



# WHYTE'S

SINCE 1783

## IRISH & INTERNATIONAL ART

28 SEPTEMBER 2015







# IRISH & INTERNATIONAL ART

MONDAY 28 SEPTEMBER 2015

## VIEWING

Royal Dublin Society,  
Anglesea Road, Ballsbridge, Dublin 4  
Saturday to Monday 26-28 September 2015  
10am to 6pm daily

## AUCTION

Monday 28 September at 6pm  
Royal Dublin Society,  
Anglesea Road, Ballsbridge, Dublin 4

## ENQUIRIES

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

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## BIDS

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*1916 Rising Medal to  
Patrick Farrell, Killed-  
In-Action 1916.  
€2,000-€3,000*



*1803 Robert Emmett's  
death mask, cast in bronze.  
€700-€1,000*

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17 OCTOBER 2015

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Whyte's are now inviting consignments for future  
sales of MEMORABILIA AND COLLECTIBLES.

For confidential appraisals contact:

Stuart Purcell: [sp@whytes.ie](mailto:sp@whytes.ie)

Ian Whyte: [iw@whytes.ie](mailto:iw@whytes.ie)

Tel: 00 353 1 676 2888

## IMPORTANT IRISH ART

30 NOVEMBER 2015, RDS

Entries invited.

For confidential appraisals contact:

Adelle Hughes: [ah@whytes.ie](mailto:ah@whytes.ie)

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Tel: 00 353 1 676 2888



*Paul Henry, Landscape, Connemara, 1940s  
Sold at Whyte's for €68,000*

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**Marianne Newman**  
*Operations Director*



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Head of Art*



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**Seán Kelly**  
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*Administration*

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This catalogue was compiled by Peter Whyte and edited by Adelle Hughes with contributions from Dr Julian Campbell, Dr Riann Coulter, Prof. Kenneth McConkey, Dr Éimear O'Connor and Prof. Niamh O'Sullivan.

We would also like to thank Claudia Kinmonth, 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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All Whyte's catalogues are checked against The Art Loss Register of stolen or missing works of art and antiques.

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# IMPORTANT NOTES

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

## BUYERS' COMMISSION

20% (excluding VAT) is added to the hammer price of all lots. Our internet platform, Invaluable, charges 3% extra to on-line bidders.

## ROOM BIDDERS

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

## ABSENTEE BIDDING

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

## PRICES REALISED

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

## SPECIAL NOTICES CONCERNING THIS AUCTION

### VENUE FOR AUCTION NIGHT

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

**Bidder registration** will take place at the RDS from 5pm on Monday 28 September and the sale starts at 6pm.

### COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 3pm on Tuesday 29 September from the RDS. After that date lots may be collected from our Molesworth Street premises, Monday to Friday 10am to 5pm.

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

### MORE INFORMATION ON OUR WEBSITE

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

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

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

## GLOSSARY OF TERMS

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

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



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### 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.

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

### Clause 6

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

### SPECIAL CONDITIONS

- (a) The buyer shall pay Whyte's a commission at the rate of 20% (plus VAT under The Margin Scheme and which is not reclaimable). An extra charge of 3% of hammer price applies to on-line buyers.
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  - (c) The buyer authorises Whyte's to use any photographs or illustrations of any lot purchased for any or all purposes as Whyte's may require.
- The placing of a bid will be taken as full agreement to all the above conditions.

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A detailed oil painting depicting a family picnic scene. On the left, a man in a dark suit stands looking out over a lake. A group of women and children are gathered around a wooden boat. One woman holds a small child, while another stands with an umbrella. In the foreground, a young girl in a white dress sits on the ground, reaching out to a small black dog. Other women in period dresses and bonnets stand nearby, some holding baskets. The background features a calm lake, distant hills, and a large tree on the right. The overall style is characteristic of 19th-century landscape and genre painting.

# IRISH & INTERNATIONAL ART

Monday 28 September 2015 at 6pm

Lots 1-216





**1**  
**John Skelton (1923-2009)**

INTO THE WEST, 1994

oil on canvas

signed lower right; signed, titled and dated on artist's studio label on reverse; also with Art For All Gallery [Killarney] stamp on reverse

11\_ x 15\_in. (29.21 x 39.37cm)

Provenance: Art For All, Killarney, Co. Kerry; Private collection

€1,500-€2,000 (£1100-£1470 approx. approx.)

[Large Image & Place Bid Lot 1](#)



## 2 John Skelton (1923-2009)

EVENING CATCH, INISHMÓR, ARAN, 1993

oil on canvas

signed lower left; signed, titled and dated on reverse

16 x 20in. (40.64 x 50.80cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

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





**3**  
**John Skelton (1923-2009)**

PUB ORACLE, CAHERCIVEEN, COUNTY KERRY, 1994

oil on canvas

signed lower left; signed, titled and dated on artist's studio label on reverse; also with Art For All Gallery label on reverse  
11\_ x 15\_in. (29.21 x 39.37cm)

Provenance: Art For All, Killarney, Co. Kerry; Private collection

€1,500-€2,000 (£1100-£1470 approx. approx.)

[Large Image & Place Bid Lot 3](#)



**4**  
**John Skelton (1923-2009)**

SUN AND SHADOW, COUNTY MAYO

oil on board

signed lower right

20 x 24in. (50.80 x 60.96cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 4](#)





**5**  
**James S. Brohan (b.1952)**

MAN WITH CATTLE IN A COUNTRY LANE

oil on canvas

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

24 x 30in. (60.96 x 76.20cm)

€3,000-€5,000 (£2210-£3680 approx. approx.)

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





**6**  
**Ivan Sutton (b.1944)**

GALWAY HOOKERS BERTHED AT CARRAROE PIER, COUNTY GALWAY

oil on board

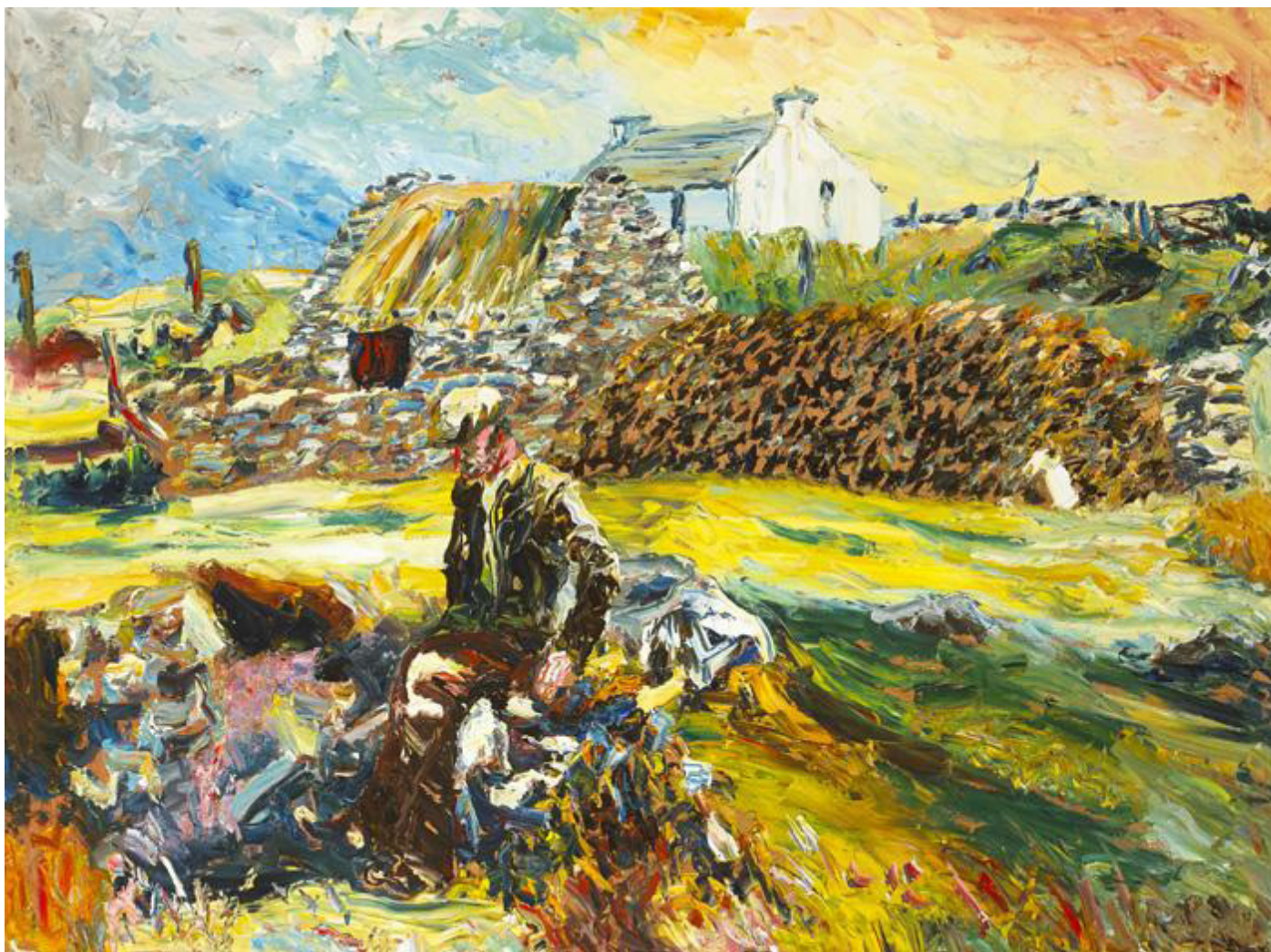
signed lower right

20 x 30in. (50.80 x 76.20cm)

€1,200-€1,500 (£880-£1100 approx. approx.)

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





**7**  
**Liam O'Neill (b.1954)**

KERRY FARM WITH MAN SITTING ON STONE WALL

oil on canvas

signed lower right

36 x 48in. (91.44 x 121.92cm)

In October 2015 at the Oriel Gallery, Dublin – Liam O'Neill's 60th Celebratory Exhibition will combine new works by the artist and an exhibit spanning 30 years.

€8,000-€10,000 (£5880-£7350 approx. approx.)

**Large Image & Place Bid Lot 7**





**8**  
**Cecil Maguire RHA RUA (b.1930)**

CONNEMARA PONY, CLIFDEN ROAD, 1967

oil on canvas

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

15 x 36in. (38.10 x 91.44cm)

€3,000-€5,000 (£2210-£3680 approx. approx.)

[Large Image & Place Bid Lot 8](#)





**9**  
**Cecil Maguire RHA RUA (b.1930)**

CAMARGUE, 1978-1979

oil on board

signed and dated lower right; titled and dated [Easter 1978] on reverse; with artist's [Belfast] address on reverse

23\_ x 29\_in. (59.69 x 74.93cm)

Camargue is located south of Arles, France. The Parc Naturel Régional de Camargue covers over 800km<sup>2</sup> and was officially established as a regional park and nature reserve in 1970. Its marshes are a prime habitat for birds and insects. Camargue horses (Camarguais) and cattle roam the extensive marshlands as do the greater flamingo.

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 9**





**10**  
**Cecil Maguire RHA RUA (b.1930)**

SEVEN CHURCHES, ARAN

oil on board

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

20 x 24in. (50.80 x 60.96cm)

€3,500-€4,500 (£2570-£3310 approx. approx.)

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



**11**  
**Thomas Ryan PPRHA (b.1929)**

INISHMORE, ARAN ISLANDS

oil on canvas

signed lower left

14\_ x 20\_in. (36.83 x 52.07cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

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





**12**  
**Frank Egginton RCA (1908-1990)**

LOUGH TANNY, NEAR MOYARD, CONNEMARA, 1974  
oil on canvas  
signed and dated lower right; titled on reverse  
17\_ x 23\_in. (43.82 x 59.06cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**13**  
**George K. Gillespie RUA (1924-1995)**

NEAR GORTAHORK, COUNTY DONEGAL

oil on canvas

signed lower left; titled on reverse

30 x 40in. (76.20 x 101.60cm)

€2,500-€3,500 (£1840-£2570 approx. approx.)

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





**14**  
**George K. Gillespie RUA (1924-1995)**

CATTLE GRAZING BY A RIVER WITH COTTAGES BEYOND

oil on canvas

signed lower left; with artist's name and dates on label on reverse

20 x 24in. (50.80 x 60.96cm)

€1,800-€2,200 (£1320-£1620 approx. approx.)

[Large Image & Place Bid Lot 14](#)



**15**  
**Maurice Canning Wilks RUA ARHA (1910-1984)**

SPRING DAY, CONNEMARA

oil on canvas

signed lower left; signed and titled on reverse; with Oriel Gallery [Dublin] label on reverse

13\_ x 17\_in. (34.29 x 44.45cm)

Provenance: Oriel Gallery, Dublin; Private collection

€800-€1,200 (£590-£880 approx. approx.)

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





**16**  
**Charles Vincent Lamb RHA RUA (1893-1964)**

THE SANDY BAR

oil on board

signed lower left; titled on reverse

9\_ x 13\_in. (24.77 x 33.66cm)

€800-€1,200 (£590-£880 approx. approx.)

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

**17**  
**James Humbert Craig RHA RUA (1877-1944)**

HARBOUR SCENE

oil on board

signed lower left; with William Mol Gallery [Belfast] label on reverse

14\_ x 19\_in. (37.47 x 50.17cm)

Provenance: Lindsay Burns & Company, Scotland, 17 April 2012, lot 331; Private collection

€5,000-€7,000 (£3680-£5150 approx. approx.)

**Large Image & Place Bid Lot 17**





€5,000-€7,000 (£3680-£5150 approx. approx.)

[Large Image & Place Bid Lot 17](#)

## 18

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

BRETON FIGURES IN AN ORCHARD

oil on canvas

signed lower right

25 x 20\_in. (63\_ x 52.71cm)

Provenance: Nadeau's Gallery, Connecticut, USA; Private collection

As a republican Realist, Aloysius O'Kelly operated in multiple colonial circumstances, exploring underlying connections between ethnicity, history, religion, land and culture. In Ireland, he adopted a radical role that projected the west of Ireland as the repository of the social values of the imagined nation. His interests were aesthetic, but also political, ideological and humanitarian. Although aesthetically he remained loyal to the conventions of Realism, he was politically the most radical Irish artist of his era. The difficulty of matching his political opinions to his artistic calling, however, resulted in many stylistic swerves in his career: Realist in Ireland, Naturalist in France and Orientalist in North Africa. He was one of the first Irish artists to discover Brittany in the 1870s. In summer, the artists arrived laden with knapsacks, canvases and easels from the Parisian academies. The villages resembled gigantic studios and the villagers posed in their picturesque costumes, providing the distinctive note so prized by painters. In Brittany, the artists went native themselves, wearing long hair, old paint-stained corduroy suits, battered hats, flannel shirts and wooden sabots stuffed with straw.

O'Kelly was an acute observer of Breton dress - its evolution over a fifty-year period can be observed in his work. Breton women wore distinctive white linen coiffes and wide collars, dark skirts, fitted bodices, embroidered waistcoats and heavy wooden sabots. The ethnographer, René-Yves Creston, has identified sixty-six styles of Breton dress, including over 1,200 different kinds of coiffe, revealing clearly articulated relationships of locality, wealth and kinship.

The aesthetic of modernity engaged few Irish artists in France, but O'Kelly reconciled a range of styles derived from both traditional and avant-garde art, blending academic, realist and plein-air elements into an innovative mode of rural naturalism. His true originality, however, lies in his representation of communities in transition; in Brittany, he portrayed the social evolution over a fifty-year period - from acute poverty to an industrious people.

Many accounts of the Breton peasantry in the late nineteenth century describe a wild, unwashed people who roamed the countryside, barefoot, dressed in long goatskins, terrorizing effete Parisian artists with their wild cries and primitive ways. The women were supposedly of great beauty (but dubious virtue), and the men of obduracy and chauvinism. O'Kelly dignifies them, as he did the peasants of the West of Ireland.

Repeatedly drawn to the rural periphery, O'Kelly countered the primitivist stereotyping of many of his contemporaries, as in works such as this.

As O'Kelly's paintings of Brittany are predominantly peopled, they encourage the viewer to engage with the social issues and ways of life of the time. The naturalist aesthetic, propounded by Émile Zola, advocated a documentary approach to the study of contemporary life. Objectivity and verisimilitude were considered premium virtues, but were to be tempered by a sense of immediacy. Although O'Kelly performed this social documentary style in many of his Irish works, in Brittany, he blended a rural naturalism with a form of Impressionism, without ever relinquishing the lessons learnt in the studio of Jean-Léon Gérôme with whom he studied in the École des Beaux-Arts in Paris.

In this painting, one of a series with the same figures, in the same setting, O'Kelly shows an awareness of contemporary Impressionist trends in art. He is less interested in the characterisations of the figures as individuals, than in setting them in a landscape, saturated with colour. The series includes *Respite from the Midday Sun/Noonday in the Fields* (Royal Society of British Artists in 1886/7). Here the standing figure, arm around the tree, stresses the vertical axis of the painting, in contrast to the other versions which have a distinct horizontal emphasis. Across the series, the iridescent landscape shimmers in the sunshine.

Prof. Niamh O'Sullivan

August 2015





€15,000-€20,000 (£11030-£14700 approx. approx.)

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



**19**  
**James Humbert Craig RHA RUA (1877-1944)**

QUARRY ON ANTRIM COAST

oil on board

signed lower left; with William Mol [Belfast] label on reverse; inscribed with title on reverse

14\_ x 19\_in. (36.83 x 49.53cm)

€3,000-€4,000 (£2210-£2940 approx. approx.)

[Large Image & Place Bid Lot 19](#)





**20**  
**Frank McKelvey RHA RUA (1895-1974)**

SUNSHINE AND MAYWEEDS, 1917

watercolour

signed and dated lower right

20\_ x 14\_in. (51.44 x 36.20cm)

Provenance: Adam's, Dublin, 31 May 2006, lot 25; Private collection

€5,000-€7,000 (£3680-£5150 approx. approx.)

[Large Image & Place Bid Lot 20](#)

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

THE EARL OF LONSDALE K. G., 1931

oil on canvas

signed lower left; signed, titled and dated on reverse; with partial framer's label also on reverse

26 x 16\_in. (66.04 x 41.91cm)

Provenance: Christie's, London, 6 March 1986, lot 51; Private collection

Exhibited:

'Their Majesties' Court, Buckingham Palace, 1931, Portrait Studies and Other Sketches by Sir John Lavery RA, P&D Colnaghi & Co, London, 1932, catalogue no. 65, as Study for the Portrait of the Earl of Lonsdale KG (illustrated in catalogue)

"To me he was the most paintable - not to say the best dressed - Englishman I knew", Lavery wrote when he recalled his sittings in 1930 with Hugh Cecil Lowther, Fifth Earl of Lonsdale (1857-1944). The previous year he had been approached by the city of Doncaster for a large portrait of the 'Yellow Earl' in Garter Robes to hang in its Mansion House, in commemoration of his beneficence to the city. Lonsdale had promoted its racecourse and recently performed the Doncaster airport opening ceremony. Although Lavery included his flamboyant sitter's yellow coach and liveried flunkies in the finished product, he was privately critical with the result (fig 1. Sir John Lavery, The Right Honourable Earl of Lonsdale, KG, GCVO, 1931, Doncaster Mansion House). (1)

Of course the 'State Portrait' embodied a set of conventions stretching back to Tudor times. It was, as John Berger and others have pointed out, more to do with the trappings of status and power than with individual personality. (2) These immediately created tensions for the modern portrait painter who was already losing ground to photography. Although he came from an age when such things remained possible - as his State Visit of Queen Victoria ... 1888 (Glasgow Museums) testifies - Lavery, like the younger painters, William Orpen, William Nicholson and Augustus John, realized that the purposes underwriting such conventions were gone. Catching the mind's construction in the face was much more important and even though some critics admired the 'dazzlingly magnificent' rendering of the celebrity sitter, others inevitably regarded the extraneous inclusions of the Doncaster portrait as a mark of its failure. One even remarked that St James's Park with the Houses of Parliament in the background, was 'perilously near to Hollywood's notion of the stately homes of England'. (3) Although Lavery might agree before sending the grand portrait to the Academy, there is little doubt that he was impressed by Lowther's radiant personality. His striking face, marked by years in the boxing ring, transcended all.

The second son of the third Earl, he was not expected to inherit the title and as a youth had to be rescued from unwise entanglements by his family - he ran away from Eton to join the circus, and then sold his inheritance to invest in a cattle ranch in Wyoming which failed. (4) At twenty-one he married the daughter of the Marquis of Huntly against her parents' wishes, and disgraced himself by having an affair with an actress ten years later - necessitating a long penitential expedition through the frozen wastes of Canada. (5) Thereafter he settled down to enjoy himself in sporting activities, becoming first President of the National Sporting Club, inaugurating the Lonsdale Belt in 1909, becoming a Senior Steward at the Jockey Club, and later, chairing both the Automobile Association and Arsenal Football Club. He was also a keen yachtsman, racing Kaiser Wilhelm II at Cowes in the 1890s and defeating him in seventeen of the twenty-two races they contested. The two, nevertheless were firm friends up to the Great War, Lowther hosting Wilhelm at Lowther Castle, his country seat in Cumberland, in 1907. (6)



What impressed Lavery in the aging roué however, was his dapper appearance. He habitually wore a pale grey lounge suit, with a gardenia buttonhole. (7) His silk tie carried his racing colours, and he was always seen holding a large Havana cigar - of the type named after him. It was in this form that the painter decided to represent him in a separate portrait (fig 2. Sir John Lavery, Hugh Cecil Lowther, Fifth Earl of Lonsdale, 1930, National Portrait Gallery, London) destined for the Society of Portrait Painters and the Paris Salon. (8)

Despite his misgivings, Lavery followed normal custom and practice with the Doncaster commission. This entailed making an oil sketch of the ensemble - the present canvas. In this instance it was essential on account of the detail required in the regalia. As is often the case, works of this type have a freshness and spontaneity which grand manner productions sometime lack. Here for instance, the proportions of the figure are more satisfactory than in the Doncaster version, and the warm colouring of drapes and carpet work better with the overall scheme than its chequered floor and cooler palette. In bravura touches, Lavery catches the sheen of the cloak lining and gold braid of the uniform, accentuating their decorative effect. Lowther may well be steering his family fortunes towards the rocks, but none of this is apparent in the face or indeed, the outward pageantry that the painter was asked to record.

Prof. Kenneth McConkey,  
August 2015

Footnotes:

1. A study for the state coach in the background of the portrait, formerly in the collection of Paul Getty, was sold Sotheby's New York, 29 November 2007. A full size replica by another hand was placed in Lowther Castle, the family's ancestral home in Cumberland.
2. See for instance John Berger, 'The Changing View of Man in the Portrait', in *Selected Essays and Articles*, 1972 (Penguin Books), pp. 35-41.
3. 'This Lively "Modern" Academy', *Western Daily Press*, 2 May 1931, p. 7; 'Scotland at Royal Academy', *Aberdeen Journal*, 2 May 1931, p. 7.
4. The family's immense fortune had mostly derived from the Cumbrian mines, which were exhausted by the 1930s.
5. Lowther's affair with Violet Cameron (1862-1919) led to two illegitimate children. His resulting collection of Inuit artefacts was donated to the British Museum.
6. Winning the Kaiser's respect was critical at a time when his country's rapid militarisation struck fear into the western powers.
7. Lowther's suits were reputedly woven from the wool of sheep which grazed the fells around Lowther Castle, by Henry Poole of Savile Row.
8. See McConkey 2010, p. 187.

€25,000-€40,000 (£18380-£29400 approx. approx.)

**Large Image & Place Bid Lot 21**







## 22 Lady Hazel Lavery (née Martyn) (1880-1935)

SKETCHES BY HAZEL MARTYN, 1903

dry-point etching; (10 plus decorated title page)

each signed in the plate; each dated and with publisher's details printed in lower corners

20 x 14in. (50.80 x 35.56cm)

Contained in original decorated wrappers titled 'Pictures in Colour by Hazel Martyn'. Also included in this lot are a set of 11 dry-point etchings inscribed 'Copyright 1904, by Otis H Kean, Inc, New York' which appear to be by a different hand. Dry-point etching was the medium of choice for Hazel Martyn, who studied the technique in Paris in 1902 and again in 1903 with the Parisian etcher Edgar Chahine (1874-1947). In the spring of 1903 an exhibition of Martyn's European work was held in Chicago and the Chicago Daily News reported: 'Men who know pictures are enthusiastic about her work'. This same year *Sketches by Hazel Martyn* was published by A. C. McClurg, Chicago, on behalf of the Arts Collector's Club. In 1903 Hazel was 23 years old and studying art in France. It was at this time she first encountered Sir John Lavery at the artist colony of Beg-Meil in Brittany. Later that year she married Edward Livingston Trudeau and the following year a daughter, Alice, was born. She would marry her second husband, Sir John Lavery in 1909."

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 22**





## 23 [Sir John Lavery RA RSA RHA (1856-1941)]

SILVER MOUNTED MAHOGANY PRESENTATION CABINET WITH 'FREEDOM OF THE CITY OF DUBLIN' CERTIFICATE TO SIR JOHN LAVERY RA RHA, 1935

silver mounted mahogany cabinet; (1); gilt-stamped and decorated blue leather presentation folder; (1); decorated certificate with blue ribbon spine; (1)

23 x 14 x 4in. (58.42 x 35.56 x

Provenance: Family of Sir John Lavery

Twin panel doors, each fitted with three silver mounts hallmarked for Dublin, 1935. Silver mounts repoussé decorated with Celtic zoomorphic interlace and inscribed, "Certificate of Honorary Freedom of the City of Dublin to Sir John Lavery RA RHA, Signed at special meeting of the Dublin City Council at City Hall, Tuesday, 17 September 1935. Right Honourable Alderman Alfred Byrne, TD Lord Mayor In the chair. On cabriole supports. The hand-decorated certificate is signed and dated in Irish and English by the Deputy City Manager and Town Clerk, Ignatius J. Rice."

