

There is no evidence that Keating ever met John Millington Synge, but in 1917 the artist exhibited a painting in the RHA titled *The Outlandish Lovers*, which was inspired by *The Playboy of the Western World*. Synge's nephew, known as 'Hutchie', approached Keating in 1922 with a commission to paint twelve illustrations for a proposed deluxe volume of *The Playboy of the Western World*. In the event, ten of the twelve images were published. The full set of paintings was to have been ready in 1926, but a delay on Keating's part meant that the book was finally published as a numbered series of one thousand copies in 1927

€500-€700 (£395-£553 approx.)

Large Image & Place Bid Lot 167



168

Jack Butler Yeats RHA (1871-1957)

JACK B. YEATS: A CATALOGUE RAISONNÉ OF THE OIL PAINTINGS by HILARY PYLE HRHA

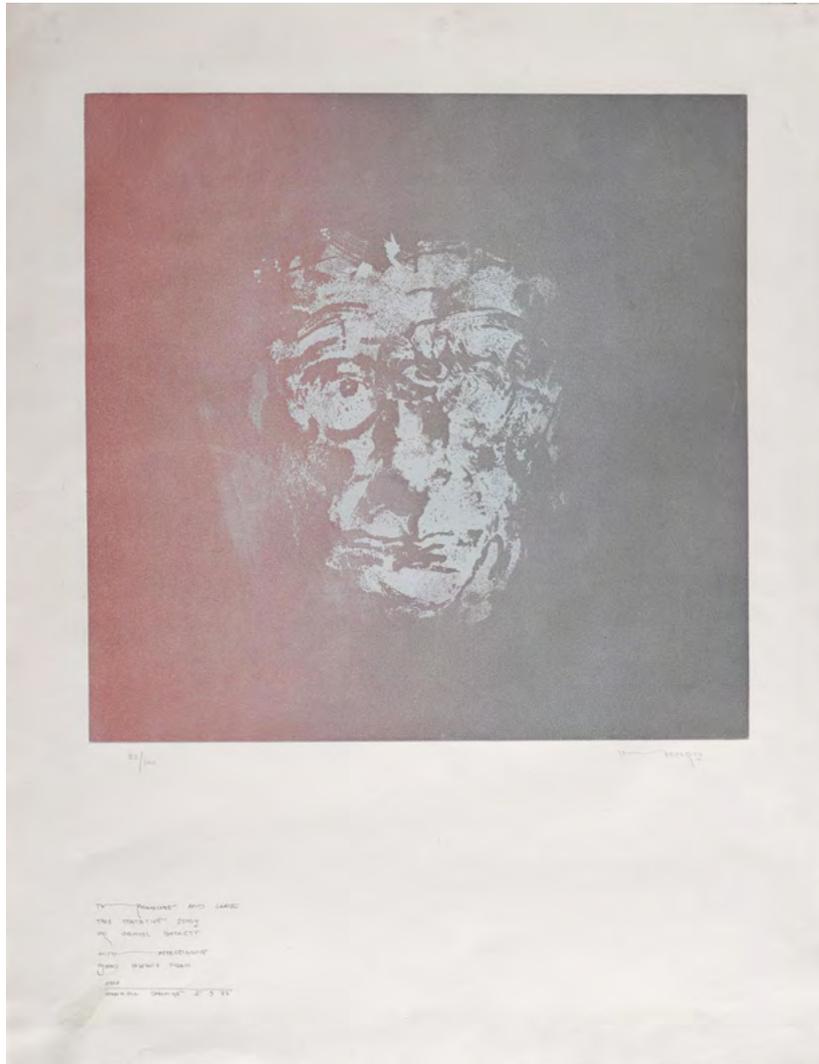
numbered [400] on editions page vol. I

11.25 by 9in. (28.58 by 22.86cm)

Published by Andre Deutsche, London, 1992. Limited edition of 1550 copies, of which this is number 400. Three volumes set in dark green cloth stamped in gilt and in matching slip case as issued. The definitive listing of Yeats' oil paintings, with numerous illustrations. An invaluable resource in mint condition for any Yeats aficionado.

€500-€700 (£395-£553 approx.)

Large Image & Place Bid Lot 168



169

Louis le Brocquy HRHA (1916-2012)

HEAD OF SAMUEL BECKETT, 1986

lithograph; (no. 53 from edition of 100)

signed lower right; numbered and inscribed [To Francine and Cleve this tentative study of Samuel Beckett with affectionate good wishes from Louis, Cornwall Bridge, 5-9-86] lower left

15.25 by 15.25in. (38.74 by 38.74cm)

Sheet size 25.75 by 19.5in.

