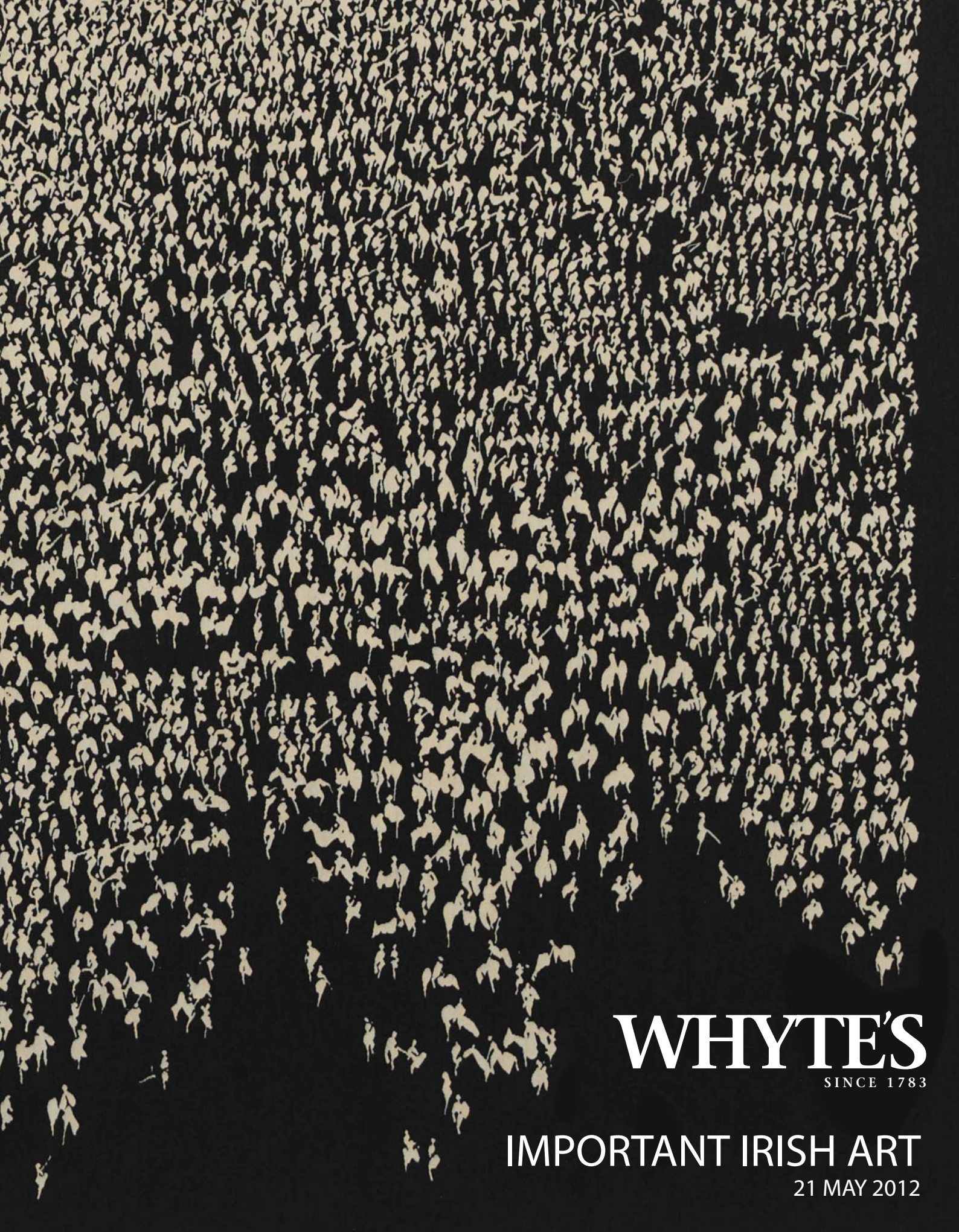




WHYTE'S
SINCE 1783

IMPORTANT IRISH ART
21 MAY 2012



IMPORTANT IRISH ART

MONDAY 21 MAY 2012

VIEWING

Serpentine Hall, Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4

Friday 18 May, opening reception kindly sponsored
by Spirit Motor Group with gallery talks 6pm to 8pm

Saturday 19 May 10am to 6pm (Gallery Talk 3pm)

Sunday 20 May 10am to 6pm (Gallery Talk 3pm)

Monday 21 May 10am to 6pm

AUCTION

Monday 21 May at 6pm

Serpentine Hall, Royal Dublin Society,
Anglesea Road, Ballsbridge, Dublin 4

ENQUIRIES

Whyte's 38 Molesworth Street Dublin 2

Tel: 01 676 2888 Fax: 01 676 2880 E-mail: info@whytes.ie

BIDS

Whyte's 38 Molesworth Street Dublin 2

Tel: 01 676 2888 Fax: 01 676 2880 E-mail: bids@whytes.ie

On-line bids: www.whytes.ie

Front and back cover: ex lot 47, Louis le Brocquy, *Army Massing* (detail)

Inside front cover: lot 69, Seán Keating, *Past Definite, Future Perfect*, 1928 (detail)

Page 6: lot 13, Tony O'Malley, *Irish Inscape - Studio, Physicianstown, Callan*, 1984 (detail)

Page 8, 9: lot 70, Paul Henry, *Evening In Achill*, 1930-1938 (detail)

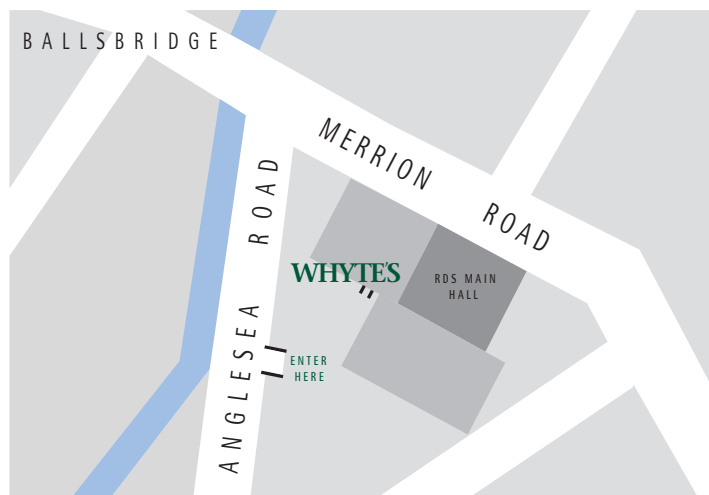
Page 134: lot 82, Frank McKelvey, *Swans on the Lagan* (detail)

PLEASE NOTE

The exhibition of works from this sale will take place at
ROYAL DUBLIN SOCIETY, SERPENTINE HALL, ANGLESEA ROAD, BALLSBRIDGE

Friday 18 May 6pm to 8pm
Saturday 19 May 10am to 6pm
Sunday 20 May 10am to 6pm
Monday 21 May 10am to 6pm

The auction will be held on Monday 21 May at 6pm at
ROYAL DUBLIN SOCIETY, SERPENTINE HALL, ANGLESEA ROAD, BALLSBRIDGE



COLLECTION OF PURCHASES

Collection of purchases at this sale may be effected 10am to 3pm on
Tuesday 22 May from Serpentine Hall. After that date lots may be collected
from our Molesworth Street premises.

CONTENTS



Ian Whyte
Managing Director



Sarah Gates BA
Director



Marianne Newman
Director



Adelle Hughes BA MA
Associate Director



Aaron Lowry BA



Peter Whyte

Important Notes	5
Special Notices	5
Whyte's Guarantee of Authenticity	5
Glossary of Terms	5
Whyte's Terms & Conditions	7
IMPORTANT IRISH ART	10
Abbreviations	136
Topographical and General Index	136
Index of Artists	inside back

This catalogue was compiled by Adelle Hughes with assistance from Ian Whyte, Sarah Gates and contributions from Prof. Liam Kelly, Dr. Róisín Kennedy, Dr. S.B. Kennedy, Prof. Kenneth McConkey, Dr. Éimear O'Connor, Frances Ruane HRHA, Medb Ruane and Dr. Yvonne Scott.

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

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ENQUIRIES

This catalogue:
Sarah Gates and
Adelle Hughes

Accounts:
Peter Whyte

**General Enquiries &
Collection of Lots:**
Aaron Lowry

CONTACTS

E-mail
info@whytes.ie

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

Fax
01 676 2880 (+3531 676 2880 from UK and elsewhere)

Postal address
38 Molesworth Street, Dublin 2, Ireland

Websites
whytes.ie whytes.com whytes.net

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IMPORTANT NOTES

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

BUYERS' COMMISSION

16.26% (excluding VAT) is added to the hammer price of all lots.

ROOM BIDDERS

1. Room bidders must register and obtain a bidding number on arrival. Proof of identity is required from clients new to us.
2. If successful in obtaining a lot please ensure you display your number clearly to the auctioneer and that it is your number that is called out. If there is any doubt about the hammer price or buyer, please draw this to the attention of the auctioneer immediately.
3. Payment may be made by cash, bank draft, cleared cheque, or credit card – we accept Access or Visa (a charge of 2% is made on credit card transactions). We also accept Laser, Delta, Debit and Maestro Cash Cards (maximum of €1,500) free of charges.

ABSENTEE BIDDING

1. If you are unable to attend you may bid before the sale, using the form provided. Enter the maximum you are prepared to offer for each lot and the auctioneer will represent you as if you are personally attending the sale. Lots are knocked down at one step above the next highest bid, and not necessarily at your highest bid. Example: your bid is €1,000 and next highest bid is €800 – the hammer price is €850.
2. **LIMIT BIDDING:** Absentee bidders may limit their total purchases to a set amount by entering their limit on the bidding form. This is especially useful for bidders wishing to cover as many lots as possible while setting a maximum amount to spend.
3. **"OR" BIDDING:** Absentee bidders who wish to bid on two or more lots, but only wish to purchase one, may do so by entering "OR" between the bids – the lots will be bid on in catalogue order.
4. **EQUAL BIDS:** In the event of equal bids being received for the same lot the first received will be given preference. If the instruction "break ties" is entered on the bid form the auctioneer will increase the bid by one step in the event of equal bids being received or in the event of a tie with a room bidder.
5. **"BUY" BIDS:** Unless otherwise instructed bids of "Buy" or "Buy at Best" shall be taken to indicate bids of up to three times the stated higher estimate in the catalogue.
6. **LIVE INTERNET BIDDING:** You may watch and/or bid live with video and audio link to the saleroom on our website www.whytes.ie
7. **LIVE TELEPHONE BIDDING** may be arranged on request, subject to availability and *given at least 24 hours notice*. This facility is only available on lots estimated at €2,000 or more, and a minimum bid may be requested.
8. **INVOICING AND PAYMENT:** Successful absentee bidders will be sent a *pro forma* invoice immediately after the sale with details of payment methods. All invoices must be paid within 7 days of the date of the sale or the lot(s) may be deemed in default and any subsequent losses incurred on resale become the responsibility of the bidder. *The Auctioneers and House Agents Act, under which we are licensed to hold public auctions, only allows for lots to be handed over to purchasers when paid for in full.*

PRICES REALISED

A complete list of prices realised and unsold lots will be posted to our Internet website (www.whytes.ie) on the day after the sale.

SPECIAL NOTICES CONCERNING THIS AUCTION

VENUE FOR AUCTION NIGHT

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

Bidder registration will take place here from 5pm on Monday 21 May and the sale starts at 6pm. Complimentary tea and coffee will be served in the café.

COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 22 May from Serpentine Hall. After that date lots may be collected from our Molesworth Street premises.

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

MORE INFORMATION ON OUR WEBSITE

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

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

WHYTE'S GUARANTEE OF AUTHENTICITY

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

GLOSSARY OF TERMS

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

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



TERMS AND CONDITIONS OF SALE NOTICE

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

Clause 1

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

Clause 2

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

Clause 3

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

Clause 4

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

Clause 5

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

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

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

Clause 6

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

SPECIAL CONDITIONS

- (a) The buyer shall pay Whyte's a commission at the rate of 16.26% (plus VAT under The Margin Scheme and which is not reclaimable).
- (b) Whyte's or its employees, servants or agents may, on request organise packing and shipping of lots purchased or may order on the buyer's behalf third parties to pack or ship purchases. Under no circumstances does Whyte's accept any liability whatsoever for any loss or damage howsoever occasioned in the course of such service.
- (c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require. The placing of a bid will be taken as full agreement to all the above conditions.

WHYTE & SONS AUCTIONEERS LIMITED
38 Molesworth Street, Dublin 2



DAVE HENRY

IMPORTANT IRISH ART

Monday 21 May 2012 at 6pm

Lots 1-211



Following the very successful sale of a major portion of the Jim O'Driscoll Collection in May 2010, we are pleased to offer a further selection of works from this magnificent assembly of contemporary Irish art.

O'Driscoll was a renowned barrister by profession but also a passionate patron of the arts with a keen eye for beauty. Director of the Fenton Gallery in Cork for ten years, he built lasting ties with the arts community buying regularly from galleries throughout Ireland as well as from artists directly. His strong connections with Cork in particular are reflected in both his subject choice and his support for its native

artists, among them Maurice Desmond and Pat Connor. He was an early supporter and friend of Tony O'Malley and the late William Crozier and their paintings within his collection are testament to his access to the very best from their respective oeuvres. All the masters in Irish art from the eighties and nineties are well represented here, although some, for example those by Patrick Collins and Gerard Dillon, come from an earlier generation.

This outstanding collection represents the powerful imprint of a true collector who was guided not only by his trained eye for quality but by a passion for interesting and authentic artworks.



1

Charles Brady HRHA (1926-1997)

STUDY FOR HOMAGE TO NATHANIEL HONE, 1991

oil on linen

signed lower right; with typed Taylor Galleries exhibition label on reverse

8 by 12in. (20.32 by 30.48cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Charles Brady', Taylor Galleries, Dublin, 11-27 July, 1991, catalogue no. 26

€2,000-€3,000 (£1,639-£2,459 approx).

2

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

A WRAPPED-UP BRONZE,
1987
oil on board
signed lower right; with
typed Taylor Galleries label
on reverse
16.50 by 24.50in. (41.91 by
62.23cm)

Provenance:
Taylor Galleries, Dublin

Exhibited:
'Charles Brady, New
Paintings and A Few Painted
Bronzes,' Taylor Galleries,
Dublin, 28 May - 13 June,
1987, catalogue no. 30

€3,000-€5,000
(£2,459-£4,098 approx).



3

Camille Souter HRHA (b.1929)

STRANGFORD QUARRY, 1994

oil on paper
inscribed ['Camille Souter 1994'] on reverse, a copy of same
visible on reverse of frame; also with exhibition number [34]
on reverse
9.25 by 7.50in. (23.50 by 19.05cm)

Provenance:
Taylor Galleries, Dublin

Exhibited:
'Camille Souter /Nano Reid Retrospective Exhibition',
Droichead Arts Centre, Drogheda, Co. Louth, 5-29 May;
(touring), Linen Hall Arts Centre, Castlebar, Co. Mayo, 3-26 June,
1999, catalogue no. 34

Literature:
Cormican, Garrett, *Camille Souter, The Mirror in the Sea*,
Whyte's Dublin 2006, catalogue no. 459, p.311 (listed) & 316
(illustrated in colour)

In *Camille Souter, The Mirror in the Sea* Cormican notes that the
artist also refers to this work as: "Gabbro Quarry Strangford
Lough".

€5,000-€7,000 (£4,098-£5,737 approx).





4

Gerard Dillon (1916-1971)

PIERROT AND EASEL

pen and ink with gouache and pastel
and collage element on paper
signed lower right; with inscribed
Taylor Galleries label on reverse
16 by 21.25in. (40.64 by 53.98cm)

Provenance:

Taylor Galleries, Dublin

€4,000-€6,000 (£3,278-£4,918 approx).



5

Gerard Dillon (1916-1971)

ABSTRACT CITYSCAPE

oil with sand on board
24.25 by 36in. (61.60 by 91.44cm)

Provenance:

Taylor Galleries, Dublin

€3,000-€5,000 (£2,459-£4,098 approx).



6

Patrick Collins HRHA (1910-1994)

DRUID'S MOON, 1981

oil on canvas

signed and dated lower left; with inscribed Arts Council exhibition label on reverse; also with typed Sligo Art Gallery exhibition label on reverse
32 by 38in. (81.28 by 96.52cm)

Provenance:

Collection of the artist

Exhibited:

'Patrick Collins: Retrospective Exhibition', Arts Council/An Chomhairle Ealaíon and the Arts Council of Northern Ireland, touring exhibition, Cork, Dublin and Belfast, 1982, catalogue no. 84 (loaned by the Artist); 'Patrick Collins', Sligo Art Gallery, 27 March - 21 April, 1985

Literature:

Frances Ruane, *Patrick Collins, An Chomhairle Ealaíon/The Arts Council, Dublin; The Arts Council of Northern Ireland, Belfast, 1982*, pp.92 (illustrated) pp.113 (listed)

After living in France for six years, Collins returned to Ireland in 1977 and produced some remarkable work for an exhibition in 1979. The canvasses increased in size, the colour became more complex and the gestures

became rounder and more active. After a brief period when personal and financial difficulties made it impossible for him to paint, he received assistance from the Arts Council and from friends in 1980 and was able to pick up where he left off.

The dynamism and sweeping movement typical of paintings done around this time can be seen in *Druid's Moon*. Collins pivots the composition around a central point, the paint is applied with gusto and the serenity of the 1960s and '70s has given way to a livelier, more ebullient mood. In *Druid's Moon* Collins returns to using a 'frame within a frame' device, the main body of the painting hovering within a rectangle. It has the effect of isolating the subject from the reality of its surroundings, a self-contained vignette abstracted from a specific moment and place. However, in this painting the rectangle is incomplete and, together with the head-like moon, it suggests a figure whose arms are open in a comforting embrace. Collins had certainly achieved some stability in his life around this time and, with a major retrospective of his work planned for the following year, had finally received institutional approbation. It is not surprising to find this sense of security reflected in paintings like this one.

Frances Ruane HRHA
April, 2012

€14,000-€16,000 (£11,475-£13,114 approx).



7

Charles Tyrrell (b.1950)

UNTITLED, 1981

oil over acrylic and mixed media on wood
signed, inscribed and dated on reverse; with
inscribed Taylor Galleries exhibition label on
reverse

39 by 39in. (99.06 by 99.06cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Charles Tyrrell, paintings + drawings', Taylor
Galleries, Dublin, 19 June - 4 July, 1981,
catalogue no. 9

The artist's inscription on reverse reads,
"reworked in oil March 2003 Charles Tyrrell '03".
The National Irish Visual Artist's Library's [NIVAL]
copy of this exhibition catalogue records that
paintings numbered "4" and "8" (diptych) from
this series were purchased by AIB. *Untitled, 1981*
is an example of the artist's early work after
graduating from the National College of Art and
Design in 1974. It shows the influence of his
trips to the United States in both its subject
matter and scale, both of which were a break
from the norm for Irish audiences at the time. In
his note in May 2010, Aidan Dunne remarked
on the artist's distinctive style in reference to
Slow Turn, 1987, formerly in the O'Driscoll
collection.

"He developed a personal, grid-based pictorial
vocabulary based on rhythmic subdivisions of
the picture plane, combining textural painting
with lines, angles and arcs..."

€5,000-€7,000 (£4,098-£5,737 approx).



8

Felim Egan (b.1952)

UNTITLED, 1986

oil with mixed media element on canvas
signed and dated on reverse

36 by 36in. (91.44 by 91.44cm)

€2,000-€3,000 (£1,639-£2,459 approx).



9

Patrick Collins HRHA (1910-1994)

WATER ON A PLOUGHED FIELD, c.1976

oil on canvas

signed lower left; inscribed with title on reverse

28.50 by 36in. (72.39 by 91.44cm)

Provenance:

Tom Caldwell Galleries, Dublin

Exhibited:

'Patrick Collins', Tom Caldwell Galleries, Dublin, until 30 November 1976, catalogue no. 23

Although Patrick Collins sometimes paints other subjects, landscape dominates his art. He had an affinity with nature that began in his Sligo childhood and which eventually formed the foundation for his painting. Boyhood memories fed his art; he saw the bogs, earth, rocks and stones of the landscape as a physical link with his own youth as well as uniting the contemporary Celt with the ancients.

Collins always interpreted the landscape in an abstractly poetic way, but in the late 1960s excessive sentimentality and formlessness began to creep into the work. However, after working for nine months digging drainage ditches in Connemara he produced a remarkable series of austere bog pictures in 1970 which demonstrated a newly-found vigour. Although *Water on a Ploughed Field* was first exhibited in 1976, its style suggests that it may have been painted around the same time as the bog pictures rather than during his stay in France from 1971-76. This painting strips away inessentials with the exceptional boldness that characterised his work of 1970. It shows an elemental absorption with land, with moisture impregnating the entire picture and light bouncing off the surface water. The restrained composition sets a few strong lines against an animated void – Collins wanted to make empty spaces 'talk.' *Water on Ploughed Field* does talk to the viewer, poignantly expressing the loneliness and isolation Collins felt during this period.

Frances Ruane HRHA
April, 2012

€10,000-€15,000 (£8,196-£12,295 approx).



10

Tony O'Malley HRHA (1913-2003)

ÓRZOLA, 1988

acrylic with collage on paper

signed with initials and dated lower left; titled lower right; with inscribed Taylor Galleries exhibition label on reverse

11.50 by 16.50in. (29.21 by 41.91cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Tony O'Malley', Taylor Galleries, Dublin, October 1990, catalogue no. 4

Órzola is a village in the Las Palmas province of northern Lanzarote in the Canary Islands. It is the departure point for the ferry to La Graciosa. For an example by O'Malley of La Graciosa see lot 21.

€1,500-€2,000 (£1,229-£1,639 approx).



11

Samuel Walsh (b.1951)

STUDY 90, 1990

oil on paper

signed and dated in pencil lower right; with typed Oliver Dowling Gallery exhibition label on reverse

24 by 30in. (60.96 by 76.20cm)

Provenance:

Oliver Dowling Gallery, Dublin

Exhibited:

'Samuel Walsh', Oliver Dowling Gallery, Dublin, 1990

€600-€800 (£491-£655 approx).



12

Michael Mulcahy (b.1952)

INIS OIRR, 1990

oil on canvas

signed and numbered [16] on reverse

26 by 24in. (66.04 by 60.96cm)

Provenance:

Taylor Galleries, Dublin

In 1990 Mulcahy's work was included in 'Images from Ireland, Brussels', Banquet Exhibition at the RHA, Dublin and Oireachtas.

€1,500-€1,800 (£1,229-£1,475 approx).



13

Tony O'Malley HRHA (1913-2003)

IRISH INSCAPE - STUDIO, PHYSICIANSTOWN, CALLAN, 1984

oil on wood with collage element

signed with initials lower left; dated [November] lower right; signed again, titled and dated on reverse; also with artist's archival number [No. 832] on reverse; with typed Taylor Galleries exhibition label on reverse 48 by 36in. (121.92 by 91.44cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Tony O'Malley', Taylor Galleries, Dublin, October 1986, catalogue no. 18

After many years in Cornwall Tony O'Malley began extensive visits back to Ireland in the late 1970s, establishing a studio at Physicianstown, near to Callan Co. Kilkenny where he was born. This, like his studios in the Bahamas and St. Ives, often formed the subject of his paintings. The work is not a representation of an actual location but an 'inscape'. This word, which recurs in a number of O'Malley's titles, comes from the writings of Gerard Manley Hopkins. Inscape is a term used to describe 'individually-distinctive beauty' or in visual art terms an interior landscape, a poetic evocation of the artist's thoughts and responses to a place or object rather than a conventional outward view. O'Malley's introspective practice came

from his early isolation as a self-trained artist but it was also informed by his years of working with English modernist artists in Cornwall. Through the St. Ives school he developed a sophisticated understanding and engagement with modern art which is reflected in the distinctive language of forms found in this work.

The pale blue of the painting contained within a darker blue frame suggests space and light. But the seeming simplicity of the blue expanse and its floating birdlike forms is disrupted by its rich, three dimensional surface. As in his other work O'Malley adds material to his paint to create thick lines that project up from the surface. Elsewhere paint is scraped back so that the underlying board is visible. The resulting rhythmic lines compliment the painted floating grid of colourful forms. The simple and direct treatment of the work in conjunction with its exotic elements and colours evoke a primitive space while its marked surface anchors it within the physical world of the artist's studio.

Dr. Róisín Kennedy

April 2012

We are grateful to the Taylor Galleries for their assistance in cataloguing this lot.

€20,000-€30,000 (£16,393-£24,590 approx).



14

Seán McSweeney HRHA (b.1935)

FILLING TIDE, 1998

oil on canvas

signed, titled and with artist's archival number [98.46]
inscribed on reverse; also with typed Taylor Galleries
exhibition label on reverse
24 by 32in. (60.96 by 81.28cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Boglana Shourelaine, Sligo', Taylor Galleries, Dublin,
October, 1998, catalogue no. 46

€5,000-€7,000 (£4,098-£5,737 approx).



15

William Crozier HRHA (1930-2011)

GARDEN, 1997

gouache on paper

signed and dated lower centre; with title and
catalogue number [32] on typed label on reverse
14.50 by 14.50in. (36.83 by 36.83cm)

€1,000-€1,500 (£820-£1,230 approx).



16
William Crozier HRHA (1930-2011)

THE RIVER IN THE WOOD, 1991

oil on canvas

signed lower left; signed again, titled and dated on reverse; with inscribed label also on reverse
24 by 30in. (60.96 by 76.20cm)

The River in the Wood shows William Crozier engaging with two of his favourite motifs – the tree and the river. Scottish by birth, later becoming an Irish citizen, Crozier's landscapes avoid any of the characteristics of national stereotype. Crozier settled in West Cork in 1983 although he continued to travel and work abroad. His vibrant, almost abstract paintings of the landscape of West Cork, such as this example, were a revelation when they came to wider public attention in Ireland after a retrospective of Crozier's work at the RHA Gallery in 1991. Jim O'Driscoll, a native of West Cork, clearly recognised the novelty of Crozier's engagement with the locality. He was an important collector of his work.

