

An impressionistic painting of two men in blue uniforms standing in front of a doorway. The man on the left wears a blue hat and a light blue shirt, while the man on the right wears a white shirt. Both uniforms have yellow buttons. The background features a doorway with a green arch and red walls. The style is characterized by thick, visible brushstrokes and a vibrant color palette.

Fonsie Mealy's ^{Est 1934}

**CHATSWORTH SUMMER
ART SALE**

Wednesday July 10th, 2024



Fonsie Mealy's^{Est. 1934}

PSRA Registration No: 001687

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Fonsie Mealy's

CHATSWORTH SUMMER ART SALE

Wednesday July 10th, 2024
at: The Chatsworth Auction Rooms,
R95 XV05
Commencing at 2.00pm sharp.

Irish & International Art & Sculpture
Georgian, Victorian, & Edwardian Paintings,

PUBLIC VIEWING:

At the Chatsworth Auction Rooms, Chatsworth
St., Castlecomer, Co. Kilkenny, R95 XV05

Monday July 8th: 2024 (10am – 5pm)
Tuesday July 9th: 2024 (10am – 5pm)

Bidding & Queries:

Tel: +353 56 4441229 | +353 56 4446200
Email: info@fonsiemealy.ie

Sale Reference: A100724

Important Notice:

All items purchased must be paid for and
collected by: 5pm, Friday 19th July, 2024



Lot 264

Front Cover : Lot 318
Inside Front Cover: Lot 325
Inside Back Cover: Lot 122
Back Cover: Lot 222

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Fonsie Mealy's Est. 1934

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INFORMATION FOR BUYERS

Absentee Bidding

Absentee bids must be received no later than 5pm on **Tuesday, July 9th, 2024**. Any bids received after this deadline cannot be guaranteed. If you are bidding with us for the first time then please contact our office for guidelines on registration.

Telephone Bidding

Telephone bidding is available on lots with a pre-sale estimate of €500 or more.

Registration for telephone bidding ends at 5pm on Tuesday, July 9th, 2024. (Bids will not be accepted day of sale.)

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Condition Reports and Image Requests

We recommend that the buyer views the item(s) in person prior to the auction, or have a representative view the item(s) on their behalf. The Auctioneer will endeavour to make certain observations on the condition of items but the buyer is reminded that the condition report is based on opinion and should not be taken as a statement of fact.

All requests for condition reports and/or additional images of lots in this sale must be received no later than **12pm Friday, July 5th, 2024**. Any requests received after this deadline will not be entertained. We cannot guarantee that all such requests received will be answered by the sale day. All measurements are given height before width and are approximate.

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Contact Details For Viewing and Sale Days

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Terms used in this catalogue have the meanings ascribed to them below:

Paintings, Prints, Works of Art, Furniture, etc.

The first name or names and surname of the Artist or Craftsman:

– In our opinion a work by the Artist or Craftsman.

Attributed to:

– In our opinion probably a work by the Artist or Craftsman but less certainty as to authorship is expressed than in the preceding category.

Studio of:

– In our opinion a work that may have been executed in whole or in part by the artist's hand.

Circle of:

– In our opinion a work of the period of the Artist or Craftsman that is in a similar style to the work of that Artist or Craftsman.

The surname of the Artist or Craftsman, preceded by "After":

– In our opinion, a copy of the work of the artist or craftsman.

Signed, Stamped:

– Has a signature or stamp, which in our opinion is the signature or stamp of the artist or craftsman.

Bears Signature or Stamp:

– Has a signature or stamp, which in our opinion might be the signature or stamp of the artist or craftsman.

Dated:

– Is so dated and in our opinion was executed at about that date.

Bears Date:

– Is so dated and in our opinion may have been executed at about that date.

All measurements are given height before width.

Abbreviations

O.O.C. – Oils on Canvas

O.O.P. – Oils on Panel

O.O.B. – Oils on Board

O.R.M. – Of recent manufacture

W/C – Watercolour

GOU – Gouache

MAH. – Mahogany

VICT. – Victorian

EDW. – Edwardian

W.A.F. – With all faults

As Is – With all damages, faults, restorations, etc.

S.NS.R – Sold not subject to return.

IMPORTANT NOTICE

While the auctioneer endeavours to answer clients enquiries, we accept no responsibility or liability for any inaccuracy in auction results given verbally during the sale day. We recommend that clients should only make such enquiries following the conclusion of the Sale.

Fonsie Mealy's Est. 1934

PSRA Registration No: 001687

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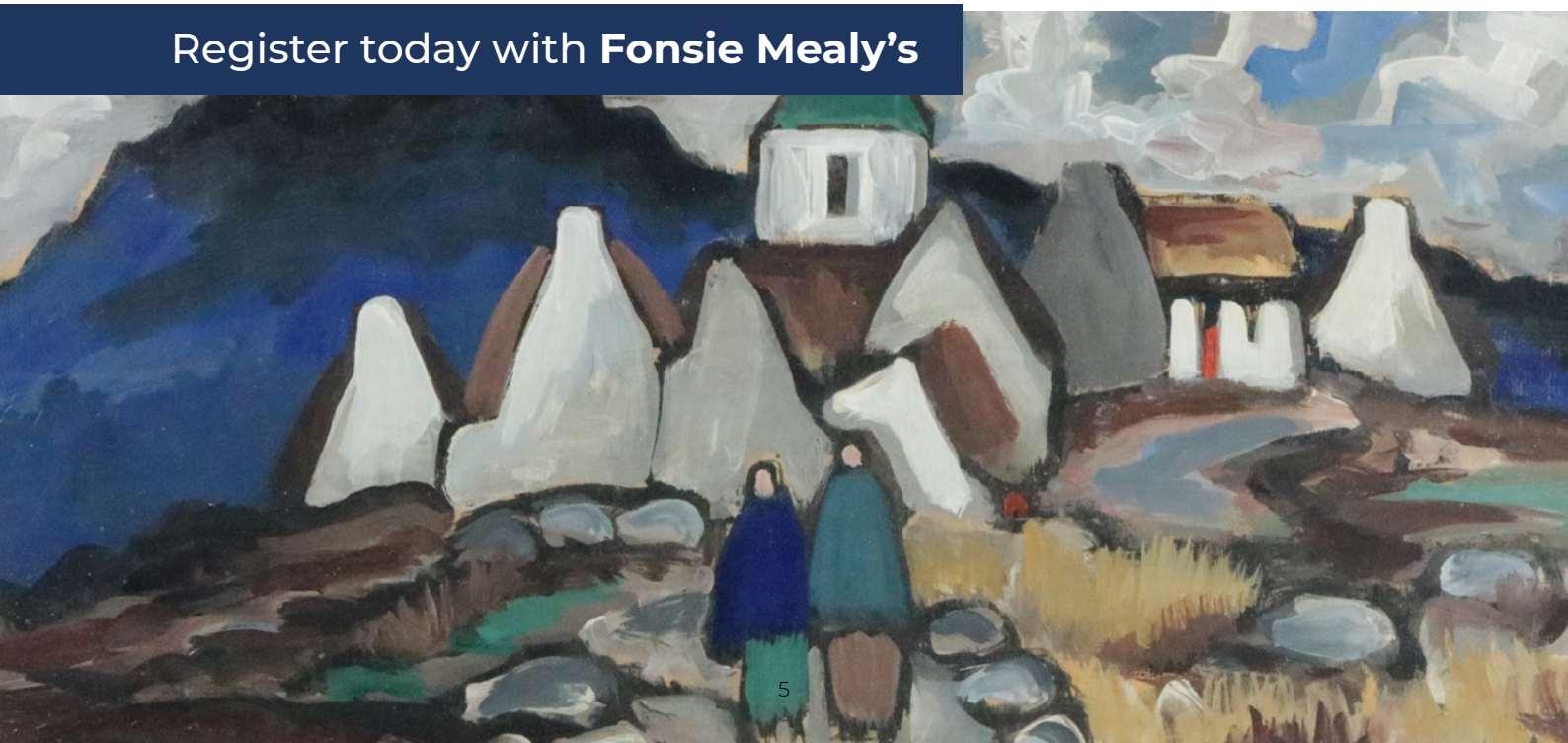
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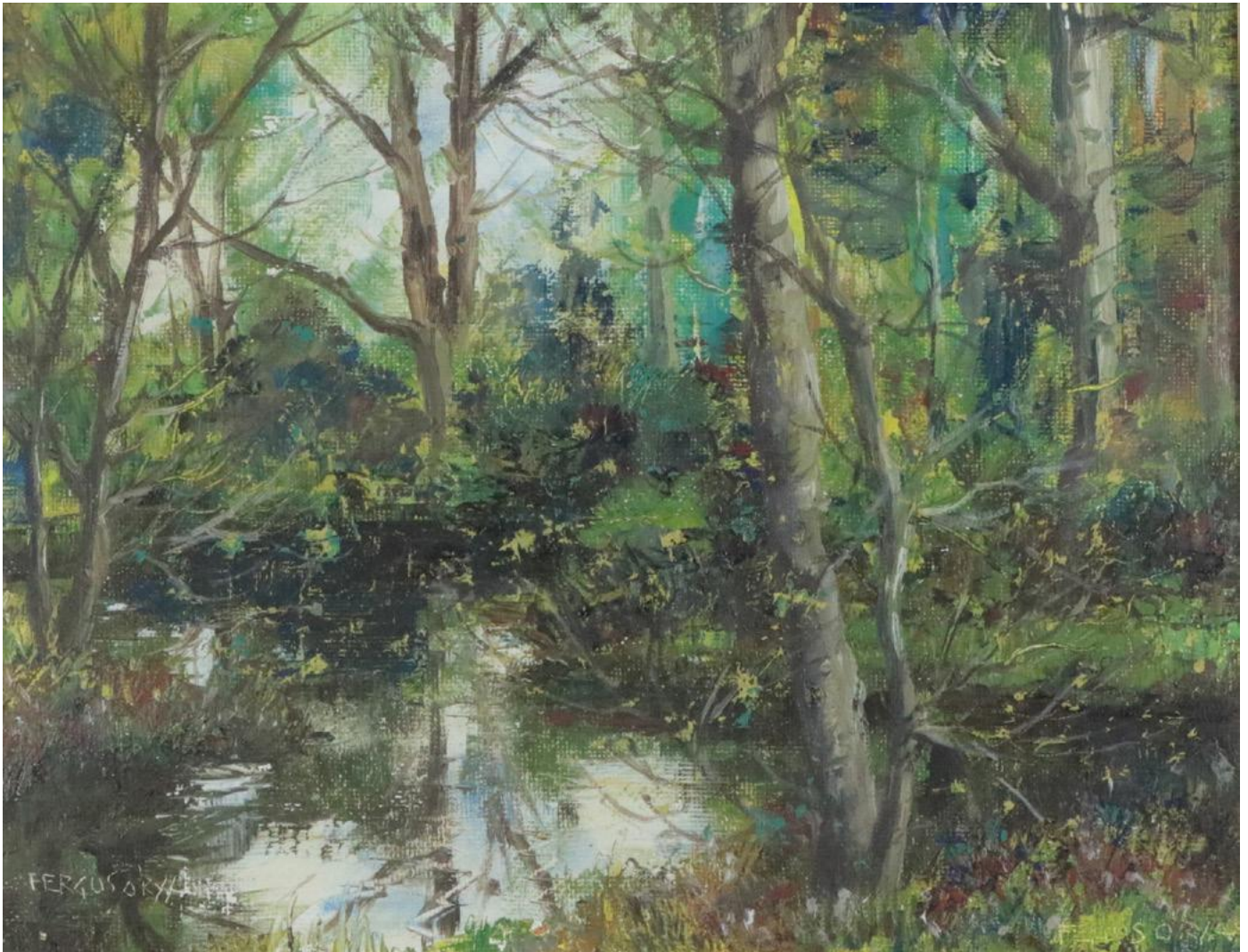


1.
David H. Haddon, RBA, (1884-1914)

Fisherman Smoking a Pipe, and its companion "His Wife," O.O.B., each signed lower left, in contemporary ornate git frame. (1)

€350-€450

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2.

Fergus O'Ryan, RHA (1910-1989)

Pool on the Maigue, near Adare, O.O.B., approx. 30cms x 40cms (12" x 16") signed lower left, in gilt frame, inscribed on reverse. (1) €300-€400

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3.
Charles Mc Cauley, Irish (1910-1994)

By the Glens of Antrim, O.O.B., extensive landscape with bridge and stream in foreground, farmhouse and outbuildings in the distance, approx. 43cms x 64cms (17" x 25") signed lower left, painted frame. (1) €500-€600

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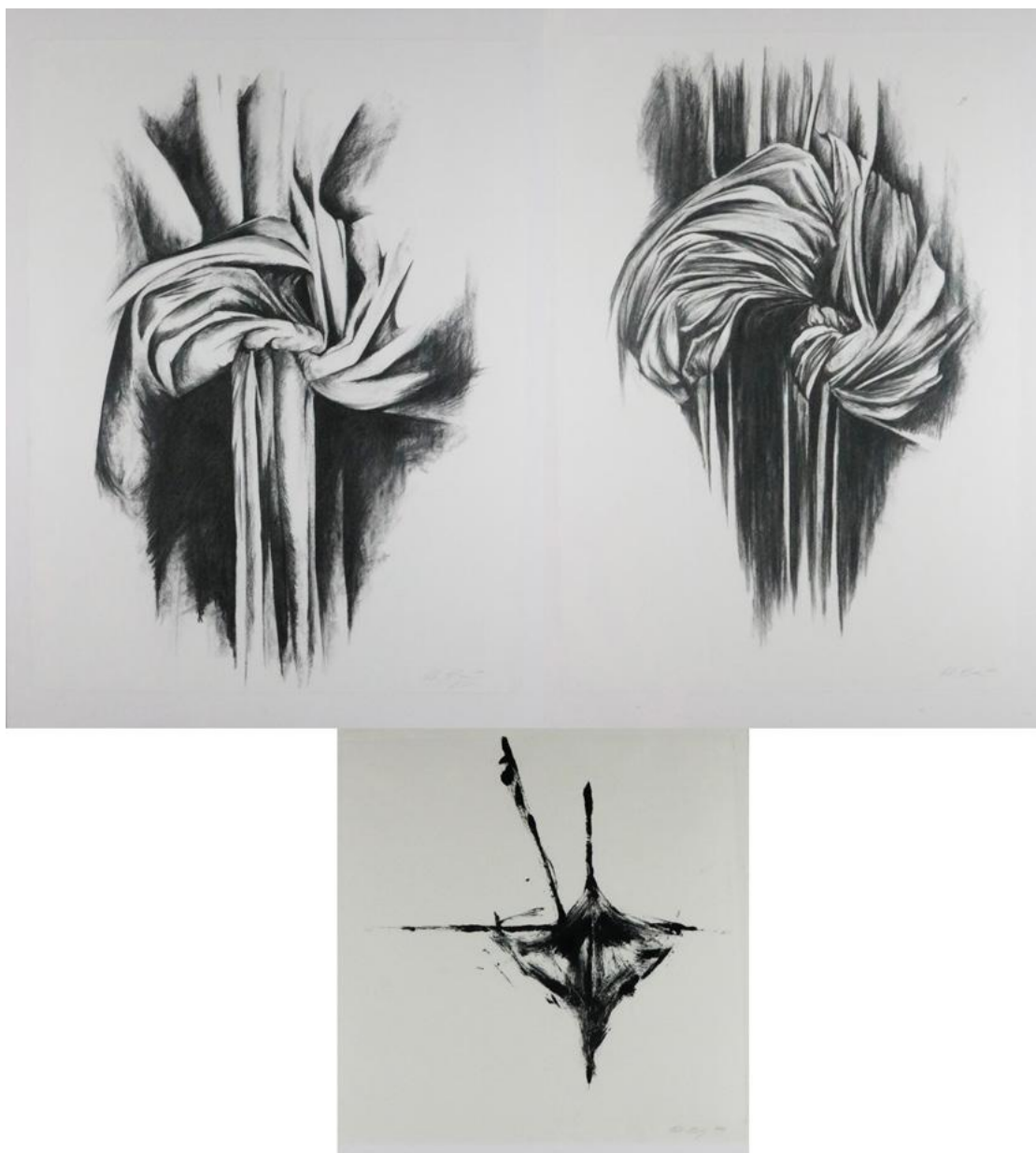


4.

After Charles "Snaffles" Johnson Payne (1884-1967)

The Sweet Little Feller his West Coat was Yellow, coloured postcard, inscribed on reverse 'This is my Xmas Card all the best for 1965, Snaffles', wooden frame, (1) €70-€90

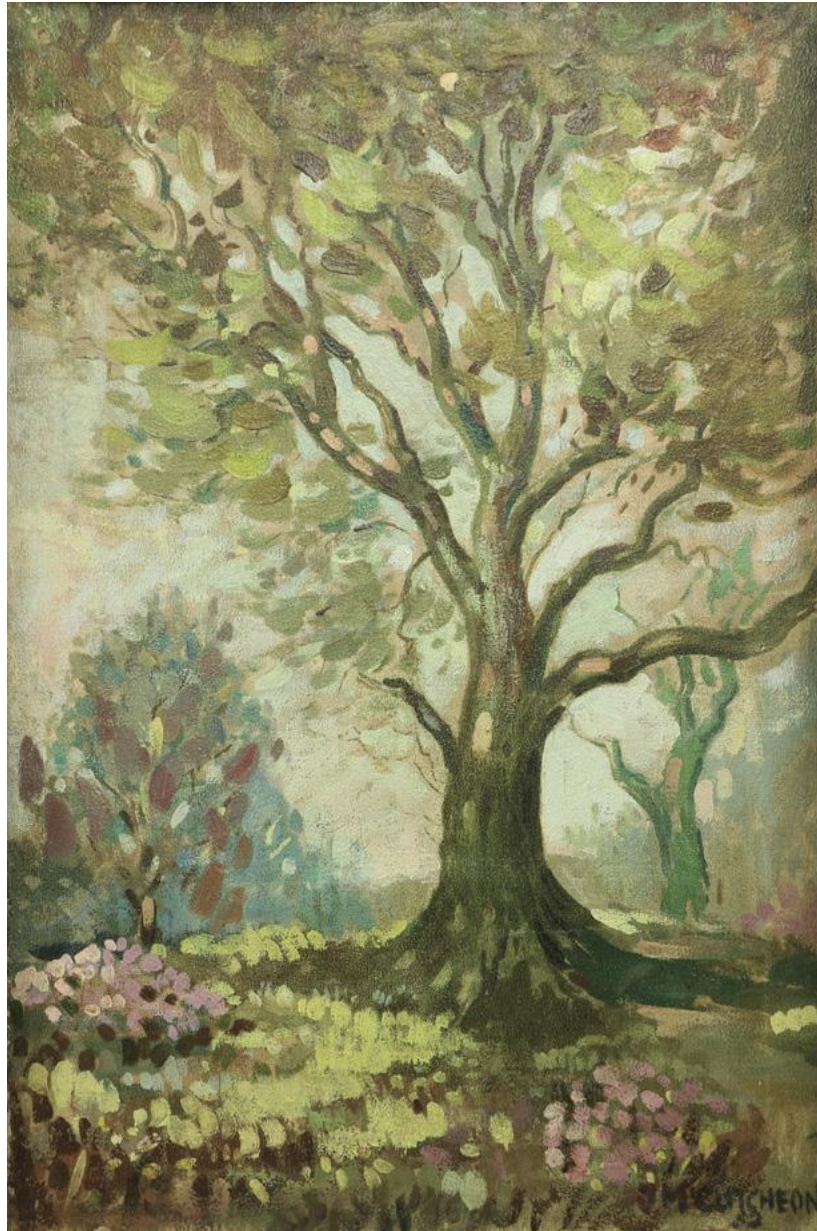
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5.
Kate Barry, Irish Contemporary

Triptych, abstract, black and white, each signed and dated 2005, uniformly framed (varied sizes). (3) €300-€400

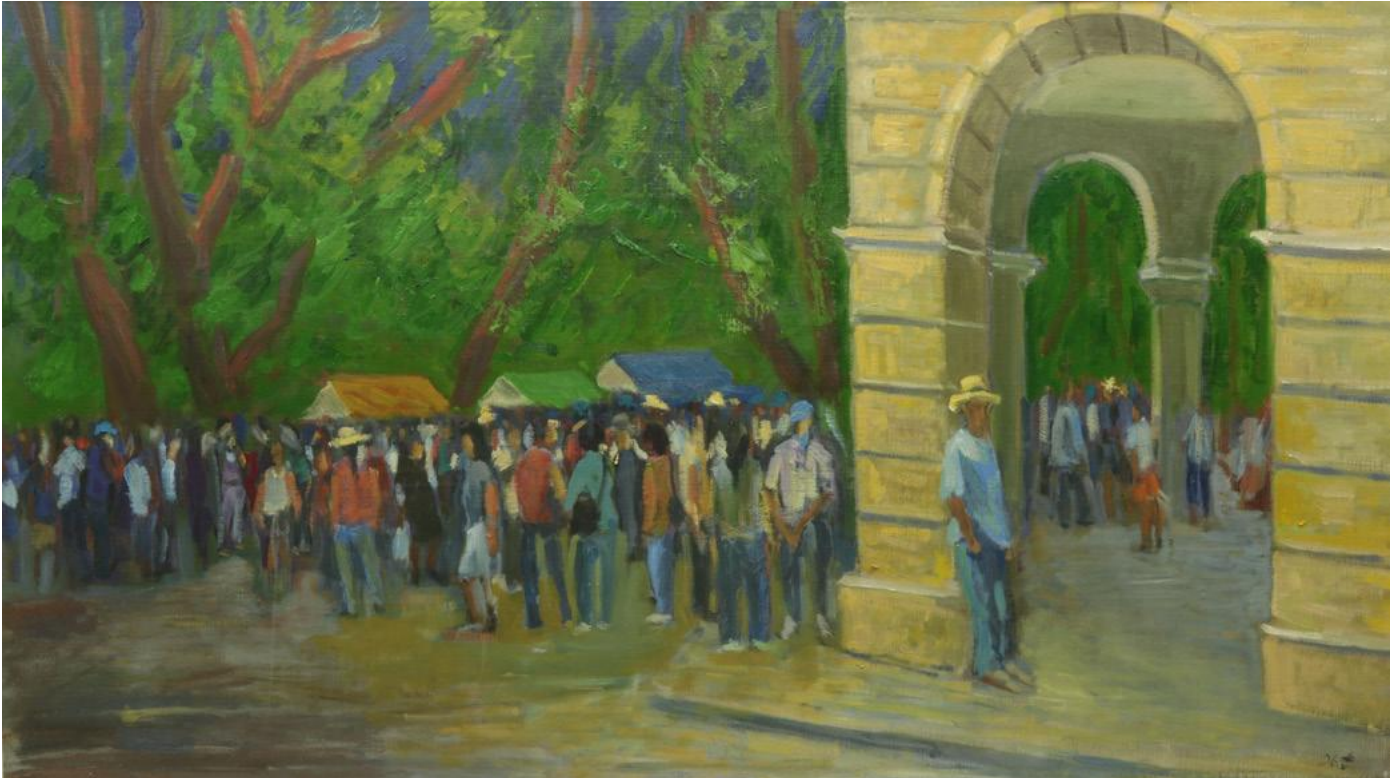
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6.
John Mc Cutcheon, ROI, (1910 - 1995)

Forest View, with Flowers, O.O.C., approx. 76cms x 50cms (20" x 21") signed lower right, painted frame. (1) €80-€120

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7.
David Goldberg, Irish (b. 1945)

Zocalo at Night, Merida, Yucatan, O.O.C., depicting busy street scene with multiple figures, approx. 47cms x 82cms (18 1/2" x 32") signed with initials lower right, painted frame. (1) €350-€450

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8.

William Percy French, Irish (1854-1920)

The Road to Glen on Way to Lough Salt (County Donegal), watercolour, approx. 9cms x 14cms (3 1/2" x 5 1/2"), inscribed and initialled on back, gilt frame. (1) €400-€600

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9.
19th Century Hudson Bay, Canadian School

Piloting the Rapids, O.O.B., depicting two figures in a canoe wearing typical attire on calm waters with rapids in the distance, approx. 29cms x 21cms (11 1/2" x 8 1/2") unsigned, later frame. (1) €200-€300

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10.
Marian Moore, RHA - 20th Century Irish School

Killary Bay, Co. Galway, O.O.C., West of Ireland View with Mountains, artist label on reverse, approx. 24cms x 32cms
(9 1/2" x 12 1/2") gilt frame. (1) €100-€150

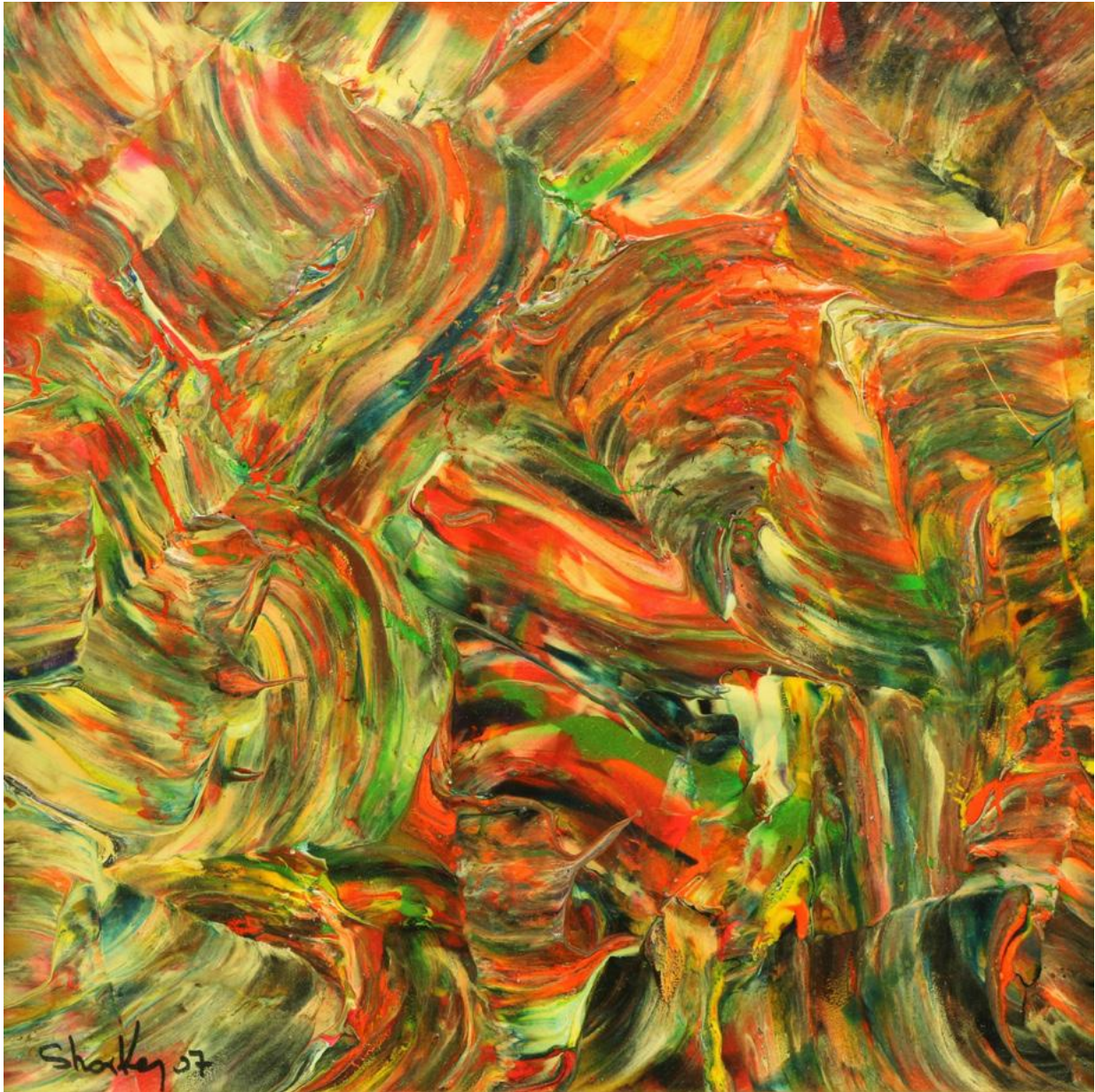
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11.
Stanley Pettigrew, Irish (b. 1927)

Dunluce Castle, O.O.B., Castle Ruins on cliff edge, approx. 25cms x 43cms (10" x 17") signed lower left, cloth mount, painted frame, 'David Hendricks Gallery label on reverse.' (1) €150-€200

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12.
Kevin Sharkey, Irish (b. 1961)

Wish, O.O.B., colourful abstract, approx. 31cms x 31cms (12" x 12") signed and dated lower left, letter of authenticity on back, cloth mount, textured frame. (1)

€200-€300

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13.
A.E. (George Russell) 1867-1935 (attributed to)

Our Lady of Light, O.O.B., spiritual study depicting a crowned female figure floating with figure in hand emitting multi-coloured rays, approx. 74cms x 55cms (29" x 22"), unsigned, framed. (1) €1000-€1500

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14.
20th Century Irish School

The Cliffs at Mizen Head, Cork, watercolour, unsigned approx. 43cms x 35cms (17" x 14"), framed. (1)

€60-€90

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15.
F. Davis, 19th Century Irish School

Annamoe, watercolour, extensive mountainous landscape with female figure and dog on a country path by a cottage with village in the distance over a bridge, signed, dated and inscribed 'F. Davis, 1870, Annamoe,' approx. 20cms x 36cms (8" x 14") mounted, gilt frame. (1) €120-€140

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16.
R. Sinclair, 20th Century Irish School

Tim Tooneys Cottage, Poulaphuca, Co. Wicklow, watercolour, signed and dated lower right 'R. Sinclair 1916' approx. 17cms x 22cms (7" x 9") mounted and framed. (1) €100-€150

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17.
19th Century Japanese School

The Nativity, painting on silk, approx. 40cms x 32cms (16" x 12 1/2") signed in red character lower right, assimilated bamboo frame. (1) €80-€100

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18.
S. O'hAnnain - Irish 21st Century

Sunlight through the Forest, watercolour, signed lower left, approx. 29cms x 23cms (11" x 9"), mounted and framed. (1)

Provenance: Formerly in the collection of An t'Athair Eric Mac Fhinn (1895-1987) of Galway, Patron of the Arts & Noted Scholar. €120-€140

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19.
Gerry Marjoram, Irish (b. 1936)

Bogland, Connemara, O.O.C., West of Ireland Scene with Bog and Lake to the foreground, cottages in the distance under the shadow of the Twelve Pins, approx. 26cms x 37cms (10" x 14 1/2") signed lower right, painted mount, gilt frame. (1)

€200-€300

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20.
George Vincent Cole, RA (1833-1893) (attributed to)

Athlone in 1853, watercolour, depicting View of Town from an elevated sight, approx. 20cms x 34cms (8" x 13 1/2"), inscribed and signed with initials, label on reverse for "Cynthia O'Connor & Co. Ltd.," later frame. (1) €300-€400

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21.
Gerry Majoram, Irish (b. 1936)

Country Road, Connemara, O.O.C., West of Ireland Landscape with Road through scattered cottage and view of Twelve Pins in the distance, approx. 24cms x 28cms (9 1/2" x 11"), signed lower left, painted mount, gilt frame. (1)
€200-€300

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22.