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 23**

**24**

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

PORTRAIT OF VIVIEN HUGH SMITH (1867-1956), LATER FIRST 1st BARON BICESTER OF TUSMORE PARK, 1919  
oil on canvas

signed lower right; with James Bourlet & Sons [Dublin] label on reverse

50 x 40in. (127 x 101.60cm)

Provenance: Commissioned from the artist in 1919 for £1,500; Christie's, 17 May 2001, lot 111; Private collection

Exhibited: Royal Academy, London, 1920, no. 307, as Portrait of Vivian Hugh Smith (Presentation Portrait)

The present work is probably one of the earliest commissions Orpen carried out after his return from the Peace Conference in Paris in 1919. An unpublished letter dated Paris July 1919 from Orpen to William Marchant of the Goupil Gallery (Tate Gallery Archive) would suggest a date of September 1919. Orpen writes: 'I'm going back [to London] for three weeks early in September to paint two portraits. (I ain't got any money)'. His need for money and claim to poverty was understandable at this time considering he had been providing for a family household and schooling on a Major's pay for the previous two years or so, when he was employed in the capacity of Official War Artist. The subject of the present portrait is Vivian Hugh Smith a descendent of the banking family, which founded Smith's Bank at Nottingham. He worked for the merchant banking firm of Morgan Grenfell & Co. and became a director of many important companies. He was created a Baron in 1938. His career in the City was most notable for his role as a Director and later as Governor of the Royal Exchange Assurance for sixty years. Although he had always loved horses, it was only late in life, with the acquisition of Tusmore Park near Bicester that he could indulge his passion acquiring a series of successful steeplechasers. Other distinguished artists of the day painted his portrait including Sir Herbert James Gunn, R.A. and Sir Alfred James Munnings, P.R.A. who portrayed him in hunting pink and on horseback. We are grateful to the Orpen Research Project for their previous research on this lot.

€10,000-€15,000 (£7350-£11030 approx. approx.)

**Large Image & Place Bid Lot 24**





€10,000-€15,000 (£7350-£11030 approx. approx.)

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



**25**  
**Charles Jervas (1675-1739)**

PORTRAIT OF LADY MARY WORTLEY MONTAGU (1689-1762)

oil on canvas

37\_ x 37\_in. (95.89 x 95.89cm)

Provenance: Sotheby's, 13 November 1996, lot 54; Private collection

The present sitter was the subject of two works by Jervas. Another example, dated c. 1718-1720 can be found in the collection of the National Gallery of Ireland, Dublin (NGI.4341). Jervas was an Irish born artist and successful portrait painter who succeeded his master, Sir Godfrey Kneller, as Principal Painter to King George I; a position he retained under King George II. Lady Mary Pierrepont (1689-1762) married rising Whig politician Edward Wortley Montagu (1678-1761) and became an important figure in London society. Her time in Constantinople, where her husband served as British Ambassador to the Ottoman Empire, is recorded in her celebrated letters documenting her travels and observations on Ottoman life and later published under the title *Turkish Embassy Letters*. The portrait of Lady Mary in the NGI shows her in opulent Turkish attire with a winter head-dress (talpock).

€5,000-€7,000 (£3680-£5150 approx. approx.)

**Large Image & Place Bid Lot 25**





## 26 Thomas Hickey (1741-1824)

PORTRAIT OF MARY WATHEN BY A COLUMN IN A WOODED LANDSCAPE

oil on canvas

with hand-written labels relating to the sitter on reverse

29\_ x 25in. (74.30 x 63\_cm)

Provenance: By family descent to Sir Wathen Arthur Waller; Christie's, 12 December 1947, lot 150 (100gns to Blakeley); Christie's, 15 November 1991, lot 28; Private collection

Thomas Hickey studied at the drawing schools of the Dublin Society and between 1753 and 1756 won several prizes for his work. He was the son of a confectioner in Capel Street. Following some years in Italy furthering his studies he returned to Dublin where he lived in Little Britain Street in 1767. He exhibited for three consecutive years from 1768 with the Society of Artists in William Street but a lack of patronage forced him to relocate to London. There he showed with the Royal Academy in 1772, 1775 and 1792 and later worked for a time in Bath. He travelled to India in the 1780s. One of Hickey's best known works, in the collection of the National Gallery of Ireland, was painted during this period, An Indian Lady, perhaps 'Jemdanee', Bibi of William Hickey, 1787. Hickey was living in Cavendish Square, London in 1792 and, that same year, became attached to Lord Macartney's mission to China as portrait painter". The present work was painted on return from his excursion to the Far East. The subject is Mary Wathen; daughter of Samuel Wathen. In 1766 she married Henry Christopher Wise of the Priory, Warwick; they had two sons - Matthew, who was High Sheriff of Warwickshire, and Henry who took Holy Orders. Her husband's grandfather Henry Wise (1653-1738) was a celebrated horticulturalist. He was Deputy Ranger of Hyde Park and Superintendent of the Royal Gardens at Hampton Court. Under Queen Anne, Wise was given overall control of the Royal Gardens, a post which was upheld under King George I."

€4,000-€6,000 (£2940-£4410 approx. approx.)

**Large Image & Place Bid Lot 26**



**27**  
**Flemish School, 17th / 18th Century**

VERDURE TAPESTRY

woven in wools and silks

126\_ x 174in. (321.31 x 441.96cm)

Provenance: Provenance: Private collection

Woven in wools and silks, depicting a hunting scene with figures on horseback and a castle in the distance. Within an inner slip with a floral and foliate border. Corinthian columns line the top and bottom border.

€6,000-€8,000 (£4410-£5880 approx. approx.)

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





## 28 Tilly Kettle (1735-1786)

GENTLEMAN, HALF LENGTH, WEARING RED SLASHED VAN DYCK COSTUME  
oil on canvas

with label on reverse relating to previous owner

29\_ x 23\_in. (74.30 x 60.33cm)

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

Tilly Kettle - best-known for his Indian portraits - was a London born English artist who visited Ireland in the late 18th century. Kettle painted the face of architect James Gandon (1743-1823) c.1786-c.1796 in a large portrait in the collection of the National Gallery of Ireland (NGI.1783). The remainder of the picture was completed by William Cuming, an accomplished Irish artist, who depicted Gandon on the roof of the Parliament House (now the Bank of Ireland) in College Green, Dublin holding architectural plans, including those of the Four Courts. Kettle first entered the professional portrait arena in the 1750s following his studies with William Shipley in the Strand. He was the first prominent English portrait painter to operate in India. He first sailed there with the British East India Company in 1768 and painted several works in various parts of the country. In 1776 he returned to London and married, however imprudent financial decisions and a decline in clientele provoked a return to India in 1786. This journey was undertaken overland. His last recorded portrait was at Aleppo.

€8,000-€12,000 (£5880-£8820 approx. approx.)

[Large Image & Place Bid Lot 28](#)

## James Mahony ARHA (c.1815-c.1859)

THE CONSECRATION OF THE ROMAN CATHOLIC CHURCH OF ST. MARY'S, POPE'S QUAY, CORK, c.1842

oil on canvas

37\_ x 43in. (95\_ x 109.22cm)

Provenance: Presented to Kearns Deane, architect of St. Mary's Dominican Church, Cork from the artist; Thence by family descent to the present owner

Exhibited: RHA, Dublin, 1842, no. 232 as The Consecration of the Roman Catholic Church of St. Mary's, Pope's Quay, Cork built from designs, and by Kearns Deane, Esq., Architect

Presented in its original frame.

Best-known for his sparse, yet harrowing illustrations of the Great Famine in Ireland for The Illustrated London News (ILN), James Mahony was also a very versatile artist, who produced a varied body of work: genre and literary scenes, interiors of churches, seascapes, and watercolours of the Great Exhibition in Dublin in 1853; and he was a keen traveller. He worked in oil, watercolour and with illustrations, the latter of which were admired by Dutch artist Vincent van Gogh.

Mahony was born in Cork c.1811 or c.1817 (1), the son of William Mahony, a carpenter, and brother of Patrick Mahony, who later became an architect. Mahony first exhibited in Cork in 1883, at the Cork Society for Promoting the Fine Arts. He spent several years travelling on the Continent, visiting Normandy and Italy, studying in Rome, and gaining skills as a watercolourist. He returned to Cork in around 1841, living at 34, Nile Street. Along with fellow artist, Samuel Skillen, he helped to establish the Cork Art Union. He exhibited paintings of Italian views, architectural subjects and scenes from Shakespeare at this venue, 1842-1845, and at the Royal Hibernian Academy, (RHA), 1842-1846. In 1846 an engraving by him was presented to Queen Victoria, and he made illustrations of the funeral of Daniel O'Connell in 1847.

Mahony was employed by the ILN as an artist and reporter for many years. Between 1846-1852 he made graphic illustrations of scenes of poverty and hunger in counties Cork and Clare, as well as scenes of emigration. His harrowing illustrations of suffering helped to alert members of the public and politicians to the severity of the famine. At the same time Mahony was painting happier scenes in Cork and its environs, for example Old Stone Bridge at Blarney, 1850 (Crawford Art Gallery, Cork), and Queen's College, Cork, and he continued to exhibit his Irish and Continental scenes. Amongst his most notable paintings of this period are his large watercolours recording the visit of Queen Victoria and Prince Albert to the Great Exhibition in Dublin in 1853 (National Gallery of Ireland), and his superb panoramic scene of Dublin taken from the spire of St. George's, Hardwick Place, 1854 (NGI). Many of Mahony's watercolours were collected by Captain G.A. Taylor; and were bequeathed to the National Gallery in 1855.

In 1856 the artist was elected an Associate of the RHA. He travelled to Spain, painting watercolours of the great Moorish cities of Seville, Cordoba and Granada. In c.1859 he resigned from the RHA and returned to Cork, where he died.

Several important oil paintings by Mahony have appeared on the art market in recent years. These include: Blessing of the Fishing Fleet (2), and two magnificent church interiors: The Church of St Roch, Paris (3) and the present picture.

The Dominican Order had been founded by St. Dominic in France in 1216, and some of the brethren arrived in Cork in c.1229 (4). They settled on an island on the River Lee, (near the present St. Finbarre's Cathedral), their church and priory becoming known as 'St. Maries of the Isle'. Following the confiscation of their property by the Crown, they moved in 1697, soon settling near Shandon; St. Mary's Pro-Cathedral, (the North Chapel); St. Patrick's Church and the Trinity Presbyterian Church.



St. Mary's was designed by the architect Kearns Deane (1806-1847) brother of the famous architect Sir Thomas Deane (1792-1871) and member of a distinguished architectural family. Deane was also the designer of the neo-Classical Savings Bank on South Mall, and in 1828 exhibited designs for a new chapel in St. Patrick Street, and a model for new Cork markets (5). Of the Protestant faith, he gave his services to St. Mary's free of charge (6). The foundation stone was laid in 1832, and the church was opened in 1839, thus marking a new confidence in the Catholic Church, only a few years after the Act of Catholic Emancipation had been passed. Funding for the church was provided by public subscriptions and by generous contributions by the Dominican order, and by the brewing firms Beamish and Crawford and Murphy (7). The church is handsomely set on the North banks of the River Lee. Ten steps lead up to the entrance area upon which stand six massive fluted Ionic columns and an impressive entablature. There is a dignified Greek quality to this western entrance of the church, and Edward McParland also suggests that the façade was influenced by French Catholic models (8). Two towers were intended for this façade, but these were never built.

As can be seen in Mahony's painting, the interior of St. Mary's is equally impressive, but more decorative, with Corinthian columns, and stucco work on walls and coffered ceiling. The coffered rose ceiling was executed by local craftsmen at a time when such plaster work was generally undertaken by Italians (9). Although entitled *The Consecration of the Roman Catholic Church of St. Mary's*, McParland suggests that Mahony's painting represents, in fact, the dedication of the church (10), which took place on Sunday 20th October 1839. On this important occasion, the church is filled with bishops, other members of the clergy and altar boys, dignitaries and members of the public. The bishop wears a gold hat and robes, and white gloves. He wears a pince-nez and reads from a small book. His figure and that of other members of the clergy are lit up by the low sunlight that shines through the stained-glass windows of the South walls, which fills the church with warmth, and adds a spiritual light. The lowness and direction of the sunlight suggests that the service was probably conducted in the late morning.

Large numbers of gentlemen in frock coats and ladies, some with children, are present, and crowds of people fill the church. Of great significance to the painting is the fact that Daniel O'Connell was present among the congregation (11). Mahony's painting is also important in that it shows the appearance of the interior of St. Mary's shortly after it was built. A number of structural and decorative changes were made to the church, so that it looks slightly different today (12). From 1868-1872 the rock behind the church was excavated, and a larger apse constructed. The elements of the sanctuary were designed by George Goldie. A tall baldacchino with four columns was built over the altar. The beautiful tabernacle of brass and blue enamel was made in 1883. In 1891 a large portico with organ loft was constructed at the West end of the church. Meanwhile, "On the Lady Altar is displayed the worn ivory figurine of Our Lady of Graces. Flemish work of the fourteenth century, it originally belonged to the Dominican friary in Youghal" (13). This small sculpture had been saved from destruction by local families in Youghal, and in 1617 Honora Fitzgerald Fitzmaurice had it contained in a silver reliquary (14).

The most notable differences in St. Mary's, as seen in Mahony's painting of c.1842 and today are fourfold. As mentioned, the apse has been extended and elaborated. In the painting the pews are placed on the right side of the church, whereas today they occupy both sides. The plasterwork, formerly of a plain hue, has now been painted in alluring colours of maroon, white and gold. Finally, the beautiful stained-glass windows in Mahony's painting, through which sunlight shines, have been replaced by windows of plain glass. The painting of St. Mary's is of great importance in Mahony's oeuvre in that it was executed in his home city of Cork, is one of his first interior scenes, showing his early skill in depicting crowd scenes, and is one of his earliest exhibited works. Furthermore, it is of great historical significance in that it shows an important public ceremony taking place in a newly-built Catholic Church shortly after Catholic emancipation had been introduced in Ireland, and it includes the figure of Daniel O'Connell in the congregation.

Dr Julian Campbell  
August 2015

#### Acknowledgments:

I am very grateful to Dr. Edward McParland and Adelle Hughes for assistance in my research.

Footnotes:

- 1 Mahony's date of birth is also given as c.1811. See J. Campbell, 'Mahony, James', in Nicola Figgis, 'Painting 1600-1900. Art and Architecture of Ireland, Vol.2', for fuller bibliography.
2. Irish Art Auction, Morgan O'Driscoll Fine Art, 24 September 2012, lot 120, illustrated p.43
3. Exhibition of 18th-21st Century Irish Paintings, Gorry Gallery, Dublin, no. 8, illustrated p.9
4. St. Mary's Dominican Church, Pope's Quay, Cork (pamphlet)
5. Murray, Peter, Illustrated Summary Catalogue, Crawford Municipal Art Gallery, Cork, 1991
6. St. Mary's....(pamphlet)
7. McParland, Edward, 'Chapel or Church? The case of St. Mary's, Pope's Quay, Cork,' in R. Gillespie and R.F. Foster, Irish provincial cultures in the long eighteenth century, Dublin 2012, p.234
8. McParland, E., p.231
9. St. Mary's (pamphlet)
10. McParland, E., p.231
11. St. Mary's (pamphlet)
12. See E. McParland, op. cit., and St. Mary's Dominican Church (pamphlet), op. cit.
13. Killanin and M. Duignan, The Shell Guide to Ireland, London, 2nd edition, p.186
14. Joy and More Joy in Youghal and Cork (pamphlet)

€8,000-€12,000 (£5880-£8820 approx. approx.)

**Large Image & Place Bid Lot 29**





**Joseph Patrick Haverty RHA (1794-1864)**

GROUP PORTRAIT OF A FAMILY, c.1850

oil on canvas

indistinctly signed lower left

48 x 61in. (121.92 x 154.94cm)

Provenance: Anonymous sale; Christie's, 25 May 1979, lot 210; Grace Pym Gallery, Dublin, October 1979; William and Joan Roth; Christie's, 14 May 2004, lot 67; Private collection; Christie's, 12 May 2006, lot 24, as Group Portrait of a Family, Thought to be the Reilly Family, of Scarvagh, Stepping Ashore from a Boat, with Mountains Beyond; Private collection  
Exhibited: Possibly A Family Group, RHA, 1851, no. 76

Born in the town of Galway, Joseph Patrick Haverty enjoyed success as a portrait, figure and genre painter, producing scenes of rural Irish life, as well as portraits and miniatures of politicians and aristocrats. Although information has yet to emerge about his training, he sent a portrait to an exhibition in the Hibernian Society of Artists in Dublin by 1814, and showed three more titles from an address there in Mary Street the following year. According to Strickland he then continued painting in Galway and became sufficiently successful to be elected an Associate of the Royal Hibernian Academy upon its foundation in 1823. The RHA's inaugural exhibition lists five of his portraits sent from Rostrevor, Galway, including an oil called Portraits of Mrs Temple, J. Lushington, his lady and Family. Subsequently he exhibited about ninety titles between 1826 and 1866 at the RHA as well as 17 from London's Royal Academy. The titles of his works and the addresses from which he exhibited indicate that he moved between Galway and Dublin, and increasingly in later years from London.

Haverty's well known study *The Blind Piper* (1841) is in the collection of The National Gallery of Ireland, as is his *Monster Meeting at Clifden* (1844) and several of his portraits.

This informal family group portrait bears close comparison to Haverty's much earlier 1823 oil *The Reilly Family at Scarvagh* (1), which shows an outdoor family group of fifteen figures.

This conversation piece shows a family in the midst of disembarking from their painted rowing boat, made fast to a bollard, beside which the father's top hat has been casually discarded. By the 2nd quarter of the nineteenth century, when this was painted, illustrated magazines informed people beyond London or Paris of the latest fashions. Male costume was deliberately low key, although expensive. Both men here wear high collars with dark stocks or cravats. The father's morning coat has a cut away front, squared off, in contrast to that worn by the younger man, who holds an oar to steady their boat. Both their close fitted coats have narrow sleeves revealing the shirt cuffs. By this time knee breeches increasingly had given way to trousers with inset straps to keep them taught.

A man's wealth was read by how well his womenfolk dressed, which varied for different times of the day. This group being predominantly female makes the whole scene more colourful, detailed and intriguing, with each figure a specific portrait. Although probably painted in the late 1840s, the younger children wear the predominantly white dresses reminiscent of the neo-classical style popular in the earlier 1800s. The necklines show their shoulders, with half sleeves and ankle length hems. Those on the right gather fruit into an apron and an intricately woven basket, with a waterfall and wild flowers nearby. One sits beside a discarded bonnet to play with the small dog. Children by this time were no longer dressed like miniature adults. Followers of the 18th century philosopher Rousseau encouraged outdoor play and loose-fitting clothing for children. Babies and young boys were dressed identically to girls and could be indistinguishable until ready for breeches.

The young women have long sleeves appropriate for day wear, with elaborate sewn muslin or lace collars over low wide necklines, and their hair in fashionable side ringlets with centre partings. Some of their outdoor bonnets of fabric or straw, are left informally untied, while the child on the right has a plain red one protecting the face and neck from the sun, while others sport parasols and gloves.



All have the low narrow V waist, accentuated by their domed shaped skirts, the predecessors of the larger hooped crinoline of the 1850s. Stays or corsets were made increasingly rigid to support this fashionable looking small waist, some of which incorporated whalebone. The most senior women, in the centre being helped out of the boat, and seated with the elaborately embroidered scarf or handkerchief on her lap (to the left), are distinguished by having flowers decorating the insides of their pale bonnets.

Footnote:

1. Crookshank, A. & The Knight of Glin, *The Painters of Ireland c.1660-1920*, Barrie and Jenkins Ltd., London, 1978, fig. 215 (illustrated)

€30,000-€50,000 (£22050-£36750 approx. approx.)

**Large Image & Place Bid Lot 30**





**31**  
**Nathaniel Hone RHA (1831-1917)**

PYRENEES

watercolour

with artist's seal, his initials 'N.H.' contained within an oval, embossed lower left partially concealed by mount; numbered [758] in pencil on reverse

5\_ x 8\_in. (13.97 x 21.59cm)

The present work is listed in Bodkin under Appendix XVI. Pictures". Sketches and Studies by Nathaniel Hone RHA, in the collection of Mrs Hone at the time of her death; two of which will be offered to the National Gallery of London, and the remainder, or a selection of the remainder, to the National Gallery of Ireland, by William Jameson, Esq., the Executor and Trustee named in her will."

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 31](#)



**32**  
**William Alfred Gibson (Scottish, 1866-1931)**

OUTSKIRTS OF PARIS

oil on panel

signed lower left; titled on remnants of a label on reverse

11\_ x 17in. (29.21 x 43.18cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 32](#)



**33**  
**John Butler Yeats RHA (1839-1922)**

PORTRAIT OF 'LILY' (SUSAN MARY) YEATS BY HER FATHER AT BEDFORD PARK, LONDON, c. 1887-1902  
oil on panel

remains of original inscribed label on reverse; also with partial label and number 22 on reverse  
14 x 11\_in. (35.56 x 28.58cm)

Provenance: Whyte's, Dublin, 28 April 2008, lot 105; Private collection

In a 1930s frame from the Victor Waddington Galleries, Dublin. The Yeats family have long been recognised as outstanding ambassadors for Ireland in the realm of literature and the arts. With a Noble Laureate poet, an internationally renowned painter, and two pioneers of the Arts and Crafts movement among their ranks, it might reasonably be said that the family defined the Irish cultural renaissance. As father of this extraordinary family, John Butler Yeats commands attention. Yet as an artist in his own right, he has long been ranked one of the most important portrait painters of his generation. Sarah Purser did much to promote his work when she arranged the joint show of his paintings in 1901 with Nathaniel Hone, two artists who, Purser rightly perceived, had been disgracefully neglected by the Academy. The Yeats family lived at Woodstock Road, Bedford Park, from 1879 to 1881 and at Bleinheim Road, Bedford Park, from 1887 to 1902. This work was probably painted at their Bleinheim Road home, and depicts the artist's favourite daughter Lily.

€10,000-€15,000 (£7350-£11030 approx. approx.)

**Large Image & Place Bid Lot 33**





**34**  
**Estella Frances Solomons HRHA (1882-1968)**

HEYBRIDGE, ESSEX, 1930

oil on panel

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

13 x 16in. (33.02 x 40.64cm)

Provenance: Frederick Gallery, Dublin; Private collection

Exhibited: 7 St Stephen's Green, Dublin, 1931, catalogue no. 26; Crawford Gallery, Cork, 15 May to 7 June 1986, catalogue no. 115; Frederick Gallery, Dublin, 8 - 19 November 1999, catalogue no. 53

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**35**  
**Estella Frances Solomons HRHA (1882-1968)**

EDAM, THE NETHERLANDS, 1911

oil on board

with location and date [May] on reverse

10 x 14in. (25.40 x 35.56cm)

Provenance: Studio of the artist; Private collection

€500-€700 (£370-£510 approx. approx.)

[Large Image & Place Bid Lot 35](#)





**36**  
**William Percy French (1854-1920)**

ACHILL SOUND, 1906

watercolour

signed and dated lower left; titled lower right; also titled on reverse

9\_ x 13\_in. (24.77 x 34.93cm)

€4,000-€6,000 (£2940-£4410 approx. approx.)

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





**37**  
**Mainie Jellett (1897-1944)**

BETTY ON THE ROCKS, 1919

oil on canvas

signed [Miss M. Jellett] and with artist's address [36 Fitzwilliam Sq., Dublin] written twice on reverse; also with IMMA exhibition label on reverse

20 x 16in. (50.80 x 40.64cm)

Provenance: Family of the artist; Thence by descent

Exhibited: 'Mainie Jellett', Irish Museum of Modern Art, December 1991 to March 1992, catalogue no. 31 (loaned by present owner)

In 1920 Mainie Jellett secured the coveted Taylor Prize with a magnificent oil on canvas entitled, *Peace* (also known as *The Beach Pool*). It was begun in Fintragh House, Donegal in the summer of 1919 and finished that autumn or winter. The present painting depicts a portion of the same scene. It focuses on the artist's sister Betty perched on lichen covered rocks, donning a hat, her legs stretched out over what would appear to be her sisters' jackets. An Orpen-esque expanse of blue sky and patchy clouds dominates the composition while Betty's gaze draws the viewer towards the foreground and a scene beyond the realm of the canvas. The Jellett family holidays in Donegal lasted many weeks and the sisters passed their days on the beach swimming, fishing and picnicking. Mainie spent her time sketching and in August of 1919 conceived the idea for a major painting. Bruce Arnold notes, "...the studies for it [*Peace*] occupied most of her holiday. Among them was a sketch of Babbín [Rosamund] in a yellow dress which she gave to her mother as a birthday present. On another occasion, while Bay read to them, Mainie did a superb small sketch of Betty in a wide-brimmed hat, which became an oil [the present work], and subsequently featured as the central focus in the final canvas." For further reading see: Arnold, Bruce, *Mainie Jellett and the Modern Movement in Ireland*.

€5,000-€7,000 (£3680-£5150 approx. approx.)

**Large Image & Place Bid Lot 37**



**38**  
**Hans Iten RHA (1874-1930)**

FARM STUDY, WINTER

oil on canvas

signed lower right

18\_ x 26in. (46.99 x 66.04cm)

Provenance: de Veres, 28 September 2010, lot 32; Private collection

€2,500-€3,500 (£1840-£2570 approx. approx.)

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





**39**  
**Hans Iten RHA (1874-1930)**

TREES BY WATER

oil on board

signed lower right

9 x 12in. (22.86 x 30.48cm)

Thought to be Belvoir Park, Belfast.

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 39](#)





**40**  
**Hans Iten RHA (1874-1930)**

IN THE GLENS OF ANTRIM

oil on canvas laid on board

signed lower left

12 x 16in. (30.48 x 40.64cm)

Provenance: William Rodman & Co., Belfast; Private collection; Whyte's, 10 October 2011, lot 94; Private collection  
With another landscape on reverse.

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**41**  
**Estella Frances Solomons HRHA (1882-1968)**

FOREST SCENE

oil on board

13\_ x 10\_in. (34.29 x 26.04cm)

Provenance: Studio of the artist;Private collection

€500-€700 (£370-£510 approx. approx.)