In *The River in the Wood* strong vivid colours are applied directly onto the white primed canvas, visible in the red branches of the trees to the right. Using a flattened perspective, Crozier creates a rich varied surface of competing forms, juxtaposing the rushing flow of the river and the vertical shapes of the trees. The blue water severs the composition separating an island of deep red and green trees from a sunlit group of pale green and

orange woods to the left. The latter introduce a subtle sense of movement into the composition in contrast to the more dynamic form of the river.

This work, like other paintings by Crozier, is deceptively simple in its construction. However the careful selection of colours and control of form reflect a deep understanding of both historical and modern European art. It evokes the iridescence of Gothic stained glass as well as the expressionist vigour of French Fauvism. The work is a direct response to nature. As Crozier declared, 'I cannot invent anything. I've got to see it'.¹ The painting is then made in the studio directly on the canvas, without preliminary drawings. Through this intuitive approach, the final work becomes an internalised response to not just a specific location but to a particular moment and to the combination of psychological and physical forces which influenced Crozier while painting it. One of his stated aims in creating a painting was to 'invest it with an epic quality'.² The understated yet dramatic combinations of forms and colours make *The River in the Wood* such an epic landscape.

Dr. Róisín Kennedy
April 2012

¹ Quoted in P. Vann, 'A Man of Imagination', in ed. C. Crouan, *William Crozier*, Lund Humphries, 2007, p.20.

² Ibid, p.39.

€10,000-€15,000 (£8,196-£12,295 approx).



17
Barrie Cooke HRHA (b.1931)
TAMAK'S CLEARING (EDGE OF THE JUNGLE), 1975
oil on canvas
signed, titled and dated on reverse; with descriptive passage by the artist inscribed on reverse; also with David Hendriks exhibition and framing labels on reverse
39.75 by 39.75in. (100.97 by 100.97cm)

Provenance:
David Hendriks Gallery, Dublin;
Whence purchased by Mr & Mrs W. O'Sullivan, May 1976;
Adam's, 27 September, 2001, lot 84 as *Edge of the Jungle*

Exhibited:
'Barrie Cooke', David Hendriks Gallery, Dublin, 22 April - 15 May, 1976, catalogue no. 11 (as *Tamak's Clearing*)

Artist's descriptive passage verso reads:
"Edge of the jungle (Tamak's clearing). This is just as you step up out of black. Where Sinak & Tamak had made a hole, a plantation. On the way to Pa Umor. A log track over. His grove of the ubi cayu. (All chickens killed by leopard so we ate mushrooms!) & ubi! More difficult to walk out jungle than inside it."

€5,000-€7,000
(£4,100-£5,700 approx).



18
Brian Bourke HRHA (b.1936)
SWITZERLAND, 1972
coloured pencil on paper
signed, titled and dated lower right
19 by 13.75in. (48.26 by 34.93cm)

€800-€1,200
(£655-£983 approx).



19

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 by 48in. (121.92 by 121.92cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

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

Literature:

Ed. Lynch, Brian, *Tony O'Malley*, Sclar 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 Physicantown 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
April 2012

€25,000-€35,000 (£20,491-£28,688 approx).



20

William Crozier HRHA (1930-2011)

NORTH STAR AND VENUS, 1982

oil on canvas

signed lower right; with typed label of The Scottish Gallery [Edinburgh & London] on reverse

42 by 45in. (106.68 by 114.30cm)

Provenance:

The Scottish Gallery, Edinburgh & London

This nocturnal landscape was painted after a period spent in New York in 1979 which had a profound effect on Crozier's work. It shows the impact of the vigorous colours and design of modernist art, such as that found in the work of Henri Matisse and Edvard Munch, on the artist.

The composition is dominated by the strong green of the ground. Above the high horizon line two tiny circles of red and white indicate the planet Venus and the North Star. The scene is intensified by the dark ambiguous forms of the shadows cast by the tree and other unseen elements across the ground. Small lines and dots of pale blue and red enliven the surface suggesting the effect of starlight on the landscape. From a simple motif of a tree at night, Crozier creates a complex and evocative landscape in the grand tradition of modernist painting.

Dr. Róisín Kennedy
April 2012

€15,000-€20,000 (£12,295-£16,393 approx).



21

Tony O'Malley HRHA (1913-2003)

PEDRO BARBA - ISLA DE GRACIOSA, 1993

oil on board

signed with initials and dated lower left; signed again, titled and dated on reverse; also with artist's archival number [no. 2466] on reverse; with typed Taylor Galleries exhibition label on reverse
48 by 36in. (121.92 by 91.44cm)

Provenance:

Taylor Galleries, Dublin

Exhibited:

'Tony O'Malley at 80. Recent Work', Taylor Galleries, Dublin, 21 October - 6 November 1993, catalogue no. 17 (illustrated on front cover of catalogue); 'An Advocate For Art : A Tribute To Jim O'Driscoll SC', Irish Museum of Modern Art, Dublin, 6 July - 15 August, 2010

Literature:

Ed. Lynch, Brian, *Tony O'Malley*, Scolar Press in Association with the Butler Gallery, Kilkenny, 1996, p. 310 (full page illustration)

Pedro Barba, on the island of Graciosa, is close to Lanzarote in the Canary Islands. The island is surrounded by an uninhabited archipelago which is a nature reserve. It has formed the subject of another work by O'Malley now in the collection of IMMA. The painting, like much of O'Malley's later oeuvre, can be considered joyful in mood. This is largely due to the light tonality, bright colours and almost playful juxtaposition of forms that appear to float across the space of the wood. O'Malley preferred to paint on wood or board as opposed to canvas. The former enabled him to carve and scrap into the surface and to create almost sculptural work rather than being restricted to conventional painting. In *Pedro Barba, Isla de Graciosa*, O'Malley's interventions into the wood are very evident. He has drilled sequences of holes into various parts of the painting. For example such lines are visible in the large blue rectangular element in the upper part of the composition and along the edge of the yellow element in the lower right. The holes, which appear to be made by a screwdriver or nail are highlighted in different coloured paints. Elsewhere scratch marks make what could almost be described as existential marks which disrupt the painterly surface and introduce a more tangible quality into the work.

Dr. Róisín Kennedy
April 2012

€20,000-€30,000 (£16,393-£24,590 approx).



22
Patrick Scott HRHA (b.1921)
CHINESE LANDSCAPE,
SILVER PAINTING I, 1986
silver leaf and tempera
on canvas
24 by 24in. (60.96 by
60.96cm)

Provenance:
Taylor Galleries, Dublin

Exhibited:
'Patrick Scott, Chinese
Landscapes', Taylor
Galleries, Dublin, July,
1986 (ex-catalogue)

We are grateful to the
Taylor Galleries for their
assistance in cataloguing
this lot.

€5,000-€7,000
(£4,098-£5,737 approx)



23
James MacCarthy (b.1945)
GIRL READING, 1986
bronze with green patina on wooden base (no. 3 from an edition of 6)
signed [MAC] and numbered on seat
10 by 5 by 5in. (25.40 by 12.70 by 12.70cm)

Dimensions of base: 6.5 by 5.5 by 1ins.

This work was cast by the artist in Dunmanway, Cork in 1986 and sold to
the present owner the following year.

We are grateful to the artist for his assistance in cataloguing this lot.

€400-€600 (£327-£491 approx).



24

John Shinnors (b.1950)

MAYO MOON, BLACK SCARECROW AND BADGER, 1996

oil on canvas

with inscribed RHA exhibition label on reverse

36 by 38in. (91.44 by 96.52cm)

Provenance:

RHA, Dublin, 1996

Exhibited:

RHA Annual Exhibition, Dublin, 1996, catalogue no. 436

John Shinnors was among the artists Jim O'Driscoll knew personally and his works hold a prominent place within his collection. This outstanding example by the Limerick artist displays all the characteristics one would associate with his work. As with many of his paintings the title guides the viewer into the narrative. *Mayo Moon, Black Scarecrow and Badger*, all familiar motifs in Shinnors' oeuvre, are shown here from an askew aerial perspective. The moon in the extreme left-hand corner casts a theatrical light on the scene hitting the figure of the scarecrow first, picking up accents of colour in the field, before resting on the striped back of the nocturnal creature lower right. The soft light off the Mayo moon lightens the mood of the canvas providing relief to the unsettling tone sometimes associated with the artist's work. *Mayo Moon, Black Scarecrow and Badger* was accepted to the RHA in 1996 from where it was sold to the present owner.

€12,000-€15,000 (£9,836-£12,295 approx).



25

Juan Miró (Spanish, 1893-1983)

COMPOSITION WITH GREEN BACKGROUND,
1950

chromolithograph (no. 140 from an edition of
300)

signed and dated in the margin lower right;
numbered lower left; with Dawson Gallery
framing label on reverse

13.50 by 18.25in. (34.29 by 46.36cm)

Provenance:

Whyte's, 29 April 2003, lot 48

Sheet size: 16.5 by 21ins.

€2,000-€3,000 (£1,639-£2,459 approx).

26

Gerard Dillon (1916-1971)

TWO MONKS

gouache and ink on paper

signed lower left; with title on reverse

8.25 by 5.25in. (20.96 by 13.34cm)

This work was created on a 'ready-made' sheet of
paper. Beneath image is printed text which reads
"Top Dogs / MacDonald Dalys Crufts Week."

€1,000-€1,500 (£819-£1,229 approx).





27

Francis Bacon (1909-1992)

STUDY FOR PORTRAIT OF POPE INNOCENT X, 1989
lithograph in colour; (épreuve d'artiste, artist's proof)
signed lower right; with edition ["E.A."] lower left
37.50 by 27in. (95.25 by 68.58cm)

Study for Portrait of Pope Innocent X was created in an edition of 60.
Sheet size: 46 by 30.25in.

In 1953, Bacon painted *Study after Velázquez's Portrait of Pope Innocent X* also known as *The Screaming Pope* based on the Spanish master's portrait of the same subject from 1650. The subject as depicted by both artists is considered a masterpiece from their respective oeuvres. Bacon was fixated with the image and painted numerous versions of the subject. The present work mirrors the composition and palette of Velázquez's painting but is imbued with a characteristically Bacon quality.

€6,000-€8,000 (£4,900-£6,500 approx).

28



28
Maurice Desmond (b.1944)
MOVEMENT IN SUMMER, 1991-1993
acrylic on wood
signed lower right; with title, medium and dates on reverse
13.25 by 16.50in. (33.66 by 41.91cm)

€600-€800 (£491-£655 approx).

29
Maurice Desmond (b.1944)
BATHING NUDE, 1980
oil on board
signed and dated lower right; with La Galerie Cork label on reverse
36 by 23in. (91.44 by 58.42cm)

Provenance:
La Galerie, Cork

(For an image of this lot see www.whytes.ie)

€800-€1,200 (£655-£983 approx).

30

Pat Connor (b.1948)
FIGURE IN DOWNWARD FACING POSE, 1978
ceramic on white marble base
signed and dated on reverse; also with artist's name, location
[Schull, W. Cork] and year [1984] on reverse
8.50 by 7 by 4.50in. (21.59 by 17.78 by 11.43cm)

Dimensions of base: 6 by 4 by 1.5ins.

€400-€600 (£327-£491 approx).

31

Pat Connor (b.1948)
ELEPHANT, 1995
ceramic
signed and dated beneath the base
9 by 8.25 by 6in. (22.86 by 20.96 by 15.24cm)

€400-€600 (£327-£491 approx).

32

Vincent Browne (b.1947)
CHIEFTAIN WITH EARRINGS
copper with mixed media element on cylindrical black marble
base
7.50 by 4 by 3in. (19.05 by 10.16 by 7.62cm)

Dimensions of base: 4 by 3.25 (diameter).

We are grateful to Leo Higgins, Cast Foundry, Dublin, for his assistance in cataloguing this lot.

€600-€800 (£490-£650 approx).



33

Francis Bacon (1909-1992)

STUDY FOR A PORTRAIT OF JOHN EDWARDS, 1987
lithograph in colour; (no. 145 from an edition of 180)
signed in the margin lower right; numbered lower left

26.75 by 20in. (67.95 by 50.80cm)

Provenance:

Marlborough Gallery, London;

Where purchased by the present owner

Francis Bacon met John Edwards at the infamous Colony Club in London's Soho in 1974. He became Bacon's companion from then on. Edwards was the subject of some of his most significant portraits and later sole heir to his estate. He donated the entire contents of the artist's Reece Mews Studio to Dublin City Gallery, The Hugh Lane, in 1998.

€3,000-€4,000 (£2,459-£3,278 approx).



34

Sean Scully (b.1945)

DESIRE, 1985

etching with aquatint on Arches paper; (no. 21 from an edition of 25)

signed and dated in the margin lower right; titled centre; numbered lower left

16.75 by 23.75in. (42.55 by 60.33cm)

Sheet size: 22.25 by 29.75ins.

€1,500-€2,000 (£1,229-£1,639 approx).





35

**Seán McSweeney HRHA
(b.1935)**

CONWAY'S BOG, 2004

acrylic on paper

signed and dated in pencil lower

left; signed, with title and with

artist's archival number [04-67]

on reverse; with typed Taylor

Galleries exhibition label also on

reverse

23 by 30in. (58.42 by 76.20cm)

Provenance:

Taylor Galleries, Dublin;

Private collection

Exhibited:

'Seán McSweeney', Taylor

Galleries, Dublin, October -

November 2004, catalogue no. 31

€3,000-€4,000

(£2,459-£3,278 approx).



36

**Seán McSweeney HRHA
(b.1935)**

EVENING BOGLAND, 2005

oil on board

signed and dated lower left;

signed again, titled and dated

on reverse; with artist's archival

number on reverse; with

Vangard Gallery exhibition label

on reverse

16 by 20in. (40.64 by 50.80cm)

Provenance:

Vangard Gallery, Cork;

Private collection

Exhibited:

'Seán McSweeney, New Works',

Vangard Gallery, Cork, 13

October - 5 November 2005

€3,000-€4,000

(£2,459-£3,278 approx).

37

Patrick Collins HRHA (1910-1994)

THE PENITENT THIEF, 1988

oil on canvas

signed and dated lower centre; with inscribed Caldwell Galleries label on reverse

30 by 25in. (76.20 by 63.50cm)

Provenance:

Caldwell Galleries;

Whence purchased by Vincent Ferguson;

Private collection

Exhibited:

'Patrick Collins', Caldwell Galleries, Dublin, until 30 November 1989, no. 6; 'Patrick Collins', Clifford Street Fine Art, London, 6 February to 3 March 1990 (illustrated on front cover of exhibition catalogue & backcover of private viewing invite); 'Patrick Collins HRHA, Last Daylight, the late cut-out paintings of Patrick Collins', RHA, Dublin, 14 January – 27 March 2011 (illustrated p.22 of exhibition catalogue)

The recent RHA exhibition of Collins' 'cut outs' in 2011 brought into focus this controversial series from the mid-eighties. While these works show the artist employing a new technique, the brutal cutting of canvas with a scissors, they tie in with his earlier preoccupation of relating the painted image to the edge of the picture plane. For earlier works by the artist see lots 6 and 9.

"Someone once asked me why didn't I teach – pass on my experience to somebody else? In reply, I said I would have to start by saying, I can teach you nothing because I know nothing and that's after a lifetime of working for artistic completion, reading, writing, researching, discussing and observing. I broke all the rules in an effort to get at the truth of something and landed back on my own two feet with the conclusion that nobody else knows anything either. So there are no teachers, no pundits, only yourself.

I started by trying to wed the thing and some hidden meaning of it and instinctively demanding a shape that overall accommodated both. Now I've arrived at a logical development of this idea with the blanks substituting or suggesting what I didn't know."

Patrick Collins, from the exhibition catalogue to his solo show at the Caldwell Galleries, Dublin, November, 1989

€3,000-€4,000 (£2,459-£3,278 approx).



38

Barrie Cooke HRHA (b.1931)

DIDYMO, N.Z.I., 2006

oil on canvas

signed, titled, dated and with artist's archival number [BC28506] on reverse; with typed Kerlin Gallery exhibition label also on reverse 27.50 by 33.50in. (69.85 by 85.09cm)

Provenance:

Kerlin Gallery, Dublin;

Private collection

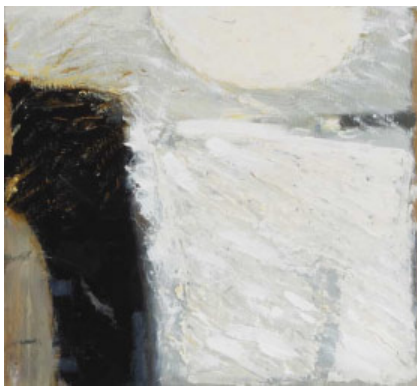
Exhibited:

'Barrie Cooke', Kerlin Gallery, Dublin, 5 May - 3 June 2006

The Kerlin exhibition in 2006 marked the artist's 75th birthday and featured several reoccurring themes in his oeuvre. The present work represent his preoccupation with water pollution and an algae called Didymosphenia geminata discovered in New Zealand in 2004.

€3,000-€4,000 (£2,459-£3,278 approx).





39

John Shinnors (b.1950)

TERRIBLE DAY, LOOP HEAD, COUNTY CLARE

oil on panel; (in four parts)
signed in the lower right panel lower left; signed and titled on reverse; with Leinster Gallery label on reverse
24 by 26.75in. (60.96 by 67.95cm)

Provenance:

Leinster Gallery, Dublin;
Private collection

Dimensions of each panel: 11.5 by 13ins.

€8,000-€10,000 (£6,557-£8,196 approx).



40

Patrick Scott HRHA (b.1921)

GOLD PAINTING 8/93

gold leaf and tempera on canvas
signed and inscribed on reverse
34 by 34in. (86.36 by 86.36cm)

Provenance:

Whyte's, 17 February 2004, lot 30;
Whence purchased by the present owner

Exhibited:

'Patrick Scott', Taylor Galleries, Dublin,
21 June - 6 July 1994, catalogue no. 5;
RHA Banquet Exhibition, Dublin 1997

€5,000-€7,000 (£4,098-£5,737 approx).

41

John Shinnors (b.1950)
THE LIGHTHOUSE KEEPER'S CAT
oil on canvas
signed lower right
22 by 23in. (55.88 by 58.42cm)

Provenance:
Oisín Gallery, Dublin;
Private collection

€5,000-€6,000 (£4,098-£4,918 approx).



42

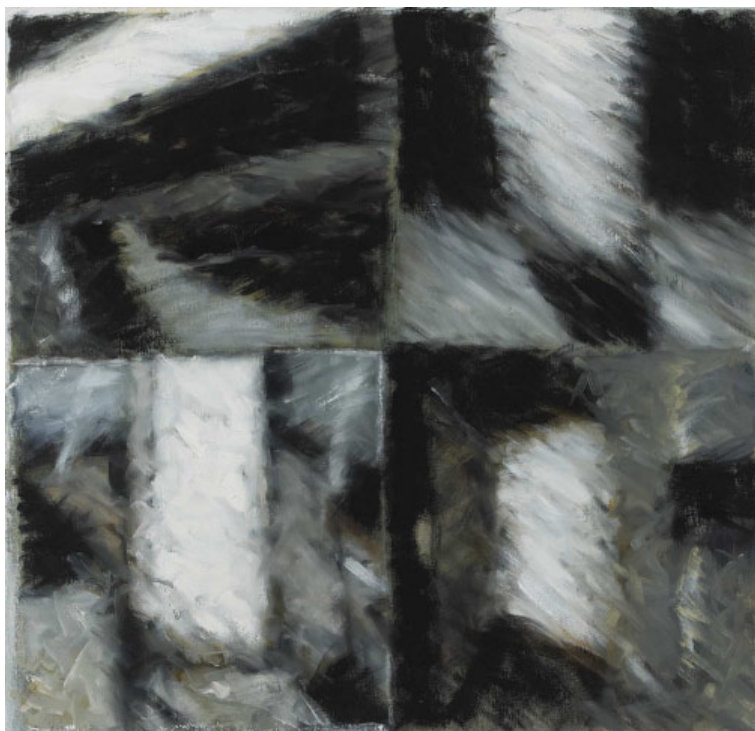
John Shinnors (b.1950)
OVER LOOP, COUNTY CLARE, JANUARY
oil on canvas
signed lower right; with title on reverse; also with
Leinster Gallery label on reverse
18.50 by 19.75in. (46.99 by 50.17cm)

Provenance:
Leinster Gallery, Dublin;
Private collection

Exhibited:
'John Shinnors - Paintings & Drawings', Limerick City
Gallery of Art, September to November, 2002

Literature:
PROFILE 18 - John Shinnors, Gandon Editions, Cork,
1996, p.47 (illustrated)

€6,000-€8,000 (£4,918-£6,557 approx).



LOUIS LE BROCQUY – *A personal reminiscence*

Extraordinary as it sounds, for someone 35 years his junior, I knew his father long before I met Louis le Brocquy.

I joined the Irish Philatelic Society (IPS) in 1966 and Albert le Brocquy, then its President, was very generous and supportive of young philatelists like myself. I first acquired a Louis le Brocquy artwork – a 1967 first day cover with an ink drawing by his son, which Albert had donated to an IPS charity auction. It cost me the princely sum of fifty shillings (€3.20) and is one of my most treasured possessions. It is apposite that I write about it now as it is one of the many drawings Louis made in preparation for *The Táin* (see lot 47 in this sale).

So it was as a stamp collector that I first got to know and appreciate Louis le Brocquy's work. Louis was a brilliant graphic designer and ably met the challenge presented by producing art in a miniscule form – in effect a 40 by 20mm (1.6 x .8in.) canvas. He did this to great effect with his design for the *Europa* stamps of 1970 – an image chosen by international competition, and issued by most Western European countries that year, bringing Louis' work to the attention of over 200 million people.

It was not until 2007, that I properly engaged with Louis le Brocquy when he came to our galleries to see a watercolour, coincidentally

offered here as lot 43. He identified it as his first watercolour Head, which was exhibited at ROSC in 1971, and his delight at seeing it again was obvious. My last conversation with Louis was at his 90th birthday celebration in the Hugh Lane Gallery where we talked about his father and his Belgian stamp collection, which Louis still owned and enthused about.

Whyte's have had the privilege of selling hundreds of works by this outstanding artist, from lithographs for around €1,000 to a version of his greatest masterpiece, *The Family* for €800,000, and it is that range that made this man not just the greatest Irish artist of his generation but also the most popular. He, like Jack Yeats, deliberately made his works accessible to collectors at all price levels and that will stand to his stead forever.

Today I attended his last work, *A Celebration of The Life of Louis le Brocquy* in St. Patrick's Cathedral, which he himself – with the help of his wife Anne and his children – had carefully and painstakingly arranged, just as he did his paintings. With the participation of the President of Ireland, The Abbot of Glenstal, his great friends Anthony Cronin and Seamus Heaney and The Director of Dublin City Gallery, it was a fitting tribute to one of the great Irishmen of the 20th century.

Ian Whyte, April 28 2012.

43

Louis le Brocquy HRHA (1916-2012)

STUDY FOR RECONSTRUCTED HEAD OF S. B. (SAMUEL BECKETT), 1965
watercolour
signed and dated lower left
22 by 15in. (55.88 by 38.10cm)

Provenance:

Gimpel Fils Gallery, London;

Whence purchased by Bruce Arnold in 1968;

Sold to the present owner, May 1975

Exhibited:

'Louis le Brocquy Paintings', Gimpel Fils, London, 1-26 March 1966, catalogue no. 67; 'The Irish Imagination 1959-1971, an exhibition in association with Rosc', Municipal Gallery of Modern Art, Dublin, 23 October to 31 December 1971, catalogue no. 11 in 'The Literary Influence' section (Lent by Bruce Arnold); 'Irish Art 1943-1973: an exhibition in association with Rosc', Crawford Municipal Gallery of Art, Cork, 24 August to 7 November 1980, toured to the Ulster Museum, Belfast, January to February 1981, catalogue no. 66 (Lent by the present owner)



Over a period of thirty or so years, from 1965 when this work was painted, Louis le Brocquy carried out numerous images of Samuel Beckett, mainly in oils but also, as in this case, in watercolour. The Head series began with the early experimental works, known collectively as the Ancestral Heads (1964-1975), followed by the Portrait Heads (c.1975-2005). It is thought that the present *Study* is the first watercolour in the series, and the artist himself confirmed this on a visit to Whyte's in 2007.¹ *Study for Reconstructed Head of S.B. (Samuel Beckett)* belongs to the early experimental phase when the artist was searching for a distinctive method for representing the intellect, imagination and creativity of a range of individuals chosen for their historical significance or exceptional literary and artistic achievements. Mostly, though not

exclusively, Irish, the figures included James Joyce, WB Yeats, Louis' wife - artist Anne Madden - and his friends Francis Bacon and Seamus Heaney, as well as Beckett.

The Head series was a remarkable development for le Brocquy, emerging after a period of struggle for direction. A visit to the Musée de l'Homme in Paris in the winter of 1964 brought him into contact with the Polynesian heads in that collection, which touched a chord in the artist. As he explained "Like the Celts I tend to regard the head as this magic box containing the spirit. Enter that box, enter behind the billowing curtain of the face, and you have the whole landscape of the spirit."²

In attempting to convey the elusive presence of the person within, the heads are presented as touches and swathes of colour, devoid of defining outlines, and variously ethereal. While he knew Beckett, le Brocquy did not paint the images from life, but from photographs or memory, preferring to respond to the afterimage rather than the literal presence of the individuals. Typically, each head in the series is shown floating, disembodied, on a muted background, thereby focusing attention on the essential individuality of the character, as well as the ultimate reality of human isolation.