James Nolan 20th Century Irish School

Seagulls in Flight, O.O.B., coastal scene with wildflowers in foreground and seagulls flying over with sea and rocks in distance, approx. 25cms x 35cms (10" x 14"), signature lower left, painted frame. (1) €150-€200

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23.
Selma Mc Cormack, Irish (B. 1943)

Homeward Bound, Oils on paper, depicting a Sailing Boat, approx. 36cms x 28cms (14" x 11"), signed, label on reverse, painted frame. (1) €180-€220

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24.
Maurice MacGonigal, PRHA (1900-1979)

Study for the National Ballet Poster, watercolour, approx. 15cms x 7cms (6" x 2 3/4"), signed, mounted and framed. (1)

Provenance: Jorgenson Fine Art (purchased 2006)

€1500-€2000

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25.
Sarah Corner, Irish Contemporary

Song Thrush, watercolour, depicting a Bird in a Doorway of a Farmyard, approx. 33cms x 33cms (13" x 13"), signed
lower right. (1) €200-€300

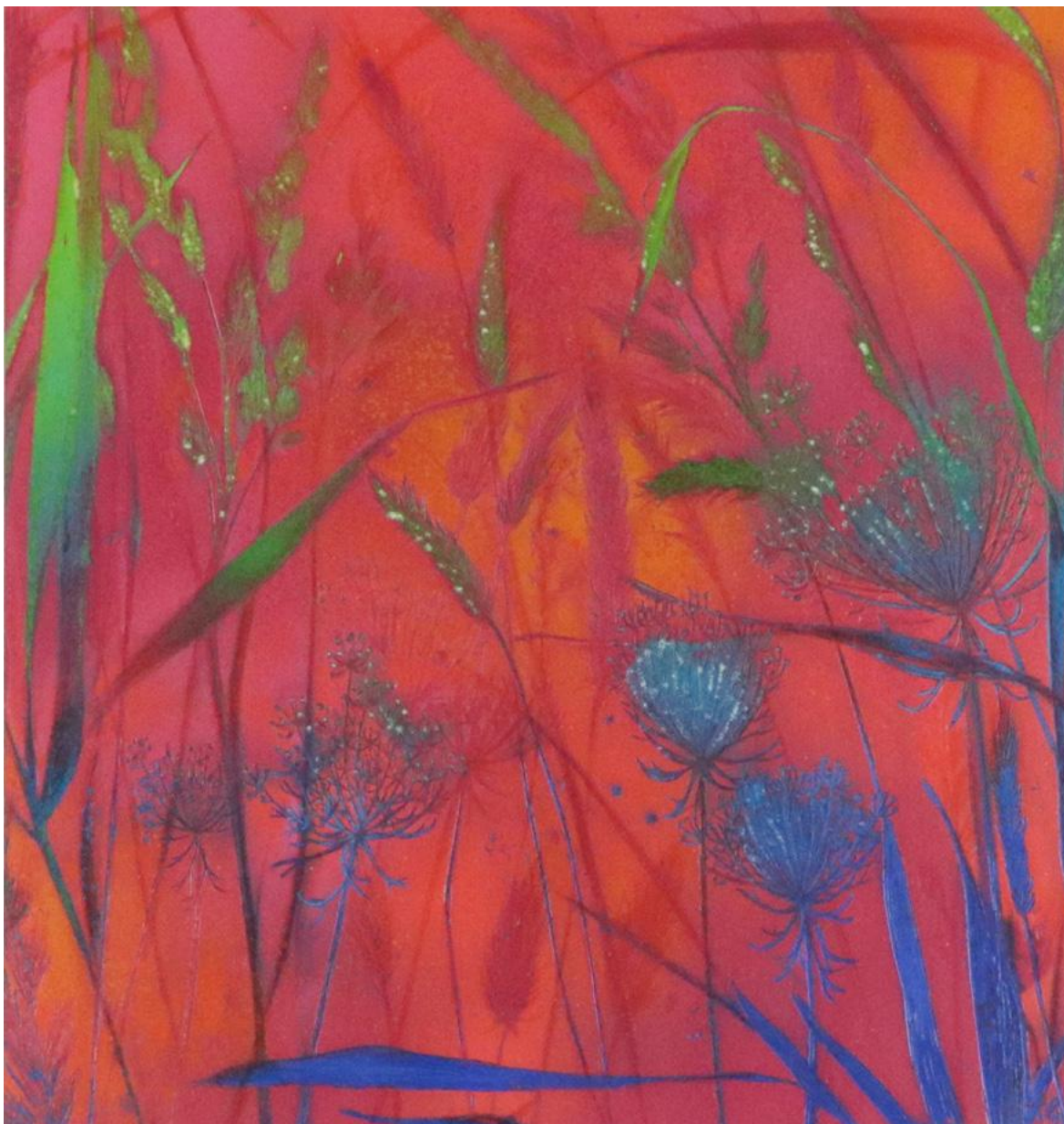
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26.
21st Century Irish Naïve School

The Forest Playground, O.O.B., Busy Scene with multiple figures, approx. 29cms x 40cms (11" x 16"), unsigned, painted frame. (1) €150-€200

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27.
Katherine Geoghegan, Irish (B. 1961)

Floral Study, abstract, acrylic on paper, approx. 30cms x 28cms (12" x 11") signed with initials, painted frame. (1)
€200-€300

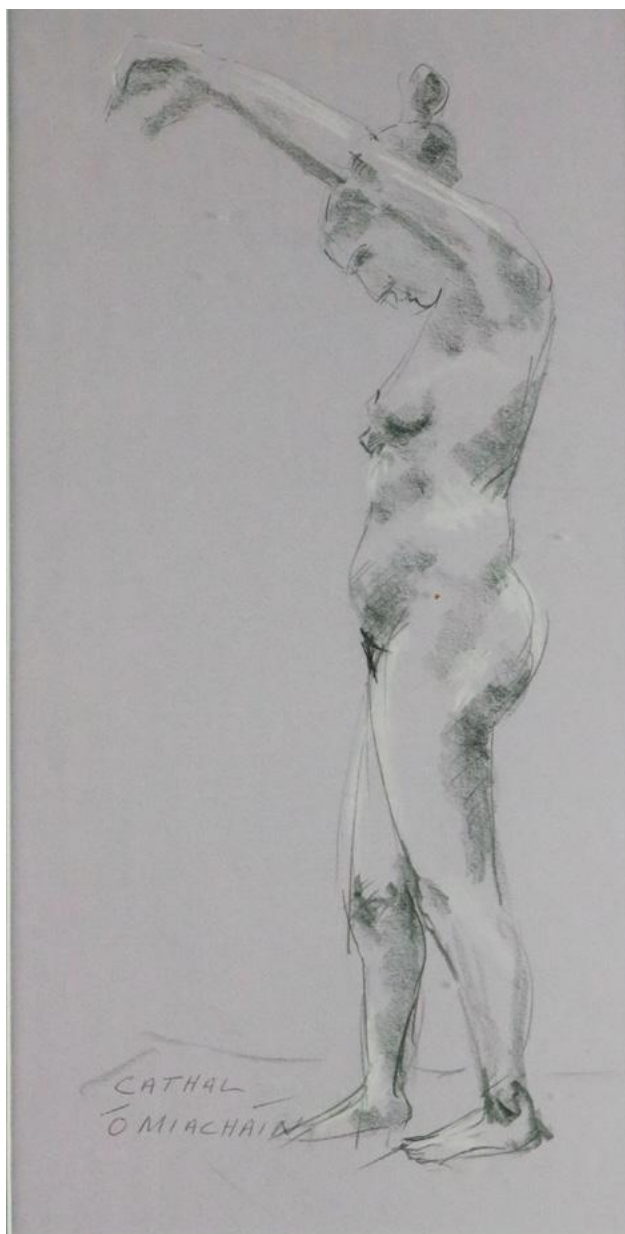
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28.
Brian Gallagher, Irish Contemporary

Lower Mount Street, Georgian Street, Dublin, etching, Ltd. Edn. No. 1/20, signed, approx. 23cms x 30cms (9" x 12"),
painted frame. (1) €100-€150

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29.
Cathal O'Miacháin, Irish XX Century

Dance, pencil on paper, Nude Study, approx. 40cms x 30cms (16" x 12"), framed. (1)

€120-€140

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30.
Captain Frederick Bligh, 20th Century

Dogs Resting, monochrome giclée print, Edition 1/1, embossed studio stamp, approx. 36cms x 51cms (14" x 20"), framed. (1) €300-€400

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31.
David Hayes, (XXI Irish)

Meri, watercolour, Nude Study Lady Resting, approx. 33cms x 48cms (13" x 19"), signed and dated lower right, painted frame. (1) €180-€220

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32.
Mark Donnelly (XXI Irish)

Contemplation, pencil drawing, depicting nude study of lady seated, approx. 55cms x 40cms (21 1/2" x 16"), signed and dated, painted frame. (1)

€120-€180

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33.
Tony Coady, Irish (b. 1952)

Fish, O.O.B., approx. 38cms x 53cms (15" x 21"), signed lower right, inscribed on back, painted frame. (1) €180-€220

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34.

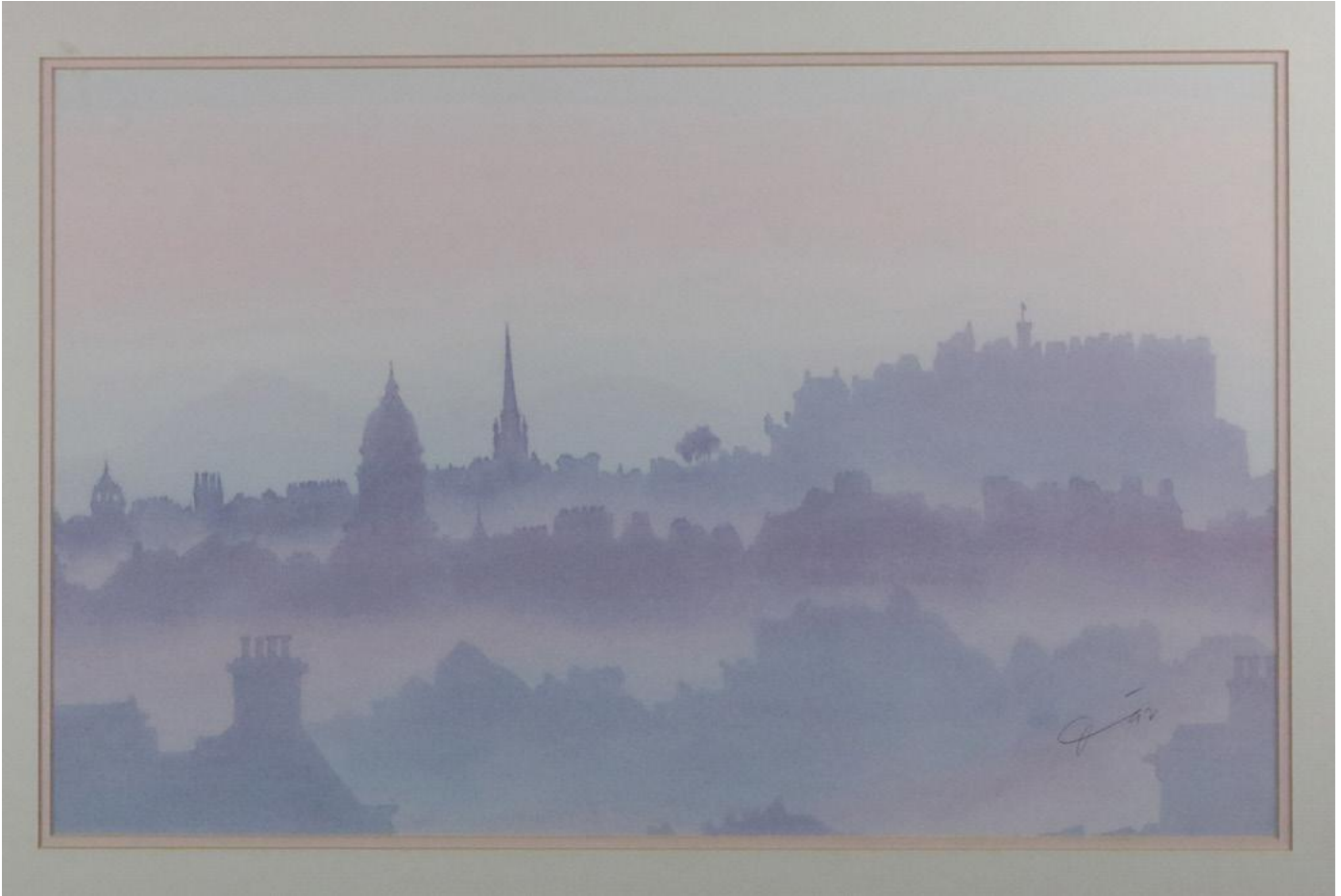
Terence Coyle, RUA (b. 1972)

Lakeside View of Lough Neagh, O.O.C., landscape view of Lake with Mountains in distance, approx. 54cms x 92cms (21" x 36"), signed lower right, gilt frame. (1)

Provenance: The Bell Gallery, the Personal Collection of Nelson Bell

€500-€600

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35.
Charles Windsor - King of England (b. 1948)

Edinburgh Castle from Holyrood House, coloured print, signed and dated lower right, approx. 34cms x 55cms (13 1/2" x 21 1/2"), mounted and framed. (1) €800-€1000

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36.**Thomas Sautelle Roberts (1760-1826)**

Imaginary Landscape with River Valley and Mountains, 69cms x 91cms (27" x 36"). (1)

Depicting a wooded river valley, with a town and mountains in the distance, this exquisite landscape can be attributed, with confidence, to Thomas Sautelle Roberts, an artist who shared with his brother Thomas Roberts a keen appreciation of the effects of sunlight and rain on verdant vistas. Based in Waterford, before his untimely death in 1778, Thomas Roberts, son of the architect John Roberts, had established himself as one of the foremost landscape painters in Ireland. Adding the name Thomas to his own, his younger brother Sautelle continued in this same tradition, using soft, delicately-tinted colours to render foliage, buildings and distant mountains, beneath cloudy skies. He also produced accomplished aquatints; mainly views of Cork, Dublin and Waterford. Initially apprenticed to the architect Thomas Ivory, in 1777 Sautelle enrolled in the figure drawing and landscape schools of the Dublin Society. Moving between Dublin and London, in 1789 he began exhibiting at the Royal Academy, and eighteen years later was showing at the British Institution. A fine example of his work, this painting is an imagined landscape, rather than a depiction of a real place. The visual components, of clouds, mountains, buildings, trees and river are all brought together skilfully, with leaves bright in sunlight, blue skies above clouds, and a soft evening glow illuminating the ruins and town in the distance. Resting on the riverbank, close by a small waterfall, are two travellers, one carrying a large bag. The other, dressed in a waistcoat, reclines on the grass. It is an idyllic scene, designed to evoke a peaceful countryside. Although the town has slated houses and a church with a spire, perhaps suggesting an Irish locale, the overall tone and effect is Classical, and Georgic, with the distant mountains and ruins reminiscent of Italy or Greece.

Dr. Peter Murray, 2023

€5000-€7000

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37.
David Clarke, Irish (1920-2006)

Abstract Landscape with Figure, oils on paper, signed and dated lower left, approx. 32cms x 42cms (12 1/2" x 16 1/2"), painted mount, gilt frame. (1) €250-€350

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38.
William Conor, OBE, RHA, RUA (1881-1968)

Studies of seated Gentlemen, pen and crayon, approx. 12cms x 20cms (5" x 8"), signed lower left. (1) €200-€300

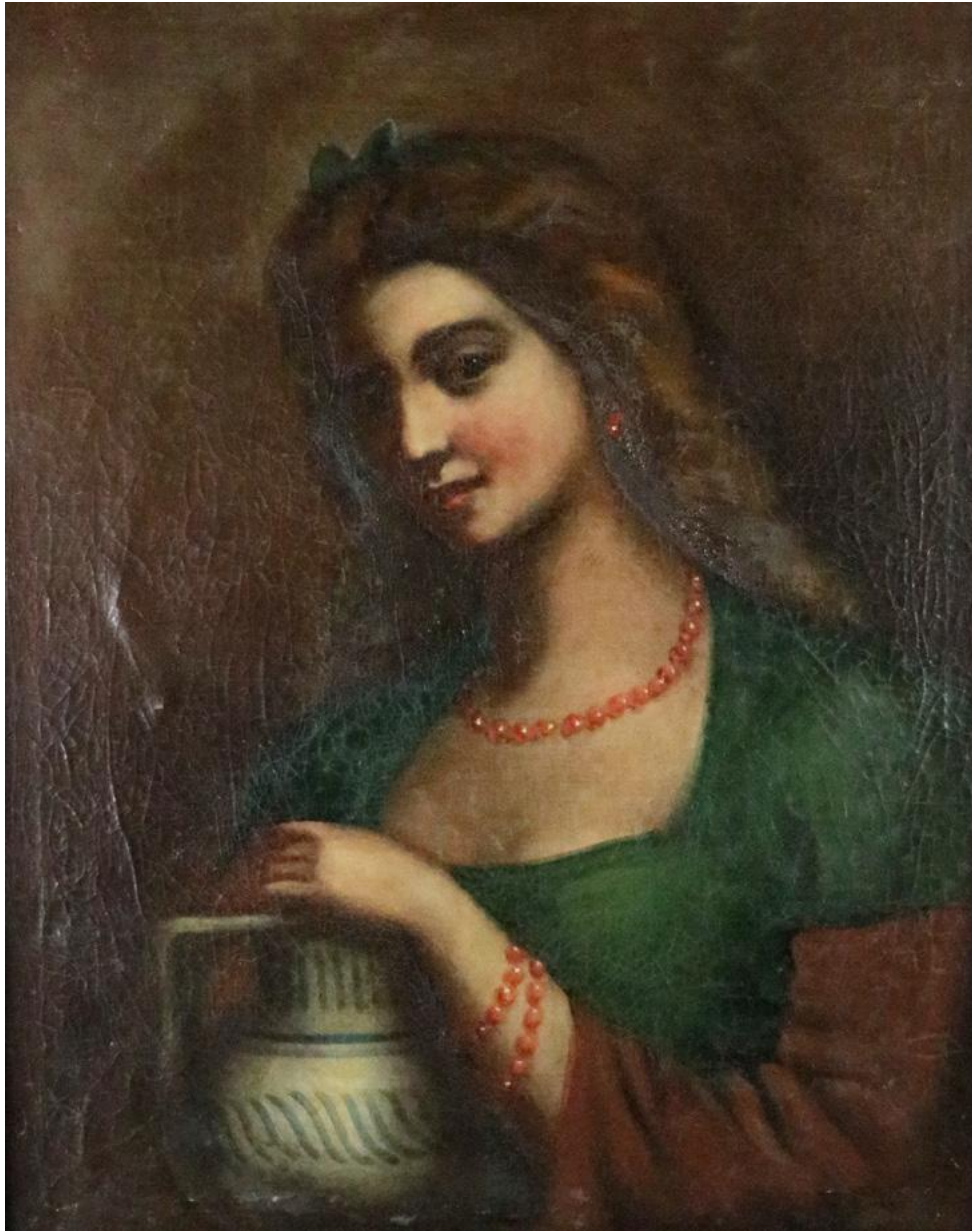
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39.
Colonel Charles Pratt, Irish (1789-1869)

At Athlone, monochrome wash, depicting town scene with river to foreground and boats, approx. 9" x 12 1/2"
(23cms x 33cms) signed with initials, inscription on reverse, later frame. (1) €600-€800

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40.
19th Century Irish School

Portrait of an elegant Young Lady, O.O.C., with red hair, amber bead necklace, and low cut green dress, holding a jug, approx. 66cms x 53cms (26" x 21"), later frame. (1) €180-€220

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41.
20th Century Chinese School

Stage Mask, O.O.P., approx. 26cms x 23cms (10" x 9") inscribed and seal to bottom right, cloth mount, gilt and black ornate frame, inscribed on reverse. (1)

€150-€180

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42.
S. O'hAnnáin, Irish School

West of Ireland landscape with cottages, watercolour, signed lower right, approx. 20cms x 28cms (8" x 11"), mounted and framed.

* Dawson Gallery label on reverse. (1)

Provenance: Formerly in the collection of An t'Athair Eric Mac Fhinn (1895-1987) of Galway, Patron of the Arts & Noted Scholar. €120-€140

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43.
Robert Sydney Rendlewood, British (1895-1987)

The Herring Season, Ardglass Harbour, watercolour, approx. 26cms x 37cms (10 1/4" x 14 1/2"), signed lower left, with gallery label on reverse, mounted and in silver frame. (1) €120-€180

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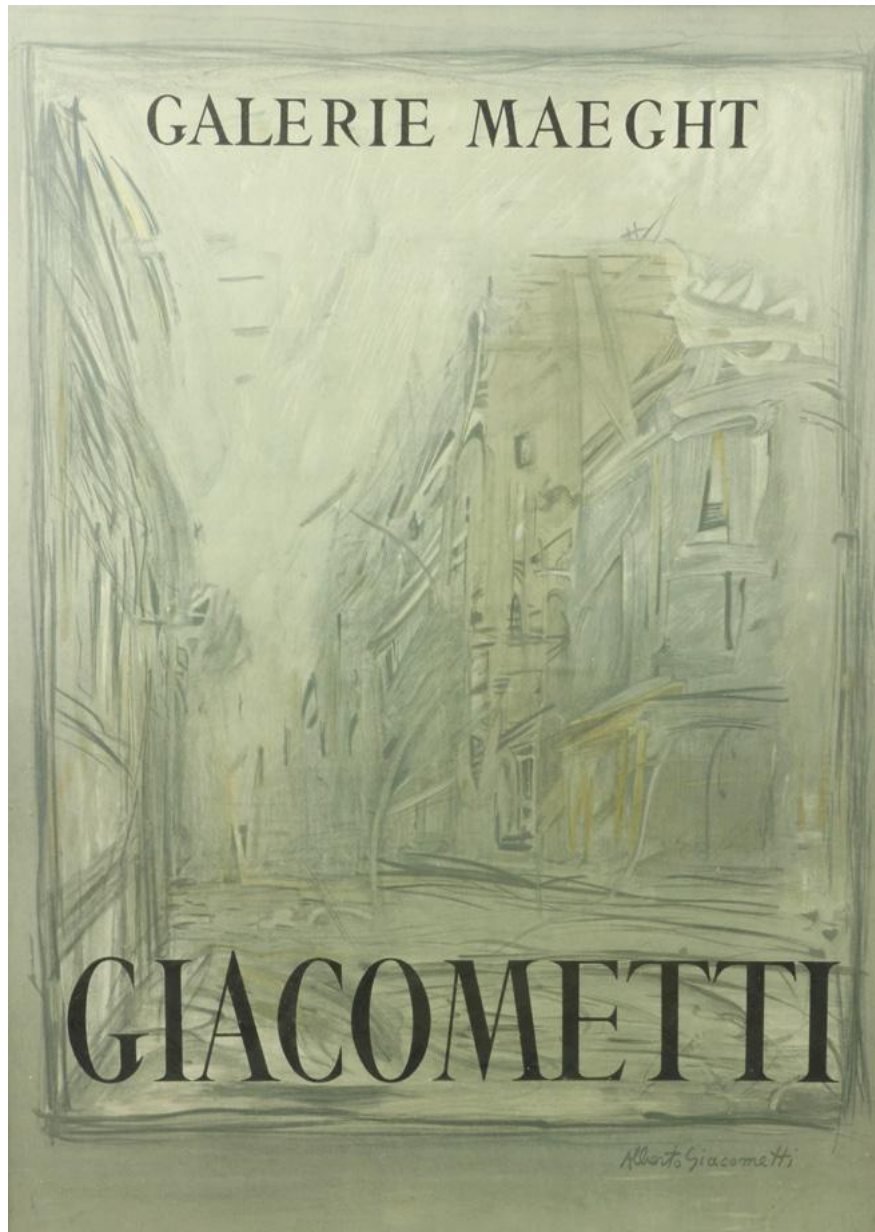


44.
Daniel Corkery, Irish (1878-1964)

Ar an Cósta, watercolour, coastal scene with figures on a beach, approx. 22cms x 32cms (9" x 12 1/2") inscribed on reverse in Irish (D. O'Corcora), framed. (1)

Provenance: Formerly in the collection of An t'Athair Eric Mac Fhinn (1895-1987) of Galway, Patron of the Arts & Noted Scholar. €180-€220

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45.
Alberto Giacometti

Exhibition Poster "The Galerie Maeght," 28" x 20" (71cms x 51cms), glazed and framed. (1)

€80-€100

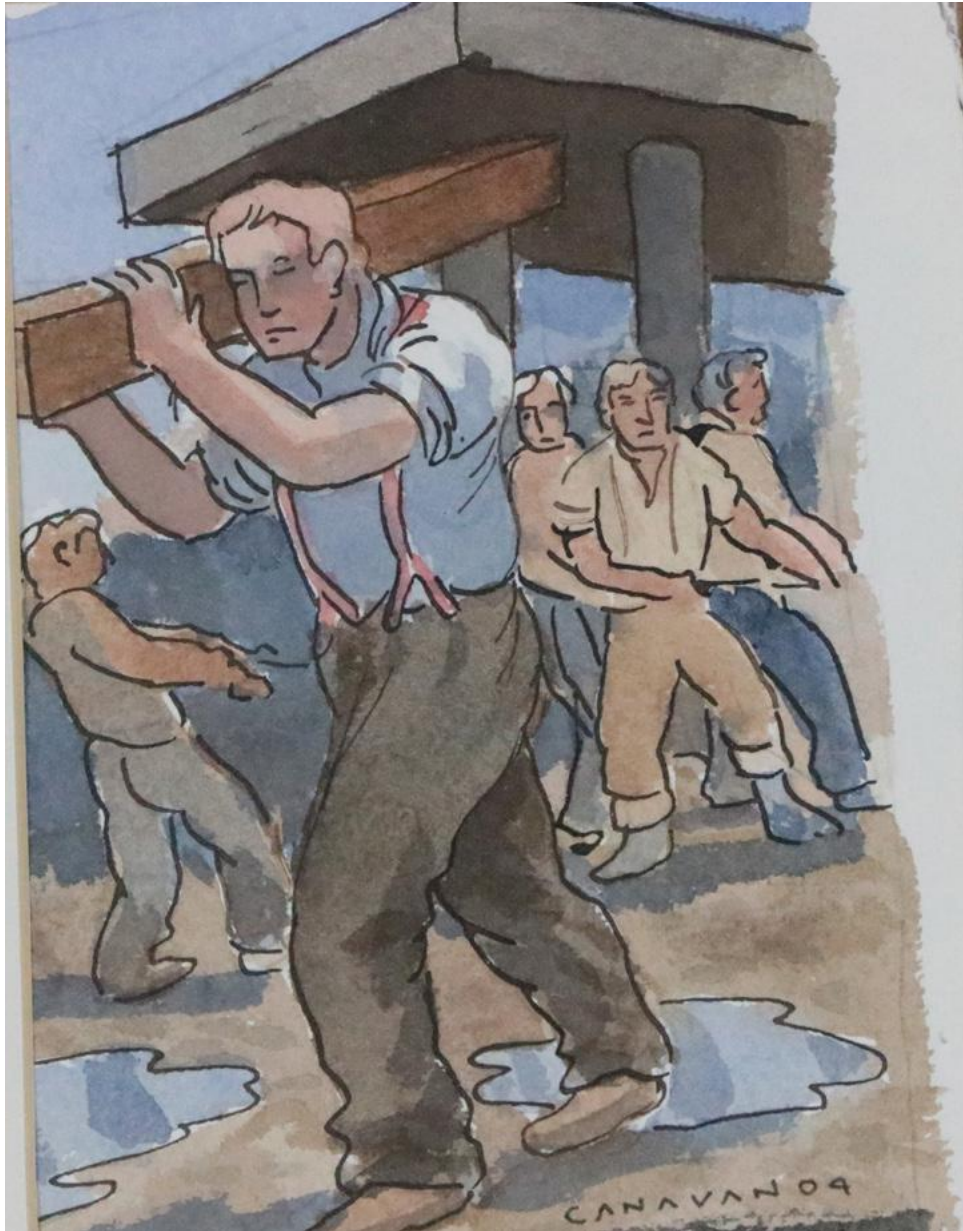
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46.
Pierre Ernest Kohl (French 1897-1985)

La Loge, and its companion, coloured Lithographs, (Watercolour highlight) each approx. 31cms x 23cms (12" x 9")
matching gilt frames. (2) €100-€150

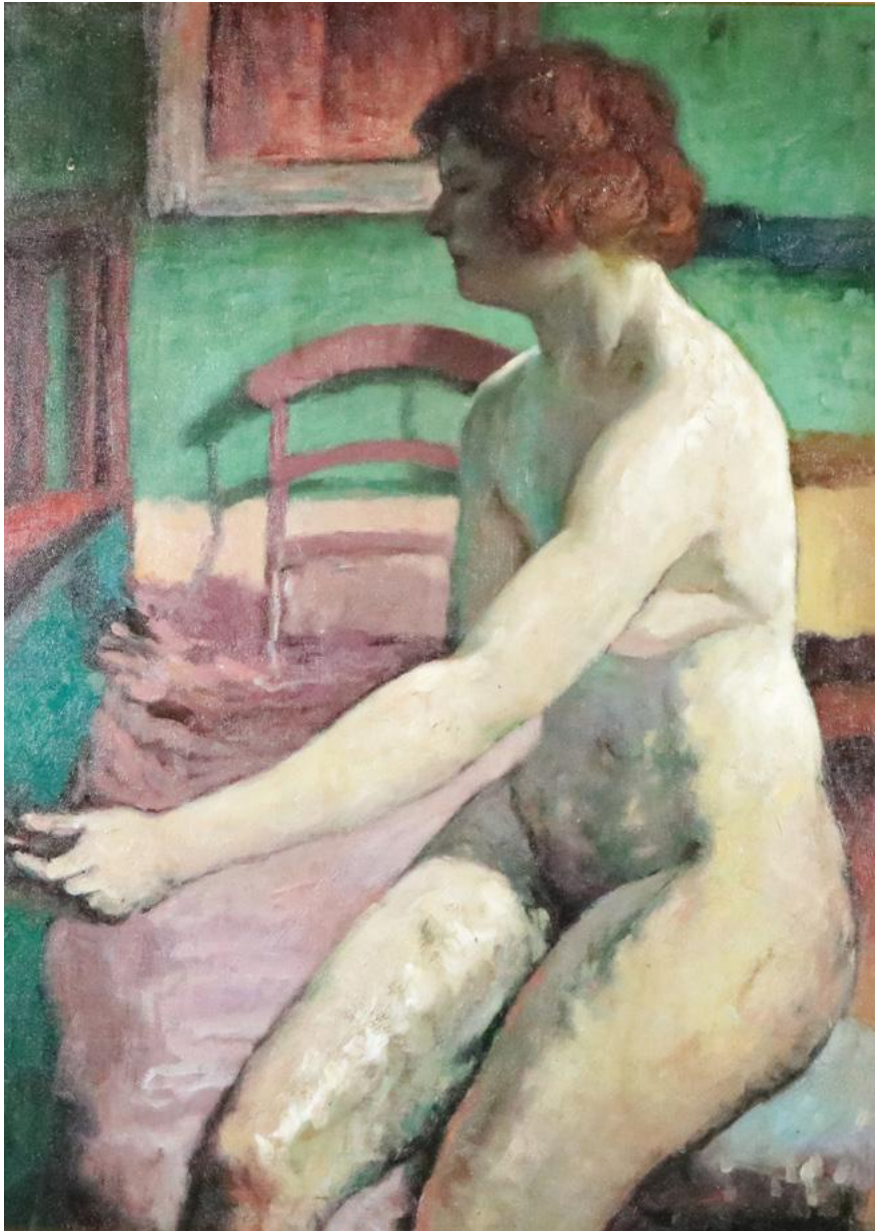
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47.
Bernard Canavan, Irish

On the Site, watercolour, depicting a building site with workmen, approx. 20cms x 15cms (8" x 6"), framed. (1)
€120-€140

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48.
Renee Honta (1894-1955) (attributed to)

Female Nude seated on Bed, O.O.B., unsigned, approx. 60cms x 44cms (23 1/2" x 17 1/4"), gilt frame. (1) €800-€1200

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49.
Jean Baptiste Camille Corot (1796-1875) (attributed to)

Carrying the Load, pencil and watercolour, approx. 14cms x 10cms (5 1/2" x 4"), unsigned, mounted and framed. (1)
€800-€1200

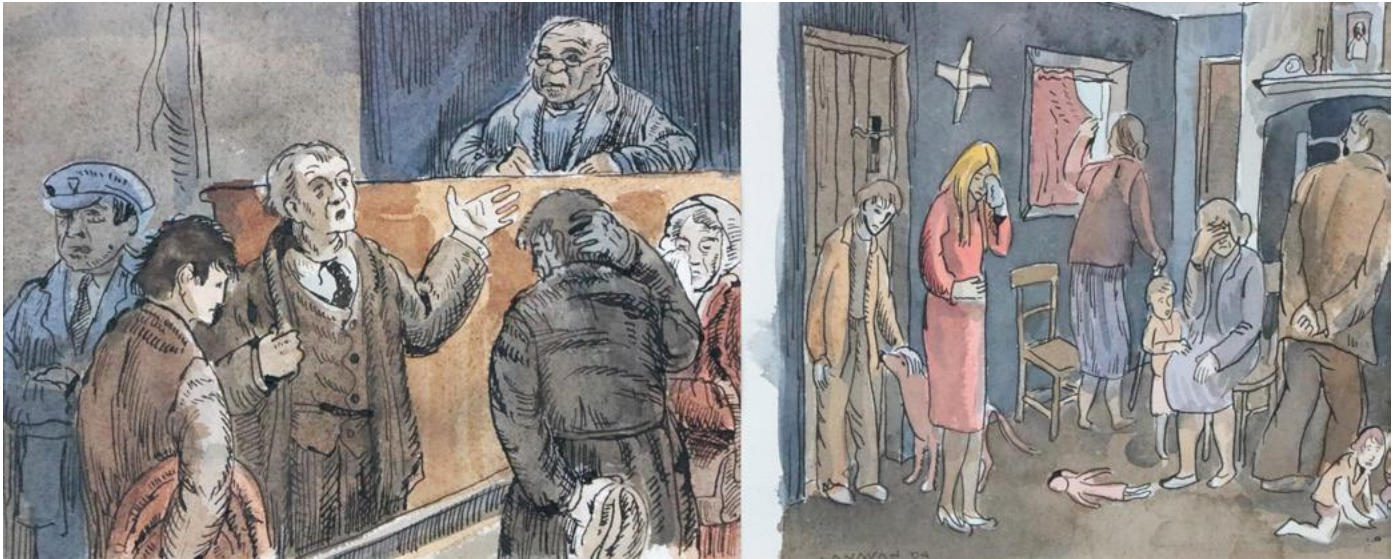
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50.
George Morland (British 1763-1804)

Washing the Clothes, O.O.C., Woodland Scene with Mother and Child by a Cottage washing clothes, 24cms x 30cms (9 1/2" x 12"), signed lower right, ornate gilt frame. (1) €180-€220

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51.
Bernard Canavan, Irish (b. 1944)

About to Leave I, and its companion "About to Leave II," watercolours, each approx. 20cms x 28cms (8" x 11"), signed, mounted uniform frames. (2)

€300-€400

[Click here for More Details & to Bid on This Lot](#)



52.
George Armfield (British 1808-1903)

The Stand Off, O.O.C., depicting a fox and terrier in a wooded setting, approx. 25cms x 32cms (10" x 13"), signed
lower right, cloth mount, gilt frame. (1) €600-€700

[Click here for More Details & to Bid on This Lot](#)



53.

André Lhote (1885-1962) (attributed to)

Abstract Landscape, pencil and watercolour, bears signature 'A. Lhote,' lower right, approx. 17cms x 28cms (7" x 11")
gilt tipped mount and frame. (1)

€800-€1000

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54.
George Morland (1763-1804) (attributed to)

Family Time, O.O.P., scene with family at cottage door - father standing, mother seated sewing and daughter petting dog, unsigned, approx. 41cms x 33cms (16" x 13"), contemporary gilt frame. (1) €400-€600

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55.
Marie Carroll, Irish (b. 1965-2016)

Galloping Horses, O.O.C., depicting large landscape with horses to the foreground, approx. 30" x 40" (92cms x 102cms), signed lower right. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)



56.
Peter Deighan, Irish, b. 1941

Ireland World Cup Squad, 2002, O.O.C., approx. 76cms x 91cms (30" x 36"), signed lower left, cloth mount, framed. (1)

* This original artwork was also produced into a Limited Edition.

€300-€400

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57.
Charles Alvah Walker, American (1848 - 1925)

Large Extensive Forest Scene, (possibly an American landscape) with River to foreground and Figure Resting on River Bank, O.O.C., approx. 72cms x 94cms (28" x 37"), Signed lower left, in later gilt frame. (1) €400-€600

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58.
Alfred Glendening Junior, R.B.A. (1861-1907)

"La Maison des Fleurs," (The Flower Shop), watercolour, depicting an elegant Lady choosing flowers with shopkeeper seated, approx. 61cms x 46cms (24" x 18"), signed lower left in monogram and dated 1898, in contemporary gilt mounted frame. (1) €800-€1200

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59.
Tony Wagner, American, b. 1961

New York Long Coats, O.O.C., depicting Three Male Figures in long coats and hats walking by traffic, approx.
56cms x 76cms (22" x 30"), signed lower right. (1) €400-€600

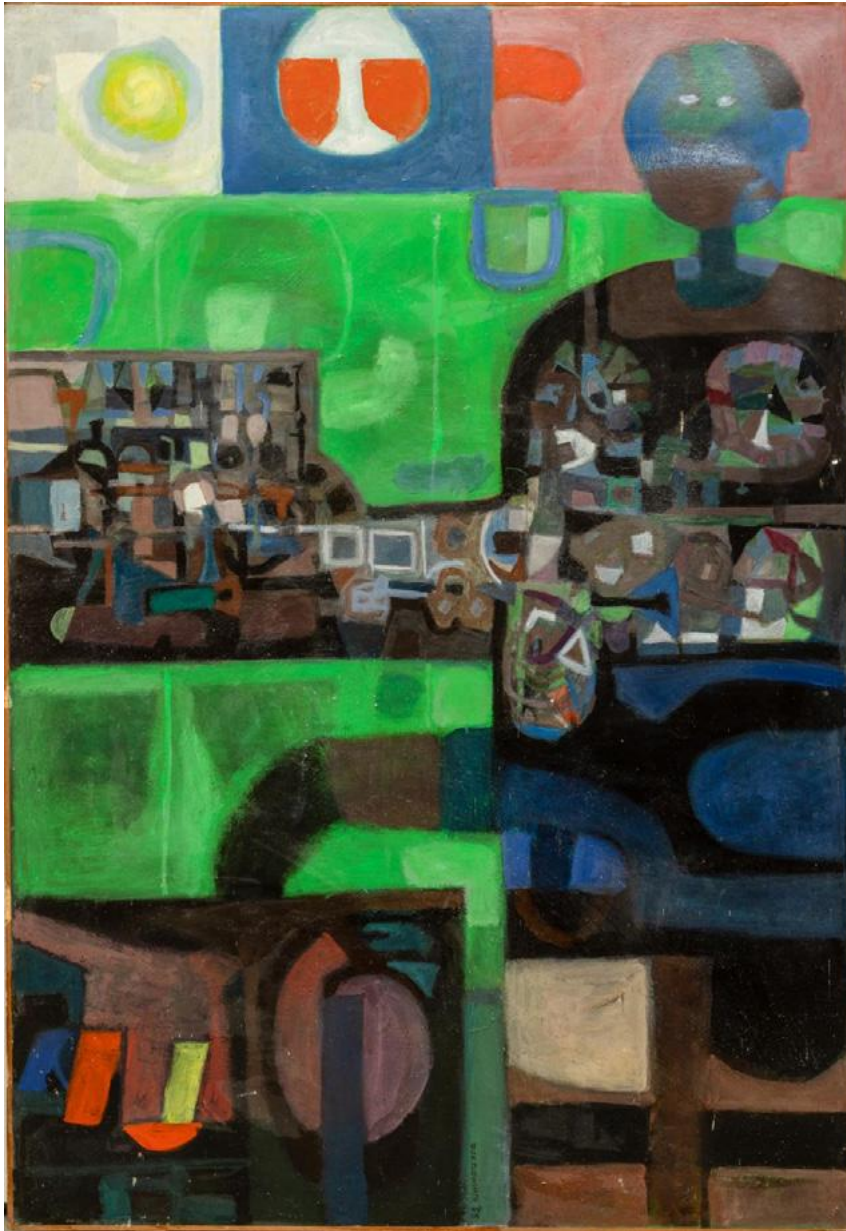
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60.
Claudio Viscardi, Irish b. 1955

"Abstract Surrela, Italianite Villa with View to Town in distance," O.O.C., approx. 57" x 49" (145cms x 125cms) signed
in centre. (1) €500-€700

[Click here for More Details & to Bid on This Lot](#)



61.
Jack Cudworth (1930-2010)

Abstract Street Scene with Figures and Cars in Dublin, O.O.B., approx. 69" x 48" (176cms x 122cms), remnants of label on reverse, signed and dated vertical in center "Jack Cudworth 1968". (1) €500-€700

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62.
Fergus O'Ryan, R.H.A., (1910 - 1989)

Mill Pond, O.O.B., large forest scene with pond in foreground, mill to left, signed lower right, approx. 39" x 54"
(99cms x 137cms), painted frame, label on reverse. (1) €800-€1200

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63.
James Lawson Stewart, British (1829-1911)

Athlone Castle, watercolour, depicting view across river with figures and boats, approx. 25cms x 35cms (10" x 14") signed with monogram lower left, mounted gilt frame. (1)

€400-€500

[Click here for More Details & to Bid on This Lot](#)



64.
James Lawson Stewart, British (1829-1911)

Clonmacnoise, watercolour, depicting heritage site with two central female figures, with river off in the distance, approx. 25cms x 35cms (10" x 14"), signed with monogram lower right, mounted, gilt frame. (1) €400-€500

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65.
Irish or English School 20th century

The New-Born, c 1935 Oils on canvas

For many years a part of the Yeats family collection, this understated and fine painting depicts a group of people gathered around a mother and child, in a woodland setting. In style, the painting is reminiscent of the Post-Impressionist work of Paul Serusier or Paul Signac, but is characterised by a more delicate colouring. The composition is ambitious, with eight figures gathered around the couple and their child, seated at the base of a tree. The faces of the assembled people are not painted in detail, lending this work a mysterious and other-worldly quality. On the basis of style and provenance, a tentative attribution to Anne Yeats can be suggested. On the reverse of the canvas is an unfinished portrait, which although partly obliterated, seems to relate to a theatre production. In the late 1930's, Anne Yeats designed costumes and sets at the Abbey Theatre. Another attribution is suggested by an inscription on the stretcher, 'R Benham, The Chine, Grange Park N 21' and, in the same hand, the title 'No. 1 "The New-Born"'. Like Bedford Park, where the Yeats family lived for several years, Grange Park was an Arts and Crafts estate built in the early years of the twentieth century. R. Benham could refer to the artist Ronald Benham NEAC (1915-1993).

