

WHYTE'S  
SINCE 1783



MONDAY 26 SEPTEMBER AT 6PM

IRISH & INTERNATIONAL ART

including The McClelland Collection



W. M. GUINN  
62

# IRISH & INTERNATIONAL ART

including The George & Maura McClelland Collection

MONDAY 26 SEPTEMBER AT 6PM

## VIEWING

Royal Dublin Society,  
Anglesea Road, Ballsbridge, Dublin 4  
Saturday to Monday 24-26 September 2016  
10am to 6pm daily

## AUCTION

Monday 26 September at 6pm  
Royal Dublin Society,  
Anglesea Road, Ballsbridge, Dublin 4

## ENQUIRIES

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Tel: 01 676 2888 E-mail: [info@whytes.ie](mailto:info@whytes.ie)

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Front cover: lot 50, Frederick Edward McWilliam, *Matriarch*, 1935  
Opposite: lot 97, Norah McGuinness, *Coastal Town by Moonlight*, 1962 (detail)  
Back cover: lot 95, Jack B. Yeats, *Singing 'Under the Canopy of Heaven'*, 1950

# IMPORTANT NOTES

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## SPECIAL NOTICES CONCERNING THIS AUCTION

### VENUE FOR AUCTION

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

**Bidder registration** will take place at the RDS from 5pm on Monday 26 September and the sale starts at 6pm.

### COLLECTION OF LOTS

Collection of purchases at this sale may be effected 10am to 2pm on Tuesday 27 September from the RDS. After that date lots may be collected from our Molesworth Street premises, Monday to Friday 10am to 5pm.

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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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This catalogue was compiled by Peter Whyte and edited by Adelle Hughes with contributions from Dr Julian Campbell, Dr Riann Coulter, Dr Denise Ferran, Dickon Hall, Dr Róisín Kennedy, Dr S.B. Kennedy, Catherine Marshall, Dr Kathryn Milligan, Dr Niamh NicGhabhann, Dr Éimear O'Connor, Vera Ryan and Dr Yvonne Scott.

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### Clause 2

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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, 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.

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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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## ABBREVIATIONS

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

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

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

### References:

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

## TOPOGRAPHICAL AND GENERAL INDEX

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## The Art Collection of George & Maura McClelland

When I was invited, as Head of the Collection department at the Irish Museum of Modern Art, to visit the collection of George and Maura McClelland in 1998, I had no idea what a treasure chest awaited or what possibilities it contained for the museum's collection. Incredibly, the McClellands were offering the museum the opportunity to select hundreds of artworks, mainly paintings, but sculpture, drawings, glass and ceramics too, for an extended loan, for at least four to five years. Given that IMMA's collection policy was unashamedly directed to acquiring contemporary work rather than trying to buy historical work retrospectively with its limited resources, the McClelland Collection was like manna from heaven. While we were only too aware of the need to contextualise the museum's contemporary agenda, the cavernous spaces of the Royal Hospital Kilmainham and a limited purse to fill them, meant that IMMA could not fulfil that need for the foreseeable future.



*George McClelland with artist Daniel O'Neill c.1970*

That fairytale moment grew, rather than diminished, over the period of the loan, as some of it was gifted outright, and additional artworks were added to the original 400 or so objects that the museum selected. When George and Maura finally sold a significant part of their collection in 2003, the sale terms included a stipulation that the new owner would donate about half of it to the museum. For the first time, IMMA was able to present exhibitions that showed the complete development of the career of e.g. the chameleon-like Colin Middleton, or to chart the years of Tony O'Malley's early struggles and his life in Saint Ives, because when George fell for the work of an artist he bought large



*Maura & George McClelland with Catherine Marshall, in her role as Head of the Collection, IMMA c.1998*

The McClelland collection, at a stroke, enabled IMMA to put the history of Irish art, especially of the 1930s to the 1970s on show and in doing so, to enable serious research into some of the most important, but hitherto under-studied artists in the country's heritage.



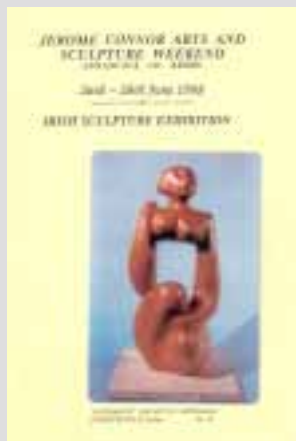
*Dust Jacket: The Hunter Gatherer, The Irish Museum of Modern Art, Dublin, 2004*



*Exhibition catalogue: 'Collectors' Choice, A selection of works by Maura and George McClelland from their personal collection and from the McClelland Collection at the IMMA, Strule Arts Centre, Omagh and Highlanes Gallery, Drogheda, 2007*



swathes of it. Artists from Northern Ireland, from John Lavery, William Conor and Grace and Paul Henry to Gerard Dillon and Dan O'Neill were well represented but so also were southern Irish artists such as Jack B. Yeats, Louis le Brocquy, Mary Swanzy and William Leech, while the English artist Elizabeth Rivers, who had spent most of her working life in Ireland, was a special favourite.



*Matriarch, 1935 by F.E. McWilliam (lot 50) illustrated on exhibition catalogue cover for the 1998 'Irish Sculpture Exhibition', Annascaul, Co. Kerry*



*Exhibition catalogue: 'Children of Ulster' by William Conor held at McClelland Galleries, Belfast, 1969*

George was an art dealer, but while his canny business skills were essential to support his collecting, his passion lay in assembling one of the finest groupings of work by the most important artists in twentieth century Ireland. His origins were humble. Although born in Donegal, he grew up in Omagh in a working class environment, gave up school at fourteen because of his debilitating dyslexia, but through intelligence and doggedness he became a police detective. He became an art and antiques dealer by accident.

Deciding to emigrate to Australia with his growing family, he held a sale of his house contents in December 1966, and it was the success of this sale that prompted him to change plans and to become a dealer instead (he had been collecting since childhood). From 1966 to 1974, in Belfast, during some of the worst of the Troubles, from a small shop on May Street, and later from the more prestigious surroundings of McClelland Galleries International on the Lisburn Road, he ran a thriving business. He used the sale of precious silver, fine furniture and antique glass to support his real passion – Irish painting, - and to enable him to put on solo exhibitions of key Irish artists until he was forced give them up following the bombing of adjacent premises and death threats. The McClellands moved to Dublin,

where George attended NCAD (1974 -77) as a mature student and steered himself towards life as an artist. That dream (encouraged by his successful participation in the IELA exhibition in 1978) was interrupted by a meeting with FE McWilliam and William Scott who persuaded him to visit Tony O'Malley's studio in Cornwall.

George became O'Malley's agent and, for the two years of their relationship, he devised a master plan which successfully lifted O'Malley's career from unknown and struggling to the very forefront of Irish art in the 1980s. Although O'Malley was too much of a free spirit to accept the straight-jacket of management by anyone, his life changed forever and for the better as a result of George's agency. It reminded George of what he did best, buying and selling art. From their house in Taney, Dublin; Kerry, where he and Maura spent much of their time, or their London apartment, the McClellands continued to promote Irish artists, George professionally and Maura, through her wonderful hospitality and warmth. Their collection seemed in-exhaustible, despite their 2003 sale and gifts to IMMA. Their deaths, which have given rise to this sale, were a sad loss for Irish art. The sale gives another chance to see some of the artworks, notably the Conor's, Middleton's, le Brocquy's and O'Malley's that played such a valuable role in the early development of IMMA.

Catherine Marshall  
August 2016



*Exhibition catalogue: 'The Belfast Blitz of 30 Years Ago' by William Conor held at McClelland Galleries, Belfast, 1971*



*Exhibition catalogue: 'Louis le Brocquy' held at The Dawson Gallery, Dublin and the McClelland Galleries International, Belfast, 1973*



1

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

BRINGING IN TURF, CONNEMARA

oil on canvas

signed lower right; titled on reverse; also with typed label on reverse

20 x 24in. (50.80 x 60.96cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 1](#)



2

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

CONNEMARA, COUNTY GALWAY

oil on board

signed lower right; titled on reverse

11½ x 16½in. (29.21 x 41.91cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 2](#)





**3**

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

POINT OF GARRON, COUNTY ANTRIM

oil on canvas

signed lower left; titled on reverse

16 x 24in. (40.64 x 60.96cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 3](#)





4

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

THE HARBOUR, BUNBEG, COUNTY DONEGAL

oil on board

signed lower left; titled on reverse

11¾ x 16¼in. (29.85 x 41.28cm)

*Provenance:*

Collection of George and Maura McClelland

€5000-€7000 (£4270-£5980 approx.)

[Click Here for Large Images & To Bid Lot 4](#)



**5**

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

GYPSIES ON THE MOVE

oil on canvas

signed lower left; titled on reverse

19½ x 26½in. (49.53 x 67.31cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature.*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.130 as Tinkers Moving (full page illustration)

€5000-€7000 (£4270-£5980 approx.)

[Click Here for Large Images & To Bid Lot 5](#)





**6**

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

BOYS FISHING

oil on canvas

signed lower left; titled and with provenance "bought at RHA, Dublin" in a later hand on reverse

20 x 27in. (50.80 x 68.58cm)

€5000-€7000 (£4270-£5980 approx.)

[Click Here for Large Images & To Bid Lot 6](#)



**7**

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

WOMEN WITH UMBRELLAS

charcoal

signed lower left

13½ x 19½in. (34.29 x 49.53cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 7](#)





**8**

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

**MINDING GRANNY'S HENS**

watercolour

signed lower left

14½ x 20½in. (36.83 x 52.07cm)

*Provenance:*

Collection of George and Maura McClelland

*Exhibited:*

'Collectors' Choice, A selection of works by Maura and George McClelland from their personal collection and from the McClelland Collection at the Irish Museum of Modern Art', Strule Arts Centre, Omagh, 1-29 September 2007 and Highlanes Gallery, Drogheda, 5 October to 2 December 2007 (illustrated p.16 of exhibition catalogue)

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.131 (illustrated)

€5000-€7000 (£4270-£5980 approx.)

[Click Here for Large Images & To Bid Lot 8](#)



9

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

GOING FOR THE BALLYGULLION BUS

crayon

signed upper right; titled on reverse

15¾ x 10½in. (40.01 x 26.67cm)

*Provenance:*

Collection of George and Maura McClelland

Ballygullion Ballads was a book of poetry written by Northern Irish writer Leslie Montgomery published in 1936. William Conor provided the illustrations for this and several later editions of the book. Previous to this, Montgomery had written the Ballygullion series, twenty books which fondly caricatured Northern Irish village life. Ballygullion is an imaginary townland area in the Slieve Gullion region of County Down.

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 9](#)



**10**

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

ELDERLY WOMAN AND CHILD

crayon

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

14¾ x 10¾in. (37.47 x 27.31cm)

*Provenance:*

Gifted to R.M. Smyllie by the artist;

Thence by descent;

with John Magee, Belfast;

Collection of George and Maura McClelland

€3000-€4000 (£2560-£3420 approx.)

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**11**

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

WOMAN WITH HORSE AND CART

pencil

signed lower left

19¾ x 15in. (50.17 x 38.10cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 11](#)





12

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

SWIMMING GALA

crayon

signed lower right

30 x 24in. (76.20 x 60.96cm)

*Provenance:*

Collection of George and Maura McClelland

€10000-€15000 (£8550-£12820 approx.)

[Click Here for Large Images & To Bid Lot 12](#)

**13**

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

THE MILL GIRLS

crayon

signed lower left; titled on reverse

13 x 9½in. (33.02 x 24.13cm)

*Provenance:*

Collection of George and Maura McClelland

Oil paintings on the theme of mill workers were shown at the RHA, Dublin, in 1919 (no. 137) and 1920 (no. 214).

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 13](#)







14

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

THE SEE-SAW

crayon

signed lower left

13½ x 18½in. (34.29 x 46.99cm)

*Provenance:*

Collection of George and Maura McClelland

The present lot is almost a mirror image, in terms of subject matter and composition, of *The See-Saw* (Botanic Gardens) which sold through these rooms on 10 October 2011 as lot 35.

In the mid 1940s and early '50s Conor exhibited a series of work depicting children at play, including *Swing High, Swing Low* (1944), *Hobby Horses* (1947) and *Chair-o-Planes* (1951) and given the style of dress and the subject the present work can be dated to this same period.

In the catalogue to the 2006 National Gallery exhibition 'A Time and a Place: Two Centuries of Irish Social Life', Brendan Rooney wrote on the companion piece - *The See-Saw* (Botanic Gardens) included in that show - and his words would be equally fitting to describe the present example from that same series.

"The carefree, excited play of children on a see-saw on a bright summer's day can be seen as a kind of pictorial antidote to some of the harsher realities - illness, physical work, penury and unemployment - of life in working-class Belfast in the 1920s and 1930s, and a counterpoint to the daily toils of artisans and the lower middle-class. Significantly, and notwithstanding the complexity of Conor's identity, these pictures, including those of children at play, transcend the sectarianism that had crept with increasing virulence into Belfast from the late nineteenth century onwards. Conor delighted in depicting recreational activities, from music and games to singing, dancing, visits to the beach, theatre and even polo [Conor's] ability to communicate glee and good-humour was unsurpassed. Nor was it one-dimensional. He could capture with equal alacrity the jovial confidence of an army recruit, the celebratory air of a wedding party, or the giddiness of a dancing couple." <sup>1</sup>

A similar study for the present lot was exhibited at the Oriel Gallery's 'William Conor Centenary Exhibition', 8-22 July 1981, catalogue no. 9 (illustrated).

<sup>1</sup> Rooney, Brendan, *A Time and a Place: Two Centuries of Irish Social Life*, NGI, Dublin, 2006, p. 119-20

€8000-€10000 (£6840-£8550 approx.)

[Click Here for Large Images & To Bid Lot 14](#)





**15**

**Letitia Marion Hamilton RHA (1878-1964)**

NEAR FIESOLE, FLORENCE

oil on board

signed with initials lower left; signed and titled on reverse

7¾ x 10in. (19.69 x 25.40cm)

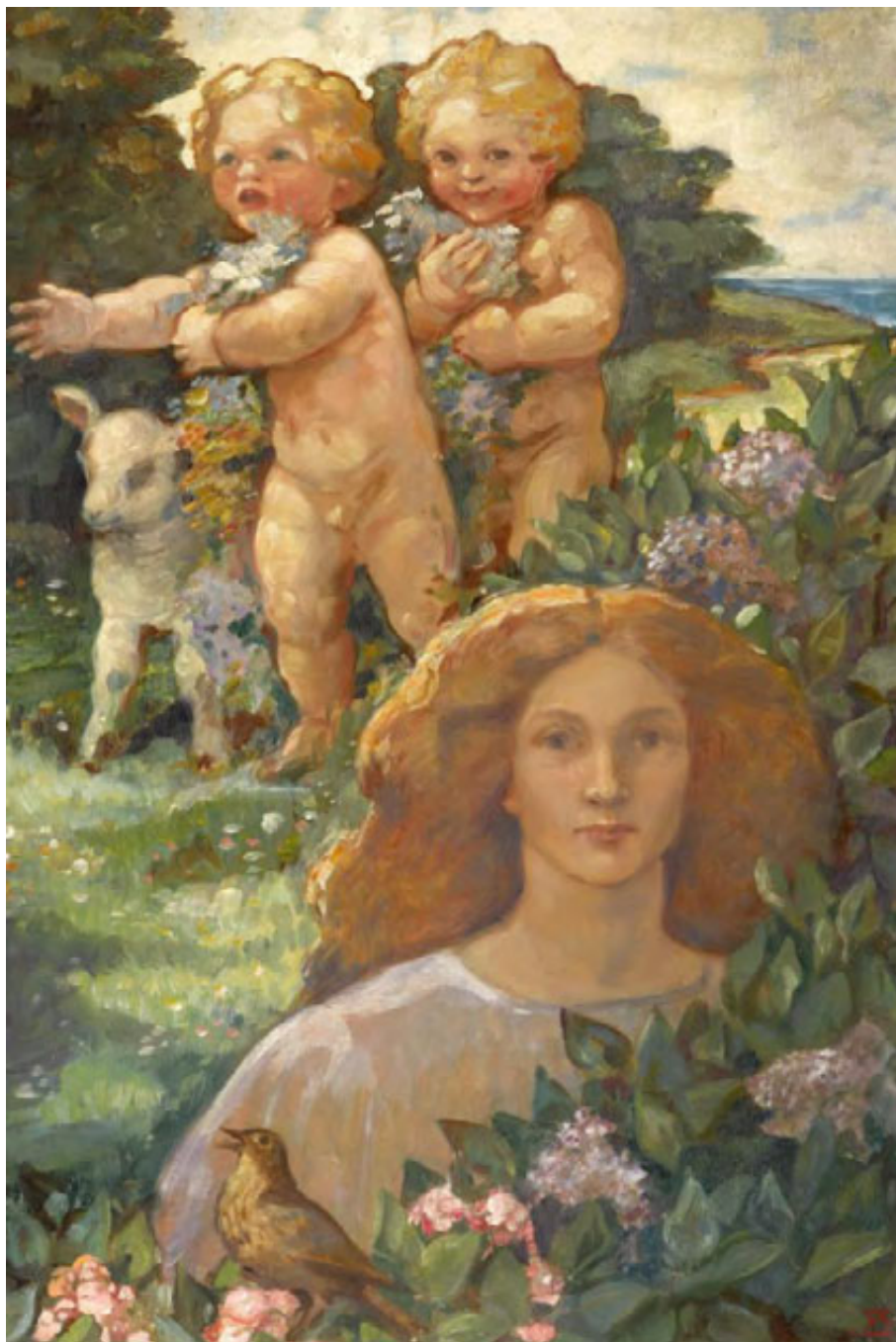
*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 15](#)





16

**Lady Beatrice Glenavy RHA (1881-1970)**

WOMAN WITH CHILDREN AND LAMB IN A GARDEN

oil on canvas

signed with monogram lower right

24 x 16in. (60.96 x 40.64cm)

*Provenance:*

Collection of George and Maura McClelland

€4000-€6000 (£3420-£5130 approx.)

[Click Here for Large Images & To Bid Lot 16](#)

17

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

BOWL OF FRUIT c.1944

oil on canvas

signed lower left; titled on Dawson Gallery label on reverse; also with ROSC [1980] exhibition label on reverse

20 x 22in. (50.80 x 55.88cm)

*Provenance:*

Dawson Gallery, Dublin;

Collection of George and Maura McClelland

*Exhibited:*

The Smith Gallery (aka the Dawson Gallery), Dublin, June, 1945;

'Irish Art, 1943 - 1973' in association with Rosc Teoranta, Crawford Municipal Art Gallery, Cork, 24 August to 7 November, 1980, later to the Ulster Museum, Belfast, January to February, 1981, catalogue no. 69

*Literature:*

The Hunter Gatherer - the Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p. 38 (illustrated)

Leech's Steele's Street studio was bombed twice during the Blitz of London in WWII but 20, Abbey Road, which May Botterell, Leech's subsequent second wife, had rented since 1938, had escaped with little damage. This fifth floor flat became Leech's home and studio until his Steele's Studio was repaired and until the couple moved to West Clandon, Surrey in 1958.

Unable to paint in Regent's Park or down at the fish markets in Billingsgate, which reminded Leech of the earlier subject matter he enjoyed painting in the fishing village of Concarneau, Brittany. Indeed travel to France was now impossible so Leech's subject matter focused more on still-lives, with views out of the window, flowers on a windowsill or a 'Bowl of Fruit'.

The sunlight streams in the open window, highlighting the yellow of the bananas and some of the sides of the peaches, echoing the circular shape of the bowl. Leech's dramatic, characteristic, diagonal composition is evident in the framework of the Crittal windows and the edge of the windowsill. Areas of light contrast with the dark greens of the shadows of the trees in the garden below.

This work was exhibited in Leech's first solo exhibition at the Dawson Gallery, Dublin, in June 1945.

Surprisingly, Leo Smith reduced the price from Leech's £38 to £25 for the exhibition, perhaps indicating that Leech thought more highly of this work than Smith, as in most cases Smith invariably increased the prices submitted by Leech. The six works exhibited by Leech in the RHA in 1945, were mostly borrowed and were submitted from The Smith Gallery.

'Bowl of Fruit' was not exhibited at the RHA, possibly because Leech preferred to exhibit the work in his first exhibition with Leo Smith, a relationship which lasted until Leech's death in 1968, when all of Leech's finished works in his house and studio were bequeathed to Leo Smith of the Dawson Gallery for future exhibitions of his work after his death.

This work, was purchased directly from the Dawson Gallery, by George and Maura McClelland, possibly during the period after Leech's death, when George McClelland had opened his art gallery in Belfast.

George had an unerringly good eye and his love and appreciation of Leech's paintings remained unwavering throughout his life, with this work hanging constantly in the McClelland home.

Dr Denise Ferran

August 2016

€12,000-€15,000 (£10,260-£12,820 approx.)





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IRISH & INTERNATIONAL ART · 26 SEPTEMBER 2016 AT 6PM





**18**

**Patrick Leonard HRHA (1918-2005)**

DONKEYS

oil on canvas

signed lower left

13½ x 17½in. (34.29 x 44.45cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

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**19**

**Patrick Leonard HRHA (1918-2005)**

A HOT DAY IN RUSH, COUNTY DUBLIN

oil on canvas

signed lower right; signed and titled on reverse

34 x 40in. (86.36 x 101.60cm)

*Provenance:*

Collection of George and Maura McClelland

€8000-€10000 (£6840-£8550 approx.)

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**20**

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

THE YELLOW JUG

oil on board

signed lower right; signed and titled on reverse

19 x 15¼in. (48.26 x 38.74cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

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21

**Anne Estelle Rice (1877-1959)**

THE VILLAGE BEYOND

oil on board

signed and titled on reverse

12 x 15½in. (30.48 x 39.37cm)

*Provenance:*

Collection of George and Maura McClelland

Born to Irish-American parents in Conshohocken, Pennsylvania in 1877 Rice studied at the School of Industrial Art and at the Academy of Fine Arts, both in her native city. During these early years she contributed illustrations to a number of magazines, including Collier's, Harper's and the Saturday Evening Post.

In 1905 Rice travelled to Paris to illustrate the latest fashions for Philadelphia's North American magazine. Two years later she met the Scottish artist John Duncan Fergusson who encouraged her to become a painter. Her exposure in Paris to Post-Impressionism and Fauvism influenced her vivid palette and from 1910 she began to use pure primary and secondary colours.

In 1909, Rice garnered an important commission from American merchant John Wannamaker to provide decorative murals for a new store in Philadelphia. Together with Fergusson and other members of his circle - she exhibited at the Ashnour Gallery in Paris, the Salon d'Automne (1908-1913) and the Salon des Independents (1911-1912). London's progressive Baillie Gallery gave Rice major exhibitions (1911 & 1913) and her work was also included in salons of the Allied Artists Association in England.

In 1912 Rice met English art and theatre critic Raymond Drey and they were married in 1913 settling in England. During WWI her American patronage dwindled but by the 1920s she was painting still lifes and exhibiting at the Leicester Galleries and the Wildenstein Gallery in England. Rice continued to travel during this period to France, and sold paintings to collectors there and in the Netherlands, Denmark and Germany. In the 1930s her interest in theatre lead to work with London operatic and dramatic productions for whom she designed sets and costumes.

Rice's work is represented in numerous private collections in the United States and the United Kingdom, as well as in University of Hull Art Collection; Te Papa, Wellington, New Zealand; and the Government Art Collection, England.

€3000-€5000 (£2560-£4270 approx.)