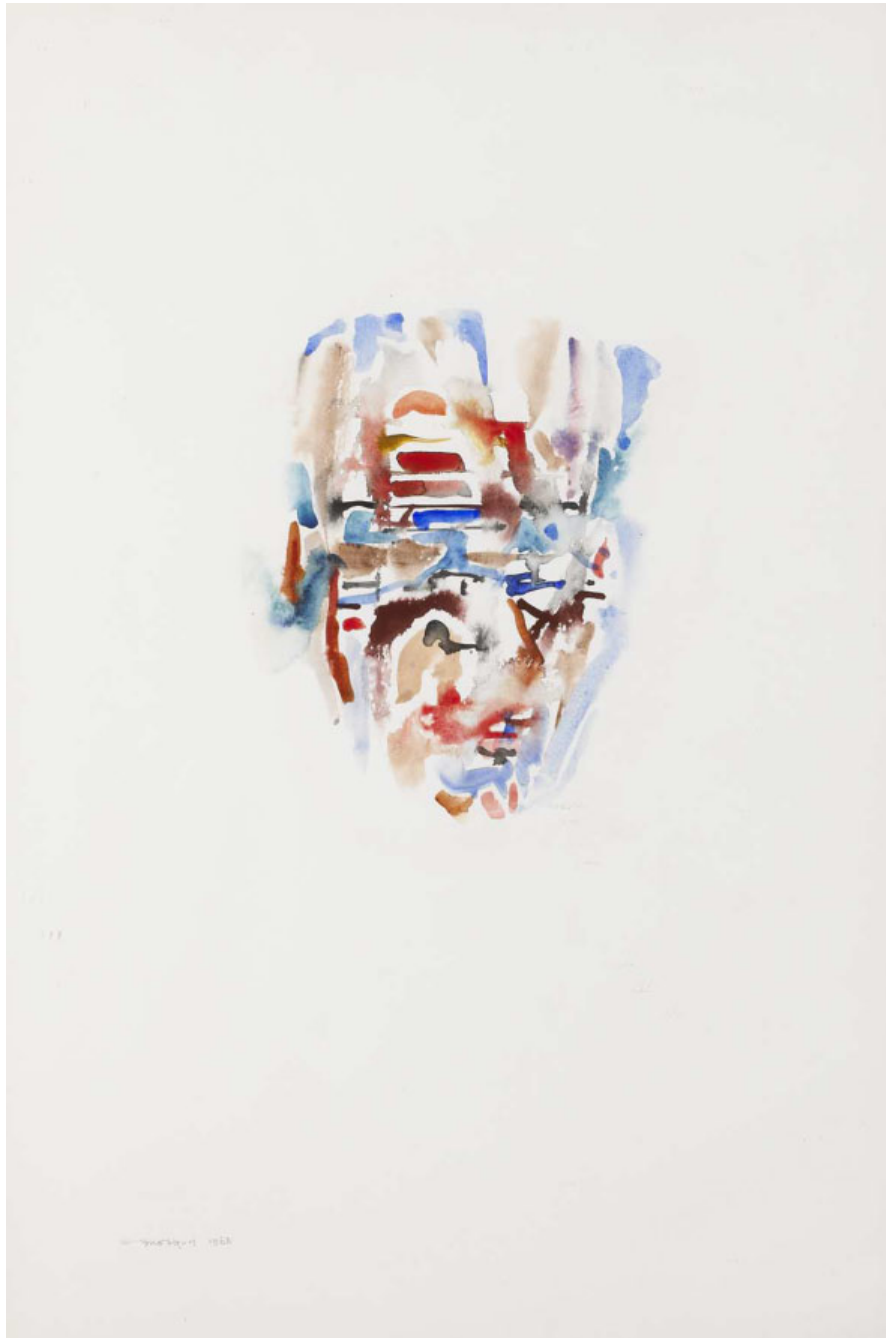
The *Study* presented here shows one of the earliest experiments in this genre. Composed in blues, red and brown, the head is modelled to give an overall form, but limited detail: there are no visible eyes, and little external description – it is not intended as literal and mimetic, though some later works of Beckett are more recognizable. This work, however, while referencing the distinctive brow, high cheekbones, and strongly cleft chin, is less concerned with the surfaces of his appearance than with the interior abstract complexities of his imagination.

Dr Yvonne Scott,
April 2012

¹ My thanks to Whyte's for this observation.

² Michael Peppiatt, 'Interview with Louis le Brocquy', *Art International*, Vol. XXIII/7, October, 1979, pp.60-66. Reproduced in Pierre le Brocquy (ed.), *Louis le Brocquy, The Head Image*, Gandon Editions, Kinsale, 1996, p.23.

€25,000-€35,000 (£20,500-£28,700 approx).





44

Louis le Brocquy HRHA (1916-2012)

THE CURRAGH, 1991

watercolour

signed and dated in pencil lower left; with typed Solomon Gallery label on reverse; with artist's archival number [W1077] also on reverse

7 by 10.25in. (17.78 by 26.04cm)

Provenance:

Solomon Gallery, Dublin

Curragh is one of le Brocquy's Irish landscape series (c.1987-94)

Dr. Yvonne Scott observes, "The watercolour landscapes have a particular place in his oeuvre. These are primarily understood as personal rather than mainstream works. As he has explained: "these were always made to one side of the more problematic work which preoccupied me, so that I have tended to think of them as a diversion, the exploration of a private avenue". The landscape paintings are, nonetheless, very significant. During the late 1980s and early 1990s, le Brocquy produced a series of works addressing locations in various parts of the country, primarily Beara, Wicklow and Dublin. These are not the incidental painted sketches of a transient visitor, but considered responses to places he knows well, or whose experience has a special meaning for him ... The artist is clear about his exploration of the topography of landscape which he intentionally transforms from objective description to subjective response. This process, he explains, is not so much "creation" as "discovery" - the uncovering of the essence of a place, and its experience."

¹ Scott Yvonne, *Painting Ireland. Topographical Views from Glin Castle*, William Laffan, ed., Curchill House Press, Tralee, 2006, p. 91-92

€5,000-€6,000 (£4,098-£4,918 approx).



45

Louis le Brocquy HRHA (1916-2012)

STUDY TOWARDS AN IMAGE OF W.B. YEATS, 1975

charcoal

signed with initials and dated lower right; with inscribed Dawson Gallery label on reverse; with typed exhibition label for Musée d'Art Moderne de la Ville de Paris and Richard Demarco Gallery exhibition labels also on reverse

8.75 by 7in. (22.23 by 17.78cm)

Provenance:

Dawson Gallery, Dublin;

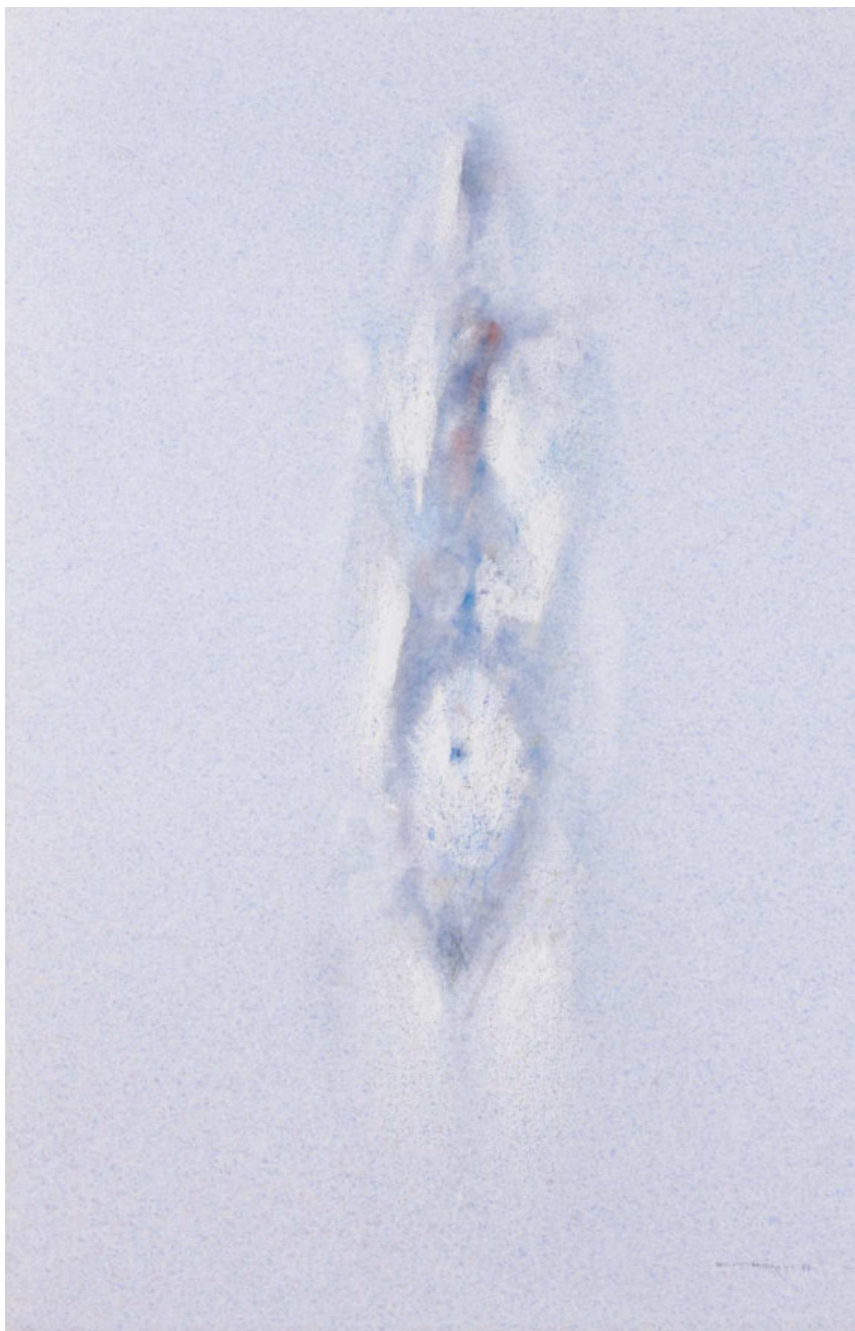
Where purchased by the present owner

Exhibited:

'A la Recherche de Yeats', Musée 'Art Moderne de la Ville de Paris, 15 October - 28 November 1976, catalogue no "Etude 27/1975"; Richard Demarco Gallery, Festival '77 exhibition, study no. 20

Contained in its original Dawson Gallery frame and linen mount.

€4,000-€6,000 (£3,278-£4,918 approx).



46

Louis le Brocqy HRHA (1916-2012)

BEING, 1998

watercolour and gouache

signed and dated in pencil lower right; signed again, with title, date, medium and measurements in cm and with artist's archival number [W 1447B] in pencil on reverse

19.75 by 14in. (50.17 by 35.56cm)

Provenance:

Acquired directly from the artist by original owner;

Yello Gallery, Kinsale;

Where purchased by the current owner

€10,000-€15,000 (£8,196-£12,295 approx).



THE TÁIN. ARMY MASSING, 1969
72.50 by 110in. (184.15 by 279.40cm)



47

Louis le Brocquy HRHA (1916-2012)

THE TÁIN COLLECTION – 20 TAPESTRIES

ILLUSTRATING THE TÁIN

Aubusson tapestry; Atelier René Duché (each no. 4 from an edition of 9)

each signed with initials in the weave on reverse by maître-lissier, René Duché and numbered; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché

Provenance:

Agnew's, London;

Where purchased by the current owner

Exhibited:

'Louis le Brocquy Aubusson Tapestries', Agnew's, London, 3-29 May 2001, *The Táin Tapestries*

€250,000-€300,000 (£204,900-£245,900 approx).

THE TÁIN TAPESTRIES

Louis le Brocquy was living in France with his young family when he received a life-changing invitation, in December 1966. Publisher Liam Miller wanted him to collaborate with Thomas Kinsella on a new translation of Ireland's oldest saga. Le Brocquy penned an enthusiastic affirmative that Christmas Eve and spent much of the next three years visualising *An Táin Bó Cúailgne*. In September 1969, Dolmen Press published it as *The Táin*.

The Táin was born of some eighty stories about the *Ulaidh*, a prehistoric people who lived in the north and north-western regions of what is now called Ireland. Part epic, part soap opera, the tales were vivid, vicious, inconsistent and often rather rude. Oral versions survived for long enough to be collected by scribes, whose fragmentary manuscripts are now in Trinity College and the Royal Irish Academy. Translators and writers such as Lady Gregory and W.B. Yeats had retold some of the Cúchulainn tales – and Joyce's *Finnegans Wake* drew on its meandering style – but Thomas Kinsella's *Táin* was the first widely-accessible version, especially when Oxford University Press' 1970 paperback followed the de luxe and limited editions produced by Dolmen Press.

The Táin marked a unique cultural moment, for Ireland and the world. The State had just celebrated the 50th anniversary of the 1916 Rising and was driving ahead with Seán Lemass' Second Programme for Economic Expansion. By 1969 when it was published, Northern Ireland was in conflict, and global events such as the Prague Spring, the assassinations of Martin Luther King and Robert Kennedy, as well as wars in Vietnam, Angola and elsewhere, underlined its themes of invasion and carnage. Meanwhile, The Beatles sang "All You Need is Love."

Its impact was instant. Although characters like Cúchulainn and Ferdia, Medb and Aillil, were local, the collaborators translated them into a crisply contemporaneous style that resonated through the cultural hierarchy. It engaged lovers of art, language, music and Celtic studies, as well as popular culture. *The Táin* became an Irish *Iliad*, with Cúchulainn as a Superhero reincarnating to a new age of rock, cartoons and animation.

The images le Brocquy called 'shadows thrown by the text' became so iconic that it is almost impossible now to imagine *The Táin* differently. Yet no one had visualised the full saga previously and no artist from Ireland had engaged so thoroughly with pieces of writing in so collaborative a way. Le Brocquy made hundreds of drawings, many of which appear in the de luxe and limited editions, with a handful printed in the paperback and a precious twenty in these tapestries. Communication was difficult in those pre-digital days because he was in France and Miller was in Dublin, so that many key design decisions relied on sending letters through the post.

Le Brocquy's innovative, daring approach cast the saga as a virtual alphabet composed of spontaneous, inky letters. This shows immediately in *Army Massing*, where marks cascade in rivulets that resemble both chain mail and hand-writing, and in the H-shaped *Cúchulainn confronting Ferdia*. Different ages and cultures whisper through the images – and through these twenty tapestries made during 1998-2000, when le Brocquy collaborated with *maître-lissier* René Duché, whose firm had recently been awarded the honour *Meilleur Ouvrier de France*. Cúchulainn's *Warp Spasm*, for example, speaks both of calligraphic marks from Sun Tzu's *The Art of War* and Yves Klein's bodily-marked *Anthropometries*, as well as cave paintings traced by prehistoric peoples.

The translation into tapestry, via le Brocquy's *Táin* lithographs, crested on the momentum from oral to written traditions, from drama to poetry and from visual culture to music. Duché's subtly-textured cottons and wools freed le Brocquy's black-on-white marks into a textured, sensual material that illuminates the sense of a blot or stain without definite edges, which is what he wanted. Here, the statuesque shapes let le Brocquy grow the book's relatively modest scale into a life-affirming series of interconnected images that speak to each other like letters in a phrase or sentence. They belong together. The tapestries were last seen at the Irish Museum of Modern Art in 2003, when they were acquired under the Heritage Tax Scheme. It is profoundly moving to see them together in these weeks after the artist's passing on 25 April 2012. Le Brocquy's hand reaches out through them.

Medb Ruane
April, 2012



THE TÁIN. PILLOW TALK, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 60 by 72.50 in. (152 by 184cm)



THE TÁIN. MARE AND FOALS, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower left; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
60 by 72.50 in. (152 by 184cm)



THE TÁIN. HURLING, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower left; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. THE BOY CÚCHULAINN HURLING, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower left; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. CÚCHULAINN IN WARP-SPASM I, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower right; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
72.50 by 60 in. (184 by 152cm)



THE TÁIN. CÚCHULAINN IN WARP-SPASM II, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. THE BOY CÚCHULAINN, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower left; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
72.50 by 60 in. (184 by 152cm)



THE TÁIN. THE MORRÍGAN IN BIRD SHAPE, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. CÚCHULAINN CONFRONTING FERDIA, 1969
Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower right; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
72.50 by 60 in. (184 by 152cm)



THE TÁIN. DEER AMONG DOLMENS, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower left; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
72.50 by 60 in. (184 by 152cm)



THE TÁIN. ULSTER RISES FROM ITS PANGS, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower left; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
60 by 72.50 in. (152 by 184cm)



THE TÁIN. CÚCHULAINN MOUNTING INTO HIS CHARIOT, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower right; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
60 by 72.50 in. (152 by 184cm)



THE TÁIN. HORSEMAN, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. MAGIC CHARIOT, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. CHARIOTS I, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 60 by 72.50 in. (152 by 184cm)



THE TÁIN. CHARIOTS II, 1969

Aubusson tapestry; Atelier René Duché (no.4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower right; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
60 by 72.50 in. (152 by 184cm)



THE TÁIN. CHARGING CHARIOTS, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9)
signed with initials in the weave on reverse by maître-lissier, René Duché
and numbered lower left; with certificate of authenticity sewn on
reverse, signed, numbered, titled and dated by le Brocquy and Duché
72.50 by 60 in. (184 by 152cm)



THE TÁIN. CÚCHULAINN DISPLAYED, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



THE TÁIN. BATTLE FIELD, 1969

Aubusson tapestry; Atelier René Duché (no. 4 from an edition of 9) signed with initials in the weave on reverse by maître-lissier, René Duché and numbered lower right; with certificate of authenticity sewn on reverse, signed, numbered, titled and dated by le Brocquy and Duché 72.50 by 60 in. (184 by 152cm)



48

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. THE BULL OF CUAILNGE, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in pencil in the margin lower right

15 by 21.50in. (38.10 by 54.61cm)

Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 33 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).



49

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. LEAPING WOLFHOUND, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in pencil in the margin lower right

15 by 21.50in. (38.10 by 54.61cm)

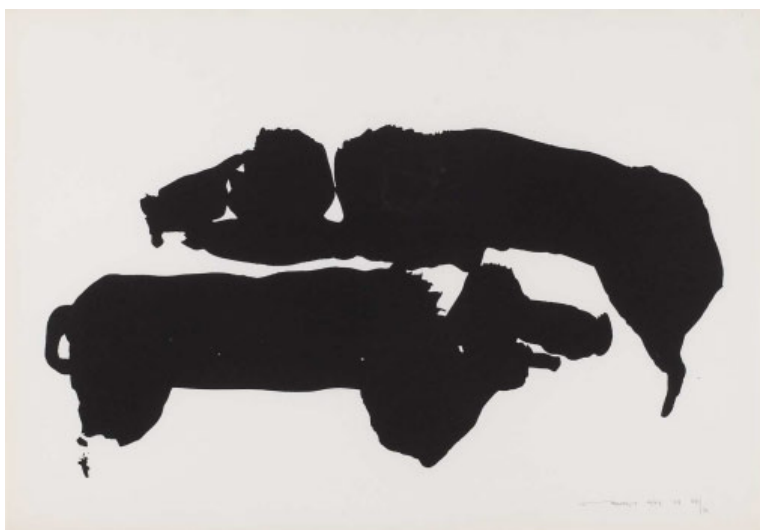
Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 30 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).



50

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. PIGS, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in pencil in the margin lower right

15 by 21.50in. (38.10 by 54.61cm)

Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 28 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).

51

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. THE LION, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in

pencil in the margin lower right

15 by 21.50in. (38.10 by 54.61cm)

Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 34 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).



52

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. A FLOCK OF BIRDS, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in pencil in the margin lower left

15 by 21.25in. (38.10 by 53.98cm)

Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 27 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).



53

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. COW AND CALF, 1969

lithographic brush drawing (no. 68 from an edition of 70)

signed, numbered, dated and with edition number in pencil in the margin lower right

15 by 21.50in. (38.10 by 54.61cm)

Provenance:

Taylor Galleries, Dublin;

Private Collection;

Printed by Frank O'Reilly, Dublin as part of the Táin Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 32 in the series from Portfolio 3.

€800-€1,000 (£655-£819 approx).



54



54

Louis le Brocquy HRHA (1916-2012)

THE TÁIN. SWORDSMAN, 1969

lithographic brush drawing (no. 38 from an edition of 70)

signed, numbered and dated lower right; with Peppercanister Gallery label on reverse

21 by 14.75in. (53.34 by 37.47cm)

Provenance:

Peppercanister Gallery, Dublin;

Private collection

Printed by Frank O'Reilly, Dublin as part of The *Táin* Portfolio, which contained different prints or "lithographic brush drawings", illustrating the epic Ulster cycle of heroic tales. No. 17 in the series from Portfolio 2.

€1,000-€1,500 (£819-£1,229 approx).

55

Tony O'Malley HRHA (1913-2003)

ST. CANICE'S, KILKENNY, 1974

ink and oil pastel

signed with initials twice lower left, with title lower left and lower right; dated [August '74] lower left

15.75 by 11.50in. (40.01 by 29.21cm)

€800-€1,000 (£655-£819 approx).

55



56

Louis le Brocquy HRHA (1916-2012)

EIGHT PORTRAITS IN WORDS AND WATERCOLOUR, 1990

off-set lithograph print (no. 0091 from an edition of 1000)

signed and numbered on the colophon

10.50 by 9in. (26.67 by 22.86cm)

Commissioned by Marie Donnelly on behalf of the Irish Hospice Foundation. Each print is loosely inserted in a glassine sleeve on which is printed a written profile of the sitter. The 8 Irish art collectors featured in the set include; Dermot Desmond, Vincent Ferguson, Charles Haughey, Paul McGuinness, Martin Naughton, Vincent O'Brien, Tony O'Reilly and Michael Smurfit. The entire set is presented in a folding case of black linen and papered boards with a matching slipcase. A very fine production.

€800-€1,000 (£655-£819 approx).

56



57

**Colin Middleton MBE RHA
(1910-1983)**

OWENNAMARVE, COUNTY
DONEGAL, 1976

oil on board

signed in monogram lower right;
titled and signed [Colin] and with
monogram again on reverse; also
with typed David Hendriks
Gallery exhibition label on
reverse

24 by 24in. (60.96 by 60.96cm)

Provenance:

David Hendriks Gallery, Dublin;
Whence purchased by the
previous owner;
From whom acquired by the
present owner

Exhibited:

'Group Show', David Hendriks
Gallery, Dublin, January 1976

During the period of the mid-
1970s Middleton was sixty-six and
at the peak of his career. The year
this work was painted he was the
subject of a major retrospective
exhibition at Ulster Museum,
Belfast and Municipal Gallery of
Modern Art, Dublin hosted by the
Arts Council.

The Owennamarve River drains a
dozen small loughs into the sea
south of Dungloe.

€5,000-€6,000
(£4,098-£4,918 approx).



58

Anna Ritchie (1937-2010)

DARK COMPOSITION, 2, 1964

oil on canvas

signed in pencil lower right; with typed Ritchie Hendriks Gallery label on
reverse; inscribed in pencil on reverse

36 by 32in. (91.44 by 81.28cm)

Provenance:

Ritchie Hendriks Gallery, Dublin;
Where purchased by Miss Hilary Herron (Sculptress), 1964;
From whom gifted to the present owner

Exhibited:

'Anna Ritchie', Ritchie Hendriks Gallery, Dublin, May 1964, catalogue no. 4

Anna Ritchie studied art at the Melbourne National Gallery in her native
Australia before moving to England to pursue further studies. Her work had
figurative beginnings in her early years but later developed a more abstract
approach much like her husband Basil Blackshaw whom she met in Ireland
after a period of travel on the Continent. Their marriage broke up by the
1970s. During her career she held solo shows at the Ritchie Hendriks Gallery,
Dublin, Arts Council Gallery and Queens University, Belfast among other
venue in Ireland and abroad. Her work is represented in the Ulster Museum,
the Arts Council of Ireland and Northern Ireland, Trinity College Dublin as
well as other public and private collections in Ireland and Britain.

€500-€700 (£409-£573 approx).





59
Kitty Wilmer O'Brien RHA PWCSI (1910-1982)
THE MALL, WESTPORT, COUNTY MAYO, c.1960s
oil on board
18 by 24in. (45.72 by 60.96cm)

Provenance:
Collection of the artist's family;
Private collection

Letter of authenticity from the artist's family included with this lot.

Kitty Wilmer O'Brien was a well-known and respected exhibitor in Dublin art circles for over fifty years. She entered the RHA schools in 1926 and distinguished herself there by winning prizes for drawing and painting. In 1933 she won the coveted Taylor Scholarship, which enabled her to go to London to study at the Slade. Three years later she married surgeon Dr Brendan O'Brien, son of her former mentor, Dermot O'Brien PRHA. After a period spent abroad they settled in Dublin, at 65 Fitzwilliam Square, from where she submitted works to the Society of Dublin Painters, the RHA and the WCSI, of which she was President from 1962 to 1981.

€2,500-€3,500 (£2,049-£2,868 approx).



60
Moila Powell (1895-1994)
OLD MILL, MIDHURST, SUSSEX
gouache on paper
signed with initials lower right; with title inscribed on studio label with Atelier stamp on reverse
14 by 19in. (35.56 by 48.26cm)

Provenance:
Estate of the artist;
Duncalfe Galleries, Harrogate;
Private collection;
Whyte's, 9 October 2001, lot 132;
Where purchased by the present owner

This might be the work of Norah McGuinness as Moila Powell painted with her in both England and Ireland and they were great friends. McGuinness left many paintings and drawings in Moila Powell's studio, some of which were, according to her daughter, accidentally initialled by Powell when preparing for an exhibition in The Harborough Gallery, Leicester.

€1,500-€1,800 (£1,229-£1,475 approx).



61
Markey Robinson (1918-1999)
THREE FIGURES
oil on paper
signed with initials lower right; with inscribed Caldwell Galleries label on reverse
8 by 11in. (20.32 by 27.94cm)

Provenance:
Caldwell Galleries, Dublin;
Private collection

A rare early work, probably from the 1950s.

€1,500-€2,000 (£1,229-£1,639 approx).



62
Daniel O'Neill (1920-1974)
FLORENCE
oil on board
signed lower left
24.50 by 18.50in. (62.23 by 46.99cm)

O'Neill painted still lifes, landscapes, religious pictures and many figure studies. Whether in the guise of the bride, the actress or the muse - portraits of women remained a constant theme. His women, brooding and often taken out of time, could be hauntingly archetypal and melancholic; at other times dressed theatrically in historical costume.