€400-€600

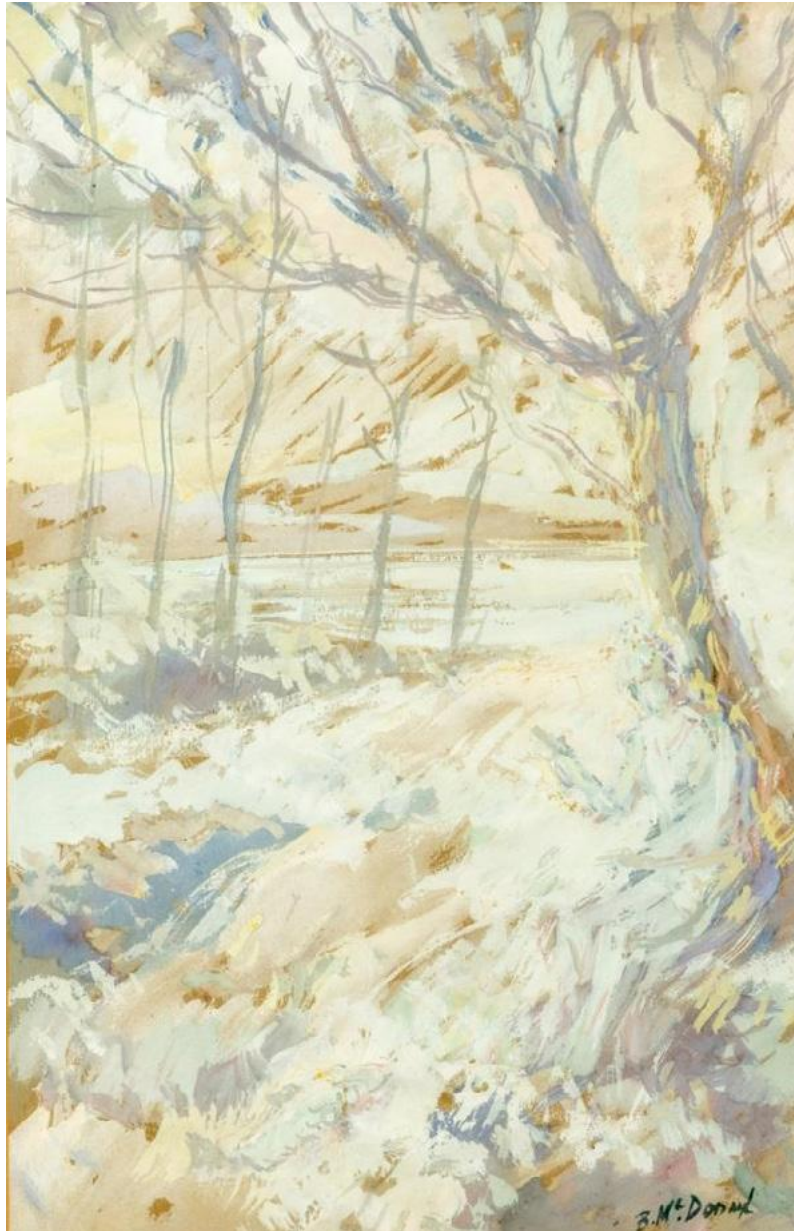
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66.
P. Fletcher, 20th Century Irish School

Achill Island - Slievemore Southward, O.O.B., depicting Slievemore Mountain from the bay, approx. 40cms x 61ms (16" x 24"), signed lower left, gilt frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



67.
Bernard McDonagh, A.N.C.A., Irish (1924-2016)

"I went into the Hazel Wood", watercolour, approx. 50 x 32cms, (21" x 12"), signed lower right, inscribed on back. (1)
€150-€200

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68.
Anne Yeats, Irish (1919 - 2001)

The Scarecrow (Number 3) 1962, monotype in printing ink, signed lower right, approx. 42cms x 46cms (16" x 18") cloth mount, white frame. (1)

Exhibited: Anne Yeats Retrospective January 1995, RHA Gallagher Gallery. €180-€220

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69.

Terence O'Connell, Irish, b.1948

"Crane at Water's Edge", watercolour, approx. 36 x 71 cms (14" x 28"), signed in monogram lower right, inscribed on reverse, mounted and framed. (1) €120-€140

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70.
Cecil Maguire, R.U.A., (1930-2020)

"Dream Children", O.O.B., signed and dated lower left, 'Maguire'80', inscribed on reverse, approx. 40 x 50cms (16" x 20"), cushion framed. (1) €1000-€1500

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71.
Sean O'Sullivan, R.H.A. (1906-1964)

"Portrait of a Lady," Pastel, head and shoulders of Lady with short hair with pink shirt, approx. 48 x 33cms (19" x 13"), signed and dated lower right, mounted and framed, remnants of label on reverse. (1) €250-€350

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72.
George Cattermole, R.W.S. (1800 - 1868)

The Mill House, watercolour, approx. 38cms x 28cms (15" x 11"), in contemporary ornate gilt frame, remnants of label on reverse. (1) €300-€400

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73.**George William Russell ("AE") (1867-1935)**

'Portrait of a Young Girl in a white Dress holding Flowers,' O.O.C., 62cms x 51cms (24.5" x 20"). (1)

The term 'Celtic Twilight' accurately describes the art of George Russell, with many of his paintings depicting scenes of childhood. He delighted in creating a fantasy world, peopled with mythological beings. In such paintings, suffused with the glow of wistful nostalgia, his figures, generalized rather than specific portraits, are enveloped in a haze. This portrait of a young girl however is more formal, and depicts an actual rather than an imagined person. Dressed in a white muslin pinafore dress over a blue blouse, her dark hair tied with a bow, the girl sits in a chair looking out at the observer with a curiously determined expression. In her hands she holds a small spray of flowers. The background is a uniform brown deepening to a dark shadow behind the girl, and the initials of the painter 'AE' are painted the top right corner. The identity of the sitter is not known; it may be an early portrait of Kitsy Franklin, whose mother Victoria Franklin was the sister of the writer Susan Mitchell, who edited the Irish Statesman and was a close friend of Russell.

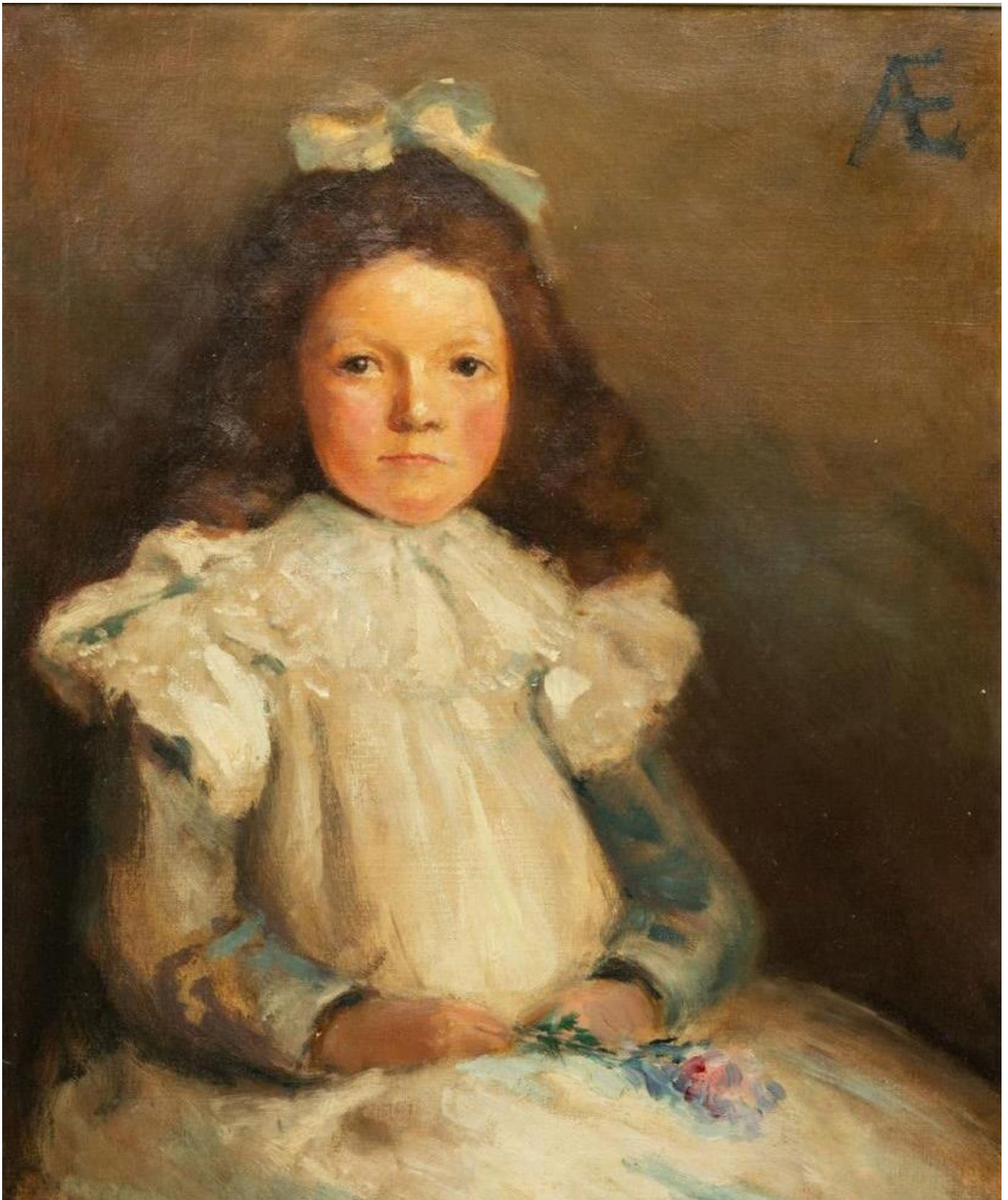
Adopting the initials 'AE' as his signature or monogram, Russell is remembered today as one of the leading cultural figures of the Irish Literary Revival. In addition to being a painter, he was also an influential economist, editor, and promoter of rural development. Practical, and well versed in politics and economics, Russell nonetheless also believed in the existence of a spiritual world, inhabited by ethereal beings. Influenced by Symbolist artists such as Gustave Moreau and Puvis de Chavannes, he espoused Theosophy and esoteric religions, giving expression to this vision through a prolific output of paintings, novels, plays and poetry.

Born in Lurgan, Co. Armagh, as a child Russell moved to Dublin with his family. After studying at the Metropolitan School of Art, in 1887 he began working for the Irish Agricultural Organisation Society, and edited the IAOS newspaper, The Irish Homestead. Alongside these practical concerns, he found time to study esoteric religions, joining the Dublin Theosophical Society in 1888, and later forming the 'Hermetic Society'. He was also involved with drama, in 1902 becoming vice-president of the Irish National Theatre Society (later the Abbey Theatre Company). His plays include Deirdre, (1902), while his first book of poetry, Homeward: Songs by the Way, published in 1894, was followed by his 1913 Collected Poems. In addition to painting, plays and poetry, Russell wrote on agricultural policy and political theory, in The Building up of a Rural Civilisation (1910), and The National Being (1916). He was highly regarded as an artist, and, in 1913, with the support and encouragement of the lawyer John Quinn, his paintings were shown at the Armory Show in New York. Encouraged also by William Butler Yeats, Russell painted murals depicting his mystical visions, at 3 Upper Ely Place, headquarters of the Theosophical Society. He also painted portraits, of Yeats, Lady Gregory and others.

Dr. Peter Murray

€1500-€2000

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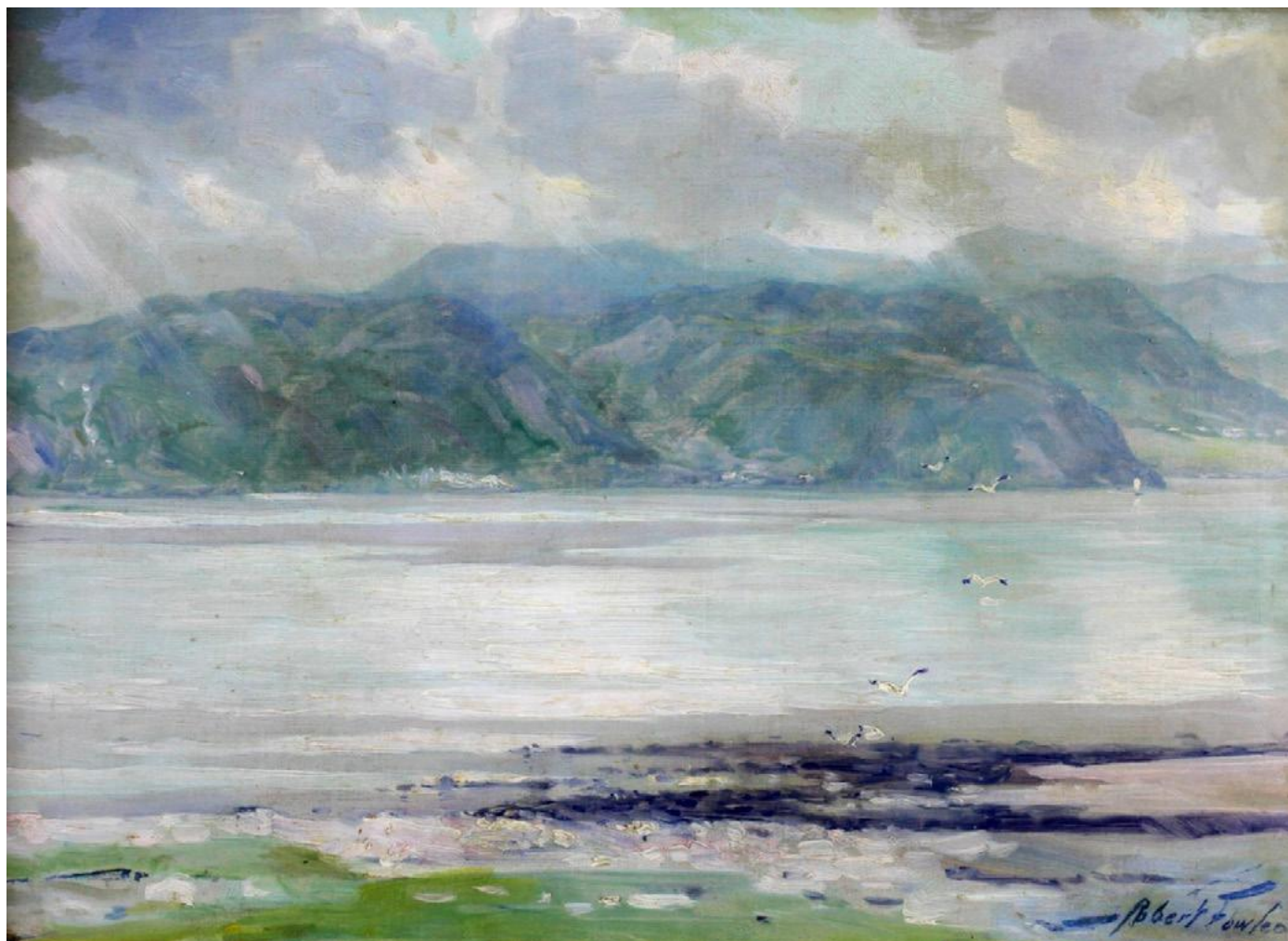




74.
In the Manner of Beatrice Glenavy (1881-1968)

Still Life, "White Figural Vase, Ivy and Candlestick," O.O.C. approx. 46cms x 76cms (18" x 30"), in moulded frame. (1)
€180-€220

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75.
Robert Fowler R.I. (1853 - 1926)

"County Down Coast," O.O.C., approx. 41cms x 61cms (16" x 24") signed lower right, titled on reverse. (1) €300-€400

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76.

F.A. Grand, 20th Century

Nude Study, pastel, depicting young woman resting, approx. 44cms x 64cms (17" x 25"), signed and dated lower left, gilt and painted frame. (1) €200-€300

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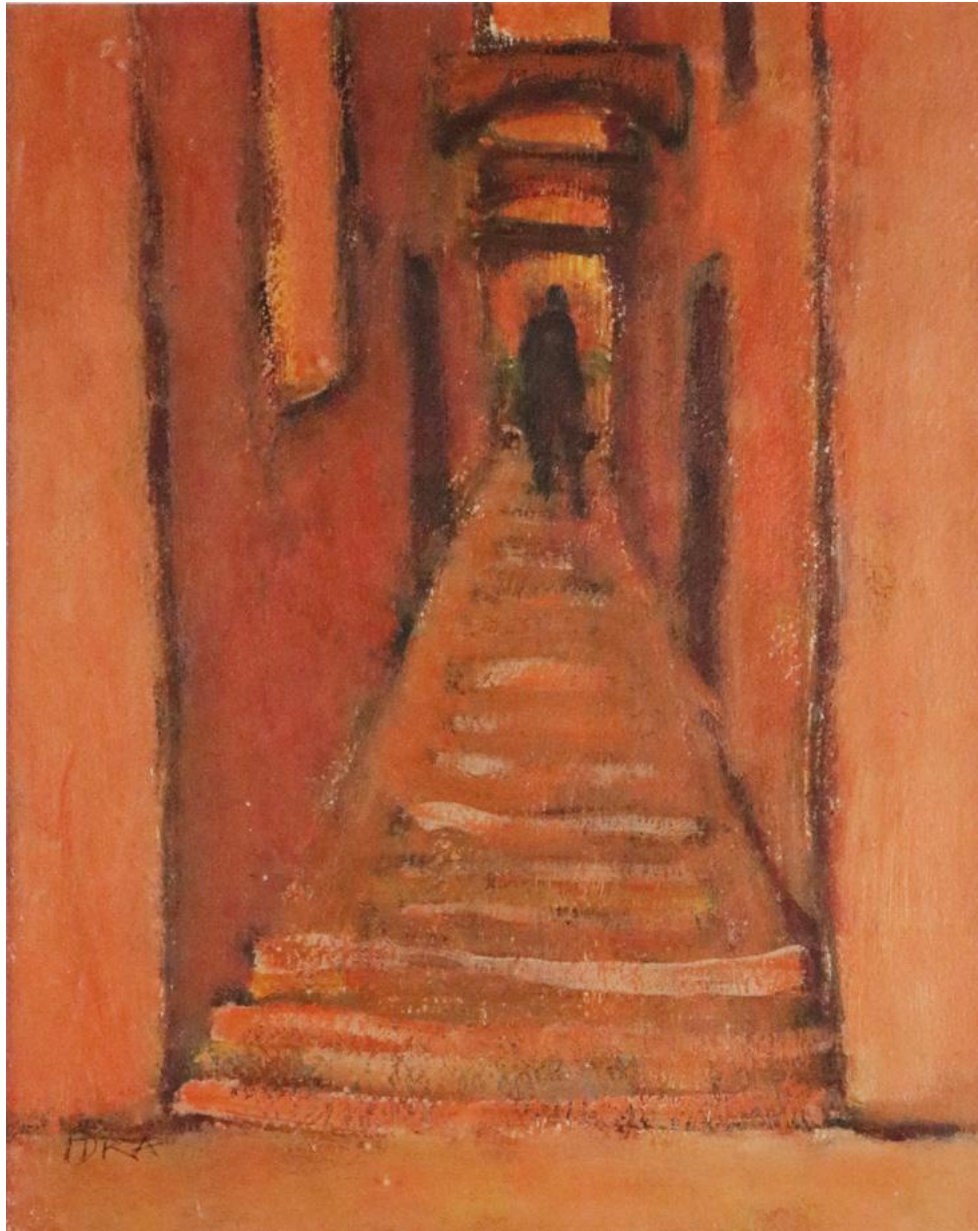


77.
B. Mounsey, Contemporary

Abstract Landscape, print, Artists Proof, signed approx. 36cms x 28cms (14" x 11"), framed. (1)

€80-€100

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78.
Idka, Turkish (b.1928)

The Alleyway, acrylic on paper, approx. 30cms x 24cms (12" x 9 1/4"), signed lower left, framed. (1)

€150-€200

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79.
Patrick Brocklebank, Irish 20th Century

Deer amongst the Bushes, Oils on paper, approx. 14cms x 18cms (5 1/2" x 7") signed, lower right, in painted frame. (1) €80-€120

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80.
Patrick Brocklebank - Irish 20th Century

Nude Study, O.O.B., approx. 12cms x 16cms (5" x 6 1/4"), signed on left, painted frame. (1)

€80-€120

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81.
Katherine Geoghegan, Irish (B. 1961)

Plant Study, watercolour, approx. 20cms x 15cms (8" x 6"), label on reverse, painted frame. (1)

€120-€140

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82.
Michael Flaherty, Irish (b. 1950)

"Cladack ar Bha Bhreandain - Brandon Shoreline," O.O.B., approx. 15cms x 20cms (6" x 8"), signed , label on reverse. (1) €200-€300

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83.
Mary Farl Power, American (1948-1992)

Torso, abstract on blue, lithograph No. 1/15, signed, approx. 14cms x 14cms (5 1/2" x 5 1/2"), in gilt frame. (1)

€80-€100

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84.
Antoinette Burke, Contemporary

Study of an Irish Wolfhound, pencil and watercolour, approx. 12cms x 12cms (5" x 5") signed in initials 'A.B. - 2015', mount, painted frame. (1) €120-€140

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85.
Edward Emerson, Irish (XIX - XX)

Setting Sail, & "Bringing Home the Catch," a pair of watercolours, each approx. 36cms x 51cms (14" x 20"), each signed uniformly mounted and framed. (2)

€250-€320

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86.
Marc Chagall (1887-1985)

Mother and Child, monochrome heliogravure, 1960, approx. 31cms x 24cms (12" x 9 1/4") certificate on back, framed. (1) €100-€150

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87.
Terence Coyle, R.U.A. (b. 1972)

Country House Lane, O.O.C., approx. 71cms x 91cms (28" x 36") m signed lower left, in silvered frame. (1)

Provenance: The Bell Gallery, the Personal Collection of Nelson Bell.

€300-€400

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88.
Terence Coyle, RUA (b. 1972)

Malin Head, Co. Donegal, O.O.C., approx. 61cms x 78cms (24" x 8 1/2"), signed lower left, in silver frame. (1)

Provenance: The Bell Gallery, the Personal Collection of Nelson Bell.

€300-€400

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89.
Violet Thorne Seckham (fl. 1909-1923)

Master Robert, O.O.C., cocker spaniel in a landscape, approx. 53cms x 44cms (21" x 17/2"), signed, label on reverse. (1)

Provenance: The Russell Family, Seafield, Co. Waterford.

€180-€220

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90.
John Wells Smith, British (fl. 1870-1875)

The Sisters, O.O.C., approx., 32cms x 24cms (12 1/2" x 9 1/2"), signed in monogram lower right, in contemporary ornate gilt frame. (1)

Provenance: The Bell Gallery, the Personal Collection of Nelson Bell.

€400-€600

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91.
James Arthur O'Connor (1792-1841)

View of the Wye Valley, O.O.C., depicting Romantic River Scene with cliffs and forestry, with two figures resting in the foreground, boats on the water and two further figures standing on the cliff, approx. 23cms x 30cms (9" x 12") in contemporary gilt frame.

Provenance: Formerly in the collection of Terence de Valera, (with note on reverse confirming that the painting is authenticated by Mr. James Gorry.)
€800-€1000

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92.
Harry Kernoff, Irish (1900-1974)

A Bird Never flew on one Wing or Alcoholics Anonymous, cold. print, signed in green pen by the artist, with wide border, approx. 40cms x 40cms (16" x 16") recent gilt frame. (1) €180-€220

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93.
After Pablo Picasso, Spanish (1881-1973)

Flying Dove, etching, No. 88 of 200, bears signature, 'Picasso' approx. 13cms x 15cms (5" x 6"). (1)

€300-€400

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94.

Augustus Burke RHA (1838-1891)

"Portrait of Walter Osborne," Oils on canvas 60cms x 50cms (24" x 20"). (1)

Inscribed verso 'Mrs. Segrave.

Provenance: Matilda Segrave; John Talbot; thence by family descent

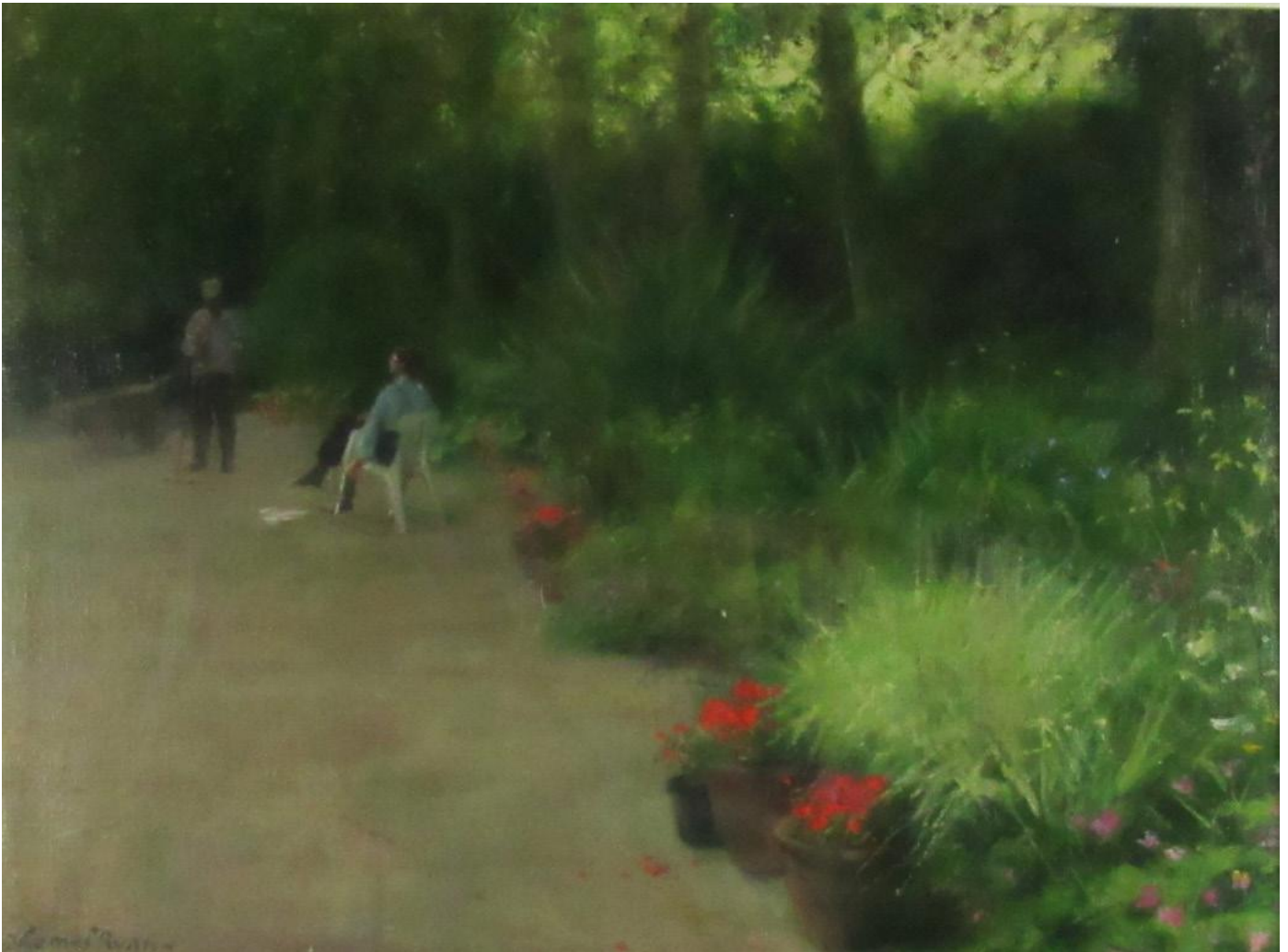
Exhibited: Milmo-Penny Fine Art, Dublin, October 1992.

This head and shoulders portrait of his friend Walter Osborne depicts the sitter in a formal and slightly sombre mode, set against a neutral background, wearing a brown jacket, waistcoat, wing collar and black necktie, and looking at the observer with a candid, expressionless gaze. Although the face is youthful, Osborne's hair, still black, is greying at the temples, and his moustache is also greying. As Osborne was born in 1859, and Burke died in 1891, this portrait most likely dates from the late 1880's. It captures something of the vulnerability of Osborne, who died from pneumonia, aged just 43. The son of equestrian painter William Osborne, he had studied at the Royal Hibernian Academy Schools, winning several prizes. Like several of his fellow students, and encouraged by Burke, he moved on to study at the Academy of Fine Arts in Antwerp and in later years, along with Nathaniel Hill and Burke, he painted at English seaside towns, including Walberswick, Hastings and Rye.

Dr. Peter Murray

€3000-€4000

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95.
Thomas Ryan, P.R.H.A. (1929-2021)

Gardeners Advice, O.O.B., approx. 30cms x 40cms (12" x 15 3/4"), signed, lower left, archival number on reverse (45.97) and signed cloth mount, in gilt frame. (1) €800-€1200

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96.

Gerard Dillon, Irish (1916-1971)

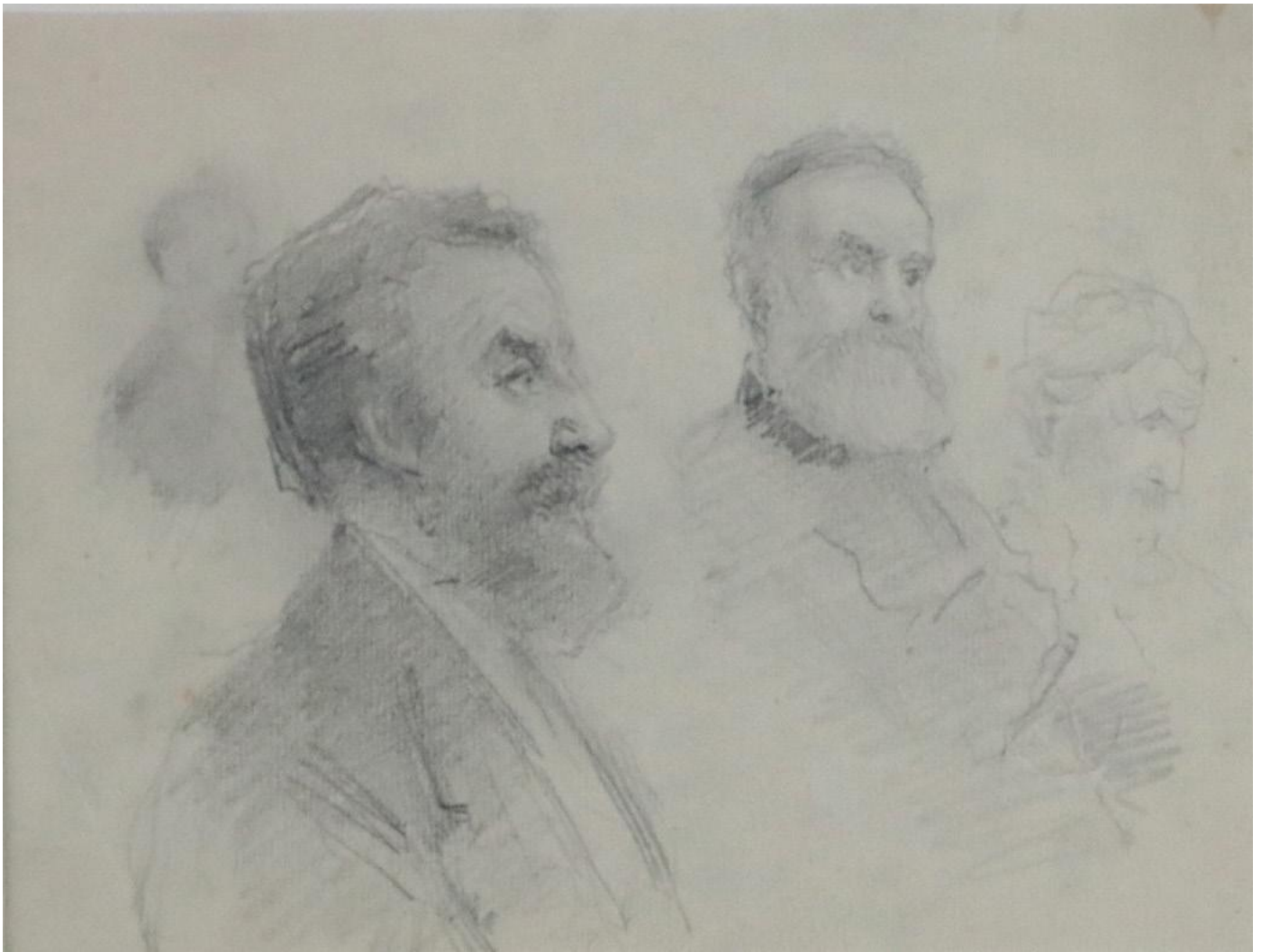
Pierrot and Dog, oils and fabric, landscape with clown figure and dog in foreground, bird in flight overhead, approx. 57cms x 39cms (22 1/2" x 15 1/4"), signed Dawson Gallery Label on reverse. (1)

Provenance: Important Private Irish Collection

€4000-€6000

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97.