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**22**

**Mainie Jellett (1897-1944)**

CUBIST COMPOSITION

gouache on card

12 x 8½in. (30.48 x 21.59cm)

*Provenance:*

Acquired from Leo Smith of the Dawson Gallery, 1972;

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

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**23**

**Mainie Jellett (1897-1944)**

ABSTRACT COMPOSITION

gouache

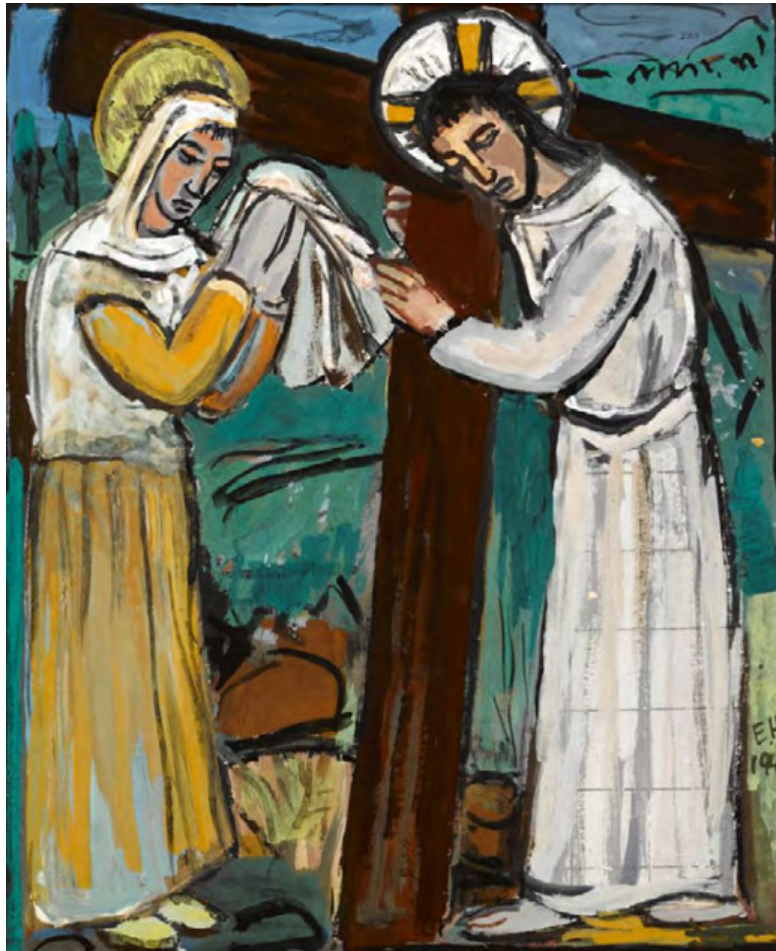
21 x 8¾in. (53.34 x 22.23cm)

*Provenance:*

Collection of George and Maura McClelland

€2500-€3500 (£2140-£2990 approx.)

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**24**

**Evie Hone HRHA (1894-1955)**

VERONICA WIPES THE FACE OF CHRIST, 1949

gouache

signed with initials and dated lower right; titled and inscribed [Design for the station of the cross at Killtulla [sic], Athenry, Co. Galway] on Dawson Gallery label on reverse

12 x 9¾in. (30.48 x 24.77cm)

*Provenance:*

Dawson Gallery, Dublin;

Collection of George and Maura McClelland

A memorial exhibition of Evie Hone's work took place in 1955. Among the exhibits was an example in stained glass of 'St. Veronica' lent by the artist Miss Kathleen Fox (1880-1963), catalogue no. 148.

€1500-€2000 (£1280-£1710 approx.)

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**25**

**Mainie Jellett (1897-1944)**

COMPOSITION, 1924

gouache

signed and dated lower right; exhibition label on reverse

6¾ x 9¾in. (17.15 x 24.77cm)

*Provenance:*

Artist's studio;

Neptune Gallery, Dublin;

Collection of George and Maura McClelland

*Exhibited:*

'Mainie Jellett 1897-1944, Neptune Gallery, Dublin, 12 September to 26 October 1974, catalogue no. 58

€1000-€1500 (£850-£1280 approx.)

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26

**Gerard Dillon (1916-1971)**

NATIVITY

hand-painted stone carving; (unique)

17¾ x 18 x 3in. (45.09 x 45.72 x

*Provenance:*

Collection of George and Maura McClelland

Images and textures of stone recur throughout Gerard Dillon's oeuvre, from the distinctive wall patterns in his West of Ireland paintings, to his idiosyncratic and playful interpretations of the carved Irish scripture crosses. Nativity, a hand-painted stone carving, is without parallel in Dillon's body of work, a unique and individual exploration of the traditional religious iconography and early Irish stone carving that he drew on throughout his career. Marking a departure from his two-dimensional work on paper and canvas, Nativity reveals Dillon's exploration of the graphic and sculptural potential of shallow-relief carving, as well as the layering of colours and tones on polished limestone.

Although more often associated with his scenes of the Western Irish coast, and with his highly personal 'pierrot' or clown series, Dillon frequently employed religious iconography. In his biography of Dillon, James White highlighted the intensely religious visual culture that surrounded Dillon during his youth in Belfast, describing the 'altars with lamps and flowers would be in almost every little Catholic house in the Falls Road area', as well as the 'large coloured reproductions of the Sacred Heart and the Virgin'. (1) *Forgive us our Trespasses* (1942), for example, depicts the long queue for confession, whereas paintings such as *The Holy Island* or *Fast Day* engage explicitly with religious iconography and experience. Dillon's highly personal interpretations in these works, and particularly in *Nativity*, affirm his importance to the canon of religious art in twentieth-century Ireland.

The formal structure of *Nativity*, with the individual figures depicted in carefully defined compartments, reflects the arrangements on the Irish carved scripture crosses, as well as his 'childhood love of cutting out and rearranging images from newspapers and magazines' (2). The inclusion of the three kings, and the kneeling shepherds at the base of the limestone block, balances the composition and focuses attention on the cross shape formed by the Christ child and angels. Both the formal arrangement and the treatment of colour and figures within *Nativity* reveal Dillon's deep engagement with Irish and European religious iconography. The figures of Mary and Joseph in profile reflect the flattened and stylised graphic style of Insular manuscripts such as the *Book of Kells*. The delicate washes of colour on stone and careful incisions delineating mass and form, however, may reflect the influence of medieval and early Renaissance Italian art, particularly the work of Giotto, or even the richly-coloured depictions of the Kings from the mosaics in Ravenna's Basilica of Sant' Apollinare Nuovo. The shallow-relief carving and formal arrangement of *Nativity* also echo early modern Irish grave-slab carving.

The tonal depth and delicacy of this work on polished limestone is particularly evident when compared with a similar arrangement in wax crayon on paper, with its brighter and harsher colours, and with a flattened arrangement that resembles a design for stained glass (3). While *Nativity* remains unique within Dillon's oeuvre, the carved sharp relief of each figure in the stone perhaps influenced the strong graphic style of his later works, and particularly works such as *Clown with Magnifying Glass* in his Pierrot series. (4)

Dr Niamh NicGhabhann

August 2016

€20000-€30000 (£17090-£25640 approx.)

1. James White, Gerard Dillon: an illustrated biography (Dublin: Wolfhound Press, 1994), 18.
2. Catherine Marshall, 'Gerard Dillon', in Catherine Marshall, Peter Murray and Andrew Carpenter (eds.), Art and Architecture of Ireland, Volume 5 Twentieth Century, (London and New Haven: Yale University Press, 2015), p. 141.
3. Karen Reihill, Gerard Dillon, Art and Friendships, Adam's, Dublin, 2013, p.97 (catalogue no. 85 'Nativity'. "A preliminary drawing for a Bord Failte Christmas Card.")
4. Karen Reihill, 'Behind the mask', Irish Arts Review, Vol. 29, No. 3, Autumn/Winter 2012, 104-107.

€20000-€30000 (£17090-£25640 approx.)

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27

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

CHILDREN AT PLAY, 1939

oil on canvas

signed [Colin M] and dated [1939] lower left; titled on reverse

24 x 29½in. (60.96 x 74.93cm)

*Provenance:*

Collection of George and Maura McClelland

*The Belfast street scenes that Colin Middleton painted mostly during the war years reflect the depth and complexity of his own relationship with the city where he lived until well into his thirties. Some represent a particular named place, while many are unspecific but, as in Children at Play, present a highly stylised synthesis of the Victorian terraces and repeated architectural features that occurred throughout the city.*

*Despite his familiarity, as a damask designer, with the factories and industrial landscape of Belfast, Middleton usually chose in his paintings to concentrate on the opposite side of city life, the tightly-organised residential streets and the lives led there. This housing was largely the result of Belfast's swift industrial expansion; the building that rises in the distance with its three chimneys resembles a factory or mill and is a reminder of the relationship between the people he depicted and the places that provided employment.*

*The present painting demonstrates Middleton's affection for Belfast and his sense of solidarity with these anonymous inhabitants with whom he shared the city. Alongside the intense, generally non-naturalistic colour and the simplification of forms, this painting is composed with extreme sophistication, based on geometrical arrangements that connect the figures and the architectural environment in a series of interlocking shapes. A number of triangles both isolate and connect the cat and the various figures, while the arrangement of shapes in a range of scale and complexity creates small harmonious sections that also become part of the larger geometry of the composition. The repeated flat planes of colour and the abrupt curve as the street rises away demonstrate Middleton's awareness of Cézanne's compositional arrangements.*

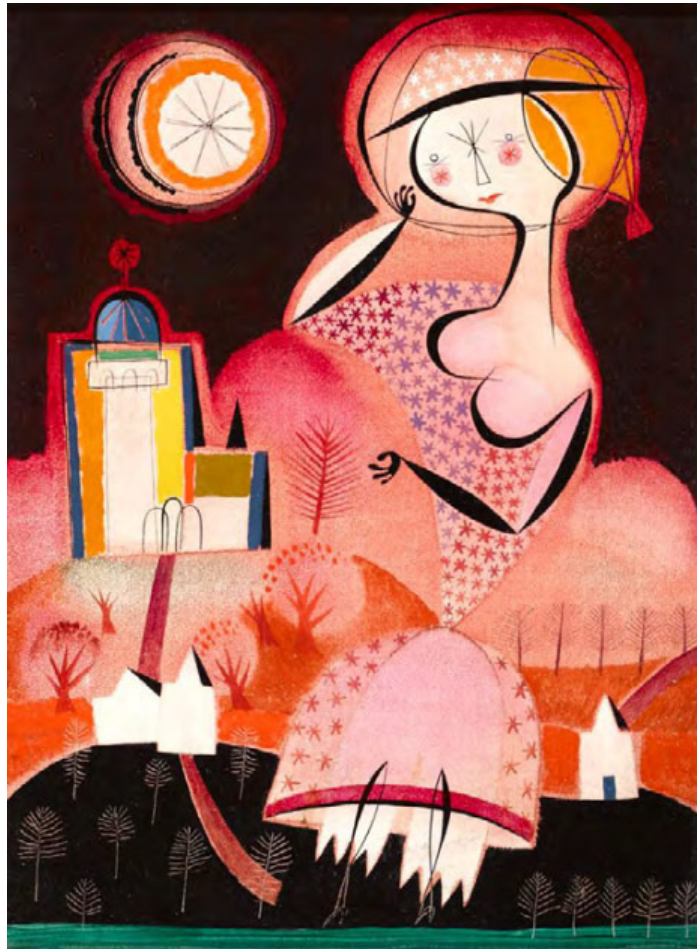
*The year of Children at Play, 1939, was highly significant for Middleton. His first wife, Maye, died in the summer of that year and following this loss he was apparently unable to paint for almost a year and also destroyed many of the paintings in his studio. It seems likely that this was painted earlier in the year and escaped the destruction of works. In this context, particularly given the outbreak of World War II in that same year, it takes on an added poignancy, a high-toned, intimate and peaceful recollection of an ordinary world in which children play innocently in the street and people go quietly about their business.*

*Dickon Hall**August 2016*

€30000-€50000 (£25640-£42740 approx.)

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**28**

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

ASTRAL SYMBOLS III

oil on canvas

signed in monogram on tacky margin verso; also with provenance written on stretcher verso

14½ x 11 in. (36.83 x 27.94cm)

*Provenance:*

Acquired directly from the artist, 1971;

Collection of George and Maura McClelland

*Exhibited:*

'Colin Middleton One Man Exhibition', Belfast Museum and Art Gallery, 1943, Ex Group 3, no. 26

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.72 (illustrated)

€3000-€5000 (£2560-£4270 approx.)

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**29**

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

ASTRAL SYMBOLS

oil on canvas

signed with monogram lower right

14¼ x 10¼in. (36.20 x 26.04cm)

*Provenance:*

Collection of George and Maura McClelland

*Exhibited:*

'Colin Middleton One Man Exhibition', Belfast Museum and Art Gallery, 1943, Ex Group 3, no. 24

€3000-€5000 (£2560-£4270 approx.)

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**30**

**Gerard Dillon (1916-1971)**

STUDIO FANTASY, 1961

mixed media

signed and dated lower right; with exhibition label on reverse

9½ x 7in. (24.13 x 17.78cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

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**31**

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

OLD WOMAN AND CLOCK

oil and ink on board

with artist's studio stamp on reverse

8¾ x 8¾in. (22.23 x 22.23cm)

*Provenance:*

'The Colin Middleton Studio Sale', Christie's, 4 October 1985, lot 197;

Private collection

€5000-€7000 (£4270-£5980 approx.)

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**32**

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

CROSS BOA ISLAND, COUNTY FERMANAGH

oil on balsam wood

signed with monogram lower right; inscribed with title, artist's name and date on Irish Museum of Modern Art exhibition label on reverse

3 x 3in. (7.62 x 7.62cm)

*Provenance:*

Collection of George and Maura McClelland

*Exhibited:*

'Selected works from the McClelland collection', Irish Museum of Modern Art, 20 September 2000 to January 2001

Boa Island is located near the north shore of Lower Lough Erne in County Fermanagh.

€1500-€2000 (£1280-£1710 approx.)

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**33**

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

FEMALE FIGURE, 1958

crayon and watercolour on paper

signed with monogram and dated lower right

12½ x 9in. (31¾ x 22.86cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

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**34**

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

LEA VALLEY, CORK, 1971

oil on board

signed lower right; signed, dated and titled on reverse

12 x 12in. (30.48 x 30.48cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 34](#)





**35**

**Deborah Brown HRUA (b.1927)**

THE STRANGER, 1952

oil on board

signed lower right; signed, titled, dated and with artist's address [53 Marlborough Park Sth, Belfast] on reverse

18 x 24in. (45.72 x 60.96cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 35](#)



**36**

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

VAGABONDS

oil on board

signed lower right; titled on reverse

12 x 16in. (30.48 x 40.64cm)

*Provenance:*

Sotheby's, 20 July 1988, Lot 194;

Collection of George and Maura McClelland

€4000-€6000 (£3420-£5130 approx.)

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**37**

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

THE YOUNG BRIDE

oil on board

signed lower right; titled on reverse

11¾ x 4¾in. (29.85 x 12.07cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

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**38**

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

FLOWERS IN A VASE

oil on canvas

signed lower left

15¾ x 11¾in. (40.01 x 29.85cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 38](#)



**39**

**Markey Robinson (1918-1999)**

SHAWLIE WITH TREES AND COTTAGES

gouache

signed lower right

15 x 20in. (38.10 x 50.80cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 39](#)



**40**

**Markey Robinson (1918-1999)**

THE TINKERS' CAMP

oil on masonite board

signed lower right; titled on reverse

24 x 48in. (60.96 x 121.92cm)

*Provenance:*

Purchased directly from the artist in 1969;

Private collection;

Whyte's, 30 April 2007, lot 168;

Collection of George and Maura McClelland

€5000-€7000 (£4270-£5980 approx.)

[Click Here for Large Images & To Bid Lot 40](#)





**41**

**Markey Robinson (1918-1999)**

COUPLE

bronze; (no. 3 from an edition of 4)

signed and numbered at base

9 x 6 x 3in. (22.86 x 15.24 x 7.

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.139 (illustrated)

This work - also known as 'Man and Woman' - was also created in terracotta.

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 41](#)



**42**

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

WAITING, FISH MARKET, GALWAY, 1971

oil on board

signed and dated lower left; signed and titled on reverse

9½ x 11½in. (24.13 x 29.21cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 42](#)





**43**

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

CARNIVAL AT GALWAY, 1956

oil on paper

signed and dated lower right; titled on reverse

6¼ x 8in. (15.88 x 20.32cm)

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 43](#)



**44**

**Patrick Collins HRHA (1910-1994)**

THE BROKEN GERANIUM, 1981

oil on board

signed lower right; with typed Ritchie Hendriks Gallery label on reverse; also with partial Caldwell Gallery label on reverse

23½ x 15½in. (59.69 x 39.37cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.123 as 'Geranium in a Flowerpot, 1981' (full page illustration)

€8000-€10000 (£6840-£8550 approx.)

[Click Here for Large Images & To Bid Lot 44](#)



45

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

CHILD WITH DOLL, HOMMAGE À JANKEL ADLER, 1949

lithograph; (no. 6 from an edition of 20)

signed and numbered lower left

30½ x 20½in. (77.47 x 52.07cm)

*Provenance:*

Collection of George and Maura McClelland

The original watercolour and carbon drawing, *Child with Doll*, sold at Whyte's, 28 April 2008, as lot 53. *Child with Doll* was made in London in January 1949, at a crucial point in the development of Louis le Brocquy's art. Created between his celebrated Traveller paintings and the Grey Period works, of which *A Family*, 1951 (National Gallery of Ireland), is the best-known example, *Child with Doll* includes elements of both series. In form, the ragged toddler who trots along while embracing a smiling doll is reminiscent of the Traveller children who hang on their mother's skirts in paintings such as *Tinkers Enter the City*, 1947, and *Tinkers Break Whitethorn*, 1947. Yet in setting and theme *Child with Doll* presages many of the Grey Period works. Like *A Family*, *Child in a Yard*, 1953 (Dublin City Gallery: The Hugh Lane), and several of the other paintings that le Brocquy exhibited at the Venice Biennale in 1956, this image features a child whose humanity is contrasted with its stark surroundings. Dating from the post-war period when atomic catastrophe seemed a very real threat, these works combine the existential angst that dominated the work of le Brocquy's friend, Francis Bacon, with a humanistic celebration of the innocence of youth.

Writing in 1950, James White suggested that the toddler in *Child with Doll* was based on the figure of a girl hugging a doll in *The Fair at Bray Head*, 1949 (see Lot 146). White wrote that, "the child became ... charged with a meaning of its own as a symbol of the lost children of Europe, wandering through a cruel world with wonder and only half-understanding". When it was recreated as a separate work (*Child with Doll*), the doll remained with it, as a symbol of yet another future generation that these children carry with them. In short, the child with doll is a parable of recurrent life, springing up through the ruins as fireweed grows on the rubble of a bombed house". (1) Le Brocquy has recalled how he heard of the horrors of the Holocaust first hand from his friend, the French-Jewish art dealer Charles Gimpel. Both the Traveller series and the stark interiors of the Grey Period works have been related to the multitudes of refugees displaced during World War II and its aftermath. (2) The connections between *Child with Doll* and the horrors of war are strengthened by an inscription on the verso of the original work which reads *Homage à Jankel Adler*.

Born in 1895 into an Orthodox Jewish community in Poland, Adler made his home in Germany until the rise of National Socialism forced him to flee, firstly to France, and then to London. Adler, whom le Brocquy met in London in 1947, soon became both a friend and an inspiration to the young Irish artist. Throughout his long and fruitful career, Louis le Brocquy often acknowledged his artistic influences by creating hommages to their work. While his last shows in Dublin and London included hommages to Velazquez, Goya, Manet and Cezanne, *Child with Doll* is both one of his earliest hommages and a transitional work that lies at an important crossroads between the Irish orbit of the Travellers and the international arena of the Grey Period.

Dr Riann Coulter

1 James White, 'Contemporary Irish Artists (VI): Louis le Brocquy', *Envoy*, vol. 2, no. 6, Dublin, May 6, 1950, p. 59.

2 See for example Yvonne Scott, *Louis le Brocquy Allegory and Legend*, exhibition catalogue Hunt Museum, Limerick, 2006, p. 24

€2000-€3000 (£1710-£2560 approx.)





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IRISH & INTERNATIONAL ART · 26 SEPTEMBER 2016 AT 6PM

46

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

SEASIDE FAIRGROUND, BRAY HEAD, 1949

watercolour on card

signed and dated lower left; with note in the artist's hand on Gimpel Fils paper on reverse

6½ x 6in. (16.51 x 15.24cm)

*Provenance:*

Gimpel Fils Gallery, London;

Collection of George and Maura McClelland

*Literature:*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p. 90 as Gypsy Children at Play, 1949

Note verso reads:

'Seaside Fairground' [16.8 x 15.2cm]

This is a sketch of a fair at Bray Head made in 1949 from which I painted an oil (about 70 x 50cm) of the same subject now owned by my wife Anne Madden.

Louis le Brocquy, London

25 / 4 / 1983

fireweed grows on the rubble of a bombed house". 1 Le Brocquy has recalled how he heard of the horrors of the Holocaust first hand from his friend, the French-Jewish art dealer Charles Gimpel. Both the Traveller series and the stark interiors of the Grey Period works have been related to the multitudes of refugees displaced during World War II and its aftermath. 2 The connections between Child with Doll and the horrors of war are strengthened by an inscription on the verso of the original work which reads *Homage À Jankel Adler*.

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Dr Riann Coulter

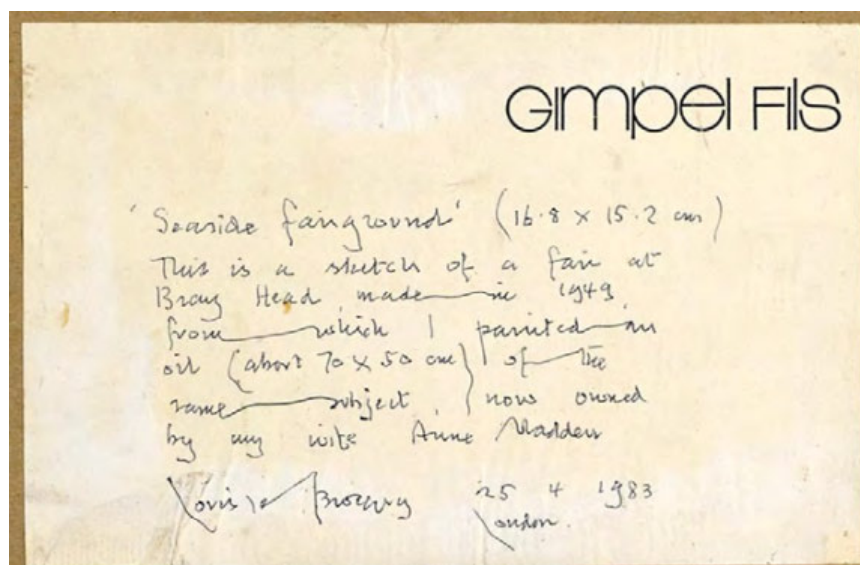
1 James White, 'Contemporary Irish Artists (VI): Louis le Brocquy', *Envoy*, vol. 2, no. 6, Dublin, May 6, 1950, p. 59.

2 See for example Yvonne Scott, *Louis le Brocquy Allegory and Legend*, exhibition catalogue Hunt Museum, Limerick, 2006, p. 24."

€6000-€8000 (£5130-£6840 approx.)

[Click Here for Large Images & To Bid Lot 46](#)







47

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

TRAVELLERS, 1948

Aubusson tapestry, Atelier Tabard Frères et Soeurs, France; (from an edition of 9)

signed in the weave lower right

70¼ x 39¼in. (178.44 x 99.70cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.88 (full page illustration)

In the years 1945-50, Louis le Brocquy was particularly drawn to the subject of Travellers, producing a substantial range of artworks - paintings, sketches and tapestries - exploring various aspects of the theme. As an artist, le Brocquy felt an affinity with the 'outsider' status of travellers, empathising with their exclusion from settled society, and admiring what he saw as their closeness to nature and lack of inhibition as well as their peripatetic, independent lifestyle. He was fascinated too by their rituals, and the symbolism like a secret language, conveyed through marks and arrangements of sticks.