In some works his figures register correspondences with the sky or the moon. In his painting Florence, however the background is neutralised so as to focus on the subject. The face is stylised and her 'Picasso' eyes seem to stare into the distance. O'Neill's love of depicting pattern can be seen in his simplified treatment of the necklace; while the swirling brush strokes of the cuffs and collar of her dress underline the importance of texture for him. Blue, a favourite choice, is the unifying dominant colour, linking backdrop and figure and recalling the decorative aspects of Renoir.

Prof. Liam Kelly
April, 2012

€25,000-€35,000 (£20,491-£28,688 approx).

63

Jack Butler Yeats RHA (1871-1957)

THE PONTOON, 1947

oil on board

signed lower right; with typed Waddington Galleries, London, label on reverse

9 by 14in. (22.86 by 35.56cm)

Provenance:

Waddington Galleries, London where sold in 1947 to an unknown collector;

Sotheby's, 11 May 2006, lot 70;

Private collection

Exhibited:

Waddington Galleries, London, 1947

Literature:

Pyle, Hilary, *Jack B. Yeats A Catalogue Raisonné of the Oil Paintings*, Vol. II, p.775, no. 861

The painting depicts a pontoon or temporary floating platform at the edge of a quayside. The background is dominated by grey industrial buildings which Yeats has created by leaving the canvas unpainted. The red of the metal gangway is echoed across the composition, in the structure of the shelter, an archway in a warehouse wall and in the rosy tones of morning sunlight reflected on the standing figure and the pontoon itself. Blues and greens predominate. Their varied hues and textures evoke the movement of the water, the coldness of the dawn light against the stone buildings and the murky shadows beneath the gangway.

The two figures on the pontoon, one old and one young, are carefully observed. They wait separately for the day's work to begin and the next boat to arrive. A suggestion of other figures is evident in the dark forms in the interior of the structure. The boy stands shivering, his arms crossed in a pose suggestive of tension and eagerness while the older man sits against the shelter of the hut. His face, lost in contemplation, looks out of the painting. This subtle contrast of youth and age is a recurring theme in Yeats' later work as he recognised the changing perspectives of age. (He was in his seventies when he painted this). It adds a note of poignancy to the painting elevating the subject to a philosophical comment on human nature while providing a remarkable vignette into the transient world of the river and its workers.

Dr. Róisín Kennedy

April 2012

€50,000-€70,000 (£40,983-£57,377 approx).





64
William Conor OBE RHA RUA
ROI (1881-1968)

FROM THE MOAT, DONAGHADEE,
COUNTY DOWN, c.1920

gouache over pencil

signed lower left; with title
inscribed on card preserved on
reverse

11.25 by 15.75in. (28.58 by
40.01cm)

Provenance:

McClelland Galleries, Belfast;
Private collection

Exhibited:

'William Conor, Children of Ulster',
McClelland Galleries, Belfast, 1969,
no. 17 (illustrated on p.19 of
exhibition catalogue)

€3,000-€5,000
(£2,459-£4,098 approx).



65
William Conor OBE RHA
RUA ROI (1881-1968)

CHILDHOOD

crayon and oil pastel on buff-
coloured paper

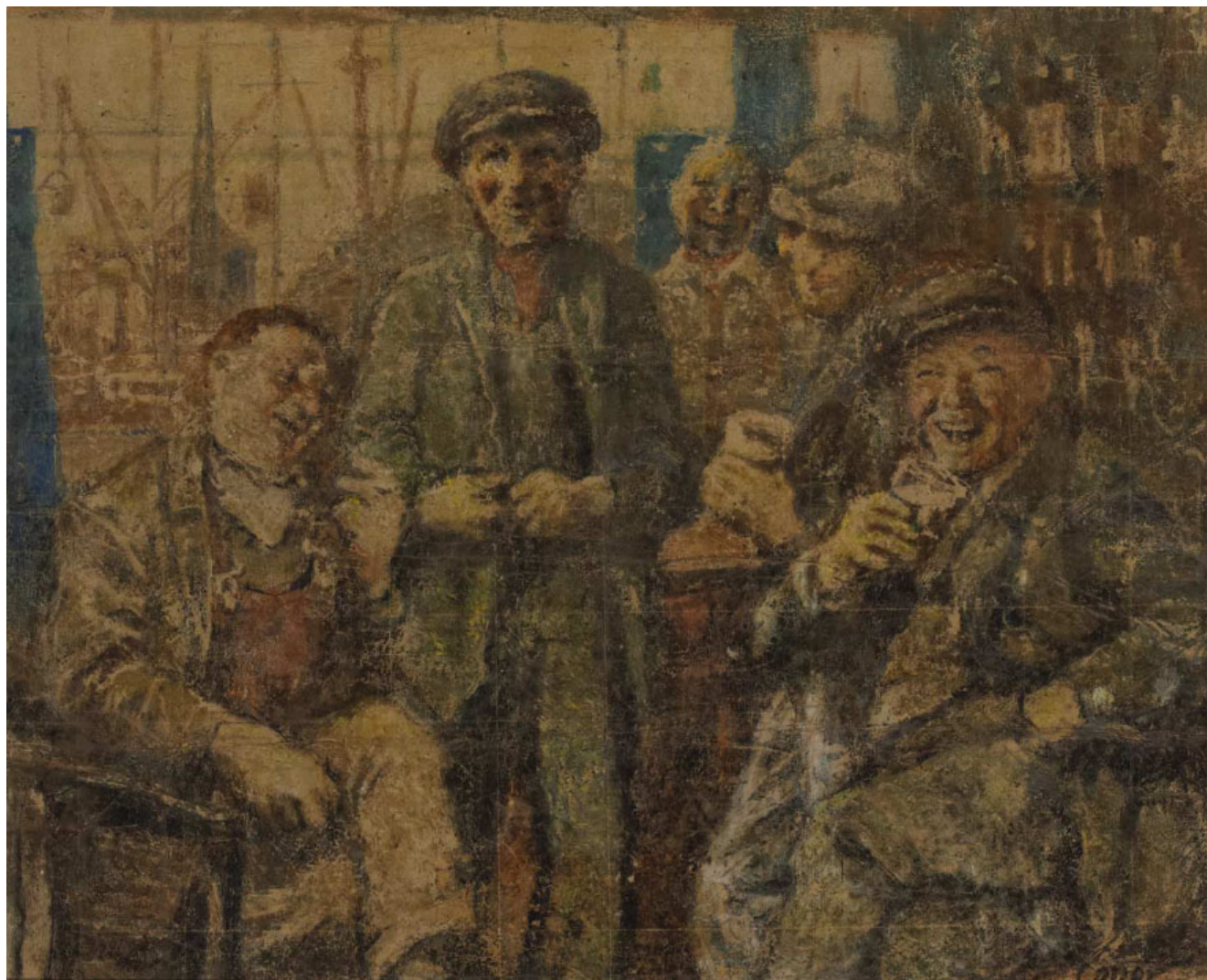
signed upper left and upper
right beneath the mount

19 by 14in. (48.26 by 35.56cm)

Provenance:

Kenny Gallery, Galway;
Where purchased by the present
owner

€3,000-€4,000
(£2,459-£3,278 approx).



66

William Conor OBE RHA RUA ROI (1881-1968)

DOCKERS, c.1920s

crayon and pastel on buff-coloured card

signed lower right

22 by 27in. (55.88 by 68.58cm)

Provenance:

Emer Gallery, Belfast;

Where purchased by the present owner

In the 1920s William Conor was a member of the Dublin Painters' Society and held one-man shows there in 1924 and 1925. This picture, with its prominent tricolour flag flying in the background, may date from those years. Certainly the subject matter and its handling, with its evident debt to Conor's early work as a lithographer in David Allen & Sons in Belfast, are characteristic of the artist's mature style, which compels one to read the image in almost purely *malerisch* terms. Conor's view of art was that the artist should interpret 'his own epoch and give expression to that which is happening around him', as Máirín Allen recorded ('Contemporary Irish Artists XIV, William Conor', *Father Mathew Record*, October 1942).

Some years later, writing in the catalogue of Conor's retrospective exhibition at the Belfast Museum & Art Gallery (later Ulster Museum) in 1957, John Hewitt, who at the time was Keeper of Art at the Museum, saw Conor 'placed with Paul Henry and Jack B. Yeats, as one of the first to record the life of the people in painterly terms, without the trappings of stage-Irishry.' George Russell (Æ) in the 1920s also saw him as 'a Belfast counterpart to Jack Yeats' (*Irish Statesman*, 3 May 1924, p. 242). Conor, Hewitt noted, 'was the first exponent of the same kind of material Sean O'Casey used in his *Juno* period; without the political passion or the tragic sense, but with as warm a humanity and as kindly an eye.' As Hewitt detected, *Dockers* is rich in its suggestion of observation, character and dialogue among those depicted drinking by the Dublin docks. Yet, too, as with O'Casey there is in their jollity a sense of the tragic stasis of the times in Ireland. Commenting on the characteristics of art such as Conor's, Kenneth Clark said that it always 'tells a story, takes pleasure in facts, is lyrical and achieves a visionary intensity.' *Dockers* well illustrates his thoughts.

Dr. S.B. Kennedy

April, 2012

€25,000-€35,000 (£20,491-£28,688 approx).



67
Seán Keating PRHA HRA HRSA (1889-1977)
PORTRAIT OF 'OLD JOE', late 1920s - mid 1930s
charcoal and pencil on paper
signed lower right
12 by 12in. (30.48 by 30.48cm)

The man shown here is 'Old Joe' who Keating used as a model in the late 1920s to mid 1930s.

€3,000-€4,000 (£2,459-£3,278 approx).



68
Seán Keating PRHA HRA HRSA (1889-1977)
PORTRAIT OF A WOMAN, c.1930s
charcoal with pencil on paper
signed lower right
12.50 by 10in. (31.75 by 25.40cm)

This is a later example by Keating than lot 67. The sitter is possibly a model from the School of Art.

We are grateful to Dr. Éimear O'Connor HRHA for her assistance in cataloging these works.

€2,000-€3,000 (£1,639-£2,459 approx).

69
Seán Keating PRHA HRA HRSA (1889-1977)
PAST DEFINITE, FUTURE PERFECT, 1928
oil on canvas
signed lower right; inscribed [A.M.D.G.] lower left;
inscribed with title, artist's name [John Keating], address
[Killakee, Rathfarnham, Dublin, Ireland] and price [£100]
on label on reverse; also with framing label of the
Bregazzi & Sons [10 Merrion Row, Dublin] on reverse
25 by 30in. (63.50 by 76.20cm)

Provenance:
Royal Academy, London;
Where purchased by the previous owner

Exhibited:
Royal Academy, London, 1928

€25,000-€35,000 (£20,491-£28,688 approx).



Well-known for his use of allegory as a method by which to reflect on political issues in Irish society, and evident in images such as *An Allegory* (1924) and *Night's Candles are Burnt Out* (1929), Seán Keating was equally well-capable of utilising those skills to focus attention on the greater significance of the simple things in life.

The older woman in *Past Definite, Future Perfect* is reading the cards. She holds the five of hearts and points to another card from the same suit lying on the table. Her young companion watches attentively, her hands clasped to one side so that she can see everything of the procedure. Both women are focused on the cards, but entirely absorbed in their own thoughts. At first glance, the picture presents a quiet moment between, perhaps, a mother and daughter. The only movement is in the old woman's gnarled hands and in the swirl of light and dark tones in the background. Yet the imagery and the artist's title suggest that this is more than a simple depiction of a fortune-telling session. The painting abounds with symbolism: old age presented as the past, beside youth as representative of the future. The manner in which the old woman concentrates on the suit of hearts suggests that she is thinking about her own past loves. The young woman, perhaps unaware that nothing is perfect, may be hoping for a definite answer about love in the future. The overarching message is that the gaiety and hope of youth leads inexorably towards the wisdom and experience of old age.

The theme of old age appears to have been very much on his mind in 1928, a year in which he painted *The Turf Buyer*, *Old Kitty* and *Good Old Stuff*. Added to this, his mother Annie (née Hannan), had been suffering from an unspecified illness for a long number of years; she was nearing the end of her life in 1928. While this is not a portrait of Annie, it is a homage painting made in deference to women and to the wisdom of old age.

The lettering to the bottom left of the image 'AMDG' appears to represent the Jesuit motto 'for the greater glory of God.' In other words, no matter what the cards supposedly say, life will be as it will be.

Past Definite, Future Perfect was shown in the Royal Academy in London in 1928. A reviewer on the 'marvellous' portrait of the old woman commented on how it had the 'conviction of a great old age.' It was purchased from the exhibition for a private collection at the time and has not been publicly exhibited since.

Dr Éimear O'Connor HRHA,
April 2012

(An extended note is on www.whytes.com)

70

Paul Henry RHA (1876-1958)

EVENING IN ACHILL, 1930-1938

oil on canvas

signed lower left; with faint inscriptions in pencil on board on reverse detailing title ["Village by the Lake, Achill"] and price [£21-0-0]; also with newspaper cutting and inscribed label with title [Achill] and artist's name preserved on reverse

19 by 23in. (48.26 by 58.42cm)

Provenance:

Gorry Gallery, Dublin;

From whom acquired by Mrs Anne Ledwith, 1957;

Thence by descent;

Adam's, 23 March 2003, lot 26;

Private collection

Literature:

Kennedy, S.B., *Paul Henry, Paintings Drawings Illustrations*, Yale University Press, New Haven & London, 2007, catalogue no. 772, p.253 (illustrated)

This quintessential western landscape is one of several compositions (cf. *The Village by the Lake, 1924-5*, *West of Ireland Landscape with Cottages, 1924-5*, *The Village by the Lake, 1925-30* and *Connemara Scene, 1935-40*, Kennedy, 2007, catalogue numbers 613, 614, 632 and 933 respectively) painted by Henry in the mid-1920s and 1930s. In each case the setting is the same and although it cannot be identified with certainty it is clearly Connemara. The treatment of the terrain is characteristic of Henry's mature style as it had evolved by the 1930s. The handling of the strip of land in the middle distance, with its tiny habitation, is masterly, as is the almost minimalist treatment of the foreground. As with many of Henry's compositions, the true glory of the picture is in the sky, with its menacing cumulus clouds. Moderate impasto has been employed throughout.

An inscription in pencil on the reverse reads 'Village by the Lake, Achill' with a price of £21.0.0. There is also on the reverse an unidentified newspaper cutting referring to Henry's eightieth birthday exhibition held at the Ritchie Hendrik's Gallery, Dublin, in 1957. Writing in the catalogue of that show, Arthur Power said that Henry, notwithstanding his Parisian training, was 'a classicist' for whom 'the thing seen' was of prime importance. 'But perhaps it was the loneliness of the West which appealed to him most,' he went on, 'that country which to the imagination seems to contain so much secret presence, whose silence is more impressive than any sound,' qualities that are so strongly expressed in this picture. Also on the reverse is a label reading 'Achill' and with the artist's name. *Evening in Achill* is dated 1930-1938 on stylistic grounds.

Dr. S.B. Kennedy

April 2012

€90,000-€120,000 (£73,770-£98,360 approx).





71

Hans Iten RHA (1874-1930)

VIEW OF CUSHENDALL, COUNTY ANTRIM

oil on board

signed lower right; with indistinct inscription [Mr Oscar ?] on reverse; also with David & Gray picture framers [Belfast] label on reverse

13 by 16in. (33.02 by 40.64cm)

Contained in its original frame.

€1,000-€1,500 (£819-£1,229 approx).



72

Mabel Young (1889-1974)

IN THE WEST OF IRELAND

oil on board

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

20 by 24in. (50.80 by 60.96cm)

Provenance:

Kenny Gallery, Galway;

Where purchased by the present owner

€1,500-€2,000 (£1,229-£1,639 approx).



73

James Humbert Craig RHA RUA (1877-1944)

THE GWEEBARRA RIVER, COUNTY DONEGAL

oil on canvas board

signed lower right; signed again and titled on reverse

12 by 16in. (30.48 by 40.64cm)

€2,000-€3,000 (£1,639-£2,459 approx).

74

James Humbert Craig
RHA RUA (1877-1944)
MARBLE HILL STRAND,
SHEEPHAVEN, WITH
ROSAPENNA AND ROSGUILL
PROMONTORY IN THE
DISTANCE, AUGUST, 1919
oil on board
signed lower left; with title
inscribed on label detailing
title preserved on reverse;
with original Hurst & Co.,
Belfast framing label on
reverse
17 by 22.50in. (43.18 by
57.15cm)

€6,000-€8,000
(£4,918-£6,557 approx).



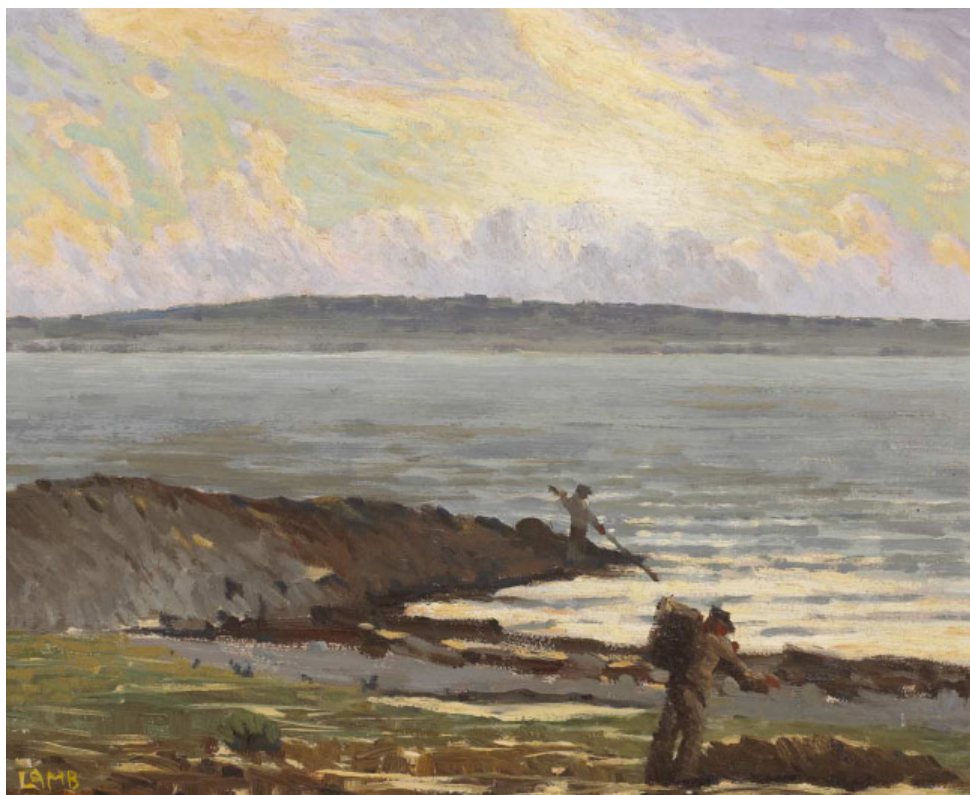
75

Charles Vincent Lamb
RHA RUA (1893-1964)
FIGURES ON THE SHORE
GATHERING KELP
oil on board
signed lower left; with partial
label on reverse and Dawson
framing label on reverse
13 by 16in. (33.02 by 40.64cm)

Provenance:
Adam's & Bonhams, Dublin,
31 May 2006, lot 28;
Private collection

Contained in original Dawson
Gallery frame.

€3,000-€4,000
(£2,459-£3,278 approx).



76

Paul Henry RHA (1876-1958)

COTTAGES, WEST OF IRELAND

oil on canvas

signed lower right

21.50 by 25.50in. (54.61 by 64.77cm)

Provenance:

Mervyn Solomon, Belfast;

Private collection;

'The Irish Sale', Christie's, London, 20 May 1999, lot 211;

'The Irish Sale', Sotheby's, London, 13 May 2005, lot 74;

Where purchased by the present owner

Literature:

Kennedy, S. B., *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, New Haven and London, Yale University Press, 2007, catalogue no. 689, p. 240 (illustrated)

As was often the case with Paul Henry's compositions, this picture was almost certainly made from sketches done much earlier. The somewhat heavy layering of the paint and the gentle stylisation of the subject matter, are characteristics of Henry's work in the late 1920s, a time when he had both domestic and other personal problems. His mood is thus reflected in his palette and his handling of paint. The mountains may be the Maamturks, viewed from the eastern end of Kylemore Lough, County Galway, but of this one cannot be certain. Dated 1928-30 on stylistic grounds.

Dr. S.B. Kennedy

April 2012

€60,000-€80,000 (£49,180-£65,573 approx).





77

Paul Henry RHA (1876-1958)

DOOGORT FROM SLIEVEMORE, ACHILL, 1919-1920

oil on canvas board

with label of Reeves & Sons, Ltd, London sketching tablet on reverse

7.50 by 10.50in. (19.05 by 26.67cm)

Provenance:

The collection of Mrs. Barrett, Bervie Guest House, Achill Island;
Christie's, 'Fine Irish Paintings and Drawings', 26 May 1989, lot 281;
Private collection;
Adam's, 26 February 1990, lot 87, as *The Sandy Shore*;
Private collection

Literature:

Kennedy, S.B., *Paul Henry Paintings Drawings Illustrations*, Yale University Press, New Haven & London, 2007, p.211, catalogue no. 538 (illustrated)

When Paul Henry first arrived on Achill Island he lodged with John and Eliza Barrett, who ran the post office in the village of Keel. 'To this day,' he wrote late in life, 'I have a warm feeling of gratitude to John and Eliza Barrett,' who in due course gave him 'infinite and ungrudging' hospitality (Henry, *An Irish Portrait*, London, 1951, p. 4). The Barrett's granddaughter, who today with her husband runs The Bervie Guesthouse at Keel, later owned the picture. The strand in the foreground is the beach at Doogort and the road on the right hand side still winds its way through the tiny hamlet, which is little changed from Henry's time. The distant mountains are on the mainland of Co. Mayo, just north of Mallaranny. The fluid handling of the paint, with moderate impasto, is characteristic of Henry's later Achill period and thus suggests a date of execution of around 1919-20.

Dr. S.B. Kennedy
April 2012

€6,000-€8,000 (£4,918-£6,557 approx).



78

James Humbert Craig RHA RUA (1877-1944)

GETTING TO BANGOR, COUNTY DOWN

oil on canvas board

signed lower left; signed and with title inscribed on original label on reverse

9.50 by 13.50in. (24.13 by 34.29cm)

Provenance:

Collection of Belfast watercolourist Mrs Margaret Rutherford (1889-1968);
Thence by descent to the previous owner;
Whyte's, 27 April 2004, lot 210;
Whence purchased by the present owner

See website catalogue for a note on this painting:
www.whytes.com

€3,000-€5,000 (£2,459-£4,098 approx).



79

Paul Henry RHA (1876-1958)

MAAM VALLEY, CONNEMARA

oil on canvas laid on board
signed lower left; with faint inscription ["Lady Mrs Power Conn? Glen?"
and framing instructions] in pencil on reverse; with label of C.D. Soar &
Son [Kensington] also on reverse
11.25 by 13in. (28.58 by 33.02cm)

Provenance:

Artist's studio till 1956;

Where acquired by P.R. Jennings, Esq.;

Adam's & Bonhams, Dublin, 8 December 2004, lot 162;

Whence purchased by the present owner

Exhibited:

'Paintings by Paul Henry, R.H.A.', Combridge's Gallery, Dublin, 23
October- 6 November 1945, catalogue no. 5; 'Pictures by Paul Henry,
RHA', Heal & Son, Tottenham Court Road, London, from 14 January
1946, no. 3; 'Paintings and Charcoals: Paul Henry RHA', Waddington
Galleries, Dublin, 21 February - 3 March 1952 (no. 3, as *The Maam
Valley*); RHA, Annual Exhibition, Dublin, Spring 1953, no. 28; 'Paintings
and Drawings by Paul Henry', The Studio, Sidmonton Square, Bray, until
8 November 1956, no. 12 (probably acquired by P.R. Jennings); 'Paul
Henry: Retrospective Exhibition', Ritchie Hendriks Gallery, St. Stephen's

Green, Dublin, and Belfast Museum & Art Gallery, Belfast, May-July 1957,
no. 58 (Lent by P. R. Jennings).

Literature:

Stewart, Anne M. (ed.), *Royal Hibernian Academy of Arts: Index of
Exhibitors and their Works 1826-1979*, Dublin, Manton Publishing, 1985,
vol. 2, p.82; Kennedy, S. B., *Paul Henry*, New Haven and London, Yale
University Press, 2000, p.135; *Paul Henry: with a catalogue of the
Paintings, Drawings, Illustrations*, Yale, 2007, catalogue no. 1035, p.303
(illustrated)

Painted in June or July 1942 when Henry visited Maam. The light palette
and the bravura of the brushwork throughout, and notably in the
foreground, are characteristic of his work at this time. As often with Henry,
little artistic license has been taken with his interpretation of the
landscape, which represents the view westwards on the road north from
Maam Cross in County Galway, near the junction with the Leenane to
Cong road at Feernakill Bridge. The river in the foreground is the Failmore
River and the mountains beyond, which arrest the eye's recession, are the
Maamturks and the hills of Joyce's Country.

Dr. S.B. Kennedy

April 2012

€20,000-€25,000 (£16,393-£20,491 approx).



80

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

THE WEE SHOP

watercolour

signed and dated lower left; title
printed in the mount lower left;
with inscribed William Rodman &
Co., Belfast, label on reverse

10.75 by 14.25in. (27.31 by
36.20cm)

Provenance:

William Rodman & Co., Belfast;

Private collection;

Whyte's, 28 September 2009,
lot 58;

Whence purchased by the
present owner

€5,000-€6,000
(£4,098-£4,918 approx)..



81

Maurice Canning Wilks RUA ARHA (1910-1984)

PASTORAL [CHILDREN ON THE RIVER LAGAN, COUNTY ANTRIM]

oil on canvas

signed lower left; with title ["Pastoral"] and price [£28-0-0] inscribed in
pencil on stretcher on reverse

20.50 by 27.50in. (52.07 by 69.85cm)

€4,000-€6,000 (£3,278-£4,918 approx)..