€500-€700 (£395-£553 approx.)

Large Image & Place Bid Lot 169



170

Harry Kernoff RHA (1900-1974)

ST. MICHAEL'S HILL, WINETAVERN ST., DUBLIN, 1940, DARBY & JOAN and A BIRD NEVER FLEW ON ONE WING

woodcuts; (2); colour print; (1)

the first signed, titled and dated in green ink in the margin; Darby & Joan titled in green ink and signed ['K] in the plate; A Bird Never Flew on One Wing signed in green ink and dated ['61] in the margin; title and artist's name printed

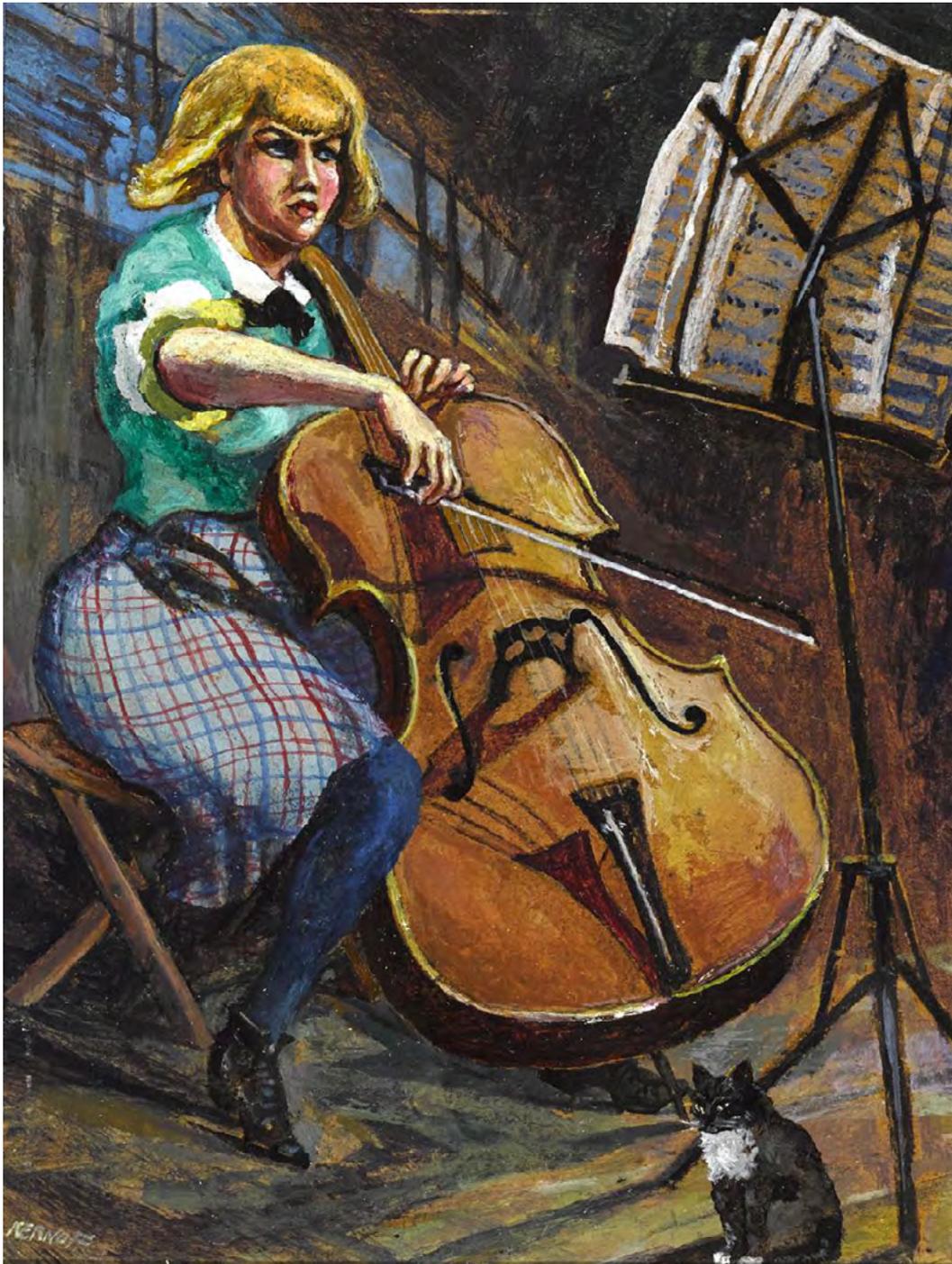
8.5 by 9.5in. (21.59 by 24.13cm)

Dimensions: Darby & Joan, 5.5 by 7in.; A Bird Never Flew on One Wing, 9.25 by 10in.