Le Brocquy had a special regard for strong female figures, and often spoke of how his mother Sybil set an important example for him, not least by bringing him as a child to witness the poverty of parts of the city.

(1) Le Brocquy's admiration for maternal figures extended also to the women of the Traveller community, addressed in a number of his artworks, including the iconic painting Travelling Woman with Newspaper (1947-8), and the present tapestry Travellers (1948), which is understood to be the first of the tapestry series. (2) The artist explained that when he was based at Tullamore to carry out a private commission, he took the opportunity to observe and to sketch the travellers encamped nearby and noted in particular the role of women within the community. (3)

In his tapestry designs of the 1940s and 50s, carried out by Atelier Tabard

Frères et Soeurs at Aubusson, le Brocquy drew on his knowledge of classical mythology, and several examples involve the symbolism of the sun and the moon. Invoked in the writings of various philosophers who influenced Modernist thinking, the sun or Apollo, was associated with reason and logic, while the moon, typically personified by the huntress goddess Diana, could signify earthy nature and human emotion. As with many Modernist artists of the time, le Brocquy was interested in oppositions. In the Travellers tapestry, the crescent moon appears in the upper left of the image, and is reflected in the curls of the woman's hair and also in the patterning on her chemise. The woman is flanked on one side by the faun-like figure of a male, who clasps her arm, and on the other by a naked child clutched to her hip. This composition indicates something of the woman's prescribed role in the family at that time. She is presented as confined but also pivotal, providing the focal point of the image. Le Brocquy was aware of contemporary developments in art, and while the influence of Picasso and of Lurçat have been detected in the Travellers tapestry in terms of both aesthetic and design, this work is arguably as significant for demonstrating le Brocquy's interest in contemporary allegory, here relating Modernist philosophy and classical mythological symbolism to the rituals and way of life he observed as a local phenomenon in Ireland at the time.

Dr. Yvonne Scott

August 2016



1. Author in conversation with Louis le Brocq, various dates.
2. Dorothy Walker, 'Le Brocq's Tapestry' in Louis le Brocq, Aubusson Tapestry, London (2001), unpaginated.
3. Yvonne Scott, 'Louis le Brocq, Allegory and Legend' in Louis le Brocq Allegory and Legend, Limerick (2006), pp.11-25.

€60000-€80000 (£51280-£68380 approx.)

[Click Here for Large Images & To Bid Lot 47](#)

48

**Frederick Edward McWilliam RA HRUA (1909-1992)**

STUDIES FOR WOMEN OF BELFAST SERIES (SET OF FIVE) 1973

ink and watercolour; (5); (two of three framed uniformly)

each signed and dated lower right

11 x 15½in. (27.94 x 39.37cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.114 (similar studies from this series)

Dimensions of framed examples given.

Sizes of other works: 11.75 by 16.5in, 8.25 by 11in. and 7.75 by 11in.

€8000-€10000 (£6840-£8550 approx.)

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**49**

**Frederick Edward McWilliam RA HRUA (1909-1992)**

THE JUDO PLAYERS

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

signed with initials and numbered at base

22 x 16 x 9in. (55.88 x 40.64 x

*Provenance:*

Bonham's, 16 July 1992, lot 180;

*Collection of George and Maura McClelland*

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.116 (full page illustration)

€8000-€12000 (£6840-£10260 approx.)

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50

**Frederick Edward McWilliam RA HRUA (1909-1992)**

'MATRIARCH' 1935

cherrywood; (unique)

signed with initials

22 x 9 x 7in. (55.88 x 22.86 x 1

*Provenance:*

Collection of George and Maura McClelland

Acquired from McWilliam's studio in the 1970s

McW records 35.07 (the seventh work sculpted in 1935). Renovated by McWilliam in 1984.

*Exhibited:*

Gothenburg 1947;

Waddington 1984;

Herbert Read Gallery, Canterbury, 1986;

Whitford & Hughes, London, 1988;

Tate Retrospective, 1989, catalogue no. 10 (illustrated p.39);

'Irish Sculpture Exhibition', Jerome Connor Arts and Sculpture Weekend, Annascaul, Co. Kerry, 26-28 June 1998, catalogue no. 31 (illustrated on catalogue cover)

F.E. McWilliam Gallery and Studio, Banbrdge, Co. Down, 2008, exhibition catalogue, illustrated .p.37;

Highlanes Gallery, Drogheda, Co. Louth, 2009

In 1931, F.E. McWilliam travelled to Paris on a Robert Ross Leaving Scholarship from the Slade with fellow student Beth Crowther, from Golear, near Huddersfield, whom he was to marry in March 1932 at St. John's Presbyterian Church, Kensington, London. The McWilliams intended to live, study and work in Paris since: 'it was the mecca, and the whole atmosphere testified to this; holy ground, full of memories of Cézanne and the presence of Picasso.' He met Zadkine and visited his studio and he also went to Brancusi's studio and was given an extensive tour by the Romanian sculptor with long discussions on his work practice. However, in 1932/33 sterling collapsed against the French franc and both Beth and "Mac" (as he was known affectionately by his friends) were forced to return to England where they rented a home in Chartridge, Buckinghamshire set in a cherry orchard surrounded by sycamores. The couple only produced paintings when in Paris as sculpture was taught as a secondary subject at the Slade when McWilliam studied there and paintings were easier to sell, easier to execute and much easier to transport. However, with the ready material of fallen cherry trees and the space available McWilliam began carving, which was his first love. He had befriended the Belfast sculptor George MacCann (1909-67) as students in London and through him was introduced to Henry Moore. MacCann had been a student of Moore's at the Royal College of Art. Moore was, at the time, a carver in stone and wood and his influence then was enormous, not only in England but also internationally.

Matriarch, the present work, belongs to this period when McWilliam realised the possibility of the trunk of a fallen cherry tree, to carve it into the recognisable form of a woman, yet creating an open space between the enfolding arms and the crossed legs as Moore had extolled in 1932. Moore believed that by opening up the sculpture it gave the work depth and the space creates a sense of volume, which McWilliam referred to as 'the 4th dimension.'

McWilliam has revealed the richness of the cherry wood in carving along the grain and then painstakingly sanding it to smooth perfection. He never employed assistants or apprentices to finish his work or in Henry Moore's case to enlarge works from smaller maquettes. McWilliam's love of natural material is exemplified in this sensitive and timeless Matriarch.

Dr Denise Ferran

August 2016

€100000-€150000 (£85470-£128210 approx.)



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**51**

**Conor Fallon HRHA (1939-2007)**

RECLINING FEMALE, 1975

steel

signed and dated on base

16 x 19½ x 11½in. (40.64 x 49.53

*Provenance:*

Collection of George and Maura McClelland

€2000-€3000 (£1710-£2560 approx.)

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**52**

**Frederick Edward McWilliam RA HRUA (1909-1992)**

GIRL WITH HAND ON HIP

bronze; (no. 3 from an edition of 5)

initialled and numbered on base; with New Art Centre [London] exhibition card on underside of base  
6 x 14½ x 4¾in. (15.24 x 36.83 x

*Provenance:*

New Art Centre, London;

Collection of George and Maura McClelland

€10000-€15000 (£8550-£12820 approx.)

[Click Here for Large Images & To Bid Lot 52](#)

53

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

MORNING LIGHT II, PARADISE ISLAND, BAHAMAS, 1982

acrylic on canvas

signed with initials and dated [1/82] lower left; signed in English and Irish, titled, dated [1/1982] and numbered [R264 and 268] on reverse

48 x 72in. (121.92 x 182.88cm)

*Provenance:*

Collection of George and Maura McClelland

Tony O'Malley's work came to the attention of art lovers in Ireland comparatively late in the artist's life. He spent the 1960s painting in Cornwall, absorbing the prevailing aesthetic of abstraction to his own ends. He did exhibit, but much work remained unsold. His creative harvest from the 1970s was magnificent. Marriage to Jane Harris in 1973 led to winters in the Bahamas, where he began painting outdoors on canvas. Sales however remained sporadic. O'Malley's life changed when Northern artists, F. E. Mc William and William Scott, introduced him to Belfast dealer, gallerist and collector, George McClelland in 1979 or 80. In the few but effective years during which he promoted O'Malley's work, George himself acquired a number of fine works. Some were loaned to the Irish Museum of Modern Art and later donated. (1) Others stayed in the family until now.

In Cottage, St Martins, 1972 (lot 66) a figurative work, O'Malley explores the possibilities of French modernism. In Jerpoint, 1977 (lot 68) O'Malley's palette is strong and dark and his shapes highly stylised. This dynamic works well as a response to the Abbey's carved figures eroded over time. The energy of the contours suggests the vital imaginative presence to the artist of these figures from the past. The McClelland collection included some experimental works by O'Malley. The tactile quality of the wool in the tapestries communicates a different but interesting atmosphere to the paintings. October and Black, 1983 (lot 60), woven by Terry Dunne in Wexford, is in fact a very blue work, the intensity of the royal blue recalling stained glass. It attests to O'Malley's abiding interest in the medieval.

The superb Night Painter, 1981 (lot 57) is in the tradition of the tall, rectangular works on board in which the artist explores the interior/exterior. Strong, irregular shapes provide the framework for the textured treatment of the surface. Verdigris greens billow around the predominant slate grey rectangle which signifies night. Incised marks reflect the resistance of the board and allow the paint to achieve a variety of effects. Abstracted in form, a small white curtain is tentatively anchored by a red spot. Perhaps there is a suggestion of a tiny self-portrait in one of the richly patterned, rhythmic panels below.

Travelling to the Bahamas by plane made canvas the easiest support to manage. A sense of lightness and loveliness characterises Morning Light II, Paradise Island, Bahamas, 1982 (the present lot, 53) a painting at once abstract and based in the real world. In this serene and luminous work, the artist risks using the softest of colours; baby blue and pinks and lemony yellows. He characteristically divides the painting with a central linear spine, creating an open book or butterfly on the wing format. Space on the left is more recessive and still than on the right, where brushstrokes on the blue suggest a flurry of bird life. A feeling of reverence and joy is expressed.

Intimate and reflective, many of these works by O'Malley from the McClelland collection are of museum quality.

Vera Ryan

August 2016

# The McClelland Collection

**WHYTE'S**  
SINCE 1783

1. The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004

€30000-€50000 (£25640-£42740 approx.)

[Click Here for Large Images & To Bid Lot 53](#)





**54**

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

PAINTING, 1977

oil on board; window mounted with hand-painted canvas

signed, titled and dated [6/77] on reverse

16½ x 17½in. (41.91 x 44.45cm)

*Provenance:*

Collection of George and Maura McClelland

€4000-€6000 (£3420-£5130 approx.)

[Click Here for Large Images & To Bid Lot 54](#)



55

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

MORNING LIGHT, PARADISE ISLAND, BAHAMAS, 1980

acrylic on canvas

signed with initials lower left and dated lower right; signed in English and Irish, titled, dated [1/1980] and numbered [246 & R267] on reverse

48 x 36in. (121.92 x 91.44cm)

*Provenance:*

Collection of George and Maura McClelland

€15000-€20000 (£12820-£17090 approx.)

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**56**

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

PINK NASSAU, 1977

oil on canvas

signed with initials lower right; signed again, titled and dated [11/1977] on reverse

14¼ x 18¼in. (36.20 x 46.36cm)

*Provenance:*

Collection of George and Maura McClelland

€4000-€6000 (£3420-£5130 approx.)

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**57**

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

THE NIGHT PAINTER, 1981

oil on board

signed in English and Irish, titled, dated [Sep 1981] and numbered [R252 & 281] on reverse

48 x 24in. (121.92 x 60.96cm)

*Provenance:*

Collection of George and Maura McClelland

€12000-€15000 (£10260-£12820 approx.)

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**58**

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

THE GROVE STUDIO, 1983

Gobelin style woven tapestry

with artist's initials in the weave lower left; titled on reverse

68 x 44½in. (172.72 x 113.03cm)

*Provenance:*

Collection of George and Maura McClelland

Around 1983 George McClelland approached Wexford weaver Terry Dunne to create five unique tapestries based on original artworks by Tony O'Malley from his collection. According to Dunne, these tapestries were originally intended for inclusion in the artist's Arts Council Retrospective in 1984 however this idea was never realised. Instead the artworks remained in the McClelland private collection unseen by the public until now.

We are grateful to Terry Dunne for his kind assistance in cataloguing these works.

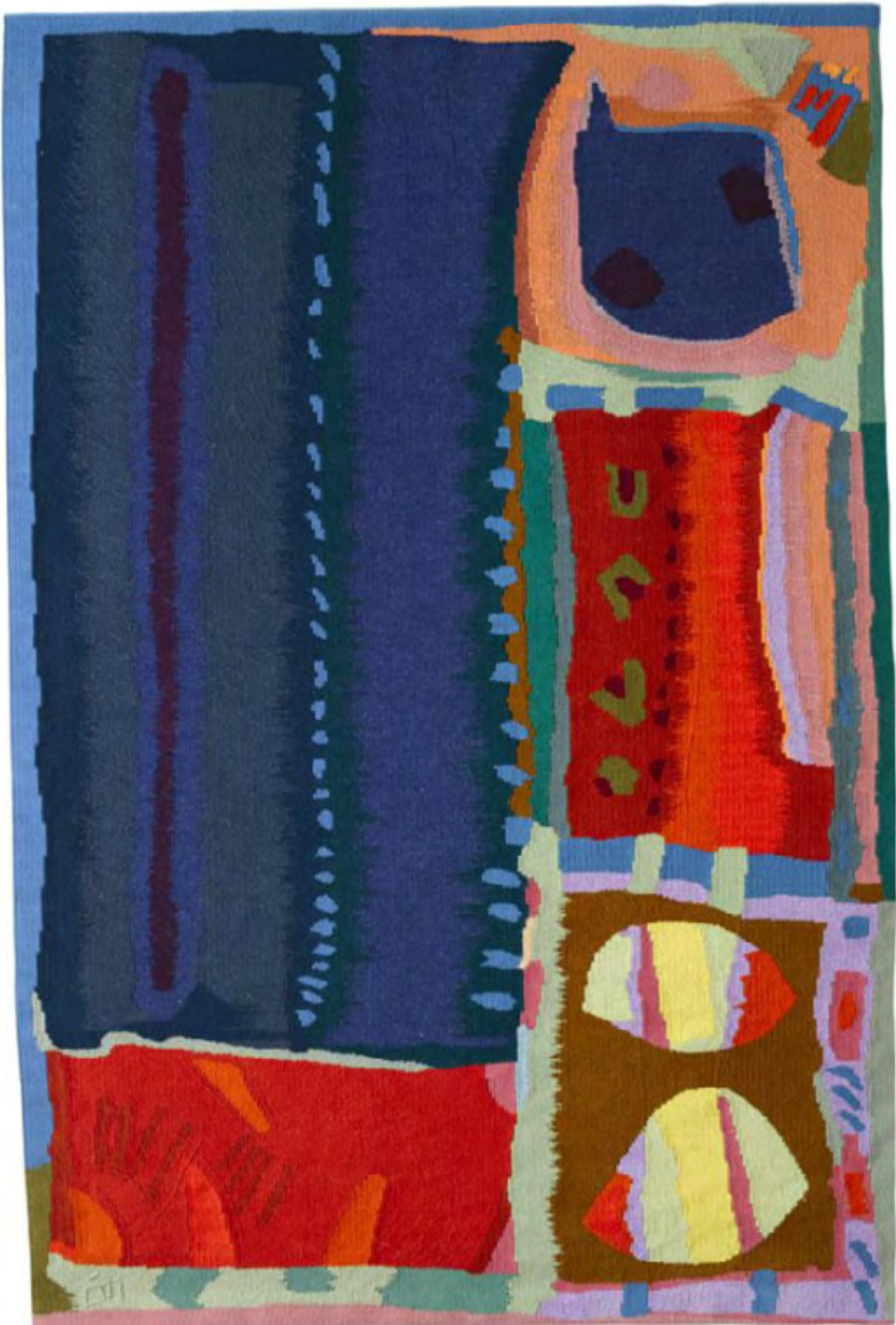
Dunne continues his successful practice in County Wexford and has since produced commissioned pieces for O'Malley's wife Jane, Michael Smurfit & The K Club, Co. Kildare, Monaghan Cathedral, Dublin City University, Irish Life Beresford Place, Dublin and Green Isle Foods among others.

For further reading see: [www.terrytheweaver.ie](http://www.terrytheweaver.ie)

€8000-€10000 (£6840-£8550 approx.)

[Click Here for Large Images & To Bid Lot 58](#)





**59**

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

RED CELTIC, 1983

Gobelin style woven tapestry

with artist's initials in the weave lower left

36 x 25in. (91.44 x 63½cm)

*Provenance:*

Collection of George and Maura McClelland

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For further reading see: [www.terrytheweaver.ie](http://www.terrytheweaver.ie)

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 59](#)







60

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

OCTOBER AND BLACK, 1983

Gobelin style woven tapestry

with artist's initials in the weave lower left; titled on reverse

57 x 35in. (144.78 x 88.90cm)

*Provenance:*

Collection of George and Maura McClelland

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For further reading see: [www.terrytheweaver.ie](http://www.terrytheweaver.ie)

€5000-€7000 (£4270-£5980 approx.)

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**61**

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

ABSTRACT, 1979

gouache on paper

signed lower left; initialled and dated [7/79] lower right

15 x 20in. (38.10 x 50.80cm)

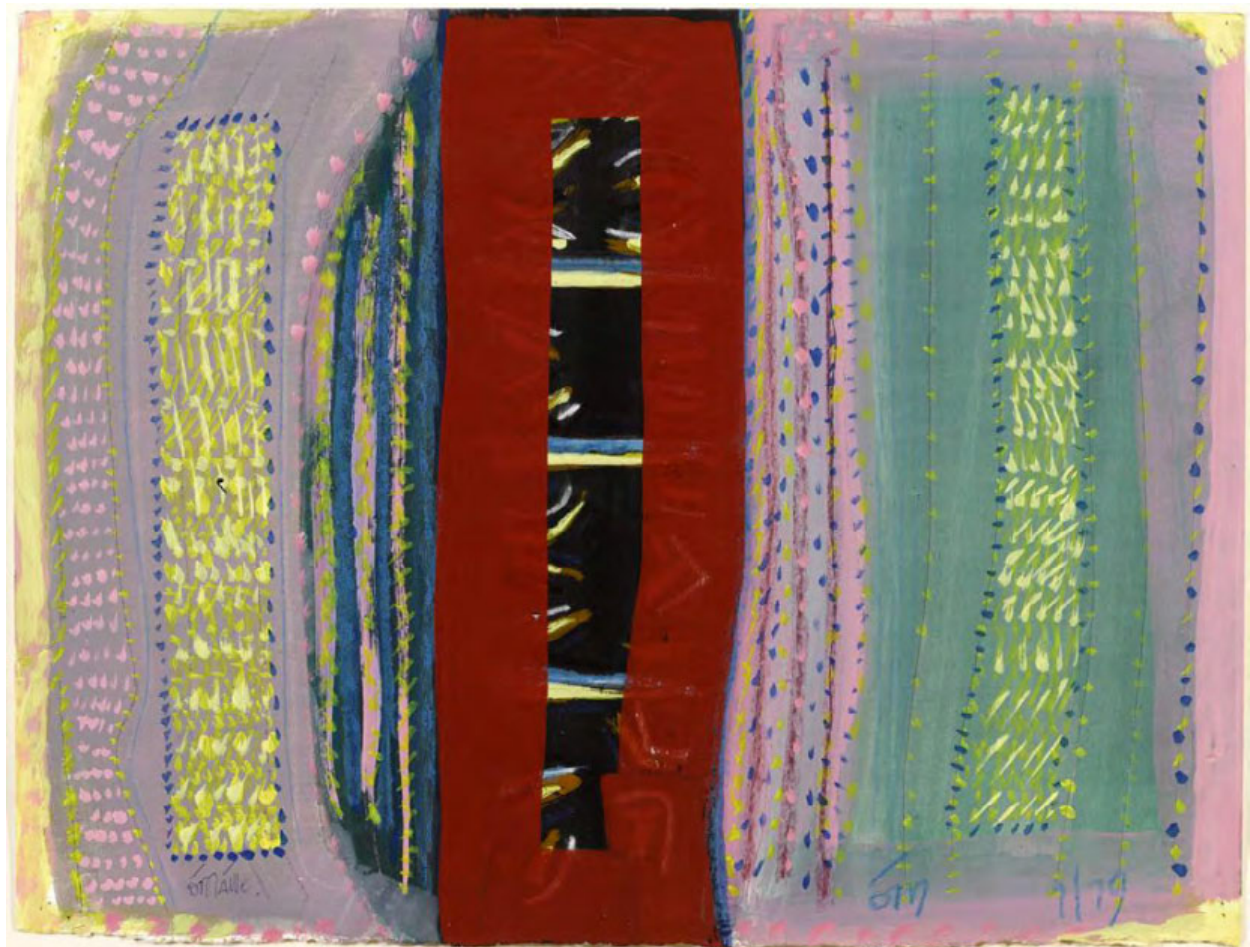
*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 61](#)





**62**

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

STUDIO AND PAPMAN HEAD, 1979

gouache and pastel on card

signed lower right; dated [11/79] right centre; titled lower left

20¼ x 30½in. (51.44 x 77.47cm)

*Provenance:*

Collection of George and Maura McClelland

€6000-€8000 (£5130-£6840 approx.)

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**63**

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

CIRCULAR PAINTING, 1979

oil on chipboard; (circular)

signed in Irish and English, titled and dated [4/79] on reverse

18½ x 18½in. (46.99 x 46.99cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 63](#)



**64**

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

ABSTRACT, 1980

gouache over watercolour and pencil

signed with initials and dated [7/80] lower left

9¾ x 13¾in. (24.77 x 34.93cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 64](#)





**65**

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

NASSAU RED, 1980

gouache, pastel and watercolour on card

initialled lower right; dated [3/80] lower left; signed, dated and titled upper right

20¼ x 30½in. (51.44 x 77.47cm)

*Provenance:*

Collection of George and Maura McClelland

€6000-€8000 (£5130-£6840 approx.)