82

Frank McKelvey RHA RUA (1895-1974)

SWANS ON THE LAGAN, COUNTY ANTRIM

oil on canvas

signed lower left;

20 by 27in. (50.80 by 68.58cm)

Provenance:

'Irish Paintings', James Adam Salerooms in association with Bonhams, Dublin, 1 June 1989, lot 119;

Private collection, Surrey;

Whyte's, 27 April 2004, lot 55;

Whence purchased by the present owner

Exhibited:

RHA, Dublin, 1945, catalogue no. 3 (£52-10-0)

Frank McKelvey was a pragmatic painter, reacting to things as they happened, not bothered by theory or dogma. For him painting represented a sense of discovery, similar to that of the children in this composition, superbly observed and depicted as they play with the swans. Writing in 1925 the English critic J. B. Meehan commented that

McKelvey's views and conversation were "as fresh and bright as his pictures"¹. In the artist's own words, he said, "painting is all great fun"². Both comments are applicable to McKelvey's whole career and ably describe the mood in *Swans on the Lagan*. The picture is similar to a number of others on this theme which McKelvey painted at different times in his career, the setting often being the pond at Woodvale Park, near to where he grew up, the lake at Hillsborough, the pond in St. Stephen's Green, Dublin, or, as here, the river Lagan and its environs. The handling of paint in this work and the slightly dramatic quality of the light, suggest a date of execution of around 1944-1945. It is almost certainly, therefore, the picture of this title that McKelvey exhibited at the RHA in 1945.

¹ Quoted in J. B. Meehan, *Two Ulster Artists*, Colour, December 1925, p. 12 (Meehan's other subject in this article was James Humbert Craig)

² Ibid.

Dr S.B. Kennedy
Belfast, 2004

€20,000-€25,000 (£16,393-£20,491 approx).



83

Frank Egginton RCA (1908-1990)

A MISTY DAY COUNTY TYRONE

watercolour

signed lower right; with title and archival number

[12054] inscribed on William Rodman label on reverse

20.50 by 29.25in. (52.07 by 74.30cm)

Provenance:

William Rodman & Co., Belfast;

Private collection

€1,200-€1,500 (£983-£1,229 approx).



84

Frank Egginton RCA (1908-1990)

A MOUNTAIN ROAD, COUNTY DONEGAL

watercolour

signed lower left

14 by 21in. (35.56 by 53.34cm)

Provenance:

Adam's, 26 September 2001, lot 33

€1,500-€1,800 (£1,229-£1,475 approx).



85

Frank McKelvey RHA RUA (1895-1974)

BEACH, COUNTY DONEGAL

watercolour

signed lower left

10 by 14.50in. (25.40 by 36.83cm)

€1,200-€1,500 (£983-£1,229 approx).



86

Frank McKelvey RHA RUA (1895-1974)

ON THE RIVER BANN, COUNTY ANTRIM

oil on canvas

signed lower left; with inscribed John Magee Gallery label on reverse

15 by 20in. (38.10 by 50.80cm)

Provenance:

John Magee Gallery, Belfast;

Private collection;

Christie's-Hamilton Osborne King, Dublin, 26 May 1993, lot 158;

Private collection;

Sotheby's, 13 May 2005, lot 57;

Whence purchased by the present owner

Exhibited:

possibly exhibited in the RHA, Dublin 1962, catalogue no. 128 [£150-0-0]

€10,000-€15,000 (£8,196-£12,295 approx).



87

Maurice Canning Wilks
RUA ARHA (1910-1984)

"MISTY MORNING", c.1946-1949

oil on canvas

signed lower right; with inscribed
label detailing title, number [2]
and artist's address [Castle-Park,
Cushendun, Co. Antrim] on
reverse

20 by 24in. (50.80 by 60.96cm)

Provenance:

Sotheby's, 13 May 2004, lot 91;

Whence purchased by the
present owner

The *RHA Index of Exhibitors* records
the artist's address at "Castle-Park,
Cushendun" between 1946 and
1949.

€4,000-€6,000

(£3,278-£4,918 approx).



88

Maurice Canning Wilks
RUA ARHA (1910-1984)

EVENING, ROCKPORT,
CUSHENDUN, COUNTY ANTRIM

oil on canvas board

signed lower right; with title
and original price [£14-14-0]
inscribed on reverse

15.50 by 19.50in. (39.37 by
49.53cm)

€2,000-€3,000

(£1,639-£2,459 approx).

89

James Humbert Craig
RHA RUA (1877-1944)

LIVERPOOL DOCKS

oil on board

signed lower left; with original

label inscribed with exhibition

number [52] and price

[£30-0-0] on reverse

11.50 by 17in. (29.21 by 43.18cm)

Provenance:

Whyte's, 25 April 2006, lot 57;

Whence purchased by the present owner

With a preparatory pencil sketch of men in a boat on reverse.

Craig's enthusiasm for boats extended to a keen interest in busy city ports and steam ships. He painted a number of shipping scenes in Belfast Harbour, including *Clarendon Dock, Belfast* and *Leaving Belfast* (both illustrated in George A. Connell, *James Humbert Craig: The People's Artist*, 1988, pages 119 and 75 respectively). The present view of the *Liverpool Docks* was painted during the 1930s, at a time when thousands of Irish went to England in search of work. For many of these, Liverpool was their first port of entry. In the foreground a barefoot urchin rushes through the crowd, a horse and dray await unloading, a shawled woman and child stand at the left, balanced by a second family group at the right, standing by their cases, looking on at the busy scene. Beyond them, through the funnels of the docked ship, can be seen the copper cupola of the Royal Liver Insurance Building.

€4,000-€6,000

(£3,278-£4,918 approx).



90

James Humbert Craig
RHA RUA (1877-1944)

LEAVING PORT, BELFAST

oil on board

signed lower left; with title in

pencil on reverse; with Wellington

Gallery [Antrim] label on reverse

14.50 by 19.50in. (36.83 by

49.53cm)

€5,000-€7,000

(£4,098-£5,737 approx).





91
Letitia Marion Hamilton RHA
(1878-1964)
RIVERSIDE LANDSCAPE
oil on board
signed with initials lower right
13.50 by 18in. (34.29 by 45.72cm)

Provenance:
Whyte's, 18 February 2003, lot 18;
Private collection

€4,000-€5,000 (£3,278-£4,098 approx).



92
Letitia Marion Hamilton RHA
(1878-1964)
ST. EDMUNDSBURY ON THE LIFFEY AT
LUCAN, COUNTY DUBLIN
oil on Windsor and Newton "Rathbone"
canvas board
12 by 16in. (30.48 by 40.64cm)

Provenance:
Gift from the artist to Mrs Fitzherbert;
Thence by descent to a private collector
in Navan, Co. Meath;
HOK Fine Art, Dublin;
Private collection, Belfast (with a letter of
provenance from HOK on reverse);
Whyte's, 21 September 2004, lot 95;
Private collection

Built early in the 19th century as the seat
of Thomas Needham, St Edmundsbury
was later sold to one William Moran, who
added the balustraded roof parapet and
double storey oriental style wings. At the
end of the 19th century it was purchased
by Dean Swift's St Patrick's Hospital and
was converted by them into a
convalescent home.

€4,000-€5,000 (£3,278-£4,098 approx).

93

**William John Leech
RHA ROI (1881-1968)**

PAINTING IN A GARDEN
oil on canvas
signed lower left; original
inscribed label on reverse
27 by 21 in. (68.58 by
53.34 cm)

Provenance:

Dawson Gallery, Dublin;
Private collection, Dublin;
Whyte's, 16 September
2003, lot 87;
Private collection

Exhibited:

RHA, 1955, catalogue no. 85
(Where it was priced at
£219-0-0, making it the
most expensively priced
painting Leech ever
exhibited at the RHA, up
until his final year of
exhibiting there, in 1967)

Painting in a Garden is one of a series of self portraits that Leech painted from the 1920s until his death in 1968. Inscribed in Leech's handwriting on the reverse of this work is "No. 3 Painting in a Garden, W. J. Leech 20 Abbey Road, London, NW8". This was the address of the fifth floor apartment that his future wife, Mrs May Botterell, had rented in Hampstead from 1938. Leech based himself in the apartment after his own studio space at Steele's Studios was bombed in 1941. Even after Steele's Studio was partially patched up, he remained at 20 Abbey Road, until 1958 when he and May moved to West Clandon, outside Guildford in Surrey. *Painting in a Garden* was thus probably painted during the 1940s when Leech was in his sixties. His annual extended trips to France were no longer possible and his subject matter focused on still-life, flower studies, portraits of his family and friends and his self portraits, which were painted outside in the sunlit garden of his studio.

In this portrait Leech's personality is portrayed in his attention to detail in his dress: his polished shoes, ironed trousers and white shirt – similar clothes to those he is wearing in *Self Portrait (Painting in a Garden)*¹. However, in the present work, Leech has his shirt sleeves rolled up, he is tieless and hatless and his gaze is focusing on the canvas instead of looking out at his reflection in the mirror. In most of his self portraits Leech is formally dressed and in the series he painted in the last ten years of his life he is wearing his overcoat over his open necked white shirt. This work is similar in pose to his *Self Portrait*, painted in Steele's Studios on the back of the canvas, *Flowers in a Vase*, except for the fact that there Leech is wearing a black jacket, a handkerchief in his top pocket, white shirt and tie and holding additional paint brushes in his left hand. In *Painting in a*



Garden he adopts a happier, more relaxed pose as he leans towards his canvas, his right arm extended and his left arm loosely dropped at his side. He captures the sunlight on the grass in vivid greens and yellows framed by the frieze of darker trees in the top one third of the picture. The canvas deckchair, with stripes in Indian red, echoes the diagonal of Leech's body and is the same deckchair seen in *Steps to the Studio*, painted outside his studio at Candy Cottage, West Clandon, Surrey, where he spent the final ten years of his life.

¹ Illustrated on page 235 of Denise Ferran, *William John Leech: An Irish Painter Abroad*, National Gallery of Ireland, Dublin, 1996, pp.234-235.

Denise Ferran

€20,000-€30,000 (£16,393-£24,590 approx).

94

Sir John Lavery RA RSA RHA (1856-1941)

THE SOKO, TANGIER, 1891

oil on canvas

signed and dated lower right

13.75 by 17.25in. (34.93 by 43.82cm)

Provenance:

Sotheby's, 9 May 2007, lot 70;

Whence purchased by the present owner

Exhibited:

London, Goupil Gallery, *Pictures by John Lavery, 1891*, no 4¹

Literature:

Kenneth McConkey, *John Lavery, A Painter and his World*, 2010, Atelier Books, p. 55 (illustrated in colour)

In June 1891 Lavery held his first London solo exhibition of 35 pictures at the Goupil Gallery in New Bond Street. Of these, at least sixteen were canvases recently painted in Tangier, the majority of which were scenes of the busy market place, the Soko. They were examples, according to *The Athenaeum*, of 'an extremely clever somewhat feverish and voluptuous sort of Impressionism which is rich in tone and soft, is pale in tint and entirely destitute of ... surface finish ...'² *The Saturday Review* concurred: Lavery's Tangier paintings were 'coarse in texture and rough in surface ...' and although 'cleverly painted', revealed a 'considerable leaning to the Impressionist style'.³ For many critics, Impressionism, the dreaded foreign import, meant sacrificing fine finish to the exigencies of the moment. An artist-reporter like Lavery was caught up in the shifting scene and his picture would lose its vitality if 'perfected' in the studio after the event.

The 'event', in this case, was of the greatest significance. Although he had spent his student years in Paris and at the artist's colony of Grez-sur-Loing, this was Lavery's first direct contact with the Muslim world. It came after the success of pictures such as *The Tennis Party* and his residency at the Glasgow International Exhibition of 1888. This had resulted in a commission from the city to paint *The State Visit of Queen Victoria ...* a work that took two years to complete, and it was only when it received royal approval that in the first week of January 1891, the painter boarded a vessel at Tilbury bound for North Africa.⁴ Tangier, the 'White City', his destination, came strongly recommended by his Glasgow School friend, Joseph Crawhall, who had been there in 1888, following in the footsteps of Denholm Armour, Alexander Mann and other Scots painters.⁵ For Lavery it was a life-changing moment; like his predecessors, he was immediately captivated. Although he painted in the Kasbah and on the rooftop of the Continental Hotel, it was the Soko at the eastern gate of the city that claimed most of his attention. He was not alone. Travellers commended this 'big bare area',

... filled with a motley assemblage of Tangierines, [sic] country people and visitors, eddying about various centres of interest – the snake charmer with his dishevelled locks and monotonous drum, the Arab reciter, or the gentleman who sells you half a pint of copper coins for sixpence ...⁶

Yet others went into detail. Here were,

Crouching camels with their loads of dates, chaffering traders, chattering women, sly and servile looking Jews from the city, fierce-eyed heavily armed children of the desert, rough coated horses, lank-sided mules ... the whole enveloped in a blinding, bewildering, choking cloud of such dust as only Africa, "*arida nutrix*" can produce ...⁷

The dry, chalky pigment of the present canvas, perfectly expresses the heat and dust of the Soko. It exposes the untruth of those numerous counterfeit Salon Orientalists whose colourful Arab genre scenes were confections of the studio. Here in the market-place, the colours were drab. Where *Snake Charmers* (see fig. 1) provides a glimpse of wayside theatre, *The Soko* sweeps the crowded space and looks up to the Kasbah, catching sight of the glistening Straits of Gibraltar beyond.

It was an unforgettable scene to which Lavery would return at regular intervals up until 1920 when this same space was thronged with bystanders as Moroccan troops occupied the German Legation.⁸ In each of these many instances, Lavery positioned himself on the south-eastern side of the Soko, where, as in the present canvas, the shade from nearby buildings protected him from the sun's glare. Figures, animals, white buildings, picked out in bright light and shade against brilliant blue skies, provided a marquetry of flat shapes that, as Norman Garstin confirmed, charmed the eye of the sketcher.⁹ Lavery may superficially borrow such effects from the watercolours of Crawhall and Arthur Melville, but he gives them substance in his oil sketches of the Soko.¹⁰ John Forbes-White who wrote the introduction to the Goupil exhibition catalogue was particularly enamoured with these swift studies. He wrote that they were 'intensely decorative as well as true ... artistic as well as real'

The numerous studies at Tangier show broadly and simply [that] these truths are felt in the glowing sunshine and cool shade of the narrow streets ... However slight it may be the work charms from its freshness and sweetness. If it makes a demand on our intelligence and sympathy, it is a demand, the yielding of which, gives a zest to our enjoyment.¹¹

In 1891, in the dusty marketplace, seen for the first time, the 'impression' contained all the 'charm' and 'freshness' of 'truth'.

¹ Three of Lavery's Tangier pictures in this show, nos 4, 7 and 13 were general views of the Soko. Of these, no. 4 was simply entitled *The Soko - Tangier*, while the others were *The Little Soko - Tangier* and *Camels - The Soko* respectively. Of these, only the present canvas has come to light.

² *The Athenaeum*, 13 June 1891, pp. 772-3.

³ *The Saturday Review*, 20 June 1891, p. 742-3.

⁴ Kenneth McConkey, *John Lavery, A Painter and his World*, 2010, (Atelier Books), pp. 40-49, 53-4. *The State Visit of Queen Victoria to the International Exhibition, Glasgow, 1888, 1890* (Glasgow Museums) was exhibited in Maclean's Gallery in the Haymarket, London.

⁵ Kenneth McConkey, 'Incongruous Impressions: Scottish Painters' Journeys at the turn of the Twentieth Century', *Journal of the Scottish Society for Art History*, vol 14, 2009-10, pp. 78-89.

⁶ Stanley J Weyman, 'On Muleback in Morocco', *English Illustrated Magazine*, 1892, p. 614.

⁷ HD Traill, 'The Pillars of Hercules', in *The Picturesque Mediterranean, Its Cities, Shores and Islands*, n.d. [c1890], (Cassell and Co), p. 6.

⁸ McConkey, 2010, p. 147.

⁹ Norman Garstin, 'Tangier as a Sketching Ground', *The Studio*, vol 11, 1897, pp. 177-182.

¹⁰ Melville first traveled to the Middle East, visiting Egypt and Persia in 1882 but did not visit southern Spain until 1890 and may not have crossed the Straits until a year later.

¹¹ J F-W, 'Note', *Pictures by John Lavery, 1891*, (exhibition catalogue, The Goupil Gallery, London), pp. 7-8

Prof. Kenneth McConkey

April 2012

€20,000-€25,000 (£16,393-£20,491 approx).



Figure 1. *The Snake Charmers*, 1891 (private collection)



Ex 95



Ex 95

95

William Hinks (fl.1773-1797)

SET OF TWELVE PRINTS ILLUSTRATING THE IRISH LINEN INDUSTRY, 1791 hand-coloured and stipple engraving; (contained in leather and cloth bound album) each with artist's name in the plate lower right; with plate number lower left; with title and publisher's details lower centre 11.50 by 15.75in. (29.21 by 40.01cm)

Sheet size:14.25 by 20.5ins., dimensions of presentation album 18 by 24ins.

Born in Waterford, Hinks was self taught as an artist, and exhibited at the Society of Artists, Dublin, in the 1780s, as well as at the RA, London. The present series depicts the progress of the Linen Industry in Northern Ireland in all its different stages from sowing the seed to the arrival of the webs at the Linen Hall.

€4,000-€6,000 (£3,278-£4,918 approx).



96

Samuel Spode (1798-1872)

BEADSMAN

oil on canvas

signed lower right; inscribed with title lower centre; with typed exhibition card [numbered 18] preserved on reverse; with RSVP card of Lady Davis-Goff [Strand Road, Dublin 4] affixed on reverse

11 by 14.50in. (27.94 by 36.83cm)

In 1836 Spode visited Ireland to paint racehorses. He painted *Birdcatcher* also known as *Irish Birdcatcher* the first major Irish thoroughbred to win the Peel Cup at the Curragh on 21 October 1836 ('Samuel Spode', *Antique Collecting*, p.13). Records of notable Irish patrons for his works also exist, such as John Dawson Duckett Esq. of Carlow for a painting done in 1856. In the 1860s Spode is recorded as marrying an Irish girl in Dublin (in spite of having a wife still living in England) and from this period Ireland became his base. The artist was in London at the time of the census in 1871 but he died in Dublin the following year. His death was registered by a Teresa Spode. Her connection to the artist has never been defined.

Researcher and writer on the Spode family history and business, Peter Roden great great grandson of the artist, notes that *Beadsman* is among his records of paintings by the artist. Spode in fact painted more than one example of this horse, which was winner of The Derby in 1858 (ridden by John Wells, trained by George Manning and owned by Sir Joseph Hawley). Another example, a larger painting, sold in Adam's, Dublin in 1974. Peter Roden has expanded the history on this artist in his recently published article 'Samuel Spode (1798-1872), Equestrian Artist' for *Antique Collecting Incorporating Antique Dealer and Collectors Guide*, October 2011 (The Art Issue), pp.10-15.

We are grateful to Peter Roden for his assistance in cataloguing this lot.

€2,000-€3,000 (£1,639-£2,459 approx).



97

Nathaniel Hone RHA (1831-1917)

THE MARRIAGE AT CANA (AFTER VERONESE)

oil on canvas

with title and artist's name inscribed on reverse; with Victor Waddington framing label on reverse

27.50 by 40in. (69.85 by 101.60cm)

Provenance:

Collection of Senator Joseph Brennan;

Thence by descent

The present work by Nathaniel Hone the Younger is a copy of *The Wedding Feast at Cana* dating to 1563 by Italian Mannerist Paolo Veronese. The original, measuring 262 by 390 inches, is housed in the Louvre. It was originally commissioned by the Monastery of San Giorgio Maggiore in Venice, where it hung for over two centuries until it formed part of Napoleon's spoils and was brought to Paris in 1797.

In the middle of the following century Nathaniel Hone left Dublin for Paris to begin his career as an artist. It would have been here that the artist was exposed to Veronese among others as part of his fundamental training. While in Paris he attended the studio of Adolphe Yvon and Thomas Couture where he was instructed in figure drawing and later travelled to Barbizon to study landscape painting. His time in France developed the artist's feeling for colour and light which he explored in his depictions of the Irish countryside on his return to Ireland some seventeen years later.

€5,000-€7,000 (£4,098-£5,737 approx).



98

Archibald McGoogan (1860-1931)

A STORMY EVENING OFF THE BAILEY, HOWTH, 1889
watercolour

signed and dated lower left; with title inscribed on reverse
6.75 by 10.75in. (17.15 by 27.31cm)

Provenance:

The Collection of Mr E.A. Stone, recorded on 1911 census as a Chemical Analyst of Windsor Avenue, Clontarf, Dublin

Archibald McGoogan was the artist responsible for the design of the Great Seal of the Irish Free State (now in the collection of Collins Barracks) and was the first photographer employed by the National Museum of Ireland. He is also attributed to a chromolithographic print entitled *After the bombardment. The holocaust of Ireland's greatest thoroughfare, Friday Morning, 29th April, 1916* in the collection of the National Library of Ireland. He is listed in the *Irish Art Societies and Sketching Clubs Index of Exhibitors 1870-1980* as exhibiting over fifty works between 1892 and 1930, mostly landscapes. *The RHA Index of Exhibitors 1826-1979* also lists his contributions (between 1888 and 1929) and notes various addresses for him including, 1 Chester Road, Ranelagh, Dublin; 31 Windsor Road, Leinster House, Dublin and 8 Ardenta Terrace, Monkstown.

€500-€700 (£409-£573 approx).



99

Archibald McGoogan (1860-1931)

A BREEZY DAY, SUTTON (HOWTH), 1889

watercolour heightened with white

signed and dated (beneath the mount) lower left; with title inscribed on reverse
6.50 by 10.50in. (16.51 by 26.67cm)

Provenance:

RHA, Dublin;

Whence purchased by Mr E.A. Stone, as lot 98

Exhibited:

RHA, Dublin, 1889 catalogue no. 426 [£1-10-0]

€500-€700 (£409-£573 approx).



100

Edwin Hayes RHA RI ROI (1819-1904)

PORTLAND BILL, WEYMOUTH, 1880

oil on canvas

signed lower right; with title, date and artist's name on gilt plaque affixed to frame lower centre; signed, titled and dated again on reverse; with partial J.G. May Carver & Gilder label on reverse
10 by 15.75in. (25.40 by 40.01cm)

Provenance:

Phillips, Bath, Avon, UK, 27 March 2000, lot 163;

Private collection

Contained in what appears to be its original gilt frame.

€3,000-€5,000 (£2,459-£4,098 approx).



101

Joseph William Carey RUA (1859-1937)

GLENGARRIFF, COUNTY CORK, 1924

watercolour

signed and dated lower left; titled lower right
7 by 13.75in. (17.78 by 34.93cm)

€300-€400 (£245-£327 approx).

102

Lady Kate Dobbin WSCI (1868-1955)

FIGURES IN A BOAT IN ROUNDSTONE HARBOUR, c.1909-1914
watercolour

signed lower left

15 by 18in. (38.10 by 45.72cm)

Between 1909 and 1914 Lady Dobbin exhibited three works with the Watercolour Society of Ireland which were connected to Roundstone Harbour; *End of the Fishing Season, Roundstone* (1909, no.191), *Evening in the Harbour, Roundstone* (1913, no. 36) and *At the Quay, Roundstone* (1914, no 253). During this period her depictions of Roundstone were also shown at the RHA. It is possible that the present work was one of the exhibited pieces from this time.

Lady Kate Dobbin was born in Bristol, the daughter of William Wise, a solicitor. In 1887 she married Alfred Graham Dobbin who was knighted in 1900 for his role as High Chief Sheriff of the City of Cork. Lady Dobbin studied at the Crawford Municipal School of Art between 1891 and 1895. She submitted her first picture to the RHA in 1894 and continued to show there until 1947 exhibiting a total of one hundred and five paintings. She worked mainly in watercolour painting scenes of Cork and the surrounding countryside.

€1,000-€1,500 (£820-£1,200 approx).



103

Joseph William Carey RUA (1859-1937)

DONAGHADEE HARBOUR, COUNTY DOWN, 1921

watercolour over pencil

signed and dated lower right; titled lower left

9.75 by 20.25in. (24.77 by 51.44cm)

Provenance:

Christie's, 14 May 2004, lot 325 (with *Carrickfergus*, 1921);

Private collection

€400-€600 (£327-£491 approx).



104

Joseph William Carey RUA (1859-1937)

CARRICKFERGUS HARBOUR, COUNTY ANTRIM

watercolour over pencil

signed and dated lower right; with title lower left

9.75 by 20in. (24.77 by 50.80cm)

Provenance:

Christie's, 14 May 2004, lot 325 (with *Donaghadee*, 1921);

Private collection

€400-€600 (£327-£491 approx).



105

Joseph William Carey RUA (1859-1937)

FAIR HEAD, COUNTY ANTRIM, 1926

watercolour over pencil

signed, titled and dated lower left

9.75 by 15.75in. (24.77 by 40.01cm)

Provenance:

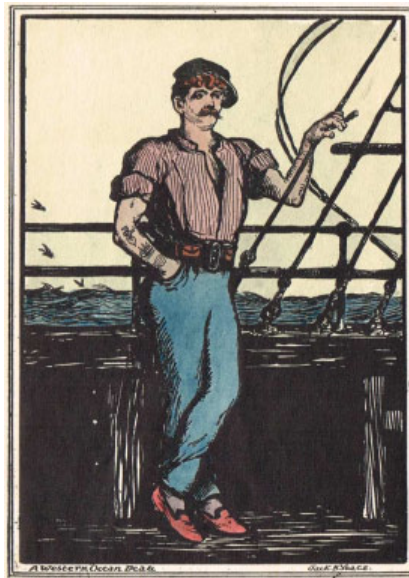
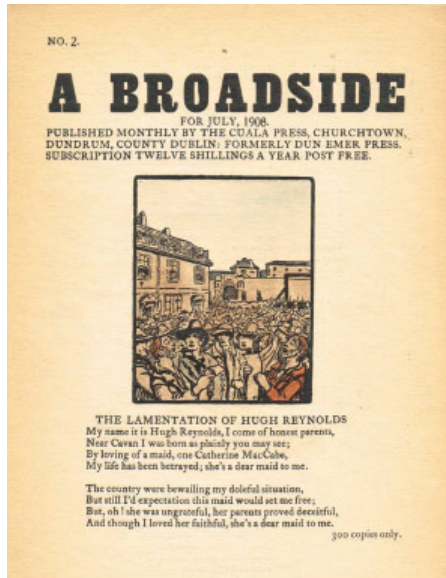
Adam's, 3 March, 2009, lot 78;

Whence purchased by the present owner

€300-€400 (£245-£327 approx).