All mounted and in simple black frames.

€300-€500 (£237-£395 approx.)

Large Image & Place Bid Lot 170



171

Harry Kernoff RHA (1900-1974)

AUDIENCE OF ONE, 1963

pastel on card

signed lower left; titled and dated on reverse

8 by 6.25in. (20.32 by 15.88cm)

Provenance:

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

€1,500-€2,000 (£1,180-£1,570 approx.)

Large Image & Place Bid Lot 171

END OF SALE

TERMS AND CONDITIONS OF SALE NOTICE

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Clause 1

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

Clause 2

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

Clause 3

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

Clause 4

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

Clause 5

- (a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has satisfied himself as to the physical condition, age and catalogue description of each lot (including but not restricted to whether the lot is damaged or has been repaired or restored).
- (b) All lots are sold with all faults and imperfections and errors of description and Whyte's and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below.

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

- (c) If any lot sold at this auction is subsequently proved to be a "deliberate

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

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

Clause 6

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

SPECIAL CONDITIONS

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

WHYTE & SONS AUCTIONEERS LIMITED
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Lot 39, Gerard Dillon, West of Ireland Couple and Horses

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30 MAY 2016 - IMPORTANT IRISH ART PRICES REALISED

Another strong sale with a total of €850,000 and 80% sale rate, confirming the continuing demand for Irish art of quality. Top prices paid were for two Paul Henry works at €100,000 and €82,000 respectively. Seán Keating's 1924 painting, entitled Salud, sold for €52,000, and Gerard Dillon's West Of Ireland Couple And Horses made €36,000. Another Dillon, The Fish Eaters went for €24,000. Harry Kernoff's evocative painting of Bray Harbour in the 1930s sold for €28,000 and his busy scene at Store Street, Dublin made €16,000. More contemporary works were Tony O'Malley's Pond Reverie which brought €22,000, Barrie Cooke's large tryptych, Forest, which sold for €18,000 and John Shinnors' Trapeze I which made €16,000. 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	€3,800	59	€2,900	118	€6,800	168	€420
2	€1,600	60	€5,200	119	€2,900	169	€1,250
3	€1,400	61	€2,900	120	€750	170	€520
4	€2,200	63	€2,600	121	€2,500	171	€1,500
5	€1,400	64	€2,100	122	€4,000		
6	€1,000	65	€2,200	123	€1,700		
8	€1,000	66	€2,100	124	€1,400		
9	€3,800	67	€5,800	125	€2,900		
10	€1,100	68	€2,600	126	€1,800		
11	€1,700	69	€9,500	127	€2,100		
12	€2,200	70	€18,000	128	€4,000		
13	€1,000	72	€16,000	129	€2,100		
14	€600	74	€7,000	130	€1,150		
16	€1,900	78	€4,800	131	€1,800		
19	€100,000	79	€1,325	132	€6,600		
20	€3,900	81	€4,800	133	€1,400		
21	€4,000	82	€5,000	134	€950		
22	€82,000	83	€1,700	135	€3,200		
23	€8,000	85	€3,000	136	€1,300		
24	€5,600	86	€1,500	137	€2,200		
30	€52,000	87	€800	138	€2,500		
31	€2,300	88	€800	139	€900		
33	€6,800	89	€5,500	140	€800		
34	€1,900	90	€2,800	141	€950		
35	€24,000	93	€2,500	142	€480		
36	€28,000	94	€5,800	144	€1,250		
37	€16,000	95	€600	145	€2,600		
39	€36,000	96	€560	146	€900		
40	€10,500	97	€6,000	147	€2,500		
42	€4,800	98	€1,700	149	€620		
43	€2,500	99	€3,200	150	€950		
44	€7,500	100	€1,000	152	€4,200		
45	€2,500	103	€2,500	154	€950		
46	€2,000	104	€620	155	€1,600		
47	€4,000	105	€2,800	156	€2,400		
48	€1,400	106	€2,100	157	€750		
49	€950	107	€1,600	158	€1,500		
51	€1,050	108	€680	159	€950		
52	€4,600	112	€680	160	€750		
54	€5,600	113	€1,000	161	€1,600		
55	€5,800	114	€1,900	162	€580		
56	€9,000	115	€1,400	163	€1,800		
57	€2,500	116	€2,500	164	€1,400		
58	€22,000	117	€950	167	€1,500		