[Click Here for Large Images & To Bid Lot 65](#)





**66**

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

COTTAGES, ST MARTINS, 1972

oil on board

signed with initials lower left; dated lower right

15½ x 19in. (39.37 x 48.26cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 66](#)



67

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

THE STILL, ENNISCORTHY, COUNTY WEXFORD, 1977

gouache and pastel on paper

inscribed [The Still, Enniscorthy, a memory], dated [9/1977] and initialled centre right; titled, dated and initialled along lower edge

20½ x 10¼in. (52.07 x 26.04cm)

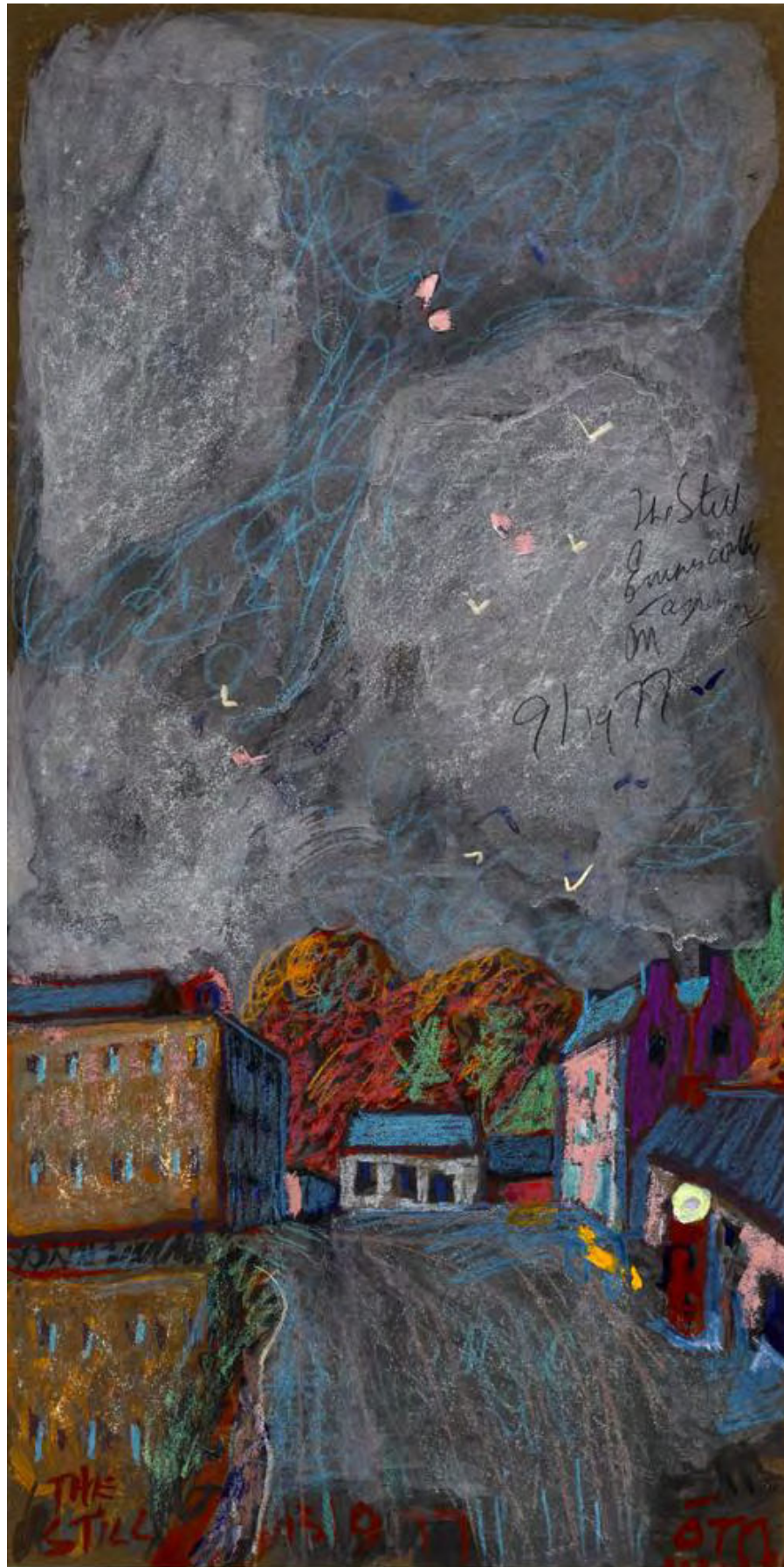
*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 67](#)





**68**

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

JERPOINT [ABBAY] COUNTY KILKENNY, 1977

gouache and pastel on paper

initialled lower left, titled lower centre and dated [7/77] lower right

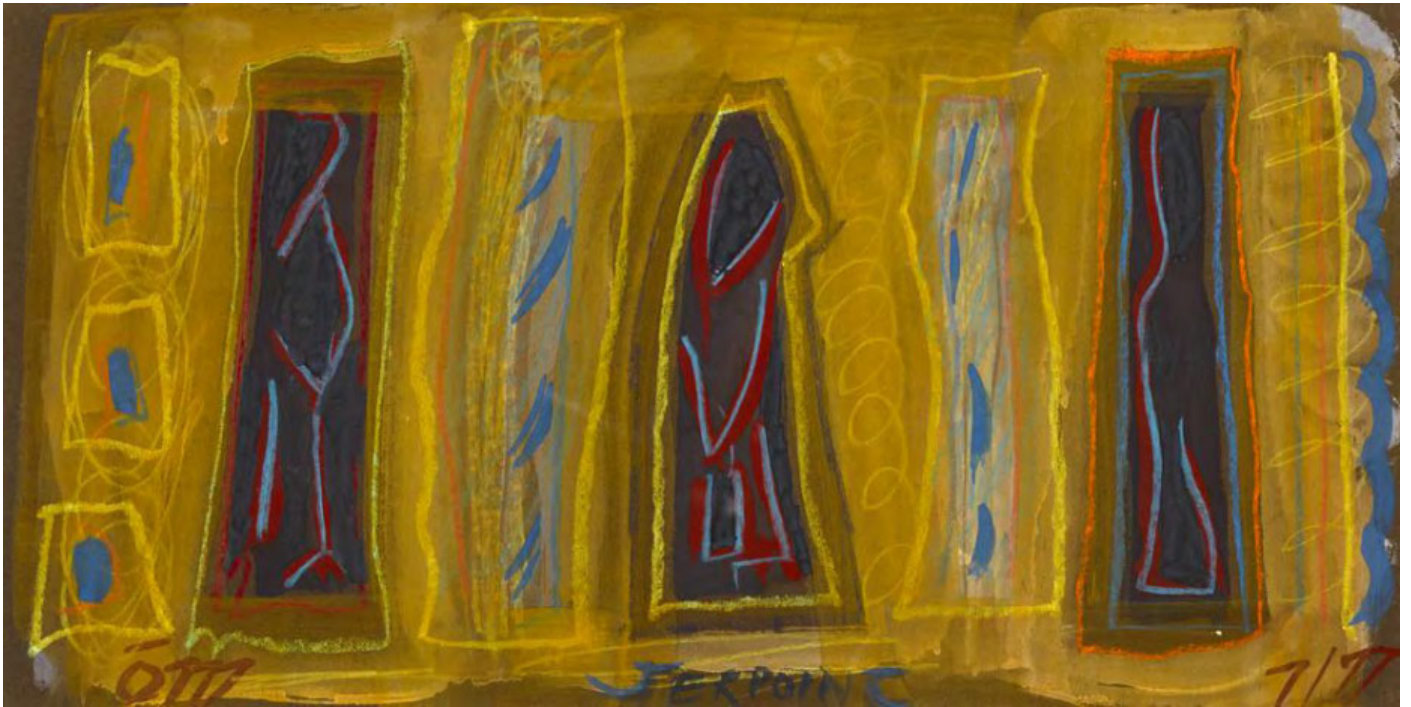
10¼ x 20½in. (26.04 x 52.07cm)

*Provenance:*

Collection of George and Maura McClelland

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 68](#)





**69**

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

COMPOSITION, 1966

gouache

signed and dated [July] upper left; titled lower left; signed with initials and dated again lower right

26 x 20<sup>3</sup>/<sub>4</sub>in. (66.04 x 52.71 cm)

*Provenance:*

Collection of George and Maura McClelland

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 69](#)



**70**

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

SAMHAIN 1977

gouache with collage on card

signed with initials and dated [31/10/1977] upper right; titled upper left; signed with initials and dated lower centre

20½ x 10¼in. (52.07 x 26.04cm)

*Provenance:*

Collection of George and Maura McClelland

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 70](#)





**71**

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

PREACHÁN SAN OÍCHE 1980

gouache and charcoal on paper

signed with initials and dated lower right; titled lower left

9½ x 13½in. (24.13 x 34.29cm)

*Provenance:*

Collection of George and Maura McClelland

€1000-€1500 (£850-£1280 approx.)

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IRISH & INTERNATIONAL ART · 26 SEPTEMBER 2016 AT 6PM





**72**

**Brian Bourke HRHA (b.1936)**

SHEEP SKULL, GOAT SKULL, AFRICAN CARVING

oil on canvas

signed and titled on reverse

39 x 39in. (99.06 x 99.06cm)

*Provenance:*

Collection of George and Maura McClelland

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 72](#)



**73**

**Elizabeth Rivers (1903-1964)**

HEAR NO EVIL, SPEAK NO EVIL

stone

signed with initials

10½ x 7½ x 5in. (26.67 x 19.05 x

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.134 (illustrated)

"Hear no Evil, Speak no Evil plays on the tradition of two sided heads from ancient archaeological sites. In this piece she [Rivers] allows the marks of the chisel to form a pattern, reducing the realism of the two heads to create a stylised composition that draws on her [Rivers'] cubist training, but which may also reflect her knowledge of such double-headed figures as those on White Island in Fermanagh. The subject, like many of her book illustrations reaffirms traditional moral teachings and proverbs. This is especially true of Rivers' work after WWII, when she saw Ireland as a kind of Norah's Ark of security in the midst of European chaos."(1)

(1) Catherine Marshall in The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.124

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 73](#)



**74**

**Jerome Connor (1874-1943)**

SEAN

bronze on green marble base

signed at base; titled on label beneath base

7½ x 4in. (19.05 x 10.16cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.139 (illustrated)

Dimensions of base: 5 by 3.5 by 3.5ins.

Height inclusive of base: 12.5in.

"One of the most powerful sculptures [in the McClelland Collection] is a small bronze portrait by the Kerry born artist Jerome Connor. The piece, Sean, is a portrait of one of the sculptor's favourite models when he worked in America, and has all the hallmarks of Connor's practice: an alert pose and the deliberate asymmetry that makes the likeness convincing. Connor's work [had] an added appeal for the McClellands as his homeplace, Annascaul, on the Dingle peninsula in Co. Kerry, is close to Maura McClelland's family home." (2)

(2) Ibid., p.124

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 74](#)





75

**Imogen Stuart RHA (b.1927)**

SAINT BRIGID FEEDING THE POOR, c.1970

cast iron relief plaque

9½ x 7½in. (24.13 x 19.05cm)

*Provenance:*

Collection of George and Maura McClelland

The present work is very similar in design to Stuart's commission for the opening of Saint Brigid's National School, Castleknock, Dublin and installed on their gable wall in 1970. A line drawing of this sculpture has been the school logo for the last number of years.

€500-€700 (£430-£600 approx.)

[Click Here for Large Images & To Bid Lot 75](#)

**76**

**Eamonn O'Doherty (1939-2011)**

GRAIG NA MANACH

bronze

27 x 15 x 8½in. (68.58 x 38.10 x

*Provenance:*

Collection of George and Maura McClelland

Duiske Abbey is located on the River Barrow in Graiguenamanagh, Co. Kilkenny.

€2000-€4000 (£1710-£3420 approx.)

[Click Here for Large Images & To Bid Lot 76](#)





77

**Dame Lucie Rie (Austrian/British 1902-1995)**

FOOTED BOWL, c.1980

yellow glazed porcelain with manganese rim

impressed with artist's initials at base

4½ x 6¾in. (11.43 x 17.15cm)

*Provenance:*

Collection of George and Maura McClelland

*Literature*

The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.146 (illustrated)

In the The Hunter Gatherer publication Henry Pim, lecturer in ceramics at Dublin's NCAD, wrote on the McClelland Ceramics and Glass collection and describes the present work thus:

"One of my favourites in the collection is a beautiful ceramic bowl by Lucie Rie. Thrown on the potters' wheel, it is decorated with a pale yellow glaze and has a glossy bronze-coloured rim. Rie was something of a glaze wizard and developed wonderful surface treatments for her ceramics at a time when many potters took the view that pots should be brown. Arriving in London as a refugee from Austria at the start of the Second World War, Rie set up her studio there. She brought with her, a feeling for Modernism which made her work stand out in contrast to that of her English counterparts." (1)

Rie studied pottery from 1922 under Michael Powolny at the Vienna Kunstgewerbeschule school of arts and crafts. Three years later she set up her first studio in Vienna in 1925 and exhibited the same year at the Paris International Exhibition. She won a silver medal at the Paris International Exhibition (the exhibition for which Pablo Picasso painted Guernica) in 1937.

In 1938, she fled Austria and emigrated to England separated from her husband Hans Rie around this time. During the war and in subsequent years, she eked out a living making ceramic buttons and jewellery some of which are displayed at London's Victoria and Albert Museum along with the reconstruction of her entire 18 Albion Mews studio where she was based for 50 years. Rie taught at Camberwell College of Arts from 1960 until 1972.

She ceased making pottery in 1990 after suffering a series of strokes and died in London aged 93. Her pottery is exhibited globally including the Museum of Modern Art in New York, the York Art Gallery in the UK, and Paisley Museum in Scotland.

(1) Henry Pim in The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.144

€10000-€15000 (£8550-£12820 approx.)

[Click Here for Large Images & To Bid Lot 77](#)



78

**Dame Lucie Rie (1902-1995)**

PORCELAIN BOTTLE, c.1960

porcelain coated with manganese

impressed with artist's initials at base

10 x 5in. (25.40 x 12.70cm)

*Provenance:*

Collection of George and Maura McClelland

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(1) Henry Pim in The Hunter Gatherer - The Collection of George and Maura McClelland, The Irish Museum of Modern Art, Dublin, 2004, p.144

€10000-€15000 (£8550-£12820 approx.)

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# IRISH & INTERNATIONAL ART

SESSION II:  
Works from various collections





**79**

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

BOG LAKE WITH TURF STACK

watercolour

signed lower left

4¾ x 6½in. (12.07 x 16.51cm)

€1200-€1500 (£1030-£1280 approx.)

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80

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

PORTRAIT OF AN ELDERLY LADY, c.1904-1905

charcoal

signed lower left

21½ x 15in. (54.61 x 38.10cm)

Almost certainly drawn for the newspaper, To-day's 'Types' series which Henry worked on in 1904-5. In 1902 Ladbroke Black, a close friend of Henry's, left the Morning Leader and joined the weekly journal To-day as joint editor with Frank Rutter. Founded in 1893 by the novelist and playwright Jerome K. Jerome (1859-1927), To-day had a literary bias and therefore scope for original illustrations. Black gathered around him on the paper a number of friends, including Paul Henry, Robert Lynd and Walter Riddall, and so gradually the mantle of To-day was cast over them all. Paul Henry did illustrations, Lynd contributed essays, criticism and gossip, and Riddall wrote short sketches and book reviews. For his contributions Lynd was paid thirty shillings a week, so presumably Paul Henry earned a similar amount, an adequate wage by Edwardian standards. In the autumn of 1904 Henry began a series of illustrations called 'Types', for To-day. The Unfortunate, a drawing of an elderly pauper reading a paper by the Thames embankment at dusk first appeared on 5 October 1904, and was followed by The Grandmother (2 November), The Stick-Gatherer (9 November), The Ballad Singer (16 November), The Crank (23 November) and others. All of these drawings show Henry's debt to Whistler, his former teacher in Paris, and, indeed that he continued to admire Whistler is evident from his attendance at the latter's funeral on 23 July 1903. Henry's spell of full-time employment on To-day ended about 1905. This may have had something to do with Frank Rutter's leaving the paper to become art critic for the Sunday Times or, perhaps more likely, Paul simply grew tired of the repetitive routine, for throughout his life he disliked working to order. In any case he now began to work for a number of clients. Portrait of an Elderly Lady must date from about 1904-5, although its date of likely publication in To-day is not known.

It is numbered 110A in S. B. Kennedy's ongoing cataloguing of Henry's oeuvre, and is similar in style to his Head of a Woman, also of c. 1904-5, reproduced in Kennedy, 2007, number 126, p. 125.

Dr S.B. Kennedy  
August, 2016

€10000-€15000 (£8550-£12820 approx.)

[Click Here for Large Images & To Bid Lot 80](#)





**81**

**Walter Frederick Osborne RHA ROI (1859-1903)**

GIRL FEEDING CALVES

oil on canvas laid on board

9½ x 13¾in. (24.13 x 34.93cm)

*Provenance:*

*Collection of Mr & Mrs Oisín Kelly RHA (1916-1971);*

*James Adam Salesroom, Dublin, December 1989, lot 111;*

*Collection of Ian Stuart, sculptor (1926-2013);*

*Whyte's, 26 April 2005, lot 105;*

*Private collection*

Walter Osborne's small painting of a girl feeding calves by hand has a simplicity and intimacy to it. Being the son of an animal painter, William Osborne, Walter had an affection for animals, both domestic and farm animals, and pets, and these, often in the company of children, featured in many paintings throughout his career, for example, in *Grey Morning in a Breton Farmyard*, 1883, where there is a calf with children, and *Milking Time* and its attendant pictures, set at Portmarnock. In *Girl Feeding Calves*, the figure and animals are shown in a small field or paddock, surrounded by tone walls and trees, indicated in blurred brushstrokes, to give a protective feel. The girl holds out a pan from which the calves feed. It is as if Osborne has come across this gentle scene, or glimpsed it from a window, and captured it swiftly in paint. He employs off-whites, warm browns and siennas, olives and yellow greens, in some places working over the colours or blurring the brushstrokes to capture the scene quickly.

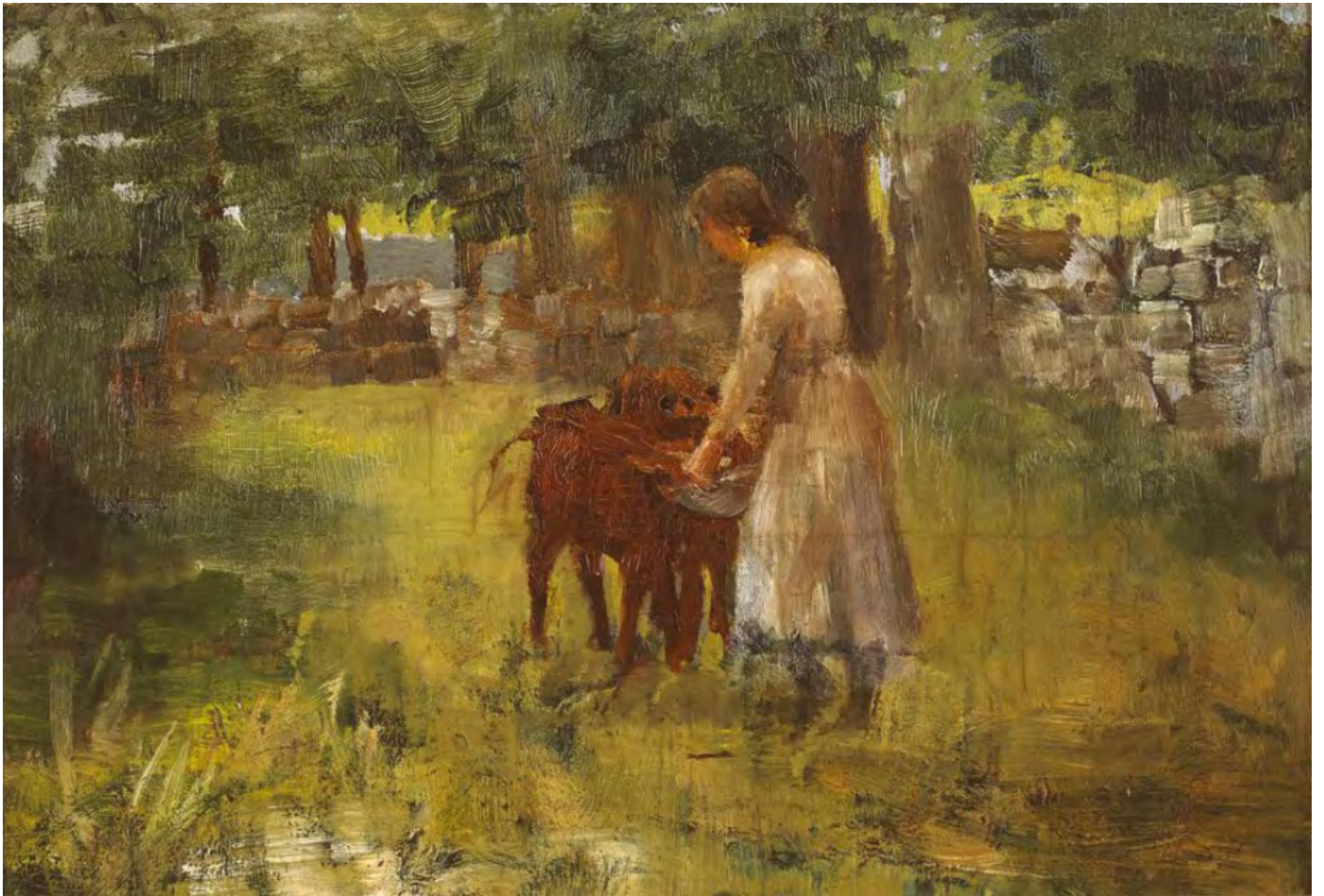
Dr. Julian Campbell

August 2016

€18000-€22000 (£15380-£18800 approx.)

[Click Here for Large Images & To Bid Lot 81](#)









**82**

**George Russell ("Æ") (1867-1935)**

LADIES ON A BEACH

oil on canvas

signed in monogram lower left

14 x 20in. (35.56 x 50.80cm)

*Provenance:*

Gorry Gallery, Dublin;

Private collection

€6000-€8000 (£5130-£6840 approx.)

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**83**

**George Russell ("Æ") (1867-1935)**

CHILDREN AND WOMEN WITH PARASOLS

oil on canvas

signed with monogram lower right; with Victor Waddington Galleries label on reverse

18 x 24in. (45.72 x 60.96cm)

*Provenance:*

Victor Waddington Galleries, Dublin;

Private collection

€5000-€7000 (£4270-£5980 approx.)

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**84**

**Mícheál MacLíammóir (1899-1978)**

WEST OF IRELAND FAIRY SCENE

watercolour and gouache

signed lower left

15 x 12<sup>3</sup>/<sub>4</sub>in. (38.10 x 32.39cm)

€1500-€2000 (£1280-£1710 approx.)

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**85**

**Kay Rasmus Nielsen (Danish, 1886-1957)**

IN POWDER AND CRINOLINE, FAIRY TALES RETOLD BY SIR ARTHUR QUILLER-COUCH

first, limited edition book; (no. 19 from an edition of 500)

signed by the artist and numbered [19] on editions page

Hodder and Stoughton, London, 1913. Quarto. Finely bound by The Chelsea Bindery in full dark green morocco, titles and decoration to spine gilt, raised bands, single rule to boards gilt, inner dentelles gilt, marbled endpapers, top edge gilt others untrimmed. A very good copy. With 26 mounted colour plates and captioned tissues. Signed limited edition of 500 copies, of which this is number 19.

Accompanied by a copy of The Unknown Paintings of Kay Neilson, edited by David Larkin.

€1000-€1500 (£850-£1280 approx.)

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**86**

**Jean Lurçat (French, 1892-1966)**

LE TAURERGOT, 1949

Aubusson tapestry; (from an edition of 2)

signed in the weave lower left

71 x 56in. (180.34 x 142.24cm)

*Provenance:*

Eric Pillon Enchères, Calais, France, 12 March 2000, lot 289 as 'Le Coq';

Private Collection

deVeres, 3 March 2001, lot 149;

Private Collection

Jean Lurçat was one of the finest tapestry designers of his time and his innovations in the craft were widely practised in France. His influence on the work of Irish artist Louis le Brocquy - who was introduced to the medium in 1948 courtesy of the Edinburgh Tapestry Weavers - cannot be overstated. In 1949 Lurçat's Aubusson tapestry Jardin Des Coqs was included in the 1949 Irish Exhibition of Living Art in Dublin.

Le Brocquy, writing for Ark Magazine Royal College of Art, London almost a decade later in 1956 describes Lurçat's work and its virtues thus:

"Lurçat method of designing, already widely practised in France, has given new life to French tapestry, now more joyous and frank, more durable and economic than at any time since the end of the 16th century, when resistance to Renaissance idiom finally collapsed. His reconstituted technique imposes no particular style on the designer, as may be seen by comparing the quantity of stylistically varied work recently produced at Aubusson. It is essentially a return to medieval ways. In one form or another it represents the only practical and economic way of producing 'a very large work of woven and coloured wools': a tapestry. For any designer who has made a cartoon by this direct method of Lurçat and by the indirect, copy-a-painting method of, shall we say, Boucher, there can be no remaining doubt in eye or in mind as to the superiority of the former when comparing the two resultant tapestries. Only those can remain obdurate who insist on the virtue of cleverly and laboriously translating paint scumbles into weft".

Accompanied by a copy of a letter to the present owner from the Musée Departemental de la Tapisserie, Aubusson. 'Le Taurergot' is a word invented by Lurçat and alludes to both the bull and the cock, two animals frequently depicted in his oeuvre. The Tabard workshop records mention of two versions of this work, both woven in 1949. The first sold in Sweden, the second is the present lot.