Ex 106



106

Jack Butler Yeats RHA (1871-1957) and others

CUALA PRESS, A BROADSIDE, 1908-1912

hand coloured letterpress

each an edition of 300

11.50 by 7.75in. (29.21 by 19.69cm)

Cuala Press, *A Broadside*. Churchtown & Dublin, 1908-1912. First years nos. 2, 4, 5, 7, 8, 9; second year nos. 1, 2, 4, 6, 7, 8, 9; Third year nos. 3, 6, 9, 10, 11, 12; Forth year nos. 1 to 12. Each an edition 1 of 300, colour illustrated. Thirty-three issues. Also included are 17 illustrated sheets printed for *Flying Fame* 15 of the 17 include poems by Ralph Hodgson, 1 by Richard Honeywood and Lovat Fraser, plain and coloured (7), 1st and 2nd impressions (some duplication). (44 items)

€3,000-€4,000 (£2,450-£3,280 approx).



107

Henry C. O'Donnell (1900-1992)

THE RIVER LIFFEY AT BUTT BRIDGE, DUBLIN

oil on canvas laid on board

signed lower right

14 by 18in. (35.56 by 45.72cm)

Provenance:

Gorry Gallery, Dublin;

Whence purchased by the present owner

Exhibited:

'Henry C. O'Donnell 1900-1992 Retrospective Exhibition', Gorry Gallery, Dublin, 22 April - 5 May 1994, catalogue no. 27

The original retrospective catalogue accompanies this lot.

€600-€800 (£491-£655 approx).



108

Thomas Ryan PPRHA (b.1929)

DOUGLAS HYDE - PRESIDENT OF IRELAND, 1965

oil on canvas

signed and dated lower right lower right; with plaque detailing sitter, artist and date affixed to frame lower centre
49.5 by 41.5in. (126 by 105 cm)

Provenance:

Commissioned on 5 May, 1965;
The Collection of The Irish Club, London;
The Irish Cultural Centre, Hammersmith

Of his portraits, several of which he exhibited in the RHA, the artist comments as follows in *Thomas Ryan – oil paintings*, Nicholson & Bass Ltd., 2009, p. 175

"I have drawn portraits since I was a boy. First of my father, mother and siblings then, as a student at the Limerick School of Art, preparatory drawings from casts of classical heads and of their parts, lips, mouths and ears. Afterwards at the National College of Art we, as students, painted from live models; heads in the morning, the figure in the afternoon. This training was the basis for my practice as a figure painter and, more particularly so, in my work as a portraitist. Over the years my subjects have come by way of choice, chance and commission... I have drawn and painted portraits of all ages and of all vocations, or none, from children to octogenarians, from Presidents and Cardinals to friends..."

This work was a private commission and hung on the walls of the Irish Club at Eaton Square, London.

We are grateful to the artist for his assistance with cataloguing this lot.

€5,000-€7,000 (£4,098-£5,737 approx).

Lots 109-132 come from the collection of Dr James Cruickshank. A copy of his text *Grace Henry, The Person and Artist*, published in association with Jorgensen Fine Art and Designroom, Dublin, 2010, accompanies each of these lots.

Dr. James G. Cruickshank, formerly of the Queen's University of Belfast, is the author of books and articles on Irish geography and is a practising amateur artist. He is a native of Aberdeen, Scotland and has been a passionate collector and researcher of Grace Henry for many years. He was first introduced to her work in the 1970s through Una Whyte of the Magee Gallery, Belfast who established the connection between the two Aberdeen natives both of whom had spent their adult lives in Belfast. Dr Cruickshank's first painting by Grace Henry, a gift from Whyte, was *Bringing In The Turf* (lot 110) and thus the journey began. Dr Cruickshank has written several papers on the artist. He gave one of the lectures during the 'Paul and Grace Henry exhibition' at Dublin City Gallery, The Hugh Lane in 1991 and more recently, published *Grace Henry – The Person and Artist* in association with Jorgensen Fine Art, Dublin, in 2010. This collection is testament to his devotion and support for an artist of unique talent and vision.

Born in Peterhead, Aberdeen, as Emily Grace Mitchell, she studied art at the Blanc Garrins Academy, Brussels, and the Delecluse Academy, Paris. She was also a pupil for a while under André L'hôte. In Paris she met the Irish painter Paul Henry whom she married in 1903. They settled in England and Grace began exhibiting in London at the RA, the Leicester Galleries, and the Fine Art Society. Along with her artist husband, she sent works to the RHA from 1910 onwards, and two years later they left England for Achill Island, where they spent seven productive years painting the local people and landscape. In 1922 she was represented at the Irish Exhibition in Paris with five works; later she was included in a similar loan exhibition in Brussels in 1930. Both she and Paul were founder members of the Dublin Painters group. They exhibited together at the Stephen's Green Gallery, Dublin, and the Magee Gallery, Belfast. However, the pair were formally separated in 1934. Grace took to travelling and painting in France. Her work was boldly conceived in vibrant colours and decisive brushwork; "her painting", commented the Studio in 1939, was "all poetry". She continued to exhibit both in London and Dublin, notably with the Waddington Galleries and at the RHA. Although never made an Associate, she was elected an Honorary RHA in 1949.

For further reading on the artist see: Cruickshank J.G., *Grace Henry – The Person and Artist*.



109
Grace Henry HRHA
(1868-1953)

HORSE DRINKING AT POND IN
ACHILL

oil on board
signed lower right; with
Jorgensen retrospective
exhibition label on on reverse
11 by 14in. (27.94 by 35.56cm)

Exhibited:
'Grace Henry HRHA 1868-1953,
Retrospective Exhibition',
Jorgensen Fine Art, Dublin,
7-27 January 2010

Literature:
Cruickshank, J.G., *Grace Henry, The*
Person and Artist, published in
association with Jorgensen Fine
Art and Designroom, Dublin, 2010
(illustrated p.43);
Cruickshank J.G., 'Grace Henry',
Irish Arts Review, Vol 9, 1993 p.178
(illustrated)

€3,000-€4,000
(£2,459-£3,278 approx).

110

**Grace Henry HRHA
(1868-1953)**

BRINGING IN THE TURF, 1915

oil on board

signed lower right; with John Magee [Belfast] label on reverse; with Jorgensen retrospective exhibition on reverse
12.50 by 15.50in. (31.75 by 39.37cm)

Exhibited:

Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.40

€2,500-€3,500
(£2,049-£2,868 approx).



111

**Grace Henry HRHA
(1868-1953)**

MOONLIGHT ON LAKE

oil on canvas

signed lower right; with original Wiseman's Fine Art [Southampton] label on reverse; with Jorgensen retrospective exhibition label on reverse
18 by 20in. (45.72 by 50.80cm)

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated on back cover and p.52;
Cruickshank J.G., 'Grace Henry', *Irish Arts Review*, Vol 9, 1993 p.177 (illustrated)

Contained in its original frame.

€3,000-€5,000
(£2,459-£4,098 approx).





112

**Grace Henry HRHA
(1868-1953)**

FLOODS, ENNIS, COUNTY CLARE
oil on board

signed lower right; with original
inscribed label on reverse; with
Victor Waddington Gallery
framing label on reverse;
numbered [10] also on reverse in
a later hand
14 by 18in. (35.56 by 45.72cm)

Contained in original Victor
Waddington frame.

€3,000-€5,000
(£2,459-£4,098 approx).



113

**Grace Henry HRHA
(1868-1953)**

**WINDING RIVER WITH HORSE AND
FIGURE AND MOUNTAINS
BEYOND**

oil on board
signed lower right; with
dedication inscribed in chalk
possibly by previous owner on
papered board on reverse
9 by 11.50in. (22.86 by 29.21cm)

Possibly a view of Healy's Pass,
County Kerry.

€1,500-€1,800
(£1,229-£1,475 approx).

114

**Grace Henry HRHA
(1868-1953)**

KARST LANDSCAPE or
THE BURREN, 1935

oil on canvas

signed lower right; inscribed [No. 8]
on reverse; with Jorgensen
retrospective exhibition label on
reverse

16 by 20in. (40.64 by 50.80cm)

Exhibited:

'Grace Henry HRHA 1868-1953,
Retrospective Exhibition',
Jorgensen Fine Art, Dublin,
7-27 January 2010

Literature:

Ibid., Illustrated p.49

€3,000-€4,000

(£2,459-£3,278 approx).



115

**Grace Henry HRHA
(1868-1953)**

BLUE LANDSCAPE

oil on canvas board

signed lower right; with Jorgensen
retrospective exhibition label on
reverse

13.25 by 19.25in. (33.66 by
48.90cm)

Provenance:

Whyte's, 30 November 2004, lot
104;

Whence purchased by the present
owner

Exhibited:

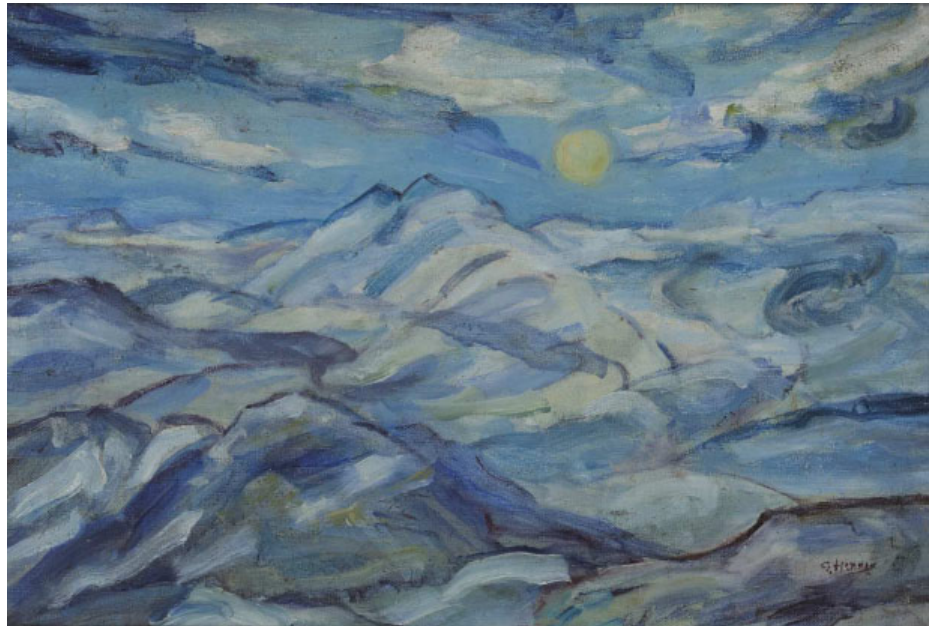
'Grace Henry HRHA 1868-1953,
Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27
January 2010

Literature:

Ibid. Illustrated p.39

€3,500-€4,500

(£2,868-£3,688 approx).





116

Grace Henry HRHA (1868-1953)

ITALIAN HOUSE 2

oil on board

with title inscribed on Dawson Gallery label on reverse;
with Jorgensen retrospective exhibition label on reverse
10.50 by 14in. (26.67 by 35.56cm)

Provenance:

Purchased by the present owner in Adam's, Dublin, late 1970s

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.46

€1,200-€1,500 (£983-£1,229 approx).



117

Grace Henry HRHA (1868-1953)

HARBOUR SCENE, CHIOGGIA

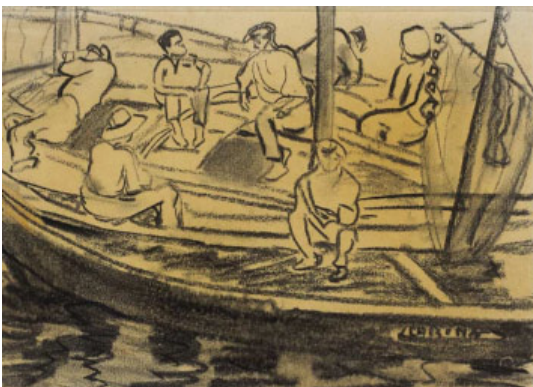
oil on board

signed lower right; with title in another hand on reverse
14 by 11in. (35.56 by 27.94cm)

Provenance:

Adam's, Dublin, 28 May 2008, lot 81;
Whence purchased by the present owner

€1,500-€2,000 (£1,229-£1,639 approx).



118

Grace Henry HRHA (1868-1953)

CONVERSATION - ON BOARD THE "CORINA"

charcoal on buff-coloured paper

signed lower right; with title and number [6] on reverse
9.25 by 12.50in. (23.50 by 31.75cm)

€700-€900 (£573-£737 approx).



119

Grace Henry HRHA (1868-1953)

THE BLUE VASE, 1931

oil on board

signed lower right; with typed exhibition label on reverse; with Jorgensen retrospective exhibition label also on reverse
24 by 18.25in. (60.96 by 46.36cm)

Exhibited:

RHA, Dublin, 1931, catalogue no. 130 (£26-5-0); 'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.26

The Blue Vase was the only example Grace Henry exhibited with the RHA in 1931. The *RHA Index of Exhibitors* lists her address at this time as 13a Merrion Row, Dublin. The following year she would relocate to 'Hopeton', Rathgar.

€3,500-€4,500 (£2,868-£3,688 approx).

121

Grace Henry HRHA (1868-1953)

ROSES IN A VASE

oil on board

signed lower right; with Jorgensen retrospective exhibition label on reverse
13.50 by 17.50in. (34.29 by 44.45cm)

Provenance:

de Vere's, Dublin, 25 November 2003, lot 54;
Whence purchased by the present owner

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.53

€2,000-€3,000 (£1,639-£2,459 approx).



120

Grace Henry HRHA (1868-1953)

ROSES

oil on board

signed lower left; signed again and with title on reverse; numbered [15 & 22] on reverse
16 by 12.50in. (40.64 by 31.75cm)

Provenance:

Whyte's, 28 April 2008, lot 70;
Whence purchased by the present owner

€2,000-€3,000 (£1,639-£2,459 approx).





122
Grace Henry HRHA (1868-1953)

FLOODS IN ENNIS

oil on canvas

signed lower right; with Jorgensen Fine Art label and their retrospective label on reverse

24 by 20in. (60.96 by 50.80cm)

Provenance:

Sotheby's, London, 6 December 2000, lot 94;

Private collection;

Jorgensen Fine Art, Dublin;

Whence purchased by the present owner

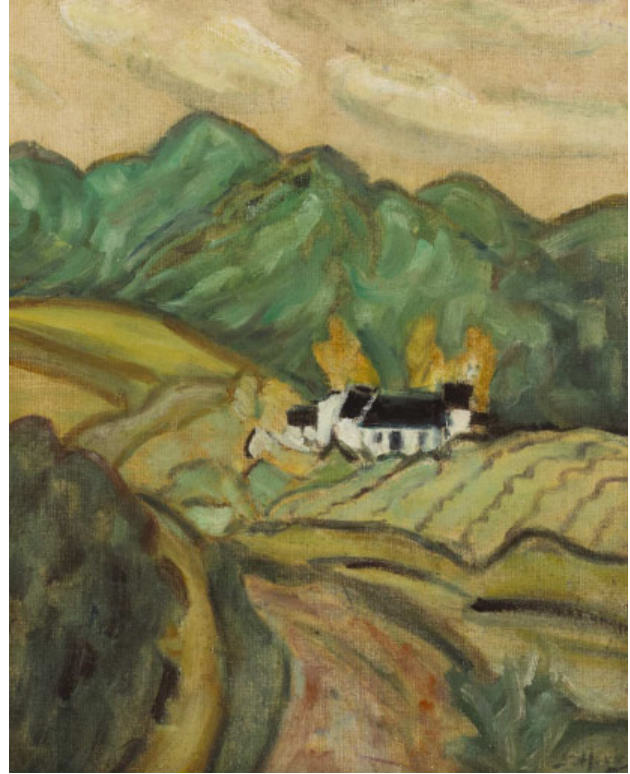
Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.41

€3,000-€5,000 (£2,459-£4,098 approx).



123

Grace Henry HRHA (1868-1953)

MOUNTAIN, CARAGH LAKE, COUNTY KERRY

oil on canvas board

signed lower right; inscribed on reverse; with original Reeves' "Dalston" label on reverse; also with Jorgensen retrospective exhibition label on reverse

14 by 11.75in. (35.56 by 29.85cm)

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.51

€3,000-€4,000 (£2,459-£3,278 approx).

124

Grace Henry HRHA (1868-1953)

CARAGH LAKE, COUNTY KERRY

oil on board

signed lower right; signed again and with title on reverse; with inscribed Grant Fine Art [Newcastle, Co. Down] label on reverse; with Jorgensen retrospective exhibition label also on reverse

11.50 by 15.50in. (29.21 by 39.37cm)

Provenance:

Grant Fine Art, Newcastle, Co. Down;

Whence purchased by the present owner

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:

Ibid. Illustrated p.42

€2,000-€3,000 (£1,639-£2,459 approx).



125

Grace Henry HRHA (1868-1953)

SPRING IN WINTER

oil on canvas

signed lower right; with title on label on reverse; with Jorgensen retrospective exhibition label on reverse

19.75 by 23.50in. (50.17 by 59.69cm)

Exhibited:

'Grace Henry HRHA 1868-1953, Retrospective Exhibition', Jorgensen Fine Art, Dublin, 7-27 January 2010

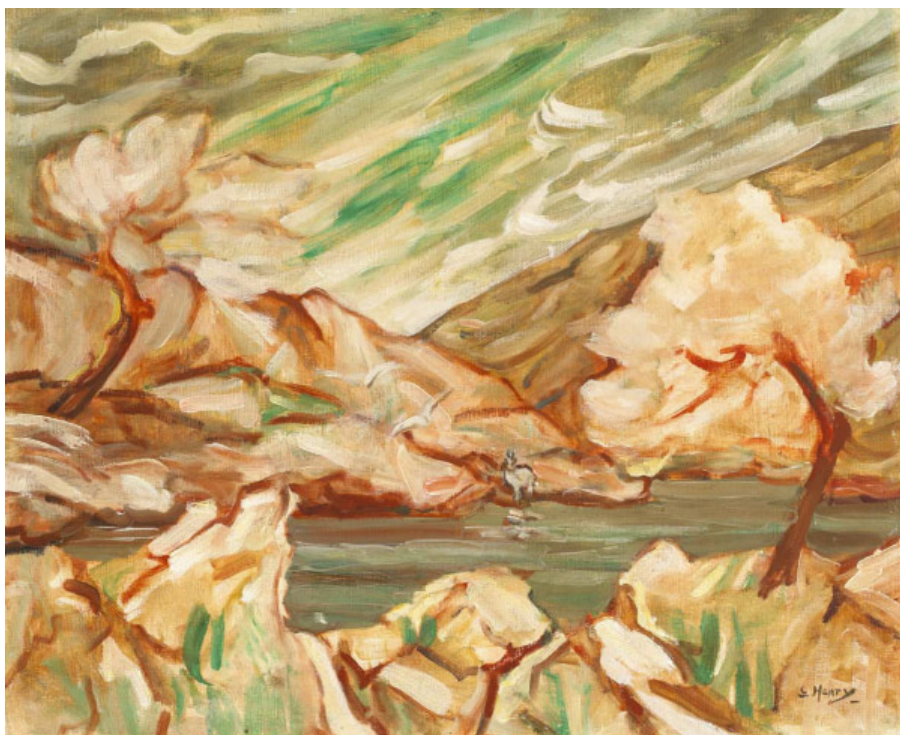
Literature:

Ibid. Illustrated on front cover and p.38;

Cruickshank J.G., 'Grace Henry', *Irish Arts Review*, Vol 9, 1993 p.176 (illustrated)

€3,000-€5,000

(£2,459-£4,098 approx).





126
Grace Henry HRHA (1868-1953)
ARRANGING FLOWERS
oil on canvas board
signed lower right; with Jorgensen retrospective exhibition
label on reverse; with number [6] on label on reverse
13.50 by 10.75in. (34.29 by 27.31cm)

Exhibited:
'Grace Henry HRHA 1868-1953, Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27 January 2010

€1,500-€2,000 (£1,229-£1,639 approx).



127
Grace Henry HRHA (1868-1953)
YOUNG SCHOOL GIRL
oil on canvas
signed lower right; with title and provenance details in
another hand on reverse
12 by 10in. (30.48 by 25.40cm)

Provenance:
The collection of a J.H. Philbin;
Skinner, Boston, USA, 15 May 2009, lot 335;
de Vere's, 29 September 2009, lot 9;
Whence purchased by the present owner

€1,800-€2,200 (£1,475-£1,803 approx).



128
Grace Henry HRHA (1868-1953)
FLOWERS
oil on board
with inscribed Dawson Gallery label affixed on reverse
14 by 11in. (35.56 by 27.94cm)

Provenance:
Dawson Gallery, Dublin;
Private collection

Exhibited:
'Grace Henry HRHA 1868-1953, Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:
Ibid. Illustrated p.44

€1,500-€2,000 (£1,229-£1,639 approx).

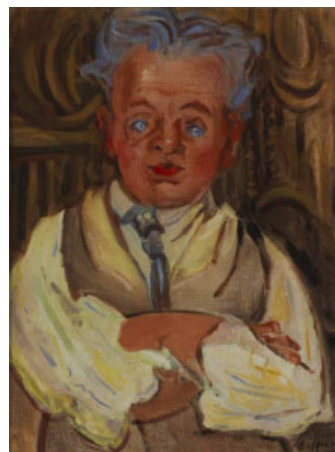


129
Grace Henry HRHA (1868-1953)
SCHOOL BOY IN STRIPED BLAZER
oil on canvas
with "Grace Henry Studio" in pencil on reverse; with
Jorgensen retrospective exhibition label on reverse
18 by 14.50in. (45.72 by 36.83cm)

Exhibited:
'Grace Henry HRHA 1868-1953, Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:
Ibid. Illustrated p.45

€1,500-€2,000 (£1,229-£1,639 approx).



131
Grace Henry HRHA (1868-1953)
THE INN KEEPER
oil on canvas board
signed lower right; with title in pencil on reverse
16 by 13.50in. (40.64 by 34.29cm)

Exhibited:
'Grace Henry HRHA 1868-1953, Retrospective
Exhibition', Jorgensen Fine Art, Dublin,
7-27 January 2010

Literature:
Ibid. Illustrated p.54

€2,000-€3,000 (£1,639-£2,459 approx).



130
Grace Henry HRHA (1868-1953)
MY TREE (GALWAY)
oil on board
signed with initials lower right; with title inscribed on reverse;
with Jorgensen retrospective exhibition label on reverse
6.50 by 4.75in. (16.51 by 12.07cm)

Exhibited:
'Grace Henry HRHA 1868-1953, Retrospective Exhibition',
Jorgensen Fine Art, Dublin, 7-27 January 2010

Literature:
Ibid. Illustrated p.48

€800-€1,200 (£655-£983 approx).



132
Grace Henry HRHA (1868-1953)
PORTRAIT OF HELEN WADDELL
oil on canvas board
signed lower right
17.75 by 14.25in. (45.09 by 36.20cm)

€600-€800 (£491-£655 approx).

Helen Waddell (1889-1965) was a close friend of the artist and a celebrated scholar and writer. She was educated at Queen's, Belfast, Oxford and Paris, and for a number of years worked for the publishing house of Constable. Waddell was born in Tokyo where her father was a Presbyterian missionary and travelled widely throughout her life. Two depictions of Waddell were shown at a joint exhibition of Paul and Grace Henry's work at the Hugh Lane, Dublin 26 November 1991 (catalogue nos. 17 & 18). Both works were from the collection of a Mollie Martin and had been previously exhibited at the Calmann Gallery, London in 1939 and 'Portraits of Great Men and Women', Ulster Museum, 1965.



133

Grace Henry HRHA (1868-1953)

VIEW FROM GLEN OF THE DOWNS HOTEL, WICKLOW, 1940
oil on board

signed lower right; with typed label on reverse detailing title, date [May] and artist [“Grace Henry” wife of famous artist Paul Henry]; with framing label of Victor Waddington Galleries also on reverse

10.25 by 13.25in. (26.04 by 33.66cm)

Contained in original Victor Waddington frame.

€800-€1,200 (£655-£983 approx).



134

Grace Henry HRHA (1868-1953)

STILL LIFE WITH LILAC IN A BLUE BOWL

oil on canvas

signed lower right; with provenance inscribed in pencil on reverse

14 by 16in. (35.56 by 40.64cm)

Provenance:

Collection of Judge Meredith;

Private collection

The Rt. Hon. Richard Edmund Meredith PC, QC (18 November 1855 - 1916), was the Master of the Rolls in Ireland, a Privy Councillor, Judge of the Supreme Court of Ireland and Judicial Commissioner of the Irish Land Commission.

€800-€1,000 (£655-£819 approx).



135

Aloysius C. O'Kelly (1850-1929)

SHEEPSKOT RIVER, MAINE

oil on canvas

signed lower right; with gallery name inscribed in pencil on reverse

11 by 16.25in. (27.94 by 41.28cm)

Provenance:

Snedicore Gallery, New York;

Private collection

We are grateful to Thérèse Gorry, of the Gorry Gallery and to Dr. Niamh O'Sullivan for their assistance in cataloguing this lot.

€2,000-€3,000 (£1,640-£2,450 approx).

136

George Russell "Æ" (1867-1935)

NIGHT SCENE WITH COTTAGES AT BASE OF A MOUNTAIN

oil on canvas

signed in monogram lower right; with Dawson Gallery framing label on reverse

16.25 by 21.50in. (41.28 by 54.61cm)

Possibly a view of the Great Sugar Loaf, Co. Wicklow.

€1,000-€1,500 (£819-£1,229 approx).



137

Phoebe Donovan (1902-1998)

HOUSE AMONG THE OLIVE GROVES, PROVENCE

oil on canvas board

signed lower left

20 by 24in. (50.80 by 60.96cm)

Provenance:

Whyte's, 22 February 2005, lot 142;

Private collection

Painted c.1960s-1970s in Provence, where the artist had a cousin with whom she used to holiday. For a biography of this Wexford-born artist, see *Snoddy*, pp. 142-143.