John Butler Yeats, RHA (1839-1922)

John O'Leary at Trial, pencil sketch depicting three bearded men seated in a courtroom, with O'Leary on the right, approx. 15cms x 20cms (6" x 8"), unsigned, mounted and framed. (1)

Provenance: The Yeats Family Collection(The Final Chapter) Fonsie Mealys 2017

€400-€500

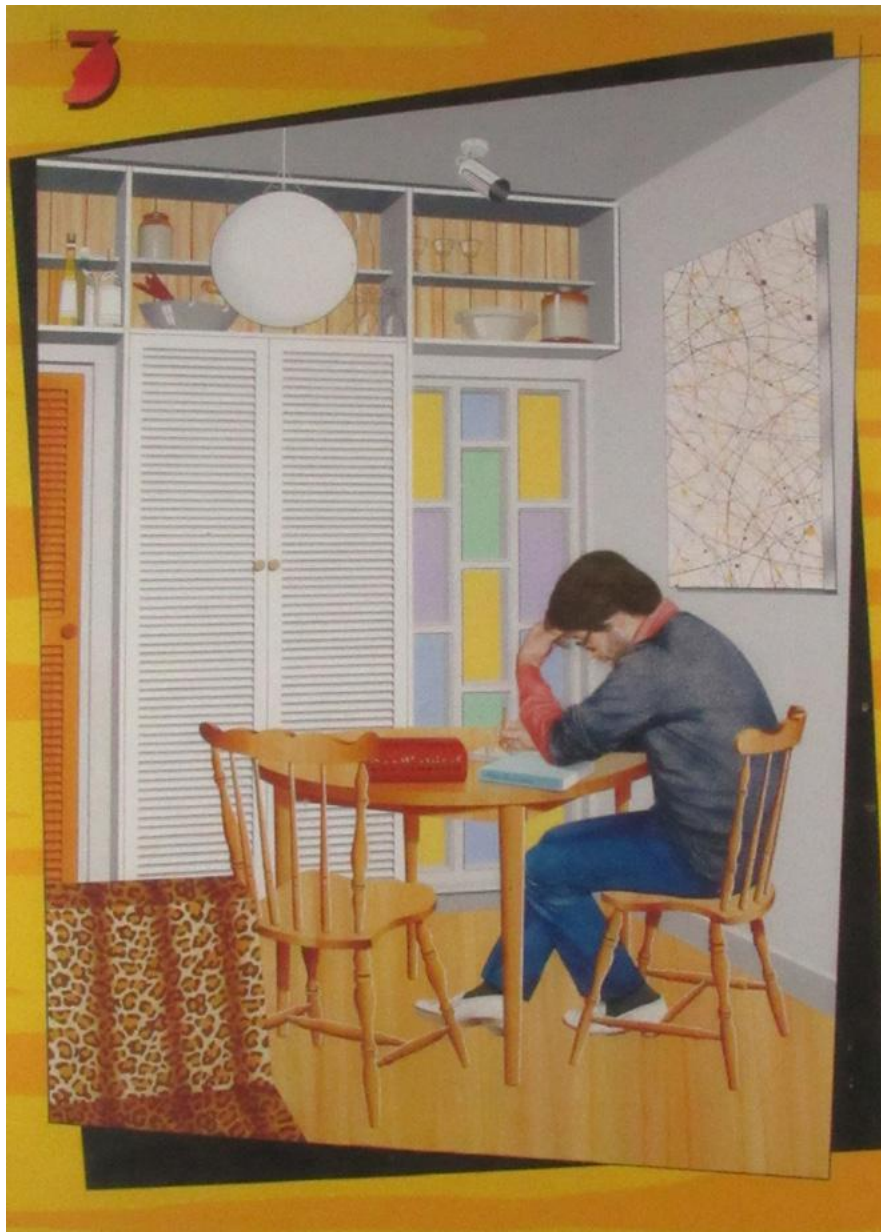
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98.
Thomas Ryan, P.R.H.A. (1929-2021)

Summer Conversation, O.O.C., approx. 50cms x 60cms (19 3/4" x 23 2/4"), signed lower right, archival number on reverse (48.97) and signed, cloth mount, gilt frame. (1) €1000-€1500

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99.
Robert Ballagh, Irish (b. 1943)

Inside No. 3, coloured lithograph Print, Artists Proof, signed, approx. 89cms x 66cms (35" x 26"), mounted, in painted frame. (1)

Provenance: Collection of Thomas Teevan, Dublin. A distinguished lawyer and judge, Thomas Teevan served as Attorney General of Ireland in 1953-54. €400-€600

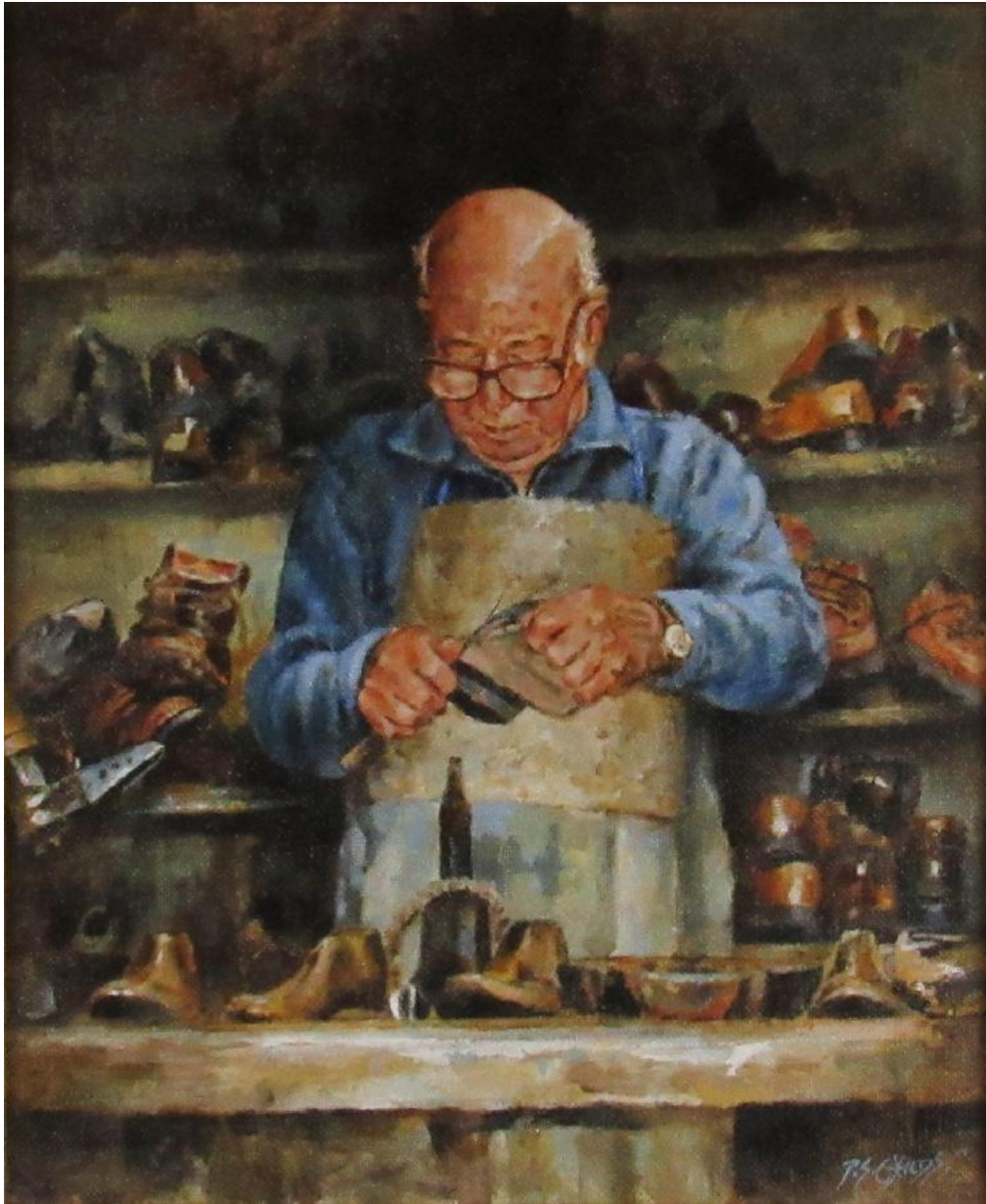
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100.
Charles Hunt, British (1829 - 1900)

Feeding Time, O.O.C., charming picture depicting two young Girls feeding a calf in a stable, approx. 71cms x 91cms (28" x 36"), signed and dated lower left 'C. Hunt, '82' in contemporary gilt frame. (1) €800-€1000

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101.
Philip S. Childs, Irish (B. 1964)

The Cobbler, O.O.B., Interior Scene of Man Mending Shoes, in workshop, approx. 30cms x 24cms (12" x 9 1/2")
signed lower right, in painted frame. (1) €600-€800

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102.
John Butler Yeats, RHA (1839-1922)

Patrick O'Leary, O.O.C., half length portrait of a young Gentleman wearing long black cloak and cravat, [studio], approx. 44cms x 35cms (17 1/4" x 14"), signed lower right, m/ss label on reverse 'Patrick O'Leary, Dublin, by J.B. Yeats 1872 painted in London' gilt frame. (1)

Provenance: Nelson Bell Collection - The Bell Gallery, Belfast

€600-€800

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103.
James le Jeune, Irish-Canadian (1910-1983)

Busy London Street Scene, O.O.B., approx. 26cms x 44cms (10" x 17 1/4"), signed, lower right, ornate gilt frame. (1)
€700-€900

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104.
James Humbert Craig, RHA, RUA, (1877-1944)

Donegal Coastline, O.O.C., upright landscape, View from Coast under a Tree, with Beach and Mountains in distance, approx. 60cms x 50cms (24" x 20"), signed lower left, later gilt frame. (1) €1500-€1800

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105.
Michael Farrell, RHA (1940-2000)

Cafe Triste, coloured lithograph, signed Limited Edn., No. 46/85, approx. 75cms x 54cms (30" x 21") in silver frame. (1) €400-€600

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106.
Kevin Simms, Irish (b. 1931)

Connemara Coast, O.O.B., approx. 50cms x 60cms (20" x 24"), signed lower left, cloth mount, wooden frame. (1)
€200-€300

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107.

Patrick Pye, RHA (1929-2018)

The Cloth, Limited Edition Etching No. 2 (35), signed by the Artist, approx. 38cms x 45cms (15" x 18"), mounted silvered frame. (1)

Provenance: David Hendriks Gallery, then purchased from Tulfarris Art Gallery.

€350-€420

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108.
Margaret Watson, Irish XX-XXI

Naomh Padraic, watercolour, Port Scene with boat in Harbour, approx. 37cms x 27cms (14 1/2" x 10 1/2") signed
lower right, framed. (1) €200-€300

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109.
Charles James Keats, British c. 1900

Afternoon Chat, watercolour, depicting two young Ladies by a thatched House on a country lane, approx. 43cms x 32cms (17" x 12 1/2"), signed lower left, painted frame. (1) €150-€200

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110.
Robert Bertie Higgins, Irish (b. 1943)

Mallards Fighting, Downpatrick, Co. Down, watercolour, approx. 39cms x 69cms (15" x 27"), signed lower right, mounted and framed, inscribed on reverse. (1) €200-€300

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111.
Blaise Smith, RHA (b. 1967)

Jacks Green Spreader, pencil drawing, inscribed lower left, signed with initials and dated lower right, Exhibited Paperwork May-June 2003, approx. 36cms x 59cms (14" x 23") mounted and framed. (1) €350-€450

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112.
Hugh Douglas Hamilton, RHA (1740-1808) (attributed to)

Thomas Gerrard 1783-1868, O.O.C., Studio Portrait of elderly Gentleman seated, wearing high collar, black jacket and waistcoat, approx. 77cms x 64cms (30" x 25") later frame and plaque. (1) €500-€600

[Click here for More Details & to Bid on This Lot](#)



113.
Gerard Dillon, Irish (1916-1971)

Abstract Landscape, oils, gouache and sand, signed lower left, approx. 92cms x 86cms (36" x 32"), arched top, wooden frame (1)

Provenance: Whytes - Lot 52 (2nd October, 2017)

€1200-€1500

[Click here for More Details & to Bid on This Lot](#)



114.
Eugene Palmer, British Jamaican (b. 1955)

Mother and Child, Mallorca, Spain, O.O.C., depicting young black mother holding her smiling young child, wearing bright white robe, approx. 65cms x 68cms (25 1/2" x 27"), inscribed on reverse, moulded wooden frame. (1)

Provenance: Purchased by the vendor's family together with other works directly from the artist. €800-€1000

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115.
Phoebe Donovan, Irish (1902-1998)

Summer Flowers, watercolour, approx. 37cms x 46cms (14 1/2" x 18") signed lower right, silver frame. (1) €80-€100

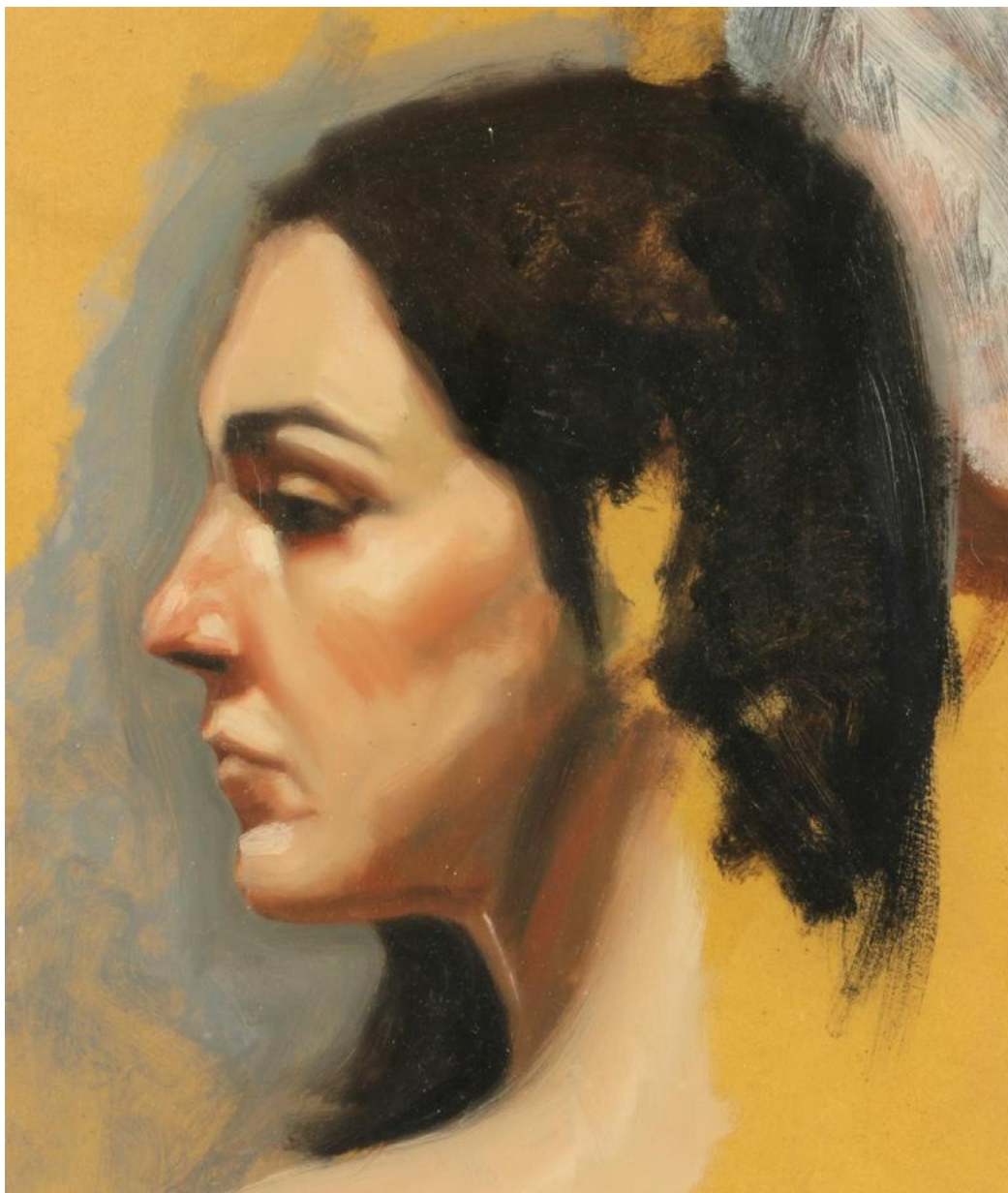
[Click here for More Details & to Bid on This Lot](#)



116.
W.D. Harris, 20th Century Welsh School

Snowdon from Penrhyndeudraeth, O.O.B., large mountainous landscape with country road, approx. 58cms x 86cms (23" x 34"), unsigned with label mounted for "Winner of Harmen Trophy 1957," painted frame. (1) €150-€200

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117.

Gearoid Hayes, Irish (b. 1980)

Study of a Lady's Head, O.O.B., depicting unfinished side profile head and shoulders, approx. 34cms x 30cms
(13" x 12", unsigned, inscribed on reverse, cloth mounted, painted frame. (1)

€500-€600

[Click here for More Details & to Bid on This Lot](#)



118.
John Crampton Walker, Irish, RHA (1890-1942)

Still Life, "Daffodils with other blue and purple flowers in a Vase," O.O.C., approx. 62cms x 51cms (24" x 20"), signed
lower left, gilt frame. (1) €400-€500

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119.
George Morland, British (1763-1804)

Stable Scene with Farm Manager and Helper tending to Sheep, O.O.C., signed, lower left, approx. 30cms x 40cms (12" x 16"), in contemporary ornate gilt frame. (1) €300-€400

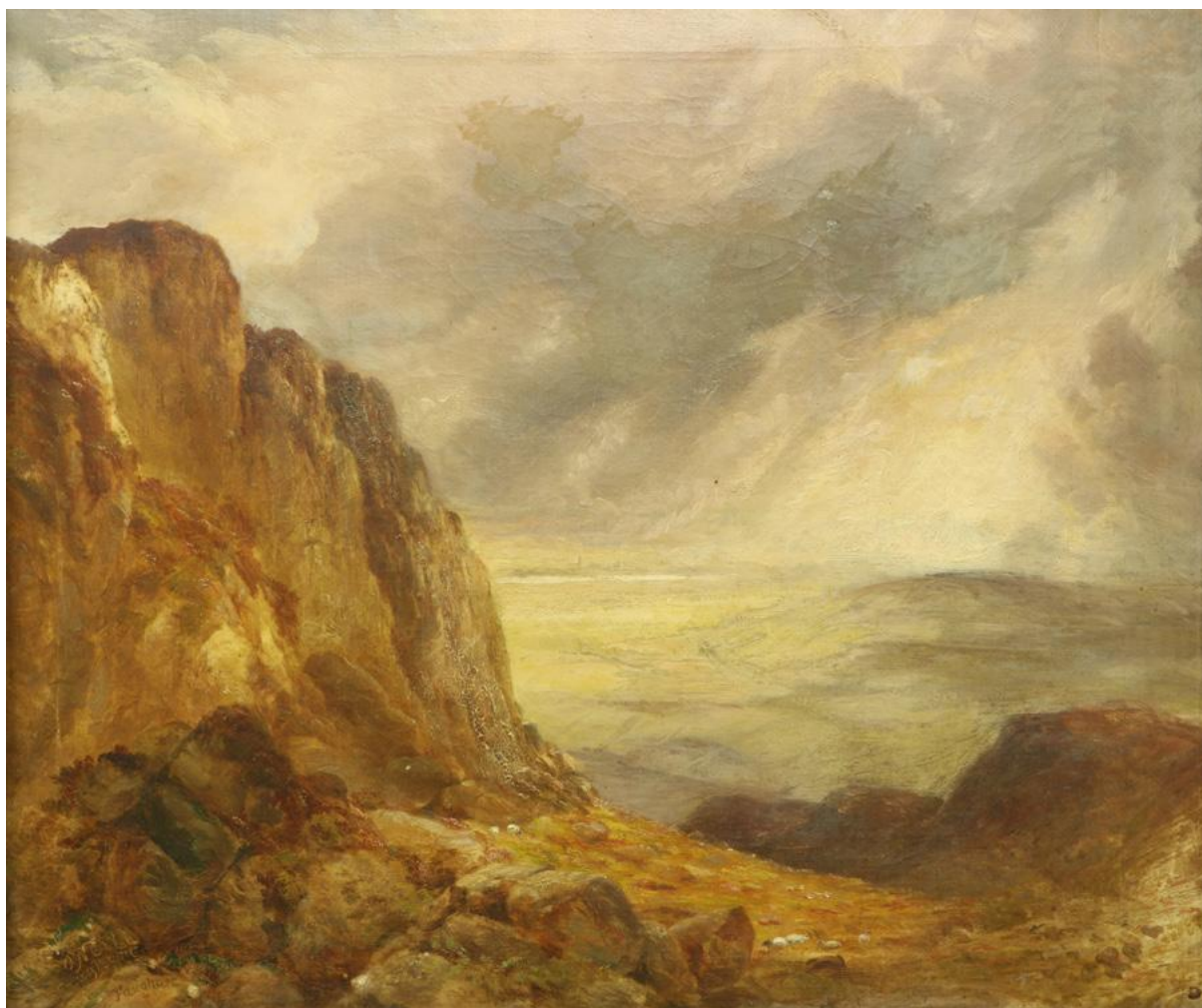
[Click here for More Details & to Bid on This Lot](#)



120.
Stephen Catterson Smith (1806-1872) (attributed to)

Welcome Home watercolour, study of a young child with arms outstretched, approx. 13cms x 11cms (5" x 4"), gilt frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



121.

Henry O'Neill (1798-1880)

'The Hill of Faughart, Co. Louth,' O.O.C., c. 1871, signed and inscribed lower left, 51 cms x 59 cms (20" x 23").

In this dramatic landscape, O'Neill captures the prospect from a location close to Moyry Pass—the 'Gap of the North'—a few miles north of Dundalk. The view is taken from a craggy mountain, looking south towards the coastline and Dundalk Bay. In the middle distance can be seen the Hill of Faughart, famed for its ancient shrine devoted to St. Brigid. For centuries, Moyry Pass has been an important strategic location on the road between Dundalk and County Armagh. In 1600 Lord Mountjoy launched an attack here, on the forces of Hugh O'Neill, Earl of Tyrone, while ninety years later, William of Orange marched his army south through the Pass. An earlier Earl of Tyrone had been involved in the 1316 Battle of Faughart.

Although the birthplace of Henry O'Neill is given by Strickland as Clonmel, other accounts propose that he may have been born in Dundalk: this painting may provide evidence towards the latter theory. Perhaps inspired by the bravery shown by his namesake who defended Moyry Pass against the English in 1600, Henry O'Neill has used both colour and aerial perspective to add drama and a sense of depth to this view, with rocks and cliff in the foreground depicted in browns and russets, while the Hill of Faughart is picked out in light green colours, and a thin silver line in the distance indicates the sea. Dark clouds hang over the scene, adding to the sense of Romanticism. This painting may be the work entitled *The Battlefield of Faughart, North Side of Dundalk*, or else *A Mountain Cliff on the North Side of Faughart*, both exhibited at the RHA in 1871, while O'Neill was living at Francis Street, Dundalk.

Dr. Peter Murray, 2022

€600–€800

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122.
Sir David Wilkie, RA (1785-1841) (attributed to)

The Home Coming, formal scene with multiple characters in celebration, approx. 29cms x 24cms (11 1/2" x 9 1/2"),
unsigned, contemporary gilt frame. (1) €500-€700

[Click here for More Details & to Bid on This Lot](#)



123.

Joseph Malachy Kavanagh, RHA (1856-1918)

The Sage, O.O.C., depicting an elderly bearded Gentleman seated reading a book in a romantic landscape, approx. 48cms x 37cms (19" x 14 1/2"), signed lower right, gilt frame. (1) €500-€700

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124.
Henry Ryland, British (1856-1924)

Plucking Grapes, watercolour, elegant pre-Raphaelite view of two attractive young ladies in classical attire picking grapes on classical balcony, approx. 38cms x 53cms, signed lower right, gilt mount, ornate gilt frame. (1)
€800-€1000

[Click here for More Details & to Bid on This Lot](#)



125.

John Barr Clarke Hoyte (1835-1913)

Near Bondi, N.S.W. and "Parramatta River, N.S.W.," a pair of watercolours, one signed with initials, both signed and inscribed verso in pencil, 8cms x 13cms (3 1/4" x 5 1/4"). (2) €250-€350

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126.
Isaac Henzel, British (1815 - 1876)

Forbidden Love, O.O.C., depicting Young Peasant and Girl and Dandy meeting on a Country Road," approx.
50cms x 60cms (20" x 24") Signed lower right in ornate gilt frame. (1) €200-€300

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127.

Circle of James Arthur O'Connor (1792-1841)

Two Men chatting by a Lake with Waterfall in distance, in Romantic style landscape, O.O.C., in ornate gilt frame,
31cms h x 46cms w (12" x 18"). (1) €800-€1200

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128.
Alexander Fraser Junior, ARSA, RSA (1827-1899)

Engraving the Grave Stone, O.O.C., landscape with figure in foreground in Scottish attire with chisel and hammer engraving head stone, approx. 40cms x 30cms (16" x 12"), signed and dated lower left 'Alex Fraser, 1854' in gilt frame. (1)

€400-€500

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129.
After Pablo Picasso, Spanish (1881-1973)

Au Bord de la Cote d'Azure, ceramic, surreal or abstract design, Ovid shape, mounted and framed, approx. 27cms (10 1/2") diameter. (1) €120-€150

[Click here for More Details & to Bid on This Lot](#)



130.
After Edouard Manet, French (1832-1883)

Le Chat aux Fleurs, 1869, (cat with flowers) etching and aquatint on rives paper, final state, posthumous impression, approx. 22cms x 17cms (8 3/4" x 6 3/4"), framed and glazed, gilt frame. (1)

Ref: Guerin 53. Harris 65

€100-€150

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131.

Francis Walker, RHA (1848-1916)

The Sugar Loaf from Glenealy, Co. Wicklow, O.O.B., approx. 26cms x 36cms (10" x 14"), signed lower right, green painted frame. (1)

Dr. Peter Murray

€100-€150

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132.
Charles Walter Simpson, RBA, RI, ROI (1885-1971)

The Country Lane, watercolour, approx. 27cms x 31cms (10 1/2" x 12") Signed lower right, mounted and framed. (1)

Dr. Peter Murray

€250-€320

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133.
Gladys Wynne, Irish (1876-1968)

Milking Time, County Donegal, watercolour, extensive landscape with geese in foreground and man milking, approx. 24cms x 35cms (9 1/2" x 14"), signed lower left, mounted and framed. (1)

Dr. Peter Murray

€100-€150

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134.
Julius Rolshoven, American (1858-1930)

Tuscan Wanderings, O.O.B., interior scene of library, with paintings, furniture with flowers to the right, approx. 31cms x 37cms (12" x 14 1/2"), signed lower right in contemporary ornate gilt frame. (1)

Dr. Peter Murray

€600-€800

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135.

John Ward of Hull, British (1798-1849) (attributed to)

Autumn Night, Tidal Creek Homestead near Rye, O.O.C., pastoral scene with cottage and figures by the water, signed with initials "J.W." approx. 24cms x 45cms (9 1/2" x 17 1/2") in ornate gilt frame. (1)

Dr. Peter Murray

€300-€400

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136.
Simon McKinstry, Irish b. 1960

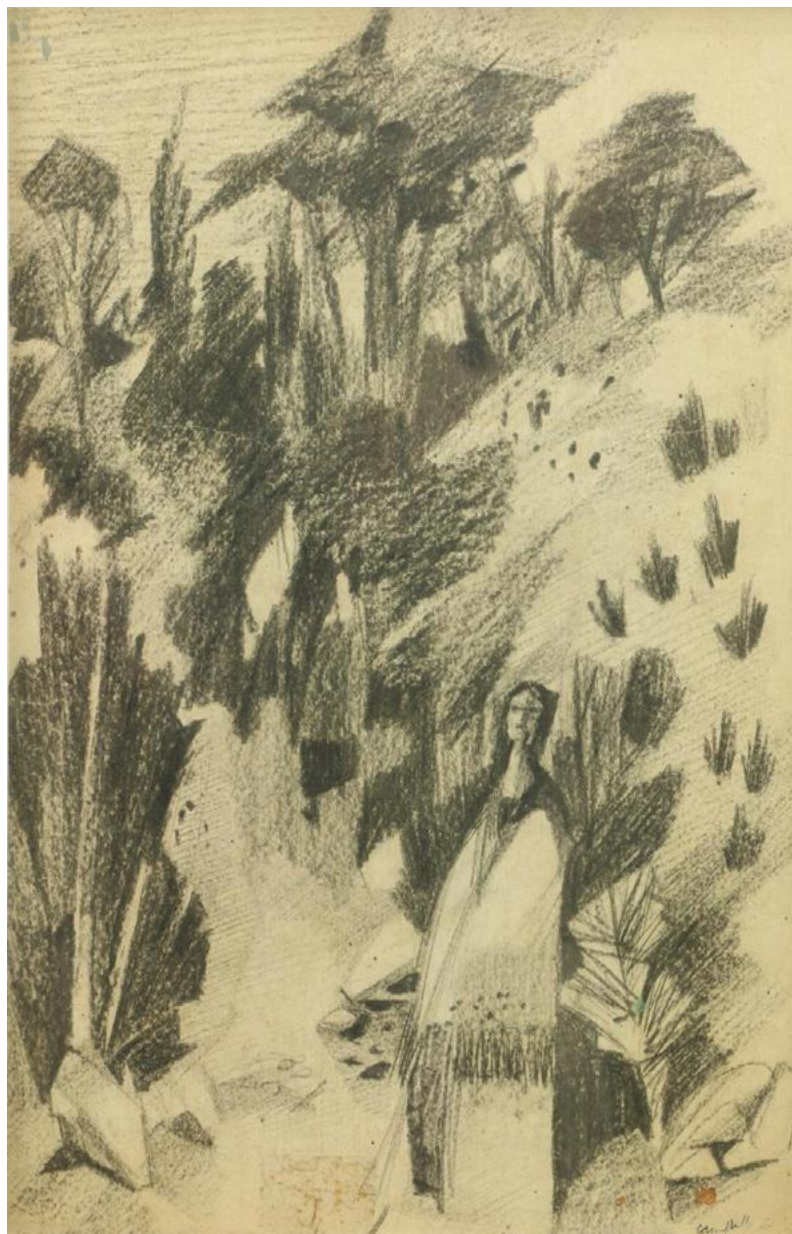
Farm Buildings, oils on paper, approx. 15cms x 23cms (6" x 9"), signed, lower right, mounted and framed. (1)

* Bell Gallery Label on Reverse, Exhibited 1986 (No. 70)

Dr. Peter Murray

€100-€150

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137.
George Campbell, RHA (1917 - 1979)

Shawlies in the Valley, charcoal and pencil, Abstract, approx. 36cms x 26cms (14" x 10"), Signed lower right. (1)

Dr. Peter Murray

€200-€300

[Click here for More Details & to Bid on This Lot](#)



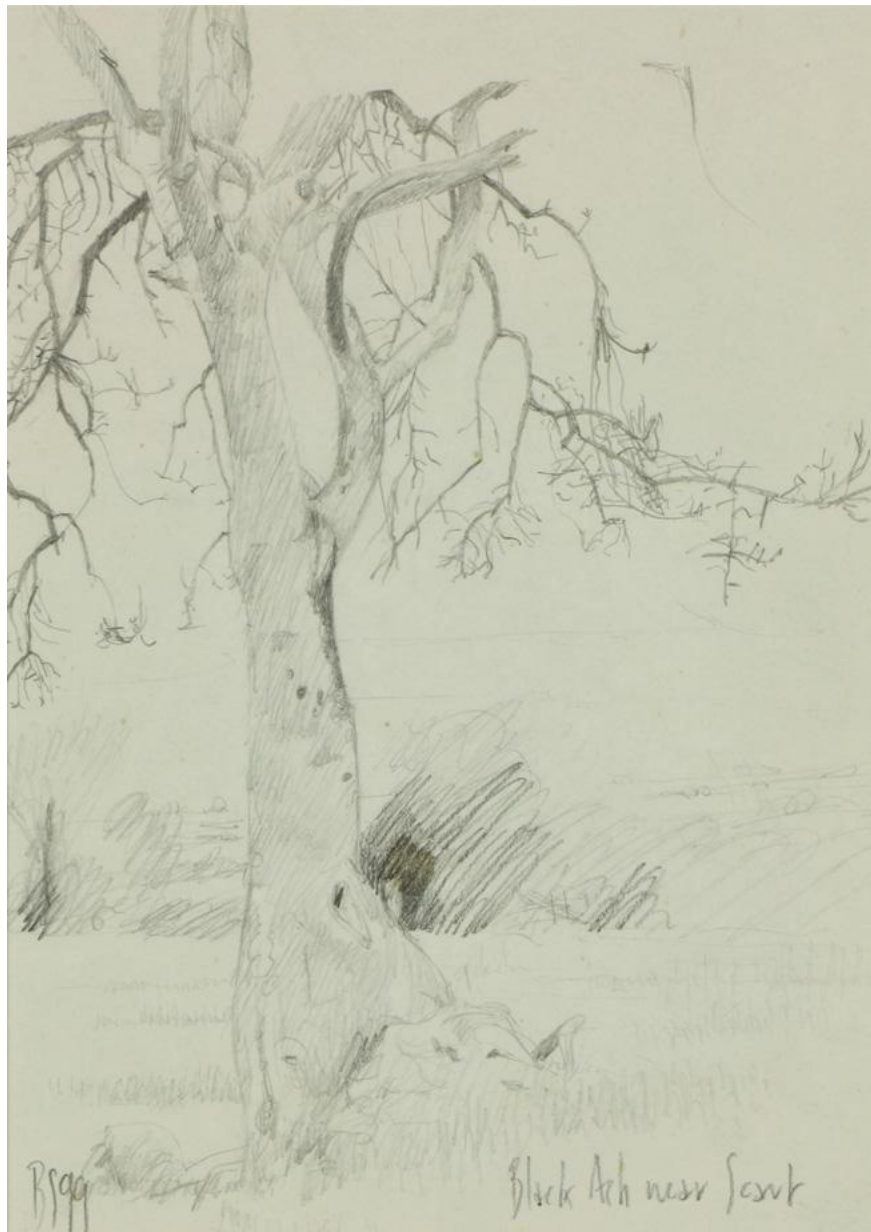
138.
Blaise Smith, RHA (b. 1967)

Small Green Spreader (Jack Lennon's Yard), oil and gesso panel, signed and inscribed on reverse, with Gallery Label, approx. 20cms x 30cms (8" x 12"), painted frame. (1)

Dr. Peter Murray

€600-€700

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139.
Blaise Smith, RHA (b. 1967)

Black Ash near Scart, pencil drawing, approx. 28cms x 20cms (11" x 8"), signed with initials and dated lower left 'B.S. '99', mounted and framed. (1)

Provenance: Paperwork Exhibition May-June 2003.

Dr. Peter Murray

€250-€320

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140.
Florence Lucey (Ex. 1934-1940)

Coastal Scene, O.O.P., signed also inscribed on verso, 27cms x 36cms (10 1/2" x 14 1/2"). (1)

Dr. Peter Murray

€100-€200

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141.