€4000-€6000 (£3420-£5130 approx.)

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87

**Jack Butler Yeats RHA (1871-1957)**

FIGURES GATHERED c.1904-06

gouache and watercolour on card

with Whatman Board [London] label on reverse; also with framing instructions in pencil verso

10½ x 14¼in. (26.67 x 36.20cm)

*Provenance:*

Private Collection, Maryland, USA;

Freeman's, Philadelphia, 14 June 2016, lot 95;

Private collection

This early Jack B. Yeats watercolour depicts a scene in the West of Ireland in which two groups of farmers exchange news and gossip. In the background horses and riders make their way along the horizon line, heading to a meeting or country fair. The tall elderly man in the great red coat dominates the image. A similar garment appears in Yeats' watercolour, *Waiting* c.1900 (Private Collection, illustrated in Hilary Pyle, *Jack B. Yeats. His Watercolours, Drawings and Pastels*, 1993, fig.13).

The theme of figures hanging around before the day's market or race meeting began was a popular theme in Yeats' early work. A similar focus on men conversing is found in *The Day of the Sports*, 1904 (Dublin City Gallery, The Hugh Lane). However, in *Figures Gathering* the sense of intimacy between the two figures on the left is prevented by the discrepancy in their stature. Yeats adds to this by showing the smaller man straining to make eye contact with his taller companion. By contrast the three farmers to their right stand shoulder to shoulder in deep conversation. The seniority of the old man is further suggested by his singular garb and by his straightened pose which set him apart from the other figures. Yeats was acutely conscious of the different social classes of the inhabitants of the West of Ireland, particularly after his visit to the Congested Districts Board with J. M. Synge in 1905.

He subtly refers to this in this work. The strong red of the coat contrasts with the bright green of the grass on which the figures stand. These deep colours, and this combination in particular, is typical of the hues used by Yeats in his watercolour paintings of the early 1900s. They reveal his awareness of post-impressionist theories on colour as well as providing his contemporaries with a new and dramatic way of experiencing Irish life.

Dr Róisín Kennedy

August 2016

€8000-€12000 (£6840-£10260 approx.)

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88

**Gerard Dillon (1916-1971)**

AFTER THE BLITZ BELFAST

oil on canvas laid board

12 x 15in. (30.48 x 38.10cm)

*Provenance:*

Family of the artist

Gerard Dillon's paintings of war-torn Belfast were among those exhibited at his first exhibition held in Dublin and opened by Mainie Jellett at the Country Shop in St. Stephen's Green on 23 February 1942. James White describes how Jellett, "recognised his possibilities. She instantly responded to his sincerity and intensity and his uncompromising manner of expressing his distaste for photographic representation." (1) In her opening address Jellett pointed out, "what courage a young man required 'to launch out on a painting career at a time like this, with the forces of destruction rampant, whilst the forces of construction were struggling for life'. Among the works on this theme shown in Dublin were: Result of a Raid, Bombed Street and Blitzed Landscape. White continues, 'All of his pictures produced at this time reflect his gift of reportage, combined with his eye for significant shapes, both of people and places...' (2)

The Belfast Blitz comprised four attacks by the German Luftwaffe on strategic targets in the city in April and May 1941 during World War II. In the present example Dillon paints his emotional response to the destruction of the city seen in the crumbling red bricked walls, rubble and toppling electricity wire. The dark figures of the shawled women and the bleakness of the almost post-apocalyptic scene are highlighted by the inclusion of a small boy dressed in a red cap and coat holding his mother's hand. The green, white and orange (tricolour) painted against the exposed end wall in the top right of the composition provides the only other source of colour and is perhaps a nod to Dillon's Catholic Nationalist upbringing and the area of Belfast depicted.

1. White, James, Gerard Dillon, An Illustrated Biography, Wolfhound Press, Dublin, 1994, p.41
2. Ibid., p.41

€12000-€15000 (£10260-£12820 approx.)

[Click Here for Large Images & To Bid Lot 88](#)





89

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

THE METRO, PARIS, 1931

oil on board

signed lower right; signed, titled, dated and with artist's address [13 Stamer Street Dublin] on reverse;  
also with Apollo Gallery label on reverse

24 x 29½in. (60.96 x 74.93cm)

*Provenance:*

Adam's, 28 May 2003, lot 52;

Private collection

Filled with bright vibrant colour, *The Metro, Paris*, evokes a leisurely sunny day spent in the French capital. In the foreground, two figures sip green and red liqueurs, while the face of a man in straw boater is concealed. Overhead, the fringe of the café's awning hangs down, with the word 'cognac' clearly legible. Beyond the café, tram tracks and overhead wires criss-cross the composition: in the distance a man alights from the Line 5, and a larger, red metro moves across the metal aerial track. To the right of the composition, an Art Nouveau-style entrance can be seen, with the name Jean Jaurès visible in red lettering. Elsewhere, the composition is populated with characters typical of Kernoff's urban scenes, such as the woman walking purposefully with a fresh baguette under her arm, or the poodle, complete with an elaborate red bow.

Kernoff had first visited Paris in 1923, using part of his £50 scholarship from the Taylor Bequest Awards to fund a trip abroad. However, it seems likely that he visited the city again in 1931: a pencil sketch in the National Gallery of Ireland is signed and dated July 1931, and in 1932, he exhibited six Parisian watercolours at The Gallery, 7 Stephen's Green. This collection included *Canal, Jean-Jaurès, Paris, 1931* (Whyte's, 28 November 2011). (1) 1931 was an auspicious year for the artist: a large painting, *Jupiter and the Muses*, was accepted to the Royal Academy, London, and received press coverage in Ireland and Paris. (2) In March of the same year, the artist's first solo exhibition in London had taken place at the Gieves Gallery, Old Bond Street.

At the 1932 Dublin exhibition, and at a further London show in 1938, Kernoff exhibited a work titled *The Metro, Jean Jaurès*, however the low catalogue prices suggest that these were smaller watercolour paintings. (3) A work titled *Metro, Paris 1931* was also exhibited at the Harry Kernoff Memorial Exhibition at Municipal Gallery (now the Dublin City Gallery the Hugh Lane) in 1976-77, listed as a watercolour measuring 11.4 by 16 inches. (4) It was not unusual for the artist to complete multiple versions of the same composition, in different media, and so it is possible that a watercolour version of this painting is extant. In 1957, Kernoff exhibited a work of the same title priced at £65, suggesting a larger painting in oils - such as the present work. The style and execution of *The Metro, Paris* is redolent of other works from the 1930s - particularly the economical use of paint - and is a characteristic example of his work.

Dr Kathryn Milligan

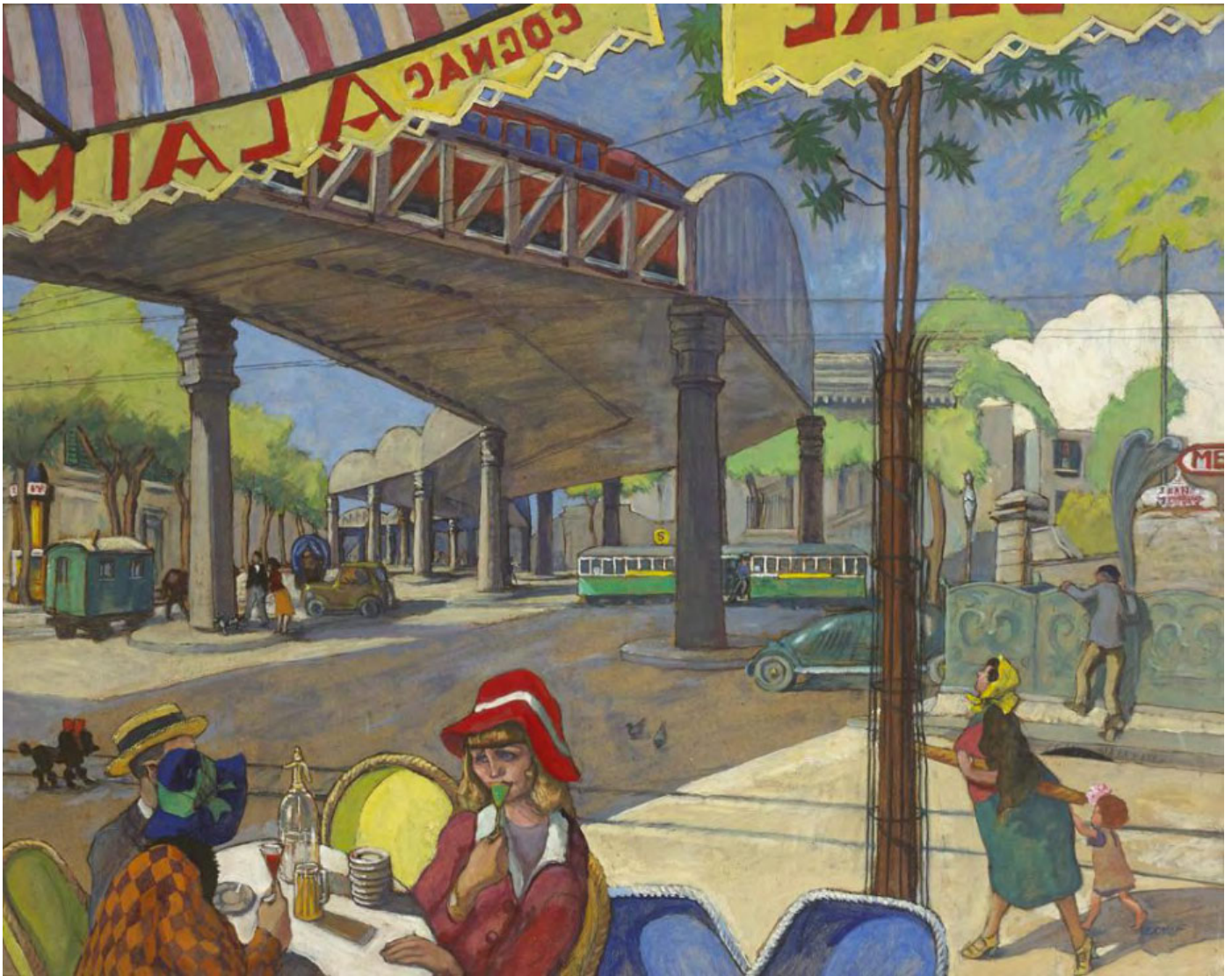
ESB Fellow

ESB Centre for the Study of Irish Art

National Gallery of Ireland

August 2016





1. Harry Kernoff, Exhibition of Pictures, The Gallery, 7 Stephen's Green, 2 - 14 May, 1932.
  2. Articles were published in several French art magazines, see Harry Kernoff Papers, National Library of Ireland, Ms. 20, 928.
  3. See footnote 1 above, and Harry Kernoff, RHA, The White Gallery, London, 28 April - 12 May 1938.
  4. The Harry Kernoff Memorial Exhibition, the Hugh Lane Municipal Gallery of Modern Art, 14 December 1976 - 30 January 1977.
- €15000-€20000 (£12820-£17090 approx.)

[Click Here for Large Images & To Bid Lot 89](#)





**90**

**Flora H. Mitchell (1890-1973)**

A COUNTY MAYO LAKE

oil on canvas board

signed lower right; titled on reverse

12 x 16in. (30.48 x 40.64cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 90](#)



**91**

**Patrick Joseph Tuohy (1894-1930)**

PORTRAIT OF A WOMAN WITH HAZEL EYES, 1923

oil on canvas

signed lower right; signed and dated on reverse

29 x 23in. (73.66 x 58.42cm)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 91](#)

**92**

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

TURF TO MEND THE FIRE

oil on board

signed and with dedication on reverse; signed by artist and artist's second wife [Mabel Henry née Young]  
on typed exhibition label on reverse

5¾ x 4¾in. (14.61 x 12.07cm)

*Provenance:*

Private Collection, USA

*Exhibited:*

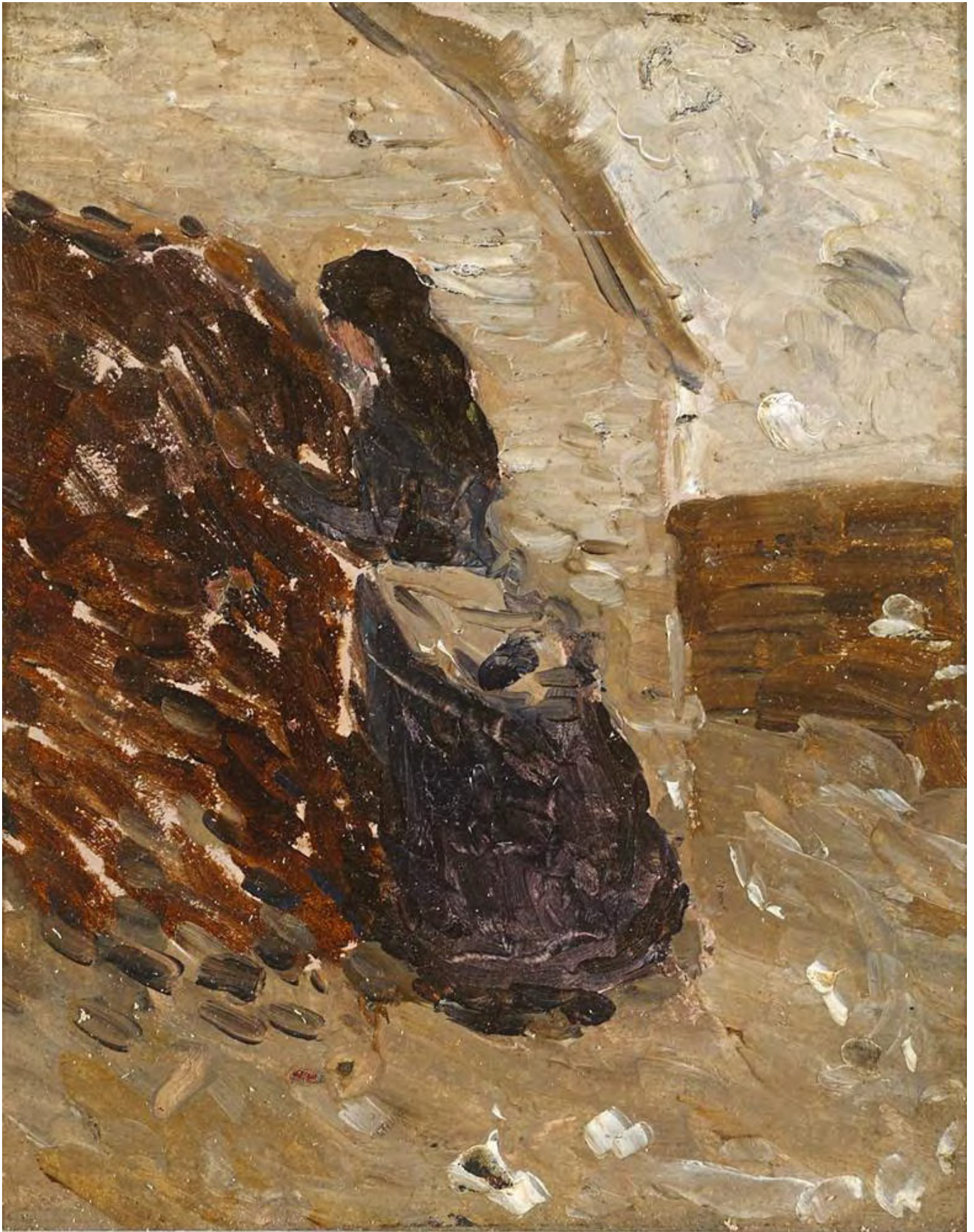
*'Paul Henry; Retrospective Exhibition' Ritchie Hendriks Gallery, Dublin and Belfast Museum & Art Gallery, Belfast, May to June 1957, catalogue no. 20;*

*'Paul Henry: Paintings and Drawings' Shannon Free Airport, Limerick, August 1957, catalogue no. 25*

€12000-€15000 (£10260-£12820 approx.)

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

ILLUSTRATION FOR THE PLAYBOY OF THE WESTERN WORLD, ACT 1, 'RISING UP IN THE RED DAWN...'

oil on canvas

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

30 x 25in. (76.20 x 63½cm)

*Provenance:*

Acquired at the Dawson Gallery, Dublin, early 1950s;

Thence by family descent to the previous owner;

Whyte's, 30 April 2007, lot 90;

Private collection;

Whyte's, 30 May 2011, lot 37;

Private collection

*Exhibited:*

RHA, Dublin, 1923, catalogue no. 169 as illustration for "The Playboy of The Western World", Act 1, "Rising up in the red dawn..."

*Literature:*

Synge, J.M., The Playboy of the Western World, George Allen and Unwin, London, 1927

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.

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. 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' (lot 93). 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. Sara Allgood, sister of Molly for whom the role was originally written, appeared as Pegeen Mike in a production of The Playboy of the Western World staged in 1924. The features of the female model wrapping bandages around Christie's head are very similar to Sara's, but in this instance she is now the Widow Quin. Barry Fitzgerald and F. J. McCormack, who took part in that same production in 1924, also make an appearance in Keating's illustrations as 'the hairy gallant fellows'. From 1926 until circa 1936 the role of Pegeen Mike was played by Eileen Crowe, who makes an appearance in Keating's work in the guise of 'Helen of Troy', while a cast of likely-looking prophets, or Abbey actors, appear behind 'the bars of paradise' in order to get a look at her.



The artist makes another appearance as the figure to the left of the group of prophets.

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

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

€15000-€20000 (£12820-£17090 approx.)

[Click Here for Large Images & To Bid Lot 93](#)





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

ILLUSTRATION FOR THE PLAYBOY OF THE WESTERN WORLD - 'HELEN AND THE HOLY PROPHETS'

oil on panel

signed lower right; numbered [5] on reverse

36 x 29½in. (91.44 x 74.93cm)

*Provenance:*

Acquired at the Dawson Gallery, Dublin, early 1950s;

Thence by family descent to the previous owner;

Whyte's, 30 April 2007, lot 90;

Private collection;

Whyte's, 30 May 2011, lot 37;

Private collection

*Exhibited:*

Aonach Tailteann, Dublin, 1928 as Helen and the Holy Prophets

*Literature*

Synge, J.M., *The Playboy of the Western World*, George Allen and Unwin, London, 1927

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.

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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

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

€20000-€30000 (£17090-£25640 approx.)

[Click Here for Large Images & To Bid Lot 94](#)



95

**Jack Butler Yeats RHA (1871-1957)**

SINGING 'UNDER THE CANOPY OF HEAVEN', 1950

oil on board

signed lower right; titled on reverse

9 x 14in. (22.86 x 35.56cm)

*Provenance:*

Victor Waddington Galleries, 1953;

Collection of John Devine;

Private collection, 1968;

Private collection, Ireland, 1971;

deVeres, 27 September 2005, lot 31;

Private collection

*Exhibited:*

'Paintings', Victor Waddington Galleries, London, 15 April to 8 May 1971, catalogue no. 25

*Literature:*

Pyle, Hilary, Jack B. Yeats: A Catalogue Raisonné of the Oil Paintings, Andre Deutsch, London, 1992, Vol. I, page 968, catalogue no. 1066; also Vol. III (black and white illustration, p. 541)

Many of Yeats' late paintings focus on strolling players and performers winding their way through the Irish countryside, providing entertainment and amusement to those around them. Such works include key paintings like *The Entertainers* (1945, Private Collection), *Left-Left, We Left our Name On the Road, On the Road*, (1948, Private Collection) and *The Singing Horseman*, (National Gallery of Ireland, 1949). Singing 'Under the Canopy of Heaven' explores a similar theme. Two figures, seen only from the mid torso upwards, move through a bare landscape, their mouths open in song. One figure wears a bowler hat pulled down over his ears in a comical fashion. His companion holds a large banner. They are painted in an almost transparent manner that makes them connect intimately with their surroundings. The blue of the sky and the green of the fields are visible through their skin.

The title of the painting suggests the feeling of freedom and close connection to nature. The phrase 'Under the Canopy of Heaven' has a distinctly religious connotation. It evokes a Christian idea of God's bounty in providing humanity with a world of natural beauty. It is used in the title of a number of 18th and 19th century paintings of vagrants or gypsies living in the open countryside. It is also the title of a 19th century American hymn.

Singing 'Under the Canopy of Heaven' is probably based on the artist's memory of a political or religious parade or march such as those which took place in Sligo and the border counties. Yeats would have been drawn to these events not so much by politics, as by his fascination with masquerade and performance.

Standing back from the work a strong sense of perspective emerges. Only the head and shoulders of the men are depicted. The viewpoint is like that of a close-up shot rather than a conventional fine art perspective. It is as if the viewer were standing right beside the marchers. The right-hand figure appears to be positioned closest to the surface of the painting while the banner he is carrying is painted to appear blurred and out of focus. The second figure appears much more diminutive which reinforces the sense of his distance from the viewer. This dramatic perspective adds to the dynamic movement of the group and the energy imparted by the men as they devote themselves to their marching song.

Dr Róisín Kennedy

August 2016

€90000-€120000 (£76920-£102560 approx.)





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IRISH & INTERNATIONAL ART · 26 SEPTEMBER 2016 AT 6PM

96

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

STEPS OF THE COURS

oil on panel

signed and numbered [2] on reverse; with stamp of 'Librairie / Meynier' [L. Rontani, Succ' / 5 Rue du Palais, 5 & 2, Rue de l'Hôtel de Ville, Nice]; also with a letter relating to the provenance on reverse

9½ x 7¼in. (24.13 x 18.42cm)

The letter affixed to the back of this work was sent from Paddington, 23 March 1988, to Dublin, Éire, recipient blacked out. This letter describes how the author's father had worked in Percy Botterell's firm of solicitors in London, and that his aunt had been the nanny to May and Percy Botterell's three children, Jim, Guy and Suzanne and then nanny to Jim and Eileen Botterell's two daughters, Gillian and Bridget, in Burnley, the New Forest and then housekeeper to Percy Botterell in Burnley.

The present work, Steps of the Cours, was probably given as a present to the nanny of the Botterell children who gave it to the author of the letter who in turn gave it to D & W, the recipients of the letter.

After Leech had painted May Botterell's portrait in 1919, the couple formed a lasting lifetime attachment and the trips that they made together to France for Leech to paint the landscape, was to the area in the South of France, above Nice, in the hillside town of St. Jeannet. Here Leech rented a house for seven years but afterwards he and May continued to visit the area, staying in Cagnes-sur-mer and then in Grasse where he painted Steps of the Cours, Grasse.

Leech painted several studies of these steps, which were topped by an urn on a pillar and one of these works he exhibited in the RHA exhibition in 1930. He also exhibited a work in 1932 Steps of the Cours, Grasse, in Derby City Council exhibition, sent from his studio at Hamilton Mews, London, NW8. Perhaps the same work was exhibited in Leech's first solo exhibition at the Dawson Gallery in 1945. Another work, Steps to the Cours (p.78, Ferran, illustrated) was purchased by Mrs E.Murray Fuller, a Wellington art Dealer and exhibited at the Canterbury Society of Arts in May 1936.

This work is a freely painted section of the steps to the Cours with focus only on the urn, on top of the pillar but it is painted in the harmonious pastel palette Leech used for this subject matter. It is also painted on the size of small board which Leech used when painting en plein air and which fitted into his carrying box. These quick studies were frequently used to supply Leech with the necessary detail he needed to complete larger works in his studio.

Dr Denise Ferran  
August 2016

€4000-€6000 (£3420-£5130 approx.)

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**97**

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

COASTAL TOWN BY MOONLIGHT, 1962

oil on canvas

signed and dated lower right; with newspaper clipping of artist's obituary affixed on reverse

20 x 28in. (50.80 x 71.12cm)

€8000-€12000 (£6840-£10260 approx.)