€800-€1,000 (£655-£819 approx).



138

Alicia Boyle RBA (1908-1997)

DOCKEN ORCHARD, 1962

oil on canvas

signed with initials lower right; with title and date of varnishing inscribed on reverse; with artist's address [Eccleston Sq., London, SW1] on reverse; with artist's 1998 Studio Sale label also on reverse

14 by 18in. (35.56 by 45.72cm)

Provenance:

de Vere's, 'The Studio Works of Alicia Boyle', 17 November 1998;

Private collection

Born in Bangkok of Irish parents, Alicia Boyle studied at the Byam Shaw School of Art from 1929-1934 and travelled extensively through Europe. She exhibited regularly with the Oireachtas, the RWS and the IELA. A retrospective of her work was held at the Crawford Gallery, Cork, shortly before her death.

€400-€600 (£327-£491 approx).





139

Harry Kernoff RHA (1900-1974)

THE HELL FIRE CLUB, 1931

watercolour

signed and dated lower right; with label on reverse
inscribed "Presented to the Guild House by Gabriel Fallon"
11 by 15.50in. (27.94 by 39.37cm)

Provenance:

Adam's, 28 May 2003, lot 120;

Private collection

Hell Fire Club on Montpelier Hill was built as a hunting lodge c.1725 by William Conolly and is located in the Dublin Mountains. It is positioned on the site of a prehistoric passage grave, the stones from which were used in the construction of the lodge. What was interpreted as a misappropriation of the earlier landmark led to much superstition and alleged otherworldly activities at the site. This association was later reinforced when members of the Irish Hell Fire Club, active 1735 to 1741, began using the lodge as a meeting place. Although the Club later relocated following a fire, their association with the place remained. The Hell Fire Club and its surrounding lands, including Killakee Estate are now State owned.

This watercolour was painted in 1931. An example of the same name (no. 20) and other views of the vicinity were exhibited by Kernoff at The White Gallery, 2 New Burlington Street, London, 28 April – 12 May, 1938.

€3,000-€4,000 (£2,459-£3,278 approx).



140

Phoebe Donovan (1902-1998)

DALKEY COAST, COUNTY DUBLIN

oil on canvas

signed lower left; with location and number [XXVIII] on
reverse; with plaque detailing artist's name and title affixed
to frame lower centre
25 by 30in. (63.50 by 76.20cm)

The artist shared a house at Summerfield, Dalkey with fellow artist Elizabeth Rivers in the 1950s. The *RHA Index of Exhibitors* records her address as An Tigh Thuas, Torca Hill, Dalkey from 1969. It is believed this view is from the grounds of Sorrento House, then the home of an ophthalmic surgeon, Mr Lavery. The view unusually excludes Dalkey Island.

€800-€1,000 (£655-£819 approx).



141

Father Jack P. Hanlon (1913-1968)

STILL LIFE WITH VASE OF FLOWERS

watercolour

signed lower left

11 by 9.50in. (27.94 by 24.13cm)

€500-€800 (£409-£655 approx).

142

Cecil Maguire RHA RUA (b.1930)

JARDIN DES TUILERIES, PARIS

oil on board

signed lower right; with title on reverse; with artist's

[Roundstone] address on reverse

29.50 by 23.50in. (74.93 by 59.69cm)

Exhibited:

Bell Gallery, Belfast, June 1982; 'Towards a Retrospective',

Davison Gallery, Holywood, Co. Down, 2002

Literature:

Cecil Maguire, Towards a Retrospective, Davison Gallery, Holywood, Co. Down, 2002, catalogue no. 3.5, pp. 78-79 (listed and illustrated)

€3,000-€5,000 (£2,459-£4,098 approx).



143

Martin Gale RHA (b.1949)

PAT'S BLUES, 1983

watercolour

signed and dated ['83] lower

left; with original typed Taylor

Galleries label on reverse

24 by 36in. (60.96 by 91.44cm)

Provenance:

Taylor Galleries, Dublin;

de Vere's, 21 November, 2000,

lot 294;

Private collection

The subject of the painting was a blues singer in Dublin and friend of the artist.

€2,000-€3,000

(£1,639-£2,459 approx).





144

Ralph Cusack (1912-1965)

LILIES AND ROSCOEAS, 1950

oil on board

with Irish Exhibition of Living Art [1950] label on reverse

36 by 28in. (91.44 by 71.12cm)

Provenance:

The Collection of Robert Fermor-Hesketh;

His sale, Christie's, 3 June 1999, lot 201;

Private collection

Exhibited:

Irish Exhibition of Living Art, Dublin, 16 August - 10 September, 1950, catalogue no. 14 as *Lilies and Roscoeas* [£30-0-0]

In 1950 Ralph Cusack exhibited two works at the IELA, the present work and another entitled *Path Through my Wood*, no. 73 (illustrated in exhibition catalogue). He was on the first executive committee for the IELA in 1943 and during his involvement his own works were described as 'ultra-revolutionary' for their time.

Cusack was a first cousin of Mainie Jellett. Largely self-taught, he lived on the Continent from the mid 1930s and exhibited in the Salon de Monaco in 1937. He return to Dublin on the outbreak of the war and had his first solo show in the Dublin Painters' Gallery in 1940. He later showed with the WCSI and designed stage sets for the Olympia Theatre alongside Anne Yeats and Thurloe Conolly. In the 1950s Cusack lived with his wife Nancy in Roundwood, Wicklow where he managed a nursery for rare bulbs. He later relocated to France again in the mid 1950s and exhibited in a group show entitled 'Artistes Étrangers en France' in the Petit Palais, Paris, 1955. The artist wrote his autobiography between 1955 and 1957 and died in the summer of 1965.

€800-€1,200 (£655-£983 approx).

145

Patrick Scott HRHA (b.1921) and Kevin Fox (1921-c.2006)

12 SKETCH DESIGNS FOR PROPOSED MURAL PAINTINGS IN THE ASSEMBLY HALL OF FOUR PROVINCES HOUSE

gouache; (each mounted but unframed)

most with typed label on reverse detailing title and description of design; held within a card portfolio case with typed label inside cover detailing title of collection

9.75 by 16.75in. (24.77 by 42.55cm)

Titles include; *The Assize of Bread, 1384, Baking in Ancient Ireland, Bread Riots, 1578, Bread for the Poor, 1650, Parade of the Guilds, 1750, Lord Mayor's Procession, 1801, Rise of the Journeymen, 1820, Trades Procession 1875, Ralahine, Connolly in Belfast, 1910, The Trades Council, 1913.*

The Bakers Union of Ireland opened their new headquarters, Four Provinces House, in 1947. It housed a bakery school and an 8,000 volume library. Patrick Scott was later, in 1949, to produce a mural for the restaurant at the top of Busáras, commissioned by architect Michael Scott.

€800-€1,200 (£655-£983 approx).

146

Gerard Dillon (1916-1971)

BOY WITH CAT

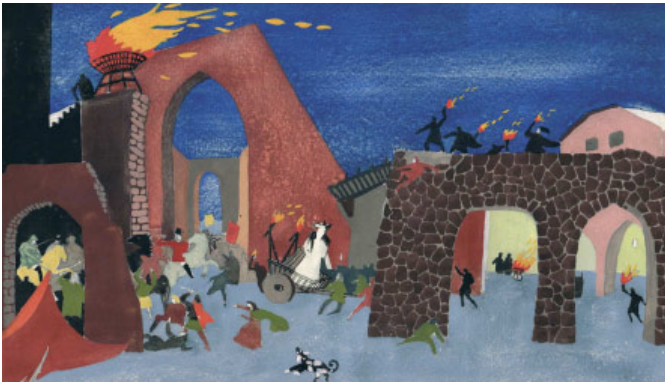
pen and ink with gouache over printed image [Henry Moore]

with inscription ["Best wishes for Christmas and New Year Gerard over Henry Moore."] on reverse; with typed text verso relating to the Moore image

3.50 by 6.25in. (8.89 by 15.88cm)

€500-€700 (£409-£573 approx).

Ex 145



147

Patrick Scott HRHA (b.1921)

MEXICAN TAPESTRY, 1983

wool tapestry on cotton warp; unique

signed on label sewn at rear

85 by 51in. (215.90 by 129.54cm)

Provenance:

Gift from the artist to the present owner

Literature:

Walker, Dorothy, 'Contemporary Irish Tapestry', *Irish Arts Review*, Vol. 1 no. 2, 1984, pp. 14-19; Peter Lamb, 'Patrick Scott Tapestries', *Irish Arts Review*, Vol. 19 no. 1, 2002, pp. 48-53

Hand-woven by Benito Hernandez y Hermanos, Teotitlán del Valle, Oaxaca, Mexico.

Patrick Scott's tapestry designs are a highly significant part of his oeuvre. The designs vary according to the tapestry technique employed, taking into account attributes such as the depth of pile and method of tufting. Thus, as Dorothy Walker once noted, 'his tapestry is no mere transference of his paintings to a woollen surface' (*Irish Arts Review*, 1984, pp. 18-9). Scott has also embraced a rainbow-coloured palette of colours for his tapestry designs. He has worked with the famed Aubusson firm of Tabard Frères et Soeurs, in addition to the Irish firm V'Soske Joyce in Galway and individual weaver designers such as Alice Roden and Leonora Fowler. In 1980 he was introduced to a family of weavers in Mexico, resulting in a series of rugs, wall hangings and tapestries being produced over the following four years. Peter Lamb has described this series as follows: The Oaxacan weavers of Mexico operate a cottage industry version of Aubusson. They also produce a fine product, but one which is much looser and more rustic in character. Unlike both V'Soske Joyce and Tabard Frères et Soeurs, which both use chemical dyes, the Oaxacans use mostly animal and vegetable dyes, particularly indigo and cochineal, which are locally produced. Scott worked with Benito Hernandez, a Zapotec Mexican, and his extended family in the weaving village of Teotitlán del Valle from 1981 to 1984 and some of the work was subsequently exhibited in the Museo del Arte Contemporaneo in the city of Oaxaca. (*Irish Arts Review*, 2002, p. 52)

€4,000-€6,000 (£3,278-£4,918 approx).



148

Robert Ballagh (b.1943)

DOLLY MIXTURES 9, 1971

mixed media with collage

signed in pencil on reverse; with typed David Hendriks Gallery

exhibition label on reverse; with Compass Gallery, Glasgow, exhibition

label on reverse; also with Gorry Gallery exhibition label on reverse

13.25 by 19in. (33.66 by 48.26cm)

Provenance:

David Hendriks Gallery, Dublin;

Private collection;

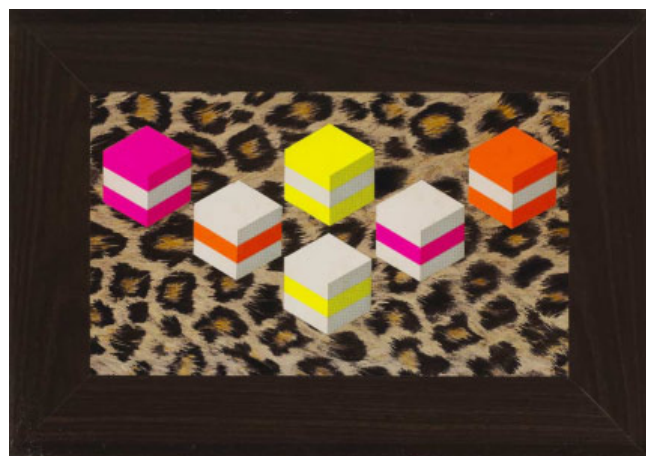
Exhibited:

David Hendriks Gallery, Dublin, 1971; Three-man Show (Cecil King, Patrick Collins & Robert Ballagh), Compass Gallery, Glasgow, until November 1971; 'Robert Ballagh Works from the Studio 1959-2006', Gorry Gallery, Dublin, in association with Damien Matthews Fine Art, 20 September - 5 October 2006, catalogue no. 20

Literature:

The Gorry Gallery in association with Damien Matthews Fine Art, *Robert Ballagh Works from the Studio 1959-2006*, Damien Matthews Fine Art Publications, 2006, p. 40 (illustrated)

"Tea Cakes and Dolly Mixtures were part of a series commenting on mass culture and popular taste, using very sweet subject matter. Other subject from 1971 included gob stoppers, liquorice comfits, iced caramels, chocolate beans and liquorice allsorts, all painted as literal examples of



monumental contemporary kitsch against patterned backgrounds. Although these works may now appear to have a 'retro style', at the time they were quite shocking in their vulgarity, using as they did materials not yet appreciated for their kitsch qualities. The quite hallucinatory intensity with which Ballagh has portrayed his sweet subject is both amusing and disquieting."

From *Robert Ballagh Works from the Studio 1959-2006*, p.39

€2,000-€3,000 (£1,639-£2,459 approx).



149

Peter Pearson (b.1955)

QUAYS KALEIDOSCOPE, ARRAN QUAY AND THE FOUR COURTS, 2005

oil on canvas

signed and dated lower right; with typed exhibition label on reverse

13.50 by 18in. (34.29 by 45.72cm)

Provenance:

Adam's, Dublin;
Private collection

Exhibited:

'Peter Pearson', Adam's, Dublin, 2005

€1,000-€1,500 (£819-£1,229 approx).



150

Peter Pearson (b.1955)

CITY HALL, WINTER STUDY, 2001

oil on board

signed and dated lower right; with typed exhibition label on reverse

14.50 by 14.50in. (36.83 by 36.83cm)

Provenance:

Frederick Gallery, Dublin;
Private collection

Exhibited:

'Peter Pearson', Frederick Gallery, Dublin, 2002, catalogue no. 29

€600-€800 (£491-£655 approx).



151

Peter Pearson (b.1955)

NOCTURNE, ORMOND QUAY, DUBLIN, 2001

oil on canvas laid on board

signed and dated lower right; with Frederick Gallery exhibition label on reverse

14.25 by 21.25in. (36.20 by 53.98cm)

Provenance:

Frederick Gallery, Dublin;
Private collection

Exhibited:

'Peter Pearson', Frederick Gallery, Dublin, 2002, catalogue no. 31

€800-€1,000 (£655-£819 approx).



152
Pauline Bewick RHA (b.1935)
WILD DUCK OVER CARAGH LAKE, KERRY
oil on board
signed with initials lower right; with title inscribed on reverse; with inscribed Dawson Gallery label also on reverse
12 by 9in. (30.48 by 22.86cm)

Provenance:
Dawson Gallery, Dublin;
Private collection

Exhibited:
'Pauline Bewick, New Works', Dawson Gallery, Dublin,
1-14 May 1975, catalogue no. 45

The artist relocated to Caragh Lake, Kerry in 1973 with her family and worked from her cottage studio there. The present work was included in a large show comprising 51 works; oils, drawings, sculptures and miniatures.

€1,000-€1,500 (£819-£1,229 approx).

154
Carmel Mooney
LANDSCAPE, 1984
oil on canvas
signed and dated lower right
20 by 24in. (50.80 by 60.96cm)

€1,000-€1,500 (£819-£1,229 approx).



153
John Kelly RHA (1932-2006)
PENNANT
watercolour and pastel
signed lower right; with original typed Taylor Galleries label on reverse
22 by 14in. (55.88 by 35.56cm)

Provenance:
Taylor Galleries, Dublin;
The collection of Guinness Peat Aviation;
de Vere's, 2 October 2001, lot 112;
Private collection

€800-€1,000 (£655-£819 approx).



155
Rasher (Mark Kavanagh) (b.1977)

POPPIES, 2008

oil on canvas

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

59 by 41in. (149.86 by 104.14cm)

€1,000-€1,500 (£819-£1,229 approx).



156

Veronica Bolay RHA (b.1941)

END OF THE TRACK, 1994

oil on canvas

signed, titled and dated on reverse; with Rubicon exhibition label also on reverse

31 by 36in. (78.74 by 91.44cm)

Provenance:

Rubicon Gallery, Dublin;

Private collection

Exhibited:

'Veronica Bolay, New Work', Rubicon Gallery, Dublin, 13-30 April, 1994, exhibition no. 17

€2,000-€3,000 (£1,639-£2,459 approx).



157

Jack Pakenham RUA (b.1938)

BRIDE'S ENCOUNTER, MENORCA

oil on board

signed lower left; inscribed with title on reverse

17.75 by 14in. (45.09 by 35.56cm)

The Clown and the Bride have been recurring images in the artist's oeuvre since the early seventies when he first encountered the singer Leo Sayer dressed as a white-faced Clown on the television programme 'The Old Grey Whistle Test'. Later, the Clown in the poetic narratives of Gerard Dillon, a supporter of Pakenham in his early years, would become a source of inspiration for the Dublin born artist.

The Clown has played several roles in the imagined, theatrical narratives the artist has produced since that period, thus the Clown with his partner the Bride and their surrogate son the Ventriloquist's Doll appear honeymooning in Swanage Dorset, holidaying in Connemara, Scotland, Southern Spain and Menorca and trying to survive in the war-torn streets of Belfast in a poetical theatre of enigmatic encounters.

€300-€400 (£245-£327 approx).

158

Michael Cullen RHA (b.1946)

STUDY IN BLUE WITH THREE FIGURES, 2001

oil on linen

signed, titled and dated on reverse

56 by 35.50in. (142.24 by 90.17cm)

Provenance:

deVere's, Dublin, 12 April 2005, lot 151;

Whence purchased by the present owner

Michael Cullen was born in Kilcoole, Co. Wicklow in 1946. He studied art at the Central School of Art and Design, London in 1969 and the National College of Art and Design, Dublin from 1970 to 1973 before moving abroad for several years. Cullen's work has an underlying autobiographical aspect that sees him referring both himself and his work to such masters as Velasquez and Picasso. With his multicoloured carnival palette, Cullen's paintings and prints reveal the influence of time spent in Mexico, Spain and Morocco that adds a festive air to proceedings. The profusion of bright, clean colour is emphasised by accents of brilliant white, and Cullen's work often includes imagery of cowboys, still lives, bullfighters and infantas.

Michael Cullen was awarded the Independent Artists' Major Painting Award in 1984 and the National Portrait Award in 1989. He has been the recipient of several Arts Council bursaries is also an elected member of Aosdána. Cullen has shown his work extensively throughout Ireland, with solo exhibitions at the Fenderesky Gallery, Belfast; Cavanacore Gallery, Donegal; Vanguard Gallery, Cork; and Triskel Arts Centre, Cork; as well as Temple Bar Gallery, the Graphic Gallery and Project Arts Centre, Dublin. Cullen's work is included in private collections throughout the country and is also represented in the public collections of the National Gallery of Ireland, Dublin City Gallery The Hugh Lane, the Arts Council of Northern Ireland and Dundee Contemporary Arts Society, Scotland, amongst others.

(From www.taylorgalleries.com)

€3,000-€5,000 (£2,459-£4,098 approx).



159

Michael Cullen RHA (b.1946)

CRYING WOMAN - DANCE VI, 1989

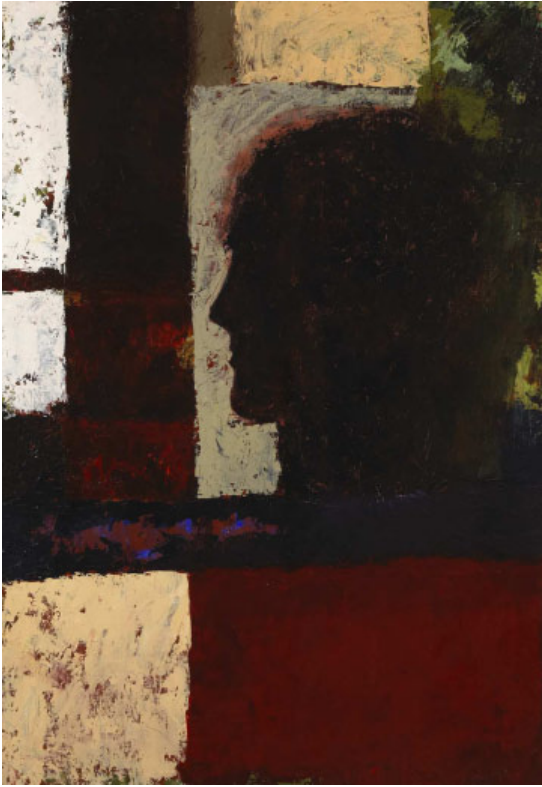
oil on paper

signed and dated lower right

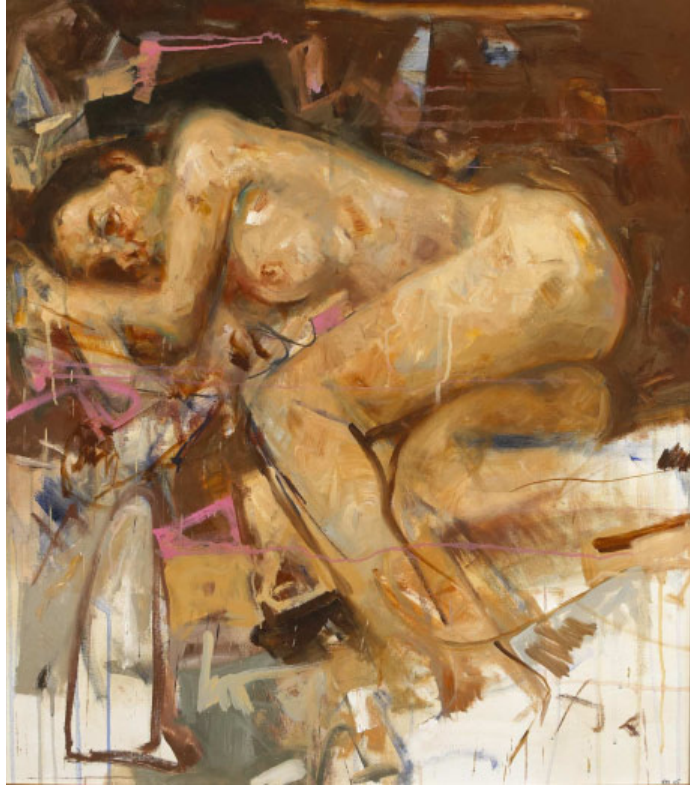
27.75 by 24in. (70.49 by 60.96cm)

€2,000-€3,000 (£1,620-£2,450 approx).

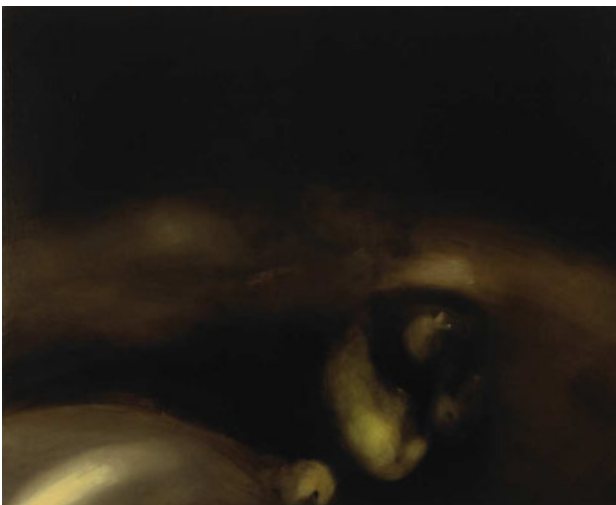




160
John Phillip Murray (b.1952)
ADVOCATE, 2003
oil on board
signed with initials and dated lower right; with
artist's label on reverse
40 by 28in. (101.60 by 71.12cm)
€600-€800 (£491-£655 approx).



161
Noel Murphy (b.1970)
NUDE, 2005
oil on canvas
signed with initials and dated lower right; signed, titled and dated
on reverse
36 by 32in. (91.44 by 81.28cm)
€3,000-€5,000 (£2,459-£4,098 approx).



162
Clifford Collie (b.1960)
WHERE OTHER THINGS ARE, 2006
oil with mixed media on canvas board
signed, titled and dated on reverse
31 by 39in. (78.74 by 99.06cm)

Provenance:
Solomon Gallery, Dublin;
Private collection

Exhibited:
'Sequia' [solo exhibition], Solomon Gallery,
Dublin, May, 2006

€800-€1,000 (£655-£819 approx).

163

Michael Gemmell (b.1950)

STRAW ISLAND, GALWAY, 2005

oil on linen

signed and dated lower right; signed, inscribed,
titled and dated on reverse; with inscribed
Kilcock Art Gallery label on reverse
16 by 15.50in. (40.64 by 39.37cm)

Provenance:

Kilcock Art Gallery, Kildare;

Private collection

€800-€1,000 (£655-£819 approx).



164

Michael Mulcahy (b.1952)

1+2=0 (SERIES)

gouache, watercolour and charcoal on paper

signed lower right; with original typed Taylor
Galleries label on reverse

22 by 30in. (55.88 by 76.20cm)

Provenance:

Taylor Galleries, Dublin;

Private collection;

Whyte's, 13 March 2001, lot 73

Whence purchased by the present owner

€600-€800 (£491-£655 approx).