A. Donal Rudd, Scottish (1931-1993)

West of Ireland Scene, with Inlets, O.O.C., approx. 41cms x 51cms (26" x 20"), signed lower right, cloth mount, painted frame. (1)

Dr. Peter Murray

€180-€220

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142.
Leopold Rivers, British (1852-1905)

Driving the Herd, extensive pastoral scene with shepherd and sheepdog in foreground with herd on country lane, with dwelling to left, approx. 60cms x 90cms (23 1/2" x 35 1/2") in contemporary gilt frame. (1)

Dr. Peter Murray

€600-€700

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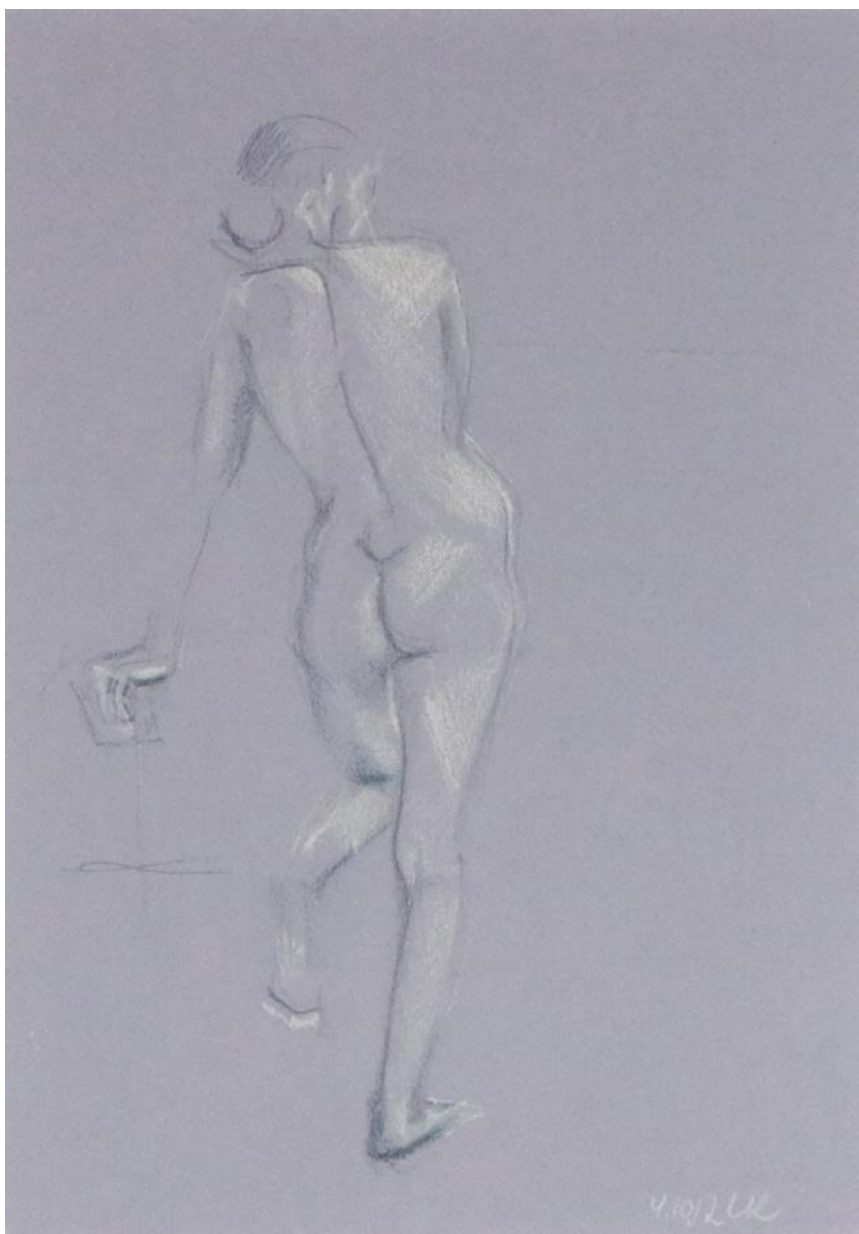
143.
Brian Gallagher, Irish XXI Century

Standing Figure Study, O.O.C., depicting Young Lady in Artist's Studio, approx. 30cms x 60cms (12" x 24"), signed and dated lower right, unframed. (1)

Dr. Peter Murray

€150-€200

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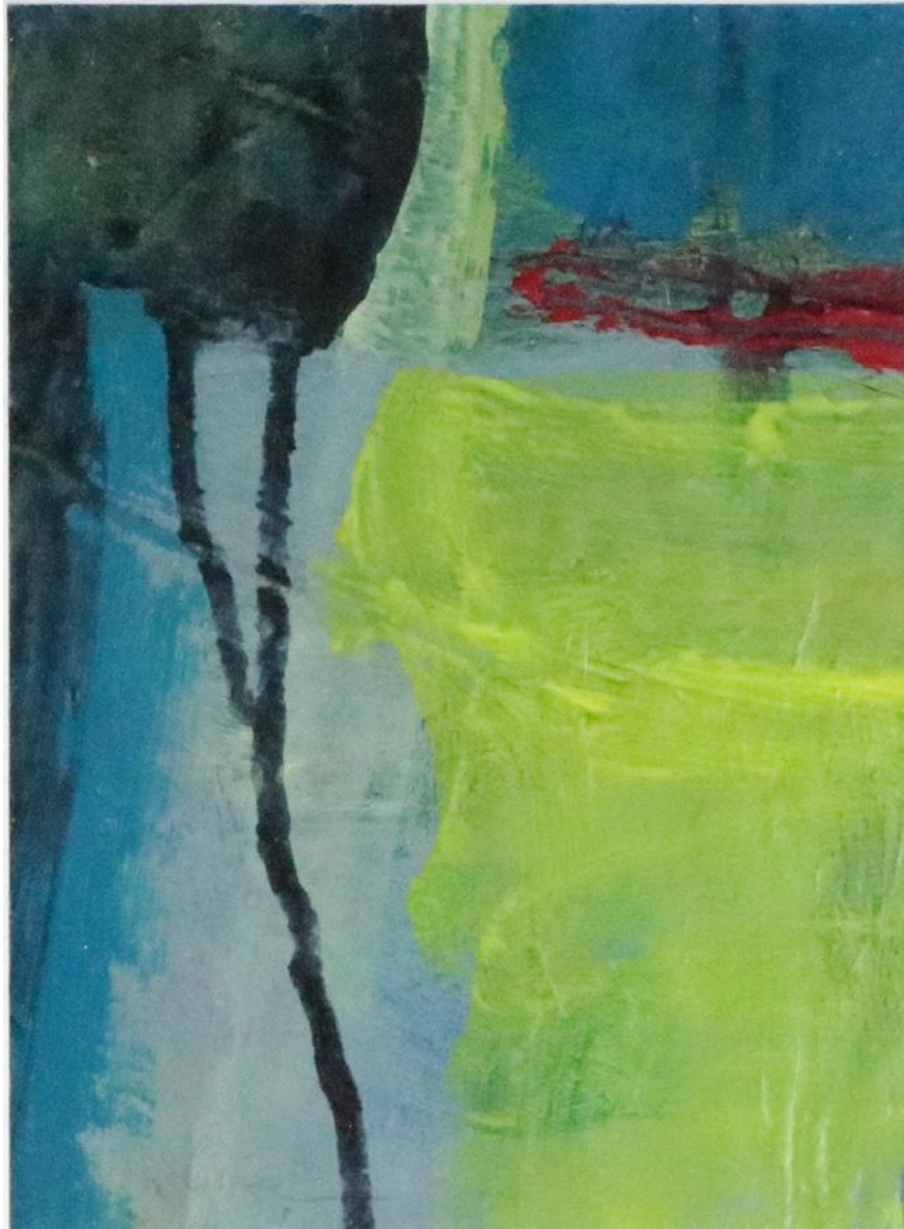
144.
Liubov Kadyrova (XXI Century)

Nude Study, pencil on paper, approx. 29cms x 20cms (11" x 8") signed, painted frame. (1)

Dr. Peter Murray

€80-€100

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145.
Selma Mc Cormack, Irish (b. 1943)

Abstract Landscape, O.O.P., approx. 20cms x 14cms (8" x 5 1/2") signed lower left, painted frame. (1)

Dr. Peter Murray

€200-€300

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146.
After Harry Kernoff, R.H.A. (1900 - 1974)

Bathers, Naylor's Cove, Bray, large coloured print, approx. 60cms x 75cms (24" x 29"), painted frame. (1)

Dr. Peter Murray

€200-€300

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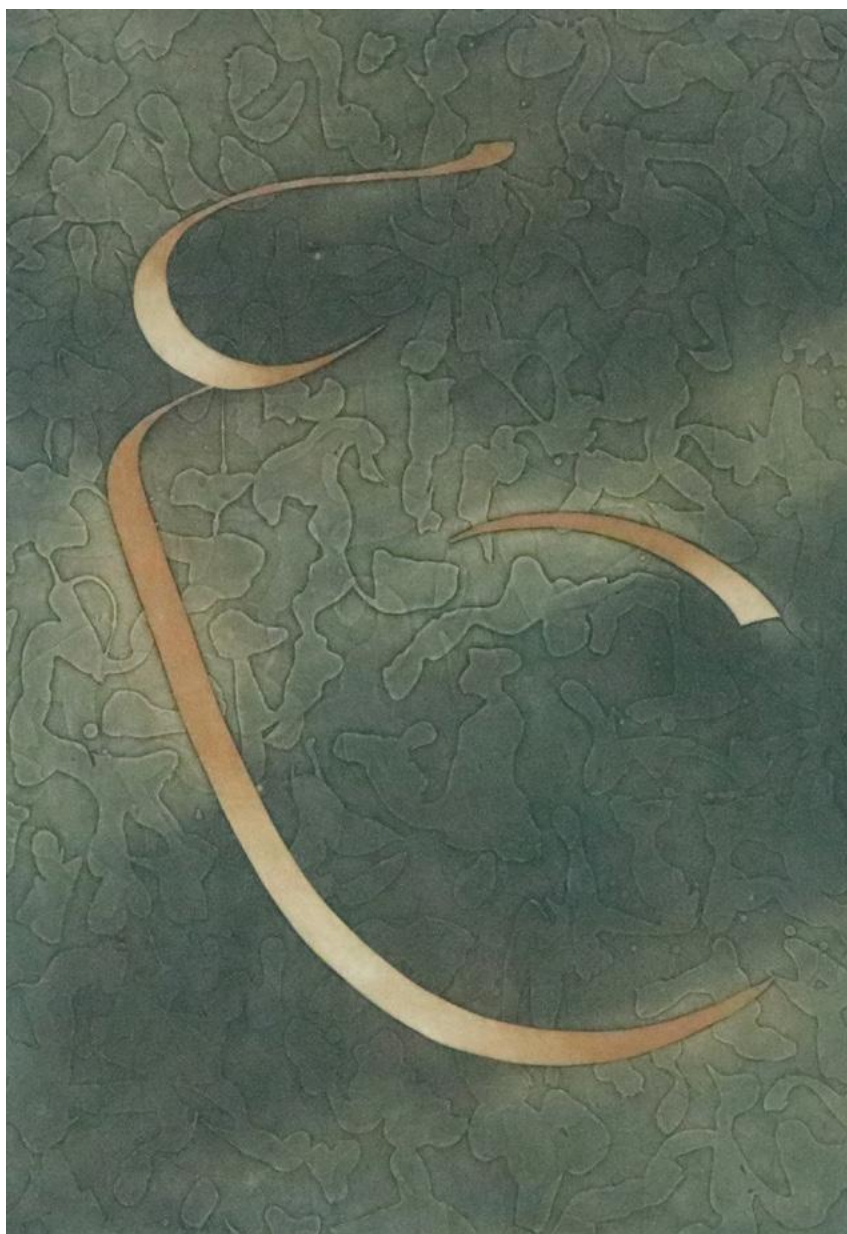
147.
Katherine Geoghegan

Oat Fields Sallins, acrylic on aluminium, scene featuring Meadowsweet, Vetch, Yarrow and Buttercup, approx. 70cms x 50cms (27 1/2" x 20"), signed lower left, label on reverse, painted frame. (1)

Dr. Peter Murray

€400-€500

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148.
Mary Farl Powers, American (1948-1992)

Untitled, abstract, lithograph, NO. 9 / 45, signed, approx. 62cms x 44cms (24" x 17"), mounted, painted frame. (1)

Dr. Peter Murray

€80-€120

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149.
Selma McCormick, Irish (b. 1943)

Night Time, abstract, oils on paper, approx. 29cms x 41cms (11 1/2" x 16"), signed and dated, painted frame. (1)

Dr. Peter Murray

€200-€300

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150.

Norman Garstin (1847-1926) (attributed to)

"Young Woman Seated at a Table," O.O.P., approx. 37cms x 24cms (14 1/2" x 9 1/2"). (1)

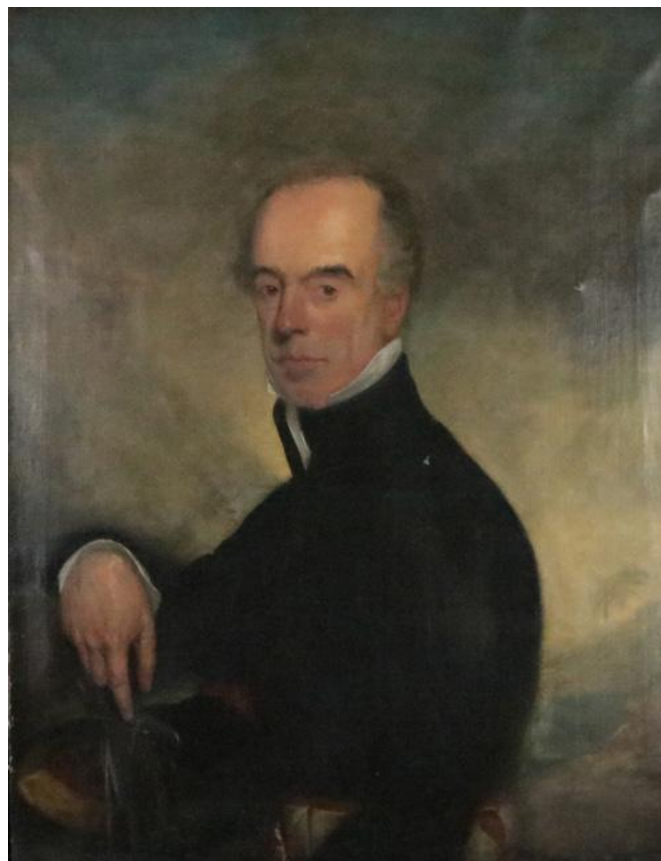
A first-rate painting, *Young Woman Seated at a Table* is an accomplished study in tones, ranging from pale ivory to grey, to burnt umber. Seated on a pew-like chair, the young woman, a servant girl, leans forward, arms outstretched on the table, as if overcome with tiredness or grief. Behind her can be seen an empty fire grate. The only object on the table is a candle holder, but the candle has burned out. The narrative conveyed by the scene is clear; the young woman has maintained an all-night vigil for her loved one, possibly a fisherman at sea. However with a new day dawning, hopes of seeing her loved one are fading. The setting, subject-matter and Impressionist style all suggest this is a work by an artist working in Newlyn, Cornwall, in the late nineteenth century. The subject matter of women seating or waiting pensively in cottage interiors was popularised by Walter Langley, founder of the Newlyn School, but his style tends to be more detailed in his depiction of figures and objects. In his painting, *A Hopeless Dawn* (Tate Britain), the Newlyn artist Frank Bramley depicts a similar theme, of hope dwindling as day dawns. However while this painting has the crispness that one associates with Bramley, he tended to work with a flat brush, using cross-hatching, a technique not so evident in this oil on panel. A convincing attribution can be made to another Newlyn painter, and a contemporary of Bramley's, Norman Garstin. Born in county Limerick, Garstin worked as an architect and engineer before moving to South Africa where he was a journalist. He then studied art in Antwerp and Paris, afterwards travelling in Spain, Morocco and Venice, before settling in Newlyn in Cornwall, where he taught plein-air painting. Garstin preferred a muted colour palette, and several works by him depict women, servants or children in humble cottage interiors. As shown in his painting of *Penzance on a rainy day*, he had a liking for almost monochromatic painting.

Provenance: From the collection of the late Thomas Teevan, Dublin.

Dr. Peter Murray

€800-€1000

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151.

John Watson Gordon (1788-1864) (attributed to)

"Portrait of a Scottish Military Officer Holding a Sword, c 1840" O.O.C., approx. 91cms x 71cms (36" x 28"). (1)

Aged perhaps fifty, with a high forehead, dark eyebrows and an astute expression, this officer is depicted half-length, facing left, his head turned towards the observer. Dressed in a dark jacket with a high collar—similar to a No. 1 dress uniform—the officer wears a belt, the buckle of which is adorned with a crest. Although in full dress uniform, he is bareheaded, and with his right hand grasps the hilt of a regimental sword, the design of which dates to the Napoleonic period. Alongside the sword can be discerned a 'Balmoral Bonnet', a dark blue beret with a red toorie, or bobble, likely belonging to a Scottish regiment. In the background, on the right, can be seen palm trees on a rocky coastline, suggesting that the sitter served overseas, perhaps in India or the West Indies. The detail such as the hand grasping the sword is a characteristic of the portraiture style of John Watson Gordon, where sitters often hold objects such as books, and can be seen in Gordon's 1830 portrait of Sir Walter Scott, where the novelist's hands rest on a walking stick.

John Watson Gordon was a second cousin of Walter Scott, and a nephew of the portraitist George Watson. Born in Edinburgh in 1788, he received some tuition from his uncle, and also from Sir Henry Raeburn, a family friend. After the death of Raeburn, Gordon became the leading portrait painter in Scotland. In 1826 he was a founder member of the Royal Scottish Academy and the following year exhibited for the first time at the RA in London. In 1850 he succeeded William Allan as President of the RSA. Among his sitters were the Earl of Dalhousie, Lady Nairne, J. G. Lockhart and Thomas de Quincey, but it is his later, more spartan, portraits that can be compared to the present work, which dates probably to the 1840's. The Watson-Gordon chair of art history at Edinburgh University was endowed by the artist's family in his memory. Although a fine portrait, the attribution of this work to Gordon is tentative, as he was both prolific and successful and other artists would have emulated his style.

Provenance: From the collection of the late Thomas Teevan, Dublin.

Dr. Peter Murray

€600-€800

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152.
Liam Keely, Irish, (b. 1943)

Floral Abstract, watercolour, approx. 33cms x 23cms (13" x 9"), Signed lower right. (1)

€80-€120

[Click here for More Details & to Bid on This Lot](#)



153.
David Goldberg, Irish (b. 1945)

Santa Maria della Salutu, O.O.B., approx. 26cms x 36cms (10" x 14") inscribed and signed on reverse, painted frame. (1) €200-€300

[Click here for More Details & to Bid on This Lot](#)



154.
Padraig Lynch, Irish (b. 1936)

Kavanagh's Field, O.O.B., extensive pastoral landscape with cattle and cottage in foreground and cottage and farmhouse building in distance, approx. 34cms x 42cms (13" x 16 1/2"), signed lower right, artist label on reverse, painted frame. (1)

€300-€400

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155.

William Jackson, RUA (1843-1942)

Mulroy Bay, Co. Donegal, O.O.C., extensive coastal view, with boat docked and one on the water, and mountains in distance, approx. 40cms x 50cms (16" x 20"), signed lower right, gilt frame. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)

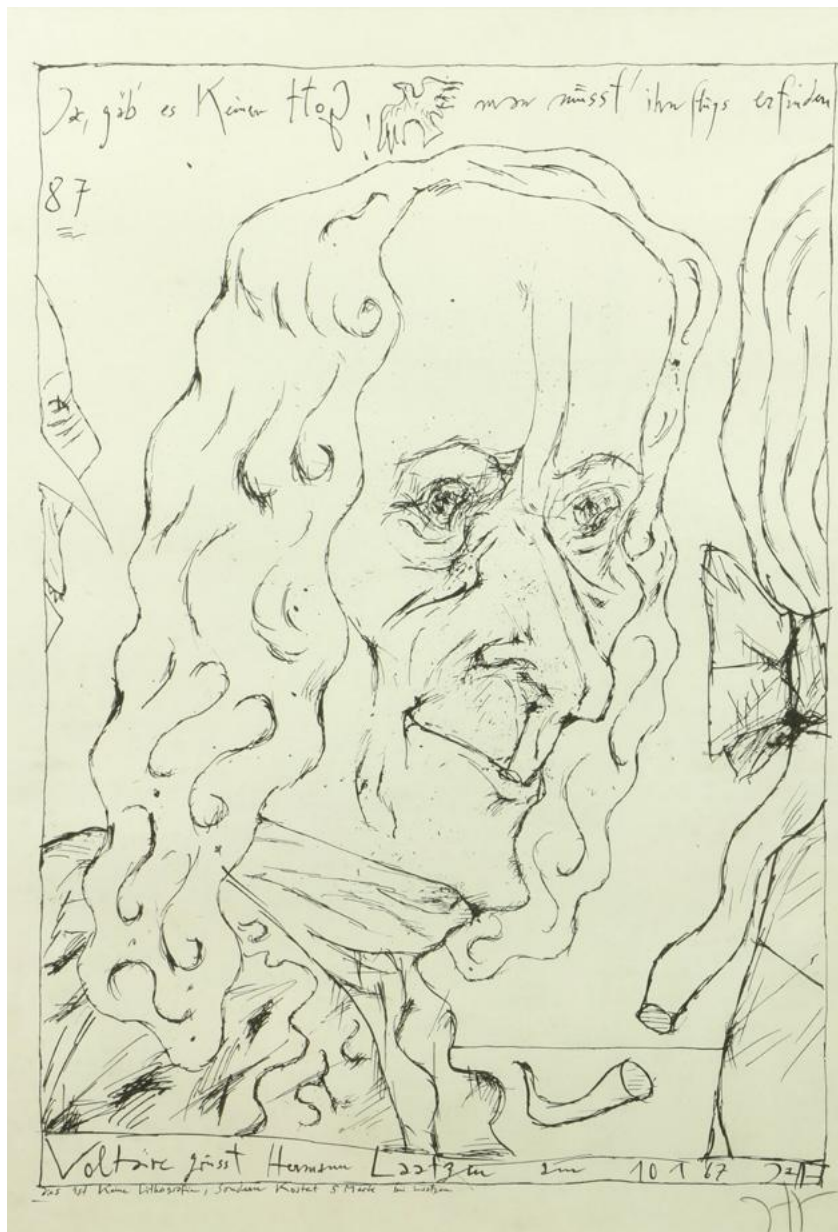


156.
Evelyn MacNeice, Irish (XIX-XX)

Cottage by the Lake, woolwork, depicting West of Ireland Scene with Cottage, mountain and lake, approx. 43cms x 59cms (17" x 25"), initialled lower right, label on reverse, wooden frame. (1)

Provenance: Formerly in the collection of An t'Athair Eric Mac Fhinn (1895-1987) of Galway, Patron of the Arts & Noted Scholar. €80-€100

[Click here for More Details & to Bid on This Lot](#)



157.
Horst Janssen, German (1929 - 1995)

Voltaire Grusst Hermann Laatzin, lithograph, approx. 54cms x 29cms (21" x 15"), Signed lower right, mounted and framed. (1) €40-€50

[Click here for More Details & to Bid on This Lot](#)



158.
Leo Bates (1890-1957)

Lady with red shawl and bonnet feeding deers, watercolour, inscribed on verso, 39cms x 51cms (15 1/2" x 20"). (1)
€120-€140

[Click here for More Details & to Bid on This Lot](#)



159.

Christopher Keating, Irish (XIX-XX)

A Wexford Homestead, O.O.C., depicting Irish farmhouse with thatched roof, approx. 45cms x 60cms (17 1/2" x 23 1/2"), signed and dated lower right, gilt and black moulded frame. (1)

Provenance: Formerly in the collection of An t'Athair Eric Mac Fhinn (1895-1987) of Galway, Patron of the Arts & Noted Scholar. €120-€140

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160.
Nigel Hughes, British (b. 1940)

Elysian Zephyr, O.O.C., depicting young Lady in summer dress with hat standing in the Glen of Aherlow, inscribed on reverse, signed lower right, approx. 41cms x 51cms (16" x 20"), gilt frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



161.
Blaise Smith, RHA, (b. 1967)

Nowlan Park, Kilkenny, O.O.C., depicting playing field with grounds keeper in tractor, stand in distance and housing beyond, approx. 40cms x 60cms (16" x 24") inscribed on reverse with stamp, painted frame. (1) €600-€800

[Click here for More Details & to Bid on This Lot](#)



162.
19th Century Continental School

Busy Vienna Scene with gondolier and boats in foreground, by a bridge with city in distance, watercolour, approx. 41cms x 31cms (16" x 12"), mounted and framed. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)

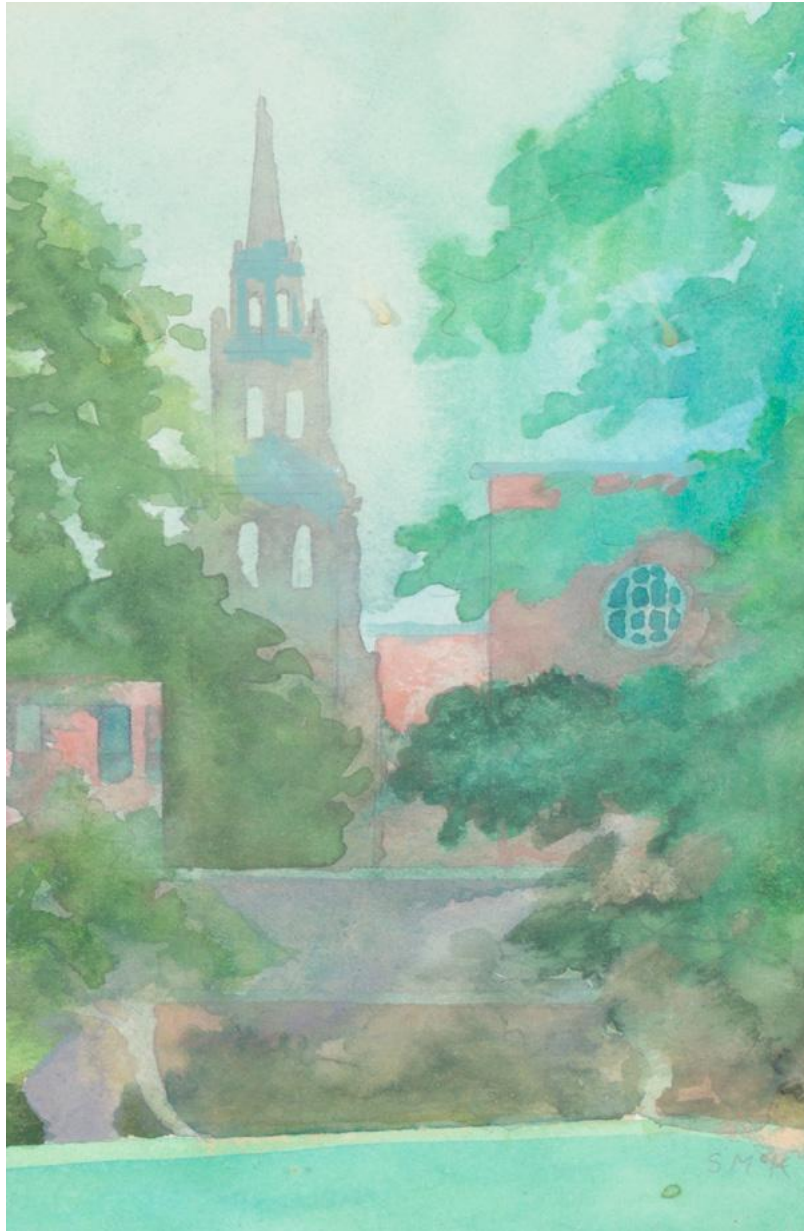


163.

F. Berlingieri, Italian 19th / 20th Century

Portrait of an Arab Soldier, O.O.B., approx. 38cms x 26cms (15" x 10"), signed lower right, gilt frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



164.
Simon McKinstry, Irish (b. 1960)

View in The Botanic Gardens, watercolour, approx. 24cms x 16cms (9 1/2" x 6 1/4"), signed lower right, mounted and framed, labels on reverse. (1) €60-€80

[Click here for More Details & to Bid on This Lot](#)



165.
Denise Ferran, Irish (b. 1942)

Reeds at Lagg V, watercolour, approx. 16cms x 25cms (6 1/4" x 10"), signed Gordon Gallery label on reverse. (1)
€100-€150

[Click here for More Details & to Bid on This Lot](#)



166.
Tom Carr, ARHA, HRUA, ARWS (1909-1999)

"Mountain Stream," sepia watercolour, approx. 24cms x 35cms (9 1/2" x 14"), signed lower left, mounted, in silvered frame. (1) €120-€140

[Click here for More Details & to Bid on This Lot](#)



167.
After Albert Solon, French (1897-1973)

Les Vignobles de France, coloured Poster, c. 1950, approx. 82cms x 64cms (32" x 25") framed. (1)

€200-€300

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168.
Richard Gorman, Irish (b. 1946)

Naama, coloured lithograph, Limited Edition No. 5 (40) approx. 66cms x 48cms (26" x 19"), Signed lower right. (1)
€200-€300

[Click here for More Details & to Bid on This Lot](#)



169.
Patrick Hickey, Irish, HRHA (1927-1998)

Near Glenmalure II - The Barracks, lithograph, Limited Edn. No. 12 (20), Signed, mounted and framed. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)



170.
William Brocas (1794-1868)

Head of a Girl (after Murillo), watercolour and crayon, approx. 11cms x 15cms (4 1/2" x 6"), unsigned. (1)

Provenance: From the Collection of the late Bruce Arnold.

€200-€300

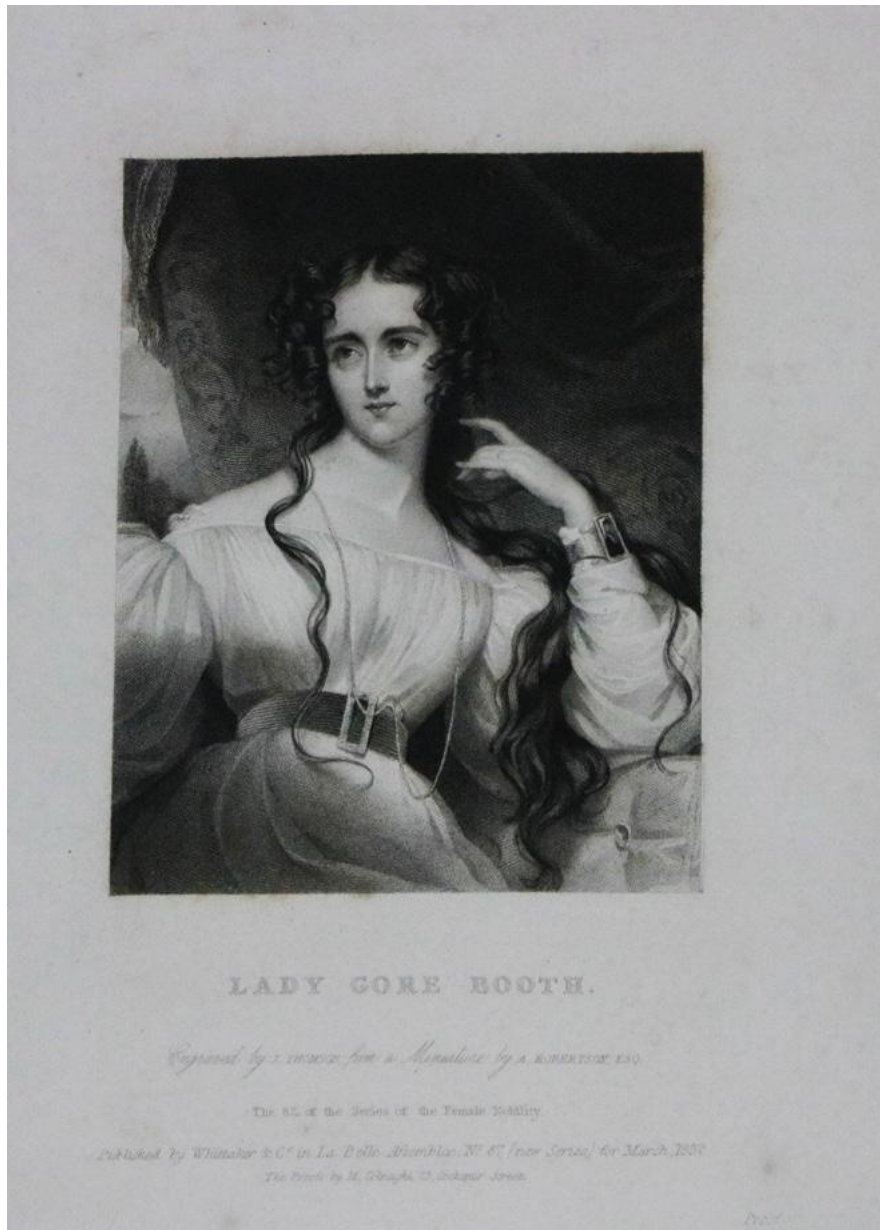
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171.
Patrick Hennessy, RHA (1915-1980)

Rock of Cashel, (Co. Tipperary), watercolour, approx. 24cms x 35cms (9 1/2" x 13 1/4") signed lower right, mounted and framed. (1) €400-€600

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172.
After Andrew Robertson (1777 - 1845)

Lady Gore Booth, engraving, Artists Proof, published by Whittaker & Co. (March 1832) approx. 21 cms x 15cms
(8" x 6") mounted and framed. (1) €80-€120

[Click here for More Details & to Bid on This Lot](#)



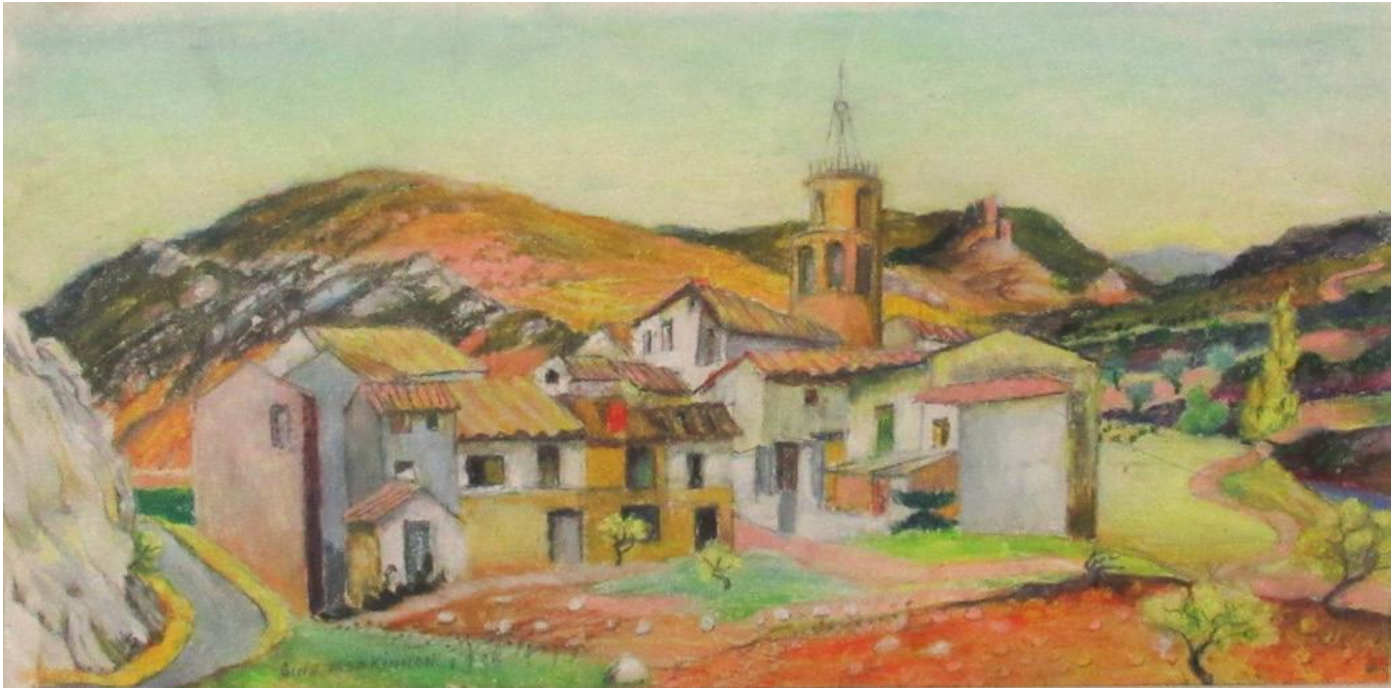
173.