[Click Here for Large Images & To Bid Lot 97](#)



98

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

FIGURE IN A LANDSCAPE

oil on canvas

signed lower left

15¾ x 21¾in. (40.01 x 55¼cm)

*Provenance:*

de Veres, 30 November 2005, lot 15;

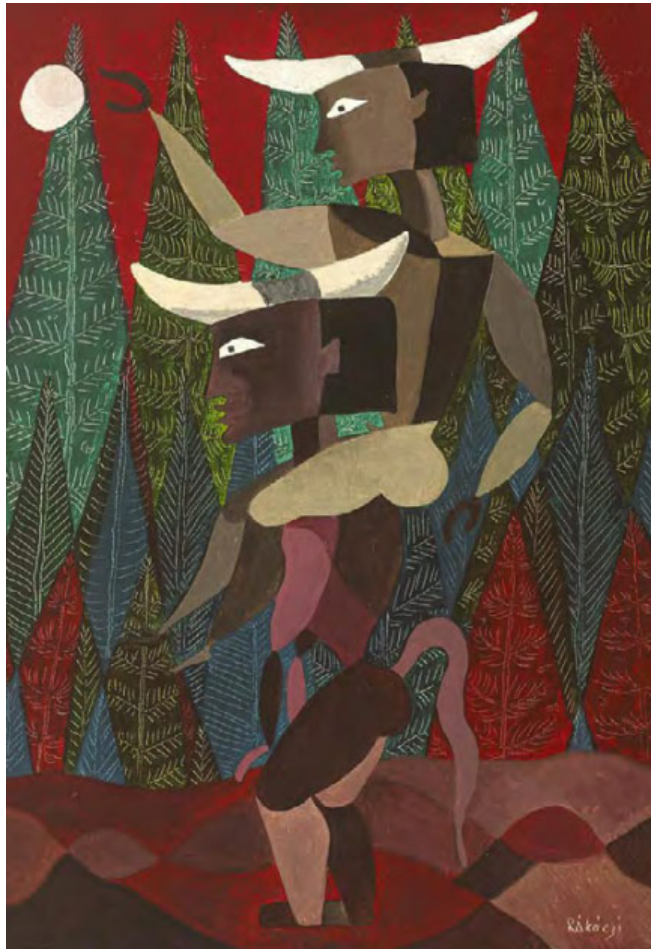
Private collection

Women and landscapes dominate in the oeuvre of Daniel O'Neill and the present example typifies the artist's expressionistic style and deeply personal reading of the Irish landscape. The mood and colouring would suggest it falls into O'Neill's later body of work characterised by a more vibrant palette, a controlled technique and simpler motifs. The foreground shows his expert use of the palette knife and creates a deliciously textured surface which contrasts with the sleek waters in the middle distance and the temperamental skies above. The light, emanating from an unspecified source, lifts the mood of the work and casts interesting shadows against the figure and her environment. An injection of colour in the yellow of her blouse is picked up in warm tones of the soil beneath her and in the sandy shore to the left of the composition. Flickers of yellow and subtle pinks also bring warmth to the scene in the delicate clouds above this statuesque figure. She is O'Neill's archetypal stoic female wearing what artist and art critic T.P. Flanagan once described as "those timeless garments the painter created for his characters" and her Mona Lisa-esque smile adds O'Neill's ubiquitous element of mystery to the painting.

The uniqueness of Daniel O'Neill's style can be attributed to his lack of formal training. He did attend evening classes at the Belfast College of Art and he worked for a time in the studio of Sidney Smith but he was largely self-taught and could not dedicate himself to painting fulltime until Victor Waddington offered him a gallery contract in 1945. His first solo show was with Waddington the following year.

€30000-€40000 (£25640-£34190 approx.)

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**99**

**Basil Ivan Rákóczi (1908-1979)**

LE JEU DE LA LUNE, 1952

oil on canvas

signed lower right; titled, numbered [1750] and dated on reverse

22 x 15in. (55.88 x 38.10cm)

*Provenance:*

Family of the artist

With a second work on reverse.

This oil was painted by Basil Rákóczi in April 1952 in Menton, on one of his many stays on the south coast of France in the late 1940s and into the 1950s. The title refers to the mythical creatures, part human and part beast, cavorting or playing to the light of the moon. These creatures, with their trademark square heads, were first referred to by the artist as 'wooks', or 'wookies'. He later called them his lantern figures, reflecting their other-worldly, or ghost-like, nature.

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

€2500-€3500 (£2140-£2990 approx.)

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**100**

**Gerard Dillon (1916-1971)**

BOY WITH PAINTING OF SWAN

oil on board

20½ x 11½in. (52.07 x 29.21cm)

*Provenance:*

Family of the artist

€8000-€12000 (£6840-£10260 approx.)

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**101**

**Basil Ivan Rákóczi (1908-1979)**

GROWTHS, 1961

oil on canvas

signed, titled, dated and numbered [2935] on reverse; also inscribed [To John McGowan from his staff at NATO on leaving, 1962]

28½ x 36in. (72.39 x 91.44cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 101](#)



**102**

**Markey Robinson (1918-1999)**

SHAWLIES, COTTAGES AND TREE BEFORE A MOUNTAIN

oil on board

signed lower right

12 x 20in. (30.48 x 50.80cm)

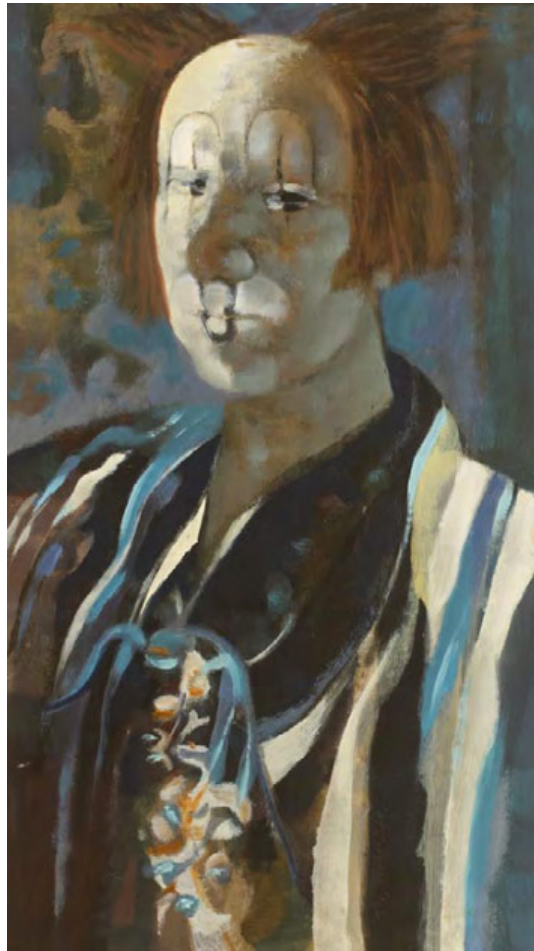
*Provenance:*

Kenneth Webb Collection, Kelly's Hotel, Rosslare Strand, Co. Wexford & Dolan's, 5 May 2014;

€1500-€2000 (£1280-£1710 approx.)

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**103**

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

**COCO THE CLOWN**

oil on board

signed with dedication [to Martin] lower right; with Bell Gallery label on reverse

22½ x 12¾in. (57.15 x 32.39cm)

*Provenance:*

Bell Gallery, Belfast;

Private collection;

Christie's, 9 May 1996, lot 137;

Private collection

Nicolai Poliakoff (1900-1974) was the creator of Coco the Clown, the most famous circus clown in Britain and Ireland in the mid 20th century , touring mainly with the Bertram Mills Circus.

€3000-€5000 (£2560-£4270 approx.)

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**104**

**Patrick Hennessy RHA (1915-1980)**

CONNEMARA LANDSCAPE

oil on canvas

signed lower left

24½ x 29½in. (62.23 x 74.93cm)

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 104](#)



**105**

**Patrick Hennessy RHA (1915-1980)**

M'HAMED BY THE SEA, 1979

oil on canvas

signed lower left; with 'The Robertson Craig Collection / P.H. 240', artist's name, title and date on reverse  
15 x 24½in. (38.10 x 62.23cm)

*Provenance:*

'Pictures by Patrick Hennessy RHA & Henry Robertson Craig', Christie's, 10 July 1986, lot 7;

Private collection;

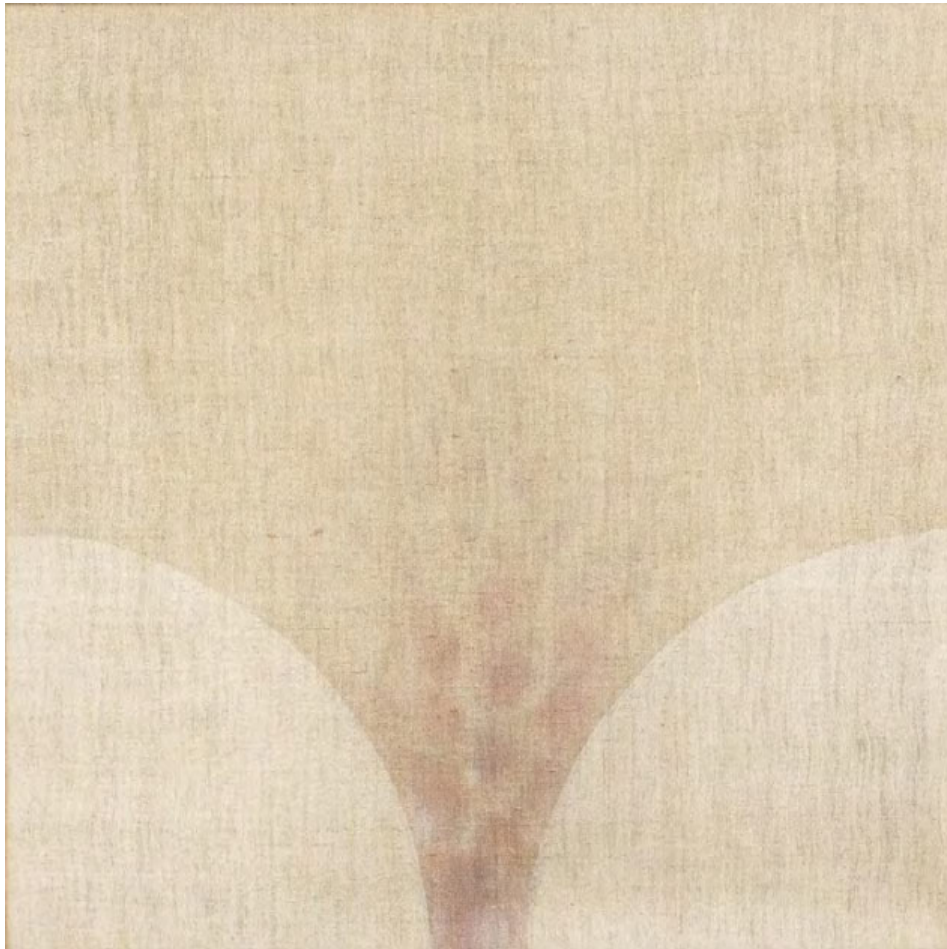
with James Donovan Fine Art, Private Collector Gallery, Cork;

Private collection

€4000-€6000 (£3420-£5130 approx.)

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**106**

**Patrick Scott HRHA (1921-2014)**

ABSTRACT

tempera on unprimed canvas

inscribed with title on reverse; title concealed beneath the frame

24 x 24in. (60.96 x 60.96cm)

*Provenance:*

Hamilton Osborne King, 29 November 2004, lot 199;

Private collection

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 106](#)



**107**

**Barrie Cooke HRHA (1931-2014)**

**FOOT**

oil on canvas

signed lower right

72 x 98in. (182.88 x 248.92cm)

*Provenance:*

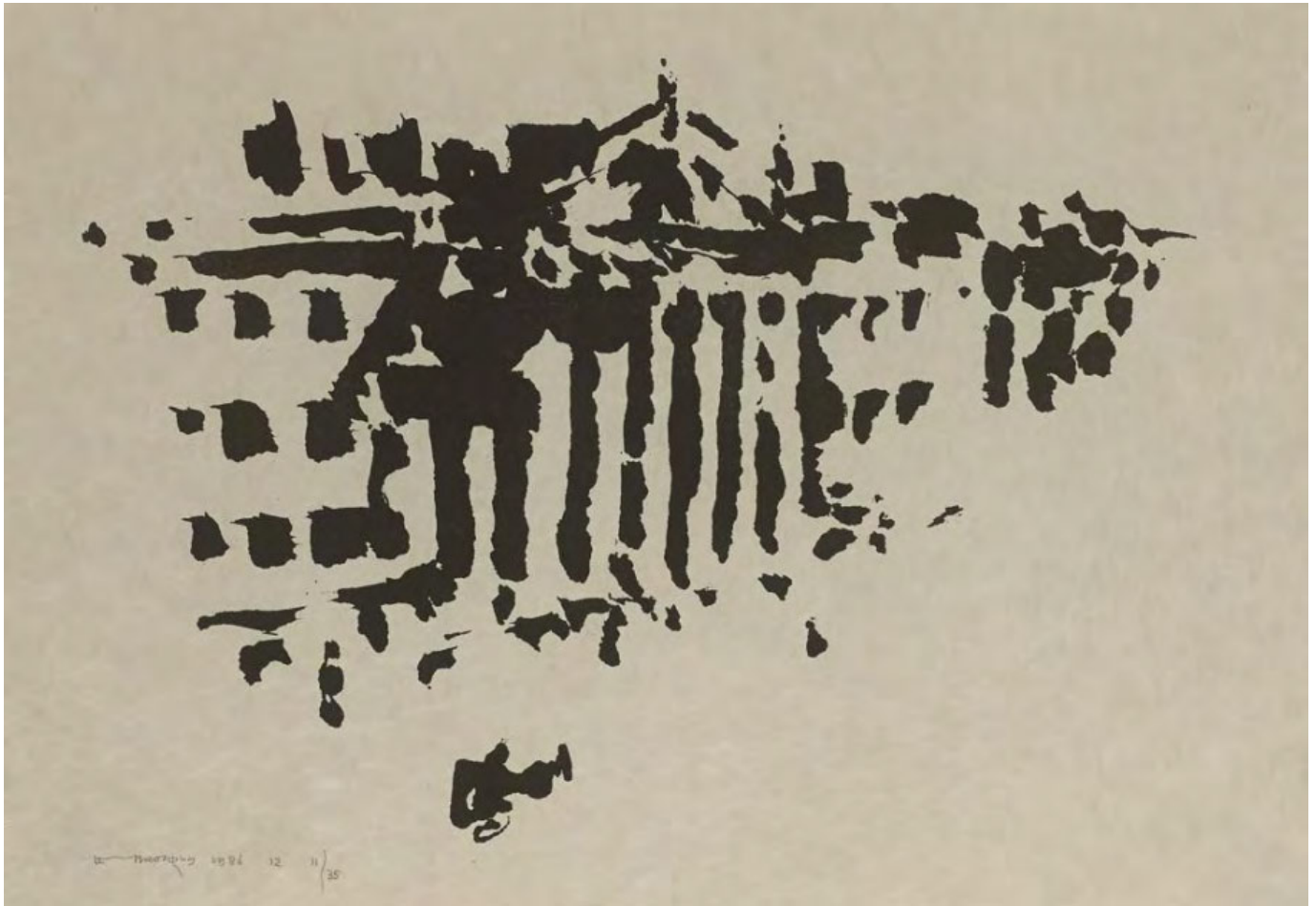
A commission from the previous owner;

From whom privately purchased the present owner

The present work was inspired by the skeleton of a human foot. The model skeleton was supplied by the patron for this special commission.

€8000-€12000 (£6840-£10260 approx.)

[Click Here for Large Images & To Bid Lot 107](#)



**108**

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

DUBLINERS, GENERAL POST OFFICE, 1986

lithograph on handmade Japanese paper; (no. 11 from an edition of 35)

signed, dated and numbered lower left

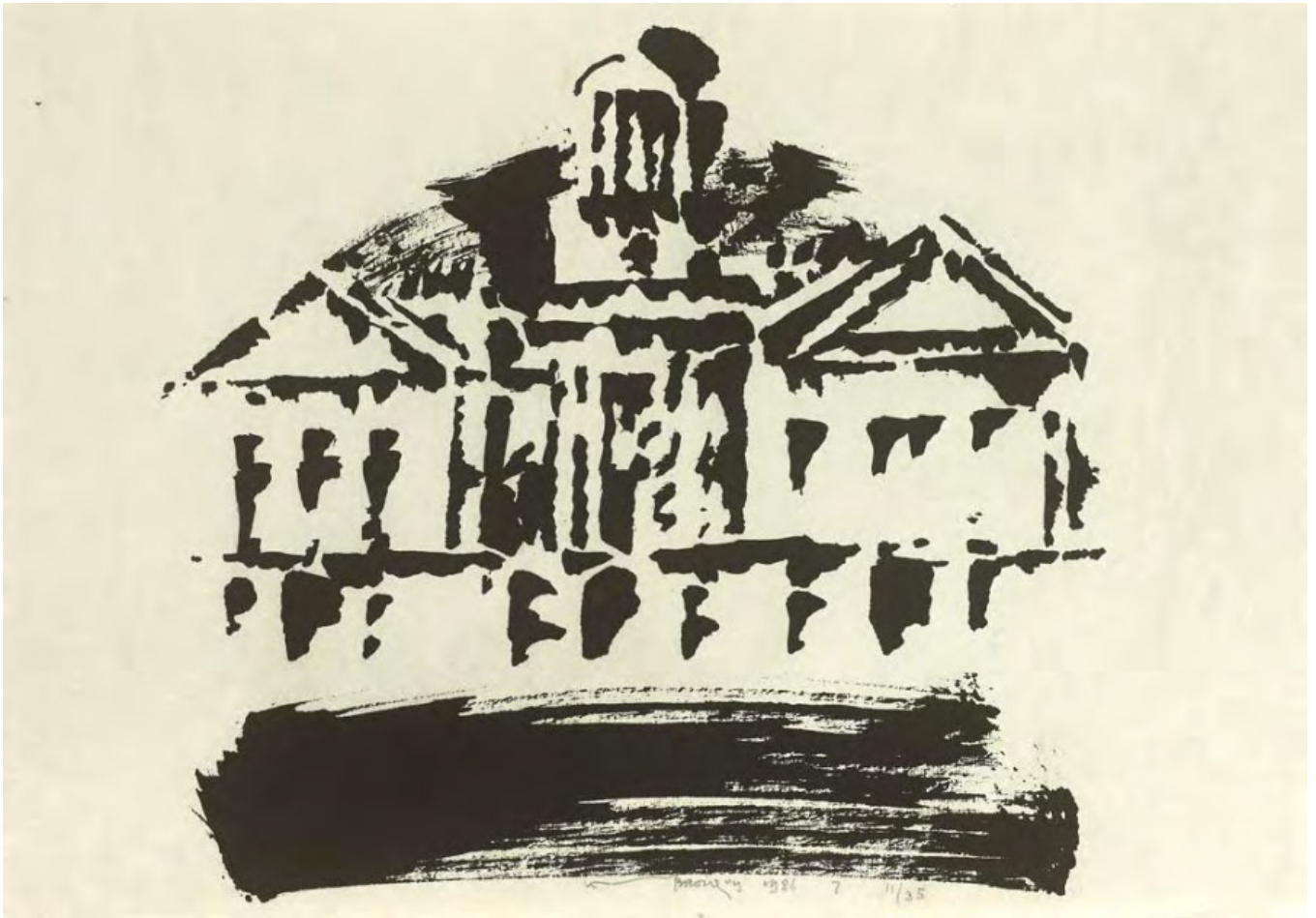
12¼ x 17½in. (31.12 x 44.45cm)

Lot 108 to 110 are lithographs illustrating James Joyce's Dubliners for the Dolmen Press edition, 1986.

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 108](#)





**109**

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

DUBLINERS, KINGS INN, 1986

lithograph on handmade Japanese paper; (no. 11 from an edition of 35)

signed, dated and numbered lower right

12¼ x 17½in. (31.12 x 44.45cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 109](#)



**110**

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

DUBLINERS, STREET HOUSES, 1986

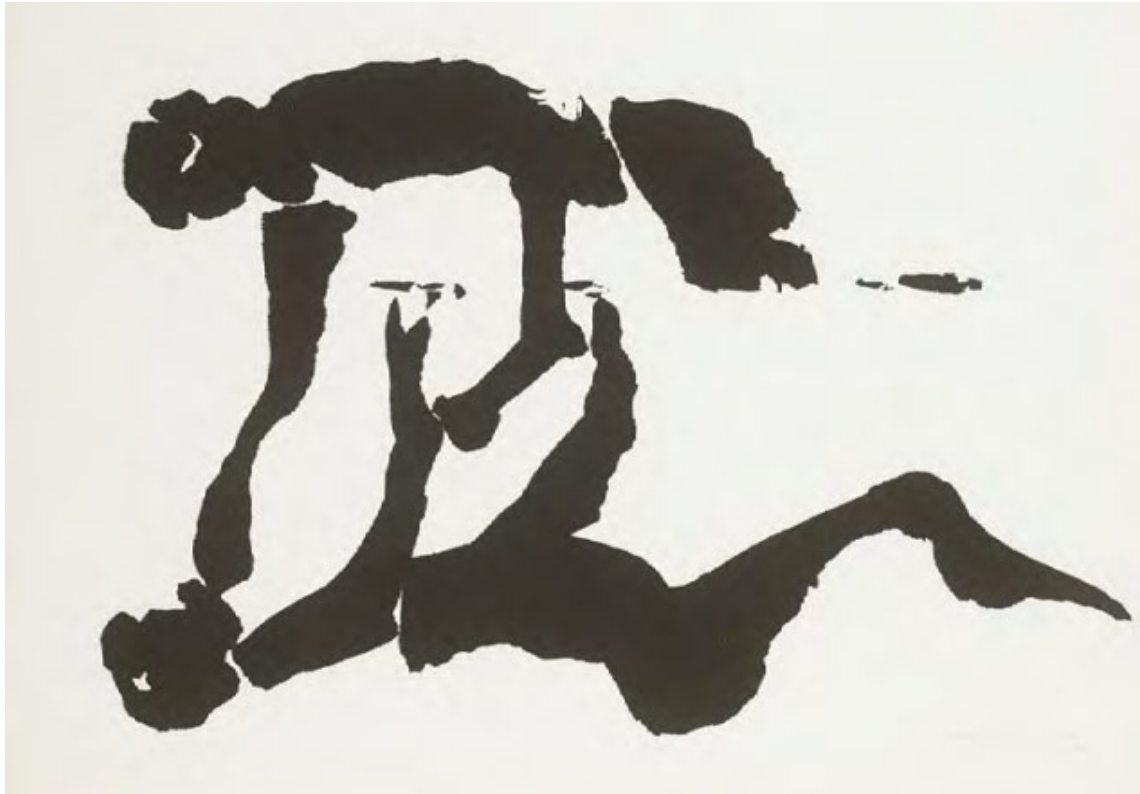
lithograph on handmade Japanese paper; (no. 11 from an edition of 35)

signed, dated and numbered lower right

12¼ x 17½in. (31.12 x 44.45cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 110](#)



**111**

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

THE TÁIN. DEATH OF FRAECH, 1969

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

signed, numbered and dated lower right

15 x 21¼in. (38.10 x 53.98cm)

*Provenance:*

Whyte's, 30 April 2007, ex lot 52;

Private collection

Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 2 in the series.

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 111](#)





**112**

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

THE TÁIN. FEDELM, 1969

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

signed, numbered and dated lower right

21¼ x 14¾in. (53.98 x 37.47cm)

*Provenance:*

Whyte's, 30 April 2007, ex lot 52;

Private collection

Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 2 in the series.

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 112](#)



**113**

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

THE TÁIN. WARRIOR KILLED, 1969

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

signed, numbered and dated lower right

15 x 21¼in. (38.10 x 53.98cm)

*Provenance:*

Whyte's, 30 April 2007, ex lot 52;

Private collection

Printed in Dublin in 1969 by Frank O'Reilly in an edition of 70 plus one artist's proof. The present example is no. 2 in the series.