165

Michael Gemmell (b.1950)

PASSING STRAW ISLAND, GALWAY, 2006

oil on panel

signed and dated lower right; with inscribed
Kilcock Art Gallery label on reverse
12 by 12in. (30.48 by 30.48cm)

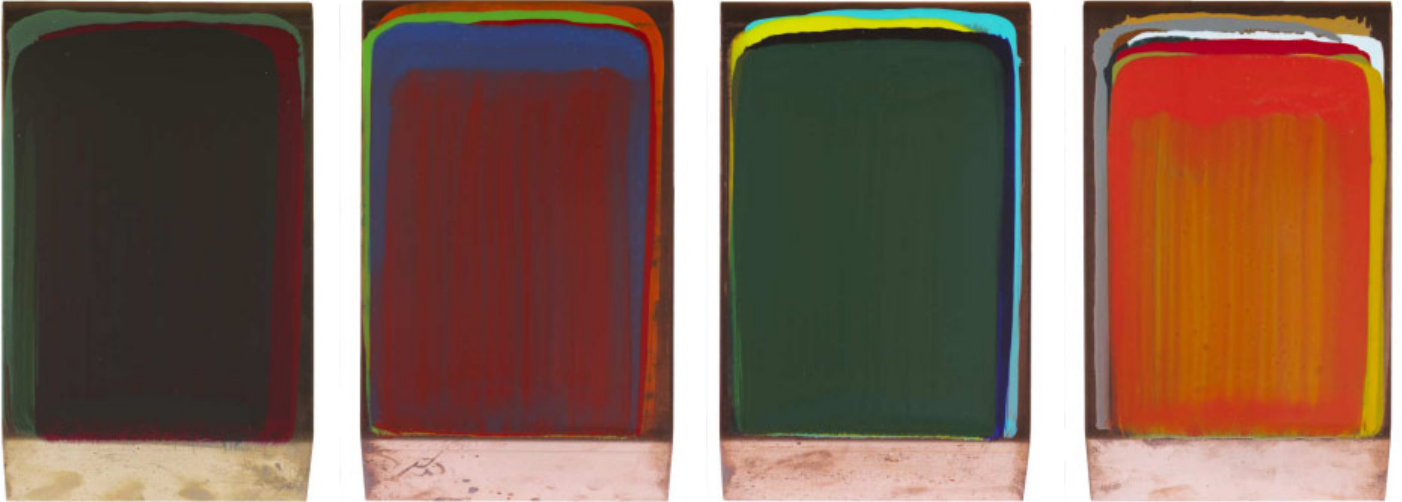
Provenance:

Kilcock Art Gallery, Kildare;

Private collection

€600-€800 (£491-£655 approx).





166

Ciarán Lennon (b.1947)

SEVEN PART ARBITRARY COLOUR COLLECTION, 2007

acrylic/brass panels; (heptptych)

no. 7 of 7 signed and dated on reverse; each numbered on reverse; two with artist's studio label on reverse

9 by 5.50 by 1.50in. (22.86 by 13.97 by 3.81cm)

Dimensions given indicate size of each individual panel.

Since the early 1970s Ciarán Lennon has had numerous solo exhibitions in museums and art galleries within Ireland and abroad including, the National Gallery of Ireland, IMMA, the Douglas Hyde Gallery, Dublin, The Ulster Museum, David Hendriks Gallery, Oliver Dowling, Kerlin and Green on Red Gallery, Dublin among many others.

Ciarán Lennon studied at the National College of Art and Design, Dublin from 1963 to 1967. In 1993 he became an elected member of Aosdána. Lennon's work has represented contemporary Irish art internationally at 'Sense of Ireland', 1980, London, 'L'Imaginaire Irlandais', Paris, 'Irish drawing', The Drawing Centre, New York. In 1993 he represented Ireland at the Sao Paulo Biennale in Brazil.

Lennon's works can be found in numerous public and private collections in Ireland and internationally..

€5,000-€7,000 (£4,098-£5,737 approx).



167

Ciarán Lennon (b.1947)

RED RECTANGLE, 1999

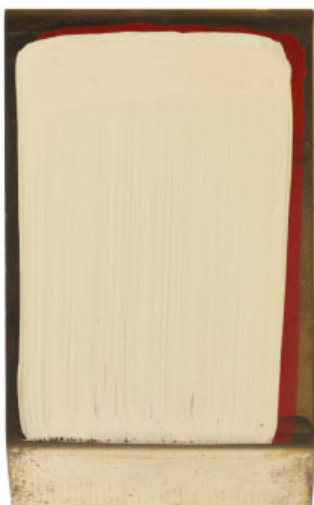
gouache

signed and dated [April] in the margin lower right; titled, with medium and dimensions lower left

14.50 by 10.25in. (36.83 by 26.04cm)

Sheet size: 29.75 by 22.25ins.

€1,500-€2,000 (£1,229-£1,639 approx).



166

168

Alice Maher ARHA (b.1956)

PALISADE and HELMET, 2003

lambada prints (each an edition of 12)

23.25 by 23.25in. (59.06 by 59.06cm)

Provenance:

DCP Project Space, San Francisco;

Where purchased by the present owner

Exhibited:

'Animal Rites' [Group Show], DCP Project Space,
San Francisco, 4 October -10 November 2007

Literature:

Carol Mavor; *Alice Maher: Portraits*, Published by
Millennium Court Arts Centre, Portadown, 2003
(illustrated)

The works from this series were exhibited at a solo
show entitled, 'Portraits' at the Millennium Court
Arts Centre, Portadown, Northern Ireland.

€800-€1,200 (£655-£983 approx).





169
Alice Maher ARHA (b.1956)
COMA BERENICES, 1999
etching and aquatint (no. 14 from an edition of 30)
signed in the margin lower right, titled centre and numbered lower left
19 by 16.50in. (48.26 by 41.91cm)

Provenance lots 169 & 170:
Acquired directly from the artist by the present owner

Sheet size: 29 by 25ins.

€400-€500 (£327-£409 approx).



170
Alice Maher ARHA (b.1956)
COMA BERENICES II, 1999
etching and aquatint (no. 13 from an edition of 30)
signed in the margin lower right, titled centre and numbered lower left
19 by 16.50in. (48.26 by 41.91cm)

Provenance lots 169 & 170:
Acquired directly from the artist by the present owner

Sheet size: 29 by 25ins.

€400-€500 (£327-£409 approx).



171
Conleth Gent
WOOD RING, 2004
cedarwood on wooden base; (unique)
signed and dated on wooden base
14.50 by 14 by 9in. (36.83 by 35.56 by 22.86cm)

Provenance:
Law Library, Dublin;
Where purchased by the present owner

Exhibited:
'Walk in the Wood', Law Library, Church Street, Dublin, May 2006

A copy of a certificate of authenticity from the artist accompanies
lots 171 & 172.

€600-€800 (£490-£650 approx).

172
Conleth Gent
ETERNAL HOME, 2005
yew wood; (unique)
signed and dated at the base
9 by 10 by 10.50in. (22.86 by 25.40 by 26.67cm)

Provenance:
Law Library, Dublin;
Where purchased by the present owner

Exhibited:
'Walk in the Wood', Law Library, Church Street, Dublin, May 2006

€600-€800 (£490-£650 approx).



173
Stephen Pearce
UNTITLED
bronze with gold patina; (no. 5 from an edition of 20)
signed with initials and numbered at base
15.50 by 14 by 3in. (39.37 by 35.56 by 7.62cm)

A similar work to the present piece, entitled *Goddess* was created by Stephen Pearce for Amnesty International's campaign to Stop Violence Against Women.

€400-€600 (£330-£490 approx).



174
Patrick Campbell (b.1943)
ELLEN IN THE CHAIR, 2005
bronze on black marble base; (no. 9 from an edition of 11)
signed, numbered and dated at rear of chair;
with Solomon Gallery label at base
13 by 8 by 8in. (33.02 by 20.32 by 20.32cm)

Provenance:
Solomon Gallery, Dublin;
Private collection

Dimensions of base: 9 by 9 by 1ins.

€1,500-€1,800 (£1,229-£1,475 approx).

175
Cynthia Moran Killeavy
CÚCHULAINN, AN IRISH LEGEND
bronze resin on engraved corten steel base
signed on reverse
28 by 12 by 9.50in. (71.12 by 30.48 by 24.13cm)

Dimensions of base, 43.5 by 15.75 by 12in.
Resin bronze was sculptured in the late 1980s,
cast in Madrid in 2011. The corten steel base
is engraved with an image of the Tara Brooch.

€2,000-€3,000 (£1,640-£2,460 approx).



176
Cody Swanson (American, b.1985)
ALINA, 2005
bronze on stone plinth; (no. 1 from an edition of 8)
numbered and dated on the inside; with "My final love" inscribed
into bronze also on inside; with foundry stamp at base
15.50 by 8.50 by 4in. (39.37 by 21.59 by 10.16cm)

Provenance:
Solomon Gallery, Dublin;
Private collection

Exhibited:
'Italian Realism Revisited', Solomon Gallery, Dublin, June 2006

€1,500-€2,000 (£1,230-£1,640 approx).





177

Hans Blank (Dutch, 20th/21st century)

COMPETITION, 2005

bronze

with Vanguard exhibition label beneath base

20.50 by 16.50 by 3in. (52.07 by 41.91 by 7.62cm)

Provenance:

Vanguard Gallery, Cork;

Where purchased by the present owner

€800–€1,000 (£650–£820 approx).

178

Ann Cooney

THE BARQUE, 2001

bronze with green patina on bronze base; (artist's proof)

signed, dated at edge

5.50 by 22.50 by 6in. (13.97 by 57.15 by 15.24cm)

Provenance:

Leinster Gallery, Dublin;

Private collection

Exhibited:

L'École des Beaux-Arts, Paris, 2006

€800–€1,000 (£650–£820 approx).



179

Anna Linnane (b.1965)

HEN

bronze (no. 5 from an edition of 9)

signed and numbered at the base

15 by 16 by 8in. (38.10 by 40.64 by 20.32cm)

€1,000–€1,500 (£819–£1,229 approx).

180

Joseph Sloan (b.1940)

PERFORMANCE, 2006

bronze on black marble base (no. 6 from an edition of 8)

signed, numbered and dated at the base
12.50 by 5.50 by 6.50in. (31.75 by 13.97 by 16.51cm)

€1,000–€1,200 (£819–£983 approx).



181
Neil Shawcross RHA (b.1940)
MOËT & CHANDON, 2009
oil on canvas
signed lower centre; dated lower right
48 by 24in. (121.92 by 60.96cm)

€4,000-€6,000 (£3,278-£4,918 approx).



182
Neil Shawcross RHA (b.1940)
TOBACCO AND GOLDEN SYRUP, 1996
oil over gouache with pastel on paper
signed and dated lower right
15.50 by 18.25in. (39.37 by 46.36cm)

€700-€900 (£573-£737 approx).



183

Ivan Sutton (b.1944)

THE ROAD TO DÚN AENGUS FORT, INIS MÓR, COUNTY GALWAY

oil on canvas board

signed lower right; signed again and with title on artist's label on reverse

20 by 30in. (50.80 by 76.20cm)

€1,800-€2,200 (£1,475-£1,803 approx).



184

Cecil Maguire RHA RUA (b.1930)

MEN LAUNCHING A CURRACH

oil on board

signed lower left

7 by 12in. (17.78 by 30.48cm)

The location of this scene is thought to be Inishmaan.

€2,000-€3,000 (£1,639-£2,459 approx).



185

Cecil Maguire RHA RUA (b.1930)

MAN LAUNCHING A CURRACH WITH TWO MEN ROWING

oil on board

signed lower left

7 by 12in. (17.78 by 30.48cm)

The location of this scene is thought to be Inishmaan.

€2,000-€3,000 (£1,639-£2,459 approx).

186

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

EVENING LIGHT, ERELOUGH, CONNEMARA
oil on canvas
signed lower right; with title inscribed on
Blue Door Studio label on reverse
20 by 40in. (50.80 by 101.60cm)

€3,000-€4,000 (£2,459-£3,278 approx).



187

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

THATCHED COTTAGE, CONNEMARA, 1989
oil on canvas
signed lower right; with title, date [June]
and artist's name on reverse
12 by 18in. (30.48 by 45.72cm)

Provenance:

Spiller Art Gallery, Dublin;
Private collection

€3,000-€4,000 (£2,459-£3,278 approx).



188

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

FISHERMAN'S ANCHORAGE, MANNIN BAY,
COUNTY GALWAY
watercolour with pen and ink
heightened with white
signed lower right; with title inscribed on
original backing board preserved on
reverse; with Blue Door Gallery label also
on reverse
14.50 by 21.50in. (36.83 by 54.61cm)

Provenance:

Blue Door Gallery, Dublin;
Private collection

€3,000-€4,000 (£2,459-£3,278 approx).





189

Ivan Sutton (b.1944)

GALWAY HOOKER FESTIVAL, ROUNDSTONE,
COUNTY GALWAY

oil on canvas board

signed lower right; signed again and titled
on artist's label on reverse; with gilt plaque
affixed to frame lower centre
20 by 30in. (50.80 by 76.20cm)

€1,800-€2,200 (£1,475-£1,803 approx).



190

Liam Treacy (1934-2004)

WICKLOW LANDSCAPE WITH CATTLE AND
COTTAGE

oil on board

signed lower right

20 by 42in. (50.80 by 106.68cm)

€1,800-€2,000 (£1,475-£1,639 approx).



191

Norman J. McCaig (1929-2001)

HARBOUR SCENE

oil on canvas

signed lower left

14 by 18in. (35.56 by 45.72cm)

€1,000-€1,500 (£819-£1,229 approx).

192

James Humbert Craig
RHA RUA (1877-1944)
AUTUMN, GLEN DUN, COUNTY
ANTRIM

oil on canvas
signed lower left; with faint
inscription detailing title in
pencil on stretcher on reverse
20 by 24in. (50.80 by 60.96cm)

Glen Dun was the subject of
numerous paintings by James
Humbert Craig many of which
were exhibited at the RHA,
Dublin between 1915 and 1944.
Early Summer, Glen Dun was one
such example exhibited in 1939.

€6,000-€8,000
(£4,918-£6,557 approx).



193

George K. Gillespie
RUA (1924-1995)
AMONG THE SHEEFFRY HILLS,
COUNTY MAYO

oil on canvas
signed lower left; with title
inscribed on artist's label on
reverse
24 by 36in. (60.96 by 91.44cm)

€2,000-€3,000
(£1,639-£2,459 approx).





194
Moyra Barry (1885-1960)

FLORAL STILL LIFE
oil on board
signed lower left
20 by 16in. (50.80 by 40.64cm)

Contained in its original frame.

€800-€1,200 (£655-£983 approx).



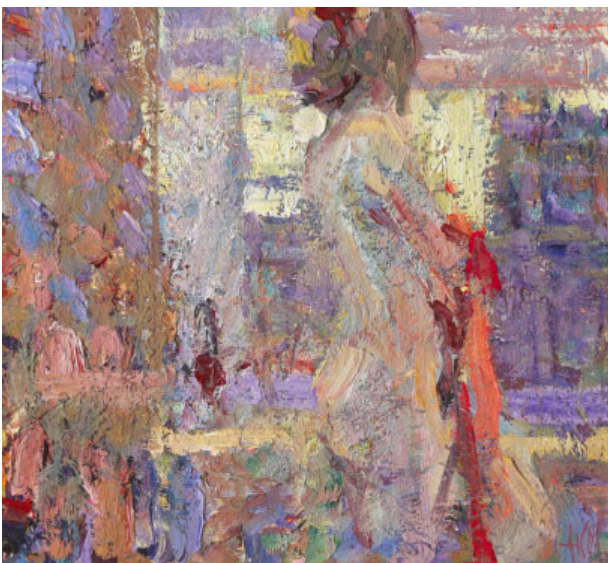
195
Gladys Maccabe HRUA ROI FRSA (b.1918)

STILL LIFE
oil on board
signed lower right; with inscribed Eakin Gallery label on reverse
21.50 by 17.50in. (54.61 by 44.45cm)

Provenance:

Eakin Gallery, Belfast;
Private collection

€1,000-€1,500 (£819-£1,229 approx).



196
Arthur K. Maderson (b.1942)

PARTICULAR TIME OF DAY, 1991
oil on canvas laid on panel
signed with initials lower right; signed again, numbered and with title
inscribed on reverse; with George Gallery exhibition label also on reverse
12.50 by 13.75in. (31.75 by 34.93cm)

Provenance:

George Gallery, Dublin;
Where purchased by the present owner

Exhibited:

'Arthur K. Maderson, Exhibition of Recent Works', George Gallery
Montague Ltd, Dublin, 12 -30 March 1991, no. 55

€800-€1,000 (£655-£819 approx).



197

Markey Robinson (1918-1999)

WINTER, MOURNE MOUNTAINS

oil on board

signed lower right; signed again and with title on reverse

14 by 34in. (35.56 by 86.36cm)

Provenance:

Purchased by the previous owner in the mid 1960s from the Caldwell Galleries, Belfast

The 1960s and 70s were defining years for Markey Robinson. Specific catalysts which effected a change in his practice at this time included the break-up of his marriage and the gradual departure of his wife and daughters to the United States. Paul O'Kelly (*Markey at The Oriel*, The Oriel Gallery, Dublin, 2008, p.18) notes, "This was to be a turning-point in his life, providing him with a melancholic leitmotif - the retreating female form - for his paintings..." 'The troubles' in Northern Ireland at the beginning of the 1960s also shaped him in that he would now lose Belfast as his "centre of gravity" (ibid) by relocating to Dublin. The move however strengthened his relationship with The Oriel Gallery and sales of his work facilitated travel abroad.

€3,000-€4,000 (£2,459-£3,278 approx).

198

Gladys Maccabe HRUA ROI FRSA (b.1918)

BEFORE THE RACE

oil with gouache on board

signed lower left; with typed label detailing title on reverse

19.50 by 26.50in. (49.53 by 67.31cm)

€2,500-€3,500 (£2,049-£2,868 approx).





199
Stuart Morle (b.1960)
STILL LIFE WITH IVORY FIGURE AND SHELLS
oil on canvas board
signed lower right
18.75 by 13.75in. (47.63 by 34.93cm)

€800-€1,200 (£655-£983 approx).



201
Stuart Morle (b.1960)
HOMAGE TO CHARDIN - STILL LIFE WITH ARTIST'S PALETTE
oil on canvas board; (tondo)
signed lower right; with artist's biography and description of work within an accompanying frame
17.50 by 12.50in. (44.45 by 31.75cm)

The accompanying note on this work reads, "This is a homage to 18th century painter, Chardin, with subtle lighting and textures, while the snuffed candle adds a vanitas reminder about the passing of time and human decay."

€800-€1,000 (£655-£819 approx).



200
Comhghall Casey (b.1976)
CHANTERELLE
MUSHROOM, 2003
oil on canvas
signed lower left; dated lower right
12 by 8in. (30.48 by 20.32cm)

Provenance:
Emer Gallery, Belfast;
Private collection
Whyte's, 10 December
2005, lot 85;
Private collection

Exhibited:
'New Works by Comhghall Casey', Emer Gallery, Belfast, 11-18 October 2003, catalogue no. 20 (illustrated in catalogue)

€800-€1,200
(£655-£983 approx).



202
Comhghall Casey (b.1976)
RED PEPPERS, 2006
oil on canvas
signed and dated lower right; with Emer Gallery label on reverse
9 by 6.75in. (22.86 by 17.15cm)

Provenance:
Emer Gallery, Belfast;
Private collection

€800-€1,200
(£655-£983 approx).

203

Stuart Morle (b.1960)

EVENING AT KILMAINHAM WITH SLEEPING
FIGURE

oil on canvas board

signed lower right

9.75 by 14in. (24.77 by 35.56cm)

€800-€1,200 (£655-£983 approx).



204

Stuart Morle (b.1960)

SAN DONATO IN PERANO, ITALY, 1999

oil on canvas

signed lower right, inscribed with title and

signed 'Morle, Montegrossi, 1999 on reverse'

16 by 22in. (40.64 by 55.88cm)

Provenance:

Whyte's, 26 June 2000, lot 137;

Private collection

€800-€1,200 (£655-£983 approx).



205

Trevor Geoghegan (b.1946)

BLESSINGTON, EARLY MORNING, WINTER
LIGHT, 2006

oil on panel

signed lower right; signed, titled and dated

on artist's label on reverse; also with Kilcock

Art Gallery exhibition label on reverse

12 by 24in. (30.48 by 60.96cm)

Provenance:

Kilcock Art Gallery, Kildare;

Private collection

€1,000-€1,500 (£819-£1,229 approx).





206
John Kirwan (b.1956)
DOOEGA, COUNTY MAYO, 2005
oil on canvas
signed lower right; with partial exhibition label on reverse
36 by 28in. (91.44 by 71.12cm)

Provenance:
Molesworth Gallery, Dublin;
Private collection

Exhibited:
'John Kirwan', Molesworth Gallery, Dublin, March 2005

€1,000-€1,500 (£819-£1,229 approx).

208
Markey Robinson (1918-1999)
WAITING ON THE SHORE and RETURNING FROM THE SHORE (A PAIR)
oil on board
both signed lower left; each signed again and with title on reverse;
both with Oisín Gallery label on reverse
10 by 12.50in. (25.40 by 31.75cm)

Provenance:
Oisín Gallery, Dublin;
Private collection

Both of equal size; framed uniformly.

€1,500-€2,000 (£1,229-£1,639 approx).



207
Peter Pearson (b.1955)
OLD HOUSES ARRAN QUAY, DUBLIN, 2002
oil on canvas
signed and dated lower right; with typed exhibition label on reverse
12.50 by 13.25in. (31.75 by 33.66cm)

Provenance:
Frederick Gallery, Dublin;
Private collection

Exhibited:
'Peter Pearson', Frederick Gallery, Dublin, 2003, catalogue no. 14

€800-€1,000 (£655-£819 approx).



208



208



209
Graham Knuttel (b.1954)
THREE SHEEP AT SUNSET
oil on canvas
signed lower left
10 by 13.75in. (25.40 by 34.93cm)
€800-€1,000 (£655-£819 approx).



210
Graham Knuttel (b.1954)
TEDDY BEAR
pastel
signed lower left; with sketch of the same
subject visible on reverse
27.50 by 20in. (69.85 by 50.80cm)
€900-€1,000 (£737-£819 approx).



211
Brian McCarthy (b.1960)
GERBERAS, 1999
oil on canvas
signed lower left; inscribed with title, signed and
numbered [10/99] on reverse; also with original
inscribed artist's label affixed on reverse
15 by 12in. (38.10 by 30.48cm)

Provenance:
Whyte's, 10 October 2000, lot 161;
Private collection

€1,000-€1,500 (£819-£1,229 approx).

END OF SALE



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We will try to secure lots for as much below your limit as other bids allow.

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

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

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3. Bidding steps are at the discretion of the auctioneer - usually no more than 10% of previous bid.
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ABBREVIATIONS

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

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

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

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TOPOGRAPHICAL AND GENERAL INDEX

For an index of artists see inside back cover

Antrim: 71, 81, 82, 86, 88, 104, 105, 192	England: 60, 89, 100	Mexico: 147
Belfast: 87, 90	Equestrian: 198	Morocco: 94
Canary Islands: 10, 21	France: 137, 142	New Zealand: 38
Clare: 39, 42, 112, 114, 122	Galway: 75, 76, 79, 102, 130, 163, 165, 183-189	Scotland: 16
Cork: 16, 30, 101	Italy: 97, 116-118, 204,	Sligo: 14, 35, 36
Derry: 86	Kerry: 123, 124, 152	Spain: 25
Donegal: 57, 73, 74, 84, 85	Kildare: 44	Sussex: 60
Dorset: 100	Kilkenny: 13, 19, 55	Switzerland: 18
Down: 3, 64, 78, 103, 197	Lancashire: 89	Tyrone: 83
Dublin City: 63, 107, 145, 149-151, 203, 207	Mayo: 24, 59, 70, 72, 77, 109, 193, 206	USA: 135, 176
Dublin County: 92, 98, 99	Maritime: 87, 89, 90, 98-104, 184, 185, 189, 191	Wicklow: 133, 190, 205

AN INDEX OF ARTISTS REPRESENTED IN THIS SALE

For topographical and general index see opposite page

Bacon, F: 27, 33	Hamilton L. M: 91, 92	Moran Killeavy, C: 175
Ballagh, R: 148	Hanlon J. P: 141	Morle, S: 199, 201, 203, 204
Barry, M: 194	Hayes, E: 100	Mulcahy, M: 12, 164
Bewick, P: 152	Henry P: 70, 76, 77, 79	Murphy, N: 161
Blank, H: 177	Henry G: 109-134	Murray, J. P: 160
Bolay, V: 156	Hinks, W: 95	O'Brien, K. W: 59
Bourke, B: 18	Hone, N: 1, 97	O'Kelly, A. C: 135
Boyle, A: 138	Iten, H: 71	O'Donnell, H. C: 107
Brady, C: 1, 2	Kavanagh, M. (Rasher): 155	O'Malley, T: 10, 13, 19, 21, 55
Browne, V: 32	Keating, S: 67-69	O'Neill, D: 62
Campbell, P: 174	Kelly, J: 153	Pakenham, J: 157
Carey, J. W: 101, 103-105	Kernoff, K: 139	Pearce, S: 173
Casey, C: 200, 202	Kirwan, J: 206	Pearson, P: 149-151, 207
Collie, C: 162	Knuttel, G: 209, 210	Powell, M: 60
Collins, P: 6, 9, 37	Lamb, C. V: 75	Ritchie, A: 58
Connor, P: 30, 31	Lavery, J: 94	Rasher (Kavanagh, M.): 155
Conor, W: 64-66	le Brocquy, L: 43-54, 56	Robinson, M: 61, 197, 208
Cooke, B: 17, 38	Leech, W. J: 93	Russell, G. 'Æ': 136
Cooney, A: 178	Lennon, C: 166, 167	Ryan, T: 108
Craig, J. H: 73, 74, 78, 89, 90, 192	Linnane, A: 179	Scott, P: 22, 40, 145, 147
Crozier, W: 15, 16, 20, 158, 159	MacCarthy, J: 23	Scully, S: 34
Cullen, M: 158, 159	Maccabe, G: 195, 198	Shawcross, N: 181, 182
Cusack, R: 144	Maderson, A. K: 196	Shinnors, J: 24, 39, 41, 42
Desmond, M: 28, 29	Maguire, C: 142, 184, 185	Sloan, J: 180
Dillon, G: 4, 5, 26, 146	Maher, A: 168-170	Souter, C: 3
Dobbin, K: 102	McCaig, N. J: 191	Spode, S: 96
Donovan, P: 137, 140	McCarthy, B: 211	Sutton, I: 183, 189
Egan, F: 8	McGoogan, A: 98, 99	Swanson, C: 176
Egginton, F: 83, 84	McGuinness, N: 60	Treacy, L: 190
Fox, K: 145	McKelvey, F: 80, 82, 85, 86	Tyrrell, C: 7
Gale, M: 143	McSweeney, S: 14, 35, 36	Walsh, S: 11
Gemmell, M: 163, 165	Middleton, C: 57	Webb, K: 186-188
Gent, C: 171, 172	Miró, J: 25	Wilks, M. C: 81, 87, 88
Geoghegan, T: 205	Mooney, C: 154	Yeats, J. B: 63, 106
Gillespie, G. K: 193	Moore, H: 146	Young, M: 72



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