[Large Image & Place Bid Lot 41](#)



## 42 John Luke RUA (1906-1975)

MURAL DESIGN and STATUE, c.1937 (A PAIR)  
pencil; (2)  
6\_ x 14\_in. (16.51 x 36.83cm)

Murals by Luke can be found in Belfast City Hall. Dimensions of Statue, 9.75 by 7in. Statue appears in the artist's finished work in oil *Daffodils*, 1937, illustrated in the John Hewitt text on John Luke (1906-1975) published by the Arts Council, 1978, p. 25.

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 42](#)





**42**  
**Image 2**

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 42](#)

**43**

**Marie Laurencin (French, 1883-1956)**

WOMAN IN HAT and TWO OTHER WORKS, 1927-1928 (SET OF 3)

lithograph; (3)

each signed and dated in the plate; each with blind stamp lower right

13\_ x 9\_in. (33.66 x 24.77cm)

€800-€1,200 (£590-£880 approx. approx.)

**Large Image & Place Bid Lot 43**



€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 43](#)





**43**  
**Marie Laurencin (French, 1883-1956)**

WOMAN IN HAT and TWO OTHER WORKS, 1927-1928 (SET OF 3)

lithograph; (3)

each signed and dated in the plate; each with blind stamp lower right

13\_ x 9\_in. (33.66 x 24.77cm)

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 43](#)



**44**  
**John Luke RUA (1906-1975)**

FEMALE NUDE STUDY

conté on paper

signed lower left

14\_ x 4in. (36.83 x 10.16cm)

€600-€800 (£440-£590 approx. approx.)

[Large Image & Place Bid Lot 44](#)



**45**  
**Mainie Jellett (1897-1944)**

MADONNA AND CHILD, 1925

gouache and pencil on board

signed and dated in pencil lower right; with Solomon Gallery exhibition label on reverse

10 x 4\_in. (25.40 x 10.80cm)

Provenance: Collection of Dr. Eileen McCarvill (Jellett and Hone's friend and biographer); James Adam Salerooms, c.1989, (details untraced); John Heather, Dublin; Hon. Robert Fermor-Hesketh; His sale, Sotheby's, London, 21 May 1999, lot 313 (illustrated); de Veres, 28 September 2010, lot 101B; Private collection

€2,000-€3,000 (£1470-£2210 approx. approx.)

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



**46**

**Seán Keating PRHA HRA HRSA (1889-1977)**

ILLUSTRATION FOR THE PLAYBOY OF THE WESTERN WORLD - FRONTISPIECE, 1923

oil on canvas

signed in Irish lower right; signed again, dated Aibreán [April] 1922 and numbered [1] on reverse

30 x 25in. (76.20 x 63.5cm)

Provenance: Acquired at the Dawson Gallery, Dublin, early 1950s; Thence by family descent to the first owner; Whyte's, 30 April 2007, lot 90; Private collection; Whyte's, 30 May 2011, lot 33; Whence purchased by the present owner  
Exhibited: RHA, Dublin, 1923, catalogue no. 171, as illustration for *The Playboy of The Western World* - Frontispiece"  
This painting was featured on a commemorative stamp issued by An Post, The Post Office, for the Centenary of the Death of John Millington Synge. The stamp, issued on 24 March 2009, was designed by Paul Raftery and printed by Irish Security Stamp Printing.

Seán Keating has become synonymous with the west of Ireland in general, and with the Aran Islands in particular. His association with the western seaboard began as early as 1913 and was further emphasised through a series of self-portraits for which the artist dressed in Aran clothing. There is no evidence that Keating ever met John Millington Synge, but in 1917 the artist exhibited a painting in the RHA titled *The Outlandish Lovers*, which was inspired by *The Playboy of the Western World*. Synge's nephew, known as 'Hutchie', approached Keating in 1922 with a commission to paint twelve illustrations for a proposed deluxe volume of *The Playboy of the Western World*. In the event, ten of the twelve images were published. Sir John Lavery was called upon to inspect the first four illustrations. Lavery was greatly impressed by the realism, colour and artistic invention in the work, and he considered them of great importance to the craft of book illustration in Ireland at that time. The full set of paintings was to have been ready in 1926, but a delay on Keating's part meant that the book was finally published as a numbered series of one thousand copies in 1927. The publication has since become a collectors' item. (An example is offered as lot 50 in this sale).

It was an important and prestigious commission, and Keating took his role as an illustrator of Synge's work very seriously. As if to expand on Synge's story, Keating chose scenes from the play that, for the most part, are not seen on stage. Perhaps most interesting of all is that Keating himself makes an appearance in the images as Christy Mahon's father, seen in the present lot holding the scythe. Proving his commitment to the commission, the artist even posed entirely nude for the scene in which Christy's father apparently awakes from the 'dead.' It is the only instance of a nude portrait of the artist in his entire career. In order to plan the compositions in great detail Keating undertook a series of photographs using models from the school of art.. He may also have taken sketches at the theatre because many of the actors of the day appear in the illustrations.

Once the publishers had reproduced the images to the required scale, the original paintings were returned to the artist who exhibited them in various venues in the late 1920s. They are an unusual, witty and yet contextually important series of works that signal the nature and extent of the interconnection between the visual arts and literature in the early years of the Irish Free State.

Dr Éimear O'Connor HRHA

€35,000-€45,000 (£25730-£33080 approx. approx.)

**Large Image & Place Bid Lot 46**



€35,000-€45,000 (£25730-£33080 approx. approx.)

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



**47**  
**Seán Keating PRHA HRA HRSA (1889-1977)**

PORTRAIT OF PAUL, c.1970-1975

charcoal

signed lower right

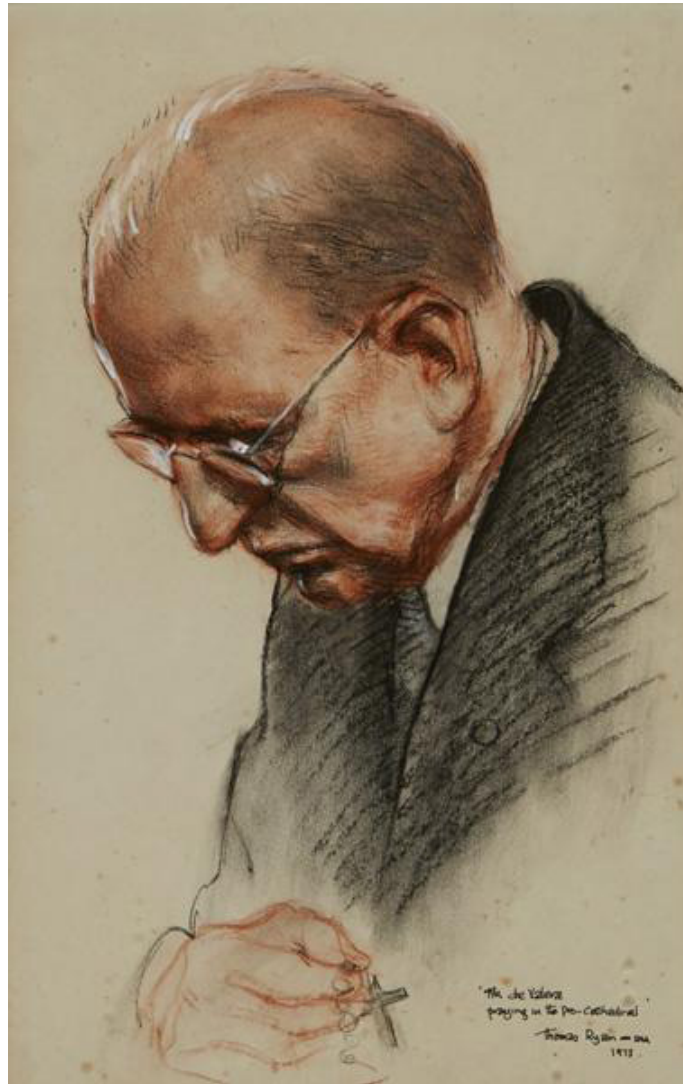
12\_ x 12in. (32.39 x 30.48cm)

Provenance: Whyte's, 4 October 2010, lot 212;Private collection

€1,200-€1,500 (£880-£1100 approx. approx.)

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





**48**  
**Thomas Ryan PPRHA (b.1929)**

MR DE VALERA IN THE PRO-CATHEDRAL, DUBLIN, 1973

coloured chalk on paper

signed, titled and dated lower right; titled and dated on artist's studio label on reverse; also with Watercolour Society of Ireland label on reverse

13\_ x 8\_in. (34.29 x 21.59cm)

Provenance: WCSI, 1974; Private collection

Exhibited: WCSI, Dublin, 1974, catalogue no. 55 [£40-0-0]

€1,200-€1,500 (£880-£1100 approx. approx.)

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



**49**  
**Seán Keating PRHA HRA HRSA (1889-1977)**

STUDY FOR PLAYBOY OF THE WESTERN WORLD

pencil and pastel

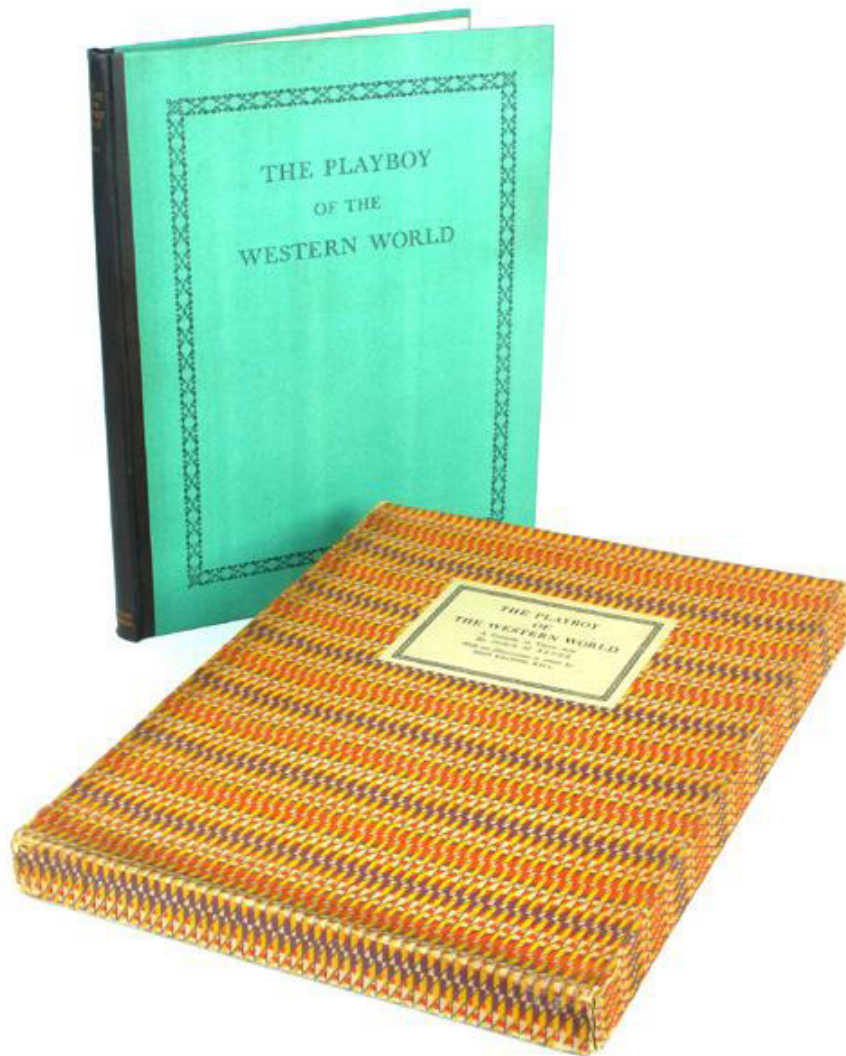
signed lower left

19\_ x 11\_in. (48.90 x 29.21cm)

Provenance: Taylor Gallery, Belfast; Private collection

€2,000-€4,000 (£1470-£2940 approx. approx.)

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



**50**  
**Seán Keating PRHA HRA HRSA (1889-1977)**

THE PLAYBOY OF THE WESTERN WORLD by John Millington Synge  
deluxe edition; (no. 44 from an edition of 1,000)

A Comedy in Three Acts. With Ten Illustrations by John Keating RHA. London: George Allen, 1927. Edition de Luxe, one of 1,000 of which this is no. 44. Pages, 112. Folio, bound in quarter cloth, pale green paper boards. Title printed in black to upper cover and stamped in gilt on spine. Housed in original box with title label to cover. Neat ownership name to front free endpaper, otherwise a fine cope in well preserved box. A very handsome production of Synge's masterpiece with ten plates in colour by Keating, each with titled tissue-guards. There is no evidence that Keating ever met John Millington Synge, but in 1917 the artist exhibited a painting in the RHA titled *The Outlandish Lovers*, which was inspired by *The Playboy of the Western World*. Synge's nephew, known as 'Hutchie', approached Keating in 1922 with a commission to paint twelve illustrations for a proposed deluxe volume of *The Playboy of the Western World*. In the event, ten of the twelve images were published. The full set of paintings was to have been ready in 1926, but a delay on Keating's part meant that the book was finally published as a numbered series of one thousand copies in 1927.

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 50**





**51**  
**Harry Kernoff RHA (1900-1974)**

GEORGIAN HOUSES [HARCOURT ST.], DUBLIN, c.1926

oil on panel

signed lower left; with partial inscribed artist's label preserved on reverse

15 x 20in. (38.10 x 50.80cm)

Exhibited: 'The Impressions and Landscape Paintings by Harry A. Kernoff', 7 St. Stephen's Green, Dublin, 20 April to 4 May, 1926, catalogue no. 21 [£6-6-0]

The exhibition catalogue for the 1926 show presents this oil between two nocturnal views of Harcourt Street Station and Harcourt Street Corner. Fifty one works were exhibited in the show which comprised views of Dublin City and County, Bray, Co. Wicklow and a number of portraits.

€3,000-€4,000 (£2210-£2940 approx. approx.)

**Large Image & Place Bid Lot 51**



**52**  
**Grace Henry HRHA (1868-1953)**

THE STORM

oil on canvas

signed lower right; with inscribed Jorgensen Fine Art and Pym's Gallery labels on reverse

23\_ x 32in. (59.69 x 81.28cm)

Provenance: Pym's Gallery, London; Private collection; Jorgensen Fine Art, Dublin; Private collection

€2,000-€3,000 (£1470-£2210 approx. approx.)

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





**53**  
**Harry Kernoff RHA (1900-1974)**

SILVER BIRCHES & MY FIFTEEN ACRES, PHOENIX PARK, DUBLIN  
watercolour

signed lower right; signed and titled on reverse

8\_ x 12\_in. (22.23 x 32.39cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



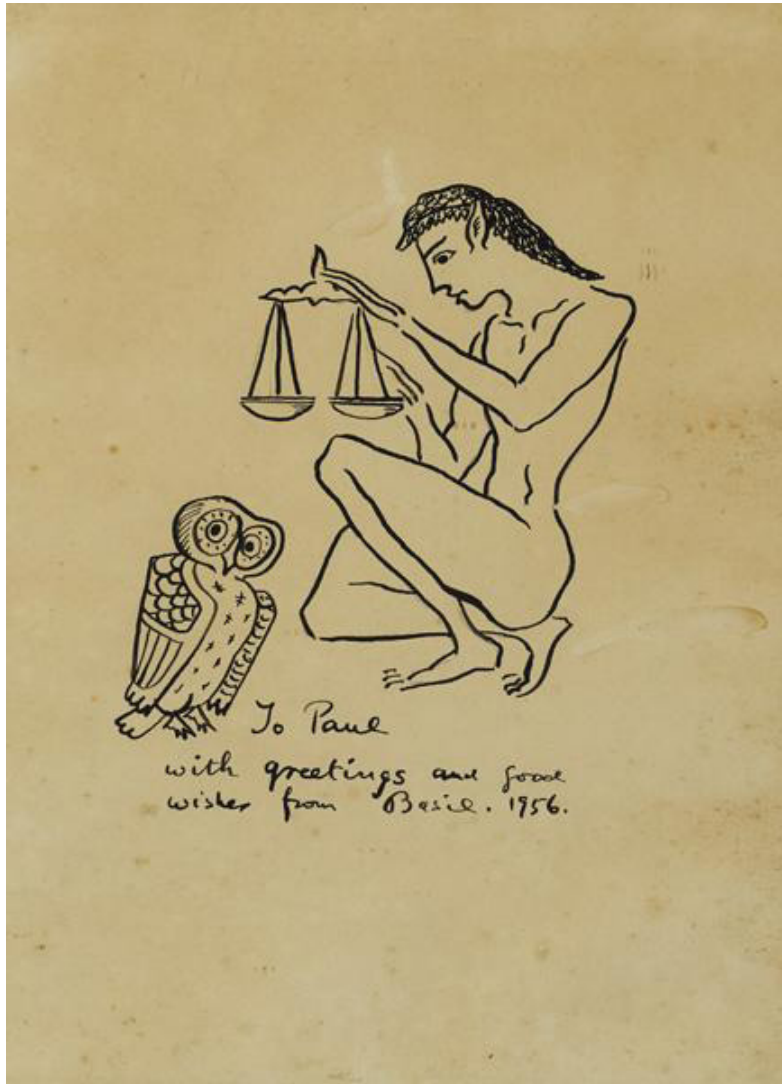


**54**  
**Harry Kernoff RHA (1900-1974)**

PINK HAWTHORN, ST STEPHEN'S GREEN, DUBLIN  
watercolour  
signed lower right; signed and titled on reverse  
13 x 9in. (33.02 x 22.86cm)

€3,000-€5,000 (£2210-£3680 approx. approx.)

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



**55**  
**Basil Ivan Rákóczi (1908-1979)**

COLLECTION OF ARTWORKS, CORRESPONDENCE AND SONG BOOK OF "IDIOT BOY" (1953-1969)"  
ink drawings; (3); painted tile; (1); letters; (3); songbook; (1)

variously signed, inscribed and dated  
13 x 16in. (33.02 x 40.64cm)

Artworks depict mythological figures and nudes. The correspondence with Adolphe Nuchy and a 'Suzanne' dates to between July 1966 and May 1969. A 1951 exhibition catalogue with foreword by A. Nuchy accompanies the correspondence. Song Book for Idiot Boy: A L'Enseigne du Cerf Blanc, Paris, 1953. First edition, limited to 300 copies of which this is no. 100 (nos. 1-25 printed on Marais Pur Fil). Printed in a sequence of folded pages, each with a poem to the right and a linocut illustration to the left. Twelve poems and illustrations plus title-page, frontispiece and colophon, loose in a printed portfolio as issued. Rare, not listed in Snoddy. A desirable archival collection.

€1,600-€1,800 (£1180-£1320 approx. approx.)

**Large Image & Place Bid Lot 55**



**56**  
**Yvonne Jammet (1900-1967)**

MÍCHEÁL MAC LIAMMÓIR, 1944

oil on canvas board

signed and dated lower right

17 x 14in. (43.18 x 35.56cm)

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

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 56**





**57**  
**André Marchand (French, 1907-1997)**

BEACHED BOAT

oil on canvas

signed lower right

19\_ x 25in. (50.17 x 63\_cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 57](#)



**58**  
**Leonid Brailovsky (Russian, 1867-1937)**

EXTERIOR VIEW OF KREMLIN TOWERS AND GREAT KREMLIN PALACE, MOSCOW, RUSSIA  
oil on board

indistinctly signed lower right; with Dawson Gallery framing label on reverse  
17\_ x 18\_in. (43.82 x 46.99cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

[Large Image & Place Bid Lot 58](#)



**59**  
**Louis le Brocquy HRHA (1916-2012)**

DOOAGH, ACHILL, 1946

ink and watercolour

signed, titled and dated lower right; inscribed on reverse; also with R Strahan & Co., Ltd. [Dublin] label on reverse  
4\_ x 7\_in. (11.43 x 19.69cm)

Contained in original 1940s frame.

€6,000-€8,000 (£4410-£5880 approx. approx.)

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





**60**  
**Louis le Brocqy HRHA (1916-2012)**

COTTAGES, ACHILL ISLAND, 1946

ink and watercolour

signed and dated lower right; with typed Leicester Galleries exhibition and framing labels on reverse; also with R Strahan & Co., Ltd. [Dublin] label on reverse

3\_ x 7\_in. (9.53 x 19.69cm)

Provenance: Leicester Galleries, London; Private collection

Exhibited: 'Exhibition of Works by Living Irish Artists', Leicester Galleries, London, October 1946, no. 16

Contained in original 1940s frame.

€6,000-€8,000 (£4410-£5880 approx. approx.)

**Large Image & Place Bid Lot 60**



**61**

**Nano Reid (1900-1981)**

VIEW FROM THE MARSH ROAD LOOKING TOWARDS GREENHILL'S COLLEGE, DROGHEDA

watercolour

signed lower left

9\_ x 10\_in. (24.13 x 26.04cm)

Provenance: Formerly in the collection of the proprietor of 30 Shop St., Drogheda; Thence by descent

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 61](#)





**62**

**Nano Reid (1900-1981)**

BOYNE VALLEY SCENE WITH COTTAGE AND HAY STACKS

watercolour

signed lower right; w/ th Victor Waddington galleries label on reverse

9\_ x 13\_in. (24.13 x 34.29cm)

Provenance: Formerly in the collection of the proprietor of 30 Shop St., Drogheda; Thence by descent

€800-€1,200 (£590-£880 approx. approx.)

**Large Image & Place Bid Lot 62**





**63**  
**Nano Reid (1900-1981)**

RIVER BANK ON THE BOYNE

watercolour

signed lower left

8 x 11in. (20.32 x 27.94cm)

Provenance: Formerly in the collection of the proprietor of 30 Shop St., Drogheda; Thence by descent

€500-€700 (£370-£510 approx. approx.)

[Large Image & Place Bid Lot 63](#)



**64**  
**Ronald Ossory Dunlop RA RBA NEAC (1894-1973)**

SELF PORTRAIT

oil on board

signed lower right; with partial New English Arts Club label on reverse; also with Alex Fraser Galleries [Vancouver] label on reverse

11 x 10in. (27.94 x 25.40cm)

Provenance: New English Arts Club, London; Private collection; with Alex Fraser Galleries, Vancouver; Private collection

Exhibited: New English Arts Club, London, 1944, no. 137

€600-€800 (£440-£590 approx. approx.)

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

**65**  
**George Campbell RHA (1917-1979)**

SLEEPING CATS

oil on board

signed lower left

13 x 16in. (33.02 x 40.64cm)

Provenance: Morgan O'Driscoll, 18 February 2013; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

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





€1,000-€1,500 (£740-£1100 approx. approx.)

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

66

**Gerard Dillon (1916-1971)**

THE PAST IN THE PRESENT

oil on board

with original inscribed label and James Bourlet & Sons label on reverse; also with Nicholas Gallery [Belfast] label on reverse

20 x 24in. (50.80 x 60.96cm)

Provenance: Private collection, USA; De Veres, 21 November 2000, lot 392; Private collection; De Veres, 21 November 2007, lot 30; Private collection

The Past in the Present unites two of Gerard Dillon's primary sources of inspiration: the landscape of the west of Ireland and Irish medieval carving. In several paintings including West of Ireland Landscape (NGI) Dillon uses the panel structure that he admired on high crosses and divides the image up into sections bordered by stone walls. In The Past in the Present this device is adapted so that a western landscape is framed by a doorway surrounded by seven painted panels. Each panel gives the illusion of being carved stone and together the effect is reminiscent of a sculpted tomb or sarcophagus.

The largest panel depicts two monk-like figures in robes who have shaved heads and curled moustaches. The smaller panels are occupied by animals and figures including a cat, snake, birds and two praying figures. Dillon enjoyed recycling motifs and similar animals and monks appear in works including Fast Day, (Drogheda Municipal Art Collection). Some of the monks resemble Dillon himself and can be considered playful self-portraits. The inspiration for many of these animals and figures can be traced to the Irish medieval carvings that Dillon saw in the Boyne Valley.

Writing from London in 1949 to the Belfast curator John Hewitt, Dillon discussed being inspired by the carvings at Monasterboice:

"When I was in Monasterboice I was carried away by the old carving on the Celtic Crosses. I loved the wee men's big walrus moustaches. They all looked like bowlegged Douglas Hydes. I'm now working on a panel idea. It's great fun dividing up the canvas in to sections and trying to make each section a complete thing yet holding it all together." (1)

Dillon studied Irish medieval carving while staying in Drogheda with his friend Nano Reid. Together the two artists explored the local medieval and prehistoric sites, painting and sketching what they saw. Some of the images that Dillon used can be directly traced to specific carvings such as the cat which appears at the base of Muiredach's Cross (900-923AD). However, he also juxtaposed motifs from different monuments and created his own versions.

As Niamh NicGhabhann has pointed out, the sculpted fragments that Dillon painted in his works are 'survivors of a past age, the past existing in the present' (2). In The Past in the Present these references to Irish history are juxtaposed with a western landscape inhabited by two women wearing traditional woollen shawls and red petticoats. This image of local people in the landscape is familiar from Dillon's paintings of Connemara.

Born in 1916, into a Nationalist family in Belfast, Dillon left school at 14 and later moved to London to work as painter decorator. Inspired by Seán Keating's illustrations for Playboy of the Western World, he first visited Connemara in 1939. While other Irish artists such as Paul Henry celebrated the landscape of the west, Dillon focused on the people and their way of life.

€25,000-€35,000 (£18380-£25730 approx. approx.)

**Large Image & Place Bid Lot 66**





James White believed that Dillon's discovery of Connemara was the most important event in his life and suggests that he saw the west of Ireland as a kind of rural idyll, free from both the political repressions of the North and the social constraints of Irish society. Like many others, Dillon saw Connemara as the most 'authentic' Ireland unspoilt by modernisation. In 1950 he wrote, 'I love the country and hate to see Dublin or Belfast or any Irish town growing modern... Modern Ireland, my foot'. (3)

In *The Past in the Present* Dillon is aligning himself with Irish history and a romantic idea of Ireland. However the contrast between the grey stone reliefs and the vibrant image of western landscape, places him firmly in the present and in Connemara.

Dr Riann Coulter  
August 2015

Footnotes:

1. Gerard Dillon to John Hewitt, December 1949.
2. Niamh NicGhabhann, 'Ancient and Modern', Nano Reid and Gerard Dillon, eds. Riann Coulter & Aoife Ruane, Highlanes Municipal Art Gallery, 2009, p. 56.
3. Gerard Dillon to Bernard Smith, 28 August 1950.