Sine MacKinnon, Irish (1901-1996)

Self Portrait, pencil drawing, head and shoulders, approx. 13cms x 11cms (5" x 4 1/2"), in painted frame. (1)

€100-€150

[Click here for More Details & to Bid on This Lot](#)



174.
Sine Mackinnon, Irish (1901-1996)

Continental Landscape, oils on paper, depicting mountainous village with buildings in foreground, approx. 16cms x 33cms (6 1/4" x 13") signed, and dated 1935, in painted frame. (1) €120-€150

[Click here for More Details & to Bid on This Lot](#)



175.

Sine MacKinnon, Irish (1901-1996)

Port town, watercolour, port scene with boats and harbour in foreground with buildings, approx. 23cms x 33cms (9" x 13"), signed, mounted, in painted frame. (1) €120-€150

[Click here for More Details & to Bid on This Lot](#)



176.
Arthur Power, RHA (1891-1984)

I was a Painter-Man, Arthur Power was my name, I came into this world knowing nothing and I go out the Same, watercolour, abstract with text. (1)

Provenance: The Arthur Power Studio Sale.

€150-€180

[Click here for More Details & to Bid on This Lot](#)



177.

Kenneth Steel, RBA, SGA (1906-1970)

Merchants Arch, Dublin, pencil, Street Scene with Figures, approx. 38cms x 23cms (15" x 9"), signed lower left, mounted and framed. (1)

* Victor Waddington Label on reverse.

€150-€180

[Click here for More Details & to Bid on This Lot](#)



178.
James Hardy Jnr., (1832-1889)

The Draughts Players, O.O.B., charming scene with Gentleman seated playing draughts with young mother and child in the doorway, approx. 31cms x 23cms (12" x 9"), signed lower right, gilt frame. (1) €700-€900

[Click here for More Details & to Bid on This Lot](#)



179.
19th Century Chinese School

A set of four attractive watercolour Drawings, each depicting traditional rituals, all in native attire and settings, each approx. 20cms x 31cms (8" x 12"), uniformly framed. (4) €300-€400

[Click here for More Details & to Bid on This Lot](#)



180.
Elizabeth Cope, Irish (b. 1952)

Dermot (Teevan) O.O.C., Portrait of Gentleman seated, approx. 70cms x 50cms (27 1/2" x 19 1/2") signed lower right, inscribed on verso, in gilt frame. (1) €400-€500

[Click here for More Details & to Bid on This Lot](#)



181.

Anita Shelbourne, Irish (b. 1938)

Still Life, Flower Pot and Jar, O.O.B., approx. 19cms x 24cms (7 1/2" x 9 1/2"), signed lower left, inscribed on verso, cloth mount painted frame. (1) €250-€320

[Click here for More Details & to Bid on This Lot](#)



182.
Elizabeth Cope, Irish (b. 1952)

Geranium and Copper Stove, O.O.B., approx. 50cms x 41cms (19 1/2" x 16") signed lower right, inscribed on verso,
in painted frame. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)



183.

Chris Rigby, Scottish XX-XXI

Buaile Ui Chaoil an Airegal, (Boolakeel from the Oratory,) watercolour, approx. 14cms x 38cms
(15 1/2" x 15") signed, lower right, label on reverse, in pine frame. (1)

€200-€300

[Click here for More Details & to Bid on This Lot](#)



184.
Ruairi O'Broin, Irish 20th Century

Still Life, "Apples on a Table," O.O.C., approx. 51cms x 61cms (20" x 24"), signed lower left, framed. (1) €180-€220

[Click here for More Details & to Bid on This Lot](#)

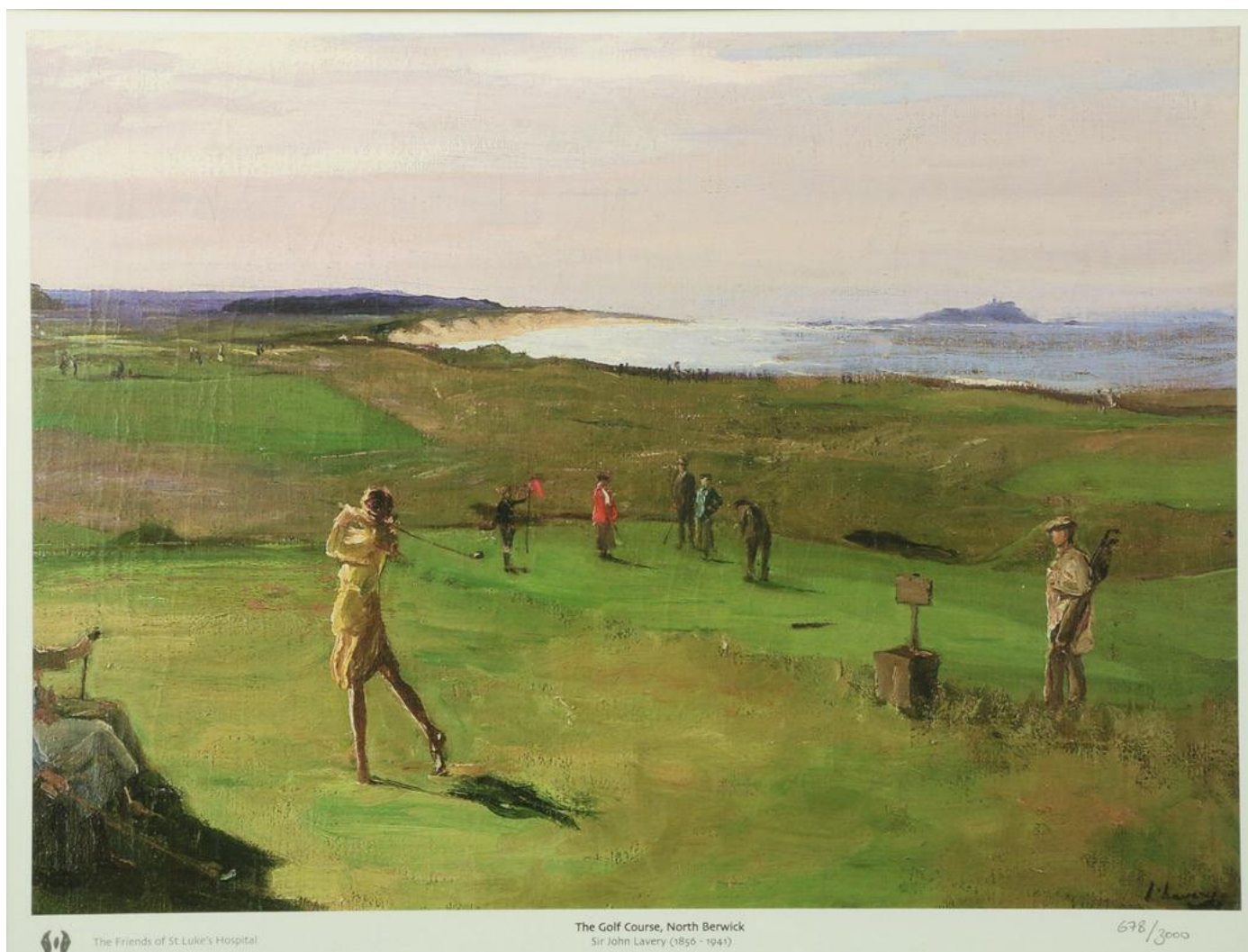


185.

Alphons Bodenmuller, German (fl. 1847-1886)

Table d'Hôte, O.O.P., interior scene with figures seated at dinner table in rustic cottage being presented a meal, inscribed lower left, signed lower right, approx. 36cms x 52cms (14" x 20 1/2") in gilt frame. (1) €500-€700

[Click here for More Details & to Bid on This Lot](#)



186.
After Sir John Lavery

Print:

"The Golf Course, North Bewick," Limited Edition No. 678 (3000), published for The Friends of St. Lukes Hospital, approx. 37cms x 48cms (14 1/2" x 19") painted cushion frame. (1)

Note: Proceeds of the sale of this lot will go to Carlow/Kilkenny Home Care Team.

€60-€80

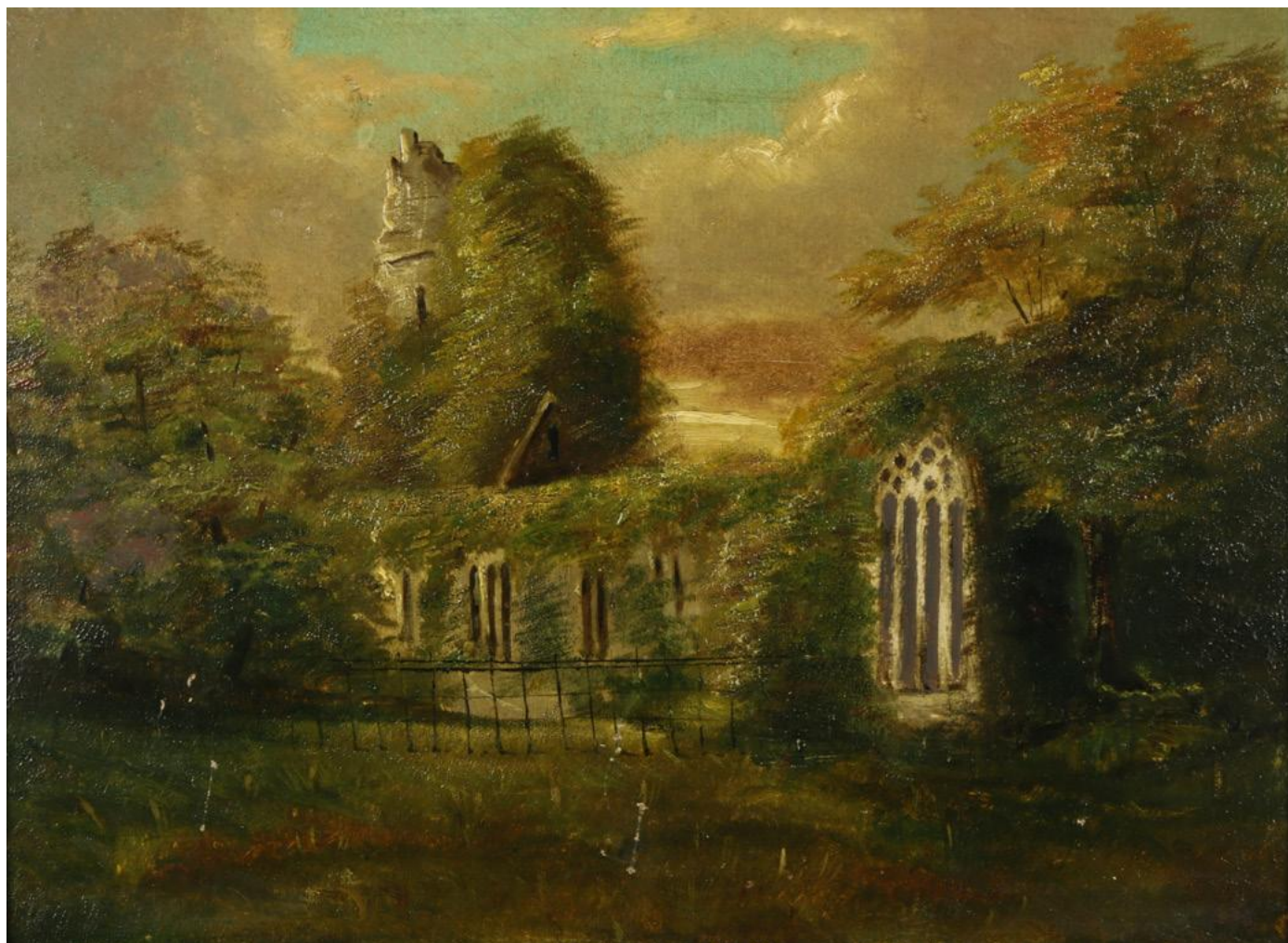
[Click here for More Details & to Bid on This Lot](#)



187.
Lesley Fennell, Irish 20th Century

Afternoon Rest, O.O.B., depicting landscape with cattle at rest under trees, signed lower left (labels on reverse), approx. 48cms x 59cms (19" x 23"). (1) €400-€600

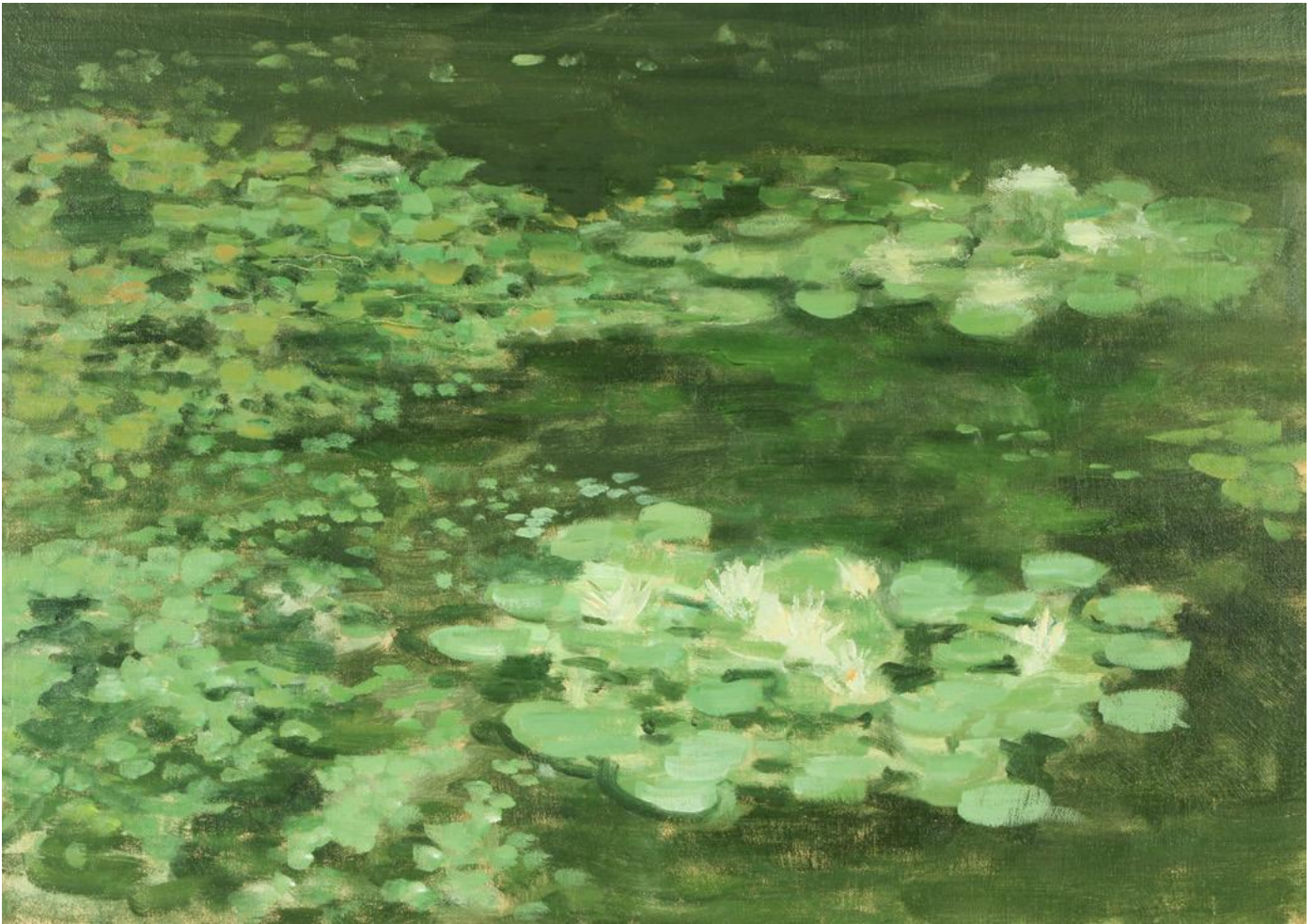
[Click here for More Details & to Bid on This Lot](#)



188.
Cecilia Nairn (1791-1857)

Abbey Castledermot, Kildare, O.O.B., approx. 21cms x 29cms (8" x 11 1/2"), in ornate gilt frame. (1) €150-€200

[Click here for More Details & to Bid on This Lot](#)



189.
David Goldberg, Irish (b. 1945)

Lily Pond, Malahide, O.O.C., approx. 37cms x 53cms (14 1/2" x 21"), inscribed on reverse, box frame. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)



190.
Wendy Tate, British - 21st Century

Macaw Parrots Resting, batik, Signed lower right, approx. 54cms x 59cms (21" x 23"), green frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



191.
David Goldberg, Irish (b. 1945)

Aqua Alta Duomo, Venice, O.O.C., approx. 64cms x 54cms (25" x 21"), signed with initials lower right, painted frame. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)



192.
Frank Egginton R.C.A. & F.I.A.L. (1908 - 1990)

'Loch Eilt, Inverness-shire,' watercolour, approx. 54cms x 73cms (21' x 30') Signed in painted gilt frame, label of Rodman, Belfast. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)



193.
James Robertson, RSW, RSA (1931-2010)

Ben Lomond, gouache, approx. 76cms x 76cms (30" x 30") Signed lower right, Jorgenson Gallery label on reverse, framed. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)



194.
Early 20th Century, Surrealist School

Boys Playing, O.O.C., approx. 73.5cms x 57cms (29" x 22 1/2") framed. (1)

€200-€300

[Click here for More Details & to Bid on This Lot](#)



195.
Benjamin Eugene Fichel, French (1826 - 1895)

The Artist's Studio, O.O.C., depicting the artist at his canvas with onlookers and people waiting with lady in white dress posing, approx. 57cms x 79cms (22 1/2" x 31") signed lower right in wooden frame with ebonised slip. (1)
 €700-€900

[Click here for More Details & to Bid on This Lot](#)



196.
Edward Bell - 21st Century

Coffin Ship 1, oils painted on floorboards, depicting a Ship with cruciform masts sailing from the shore, approx. 102cms x 97cms (40" x 38"). (1)

Provenance: Emigration - The Coffin Ships at Stronach Gallery, Galway, June 2008.

€400-€600

[Click here for More Details & to Bid on This Lot](#)



197.

William Henry Pike, British (1846-1908)

Police Watch, O.O.B., Busy Scene with Police Officers and Multiple Figures by railing, approx. 16cms x 24cms (6 1/2" x 9 1/2") signed lower right, m/ss label on reverse 'by W.H. Pike to his friend Dr. P.S. Abraham, M.A., M.P.;' in contemporary gilt frame. (1) €350-€450

[Click here for More Details & to Bid on This Lot](#)



198.
Rene le Forestier - French (1903 - 1972)

Le Marche, O.O.C., approx. 20cms x 26cms (8" x 10") signed lower left, in painted mounted frame. (1) €150-€200

[Click here for More Details & to Bid on This Lot](#)



199.

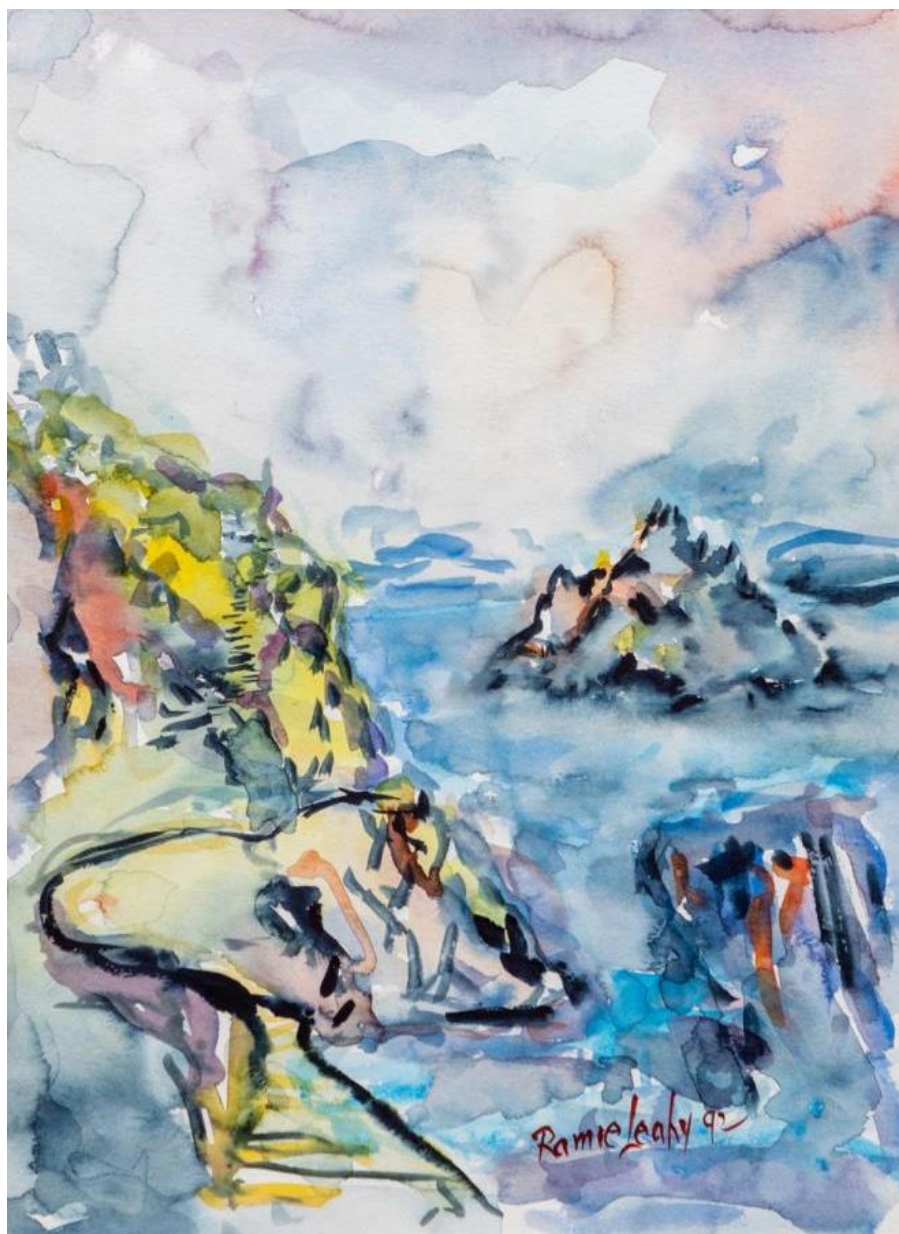
Tom Nisbet RHA (1909 - 2001)

Evening Sky, watercolour, approx 11" x 14 1/2" (28cms x 37cms) unsigned, framed. (1)

Provenance: Gift from the artist to the present vendor.

€120-€140

[Click here for More Details & to Bid on This Lot](#)



200.
Ramie Leahy, Irish, b. 1950

The Skelligs, watercolour, approx. 40cms x 30cms (16" x 12") signed and dated 'Ramie Leahy '92'. (1)

€150-€200

[Click here for More Details & to Bid on This Lot](#)



**201.
Lisa Ruddy, 20th Century Irish School**

Spring Thaw over Aasleagh Falls, Leenane, gouache, Irish Naïve School, depicting scene with snow capped mountains, cottage and river, approx. 44cms x 54cms (17" x 21"), signed lower right, cloth mounted painted frame. (1)

€150-€200

[Click here for More Details & to Bid on This Lot](#)



202.
Sir John Crampton, Irish (1805-1886)

Watercolour, "Dublin Bay", small seascape with boat in foreground, approx. 9 x 11cms (3½" x 4 ¼"), label on reverse.

Provenance: From the Artist's family to the present vendor.

€150-€200

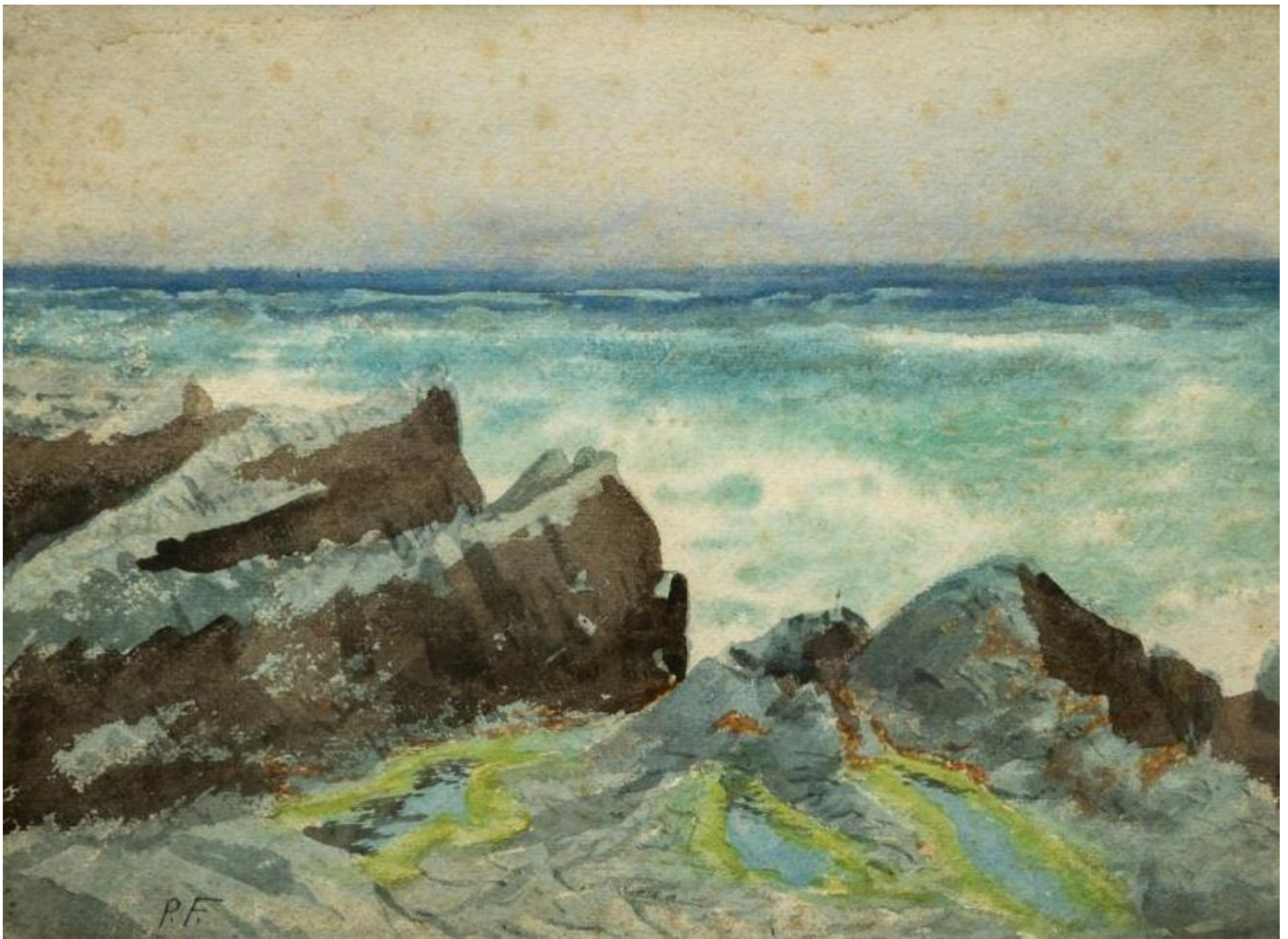
[Click here for More Details & to Bid on This Lot](#)

203.

William Percy French (1854-1920)

"Rocky Coast, Galway", watercolour, signed with initials lower left 'P.F.', approx. 24 x 33cms (9 ½" x 12"), mounted and framed. €800-€1000

[Click here for More Details & to Bid on This Lot](#)





204.
Patricia Morrow, Mid-20th Century Irish

Connemara Sea Lough Tryst, O.O.C. (laid on board) depicting naïve folk, art scene with figures, boats, cottages, approx. 30cms x 40cms (12" x 16") signed with initials, inscribed on reverse, gilt frame. (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)



205.
David Speers, Irish XX-XXI

Carrick-A-Rede from Portaneeny watercolour, approx. 37cms x 47cms (14 1/2" x 18 1/2") signed, and dated, framed. (1)

Provenance: The Bell Gallery, the Personal Collection of Nelson Bell.

€80-€100

[Click here for More Details & to Bid on This Lot](#)



206.

J.M. Wade, 20th Century English School

Coastal Scene with buildings in foreground and houses across the bay, watercolour, approx. 20cms x 27cms
(8" x 10 1/2") signed lower left, mounted and framed. (1)

€80-€120

[Click here for More Details & to Bid on This Lot](#)



207.
Sine MacKinnon, Irish (1901-1996)

Irish Coastal View, oils on paper, Coastal Scene with boat and cottages to the right, approx. 20cms x 29cms (8" x 11 1/2"), signed, lower left, in painted frame. (1) €200-€300

[Click here for More Details & to Bid on This Lot](#)



208.

Fergus O'Ryan, R.H.A. (1911-1989)

"The Liffey at Ballysmuttan (Co. Wicklow)"; O.O.B., approx. 30 x 38cms (12" x 15"), signed lower right, inscribed on reverse, cloth mount, painted frame. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)



209.
M. de Niadh, Irish, 20th Century

"Dunmore East", O.O.B., label on reverse, cloth mount, silvered frame, approx. 30 x 40cms (12" x 16"). (1) €100-€150

[Click here for More Details & to Bid on This Lot](#)

210.**Mulready, William (1786–1863)**

Mulready, William (1786–1863)

"Country Cottages, Ireland," c. 1810, O.O.P., 34.5 h x 42 w cms (13½" x 16½")

Inscribed on reverse: "Country Cottages, Ireland by Wm Mulready RA"

Bears labels on reverse:

"From the collection of the late Wm Bingham J. P. of "Lingdale", Claughton, Cheshire"

"Thos. Agnew & Sons Ltd. 43 Old Bond St., Piccadilly"

"Newport (Mon.) Museum & Art Gallery - Loan – Title Irish Scene (Landscape) Artist – William Mulready RA – Date – March 1922"

"Scene in Ireland – An early study by Wm Mulready RA 1786-1863"

While at first glance this depiction of an old waterside building appears a charming rustic scene, the detail and accurate depiction of materials and architecture brings it to a different level. The house is clearly of considerable age, and judging by the gable window, dates back to Tudor times or earlier. In the foreground is a wooden shed, probably covering a fish trap or watermill. The section of building on the right appears to be the surviving part of an older and larger house. An arched doorway in the centre is approached by a short flight of steps, on which a woman sits. In the background are other houses and barns, with another woman walking along a pathway. Although inscriptions and labels on the reverse of this painting identify it as an Irish scene, the exact location has yet to be established.

Although best-known for genre scenes, interiors and figure paintings, notably his Romantic *The Sonnet*, the Ennis-born artist William Mulready delighted in depicting old houses and mills in the English countryside. Like Rembrandt, who sought out old cottages on the river IJ, Mulready took as his subject-matter rustic farm houses, half-timbered mills and wayside inns with bowed roofs and teetering chimneystacks. Influenced by Dutch paintings of the seventeenth century, he was skilled at depicting texture and materials, using the contrast between crumbling brickwork, half-timbered cob walls and fences made of random planks, to add interest to his work. Often he depicted these buildings from the side, rather than in front, so that the angles of the gable walls formed a strong pictorial composition. The buildings he sought out were not necessarily in the countryside; in the V&A collection there is a view by him, dating from around 1811, of children playing near dilapidated buildings. Entitled *Kensington Gravel Pits*, this depicts the area of London now known as Notting Hill. Mulready lived at the Kensington Gravel Pits between 1811 and 1827.

Born in Co. Clare in 1786, as a child Mulready was brought to London, where he studied at the Royal Academy Schools. From an early age he worked as an illustrator for publishing houses and in 1807 illustrated Charles and Mary Lamb's *Tales from Shakespeare*. His illustrations for William Roscoe's *The Butterfly's Ball* and *The Grasshopper's Feast*, published that same year, were popular with the public, as were his illustrations for *The Peacock's At Home* and *The Lion's Masquerade*. From 1813 onwards he concentrated on genre scenes, developing his own style of meticulous rendering, one that anticipates the Pre-Raphaelite painters. He died in Bayswater in 1863.

Dr. Peter Murray, 2022

€700–€1000

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211.
Nick Morris, Australian, (b. 1966)

Fish and Mischief, oils and ashes on canvas, abstract, approx. 81cms x 122cms (32" x 38"), framed. (1) €250-€350

[Click here for More Details & to Bid on This Lot](#)



212.
Edward Bell, 21st Century

High Seas, painted metal relief, depicting coffin ship on high seas with cruciform masts, approx. 22cms x 32cms (9" x 12 1/2"), unsigned. (1)

Provenance: Emigration - The Coffin Ships at Stronach Gallery, Galway, June 2008.

€250-€350

[Click here for More Details & to Bid on This Lot](#)



**213.
18th Century British School - in the Manner of William Hogarth (1697-1764)**

Resting by the Fire, oils on panel, Interior Scene with a Military Gentleman and Squire seated at a Table by a Fire resting, approx. 24cms x 30cms (9 1/2" x 12"), later gilt frame. (1) €500-€700

[Click here for More Details & to Bid on This Lot](#)



214.
Mary Reynolds, Irish XX Century

The Angelus, mixed media on board, depicting a flying angel used as the front for RTE's Broadcasting of the Angelus, approx. 22cms x 30cms (8 1/2" x 12"), cloth mount, silver frame. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)



215.
Constance Markievicz (1868 - 1927)

Animal Studies, sepia drawing, depicting horses and dogs, approx. 26cms x 20cms (10" x 8"), framed. (1)

Provenance: Lissadel House Sale.

€200-€300

[Click here for More Details & to Bid on This Lot](#)



216.
Eva Henrietta Hamilton, Irish (1876-1960) (attributed to)

Standing in the Waves, O.O.B., beach scene with figures and village and mountains in the distance, unsigned,
approx. 30cms x 33cms (12" x 13") painted frame. (1) €1000-€1500

[Click here for More Details & to Bid on This Lot](#)



217.
Constance Markievicz (1868-1927)

Child Studies, sepia drawing, depicting child resting and awake, approx. 18cms x 255cms (7" x 10"), framed. (1)

Provenance: Lissadel House Sale.