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 113](#)



**114**

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

**EIGHT IRISH WRITERS [1981]**

collotype lithographs; (8); (no. 12 from the 'Hors de Commerce' edition of 25); unframed, in the original linen folio case

inscribed [To Francis Stuart, 'with deep admiration and best wishes', Louis le Brocquy, XI 1981] on title page; numbered in red on editions page; each signed and numbered in pencil in the lower margin  
13¾ x 11 in. (34.93 x 27.94cm)

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

Francis Stewart (1902-2000), whose portrait is included and to whom the artist personally inscribed this lot, was an Irish writer who spent much of the war years, 1939-1945, in Germany. His first wife was Iseult Gonne, Maud Gonne MacBride's daughter. He was elected a Saoi of Aosdána in 1996. He published over 30 works between 1923 and 1996.

One hundred and twenty-five copies of this portfolio were produced. Those numbered H. C. (hors de commerce) 1-25 were for museum, library and private circulation.

€6000-€8000 (£5130-£6840 approx.)

[Click Here for Large Images & To Bid Lot 114](#)





**115**

**Neil Shawcross RHA RUA (b.1940)**

UNTITLED [CELLO] 2008

oil on board with collage element

signed and dated in pencil across base

24 x 44in. (60.96 x 111.76cm)

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 115](#)



**116**

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

WINTER GROWTH, 1995

oil on canvas

signed lower left; signed, titled and dated on reverse

30 x 34in. (76.20 x 86.36cm)

€7000-€9000 (£5980-£7690 approx.)

[Click Here for Large Images & To Bid Lot 116](#)





**117**

**Hughie O'Donoghue (b.1953)**

OF THE VIOLATION OF BELGIUM, 2006

oil with collage on board

signed lower right; signed, titled and dated on reverse

10 x 13in. (25.40 x 33.02cm)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 117](#)





**118**

**Basil Blackshaw HRHA RUA (1932-2016)**

UNTITLED [FIGURE RUNNING]

oil on canvas board

signed lower left

14 x 10in. (35.56 x 25.40cm)

*Provenance:*

Acquired directly from the artist by the present owner

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 118](#)



**119**

**Mike Fitzharris (b.1952)**

SUMMER AT THE COAST, 1988

oil and graphite on board

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

19¾ x 24½in. (50.17 x 62.23cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 119](#)



**120**

**Mike Fitzharris (b.1952)**

INDUSTRIAL SEASCAPE, 1988

oil and charcoal on board

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

20¼ x 24¾in. (51.44 x 62.87cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 120](#)



121

**Hughie O'Donoghue (b.1953)**

A LINE OF RETREAT, 1996 (SET OF TEN)

carborundum prints; (10); (each no. 5 from an edition of 35)

some signed, titled, numbered and dated; with handwritten Rubicon Gallery labels on reverse

19¼ x 23¾in. (48.90 x 60.33cm)

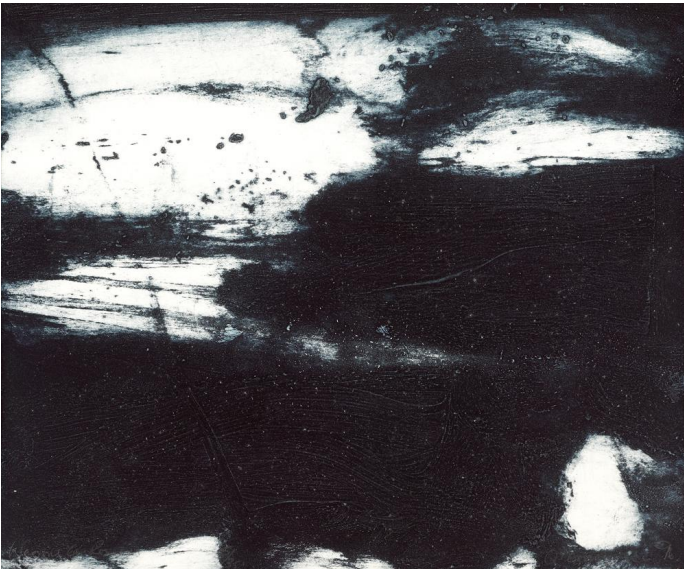
*Provenance:*

Rubicon Gallery, Dublin;

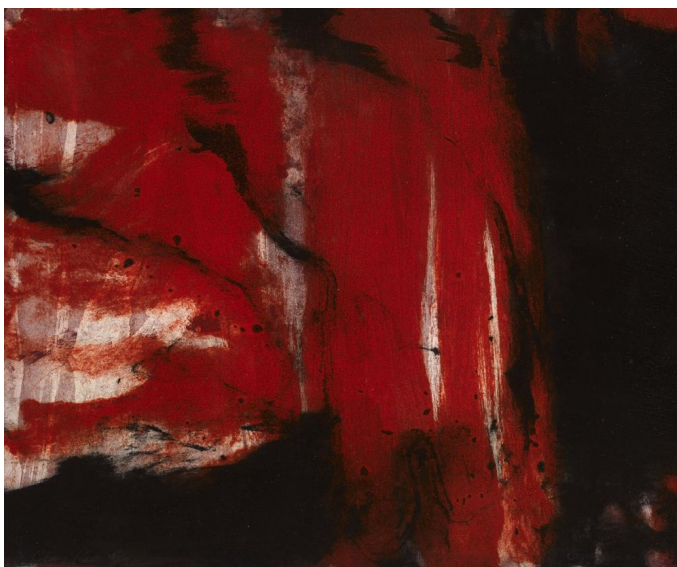
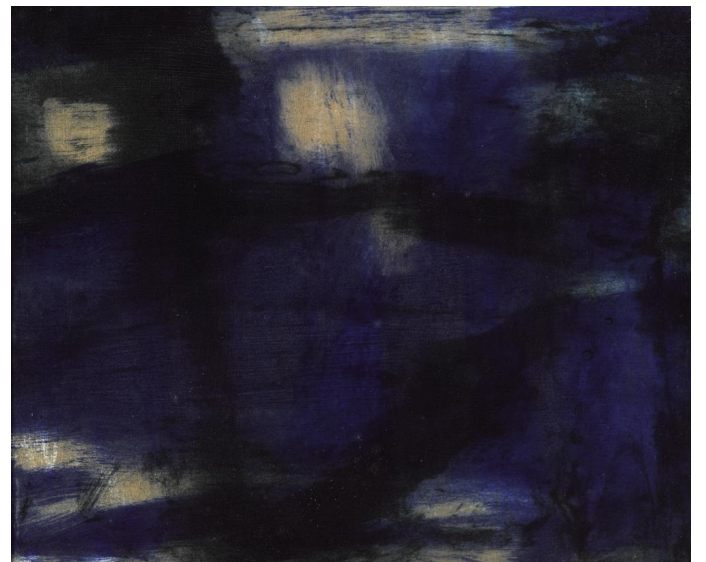
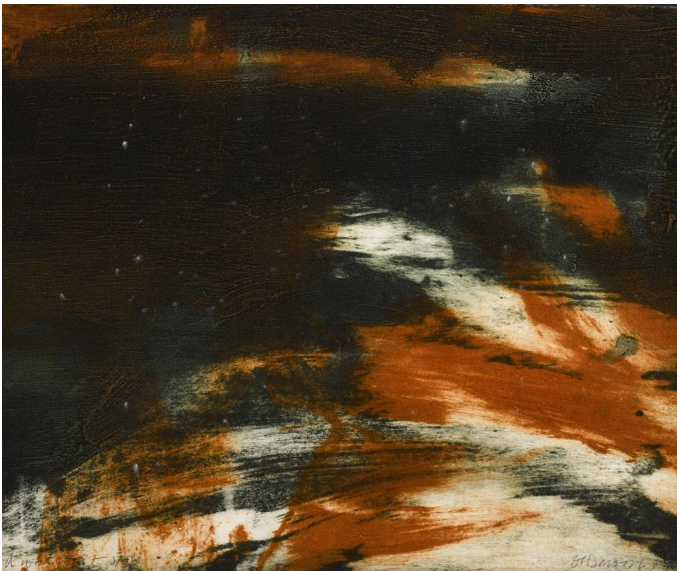
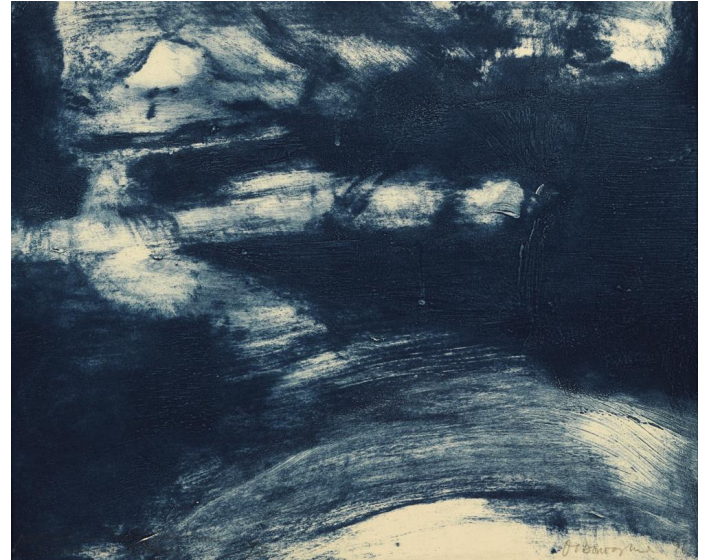
Private collection

€4000-€6000 (£3420-£5130 approx.)

[Click Here for Large Images & To Bid Lot 121](#)









**122**

**Tracey Emin (British, b.1963)**

I KEPT THINKING OF YOU, 2016

etching; (no. 3 from an edition of 50)

signed, dated and numbered lower right; titled lower left

18¼ x 22¼in. (46.36 x 56.52cm)

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 122](#)





**123**

**Tracey Emin (b.1963)**

IN MY MIND II, 2014

etching; (no. 20 from an edition of 100)

signed, dated and numbered lower right; titled lower left

14¼ x 11¼in. (36.20 x 28.58cm)

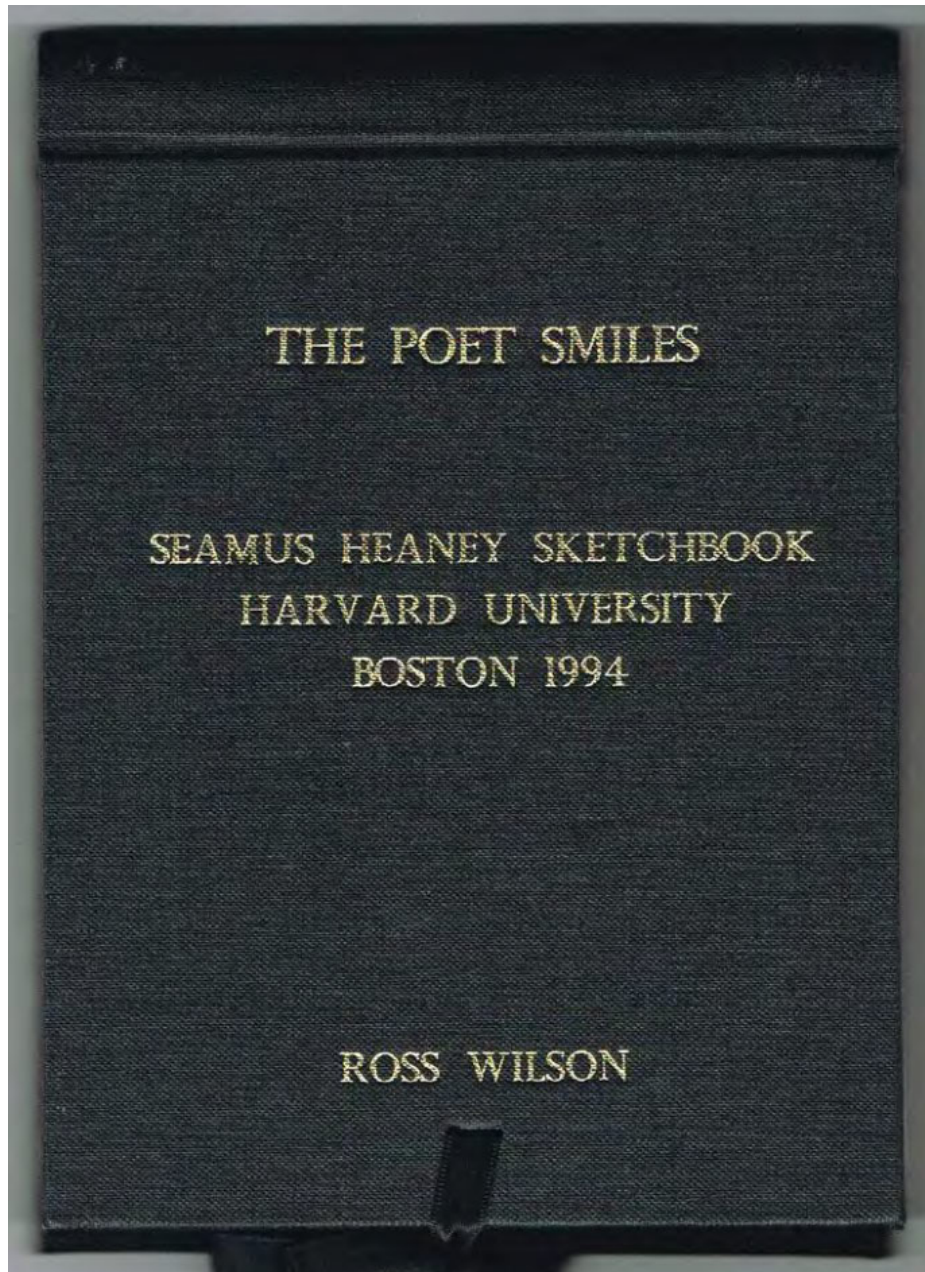
*Provenance:*

White Cube, London;

Private collection

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 123](#)



**124**

**Ross Wilson ARUA (b.1957)**

THE POET SMILES, SEAMUS HEANEY SKETCHBOOK, HARVARD UNIVERSITY, BOSTON, 1994 [COLLECTION OF TEN DRAWINGS]

pen and sepia ink; in linen bound sketchbook with gilt titled upper  
7 x 5in. (17.78 x 12.70cm)

Laid into the sketchbook is a copy of a letter from the National Portrait Gallery, London to the artist [22 July 1994] confirming their Trustees' desire to acquire the artist's sketchbooks and drawings of Heaney for their collection.

The National Portrait Gallery, London currently holds 14 works by the artist [their reference, NPG 6261, NPG 6262 (1-12) and NPG 6400]. All depict Heaney bar one of Derek Walcott ('The Sun Poet').  
€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 124](#)







**125**

**Blek le Rat (French, b.1951)**

LAST TANGO, 2006

screenprint; (no. 52 from an edition of 145)

signed lower right; numbered lower left

22¾ x 20¾in. (57.79 x 52.71cm)

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 125](#)



**126**

**Blek le Rat (French, b.1951)**

MAN WHO WALKS THROUGH WALLS, 2008

continuous tone photograph; (no. 26 from an edition of 200)

signed lower right; numbered lower left

14½ x 21¾in. (36.83 x 55¼cm)

Sheet size: 15.75 by 22.75in.

€600-€800 (£510-£680 approx.)

[Click Here for Large Images & To Bid Lot 126](#)

**127**

**Nelson Mandela (1918-2013)**

THE WINDOW, 2002

hand-printed lithograph on Velin BFK Rives paper; (no. 88 from an edition of 500)

signed lower right; numbered lower left; with blind stamp lower left corner; with Belgravia Gallery [London] label on reverse

24 x 16in. (60.96 x 40.64cm)

*Provenance:*

Belgravia Gallery, London;

Private collection

A Certificate of Authenticity accompanies this lot.

The present work is number 88 from an edition of 500. The Certificate of Authenticity is signed by Ross McLean, Calder Art Publisher, Cape Town 2002.

The Window is from the 'My Robben Island' collection.

The edition is limited to 500 hand printed lithographs, 50 artist proofs [numbered A/P1 to A/P50] , 7 printer proofs [P/P1 to P/P7] and one cancellation print.

'The Window' is one of the few sketches by Mandela where colour is used throughout. It depicts a view of Table Mountain through the bars of a prison cell on Robben Island. Table Mountain is not visible from the prison cell windows, the view depicted represented freedom and beauty to the artist during his incarceration.

The edition was printed on Velin BFK Rives paper and the printing was done under the supervision of the Michaelis School of Fine Art, University of Cape Town by Professor Stephen Ingg and Tamarind Institute Master Printer Ernestine White assisted by Russell Jones and Klaus Fricke. All plates have been destroyed.

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 127](#)







**128**

**Graham Knuttel (b.1954)**

ROMANTIC MR. PUNCH

oil on canvas

signed lower left

24 x 20in. (60.96 x 50.80cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 128](#)





**129**

**Graham Knuttel (b.1954)**

GINGER CAT

pastel

signed lower right

20 x 27in. (50.80 x 68.58cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 129](#)





**130**

**Gladys Maccabe HRUA ROI FRSA (b.1918)**

VIEW OF THE SACRÉ-COEUR BASILICA, PARIS

oil on canvas

signed lower right

20 x 24in. (50.80 x 60.96cm)

*Provenance:*

Taylor Gallery, Belfast;

Private collection;

Whyte's, 26 November 2012, lot 195;

Whence purchased by the present owner

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 130](#)



**131**

**Gladys Maccabe HRUA ROI FRSA (b.1918)**

FLOWERS

oil on board

signed lower right

15 x 11in. (38.10 x 27.94cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 131](#)





**132**

**Ivan Sutton (b.1944)**

CURRACH MEN, SLEA HEAD, COUNTY KERRY

oil on board

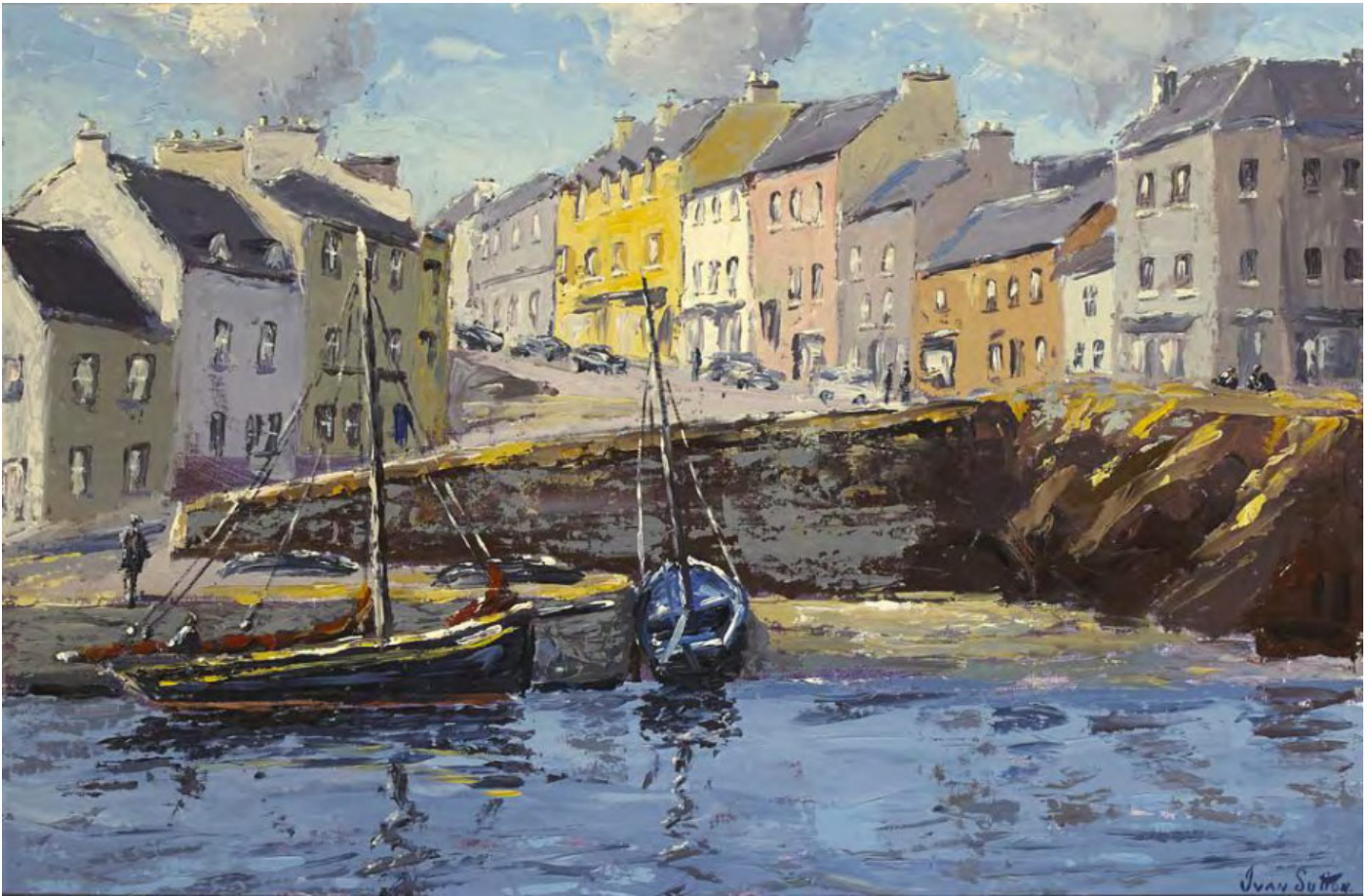
signed lower left; signed and titled on reverse; also with artist's studio label on reverse

20 x 30in. (50.80 x 76.20cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 132](#)





**133**

**Ivan Sutton (b.1944)**

ROUNDSTONE HARBOUR, COUNTY GALWAY

oil on board

signed lower right; with gilt museum plaque affixed lower centre; signed and titled on artist's label on reverse

20 x 30in. (50.80 x 76.20cm)

*Provenance:*

Whyte's, 13 December 2010, lot 183;

Private collection

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 133](#)



**134**

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

POPPIES

oil on canvas

signed lower left

16 x 20in. (40.64 x 50.80cm)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 134](#)





**135**

**Markey Robinson (1918-1999)**

SHAWLIE AND THREE GALWAY HOOKERS

oil on board

signed lower left

21 x 30in. (53.34 x 76.20cm)

*Provenance:*

Whyte's, 28 September 2015, lot 190;

Whence purchased by the present owner

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 135](#)





**136**

**Markey Robinson (1918-1999)**

VILLAGE STREET SCENE

gouache

signed lower right

12¾ x 19¾in. (32.39 x 50.17cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 136](#)



**137**

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

STILL LIFE WITH FLOWERS AND FRUIT

oil on canvas

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

30 x 30in. (76.20 x 76.20cm)

*Provenance:*

Acquired directly from the artist;

Private collection;

Whyte's, 8 March 2000, lot 66;

Private collection

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 137](#)



**138**

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

STILL LIFE WITH FLOWERS AND BUST, 1989

oil on board

signed and dated lower left

23½ x 29¼in. (59.69 x 74.30cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 138](#)





**139**

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

THE MOURNES FROM TYRELLA, COUNTY DOWN

oil on canvas board

signed lower right

20 x 24in. (50.80 x 60.96cm)

*Provenance:*

With William Mol & Son, Belfast;

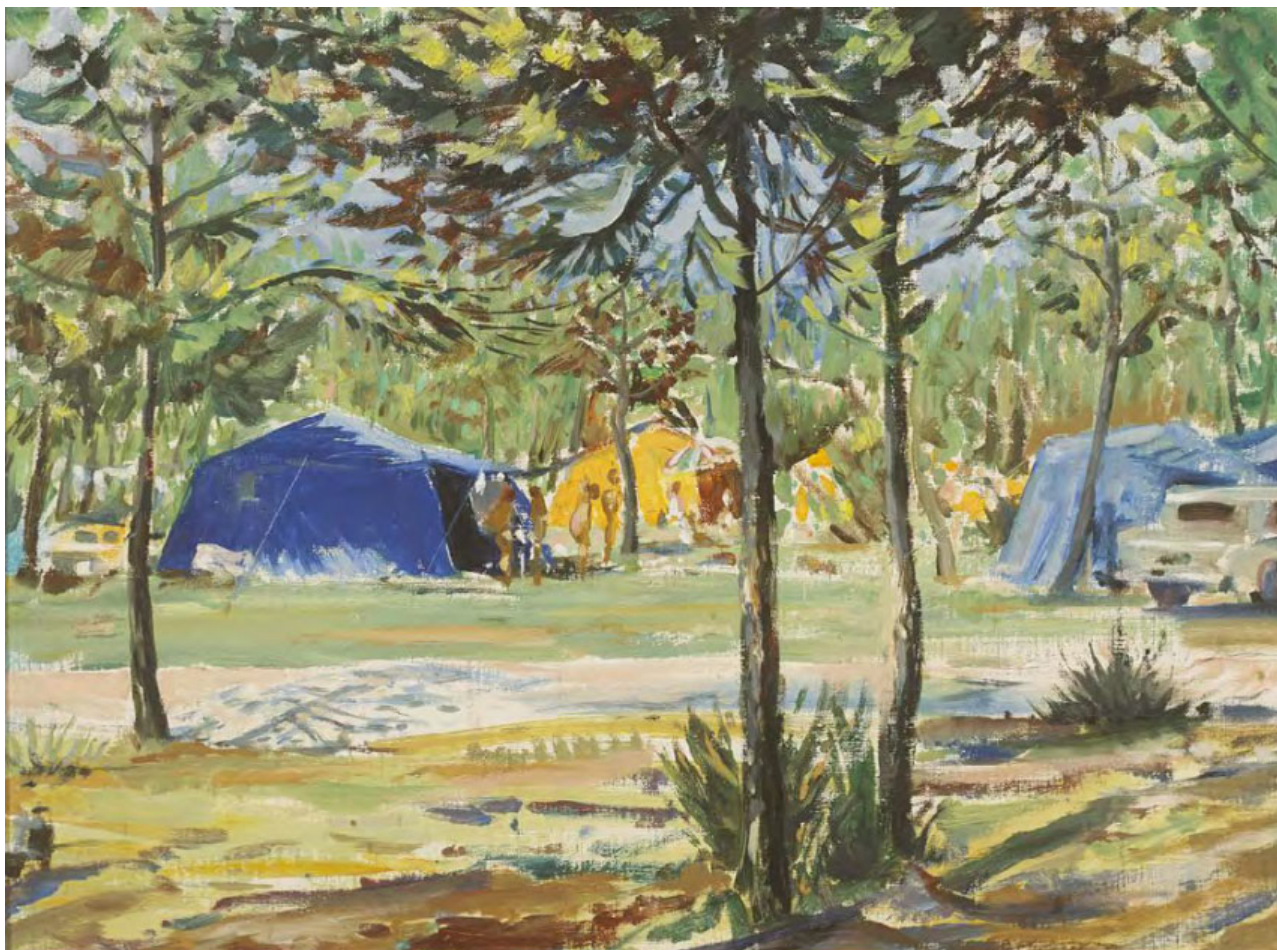
Private collection;

Bonham's, 9 February 2011, lot 26;

Private collection

€3500-€4500 (£2990-£3850 approx.)