€25,000-€35,000 (£18380-£25730 approx. approx.)

**Large Image & Place Bid Lot 66**





**67**  
**George Campbell RHA (1917-1979)**

THE REAPERS, 1958

oil on board

signed lower left; titled and dated on Picadilly Gallery label on reverse

24 x 18in. (60.96 x 45.72cm)

Provenance: Piccadilly Gallery, London; Private collection

€4,000-€6,000 (£2940-£4410 approx. approx.)

[Large Image & Place Bid Lot 67](#)



**68**  
**Gerard Dillon (1916-1971)**

THIS IS THE LIFE, 1969

gouache with collage on paper

signed lower right; titled on Dawson Gallery label on reverse

13\_ x 22\_in. (34.29 x 57.15cm)

Provenance: Dawson Gallery, Dublin; Private Collection

Exhibited: 'Gerard Dillon, New Collages', Dawson Gallery, Dublin, 1-17 May 1969, catalogue no. 27

Dawson Gallery label on reverse.

€4,000-€6,000 (£2940-£4410 approx. approx.)

[Large Image & Place Bid Lot 68](#)



**69**  
**Maurice MacGonigal PRHA HRA HRSA (1900-1979)**

BOG LANDSCAPE, WEST OF IRELAND

oil on board

signed lower left

10\_ x 15\_in. (26.67 x 39.37cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**70**

**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 x 20in. (45.72 x 50.80cm)

Provenance: Collection of Dr James Cruickshank; Whyte's, 21 May 2012, lot 111; Private collection

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

Contained in its original frame. 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 the 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*."

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 70**



€2,000-€3,000 (£1470-£2210 approx. approx.)

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



**71**  
**Daniel O'Neill (1920-1974)**

LANDSCAPE COUNTY DOWN, c.1955

oil on board

signed lower right; titled on original label on reverse

18 x 24in. (45.72 x 60.96cm)

Provenance: Victor Waddington Galleries, Dublin; Where purchased by the present owner's family; Thence by descent  
Contained in its original Waddington Gallery frame with original purchase receipt dated 27 October 1955.

€5,000-€7,000 (£3680-£5150 approx. approx.)

[Large Image & Place Bid Lot 71](#)





**72**  
**George Campbell RHA (1917-1979)**

BLIZZARD, c.1946

oil on board

signed lower left; with provenance on reverse

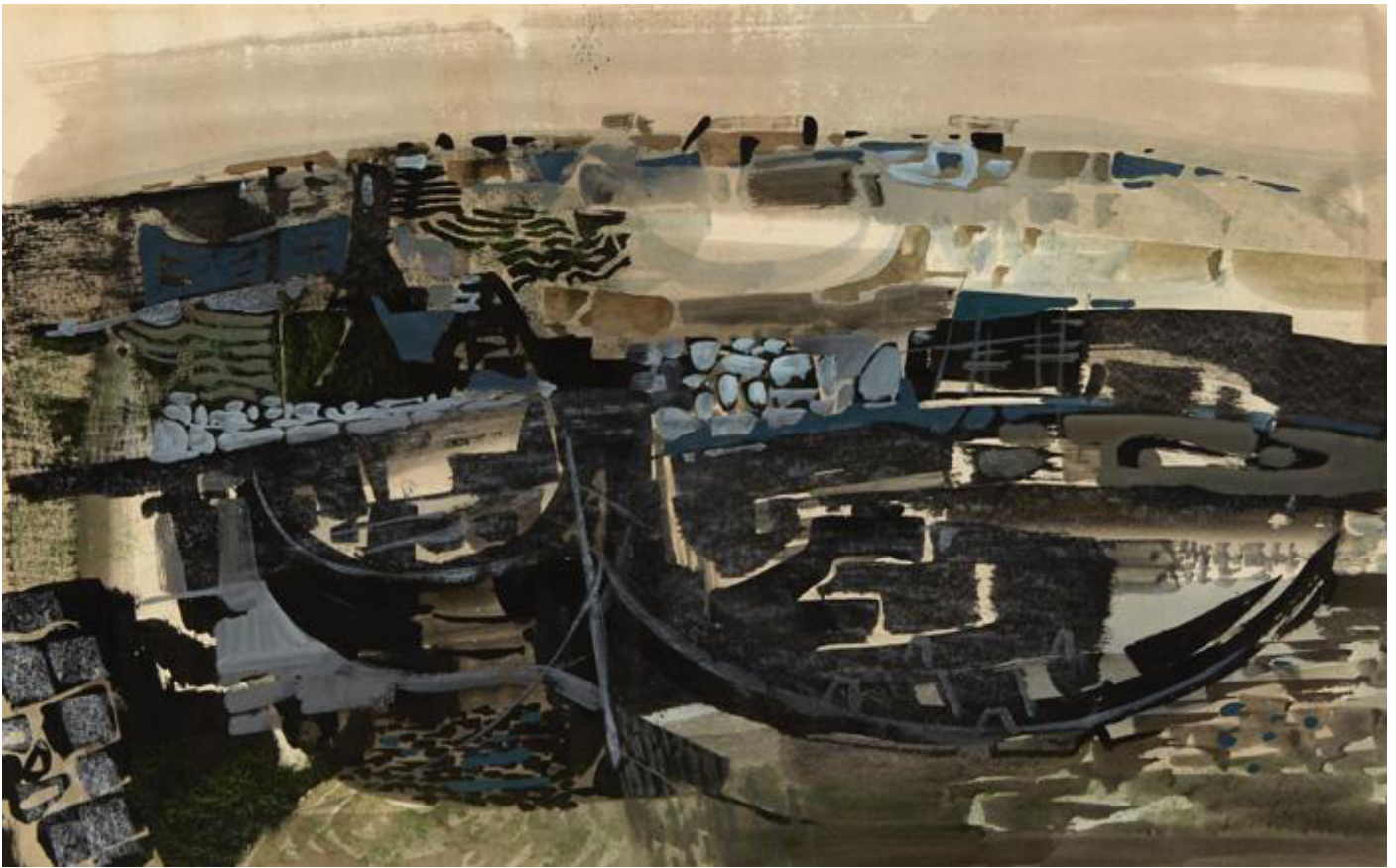
11 x 14\_in. (27.94 x 36.83cm)

Provenance: Victor Waddington Gallery, Dublin, April 1946; Where purchased by Mr & Mrs F.L. Vickerman; Whyte's, 4 March 2013, lot 28

Exhibited: 'George Campbell', Victor Waddington Galleries, Dublin, from 28 March 1946

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**73**  
**George Campbell RHA (1917-1979)**

WESTERN HARBOUR

gouache with pastel on paper

signed lower right; with typed Ritchie Hendriks Gallery label on reverse; with further inscription on gallery label referring to 1965 Hotels' Scheme"

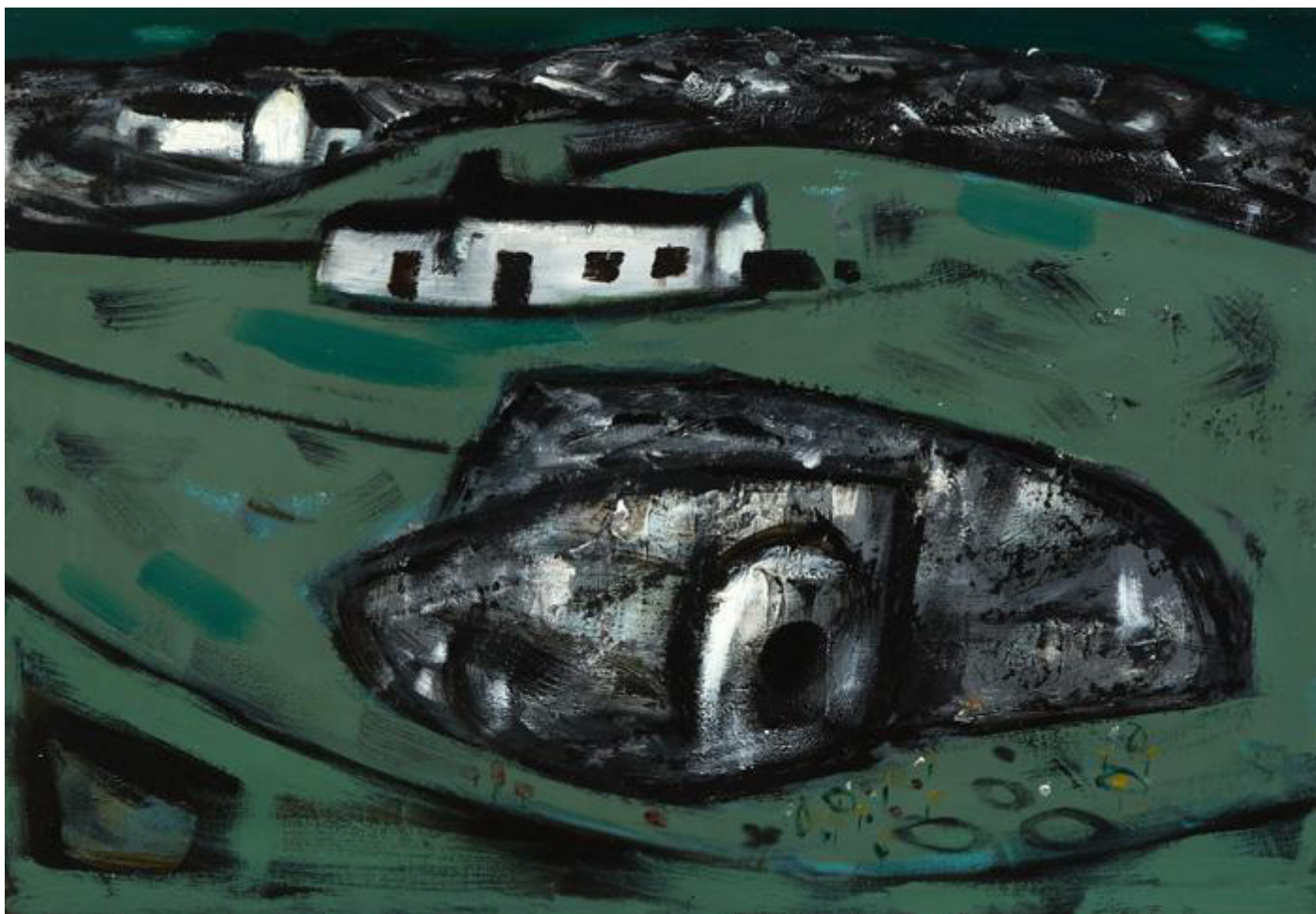
12 x 18\_in. (30.48 x 46.36cm)

Provenance: Whyte's, 14 March 2011, lot 17; Private collection

€1,200-€1,500 (£880-£1100 approx. approx.)

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





**74**  
**Norah McGuinness HRHA (1901-1980)**

STONEY PLACE, c. 1968

oil on canvas

titled on reverse; with inscribed Dawson Gallery label on reverse

18 x 26in. (45.72 x 66.04cm)

Provenance: Dawson Gallery, Dublin; Private collection; Ross's, Belfast, 7 March 2007, lot 141; Private collection; Ross's, Belfast, 11 March 2009, lot 132; Private collection

Exhibited: 'Norah McGuinness', Dawson Gallery, Dublin, 3 - 27 April 1968, catalogue no. 19

€5,000-€7,000 (£3680-£5150 approx. approx.)

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





**75**  
**Rosemary Higbee (b.1923)**

TESS OF THE D'URBERVILLES, 1948

watercolour heightened with white

signed and dated lower right; with Hillsboro Fine Art [Dublin] label on reverse

9\_ x 6\_in. (23\_ x 15.88cm)

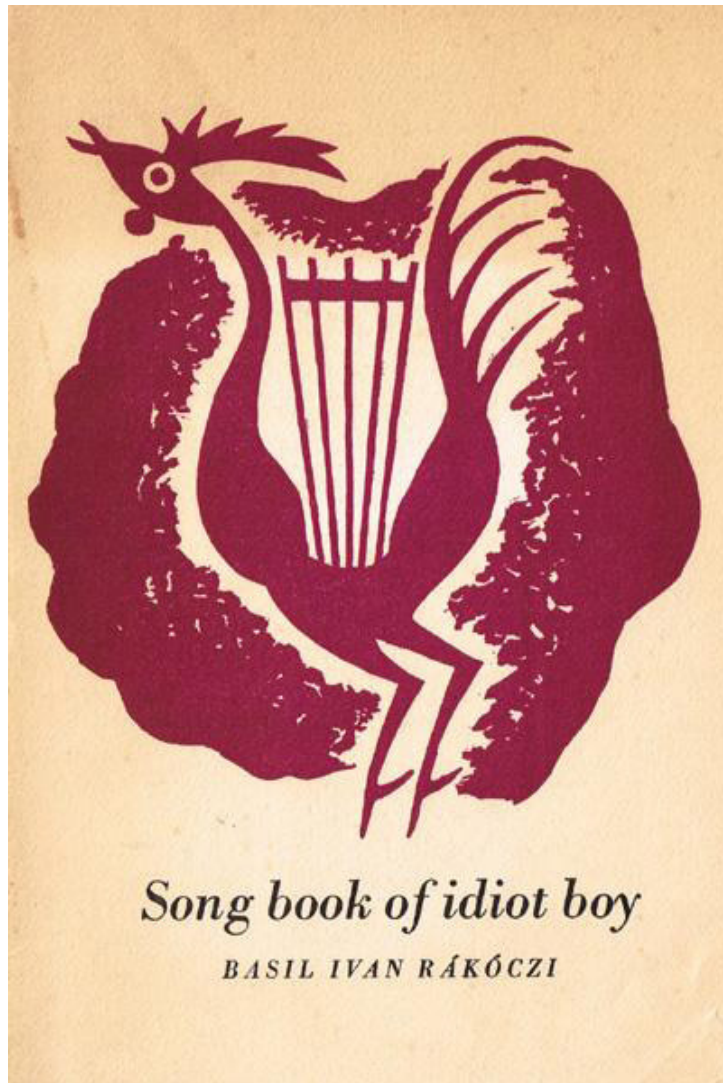
Provenance: Hillsboro Fine Art, Dublin; Private collection

Exhibited: 'Rosemary Higbee Retrospective, An Exhibition of Painting, Drawing and Collage', Garter Lane Gallery, Waterford, 21 January to 26 February, 2011

The exhibition catalogue for the Garter Lane retrospective accompanies this lot.

€500-€600 (£370-£440 approx. approx.)

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



**76**  
**Basil Ivan Rákóczi (1908-1979)**

SONG BOOK OF IDIOT BOY and THE CAGED AND THE FREE  
limited edition publication; (no 287 from an edition of 300)

A L'Enseigne du Cerf Blanc, Paris, 1953. Limited to 300 copies, of which this is no. 287. Signed by Rákóczi on colophon. Printed in a sequence of folded pages, each with a poem to the right and a linocut illustration to the left. Twelve poems and illustrations plus title-page, frontispiece and colophon, loose in a printed portfolio as issued. Also with *The Caged and the Free*, privately printed by the "Friends of the White Stag", Paris, 1955, at the expense of the author's friends. A beautifully presented folio of poems and prose by Rákóczi, illustrated with two-tone lithographs amidst the text and with seven colour lithographs and four proof lithographs, each signed and inscribed, laid in at rear.

€300-€500 (£220-£370 approx. approx.)

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



**77**  
**Kenneth Hall (1913-1946)**

FISH

watercolour

signed lower right; with White stage exhibition label on reverse

9\_ x 13\_in. (24.77 x 34.29cm)

Provenance: From the collection of Lucy Carrington Wertheim;with Adam's, 2011;Private collection

Exhibited: 'The White Stag Group', The Ava Gallery, Clondeboy, 19 October to 4 November 2011; Adam's, St. Stephen's Green, Dublin 16 January to 3 February 2012, no. 33 (p.32, illustrated)

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 77](#)





**78**  
**George Campbell RHA (1917-1979)**

UNTITLED ABSTRACTS (A PAIR)

watercolour and mixed media with collage element

14 x 9\_in. (35.56 x 23\_cm)

Of equal size; framed uniformly.

€800-€1,000 (£590-£740 approx. approx.)

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



**78**  
**Image 2**

€800-€1,000 (£590-£740 approx. approx.)

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



**79**  
**George Campbell RHA (1917-1979)**

UNTITLED

oil on board

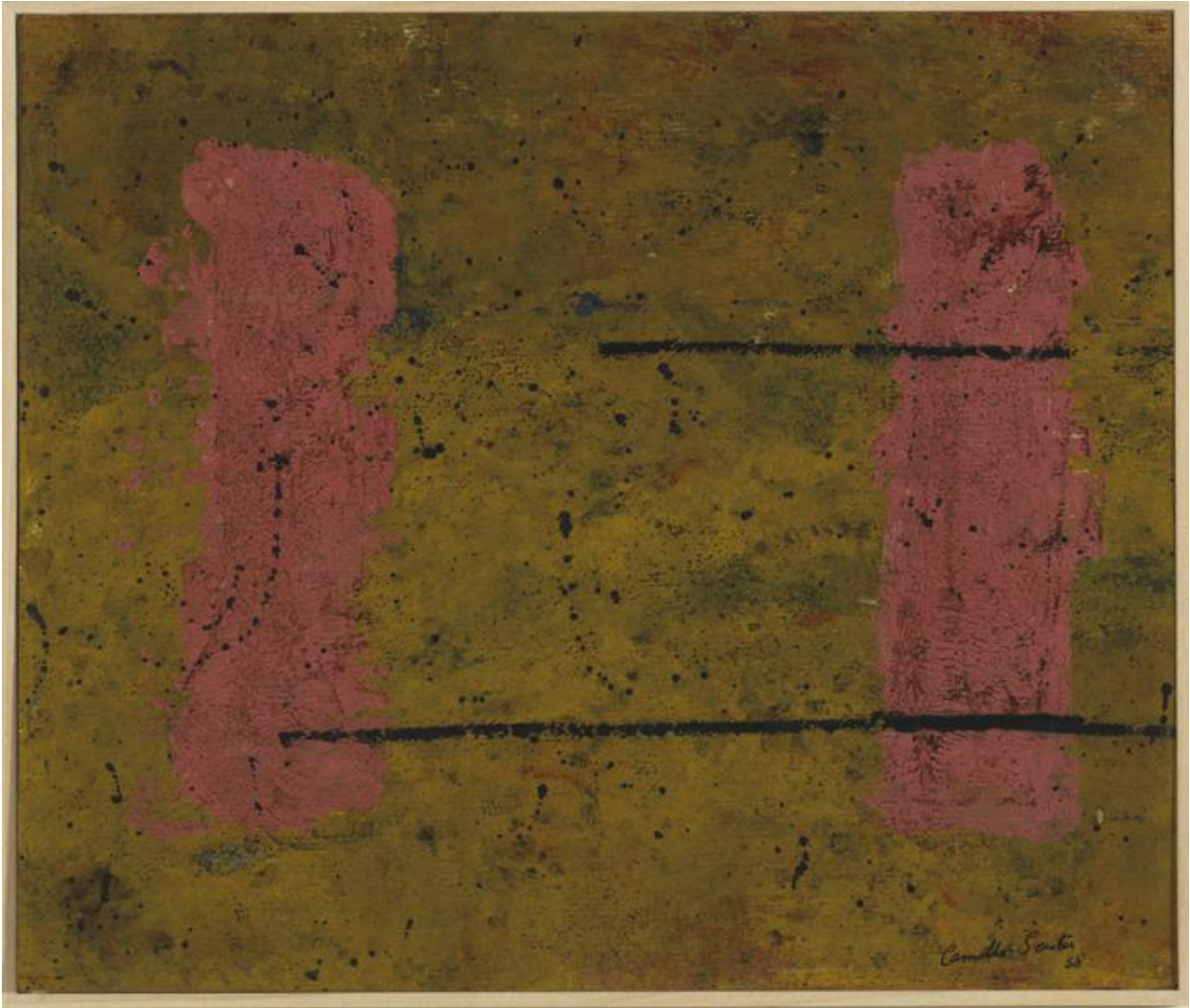
signed lower left

23\_ x 10in. (59.69 x 25.40cm)

€800-€1,200 (£590-£880 approx. approx.)

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





**80**  
**Camille Souter HRHA (b.1929)**

UNTITLED, 1958

oil on paper

signed and dated lower right

12\_ x 15in. (31\_ x 38.10cm)

Provenance: Bonhams, 17 January 2012, lot 169; Private collection

€3,000-€5,000 (£2210-£3680 approx. approx.)

[Large Image & Place Bid Lot 80](#)



**81**  
**Tony O'Malley HRHA (1913-2003)**

NA CLEITE" NA PRÉSCAIO"

oil on paper

signed with initials and dated [8/83] in pencil lower right; titled in pencil lower left; with inscribed Taylor Galleries label preserved on reverse

15 x 19in. (38.10 x 48.26cm)

Provenance: Taylor Galleries, Dublin; Private collection; Ross's, Belfast, 7 December 2011; Private collection

€3,000-€5,000 (£2210-£3680 approx. approx.)

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



**82**  
**Richard Kingston RHA (1922-2003)**

CRUCIFIXION

oil on canvas

signed lower right; with Ritchie Hendriks framing label on reverse

21 x 10in. (53.34 x 25.40cm)

€500-€700 (£370-£510 approx. approx.)

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





**83**  
**Jack Donovan (1934-2014)**

TÍRDHREACH TUAISCEART, 1975

oil and collage on board

with faintly inscribed Oireachtas exhibition label on reverse; also with David Hendriks label on reverse

26 x 23in. (66.04 x 58.42cm)

Provenance: Oireachtas, Dublin; Where purchased by the family of the present owner

Exhibited: 'Taispeantas Ealaine', An Oireachtais, Dublin, 24 June to 17 July 1976, no. 65

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 83](#)



**84**  
**Basil Blackshaw HRHA RUA (b.1932)**

VIEW OF LOUGH NEAGH

oil on board

signed and dedicated to Cherith and Robert McKinstry on reverse; also titled on reverse

9\_ x 9\_in. (24.13 x 24.13cm)

Provenance: Collection of Cherith and Robert McKinstry; de Veres, 12 June 2007, lot 76; Private collection

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 84](#)



**85**  
**Basil Blackshaw HRHA RUA (b.1932)**

SELF PORTRAIT AT EASEL within BLACKSHAW by Eamonn Mallie  
signed limited edition book; (hors de commerce); (1)

sketch signed and inscribed [Best wishes for the Cill Rialaig Project]  
12\_ x 12in. (31\_ x 30.48cm)

Privately published, printed by Nicholson and Bass, Belfast, 2003. Limited to 1,000 copies including 100 hors de commerce copies of which this is one. This copy contains a sketch by Basil Blackshaw on the title page and is signed by Blackshaw and Mallie. With essays by Brian Fallon and Dr Jamshid Mirfenderesky; illustrated with over 200 full-page colour reproductions, many of paintings in private collections and rarely seen. Square quarto in black cloth stamped blind, dust-jacket and matching slipcase. A handsome production, essential for any Irish art reference library.

€400-€600 (£290-£440 approx. approx.)

Large Image & Place Bid Lot 85





**86**  
**Stephen McKenna PPRHA (b.1939)**

ST JOHN'S POINT LIGHTHOUSE, DONEGAL

oil on board

signed with initials lower left

12\_ x 17\_in. (31.12 x 44.45cm)

Provenance: Adam's 28 March 2001, lot 10;Private collection;Adam's 13 October 2010, lot 32;Private collection

€3,000-€4,000 (£2210-£2940 approx. approx.)

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



**87**  
**Edward McGuire RHA (1932-1986)**

WATERHEN, 1976

oil on canvas

signed lower right; titled and dated on reverse

36 x 24in. (91.44 x 60.96cm)

Provenance: Dawson Gallery, Dublin; Private collection

Exhibited: RHA, Dublin, 1976, catalogue no. 82 [NFS]

€8,000-€12,000 (£5880-£8820 approx. approx.)

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



**88**  
**Seán McSweeney HRHA (b.1935)**

SEA POOL, 1990

oil on board

signed and dated lower left; signed, dated, titled and inscribed [Ballyconnell Studio] on reverse; with Gordon Gallery label on reverse

9\_ x 13\_in. (24.13 x 34.29cm)

Provenance: Gordon Gallery, Derry; Private collection

Exhibited: 'Sean McSweeney', Gordon Gallery, Derry, September 1990

€1,800-€2,200 (£1320-£1620 approx. approx.)

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





**89**  
**Seán McSweeney HRHA (b.1935)**

YELLOW OCHRE ROAD

oil on canvas board

signed lower left

6\_ x 9\_in. (17.15 x 24.13cm)

Provenance: Adam's, 13 October 2010, lot 79; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 89](#)



**90**  
**Charles Brady HRHA (1926-1997)**

SKETCHBOOK, 1972

oil on paper laid on board

signed and dated in pencil lower right

12\_ x 9\_in. (32.39 x 23\_cm)

Provenance: de Veres, 3 October 2011, lot 92;Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**91**  
**Seán McSweeney HRHA (b.1935)**

BLUE POOL, 2000

oil on unstretched canvas

signed and dated lower left; titled and signed again on reverse

5 x 8\_in. (12.70 x 20.96cm)

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 91](#)





**92**  
**Terence P. Flanagan RHA PPRUA (1929-2011)**

ROUGHRA, NO. 3

oil on board

signed centre right; David Hendriks Gallery [Dublin] label on reverse; also with Bell Gallery [Belfast] framing label on reverse

11\_ x 11\_in. (29.85 x 29.85cm)

Provenance: David Hendriks Gallery, Dublin; Private collection

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**93**  
**Anita Shelbourne RHA (b.1938)**

THE TREE OF LIFE

acrylic and gouache on board

signed lower left; typed exhibition label on reverse

23 x 32\_in. (58.42 x 82.55cm)

Provenance: Whytes, 22 February 2005, lot 72; Private collection

Exhibited: RHA, Dublin, 2002, catalogue no. 394

€800-€1,200 (£590-£880 approx. approx.)

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



**94**  
**Louis le Brocquy HRHA (1916-2012)**

DHULOUGH PASS, MAYO, 1993

watercolour

signed and dated lower right; with typed Taylor Galleries label on reverse; with artist's archival number [1262] on reverse  
7 x 10in. (17.78 x 25.40cm)

Provenance: Taylor Galleries, Dublin; Private collection

€4,000-€5,000 (£2940-£3680 approx. approx.)