€200-€300

[Click here for More Details & to Bid on This Lot](#)



218.
Leo Whelan (1892–1956)

"Portrait of a Young Woman c. 1940,"
 oil on canvas unsigned approx. 21" x 17" (53cms x 43cms) gilt tipped and black moulded frame. (1)

While the identity of the sitter in this portrait by Leo Whelan is unknown, it is possible that she was a relative, family friend or an employee in the Whelan family business. The artist's parents, and later his sisters, ran a small hotel at their home at 65 Eccles Street, and Whelan often used members of the family as models, with the kitchen and rooms of their home as a setting. In later years he also had studios on Dawson Street, and Lower Baggot Street, where leading members of society would sit for their portraits. However, it is works such as these, often private, non-commissioned work, that Whelan excels as an artist. His skill as a portraitist is evident in the way he has captured the essence of the sitter; a young woman with a bright and convivial personality. Dressed in an embroidered blouse over which she wears a fur stole, the woman is depicted looking directly at the observer, smiling, with her head tilted slightly. The style and subject matter compares favourably with the paintings of William Orpen, who taught at the Metropolitan School of Art when Whelan was a student there. The handling of light, the ability to depict textures and surfaces, and the skill in capturing a likeness, are all reminiscent of Orpen. Among Whelan's fellow students at the Metropolitan School were Sean Keating, Margaret Crilly and Patrick Tuohy, who equally show the influence of Orpen in their work. In 1911, Whelan exhibited for the first time at the Royal Hibernian Academy; five years later he was awarded the Taylor Art Scholarship and over the succeeding years he went on to become one of Ireland's leading portrait painters: among his sitters were Michael Collins and Harry Boland. Elected a member of the RHA in 1922, he showed annually with the Academy until 1956.

Peter Murray, 2024

€800–€1200

[Click here for More Details & to Bid on This Lot](#)



219.
George Armfield, British (1808-1893)

Terriers Ratting, O.O.C., interior shed scene with dogs and caged rat, approx. 24cms x 34cms (9 1/2" x 13 1/2"),
signed lower left, gilt frame. (1) €700-€900

[Click here for More Details & to Bid on This Lot](#)



220.
Constance Markievicz (1868-1927)

Ballroom Dancing, sketches, (from an Album), illustrated on reverse "Woman and Children," approx.
20cms x 28cms (8" x 11"). (1)

Provenance: Lissadell House Sale.

€300-€400

[Click here for More Details & to Bid on This Lot](#)



**221.
Hector McDonnell (1947)**

From the Night before Larry was Stretched, red pen and ink sketch, with the verse from the book "The Landau was fetch'd to the door to bring back the boys to their Lodgings;" the sketch with four characters in a four wheel carriage, 8 1/2" x 6" (21cms x 15cms). (1)

€180-€220

[Click here for More Details & to Bid on This Lot](#)



222.
20th Century Dutch School

Harvesting, O.O.P., approx. 48cms x 48cms (18" x 18"), signed lower right, painted frame. (1)

€150-€200

[Click here for More Details & to Bid on This Lot](#)



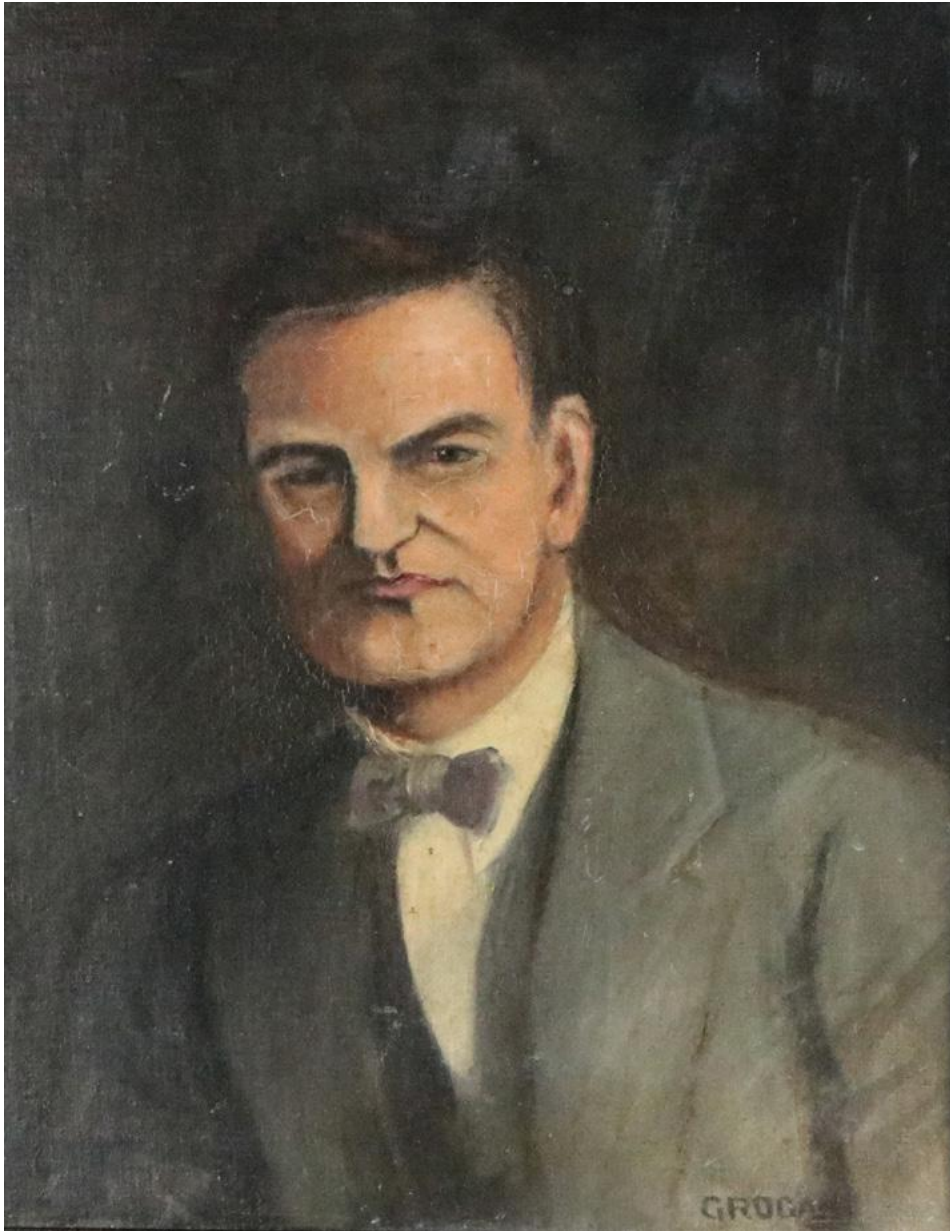
223.

Henry Robertson Craig RHA, RUA (1916 - 1984)

Rocky Coastal Scene, O.O.B., approx. 28cms x 38cms (11" x 15"), signed lower left. (1)

€200-€300

[Click here for More Details & to Bid on This Lot](#)



224.
Grogan, 20th Century Irish School,

"Portrait of Gentleman," (identified as Victor Waddington, Gallery owner) O.O.B., approx. 50cms x 40cms (20" x 16"),
framed signed lower right. (1) €150-€200

[Click here for More Details & to Bid on This Lot](#)

225.

Erskine Nicol, RSA, ARA (1825-1904)

In Connemara, O.O.C., depicting West of Ireland Scene with Man lighting a Pipe under the protection of a ladies shawl with pig in foreground, signed with initials lower right 'E.N.', approx. 58cms x 43cms (23" x 17") in contemporary gilt frame. (1) €2000-€3000

[Click here for More Details & to Bid on This Lot](#)





228.
Joan Riches, 20th Century

The Emigrant, O.O.C., depicting young mother seated with child resting on her lap on a hillside with her husband behind, looking out to City beyond, approx. 70cms x 86cms (27 1/2" x 34"). (1) €800-€1000

[Click here for More Details & to Bid on This Lot](#)



229.
Arthur Armstrong, RHA (1924-1996)

Still Life in Purple & Brown, O.O.B., abstract with jugs and fruit, approx. 60cms x 76cms (24" x 30"), signed lower left, sack cloth mount, wooden frame. (1) €800-€1000

[Click here for More Details & to Bid on This Lot](#)



230.
Henry Moore, British O.M., C.H. (1898-1986)

Man at Work, abstract Study, Artists Proof, lithographic Print, approx. 61cms x 43cms (24" x 17"), initialled lower left, number 27/100, mounted and framed. (1) €600-€800

[Click here for More Details & to Bid on This Lot](#)



231.
Montague Dawson, FRSA, RSMA (1875-1973) (attributed to)

Mast Ships on Rough Seas, watercolour, three mast ship in foreground in the distance on choppy seas, approx. 37cms x 48cms (15" x 19"), signed with initials 'M.D.' lower right, later frame. (1)

Provenance: The Nicholas Gallery, Belfast

€2000-€3000

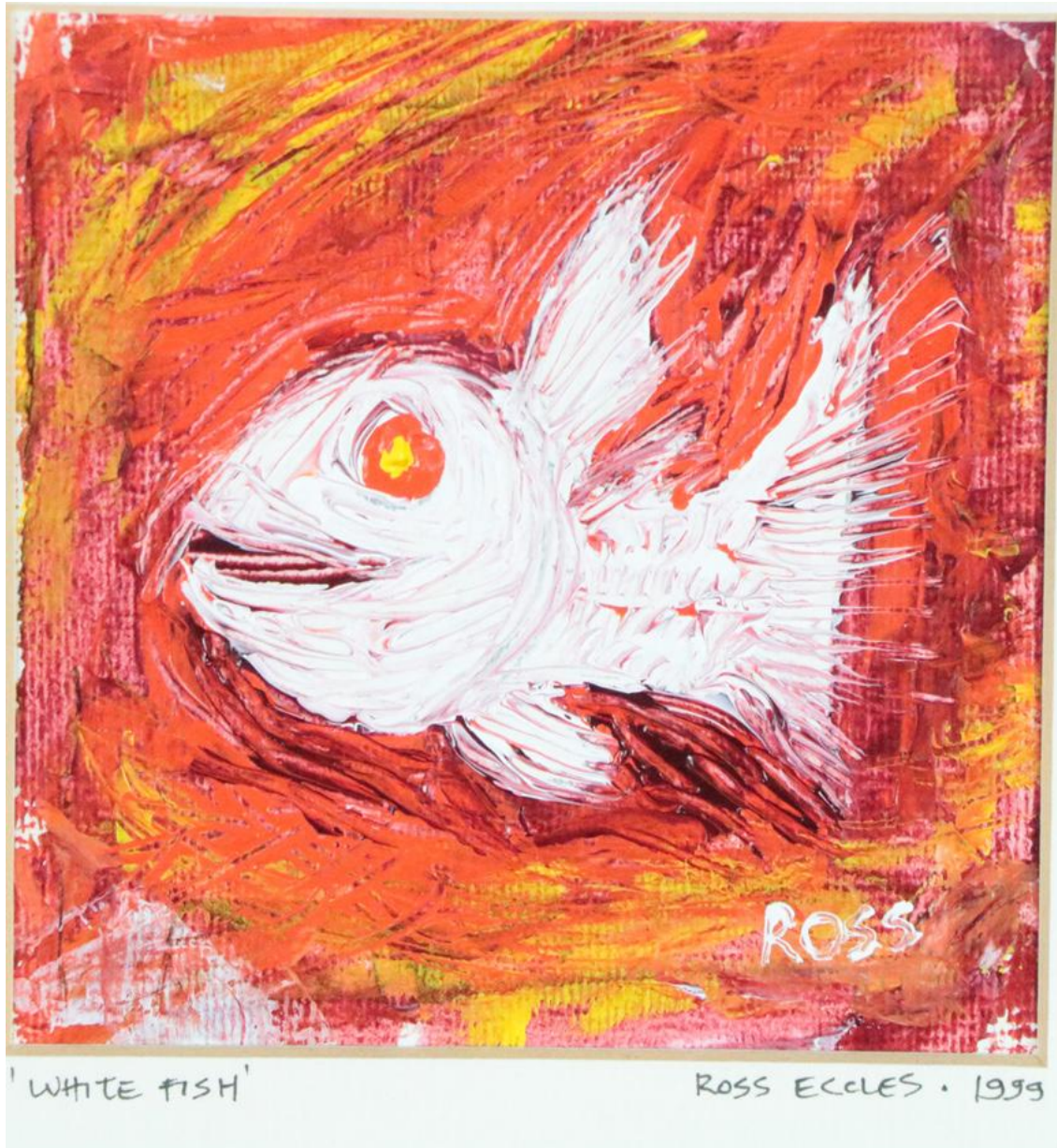
[Click here for More Details & to Bid on This Lot](#)



**232.
Montgomery Ansell, 19th Century English School**

Female by Lakeside Cottage in Mountainous Landscape, and its companion, O.O.C., each approx. 51cms x 76cms (20" x 30"), in matching frames. (2) €200-€300

[Click here for More Details & to Bid on This Lot](#)



233.
Ross Eccles, Irish (b. 1937)

White Fish, O.O.B., approx. 11cms x 11cms (4 1/4" x 4 1/4"), signed lower right, mounted and framed. (1) €150-€200

[Click here for More Details & to Bid on This Lot](#)

234.

William Sadler II (c.1782 – 1839)*Eruption of Mount Vesuvius* c. 1825, oils on panel, 53cms x 38cms (21" x 15"). (1)

Please note below additional reference from Vendor .

Son of a mezzotint artist of the same name, the landscape and genre painter William Sadler II was born in Dublin around 1782. According to Walter Strickland, in his Dictionary of Irish Artists, Sadler worked mainly in Dublin, producing views of that city and its environs: a favourite view was of the South Wall, with sailing ships heeling in the wind. Strickland records 'He was also fond of painting conflagrations, and did many copies of the Old Masters' confirming that Sadler's paintings were mainly on mahogany panels, as is the case with the present work, a dramatic view of Mount Vesuvius near Naples, as seen at night during a volcanic eruption.

Sadler was one of many artists who painted such views. Years before, in the late 1770s, Joseph Wright of Derby had produced a series of thirty works depicting different aspects of the same subject—one of these said to have been commissioned by an Irish bishop. The Bishop of Derry, the Earl of Bristol, was certainly the commissioner of a series of paintings, including one of Vesuvius, by Jacob More (1740-1793), who witnessed an eruption in 1779. In 1817, JMW Turner painted a dramatic scene of Vesuvius erupting, although this was two years before he actually visited Naples. Sadler produced several versions of Eruption of Vesuvius, of which the present work is the most distinguished. It is an imaginative work, one that links the volcanic activity of Vesuvius in the late eighteenth century to the time, in AD79, when a massive eruption engulfed the towns of Herculaneum and Pompeii in lava and ash. Sadler has included a range of classical Roman buildings in his depiction of the scene, as well as a 'pharos' or lighthouse, along with a variety of sailing craft and rowing boats. But in Sadler's painting, the boats seem to be packed with sight-seers rather than people fleeing a disaster. On the right, a group of elegantly-dressed people stand on the quay wall, looking at the eruption. Sadler produced several versions of this painting. A similar work entitled A Capriccio Nightscape of the Bay of Naples with the Vesuvius Erupting was in the Slane Castle sale in October 2013.

It is not known if Sadler actually travelled to Naples, or worked from secondary sources, in producing these views of Vesuvius. He also painted several panoramic views of the Battle of Waterloo, and so may have been travelling on the Continent in the years after 1815. His Battle of Waterloo is perhaps his masterpiece, while Donnybrook Fair, a late work, was in the collection of the late Brian Burns. Strickland records Sadler exhibiting in Dublin between the years 1809 and 1814, and again in 1819 and 1821. The gap of several years may have been due to his being in France and Italy. He showed at the Royal Hibernian Academy in 1828 and 1833. He was also a teacher, and among his pupils was the young James Arthur O'Connor.

In 1838, a large auction of Sadler's paintings was held, the works sold included Eruption of Mount Vesuvius, Burning of the Royal Exchange, Wreck of the Killarney and Burning of the Arcade in College Green. He died in December 1839, at his home in Manders' Buildings, Ranelagh, leaving a widow Caroline, and several children, including two sons. The first, William, born in 1808, followed his father as a painter of landscapes. The second son, Rupert, born two years later, exhibited at the RHA in 1829 and had a business in Liffey Street restoring and cleaning paintings.

Dr. Peter Murray, 2022

The vendor has brought to our attention that this painting depicts HMS Agamemnon of the Blue, with Horatio Nelson, at Napoli , 1793.

Provenance : Purchased from Ashley Court , Tiverton, Devon, where it hung for at least 150 years, and to the present Vendor. €3000-€4000

[Click here for More Details & to Bid on This Lot](#)





235.

Dermod O'Brien, PRHA (1865-1945)

'Cattle Grazing in an extensive Co. Limerick Landscape,' O.O.C., approx. 34cms x 44cms (13 1/2' x 17 1/2'), in gilt frame. (1)

Provenance: By family descent from the Artist.

€800-€1000

[Click here for More Details & to Bid on This Lot](#)



236.

Joseph Murray Ince, R.W.S. (1806 - 59)

"Laugharne Castle, Wales", watercolour, approx. 18cms x 26cms (7" x 10"), mounted and framed. (1)

€100-€150

[Click here for More Details & to Bid on This Lot](#)



237.

Albert Goodwin, R.W.S., (1845-1932)

"Peterborough Cathedral", watercolour, a detailed architectural depiction with multiple figures, approx. 26 x 36cms (10" x 14"), signed and dated 1908, lower right, inscribed lower left, in oak frame. (1)

Provenance: Originally owned by Lady Yarrow (née Eleanor Barnes) a leading promoter of the Arts and Crafts Revival, this drawing was gifted to the McDonnell family of Dalguise in Monkstown, Co. Dublin. €400-€600

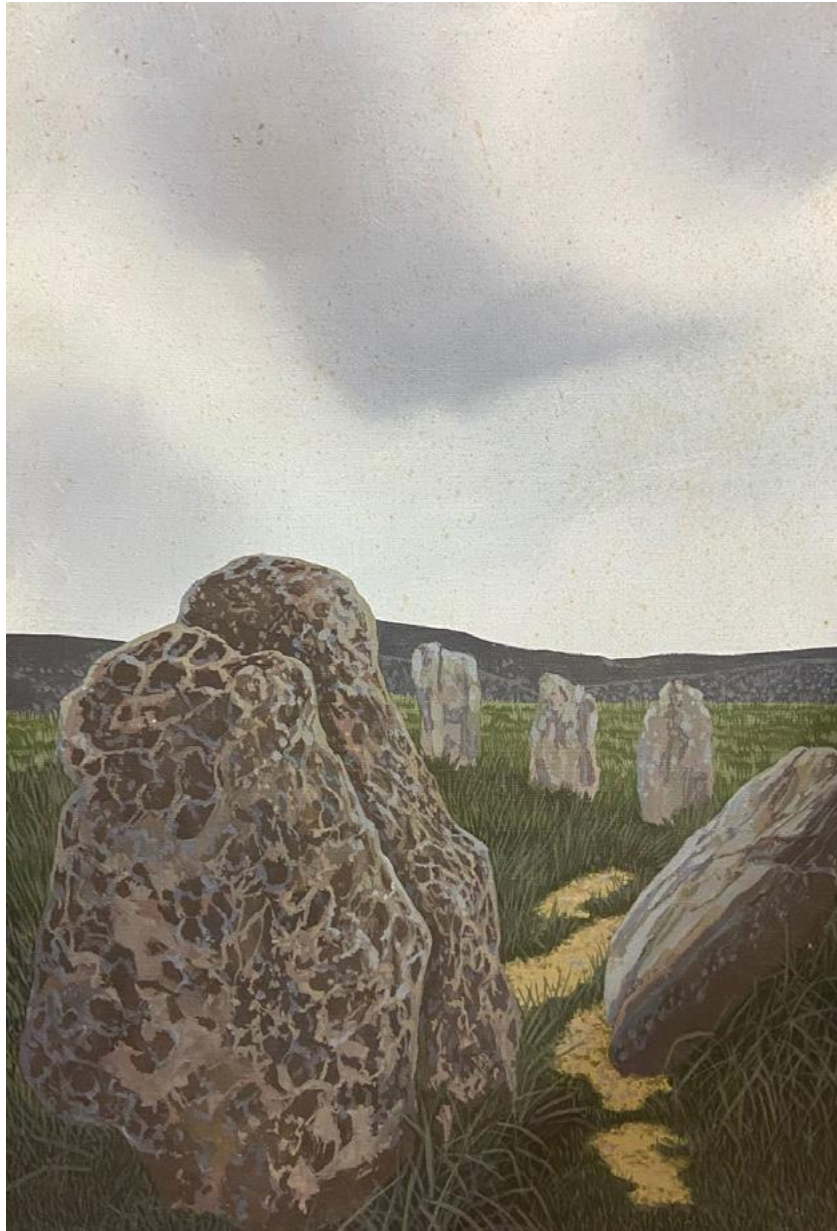
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238.
Robert Richard Scanlan (fl. 1826 - 1864)

Two old Gentlemen and their Dogs, sepia watercolour, approx. 28cms x 19cms (11" x 9 1/2"), mounted, gilt frame. (1) €80-€100

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239.
Trevor Geoghegan, Irish, b. 1946

Standing Stones, O.O.B., 49cms x 33cms (19" x 13"). (1)

€200-€300

[Click here for More Details & to Bid on This Lot](#)



240.
Siobhan Dillon, 20th/21st Century

"Viola", (1998) silk on linen, painted and embroidered, approx. 20 x 16cms (8" x 6 ¼"), initialed and inscribed on back. (1) €40-€60

[Click here for More Details & to Bid on This Lot](#)

241.**Frank McKelvey, RHA, RUA (1895-1974)***"Portrait of a Man," O.O.C. 92 h x 71 w cms (36" x 28")*

An understated and dignified portrait by Frank McKelvey, depicting a man dressed in a grey business suit, with matching waistcoat, white shirt and grey silk tie. The identity of the sitter is not known, and few clues are provided by the setting, in terms of architecture or context. Seated in a wooden chair beside a desk, the man—perhaps a senior civil servant, accountant or bank manager—is pleasant looking, with thinning hair. He wears a wedding ring, wristwatch and horn-rimmed spectacles. He has a candid and open expression, and although seated at an angle, with his hands folded, his head is turned slightly so as to look directly at the observer.

Although a leading member of the Northern landscape painters, and best known for his Impressionist/Realist views of coastline and countryside, from the outset of his career McKelvey was also a talented portrait painter. In 1918, while a full-time student at the Belfast College of Art, he won the Taylor art competition with his painting *The Grandmother*. In Queen's University there are ten portraits by him, while in the Ulster Museum there are thirteen portrait drawings, of US presidents of Ulster extraction.

Born in Belfast in 1895, McKelvey attended evening classes at the Belfast College of Art, before enrolling in 1911 as a full time student. He also trained as a poster designer for David Allen and Sons. Over the following years he painted views in the vicinity of Bessborough, Co. Armagh, where his in-laws had a farm. While the Realism of his early work gradually gave way to a more Impressionist palette and approach, McKelvey never swayed from providing an authentic depiction of life of the Irish countryside and coastline, and this ability to capture likenesses is evident also in his portraits. Early in his career, McKelvey was commissioned by Thomas McGowan to paint a series of views depicting the older parts of Belfast city: these are now in the collection of the Ulster Museum. In 1920 he established a studio in Royal Avenue and over the following years became a member of the Belfast Art Society, the Ulster Society of Painters and, in 1930, the Royal Hibernian Academy. In 1924, after marrying he settled in Co. Down, but two years later moved back to Belfast. In New York McKelvey was one of a number of Irish artists shown at the Hackett Gallery, while in Dublin, in 1937, he had his first exhibition at the Victor Waddington Gallery. A founder member of the Royal Ulster Academy in 1930, he last exhibited with the RUA in 1969. McKelvey's favourite locations for painting landscape were Co. Armagh, the Antrim Coast and, in later years, Co. Donegal.

Dr. Peter Murray, 2022

€400-€600

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242.
Raymond McGrath, Australian/Irish (1903-1977)

"Lady standing on a Bridge, (possibly Kew Bridge toward Chiswick Bridge, London)", pencil, approx. 54 x 62cms (21" x 24"), signed and dated. (1) €200-€300

[Click here for More Details & to Bid on This Lot](#)



243.
John Ward, CBE (1917 - 2007)

"Rome Near Saint Peters, 1967," watercolour, approx. 30cms x 23cms (12" x 9"), signed and dated lower right, material mounted painted frame. (1) €150-€200

[Click here for More Details & to Bid on This Lot](#)



244.
Siobhan Cuffe, 21st Century Irish

"The Mansion House", pencil and crayon, Preparatory Sketch, approx. 40 x 49cms (16" x 19"), signed lower right, mounted and framed. (1) €80-€100

[Click here for More Details & to Bid on This Lot](#)



245.
Diana Monsell, Irish (1814-1851)

Pencil Sketch, "*Farnham from Mount Orange*", approx. 23 x 29cms (9¼" x 11 ½"), inscribed on reverse, Frederick Gallery Label on reverse. (1)

Provenance: The Farnham Collection.

€150-€200

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246.

John Henry Campbell (1757 - 1829) (attributed to)

'Wicklow Mountains from the Phoenix Park,' sepia and watercolour, approx. 18cms x 26cms (7' x 10'), with contemporary manuscript note on mount, in gilt frame. (1)

€180-€220

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247.
William Conor, O.B.E., R.H.A., R.U.A., R.O.I. (1881 - 1968)

"Character Studies, War Pensions Committee Rooms," pencil sketch, approx. 21cms x 14cms (8 1/4" x 5 1/2"), Signed and dated lower left 'William Conor, 1917,' framed. (1) €300-€400

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248.

Myles Birkett Foster, R.W.S. (1825-1899)

"Welcoming the Crew", and "Calm before the Storm", watercolours, a pair, each approx. 8 x 10cms (3" x 4"), signed in monogram, in matching gilt frames. (2)

Provenance: Originally owned by Lady Yarrow (née Eleanor Barnes) a leading promoter of the Arts and Crafts Revival, this drawing was gifted to the McDonnell family of Dalguise in Monkstown, Co. Dublin. €500-€700

[Click here for More Details & to Bid on This Lot](#)



249.
George Frederick Morris Harding, RHA (1874-1964)

A set of 5 plater carvings for Celebrations to include: * "A Happy New Year, 1929" from Morris Harding, St. Brigid's Studio, Holywood; * "Jaquer Prowling," Morris Harding 1936; * "Noel 1938" Morris Harding 1938; * "Hand of God and Anchor," Morris Harding 1942; * "Christmas 1946," Morris Harding 1946. All signed uniformly framed. (5) €300-€400

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250.

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

The Sunlit Valley, The Rosses, Donegal, O.O.C., extensive landscape with figures gathered cutting turf, with cottages to the left, and road leading into village and mountains beyond, approx. 61cms x 76cms (24" x 30"), signed lower left, inscribed on reverse, contemporary gilt and black frame. (1)

Provenance: The collection of Canon John Flinn (artist) purchased directly from J.H. Craig.

€6000-€8000

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251.

James Herbert Craig, RHA, RUA (1877-1944)

Irish Moorland - Henley Cattle, O.O.C., extensive West of Ireland Landscape, with female and driver and cattle to right and ladies and mountains in distance, approx. 48cms x 61cms (19" x 24"), signed twice lower right, in contemporary ornate gilt frame label on reverse. (1)

Provenance: The collection of Canon John Flinn (artist) purchased directly from J.H. Craig.

€4000-€6000

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252.
Noel Murphy, Irish (b. 1970)

Passing Time, O.O.P., signed and dated with initials lower right. (1)

Provenance: Gorry Gallery, Dublin, No. 16 "The Poets Progress, Thoughts Towards Completeness (14th - 27th November) 1996. €800-€1200

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253.
Noel Murphy, Irish (b. 1970)

Notes Towards a dialogue between Self and Soul, O.O.P., signed and dated with initials lower right, approx. 60cms x 30cms (24" x 12"), inscribed on reverse, black frame. (1)

Provenance: Gorry Gallery, Dublin, No. 3 "The Poets Progress Thoughts Towards Completeness," (14th - 27th November) 1996. €800-€1200

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254.
Liam Treacy (1934-2004)

Forest Walk, O.O.C., approx. 30cms x 41cms (12" x 16"), signed lower right, gilt frame, label on reverse. (1)

€700-€1000

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255.
In the Manner of Adolfo Cipriani, Italian (1857-1941)

Art Nouveau Lady with Butterflies, marble depicting elegant lady in light dress, floral decorated hair on naturalistic base, approx. 66cms high (26"). (1)

€500-€700

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256.

A cast brass Model, of a seated Philosopher, possibly Newton, wearing typical attire with paper and quill in hand and globe to right, resting on a book mounted on a shaped marble base, approx. 28cms high x 36cms long (11" x 14"); together with another resting Figure, brass, holding a shell while leaning against a root, on a naturalistic base, approx. 15cms (6") high. (2) €120-€150

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257.
Aime Jules Dalou, French (1838-1902)

Le Semure, (The Sower), bronze with patina, signed, and inscribed 'Susse Frs. Paris Cire perdue', approx. 48cms (19") high. (1)

Note: The present model is one of the statues that Dalou executed whilst working on his monument to the workers.

Provenance: Nelson Bell Collection - The Bell Gallery, Belfast

€1000-€1500

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258.
Paddy Campbell, Irish b.1942

Ellen Disrobing, bronze on marble base, approx. 36cms (14") high, signed and dated 'P.C. '05' Limited casting No 6/11. (1)

Provenance: Nelson Bell Collection - The Bell Gallery, Belfast

€800-€1200

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259.

A late 19th Century bronze Figure, of a Medieval Lady wearing a long dress, a bead necklace and a long plait of hair to her back, on octagonal base, 53cms (17"). (1) €200-€300

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260.

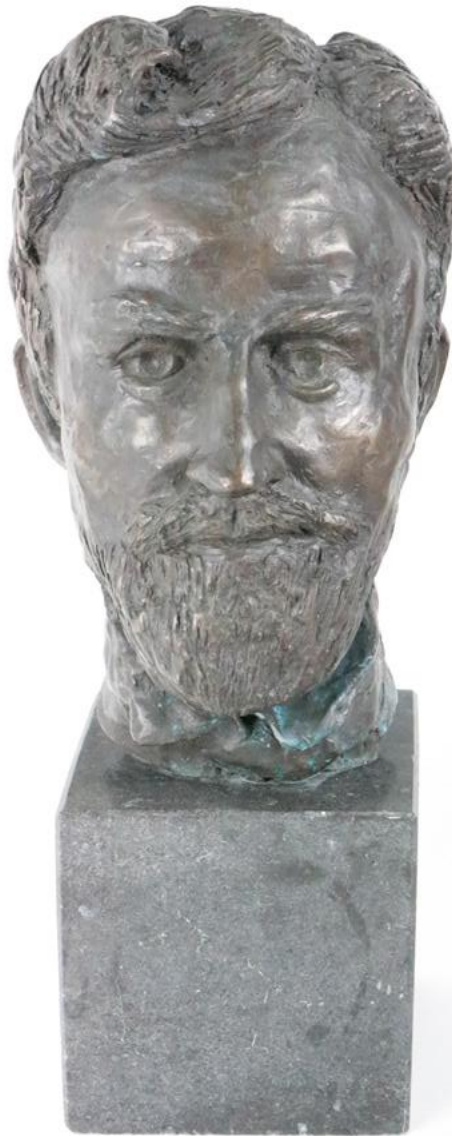
Cody Swanson, American (b. 1985) (attributed to)

Judas, bronze, signed, depicting forlorn figure in nude pose with head hanging on naturalistic base, approx. 61cms (24") high. (1)

Provenance: Nelson Bell Collection - The Bell Gallery, Belfast

€1500-€2000

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261.
Marshall C. Hutson (1903-2001) (attr)

Bust of Roger Casement bronze, approx. 48cms (19") high.

While the attribution of this bust of Roger Casement to Marshall Hutson, an artist who worked in Cork for over seventy years, is tentative, it fits with both Hutson's interest in Kerry and other portrait busts he sculpted. One of the most famous Irish patriots of the early twentieth century, Casement has been depicted in bronze by several artists, including Joe Neeson, Gary Trimble and Mark Richards. Although the present work is not signed, its subject matter and style point to Hutson. Born in Nottingham, Marshall Hutson studied at the School of Art in that city. Moving to Ireland in 1930, he worked as vice-principal of the Crawford School of Art until 1962. Accomplished in many branches of the arts, including wood and stone carving, painting and graphic design, he painted murals, including one of early steam trains in Kent railway station. In 1958 he carved a stone crest of the City of Cork, to replace the royal coat of arms on the headquarters of the Cork Harbour Commissioners. He also carved works for the City Library, College of Commerce, and UCC. Among his bronze portrait busts is Micheál MacLiammóir as Mark Antony. When the film *Ryan's Daughter* was being filmed on the Dingle peninsula, Hutson made regular visits to record, in sketches and drawings, both the Kerry landscapes and film sets. A regular exhibitor at the Royal Hibernian Academy, from 1931 until the 1980's, he was elected ARHA in 1958.

€1000-€1500

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262.

An attractive pair of stained Glass Panels, modelled as Parrots, each approx. 40cms (15 1/2") high. (2)

€150-€200

[Click here for More Details & to Bid on This Lot](#)



263.
Sergio Bustamante, Mexican (1949-2014)

A carved wooden Model of an Owl, with brass nose, eyes and feet, approx. 7.5cms (3") high. (1)

€80-€100

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264.

Peter Peltz, American (1915-2001)

Robin, a carved and painted Model of a Bird perched on a wooden plinth, approx. 11cms (4 1/2") high. (1)

€150-€200

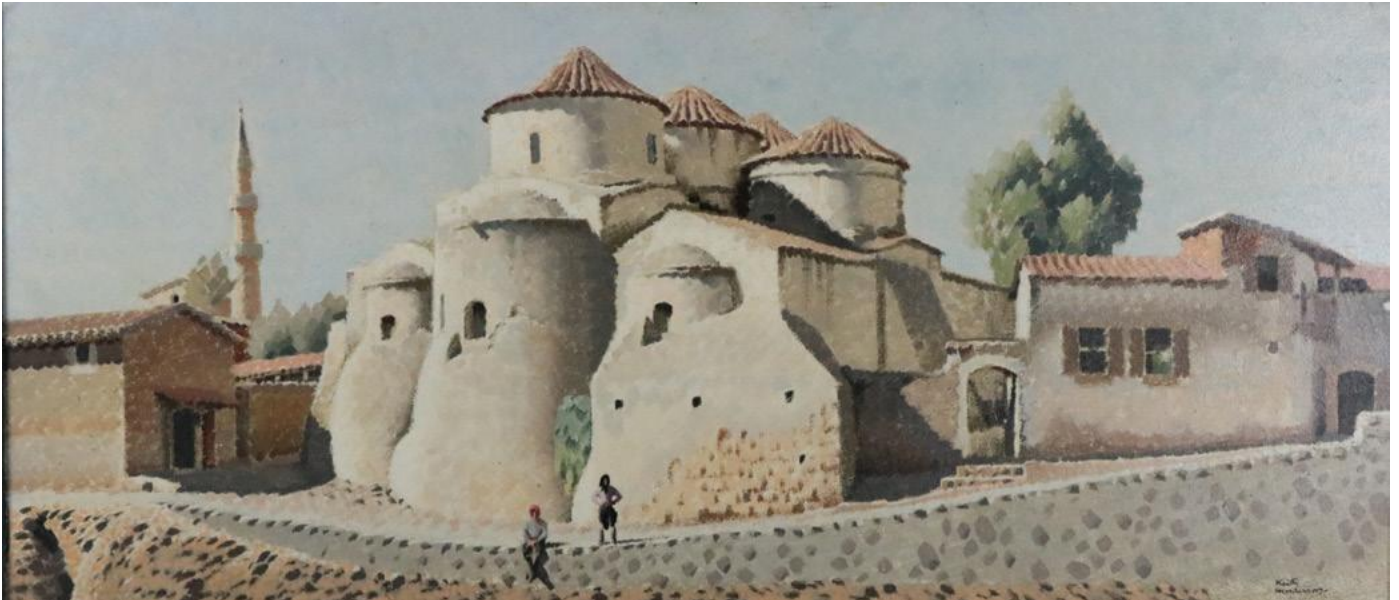
[Click here for More Details & to Bid on This Lot](#)



265.
A carved and painted Miniature Model of a Carnival type Rocking Horse. (1)

€80-€100

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266.