[Click Here for Large Images & To Bid Lot 139](#)



**140**

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

CAMPING SCENE

oil on canvas

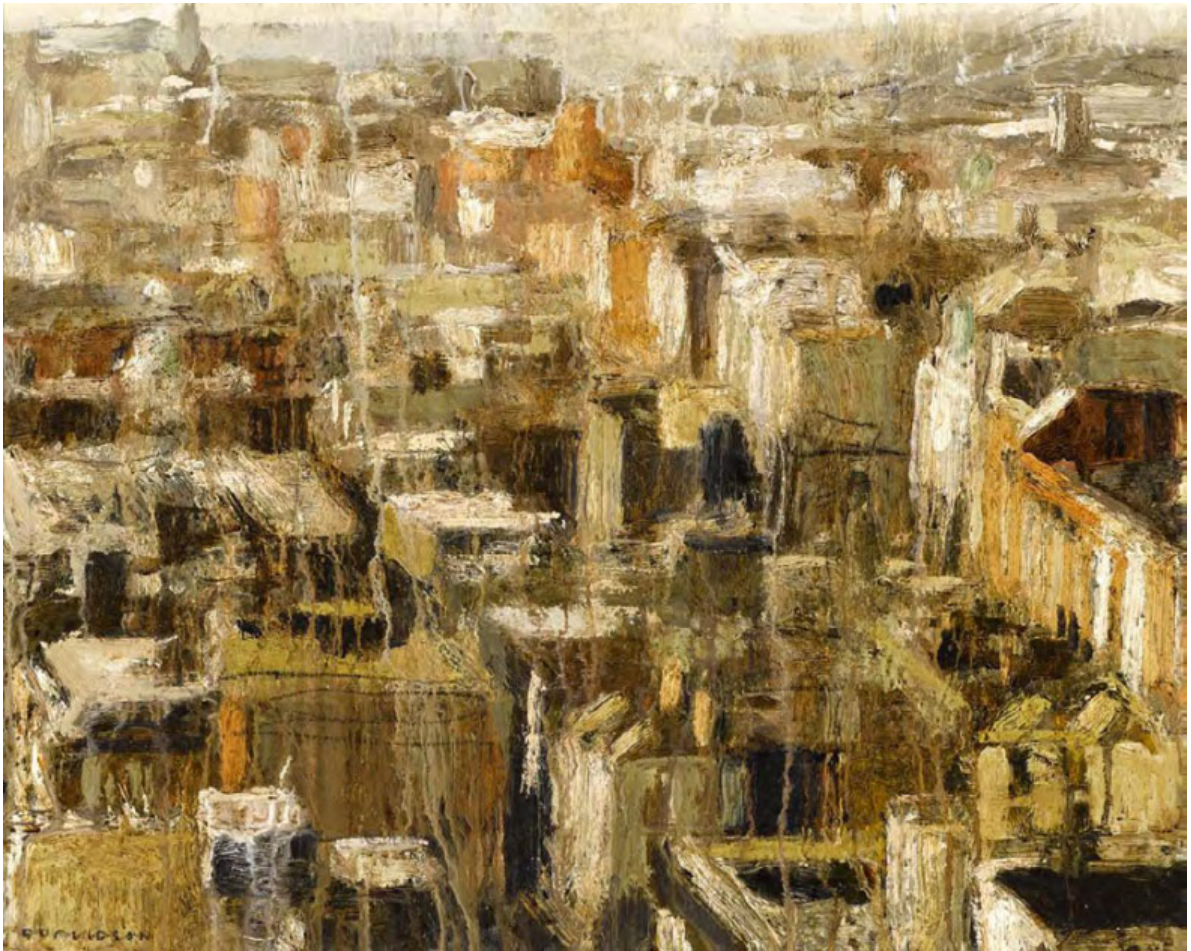
signed on reverse

17¼ x 23¾in. (43.82 x 60.33cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 140](#)





**141**

**Colin Davidson RUA (b.1968)**

LOOKING DOWN ABBEY STREET, DUBLIN, 2004

oil on canvas

signed lower left; signed again, titled and dated on reverse; with Solomon Gallery label on reverse

16 x 20in. (40.64 x 50.80cm)

*Provenance:*

Solomon Gallery, Dublin;

Private collection;

Whyte's, 26 November 2007, lot 28;

Private collection

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 141](#)





**142**

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

BLACK FORT II, ARANMORE, COUNTY DONEGAL, 1980

oil on board

signed and dated lower right; signed and titled on reverse

19½ x 23½in. (49.53 x 59.69cm)

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 142](#)



**143**

**Eileen Meagher (b.1946)**

MOUNTAINS AND LAKE

oil on canvas

signed lower left

16 x 20in. (40.64 x 50.80cm)

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 143](#)



**144**

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

BOATS MOORED BY A BRIDGE

oil on canvas

signed lower left

20 x 16in. (50.80 x 40.64cm)

Thought to be near Annalong, County Down.

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 144](#)





**145**

**Martin Gale RHA (b.1949)**

LATE IN NOVEMBER, 2003

oil on canvas

signed lower left; with RHA exhibition label on reverse

12 x 16in. (30.48 x 40.64cm)

*Provenance:*

Whyte's, 21 February 2006, lot 200;

Private collection

*Exhibited:*

RHA, Dublin, 2004, catalogue no. 146

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 145](#)



**146**

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

NEAR SKIBBEREEN, COUNTY CORK, 1985

watercolour

signed and dated lower right

14¾ x 21 in. (37.47 x 53.34cm)

€600-€800 (£510-£680 approx.)

[Click Here for Large Images & To Bid Lot 146](#)





**147**

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

FISHING HARBOUR, CONNEMARA, COUNTY GALWAY

oil on canvas

signed lower left; inscribed with title on reverse; also with Victor Waddington Galleries label also on reverse

16 x 20in. (40.64 x 50.80cm)

*Provenance:*

Victor Waddington Galleries, Dublin;

The Collection of Ruairí Brugha & Máire MacSwiney Brugha;

Thence by family descent

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 147](#)





**148**

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

HAY STACKS, COUNTY DONEGAL

oil on canvas

signed lower right

16 x 20in. (40.64 x 50.80cm)

*Provenance:*

The Collection of Ruairí Brughá & Máire MacSwiney Brughá;  
Thence by family descent

€800-€1000 (£680-£850 approx.)

[Click Here for Large Images & To Bid Lot 148](#)



**149**

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

WHEN THE WHINS ARE IN BLOOM, LOUGH ERNE, COUNTY FERMANAGH

oil on board

signed lower left; titled on reverse

9½ x 11½in. (24.13 x 29.21cm)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 149](#)



**150**

**Charles J. McAuley (1910-1999)**

IN THE SHADOWS OF AGHLA, COUNTY DONEGAL

oil on canvas

signed lower left; titled on reverse

20 x 28in. (50.80 x 71.12cm)

*Provenance:*

Ross's, 4 December 2013, lot 47;

Private collection

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 150](#)





**151**

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

BOGLAND, AT GWEEDORE, COUNTY DONEGAL

oil on canvas

signed lower right; titled on reverse

19½ x 24in. (49.53 x 60.96cm)

*Provenance:*

de Veres, 24 September 2002, lot 182;

Private collection

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 151](#)



**152**

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

AGNEW'S HILL, LARNE, COUNTY ANTRIM

oil on board

signed lower right; inscribed on John Magee [Belfast] label on reverse

12 x 16in. (30.48 x 40.64cm)

*Provenance:*

John Magee, Belfast;

Private collection

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 152](#)



**153**

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

LANDSCAPE, INAGH VALLEY, CONNEMARA

oil on canvas

signed lower left; titled on reverse

15½ x 19½in. (39.37 x 49.53cm)

*Provenance:*

Whyte's, 9 October 2001, lot 156;

Private collection

€1200-€1500 (£1030-£1280 approx.)

[Click Here for Large Images & To Bid Lot 153](#)





**154**

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

RIVER LANDSCAPE

oil on canvas

signed lower left

30 x 40in. (76.20 x 101.60cm)

€3000-€4000 (£2560-£3420 approx.)

[Click Here for Large Images & To Bid Lot 154](#)



**155**

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

CARAGH RIVER, LICKEEN, COUNTY KERRY

oil on canvas

signed lower left; titled on label on reverse

10 x 14in. (25.40 x 35.56cm)

€800-€1000 (£680-£850 approx.)

[Click Here for Large Images & To Bid Lot 155](#)





**156**

**Alexander Williams RHA (1846-1930)**

THE BAILEY LIGHTHOUSE, HOWTH, 1889

oil on canvas laid on board

signed and dated lower left

23½ x 41½in. (59.69 x 105.41cm)

*Provenance:*

Whyte's, 22 February 2005, lot 101;

Whence purchased by the present owner

*Exhibited:*

Almost certainly exhibited as Breezy Weather, near the Bailey Light, Howth, RHA, Dublin, 1889, catalogue no. 60 (£30-0-0)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 156](#)





**157**

**Alexander Williams RHA (1846-1930)**

IN VENTRY HARBOUR, WEST DINGLE, KERRY

oil on board

signed lower left; inscribed with title lower right; signed again on reverse and inscribed with location details and artist's studio address [4 Hatch Street, Dublin]; with gilt museum plaque affixed in frame lower centre

10 x 18in. (25.40 x 45.72cm)

*Provenance:*

Whyte's, 19 February 2002, lot 136;

Private collection

Inscription on reverse reads: "Cahirciveen [sic] Coast South of Dingle Pier in Distance".

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 157](#)



**158**

**Colin Hunter (British, 1841-1904)**

LAKE WITH MOUNTAINS IN THE DISTANCE, 1865

oil on canvas

signed and dated lower left

15¼ x 23¼in. (38.74 x 59.06cm)

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 158](#)





**159**

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

COTTAGE AND TREES

watercolour

signed lower left

8 x 10½in. (20.32 x 26.67cm)

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 159](#)





**160**

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

STONE PINES

watercolour

inscribed on Dawson Gallery label on reverse

10¾ x 13¾in. (27.31 x 34.93cm)

*Provenance:*

Dawson Gallery, Dublin;

Private collection

The stone pine, with the botanical name *Pinus pinea*, is also called the Italian stone pine, umbrella pine and parasol pine. It is a tree from the pine family (Pinaceae). The tree is native to the Mediterranean region, occurring in Southern Europe, Israel, Lebanon and Syria. It is also naturalised in North Africa, the Canary Islands, South Africa and New South Wales.

Stone pines have been used and cultivated for their edible pine nuts since prehistoric times. They are widespread in horticultural cultivation as ornamental trees, planted in gardens and parks around the world.

This watercolour is probably a scene in the South of France.

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 160](#)



**161**

**Edwin Hayes RHA RI ROI (1819-1904)**

OFF DUBLIN, 1858

oil on canvas

signed and dated lower left; with ROSC '71 label on reverse

15¾ x 26¾in. (40.01 x 67.95cm)

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 161](#)



**162**

## **19th Century British School**

DUTCH FISHING BOAT OFF A FRENCH PORT

oil on canvas

bears "E. Hayes" in a later hand lower right

30½ x 50in. (77.47 x 127cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 162](#)





**163**

**George Mounsey Wheatley Atkinson (1806-1884)**

DUTCH SAILING VESSELS (A PAIR)

oil on canvas; (2)

indistinctly signed lower left

17¼ x 31¼in. (43.82 x 79.38cm)

€8000-€12000 (£6840-£10260 approx.)

[Click Here for Large Images & To Bid Lot 163](#)



**164**

**Norman Garstin (1847-1926)**

MAN SMOKING A PIPE

oil on board

signed lower right; with 'Mousehole' (Cornwall) on reverse

13 x 10in. (33.02 x 25.40cm)

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 164](#)





**165**

**Norman Garstin (1847-1926)**

A BRETON MAN

oil on board

signed lower right

16¼ x 10¼in. (41.28 x 26.04cm)

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 165](#)





**166**

**Thomas Rose Miles RCA (fl.1869-1910)**

**"MORNING", LANDING FISH AT BLACKROCK, GALWAY BAY**

oil on canvas

signed lower left; titled on reverse; titled and with artist's name in the mount

15 x 27in. (38.10 x 68.58cm)

*Provenance:*

Adam's, 30 May 2012, lot 64;

Private collection

€4000-€6000 (£3420-£5130 approx.)

[Click Here for Large Images & To Bid Lot 166](#)



**167**

**David James (British, 1853-1904)**

AN EASTERLY BREEZE, CAERMARTHEN [SIC] BAY, SOUTH WALES, 1887

oil on canvas

signed and dated lower right

18 x 30in. (45.72 x 76.20cm)

€2000-€3000 (£1710-£2560 approx.)

[Click Here for Large Images & To Bid Lot 167](#)



**168**

**Joseph Caraud (French, 1821-1905)**

PREPARING FOR THE DANCE

oil on panel

signed lower left; inscribed with title on Jorgensen Fine Art label on reverse

17½ x 14½in. (44.45 x 36.83cm)

*Provenance:*

'The Ib Jorgensen Collection', Adam's, 11 November 2014, lot 8;

Private collection

ADD BIOG

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 168](#)





**169**

**Attributed to Nicholas Crowley (1819-1857)**

PORTRAIT OF JOAN, WIFE OF JAMES POWER, OLDCOURT, WATERFORD [1850]

oil on canvas; (2)

inscribed and dated verso; second portrait with sitter's name and date on reverse

36 x 28in. (91.44 x 71.12cm)

*Provenance:*

Collection of the sitter;

Thence by family descent to the previous owner;

From whom acquired by the present owner

The second portrait which accompanies this lot pertains to the same family collection and depicts Master Jemmy Power as 'The Red Boy' [1869]. For an image of this second portrait see [www.whytes.ie](http://www.whytes.ie)

Nicholas Joseph Crowley was an Irish genre and portrait painter. Born in Dublin in 1819, he became a student at the Royal Hibernian Academy in 1832. He first exhibited there the following year and his works continued to appear almost every year until his death. Crowley was elected a member in 1837. That same year Crowley moved to London where he became a regular exhibitor at the Royal Academy. Most of Crowley's known works are listed in Strickland (pp.236-239) among them two portraits of Waterford actor William Grattan Tyrone Power (1795-1841) from Kilmacthomas executed in 1840 and 1845.

€3000-€5000 (£2560-£4270 approx.)

[Click Here for Large Images & To Bid Lot 169](#)



**170**

**Samuel McCloy (1831-1904)**

HIDE AND SEEK, 1869

oil on canvas

signed and dated in the handle of the axe lower centre

14 x 12in. (35.56 x 30.48cm)

€1500-€2000 (£1280-£1710 approx.)

[Click Here for Large Images & To Bid Lot 170](#)



**171**

**Samuel McCloy (1831-1904)**

A STUPID BOOK

watercolour

signed lower left; titled and with artist's name in the mount

14½ x 18¼in. (36.83 x 46.36cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 171](#)





**172**

**William Sadler II (c.1782-1839)**

MARITIME SCENE WITH MARTELLO TOWER AND TALL SHIPS

oil on panel

8½ x 12½in. (21.59 x 31¾cm)

*Provenance:*

Gorry Gallery, Dublin;

Private collection

Contained in its original Regency frame.

€2500-€3500 (£2140-£2990 approx.)

[Click Here for Large Images & To Bid Lot 172](#)



**173**

**18th / 19th Century English School**

RIVER LANDSCAPE WITH A MOUNTED SOLDIER AND A RUSTIC WITH A COW

oil on panel

9.7513.50

9¾ x 13½in. (24.77 x 34.29cm)

*Provenance:*

Christie's, 18 May 2001, lot 131 (as the work of William Sadlier II);

Private collection

€1800-€2200 (£1540-£1880 approx.)

[Click Here for Large Images & To Bid Lot 173](#)



**174**

**19th Century Irish School**

PORTRAIT OF DANIEL O'CONNELL, 1847

watercolour on ivory

indistinctly inscribed and dated [1847] lower left; with Patrick Fenlon Carver & Gilder Manufacturer label [62 Great Britain St., Dublin.] on reverse

4 x 3in. (10.16 x 7.62cm)

A mid 19th century miniature half-length portrait, on rectangular ivory panel of The Liberator seated in an armchair, his left hand across his chest. Based on the portrait by Thomas Heathfield Carrick (1802-1874), which was widely disseminated in the engraving by William Holl Jr. In gilt frame bearing label verso for Patrick Fenlon, Carver and Gilder, 62, Great Britain Street, Dublin.

A miniature of 'The Liberator' c.1820 by John Comerford can be found in the National Gallery of Ireland [NGI 2924].

Please note that restrictions apply to the export of ivory to certain countries.

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 174](#)





**175**

**Nathaniel Hone RA (1718-1784)**

PORTRAIT OF A CLERGYMAN, 1751

enamel; (framed in a gold oval pendant)

signed NH in monogram and dated

1½ x 1¼in. (3.81 x 3.18cm)

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 175](#)



**176**

**Anon.**

FRANCIS EDWARD RAWDON-HASTINGS, 1ST MARQUESS OF HASTINGS, KG, PC (1754-1826)

watercolour on ivory; (set in a black frame with gilt metal inset with foliage clasp)

with sitter's title and details on reverse

3 x 2¼in. (7.62 x 5.72cm)

Born in Moira, County Down, Francis Edward Rawdon-Hastings was an Anglo-Irish British politician and military officer who served as Governor-General of India (1813-23) and with British forces during the American Revolutionary War (from May 1774) and the French Revolutionary Wars.

Rawdon-Hastings was an advocate of Irish political issues and a patron of the arts. Thomas Moore was among his those to benefit from his patronage while Wolfe Tone described him as "The Irish Lafayette" in relation to his support for Catholic Emancipation. Portraits of Hastings were painted by both Sir Joshua Reynolds (c.1812) and by Hugh Douglas Hamilton (c.1801).

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 176](#)



**177**

**Anon.**

IRISH NOBLES (A PAIR)

watercolour on ivory; in oval green leather case; (pair)

1¾ x 1½in. (4.45 x 3.81cm)

*Provenance:*

Gorry Galery, Dublin;

Believed to be from the County Clare or County Limerick area.

€1000-€1500 (£850-£1280 approx.)

[Click Here for Large Images & To Bid Lot 177](#)





**178**

**Anon.**

HONORA EDGEWORTH

watercolour on ivory; (set in a black frame with gilt metal inset and decorative star clasp)  
with sitter's name on reverse

2¼ x 1¾in. (5.72 x 4.45cm)

Two portraits of a Charlotte Edgeworth (1783-1807), 5th daughter of Richard Lovell Edgeworth by Elizabeth McCausland (act. 1806-1807) can be found in the NGI (their reference 7549 & 7550). The Edgeworth family estates in Ireland were at Edgeworthstown, County Longford.

€800-€1200 (£680-£1030 approx.)

[Click Here for Large Images & To Bid Lot 178](#)



**179**

**Anon.**

PORTRAIT MINIATURE OF LOUIS XVI, KING OF FRANCE (1754-93)

watercolour on ivory; (set in a black frame with gilt metal inset)

2¾ x 2in. (6.99 x 5.08cm)

King Louis XVI is shown wearing blue velvet coat with gold embroidered borders and the silver breast-star of the Royal French Order of the Holy Ghost, with white stock and lace cravat, powdered wig and black wig-bag.

€500-€700 (£430-£600 approx.)

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**180**

**John Henry Foley RA RHA (1818-1874)**

INO AND BACCHUS, 1851

bronze on black marble base

signed and dated lower left

19½ x 13 x 9½in. (49.53 x 33.02

Dimensions of base: 22 by 11 by 1in.

In 1834 sixteen-year old John Henry Foley left his native Dublin for London, following in the footsteps of his elder brother Edward, already established at the sculpture workshop of the celebrated Mr Behnes. He enrolled in the school of the Royal Academy and quickly won a studentship for ten years with *The Death of Abel*. This piece and *Innocence* were exhibited at the Royal Academy in 1839 to great acclaim and Foley's talent was recognised by the influential *Art Journal*. The following year *Ino and Bacchus* was exhibited, to even greater acclaim.

In both subject matter and style it is a neo-classical piece. That is to say it imitates the art of ancient Greece and Rome. The infant Bacchus lies on his back, smiling, reaching for the bunch of grapes dangled above him by the bare-breasted Ino who lies, smiling, at his side and leans over him.

*Ino and Bacchus* marked a turning point in the career of the twenty-two year old from Montgomery Street, Dublin (Now Foley Street, just north of Talbot Street.) and launched him upon a career-path that led to the heart of Victorian society and major commissions for projects across the imperial globe from Galway to Calcutta.

A plaster-cast of the model can be found in the permanent collection of the Royal Dublin Society.

For an extended note on this lot see [www.whytes.ie](http://www.whytes.ie)

€3000-€5000 (£2560-£4270 approx.)

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END OF SALE





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Lot 95, Jack Butler Yeats, Singing 'Under the Canopy of Heaven', 1950

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