**Large Image & Place Bid Lot 94**





**95**  
**Louis le Brocquy HRHA (1916-2012)**

HUMAN IMAGE, 1999

carborundum; (no. 22 from an edition of 35)

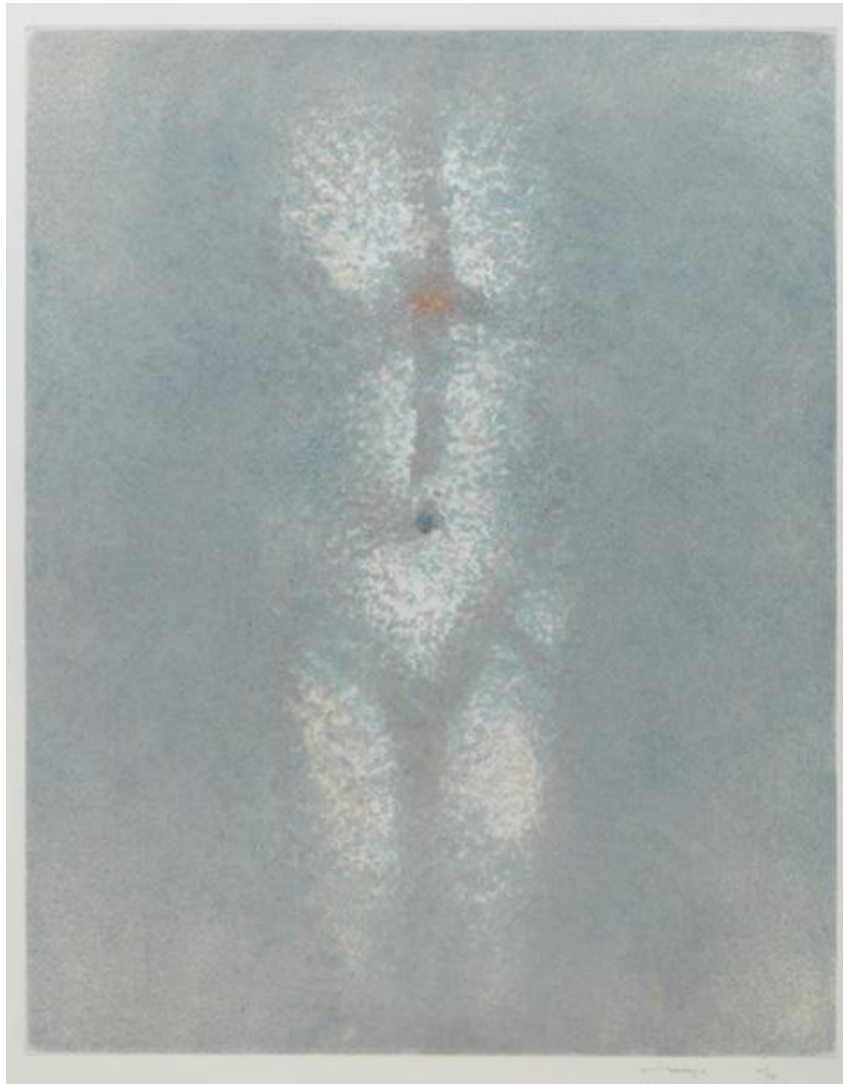
signed and numbered in pencil in the margin lower right; also with blindstamp of Graphic Studio Dublin in the margin lower right

24 x 19in. (60.96 x 48.26cm)

Produced in collaboration with the Graphic Studio, Dublin.

€1,500-€2,000 (£1100-£1470 approx. approx.)

**Large Image & Place Bid Lot 95**



**96**  
**Louis le Brocquy HRHA (1916-2012)**

HUMAN IMAGE, 1999

carborundum; (no. 22 from an edition of 75)

signed and numbered in pencil in the margin lower right; also with blindstamp of Graphic Studio Dublin in the margin lower right

24 x 19in. (60.96 x 48.26cm)

Produced in collaboration with the Graphic Studio, Dublin.

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**97**  
**Louis le Brocquy HRHA (1916-2012)**

HUMAN IMAGE IX, 2005

silk screen; (no. 9 from an edition of 75)

signed and numbered in pencil in the margin lower right

34 x 25in. (86.36 x 63\_cm)

Sheet size, 39.75 by 30in.

€1,500-€2,000 (£1100-£1470 approx. approx.)

**Large Image & Place Bid Lot 97**





**98**  
**Louis le Brocquy HRHA (1916-2012)**

HUMAN IMAGE I, 2005

screenprint; (no. 9 from an edition of 75)

signed and numbered in pencil in the margin lower right

34 x 25in. (86.36 x 63\_cm)

Sheet size, 39.75 by 30in.

€1,500-€2,000 (£1100-£1470 approx. approx.)

**Large Image & Place Bid Lot 98**



**99**  
**Louis le Brocquy HRHA (1916-2012)**

DUBLINERS, GOLDSMITH, T.C.D., 1986

lithographic brush drawing on handmade Japanese paper; (no. 21 from an edition of 35)

signed, dated and numbered lower left; Taylor Galleries [Dublin] label on reverse

17\_ x 12\_in. (43.82 x 31.12cm)

Provenance: Taylor Galleries, Dublin; Private collection

Part of le Brocquy's 'Dubliners' series. Commissioned by Liam Miller, the series completes ninety calligraphic brush drawings for James Joyce's Dubliners. Published by The Dolmen Press, Dublin, 1986.

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**100**  
**Louis le Brocquy HRHA (1916-2012)**

IMAGE OF W.B. YEATS, 1975

print

signed and dated in the plate upper right

28 x 20in. (71.12 x 50.80cm)

Original poster advertising an exhibition of works by Louis le Brocquy 'À la recherche de W. B. Yeats: Cent Portraits Imaginaire', October-November 1976, Musée d'Art Moderne de la Ville, Paris.

€600-€800 (£440-£590 approx. approx.)

**Large Image & Place Bid Lot 100**





## 101 Marc Chagall (Russian-French, 1887-1985)

TRIBES OF ISRAEL, 1973

postage stamps issued by Israel on sheets bearing illustrations of stained glass window designs

signed in ink four times and once in crayon

16\_ x 23\_in. (42.55 x 59.06cm)

Provenance: Fraser's Autographs, London; Private collection

Four of the stamps are postmarked 26/03/1973 and the remainder are postmarked 21/08/1973. The designs are for the stained glass windows by Chagall in Hadassah-Hebrew University Medical Centre Synagogue, Jerusalem.

€2,000-€3,000 (£1470-£2210 approx. approx.)

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



## 102 **Louis le Brocquy HRHA (1916-2012)**

EIGHT IRISH PORTRAITS IN WORDS AND WATERCOLOUR, 1990  
off-set lithograph print; (no. 0166 from an edition of 1000)  
signed and numbered on the colophon  
10\_ x 9\_in. (26.67 x 24.13cm)

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.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 102**



**103**  
**Rowan Gillespie (b.1953)**

MAQUETTE FOR W.B. YEATS, SLIGO, 1989

bronze; (no. 1 from edition of 9)

signed, titled, numbered and dated on edge of base

25 x 9\_ x 7in. (63\_ x 24.13 x 17

Dimensions of base 1 by 11.5 by 11.5in. This is a maquette for the sculpture of W.B. Yeats erected outside Ulster Bank on Stephen Street, Sligo, in May 1990. The sculpture was jointly commissioned by the Adhoc Yeats Sculpture Committee, Ulster Bank and the local community. The erection of the bronze marked the 50th anniversary of the poet's death. Although Yeats was born in Dublin, the family moved to Sligo and it is said he considered the West of Ireland to be his spiritual home. The location on Stephen Street is of particular significance because upon acceptance of his Nobel Prize in Sweden in 1924, he commented on how the 17th Century Royal Palace of Stockholm reminded him architecturally of the Ulster Bank building in Sligo. The finished piece was unveiled by Senator Michael Yeats, the poet's son. The eight-foot tall statue combines a realistic portrait of the internationally acclaimed poet with an abstract body. It is imprinted in positive relief with cuts from more than 150 of his poems. Gillespie used the 'lost wax' technique which has become synonymous with his oeuvre. The cobblestone plinth on which the sculpture is mounted was made from stones handpicked on the Sligo quays."

€8,000-€10,000 (£5880-£7350 approx. approx.)

**Large Image & Place Bid Lot 103**





**104**  
**Willy Ronis (French, 1910-2009)**

MÉNILMONTAUT (DEVANT CHEZ MESTRE)

bromoil gelatin silver print

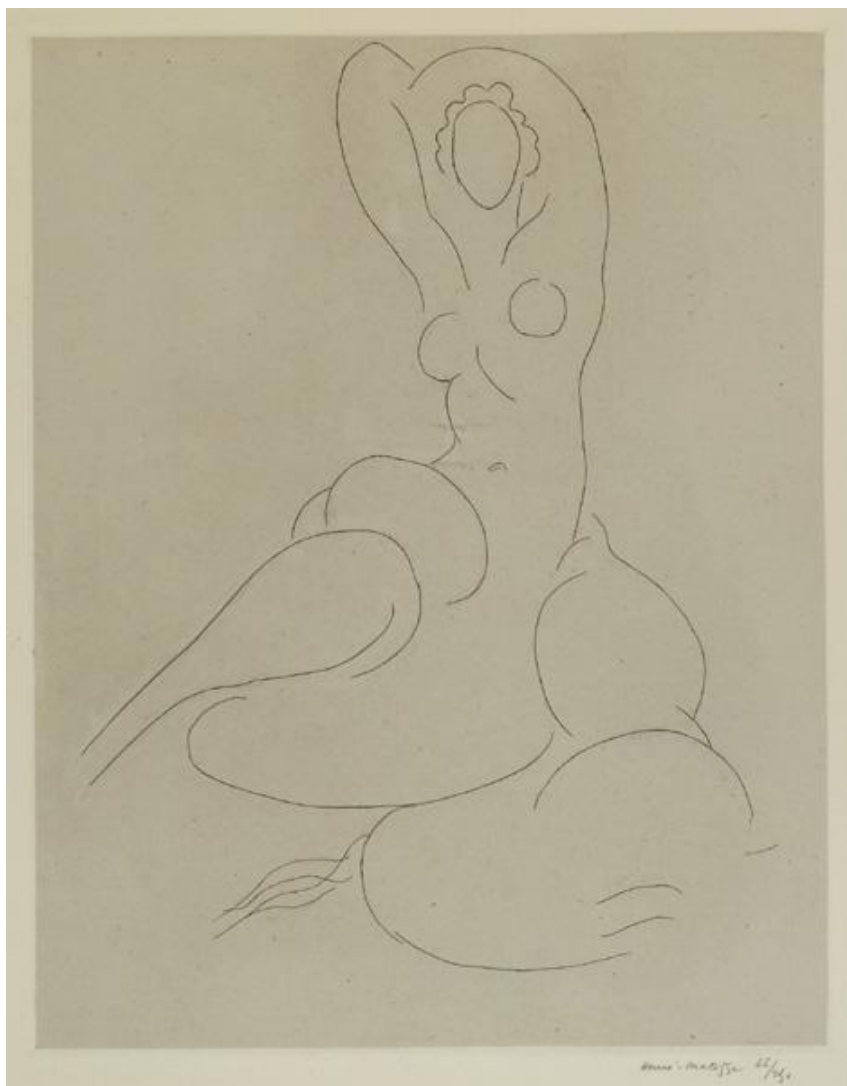
signed lower right

12\_ x 10in. (31.12 x 25.40cm)

Willy Ronis - best known for his photographs of post-war Paris and Provence - was born in the French capital and became a full-time photographer in 1945. Ansel Adams and Robert Capa were among his early influences. Ronis was the first French photographer to work for LIFE Magazine and his images were exhibited at the Museum of Modern Art in 1953 in a show called Four French Photographers, which included Henri Cartier-Bresson. Ronis was also part of the famed Family of Man exhibition at Museum of Modern Art in 1955 and in 1957 he won the Gold Medal at the Venice Biennale. Later in life Ronis worked for Vogue, the New York Times and Taschen publishing. The City of Paris hosted a retrospective of his work in 2005-2006 which attracted over half a million visitors while an exhibition at Rencontres d'Arles took place in 2009, the year of his death.

€2,000-€3,000 (£1470-£2210 approx. approx.)

**Large Image & Place Bid Lot 104**



**105**  
**Henri Matisse (French, 1869-1954)**

NU POUR CLEVELAND, 1932

etching on Chine appliqué to wove; (no. 66 from an edition of 250)

signed and numbered in pencil in the margin lower right

14 x 11in. (35.56 x 27.94cm)

Published by the Cleveland Print Club, Cleveland, Ohio in 1934. From a total signed and numbered edition of 250 aside from 6 trial proofs and 10 artist's proofs.

€4,000-€6,000 (£2940-£4410 approx. approx.)

**Large Image & Place Bid Lot 105**



**106**  
**Perry Ogden (b.1961)**

7 REECE MEWS, FRANCIS BACON STUDIO, 2001

C-type print mounted on aluminium; (no. 3 from edition of 5)

47\_ x 59\_in. (120.02 x 150\_cm)

Provenance: Tony Shafrazi Gallery, New York; Private collection.

Perry Ogden is a Dublin based English artist whose photographs of Francis Bacon's studio, 7 Reece Mews, were published by Thames and Hudson in 2001. These were exhibited widely at galleries and museums including The Hugh Lane in Dublin, the Beyeler Foundation in Basle and the Vincent van Gogh Foundation in Arles. Ogden's work was included in the group show 'Twenty' at the Irish Museum of Modern Art in 2011, which celebrated the first two decades of the museum.

€1,000-€1,500 (£740-£1100 approx. approx.)

**Large Image & Place Bid Lot 106**





**107**  
**John B. Vallely (b.1941)**

MUSICIANS

oil on canvas

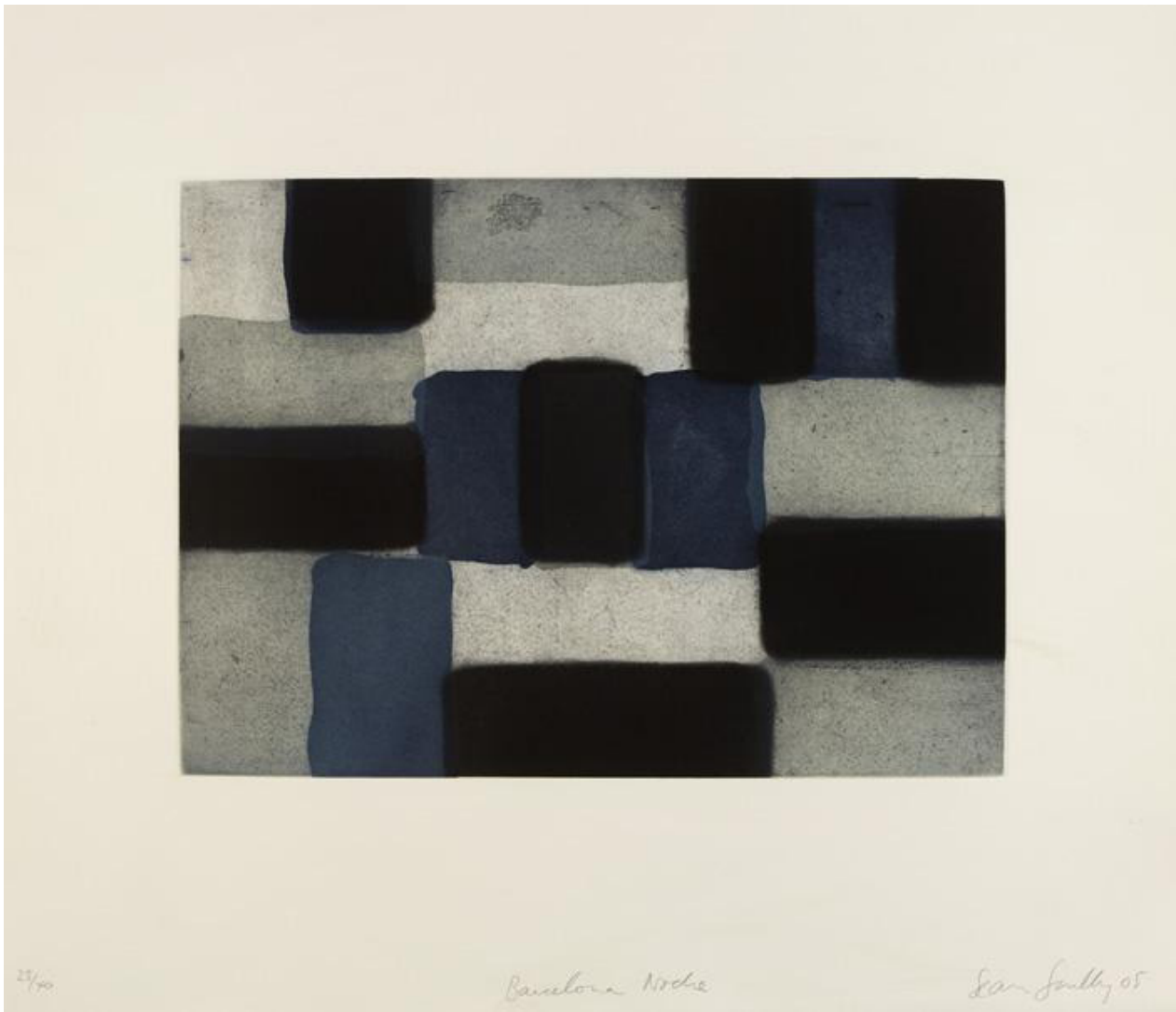
signed with initials lower left

29\_ x 39\_in. (74.93 x 100.33cm)

Provenance: Clan Art Gallery, Enniskillen; Private collection

€12,000-€15,000 (£8820-£11030 approx. approx.)

[Large Image & Place Bid Lot 107](#)



**108**  
**Sean Scully (b.1945)**

BARCELONA NOCHE, 2005

aquatint; (no. 23 from an edition of 40)

signed and dated lower right; titled lower centre; numbered lower left

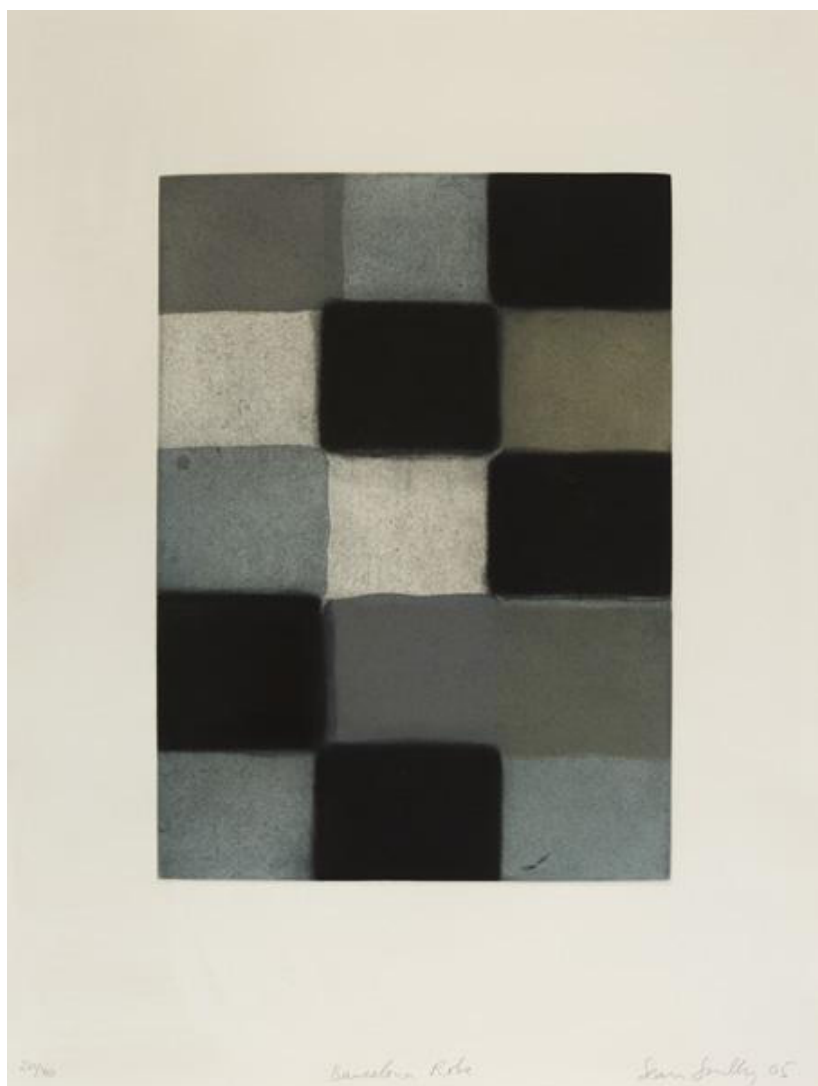
15\_ x 21\_in. (38.74 x 53.98cm)

Provenance: Timothy Taylor Gallery, London; Private collection

Sheet size: 27 by 31 ins. Sean Scully's 70th birthday was marked this year with three landmark exhibitions at the National Gallery of Ireland, 'Landline' at the Kerlin Gallery, Dublin as well as 'Figure-Abstract' at the Crawford Art Gallery, Cork among other shows internationally.

€4,000-€6,000 (£2940-£4410 approx. approx.)

[Large Image & Place Bid Lot 108](#)



**109**  
**Sean Scully (b.1945)**

BARCELONA ROBE, 2005

aquatint; (no. 20 from an edition of 40)

signed and dated lower right; titled lower centre; numbered lower left

21\_ x 15\_in. (53.98 x 38.74cm)

Provenance: Timothy Taylor Gallery, London; Private collection

Sheet size: 33 by 25ins. Sean Scully's 70th birthday was marked this year with three landmark exhibitions at the National Gallery of Ireland, 'Landline' at the Kerlin Gallery, Dublin as well as 'Figure-Abstract' at the Crawford Art Gallery, Cork among other shows internationally.

€3,000-€5,000 (£2210-£3680 approx. approx.)

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





**110**  
**John Shinnors (b.1950)**

ESTUARY, EVENING III

oil on linen

signed in pencil lower right; with Vangard Gallery exhibition label on reverse

12 x 12in. (30.48 x 30.48cm)

Provenance: Vangard Gallery, Cork; Private collection; de Veres, 28 September 2010, lot 4; Private collection

Exhibited: 'John Shinnors', Vangard Gallery, Cork, February to March, 2003

€3,500-€4,500 (£2570-£3310 approx. approx.)

[Large Image & Place Bid Lot 110](#)



**111**  
**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 x 26\_in. (60.96 x 67.95cm)

Provenance: Leinster Gallery, Dublin; de Veres, 13 June 2006, lot 72; Private collection; Whyte's, 21 May 2012, lot 39; Private collection

€8,000-€10,000 (£5880-£7350 approx. approx.)

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



**112**  
**Mike Fitzharris (b.1952)**

ABSTRACT, FROM BERLIN SERIES, c.1973

mixed media

signed lower right; with Jorgensen Fine Art [Dublin] label on reverse

14\_ x 20\_in. (36.83 x 52.07cm)

Provenance: Jorgensen Fine Art, Dublin; Private collection

This work was created when the artist was residing in Germany. It was submitted as part of a portfolio for admission to Hochschule für Bilden Kunst in Berlin. The artist undertook post-graduate studies there between 1973 and 1976. Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€800-€1,200 (£590-£880 approx. approx.)

**Large Image & Place Bid Lot 112**





**113**  
**Mike Fitzharris (b.1952)**

DUBLIN DOCKS, 1996

oil on board

signed and dated lower right; with type-written label on reverse

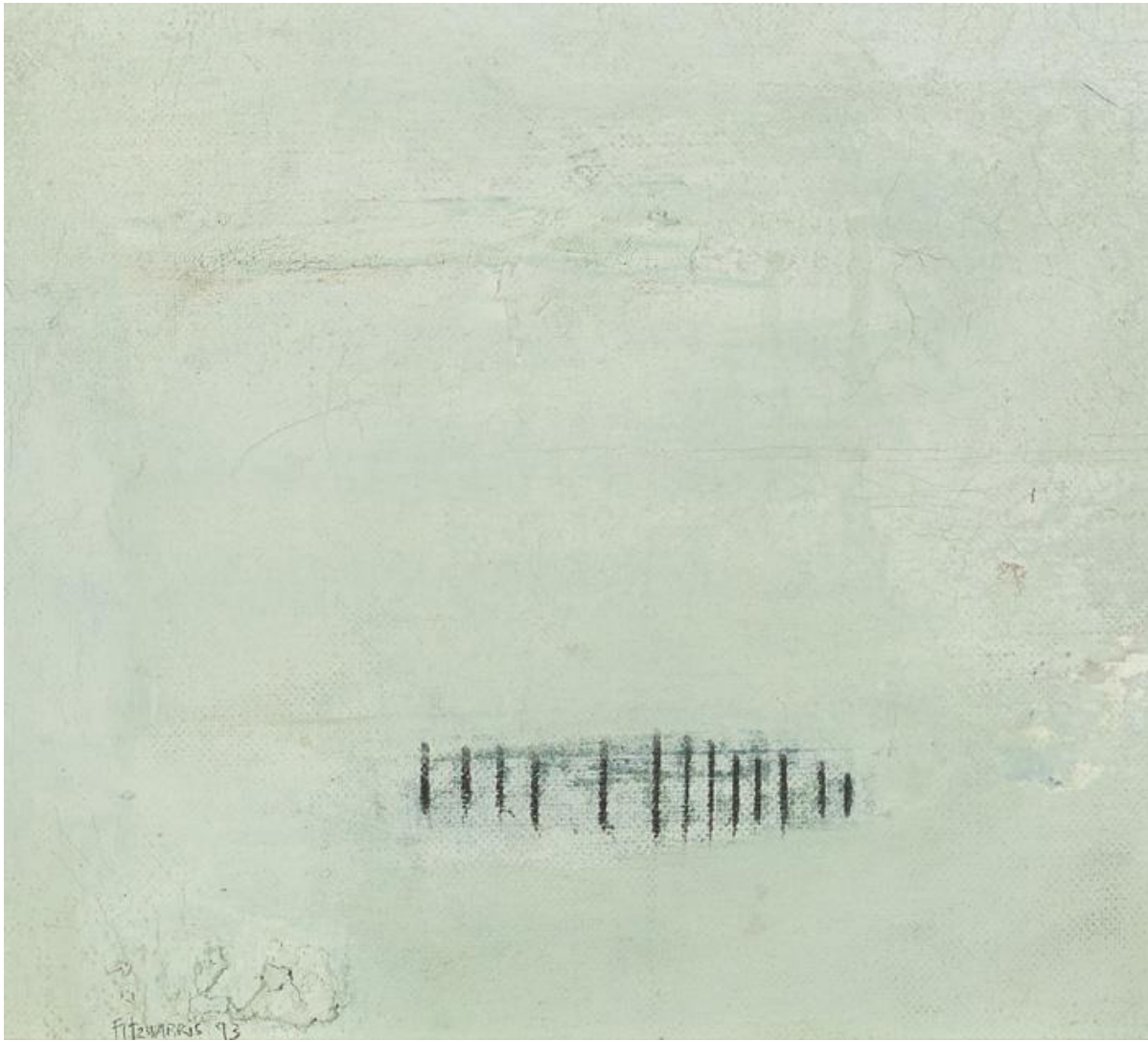
13\_ x 14in. (33.66 x 35.56cm)

Provenance: Private Irish collection

Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€700-€900 (£510-£660 approx. approx.)

**Large Image & Place Bid Lot 113**



**114**  
**Mike Fitzharris (b.1952)**

COASTAL SERIES III, 1993

oil on canvas board

signed and dated lower left; titled on label on reverse

6 x 7in. (15.24 x 17.78cm)

Provenance: Private Irish collection

Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 114**



**115**  
**Mike Fitzharris (b.1952)**

LANDSCAPE

oil on board

signed lower right

14 x 20in. (35.56 x 50.80cm)

Provenance: Private Irish collection

Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€1,000-€1,500 (£740-£1100 approx. approx.)

**Large Image & Place Bid Lot 115**





**116**  
**Mike Fitzharris (b.1952)**

SOUK, 1997

oil on board

signed left centre; titled on label on reverse; also with artist's studio label on reverse

11 x 15\_in. (27.94 x 40.01cm)

Provenance: Private Irish collection

Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€800-€1,200 (£590-£880 approx. approx.)

**Large Image & Place Bid Lot 116**



**117**  
**Mike Fitzharris (b.1952)**

HANGAR, SAN DIEGO, 2001

oil on board

signed and dated lower left; with type-written label on reverse

10\_ x 10\_in. (26.67 x 26.04cm)

Provenance: Private Irish collection

Mike Fitzharris graduated from Limerick School of Art in 1973 and completed post-graduate studies in Berlin at Hochschule für Bilden Kunst before returning to Ireland to teach and paint fulltime. He has exhibited internationally throughout his career and his talent has been recognised with an Arts Council Award (1996), Eigse's Open Exhibition Award (1997/2003), Royal Ulster Academy Award (1999) as well as prominent solo shows at the RHA Ashford Gallery and Galerie Alexandre, Paris. The OPW, Allied Irish Banks, The John Hunt Collection and Dublin Port and Docks Authority feature Fitzharris' work among their collections.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 117**



**118**  
**Eithne Carr RHA (b.1946)**

LANDSCAPE, c.1992

oil on paper

signed lower right, signed again and titled on reverse

20.70 x 29in. (52.58 x 73.66cm)

Provenance: Aer Rianta, 'Gateway to Art', Dublin Airport; Where purchased by the present owner

Exhibited: Aer Rianta, 'Gateway to Art', Dublin Airport, 1-19 February 1992, catalogue no. 16; 'Eithne Carr', Tom Caldwell Galleries, Dublin, until 28 September 1992 (illustrated on exhibition invite)

This painting was one of six examples by the artist in Gateway to Art in 1992.

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 118](#)





**119**  
**Sophie Aghajanian RUA (b.1943)**

REFLECTION SERIES

oil on canvas

signed lower left; titled on reverse

10 x 14in. (25.40 x 35.56cm)

Provenance: Aer Rianta, 'Gateway to Art', Dublin Airport; Where purchased by the present owner

Exhibited: Aer Rianta, 'Gateway to Art', Dublin Airport, 5-19 February 1995, catalogue nos. 1-2 [Reflection Series I & II]

€500-€700 (£370-£510 approx. approx.)

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



**120**  
**William Crozier HRHA (1930-2011)**

THE WOOD

oil on canvas

signed lower left; titled on reverse

10 x 14in. (25.40 x 35.56cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 120](#)



**121**  
**Michael Cullen RHA (b.1946)**

PALETTE, 1999

watercolour

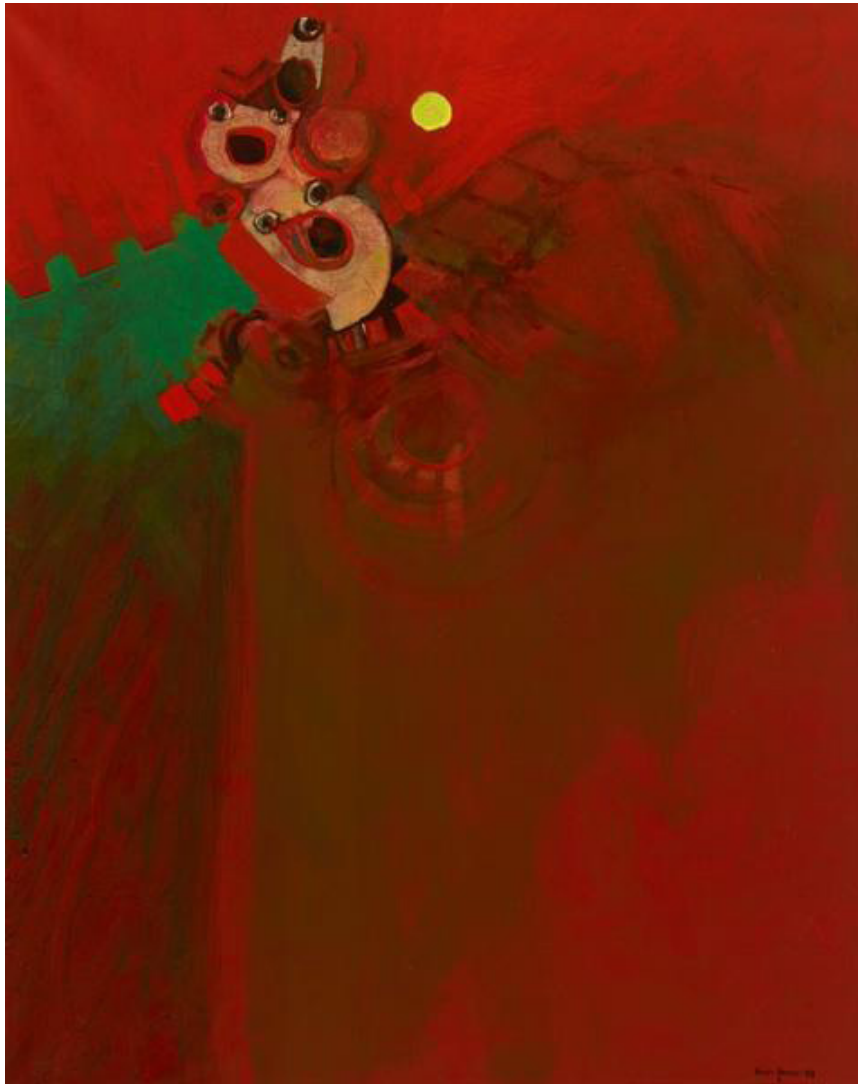
signed and dated lower left; signed, dated and titled on reverse

22 x 30in. (55.88 x 76.20cm)

€800-€1,000 (£590-£740 approx. approx.)

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





**122**  
**Brian Ferran HRUA HRHA (b.1940)**

PET BIRD, 1993

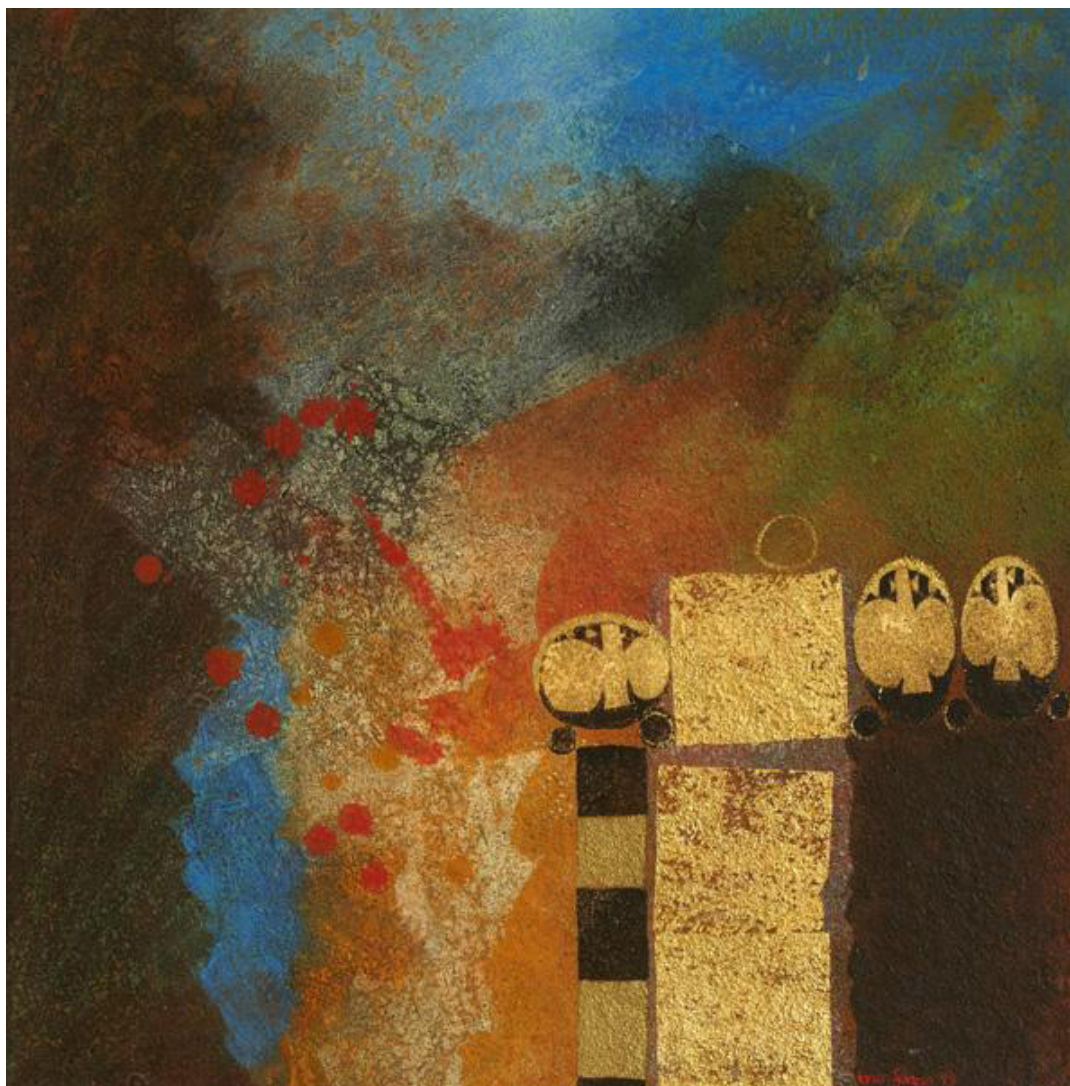
acrylic on canvas

signed and dated lower right; titled on hand-written exhibition label on reverse

30 x 24in. (76.20 x 60.96cm)

€500-€700 (£370-£510 approx. approx.)

[Large Image & Place Bid Lot 122](#)



**123**  
**Brian Ferran HRUA HRHA (b.1940)**

CARNROCK, 1999

acrylic and gold leaf on board

signed and dated lower right; Jorgensen Fine Art [Dublin] label on reverse

20 x 20in. (50.80 x 50.80cm)

Provenance: Jorgensen Fine Art, Dublin; Private collection

Exhibited: 'Brian Ferran', Jorgensen Fine Art, Dublin, March 2000, catalogue no. 7

€400-€600 (£290-£440 approx. approx.)

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



**124**  
**Tom Climent (b.1970)**

UNTITLED

oil on canvas

signed twice on reverse

30 x 34in. (76.20 x 86.36cm)

Provenance: Acquired directly from the artist by the present owner

€1,000-€1,500 (£740-£1100 approx. approx.)

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





**125**  
**Michael Gemmell (b.1950)**

ROCKY VALLEY DRIVE, WICKLOW, 2004

oil on canvas

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

18 x 12in. (45.72 x 30.48cm)

€400-€500 (£290-£370 approx. approx.)

[Large Image & Place Bid Lot 125](#)



**126**  
**Patrick Hickey HRHA (1927-1998)**

INLAND LAKE, 1970

watercolour

signed, titled and dated [Nov] lower right

20\_ x 29\_in. (52.07 x 74.30cm)

Contained in original Dawson Gallery frame.

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 126](#)



**127**  
**John Kingerlee (b.1936)**

ON TOP KILCATHERINE, 1991

oil on board

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

12\_ x 12\_in. (31.12 x 31\_cm)

€400-€600 (£290-£440 approx. approx.)

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





**128**  
**Peter Collis RHA (1929-2012)**

WICKLOW LANDSCAPE

oil on board

signed lower right; titled on reverse

8\_ x 8\_in. (21.59 x 21.59cm)

€500-€600 (£370-£440 approx. approx.)

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



**129**  
**Elizabeth Magill (b.1959)**

UNTITLED

oil on canvas

15 x 12in. (38.10 x 30.48cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**130**  
**Cecil King (1921-1986)**

UNTITLED

pastel

signed in pencil lower right

19\_ x 15\_in. (49.53 x 39.37cm)

Provenance: David Hendriks Gallery, Dublin;Where acquired by present owner

€600-€800 (£440-£590 approx. approx.)

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





**131**  
**Edward Delaney RHA (1930-2009)**

WARRIOR

bronze on green marble base

title and artist's name handwritten beneath base

14 x 3\_ x 1\_in. (35.56 x 8.89 x

Dimensions of base: 1.5 by 1.75 by 2.75ins.

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**132**  
**Joseph Sloan (b.1940)**

GARDEN SERIES I, 2009

patinated bronze; (no. 1 from an edition of 5)

signed, dated and numbered at top

32\_ x 10 x 10in. (83.19 x 25.40

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 132](#)



**133**  
**John Behan RHA (b.1938)**

FOUR FIGURES

bronze with green patina on bronze base; (unique)

9 x 4 x 4\_in. (22.86 x 10.16 x 1

Provenance: United Arts Club, Dublin, 1997;Private collection

€800-€1,000 (£590-£740 approx. approx.)

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





**134**  
**Dino Rosin (Italian, b.1948)**

VENERE [VENUS] 1997

clear and Calcedonia glass on black base

signed at edge of base; dated and dedicated beneath base

14\_ x 6 x 4in. (37.47 x 15.24 x

Provenance: Purchased directly from the artist by the present owner

A certificate of authenticity and a brochure on the artist accompanies this work.

€800-€1,200 (£590-£880 approx. approx.)

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



**135**  
**Robin Buick ARHA (b.1940)**

MOTHER AND CHILD

bronze; (no. 87 from an edition of 250)

signed and numbered at base

10 x 5in. (25.40 x 12.70cm)

€800-€1,000 (£590-£740 approx. approx.)

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



**136**  
**Brian King (b.1942)**

BIRTH NO. 2, 1962

lead; (unique); on painted wooden base

signed, titled and dated beneath wooden base

3\_ x 12\_ x 3\_in. (8.89 x 32.39 x

Provenance: Acquired directly from the artist by the present owner, 1962

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 136](#)





**137**  
**Kenneth Webb RWA FRSA RUA (b.1927)**

BY THE HARBOUR

oil on canvas

signed lower right

16 x 20in. (40.64 x 50.80cm)

Provenance: Whyte's, Dublin, 8 March 2000, lot 78; Private collection

€2,000-€3,000 (£1470-£2210 approx. approx.)

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



**138**  
**Kenneth Webb RWA FRSA RUA (b.1927)**

DECEMBER POPPY, c.1986

oil on canvas

signed lower right, titled on reverse; with artist's [Blue Door Studio] label on reverse

18 x 14in. (45.72 x 35.56cm)

Provenance: Blue Door Studio, Dublin; with Kenny Gallery, Galway; Private collection

Exhibited: 'Oil Paintings by Kenneth Webb', Kenny Gallery, Galway, 22 August to 20 September 1986, catalogue no. 30

In original David Hendriks Gallery frame. With Kenny Gallery exhibition details on reverse.

€2,000-€3,000 (£1470-£2210 approx. approx.)

[Large Image & Place Bid Lot 138](#)



**139**  
**Peter Collis RHA (1929-2012)**

FARM IN CONNEMARA

oil on canvas

signed lower right; titled on studio label on reverse

30 x 34in. (76.20 x 86.36cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

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





**140**  
**Peter Collis RHA (1929-2012)**

STILL LIFE WITH VASE OF FLOWERS

oil on canvas

signed lower right; with partial studio label on reverse

24 x 24in. (60.96 x 60.96cm)

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**141**  
**Brian Ballard RUA (b.1943)**

MODEL WITH RED LIPS, 2006

oil on canvas

signed and dated lower right; titled on stretcher on reverse; with Apollo gallery and Solomon gallery labels on reverse  
24 x 17\_in. (60.96 x 45.09cm)

Provenance: Adam's, 3 December 2008, lot 220; Private collection

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**142**  
**Barbara Warren RHA (b.1925)**

NUDE STUDY

oil pastel on paper

signed lower left

18\_ x 14\_in. (46.99 x 36.20cm)

€400-€500 (£290-£370 approx. approx.)

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





**143**  
**Brian Ballard RUA (b.1943)**

SUNFLOWERS AND IRON

oil on canvas

signed lower left and titled on reverse

19\_ x 27\_in. (49.53 x 69.85cm)

Provenance: Whyte's, 4 October 2010, lot 228; Private collection

€1,800-€2,200 (£1320-£1620 approx. approx.)

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



**144**  
**Brian Ballard RUA (b.1943)**

JUG AND SKULL, 1988

oil on canvas

signed and dated lower left; titled on reverse

16 x 20in. (40.64 x 50.80cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**145**  
**Patrick Copperwhite (b.1935)**

VIEW OF SANTA MARIA DELLA SALUTE, VENICE

oil on canvas board

signed lower right; with exhibition label on reverse

12 x 16in. (30.48 x 40.64cm)

Provenance: Oriel Gallery, Dublin; Private collection

Exhibited: 'Patrick Copperwhite At The Oriel', Oriel Gallery, Dublin, December 2001

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 145](#)





**146**  
**Colin Watson (b.1966)**

MOSQUE SCENE

tempera on card

initialled lower right

10 x 13\_in. (25.40 x 33.66cm)

€400-€500 (£290-£370 approx. approx.)

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



**147**  
**Aidan Bradley (b.1961)**

CHAPEL, 1997

oil on board

signed and dated lower right; with Paul Kane Gallery [Dublin] on reverse

14 x 12in. (35.56 x 30.48cm)

Provenance: Paul Kane Gallery, Dublin; Private collection

€600-€800 (£440-£590 approx. approx.)

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



**148**  
**Peter Collis RHA (1929-2012)**

TOE HEAD, WEST CORK

oil on canvas board

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

8 x 14in. (20.32 x 35.56cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 148](#)





**149**  
**Rosemary Mitchell (b.1943)**

SAND DUNES, BRITTAS BAY

oil on canvas

signed lower right; with Kilcock Art Gallery exhibition label on reverse

14 x 18in. (35.56 x 45.72cm)

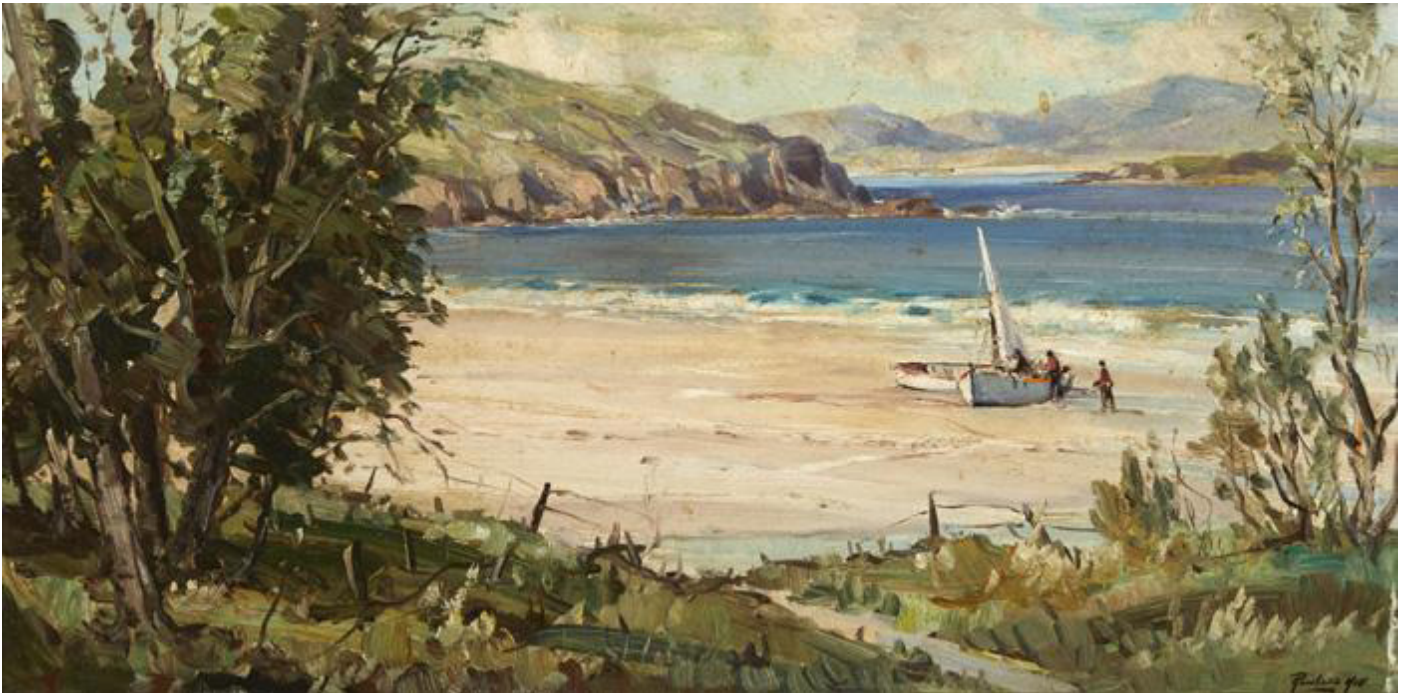
Provenance: Kilcock Art Gallery, Co. Kildare; Private collection

Exhibited: 'Rosemary Mitchell', 1996, Kilcock Art Gallery, Co. Kildare

Mitchell's work can be found in the collection of AIB and the OPW among other public and private collections, in Ireland and overseas.

€500-€600 (£370-£440 approx. approx.)

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



**150**  
**Rowland Hill ARUA (1915-1979)**

FIGURES AND BOATS WITH MOUNTAINS IN THE DISTANCE

oil on board

signed lower right

11\_ x 23\_in. (29.21 x 59.69cm)

€800-€1,200 (£590-£880 approx. approx.)

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





**151**  
**Henry Healy RHA (1909-1982)**

HOWTH HARBOUR

oil on board

signed lower right

20 x 24in. (50.80 x 60.96cm)

Provenance: Oisín Arts, Clontarf, Dublin; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 151](#)





**152**  
**Brett McEntagart RHA (b.1939)**

THE TOMATO HARVEST, FRANCE

oil on panel

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

24 x 30in. (60.96 x 76.20cm)

Provenance: RHA, Dublin; Private collection

Exhibited: RHA, Dublin, 2005, catalogue no. 267

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**153**  
**Robert Taylor Carson HRUA (1919-2008)**

BELFAST LOUGH, c.1940s

oil on canvas board

signed lower left

16 x 20in. (40.64 x 50.80cm)

€300-€500 (£220-£370 approx. approx.)

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





**154**  
**George K. Gillespie RUA (1924-1995)**

COTTAGES BY A LAKE WITH MOUNTAINS IN THE DISTANCE

oil on canvas board

signed lower left

6\_ x 9in. (16.51 x 22.86cm)

Provenance: Ross's, Belfast, 5 October 2011; Private collection

€500-€600 (£370-£440 approx. approx.)

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





**155**  
**Fergus O'Ryan RHA (1911-1989)**

KILDARE STREET CLUB FROM TRINITY COLLEGE PARK, DUBLIN

oil on panel

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

12 x 16in. (30.48 x 40.64cm)

The original Kildare Street Club premises, shown here, is leased to the Alliance Française and the State Heraldic Museum.

€600-€800 (£440-£590 approx. approx.)

**Large Image & Place Bid Lot 155**



**156**  
**Gerry Marjoram (b.1936)**

BOGLAND SCENE, CONNEMARA

oil on canvas

signed lower right

24 x 36in. (60.96 x 91.44cm)

€1,200-€1,500 (£880-£1100 approx. approx.)

[Large Image & Place Bid Lot 156](#)





**157**  
**Norman J. McCaig (1929-2001)**

INISHFREE, COUNTY DONEGAL

oil on canvas

signed lower left

30 x 40in. (76.20 x 101.60cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

[Large Image & Place Bid Lot 157](#)





**158**  
**Gerry Marjoram (b.1936)**

ROUNDSTONE BOG, 1996

oil on canvas

signed lower right; titled and numbered [50/96] on reverse

29 x 47in. (73.66 x 119.38cm)

€1,500-€1,800 (£1100-£1320 approx. approx.)

[Large Image & Place Bid Lot 158](#)



**159**  
**Norman J. McCaig (1929-2001)**

GOLDEN TREES

oil on board

signed lower right; with artist's label detailing his address [Princetown Road, Bangor] on reverse

11 x 14in. (27.94 x 35.56cm)

Provenance: Whyte's, 13 December 2010, lot 112; Private collection

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 159](#)



**160**  
**Frank Egginton RCA (1908-1990)**

VIEW OF RIVER MAINE

watercolour

signed lower right

14 x 20in. (35.56 x 50.80cm)

Provenance: Acquired directly from the artist by the parents of the present owner

The River Maine runs through Castlemaine, Co. Kerry. Son of artist, Wycliffe Egginton, RI (1875-1951), Frank Egginton was born in Cheshire and first visited Ireland in the 1930s. He is synonymous with views in watercolour of the Irish countryside, particularly county Donegal. From the early 1930s many of his works were shown at the RHA, and later, from 1952 at the Victor Waddington Gallery in Dublin. In the UK his works were shown at the Fine Art Society and Royal Institute of Painters in Water Colours, London and the Walker Art Gallery, Liverpool among others. The artist's daughter and son-in-law own 'The Gallery', Dunfanaghy Co. Donegal since 1968.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 160**





**161**  
**Frank Egginton RCA (1908-1990)**

NEAR DUNFANAGHY, COUNTY DONEGAL

watercolour

signed lower left; with Combridge Fine Arts [Dublin] framing label on reverse

14\_ x 20\_in. (36.83 x 52.07cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 161](#)



**162**  
**Frank Egginton RCA (1908-1990)**

RIVER WITH COTTAGE IN THE DISTANCE

watercolour

signed lower right

14\_ x 20\_in. (36.83 x 52.07cm)

Provenance: Acquired directly from the artist by the parents of the present owner

Son of artist, Wycliffe Egginton, RI (1875-1951), Frank Egginton was born in Cheshire and first visited Ireland in the 1930s. He is synonymous with views in watercolour of the Irish countryside, particularly county Donegal. From the early 1930s many of his works were shown at the RHA, and later, from 1952 at the Victor Waddington Gallery in Dublin. In the UK his works were shown at the Fine Art Society and Royal Institute of Painters in Water Colours, London and the Walker Art Gallery, Liverpool among others. The artist's daughter and son-in-law own 'The Gallery', Dunfanaghy Co. Donegal since 1968.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 162**



**163**  
**John Skelton (1923-2009) & John Francis Skelton (b.1954)**

MENDING FISHING NETS and INISHEER, ARAN ISLANDS (A PAIR)

watercolour; (1) oil on canvas; (1)

signed lower right and lower left respectively; the latter titled on reverse

13\_ x 9\_in. (34.29 x 23\_cm)

Dimensions of Inisheer, Aran Islands 10 by 14ins.

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 163**





**163**  
**Image 2**

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 163](#)



**164**  
**Jack Butler Yeats RHA (1871-1957)**

THE MOUNTAIN FARM and THE VILLAGE (A PAIR)

hand-coloured Cuala Press prints; (2)

signed in the plate lower left and lower right respectively

3\_ x 13\_in. (8.89 x 34.29cm)

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

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 164**



**164**  
**Image 2**

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 164](#)





**165**  
**Maurice Canning Wilks RUA ARHA (1910-1984)**

FIGURE BY TURF STACKS AND COTTAGES

watercolour

signed lower right

10 x 14\_in. (25.40 x 36.83cm)

€600-€800 (£440-£590 approx. approx.)

[Large Image & Place Bid Lot 165](#)



**166**  
**Douglas Alexander (1871-1945)**

NEAR BALLYNAHINCH and AT KYLEMORE, CONNEMARA (A PAIR)  
watercolour; (2)

each signed lower left and with title on reverse; also with Victor Waddington Galleries label on reverse  
14\_ x 20\_in. (36.83 x 52.07cm)

Presented uniformly in their original Victor Waddington frames.

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 166](#)



**166**  
**Image 2**

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 166](#)





**167**  
**Henry Albert Hartland RWS (1840-1893)**

LANDSCAPE WITH COTTAGE AND TURF STACKS

watercolour with gouache

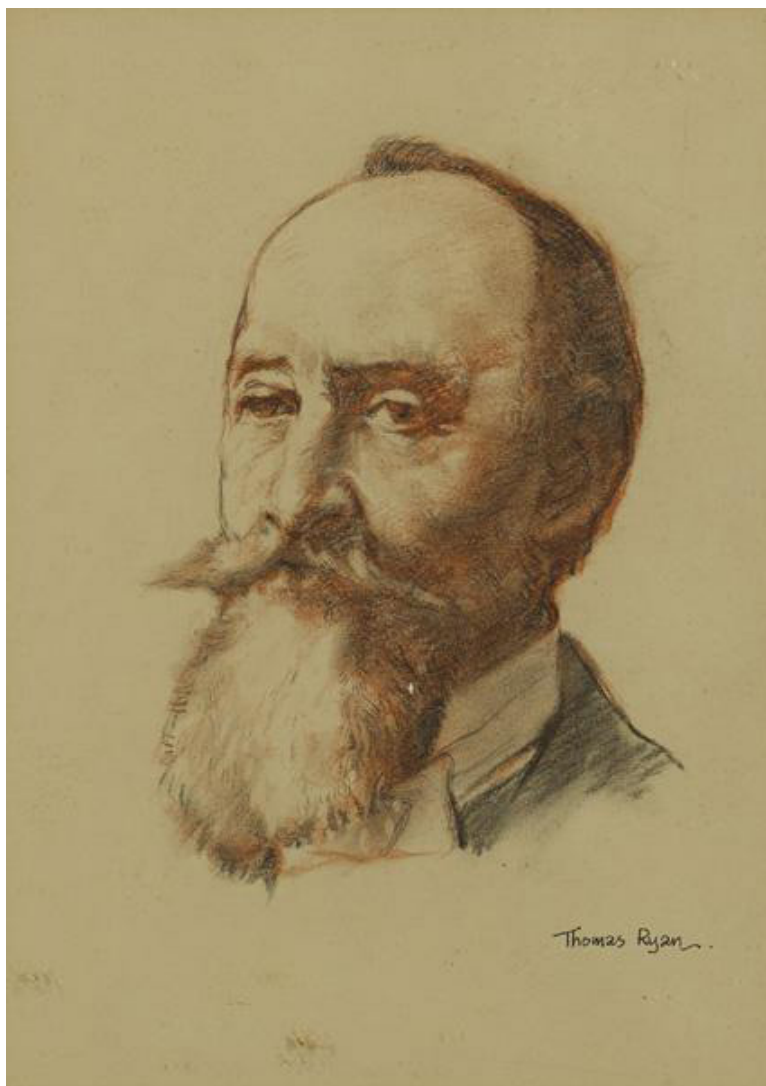
signed lower right

16\_ x 29in. (41.28 x 73.66cm)

Born at Bellvue, Mallow, into a prominent Cork family of nurserymen (his brother William Baylor Hartland in particular was well-known among Cork business circles), Henry Albert Hartland studied at the Cork School of Art. He found employment supplying sketches of the local landscape to a Cork bookseller, and printing scenery for the Cork Theatre and the Theatre Royal in Dublin. He left Ireland circa 1870, settling at first in London and shortly afterwards in Liverpool, where he spent the rest of his life. His talents there were soon recognised and he sold paintings almost as fast as he painted them. He made return trips to Ireland, painting in Mayo, Clare, and along the River Shannon. In 1865 he sent five landscapes to the RHA and was an occasional contributor afterwards. He also exhibited in London with the Society of Artists, the Grosvenor Gallery, the New Watercolour Society, and the RA. He died in 1893 after falling from a cliff outside of Liverpool. His work was included in the Guildhall Exhibition of Irish Art in London in 1904, and may now be seen in the Walker Gallery, Liverpool, and the Victoria and Albert Museum, London.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 167**



**168**  
**Thomas Ryan PPRHA (b.1929)**

PORTRAIT OF COUNT G.N. PLUNKETT, 1967

charcoal and conté

signed and dated lower right

11\_ x 8\_in. (29.85 x 21.59cm)

Provenance: Adam's, 15 April 2008, lot 619; Private collection

George Noble Plunkett or Count Plunkett (1851-1948) was a biographer, politician and Irish nationalist, and father of Joseph Plunkett, one of the leaders of the Easter Rising of 1916. He served as Minister for Foreign Affairs from 22 January 1919 to 22 January 1921.

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 168](#)



**169**  
**Nathaniel Hill RHA (1860-1930)**

PORTRAIT OF A YOUNG BOY, CLOGHERHEAD, 1894 and PORTRAIT OF POPPY, 1889 (A PAIR)  
pencil; (2)

signed and dated [Jan 7 1889] on contents page of magazine; drawings inscribed and dated, lower left and lower right respectively

12\_ x 9in. (31.12 x 22.86cm)

A similar portrait in pencil of fellow artist Walter Osborne can be found in the collection of the National Gallery of Ireland, see, *Illustrated Summary Catalogue of Drawings, Watercolours and Miniatures*, 1983, p. 285. Irish Impressionist painter, Nathaniel Hill, was born in Drogheda to a wealthy milling family. He studied at the Metropolitan School of Art and the RHA schools in Dublin (sharing lodgings with Roderic O'Connor), and later joined Walter Osborne and Joseph Malachy Kavanagh at the Académie Royale in Antwerp. After travelling with Osborne and Kavanagh to Brittany in 1883, he moved to England, where he is recorded as having lived variously in Worcestershire, Suffolk, Sussex and possibly Hertfordshire.

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 169**





**169**  
**Image 2**

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 169](#)



**170**  
**Robert Catterson Smith (1853-1938)**

THE READER

gouache

initialled lower left

10\_ x 5in. (26.67 x 12.70cm)

€500-€700 (£370-£510 approx. approx.)

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



**171**  
**Noel Harry Leaver ARCA (1889-1951)**

OUTSIDE A MOSQUE

watercolour

signed lower right; with Lang's [Art Repositories, Liverpool] label on reverse

14\_ x 10\_in. (36.83 x 26.67cm)

€400-€600 (£290-£440 approx. approx.)

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





**172**  
**Moyra Barry (1885-1960)**

A STUDY OF ROSES

watercolour

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

15 x 13in. (38.10 x 33.02cm)

Provenance: Dawson Gallery, Dublin; Private collection

Samuel McCloy was born in Lisburn and apprenticed under James and Thomas Smyth engravers in Belfast. McCloy worked for sometime in Belfast and later London until he was appointed Master of the Waterford School of Art in 1853. He exhibited occasionally with the RHA between 1862 and 1882. In his latter years McCloy returned to London where he contributed works to several exhibitions before his death in Balham in 1904. Strickland lists his work in the collection of the Victoria & Albert Museum and the Belfast Art Gallery. See Strickland Vol. II, p.55-56. A similar picture to this, entitled Happy Hours, was sold at Whyte's as lot 13 on 29 November 2010.

€300-€500 (£220-£370 approx. approx.)

**Large Image & Place Bid Lot 172**



**173**  
**Sir Gerald Festus Kelly PRA RHA HRSA (1879-1972)**

PORTRAIT OF AMY MAUD STEEL

oil on canvas

43 x 35in. (109.22 x 88.90cm)

Provenance: Whyte's, 30 April 2007, lot 128; Whence purchased by the present owner

Exhibited: Possibly exhibited at the Royal Scottish Academy, Edinburgh, 1905, catalogue no. 535 as Portrait of Mrs. S

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**174**  
**Attributed to William Sadler II (c.1782-1839)**

COUNTY OF DUBLIN MILITIA REVIEWED BY THEIR COLONEL LORD MEATH and INSPECTION OF THE QUEEN'S ROYAL REGIMENT OF CITY OF DUBLIN MILITIA (A PAIR)

ink and watercolour

the first inscribed original pen sketch by Sadler""

7 x 10in. (17.78 x 25.40cm)

The first depicts members of the Dublin County Militia and band being inspected by their Colonel, William Brabazon. The second measures 8.5 by 13 inches: inspection of the Dublin City Militia (Queen's Own Royal Regiment) including Colonel Latouche, D. Leach and Adjutant Forsythe. This pair appears to be part of a series of drawings one of which is held by the National Library of Ireland and attributed by them to William Sadler.

€400-€600 (£290-£440 approx. approx.)

**Large Image & Place Bid Lot 174**





**174**  
**Image 2**

€400-€600 (£290-£440 approx. approx.)

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



**175**  
**Jan van Rossum (Viennese, 1630-1673)**

MARECHAL DE SCHOMBERG, c.1615-90

watercolour

inscribed upper right; extensively inscribed on reverse

10\_ x 6\_in. (26.04 x 16.51cm)

Provenance: Mentmore Towers, Buckinghamshire; Private collection, Sussex; Whyte's, 28 April 2008, lot 150; Whence purchased by the present owner

Frederick Armand de Schomberg, 1st Duke of Schomberg, was a distinguished military officer and second in command to King William III at the Battle of the Boyne. Born in Germany circa 1615, he was the son of Count Schomberg by the daughter of Lord Dudley. He served in six different armies, commanding the French army in Catalonia, and serving Frederick, Prince of Orange, in the Netherlands, among others. He was awarded the staff of the Marshall of France in 1675. After marrying a Huguenot woman, he came to England in 1688 with William of Orange. The following year he was sent to Ireland with the Williamite armies. He perished at the Battle of the Boyne on the 1st July 1690. The present work may be compared to Sir Godfrey Kneller's portrait, engraved in mezzotint c.1693 by John Smith, which shows him in full armour on a rearing horse.

€1,500-€2,000 (£1100-£1470 approx. approx.)

**Large Image & Place Bid Lot 175**



**176**  
**Tim Thompson British (b.1951)**

SCENES FROM THE BATTLE OF TRAFALGAR (A PAIR)

oil on canvas; (2)

each signed lower left

24 x 36in. (60.96 x 91.44cm)

Provenance: 'Straffan House Sale', Christie's, Glasgow, 28 February 1990, lot 262 as Sea battle Scenes by a James Thompson; Private collection

Both works of equal size and framed uniformly. Vessels depicted in the works include the Polyphemus (British), Aigle (French) and Monarca (Spanish).

€4,000-€6,000 (£2940-£4410 approx. approx.)

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





**176**  
**Image 2**

€4,000-€6,000 (£2940-£4410 approx. approx.)

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



**177**  
**John Henry Campbell (1757-1828)**

VIEW OVER DUBLIN CITY

watercolour

signed with initials lower right

8 x 11in. (20.32 x 27.94cm)

€800-€1,200 (£590-£880 approx. approx.)

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



**178**  
**John Varley OWS (1778-1842)**

BUILDINGS IN A LANDSCAPE

sepia wash

with inscribed label of Ruskin Gallery on reverse

4 x 5\_in. (10.16 x 13.97cm)

Provenance: Ruskin Gallery, Stratford-on-Avon; Where purchased by the present owner, 1962

John Varley was an English watercolourist and astrologer. He exhibited at the RA and the Old Watercolour Society and became a successful drawing master with William Turner among his most famous students. He was also a close friend of William Blake, with whom he collaborated on the book *Visionary Heads*.

€600-€800 (£440-£590 approx. approx.)

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





**179**  
**Joseph William Carey RUA (1859-1937)**

KILLINEY BEACH WITH SUGAR LOAF HILL IN THE DISTANCE, 1930  
watercolour

signed, titled [Dublin Bay from Killiney] and dated lower right; with partial Combridge Gallery label on reverse  
9\_ x 16\_in. (24.13 x 41.28cm)

In original Combridge Gallery frame.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 179**



**180**  
**Samuel McCloy (1831-1904)**

PICKING APPLES

watercolour

signed lower left; with Fine-Lines Fine Art [Shipton-on-Sea] label on reverse

9\_ x 12\_in. (24.13 x 32.39cm)

Provenance: Ralph Smyth & Co., Coventry; Fine-Lines Fine Art, Shipston-on-Stour, Warwickshire; Christie's, 8 May 2008, ex lot 33; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 180](#)



**181**  
**Robert Sanderson (Scottish, 1848-1908)**

CORNER OF AN IRISH MARKET, 1901

oil on canvas

signed and dated lower right; also with partial label [no. 8] affixed recto lower right; with original label on reverse including title and artist's address [6 Forest Road, Edinburgh]

20\_ x 16\_in. (51.44 x 41.91cm)

Robert Sanderson is recorded in *The Dictionary of British Artist's 1880-1940* (Vol. V) p.446. He exhibited during the period of 1880-1903 with the same address Forest [sic] Road, Edinburgh listed for him. Sanderson exhibited with the Royal Scottish Academy and the Royal Scottish Society of Painters in Watercolours. He is also listed in the *RHA Index of Exhibitors* (Vol. III) p. 132 when he exhibited in 1863 and 1869 from another address in Edinburgh. The number on the label recto and the date of execution [1901] would suggest this work was exhibited between 1901-1903 when he resided at Forrest Road.

€800-€1,200 (£590-£880 approx. approx.)

**Large Image & Place Bid Lot 181**





**182**  
**Elizabeth Brophy**

BEACH SCENE

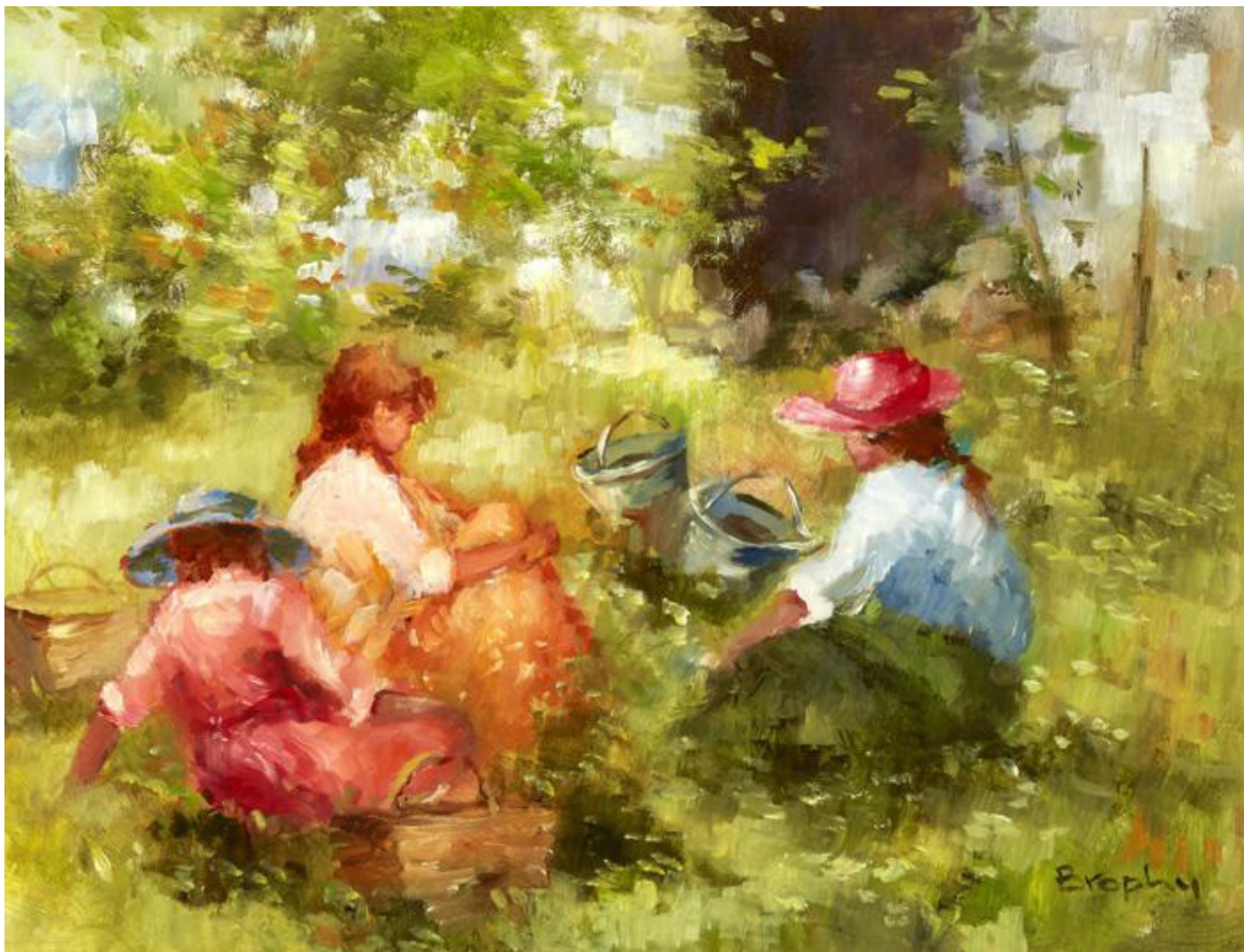
oil on board

signed lower left

23 x 39in. (58.42 x 99.06cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**183**  
**Elizabeth Brophy**

THE TIRED GARDENERS

oil on board

signed lower right

14 x 18in. (35.56 x 45.72cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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





**184**  
**Elizabeth Brophy**

THE LUNCH BASKET

oil on canvas

signed lower right; inscribed with title on reverse; with Leinster Galley [Dublin] label on reverse

15\_ x 19\_in. (38.74 x 48.90cm)

Provenance: Leinster Gallery, Dublin; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

**Large Image & Place Bid Lot 184**





**185**  
**Elizabeth Brophy**

THE DAISY FIELD

oil on board

inscribed with title on reverse

16 x 20in. (40.64 x 50.80cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 185](#)



**186**  
**Gladys Maccabe HRUA ROI FRSA (b.1918)**

AT THE CORRAL

oil on board

signed lower right; Apollo Gallery [Dublin] label and stamp on reverse

9\_ x 13\_in. (24.13 x 34.29cm)

Provenance: Apollo Gallery, Dublin; Private collection

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 186](#)





**187**  
**Elizabeth Brophy**

ON COURTOWN STRAND

oil on board

signed lower right; inscribed with title on reverse

21 x 27\_in. (53.34 x 69.85cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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





**188**  
**Gladys Maccabe HRUA ROI FRSA (b.1918)**

MONTMARTRE, PARIS

oil on board

signed lower left

13\_ x 17\_in. (34.93 x 45.09cm)

€1,500-€2,000 (£1100-£1470 approx. approx.)

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



**189**  
**Gladys Maccabe HRUA ROI FRSA (b.1918)**

PONY RIDES ON THE BEACH

oil on board

signed lower right

13\_ x 17\_in. (34.29 x 44.45cm)

€1,200-€1,500 (£880-£1100 approx. approx.)

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





**190**  
**Markey Robinson (1918-1999)**

SHAWLIE AND THREE GALWAY HOOKERS

oil on board

signed lower left

21 x 30in. (53.34 x 76.20cm)

€2,000-€3,000 (£1470-£2210 approx. approx.)

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





**191**  
**Markey Robinson (1918-1999)**

GREY GABLES

gouache on card

signed lower right

19 x 24in. (48.26 x 60.96cm)

€1,500-€1,800 (£1100-£1320 approx. approx.)

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



**192**  
**Markey Robinson (1918-1999)**

ACHILL SOUND

oil on board

signed lower left

24 x 36in. (60.96 x 91.44cm)

€4,000-€6,000 (£2940-£4410 approx. approx.)

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



**193**  
**John Schwatschke (b.1943)**

MICK'S BAR

oil on canvas

signed upper left; signed, titled, numbered and with artist's certificate of authenticity on reverse

20 x 28in. (50.80 x 71.12cm)

€700-€900 (£510-£660 approx. approx.)

[Large Image & Place Bid Lot 193](#)





**194**  
**Markey Robinson (1918-1999)**

THOUGHTS AFAR

oil on board

titled on reverse

8 x 14in. (20.32 x 35.56cm)

Provenance: Oriel Gallery, Dublin; Private collection

€600-€800 (£440-£590 approx. approx.)

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



**195**  
**Markey Robinson (1918-1999)**

COTTAGES AND SHAWLIE WITH SAILBOAT IN THE DISTANCE

gouache and oil on card

signed lower right

10\_ x 15\_in. (27.31 x 40.01cm)

€1,000-€1,500 (£740-£1100 approx. approx.)

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



**196**  
**Markey Robinson (1918-1999)**

MIDNIGHT

oil on board

signed lower left; titled on Oriel Gallery label on reverse

18 x 30in. (45.72 x 76.20cm)

Provenance: Oriel Gallery, Dublin; Private collection

€2,500-€3,500 (£1840-£2570 approx. approx.)

**Large Image & Place Bid Lot 196**





**197**  
**Markey Robinson (1918-1999)**

SNOW SCENE WITH SHAWLIE AND YELLOW MOON

oil on board

signed lower left

5\_ x 12in. (13.97 x 30.48cm)

€800-€1,200 (£590-£880 approx. approx.)

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



**198**  
**Maria Simonds-Gooding ARHA (b.1939)**

HOMESTEAD ABOVE DOWNINGS, DONEGAL

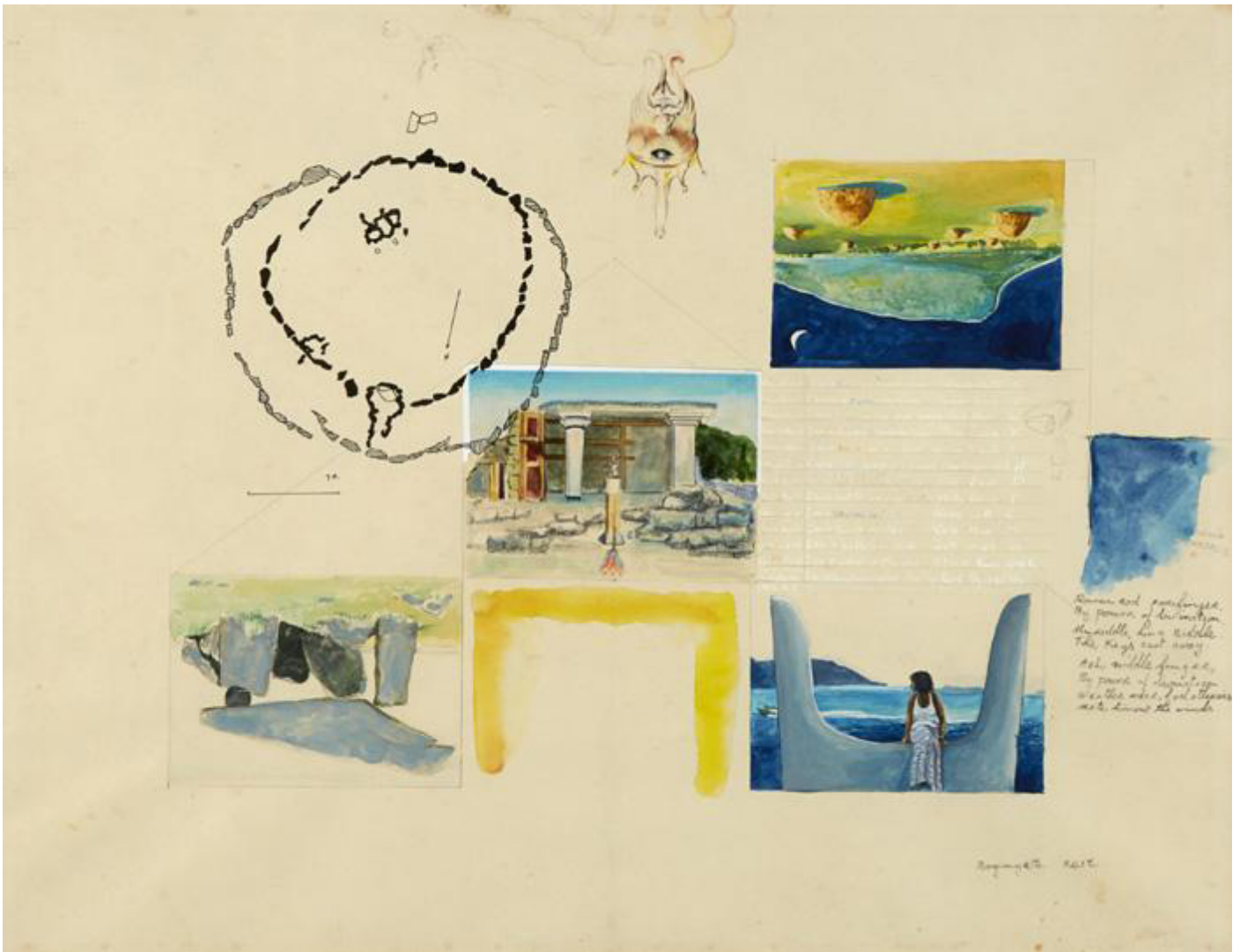
oil on board

signed lower right

15\_ x 22in. (39.37 x 55.88cm)

€500-€700 (£370-£510 approx. approx.)

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



## 199 Michael O'Sullivan (b. 1945)

PALACE OF KNOSSOS, CRETE, 1974 (A PAIR)  
watercolour with pen and ink on paper; (2)

one signed and dated lower right; each with David Hendriks Gallery labels on reverse; both variously inscribed with artist's notes

16\_ x 20in. (41.28 x 50.80cm)

Both works of approximately the same size; framed and mounted uniformly.

€400-€600 (£290-£440 approx. approx.)

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





## 199 Image 2

€400-€600 (£290-£440 approx. approx.)

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



**200**  
**Maria Simonds-Gooding ARHA (b.1939)**

CLOCHÁN ON DINGLE PENINSULA (SET OF FIVE)

etching; (5)

each signed, titled and numbered in pencil in the lower margin; two with Lad Lane Gallery [Dublin] labels on reverse  
13\_ x 21\_in. (34.29 x 54.61cm)

Average size given. Collection presented in matching Dawson Gallery [Dublin] frames. Titles include: Clochán on Dingle Peninsula (no. 6 from an edition of 30), Clochán on Dingle Peninsula II (1 of 65), Clochán on Dingle Peninsula II (first state), Clochán on Dingle Peninsula II (second state), Clochán on Dingle Peninsula II (third state). Total 5 works.

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 200](#)



**201**  
**Markey Robinson (1918-1999)**

CLOWN

gouache and gold paint

signed lower left

11\_ x 8in. (28.58 x 20.32cm)

€600-€800 (£440-£590 approx. approx.)

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





**202**  
**Markey Robinson (1918-1999)**

COTTAGES AND A CHURCH

gouache

signed lower right

12 x 19\_in. (30.48 x 49.53cm)

€600-€800 (£440-£590 approx. approx.)

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



**203**  
**Markey Robinson (1918-1999)**

SHAWLIES AND SAILBOATS (A PAIR)

oil on board; (2)

each signed lower left

4 x 11\_in. (10.16 x 29.21cm)

Framed and mounted uniformly.

€500-€700 (£370-£510 approx. approx.)

**Large Image & Place Bid Lot 203**



**203**  
**Image 2**

€500-€700 (£370-£510 approx. approx.)

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





**204**  
**Liam Treacy (1934-2004)**

STILL LIFE WITH GAME, SACHEL AND JUG  
oil on board  
signed lower right  
20 x 24in. (50.80 x 60.96cm)

€600-€800 (£440-£590 approx. approx.)

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



**205**  
**Deborah Donnelly (b.1978)**

FRUIT AND VEGETABLES

oil on canvas

signed lower left

71 x 71in. (180.34 x 180.34cm)

Lots 205 and 206 were commissioned for Gary Rhodes' Dublin restaurant, Rhodes D7, in Capel Street, which operated from 2006 to 2009.

€800-€1,000 (£590-£740 approx. approx.)

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





**206**  
**Deborah Donnelly (b.1978)**

LOBSTER

oil on canvas

signed lower left

83\_ x 83\_in. (212.73 x 212.73cm)

Lots 205 and 206 were commissioned for Gary Rhodes' Dublin restaurant, Rhodes D7, in Capel Street, which operated from 2006 to 2009.

€800-€1,000 (£590-£740 approx. approx.)

[Large Image & Place Bid Lot 206](#)





**207**

**Thomas Frederick McKnight (USA, b.1941)**

MOONLIGHT SCENE

oil on linen

signed lower left; with label of Tomic Galerie [München] on reverse

26 x 29\_in. (66.04 x 74.93cm)

Provenance: Tomic Galerie, Munich, Germany; Private collection

Born in 1941 in Lawrence, Kansas, McKnight went on to study art history at Columbia University. Since devoting himself to painting full time in 1972, McKnight's work has been exhibited in over four hundred one-man shows throughout the United States, Europe, and Japan. His prints have appeared in numerous films and television shows. In 1988 McKnight's print *Constitution* was chosen as the official image of the U.S. Constitution Bicentennial.

€1,500-€2,000 (£1100-£1470 approx. approx.)

**Large Image & Place Bid Lot 207**



**208**  
**Stuart Morle (b.1960)**

STILL LIFE WITH OYSTERS, LEMON AND SILVERWARE

oil on canvas on board

signed lower right

8 x 13\_in. (20.32 x 34.29cm)

€800-€1,200 (£590-£880 approx. approx.)

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



**209**  
**Mark O'Neill (b.1963)**

NUDE, 1997

oil on board

signed and dated lower left

9 x 16in. (22.86 x 40.64cm)

€800-€1,200 (£590-£880 approx. approx.)

[Large Image & Place Bid Lot 209](#)





**210**  
**Elizabeth Brophy**

THE FOREST GLADE

oil on board

signed lower right; inscribed with title on reverse; with Leinster Gallery [Dublin] label on reverse

15\_ x 19\_in. (38.74 x 48.90cm)

Provenance: Leinster Gallery, Dublin; Private collection

€1,000-€1,500 (£740-£1100 approx. approx.)

[Large Image & Place Bid Lot 210](#)



**211**  
**Alicia Boyle RBA (1908-1997)**

ISLAND ON THE NENE, 1949

watercolour

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

14\_ x 19\_in. (37.47 x 48.90cm)

Provenance: Leicester Galleries, Leicester Square, London; Where purchased by the previous owner

Exhibited: 'Artist's of Fame and Promise, Part I', Leicester Galleries, Leicester Square, London, July 1949, no. 160

€200-€300 (£150-£220 approx. approx.)

[Large Image & Place Bid Lot 211](#)





**212**  
**Patrick Leonard HRHA (1918-2005)**

WOMAN SEATED WITH A BASKET, 1938 and HEAD OF A YOUNG BOY (A PAIR)  
conté, crayon and wash on paper; (2)  
the first, signed and dated lower right; the second, signed twice lower right  
12 x 16\_in. (30.48 x 41.91cm)

Provenance: Both purchased from the artist in the 1960s and 1970s by George McClelland; From whom acquired by the previous owner; Whyte's, 21 February 2006, lots 43 and 45, respectively; Private collection  
Dimensions of second work, 18.5 by 15.75ins.

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 212](#)





**212**  
**Image 2**

€400-€600 (£290-£440 approx. approx.)

[Large Image & Place Bid Lot 212](#)



**213**  
**Elizabeth Brophy**

IN DISGRACE

oil on board

signed lower left; inscribed with title on label on reverse

10 x 8in. (25.40 x 20.32cm)

€500-€600 (£370-£440 approx. approx.)

[Large Image & Place Bid Lot 213](#)



**214**  
**Liam Treacy (1934-2004)**

STILL LIFE WITH ORANGES, 1994

oil on canvas

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

16 x 12in. (40.64 x 30.48cm)

€600-€800 (£440-£590 approx. approx.)

[Large Image & Place Bid Lot 214](#)





**215**  
**Liam O'Neill (b.1954)**

PORTRAIT OF JAMES JOYCE

oil on canvas

signed lower right; with Green Gallery [Dublin] tag on reverse

20 x 16in. (50.80 x 40.64cm)

Provenance: Green Gallery, Dublin; Private collection

October 2015 at the Oriel Gallery, Dublin – Liam O'Neill's 60th Celebratory Exhibition will combine new works by the artist and an exhibit spanning 30 years.

€1,500–€1,800 (£1100–£1320 approx. approx.)

[Large Image & Place Bid Lot 215](#)



**216**  
**Markey Robinson (1918-1999)**

BLUE DANCERS

gouache on card

signed lower right; with Eakin Gallery label on reverse

19\_ x 12\_in. (49.53 x 31\_cm)

Provenance: Eakin Gallery, Belfast; Private collection

€1,200-€1,500 (£880-£1100 approx. approx.)

[Large Image & Place Bid Lot 216](#)

## ABBREVIATIONS

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

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

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

### References:

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

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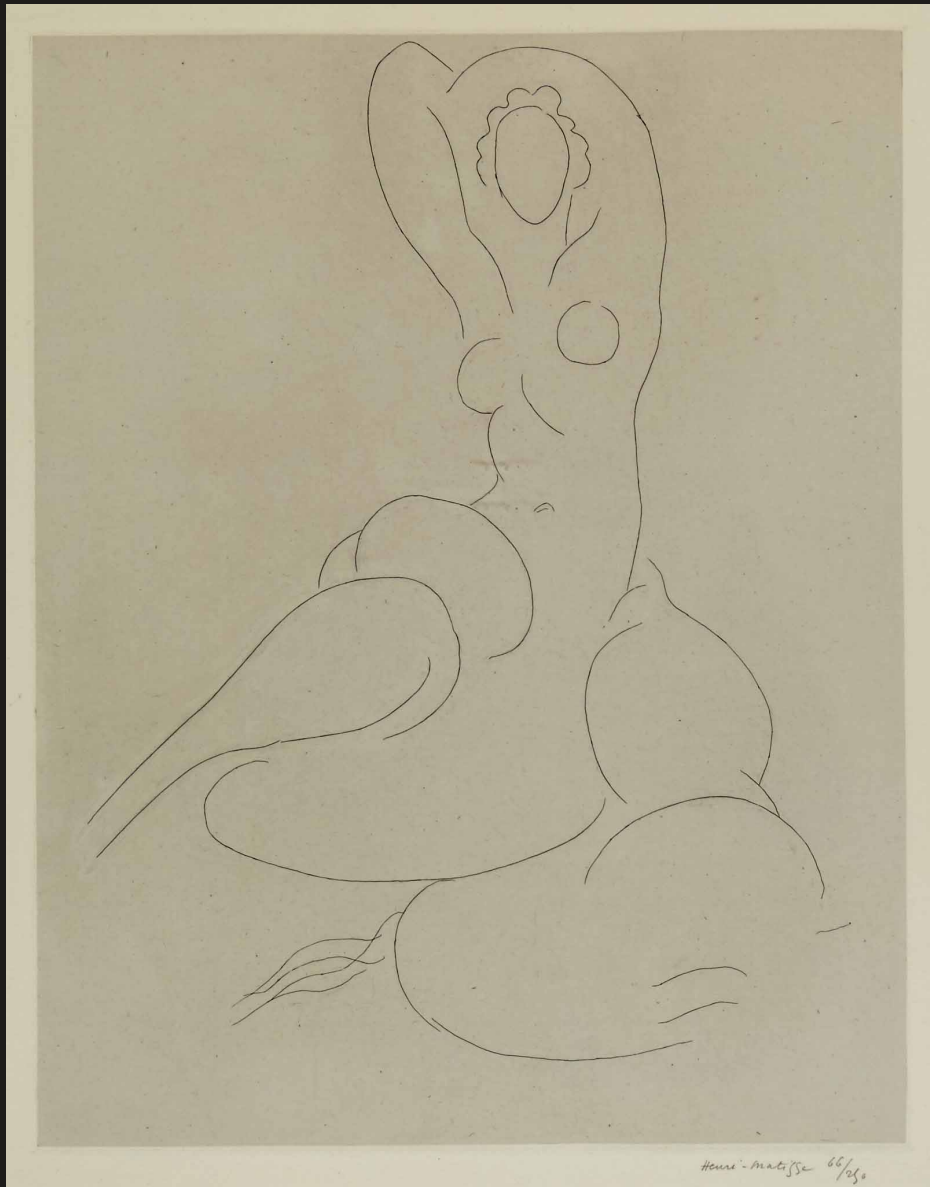
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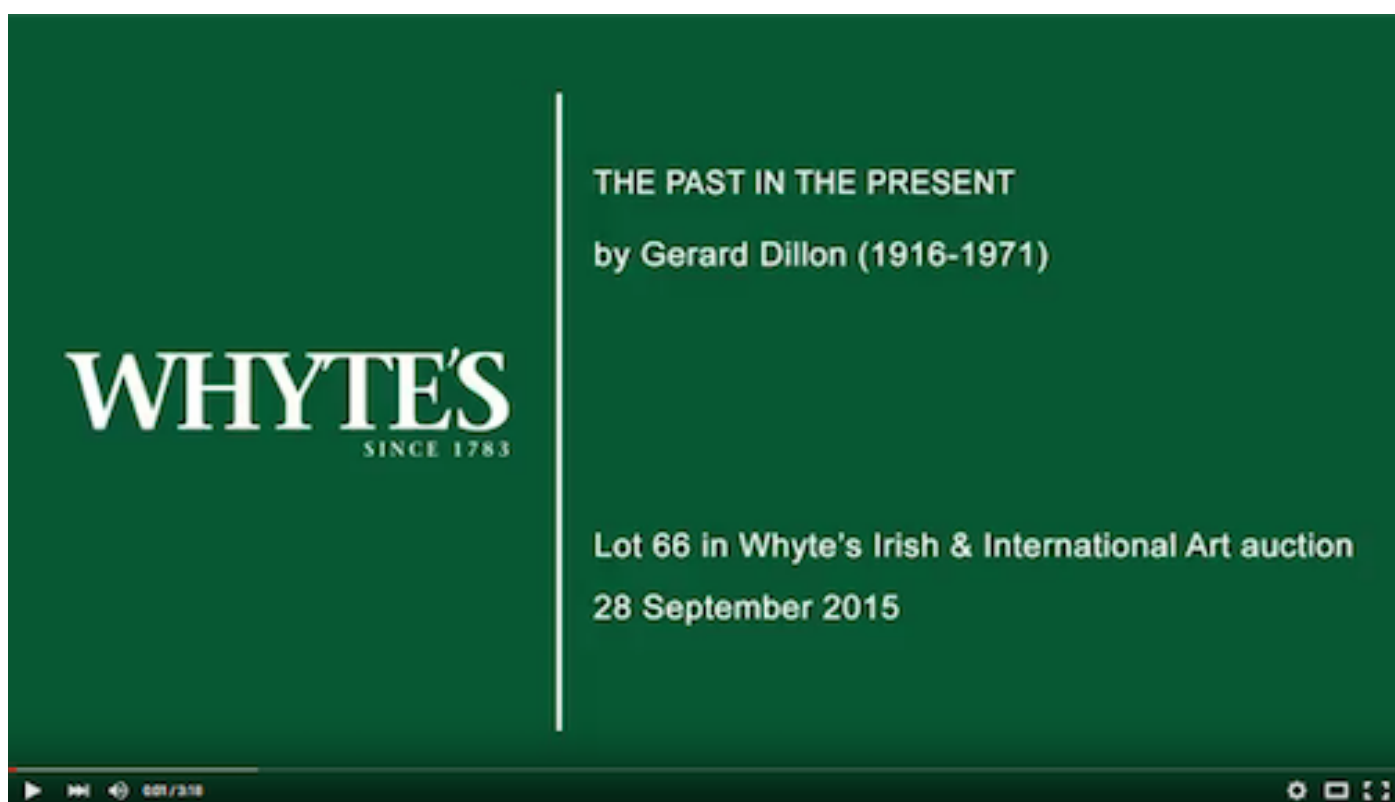
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Lot 105 Henri Matisse (1869-1954) NU POUR CLEVELAND, 1932

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**66**  
**Gerard Dillon (1916-1971)**

THE PAST IN THE PRESENT

oil on board

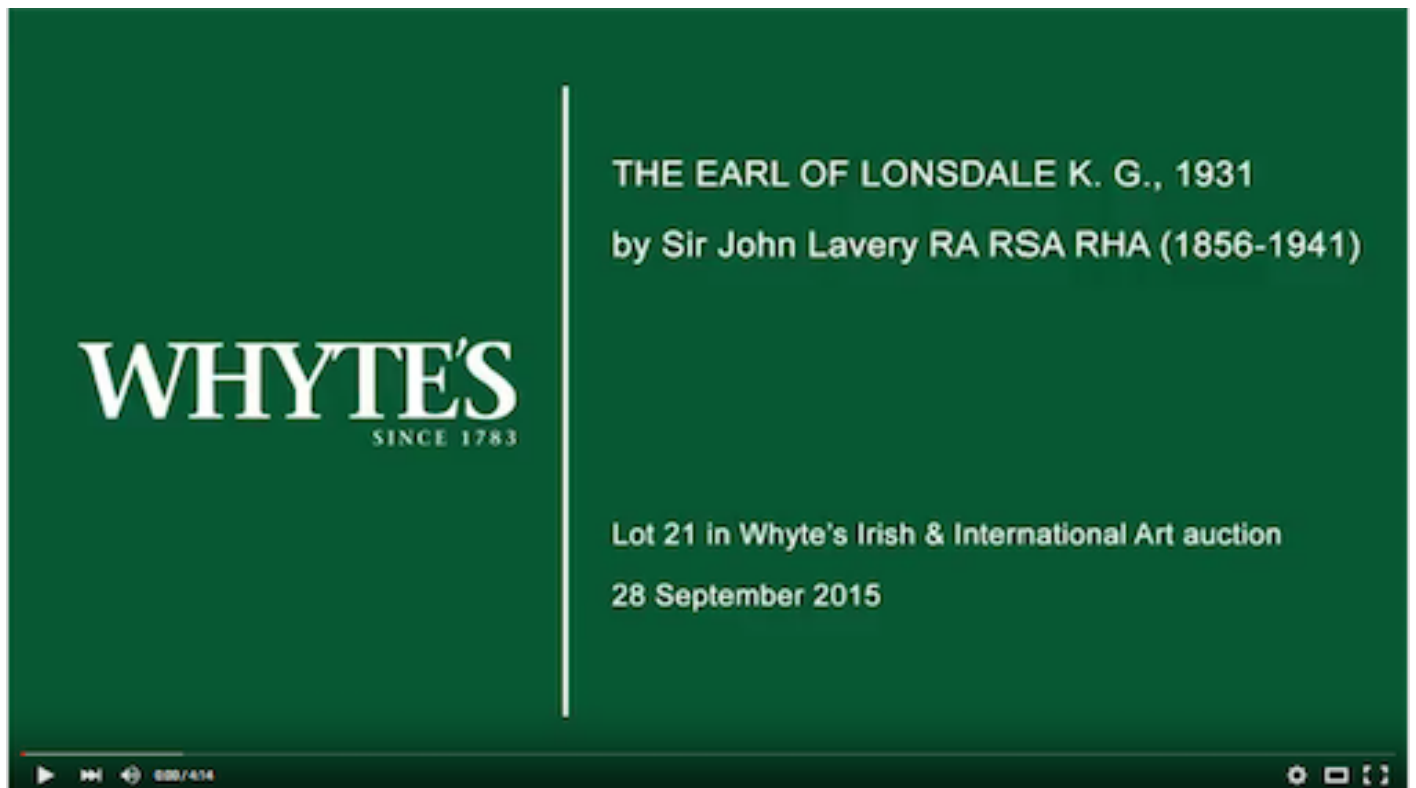
with original inscribed label and James Bourlet & Sons label on reverse; also with Nicholas Gallery [Belfast] label on reverse

20 x 24in. (50.80 x 60.96cm)

€25,000-€35,000 (£18380-£25730 approx. approx.)

[Large Image & Place Bid Lot 66](#)





**21**  
**Sir John Lavery RA RSA RHA (1856-1941)**

THE EARL OF LONSDALE K. G., 1931

oil on canvas

signed lower left; signed, titled and dated on reverse; with partial framer's label also on reverse

26 x 16\_in. (66.04 x 41.91cm)

€25,000-€40,000 (£18380-£29400 approx. approx.)

[Large Image & Place Bid Lot 21](#)



### 30

#### **Joseph Patrick Haverty RHA (1794-1864)**

GROUP PORTRAIT OF A FAMILY, c.1850

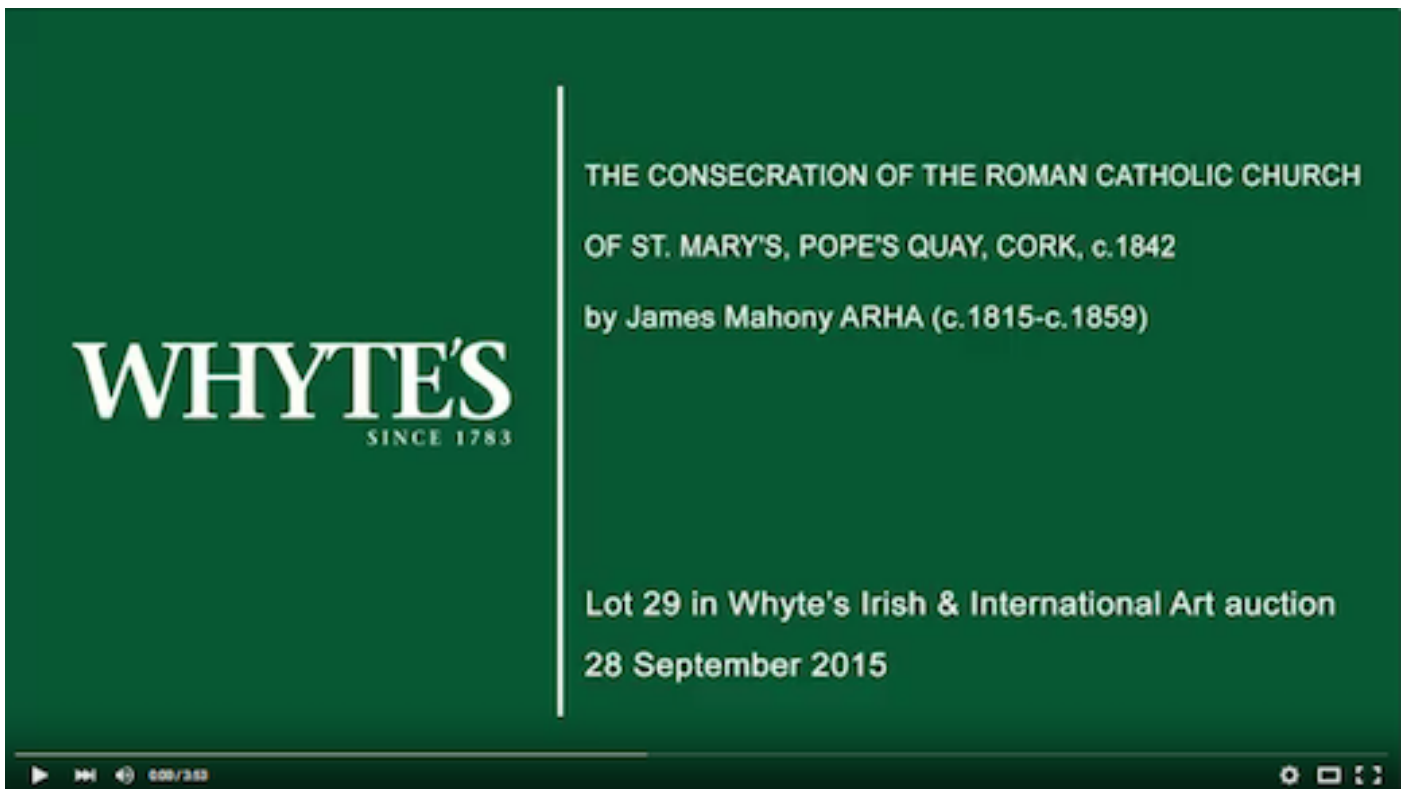
oil on canvas

indistinctly signed lower left

48 x 61in. (121.92 x 154.94cm)

€30,000-€50,000 (£22050-£36750 approx. approx.)

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



## 29

### **James Mahony ARHA (c.1815-c.1859)**

THE CONSECRATION OF THE ROMAN CATHOLIC CHURCH OF ST. MARY'S, POPE'S QUAY, CORK, c.1842

oil on canvas

37\_ x 43in. (95\_ x 109.22cm)

€8,000-€12,000 (£5880-£8820 approx. approx.)

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





## 46

### **Seán Keating PRHA HRA HRSA (1889-1977)**

ILLUSTRATION FOR THE PLAYBOY OF THE WESTERN WORLD - FRONTISPIECE, 1923

oil on canvas

signed in Irish lower right; signed again, dated Aibreán [April] 1922 and numbered [1] on reverse

30 x 25in. (76.20 x 63\_cm)

€35,000-€45,000 (£25730-£33080 approx. approx.)

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