Keith Henderson, OBE, RP, RSW, RWS, ROI (1883-1982)

Peristerona, Cyprus, O.O.B., approx. 41cms x 94cms (16" x 37"), signed lower right, label on reverse for 'Beaux Arts Gallery, London' painted frame. (1) €350-€420

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267.
Ma. Meyrick, Irish (1875-1933)

Venice, watercolour, Street Scene with Figures, approx. 24cms x 9cms (9 1/2" x 3 1/2"), signed, lower left. (1)

Note: Ma Meyrick, also known as "Ma Mayfield", immortalised in Evelyn Waugh's Brideshead Revisited. €200-€300

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268.
George Drummond Fish, (1876-1938)

A set of five watercolour Topographical Views of Ireland, to include:

- * Bray Head, Wicklow;
- * Carragh Lake, Co. Kerry;
- * Muckish Mountains;
- * Ireland's Eye, Howth, Co. Dublin;
- * Gap of Dunloe, Co. Donegal;

each approx. 28cms x 38cms (11" x 15") and signed and inscribed, in oak frames. (5)

€1000-€1500

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269.
Edward Louis Lawrenson, Irish (1868-1940)

Ross Bay, Co. Kerry, watercolour, approx. 30cms x 40cms (12" x 16"), signed lower left, wash mount, wooden frame, label on reverse. (1) €200-€300

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270.

Louis le Brocquy (1916-2012) (attributed to)

"Abstract - Greyscale," Tapestry, approx. 188cms x 124cms (74" x 49"), label for Donegal Carpets on reverse. (1)

Note: Donegal Carpets, Killybegs, c 1967

The attribution of this tufted rug to Louis le Brocquy is reasonably secure, the black and white abstract design closely echoing his illustrations done in 1967 for "An Tain Bo Cuailnge", the Gaelic epic saga translated by Thomas Kinsella. The rug is labelled "Inver", referring to the number of tufts per square inch rather than the design. Judging by the label, this rug was a prototype design, intended to guide buyers as to potential rugs that could be commissioned in different colours.

Dr. Peter Murray, 2024

Provenance: Private Collection, Co. Sligo.

€1200-€1800

[Click here for More Details & to Bid on This Lot](#)



271.

Louis le Brocquy (1916-2012) (attributed to)

"Abstract, Blackscale" Tapestry, approx. 188cms x 124cms (74" x 49"), label for Donegal Carpets on reverse. (1)

Note: Donegal Carpets, Killybegs, c 1967

The attribution of this tufted rug to Louis le Brocquy is reasonably secure, the black and white abstract design closely echoing his illustrations done in 1967 for "An Tain Bo Cuailnge", the Gaelic epic saga translated by Thomas Kinsella. The rug is labelled "Inver", referring to the number of tufts per square inch rather than the design. Judging by the label, this rug was a prototype design, intended to guide buyers as to potential rugs that could be commissioned in different colours.

Dr. Peter Murray, 2024

Provenance: Private Collection, Co. Sligo.

€1200-€1800

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272.
Gerry Marjoram, Irish (b. 1936)

Near Avoca, Co. Wicklow, O.O.C., approx. 35cms x 46cms (14" x 18"), signed lower right, cloth mount, in gilt frame. (1) €200-€300

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273.
Nevill Johnson, British (1911-1999)

Abstract, watercolour, pen on paper, Preparatory Study, approx. 28cms x 28cms (11" x 11") mounted, signed and dated, framed. (1) €200-€300

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274.

Edith Somerville, (1858-1949)

Bourget en Lac, Aix-Le-Bains, O.O.B., attractive Lake Scene with Boat House and Mountains in distance, signed with initials lower right, labels on reverse, approx. 25cms x 40cms (10" x 16"), gilt frame. (1) €350-€420

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275.
Norman J. McCaig, Irish (1929-2001)

Dublin Docks - Boats on the Liffey, O.O.C., signed lower left, approx. 35cms x 46cms (14" x 18"), glazed, silver frame. (1) €200-€300

[Click here for More Details & to Bid on This Lot](#)

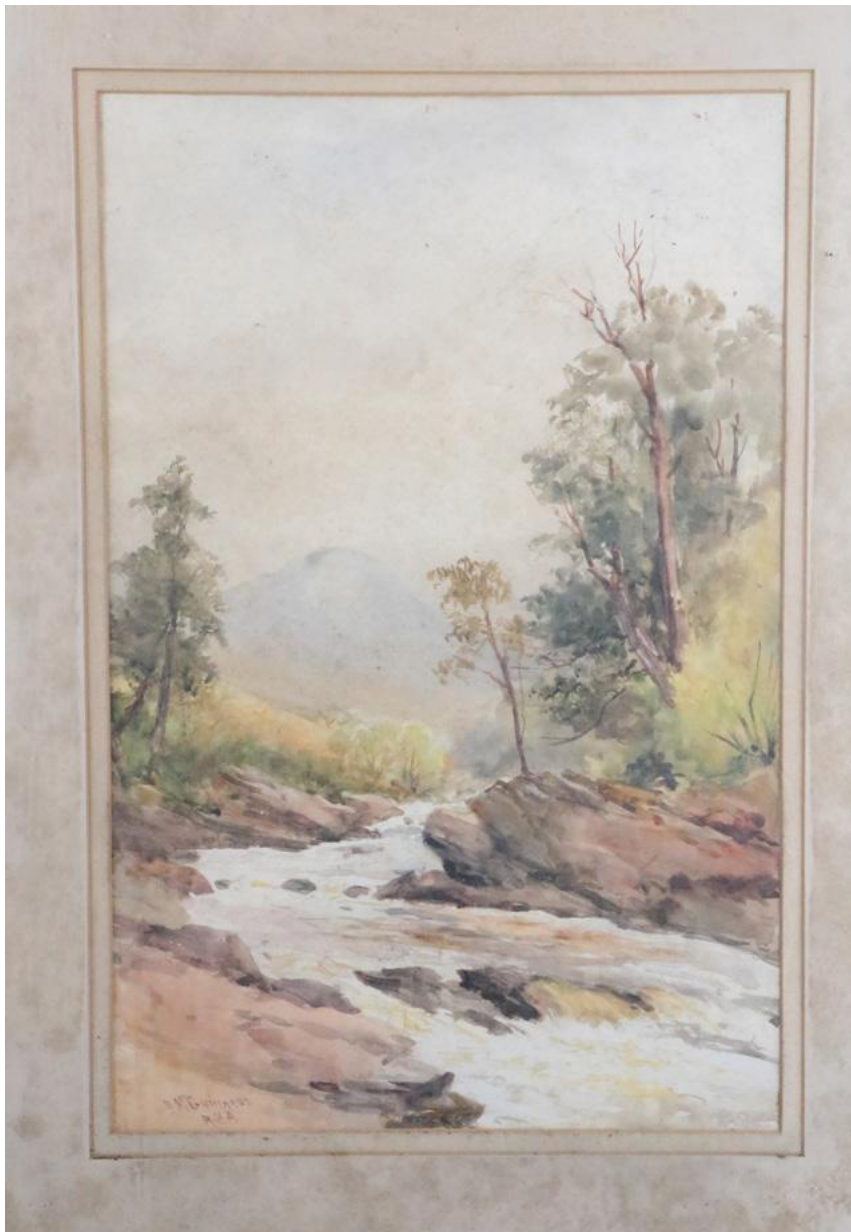


276.
Sir William Russell Flint, RA, ROI (1880-1969)

Campo San Trovaso, coloured print, signed in pencil, Limited Edn., of 850 Copies, blind stamp lower left, approx. 50cms x 63cms (20" x 25"), mounted and framed. (1)

Note: A very fine view of Venice by the Artist, and one of the last before he passed away in 1969. €250-€320

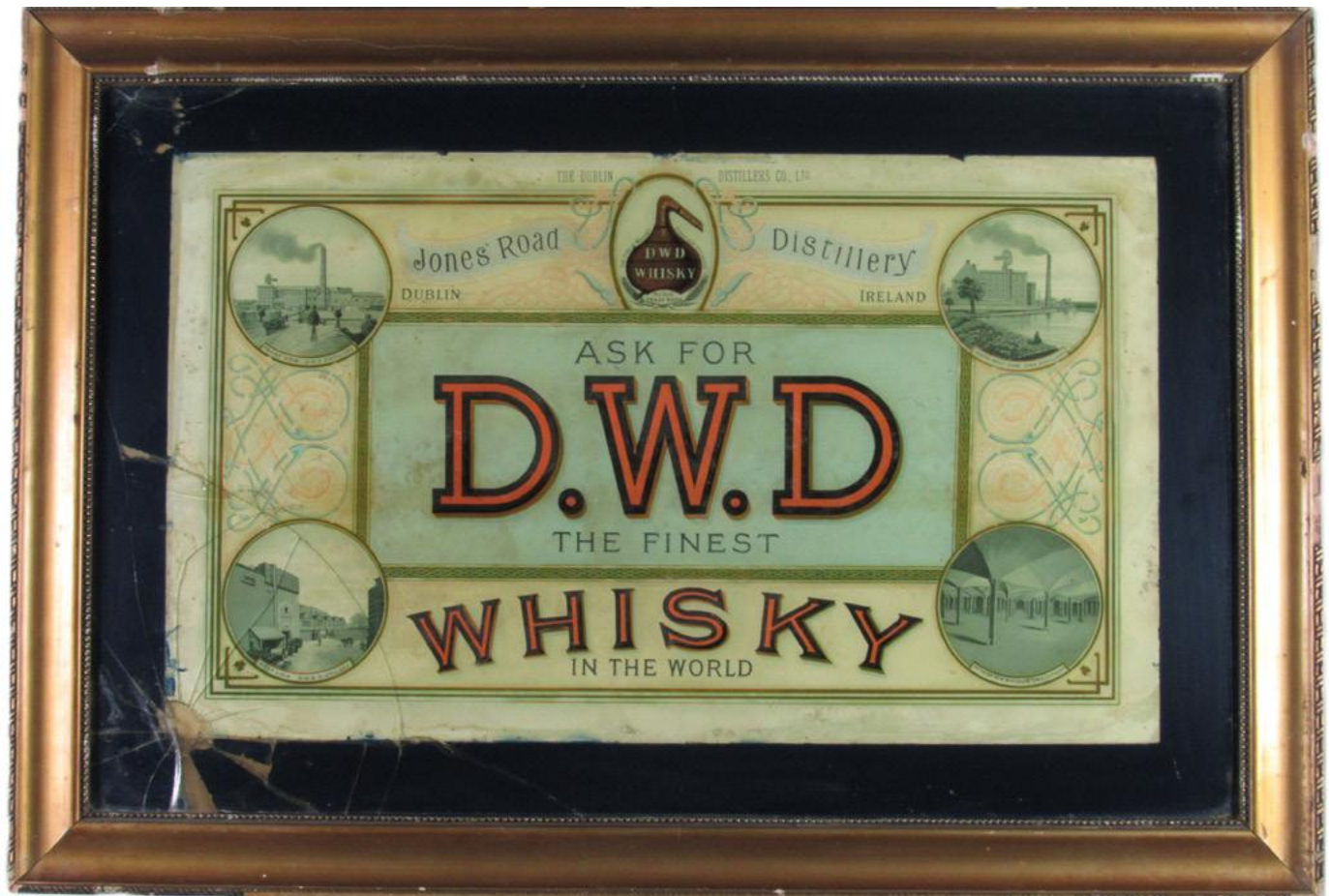
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277.
William Bingham McGuinness, RHA (1849-1928)

Rocky Mountain River Scene, watercolour, approx. 43cms x 28cms (17" x 11"), signed lower left, in gilt frame. (1)
€200-€300

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278.

An original lithographic Advertisement Print, for "The Dublin Distillers Co. Ltd. - Jones's Road, Distillery, Dublin, Ireland - Ask for D.W.D. - The Finest Whiskey in the World," decorated with shamrocks and Celtic motifs, each corner with medallions of Views of the Distillery, approx. 36cms x 60cms (14" x 23 1/2"), (glass damaged - stained). (1)

€250-€320

[Click here for More Details & to Bid on This Lot](#)

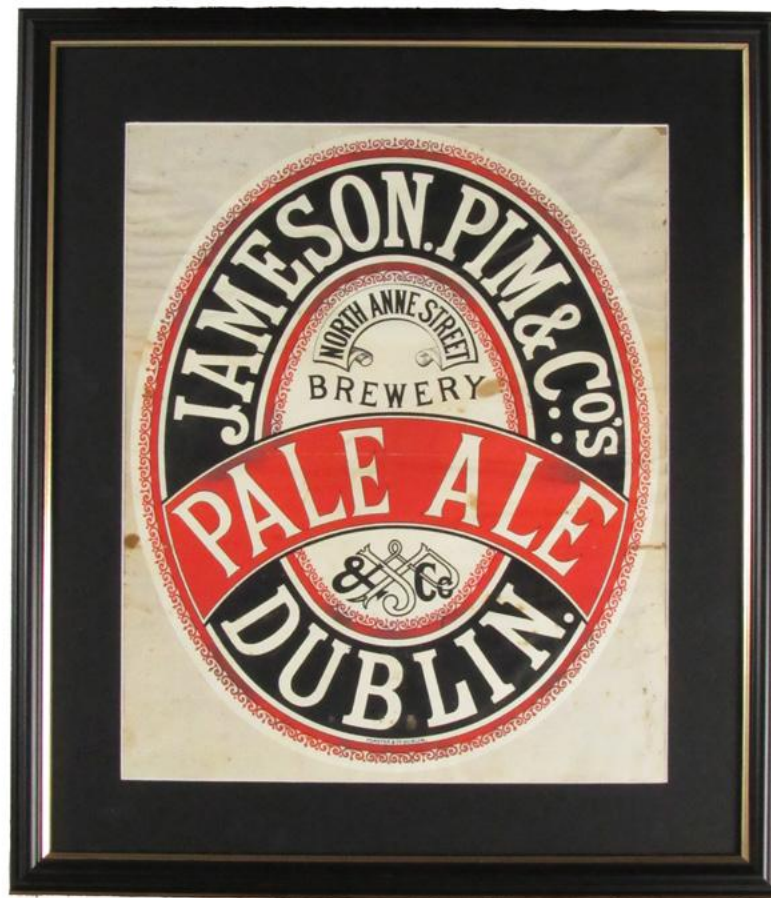


279.

A rare lithograph Advertisement Print, for 'O'Connell's - Dublin Ale,' printed by David Allen & Sons Ltd., (40 Gt. Brunswick Street, Dublin) approx. 59cms x 46cms (27" x 18"), (some staining), depicting bust of Daniel O'Connell in centre with garland of shamrocks, framed. (1)

€150-€200

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280.

Advertisement:

An original painted Lithograph Advert, for 'Jameson - Pim & Co.s' North Anne Street Brewery - Pale Ale - Dublin,' published "Forster & Co., Dublin," approx. 40cms x 33cms (15 1/2" x 13"), mounted and framed. (1) €180-€220

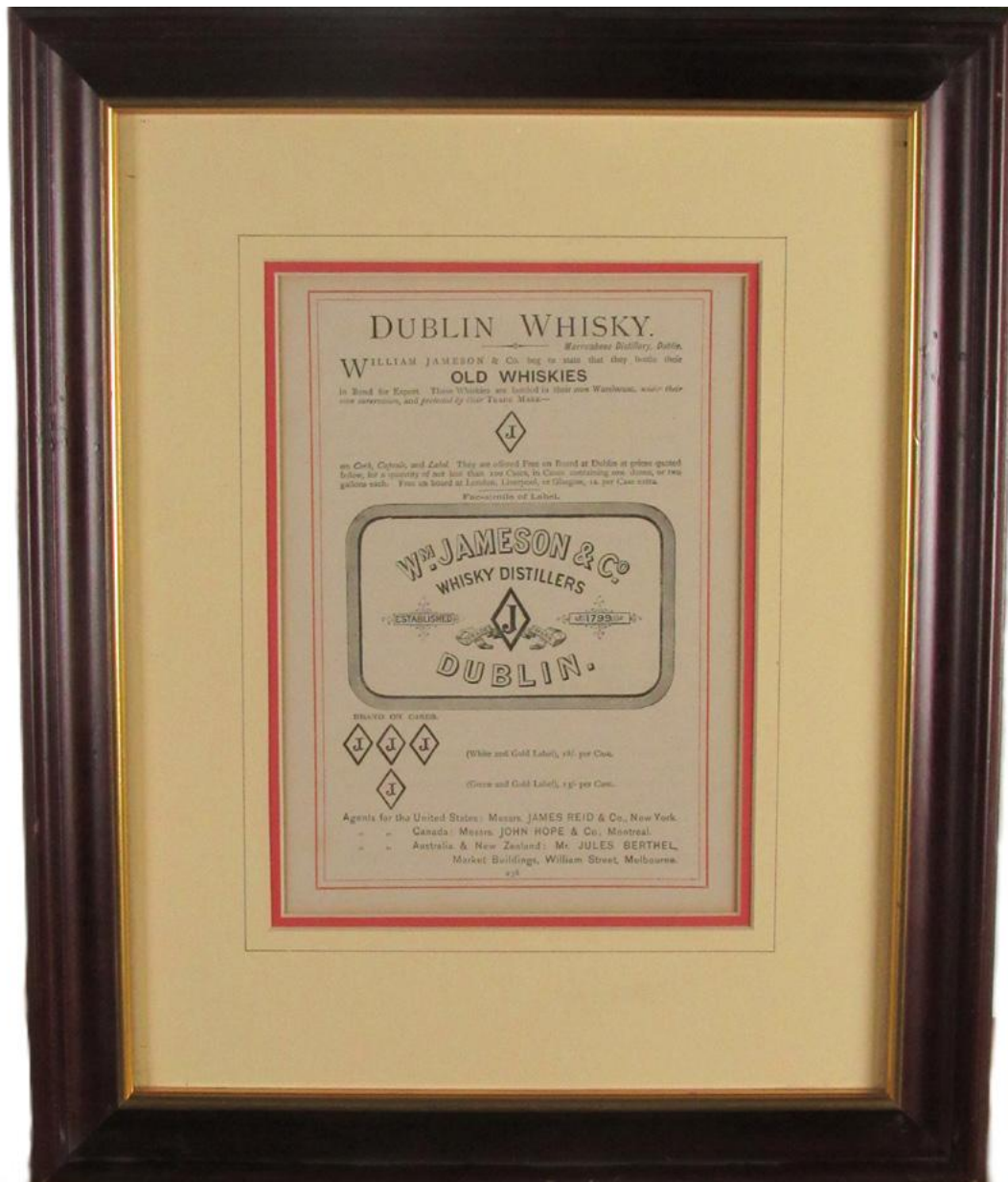
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281.
Advertisement:

A coloured Lithograph Print for "Toasted Corn Flakes," with image of young boy eating a bowl of cereal, c. 1916, approx. 38cms x 26cms (15" x 10 1/4"), mounted and framed. (1) €150-€200

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282.

A printed Advertisement, "Dublin Whisky, Wm. Jameson & Co., Whisky Distillers, Dublin" for trade labels, approx.

25cms x 18cms (10" x 7"), mounted and framed. (1)

€150-€200

[Click here for More Details & to Bid on This Lot](#)



283.
Advertisement Mirror:

'Guinness & Co's' Extra Stout on Draught, original glass Mirror, approx. 50cms x 75cms (20" x 29 1/2") in wooden frame. (1) €150-€220

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284.

A large and important Advertisement or Branded Mirror, for 'Schweppes - High Class Mineral Waters, as Supplied to the House of Lords, Est. in London, 1792,' black and gilt border, approx. 107cms x 122cms (42" x 48"), in moulded frame. (1) €1500-€2000

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285.
William Verner Longe, British (1857-1924)

The Grand National 1903 - The Canal Turn the last time Round, also "The National 1906 - The Water Jump," watercolour and gouache, a pair, each with manuscript legends of horses illustrated, each approx. 40cms x 55cms (16" x 22"), signed mounted in matching frames. (2) €400-€600

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286.

Michael Augustine Power O'Malley, Irish (1877-1946)

Head and Shoulder Portrait of a Young Lady, crayon, signed lower right, approx. 28cms x 22cms (11" x 8 1/2"), mounted, in black frame. (1) €400-€600

[Click here for More Details & to Bid on This Lot](#)

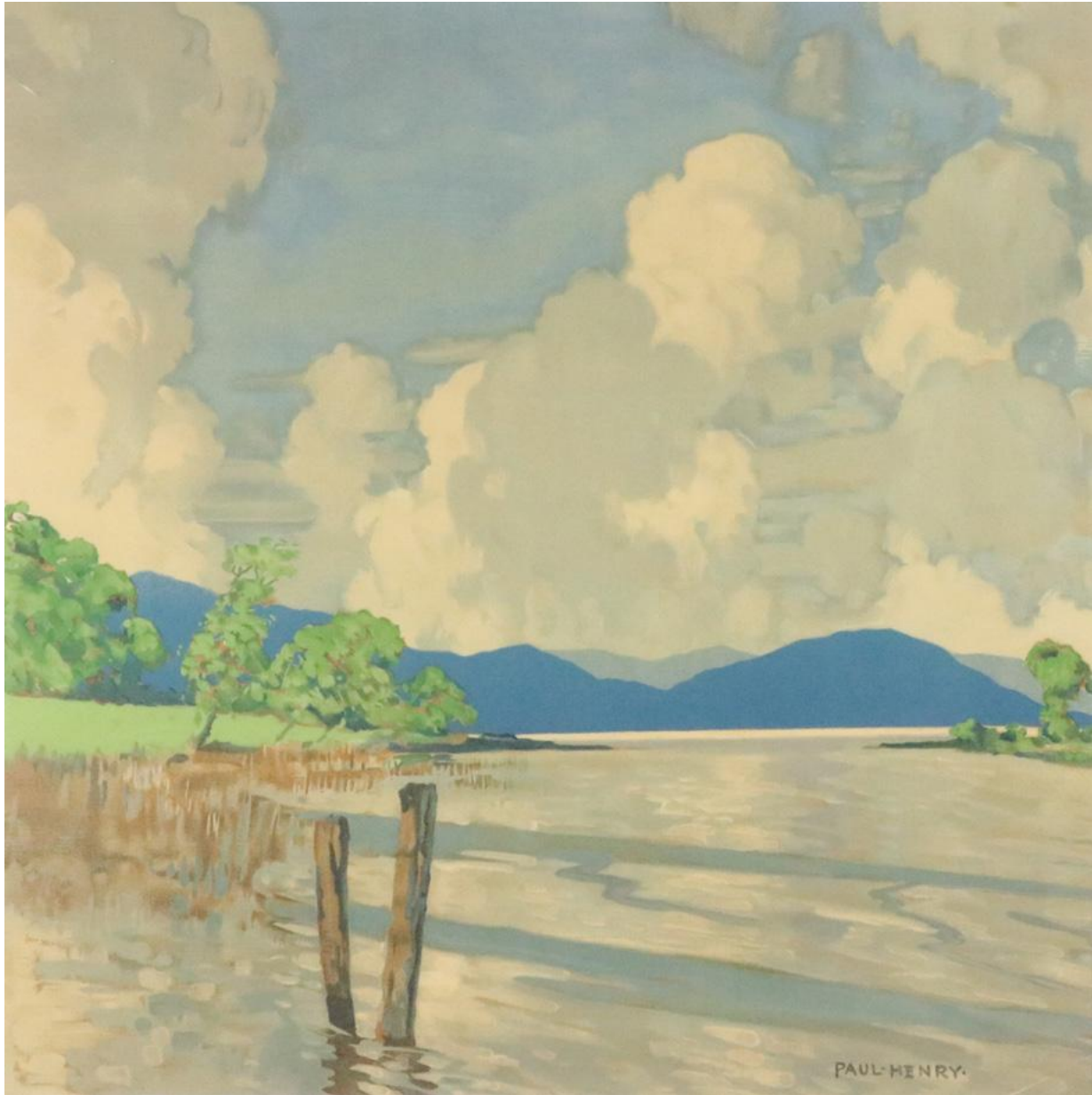


287.
After Georges Braque, French (1882-1963)

Blackbird and Flower, print, approx. 66cms x 49cms (26" x 19"), in metal frame. (1)

€100-€150

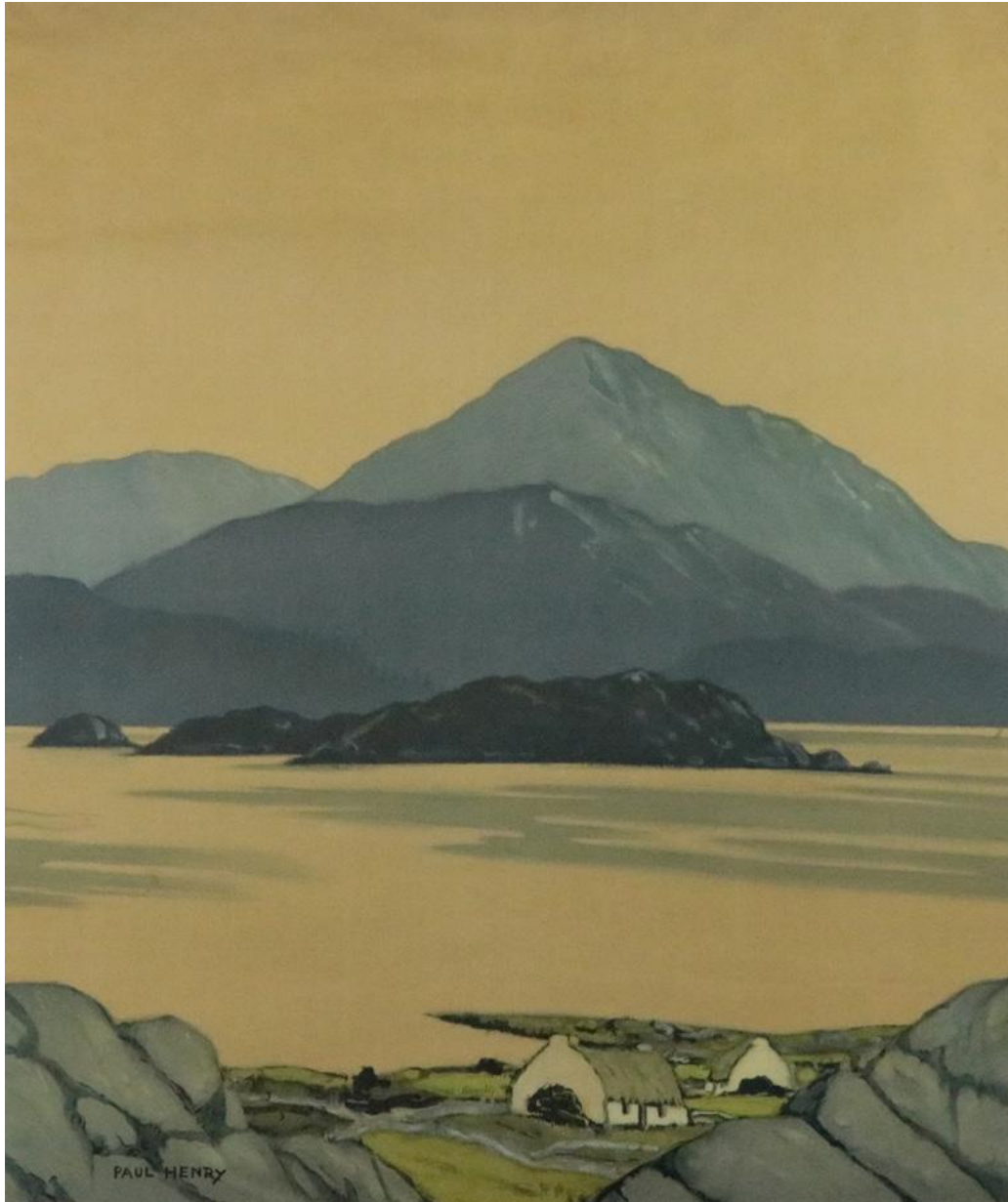
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288.
Paul Henry, RHA (1877-1958)

Lough Derg, photo-lithographic coloured Print, illustration used by L.M.S. Travel Company "Ireland This Year," approx. 54cms x 54cms (21" x 21"), mounted and framed. (1) €250-€320

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289.
Paul Henry, RHA (1877-1958)

Sheephaven, Co. Donegal, photo-lithographic coloured Print, illustration used by L.M.S. Travel Company "Ireland for Holidays," approx. 66cms x 55cms (26" x 22"), mounted and framed. (1) €250-€320

[Click here for More Details & to Bid on This Lot](#)



290.

Paul Henry, RHA (1877-1958)

Mount Errigal, Co. Donegal, photo-lithographic coloured Print, illustration used by L.M.S. Travel Company for 'Donegal, Ireland for Holidays,' approx. 54cms x 54cms (21" x 21"), mounted and framed. (1) €250-€350

[Click here for More Details & to Bid on This Lot](#)



291.
Roy Taylor, South African (1919-2000)

Sandy Hills near Mosses Bay, O.O.B., extensive beach scene with rocky shoreline waves and sand dunes in distance, approx. 51cms x 76cms (20" x 30") signed lower left, gilt and painted frame. (1) €600-€800

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292.

Roy Taylor, South African (1919-2000)

South Coast Breakers, O.O.B., coastal scene with rocky shoreline and waves crashing approx. 50cms x 75cms (20" x 29 1/2"), signed lower left, cloth mount, gilt frame. (1)

€600-€800

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293.
Roy Taylor, South African (1919-2000)

Towards Shongweni, Natal, O.O.B., landscape with river in foreground and trees with mountains in distance, approx. 44cms x 60cms (17 1/4" x 23 1/2"), signed lower left, cloth mount, painted and gilt frame. (1) €600-€800

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294.

Titta Fasciotti, South African (1927-1993)

South African Landscape, O.O.C., extensive scene with tress in foreground, and plains in distance, O.O.B., approx. 71cms x 107cms (28" x 42"), signed and dated lower right, cloth mount gilt frame. (1) €1000-€1500

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295.
Charles McAuley, Irish (1910-1999)

Red Bay, Lurig Mountain, O.O.C., coastal scene with boat in foreground, house and mountain in the distance, approx. 40cms x 61cms (16" x 24"), signed lower left, painted mount, gilt frame. (1) €600-€800

[Click here for More Details & to Bid on This Lot](#)



296.
Oliver Curran, Irish (b. 1949)

Return of the Banished, O.O.C., approx. 64cms x 74cms (25" x 29"), signed lower right, inscribed on reverse, painted mount, black frame. (1) €500-€700

[Click here for More Details & to Bid on This Lot](#)

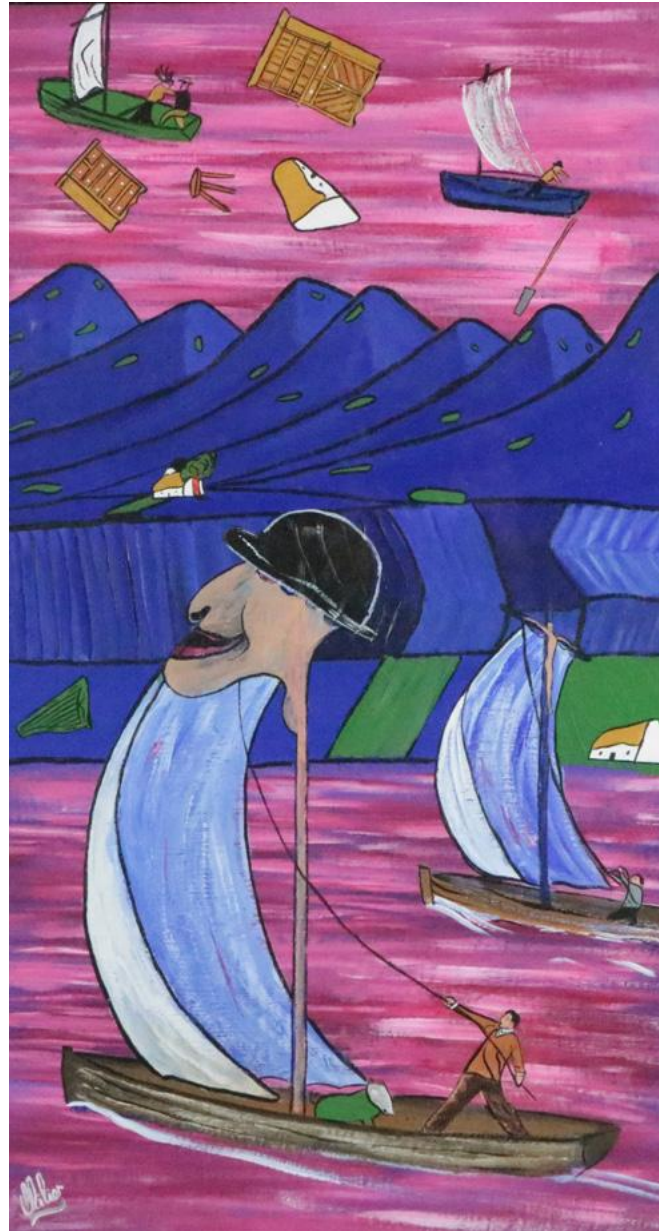


297.
Matt Lamb, American (1932-2012)

Abstract Figures Walking, O.O.C., approx. 91cms x 61cms (36" x 24") signed lower right, painted frame. (1)

€200-€300

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298.
Oliver Curran, Irish (b. 1949)

The Sad Green Pig, O.O.C., abstract surreal type landscape, approx. 63cms x 35cms (25" x 14"), signed lower left, in black frame. (1) €300-€400

[Click here for More Details & to Bid on This Lot](#)



299.
Markey Robinson, Irish (1918-1999)

West of Ireland Scene with Shawlies in foreground and building in distance by Coast, O.O.B., approx. 30cms x 56cms (12" x 22") signed lower right, gilt and black frame. (1) €1500-€2000

[Click here for More Details & to Bid on This Lot](#)



300.
Angie Goto, Contemporary

The Blues Bar, O.O.C., approx. 60cms x 70cms (23 1/2" x 27 1/2"), signed lower left, gilt frame. (1)

€400-€500

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301.
Campbell Bruce, HRHA, ARCA (1927-2014)

Pissouri (Hotel) Cyprus, watercolour, approx. 33cms x 22cms (13" x 9") signed, with initials lower right, inscribed on reverse, mounted and framed. (1) €180-€220

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302.

Dermot Kennedy, Irish XX-XXI

Cottages in the West of Ireland, O.O.C., approx. 51cms x 73cms (20" x 29"), signed lower right, cloth mount, metal frame. (1) €350-€420

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303.
Derek Campbell, Irish Contemporary

At Bottle Quay, Sutton with Bray Head and Dalkey Island, O.O.B., approx. 18cms x 26cms (7" x 10 1/4"), signed lower right and dated, inscribed on back, painted frame; together with "At Coliermore Harbour, Dalkey," O.O.B., approx. 24cms x 19cms (9 1/2" x 7 1/2"), signed with initials, inscribed on reverse, painted frame. (2) €180-€220

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304.
Palm Skerrett, Irish (1936-2020)

Slum Houses, Dublin City, O.O.B., approx. 29cms x 20cms (11 1/2" x 8"), signed lower left, in black frame. (1)

€180-€220

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305.
Derek Campbell, Irish Contemporary

Still Life with Apple, Book and Jug, O.O.B., approx. 15cms x 22cms (6" x 8 1/2"), signed and dated lower right, cloth mount, in gilt frame. (1) €150-€200

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306.

Jim Figerty (pseudo) XX-XXI, Irish

Why I Left - All About Figs, O.O.B., approx. 30cms x 76cms (12" x 30"), signed lower right (satirical), painted frame. (1)

€150-€200

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307.
Pete Hogan, Irish Contemporary

O'Connell Street, and "The Campanile T.C.D.," a pair, watercolours, each busy scenes with figures, approx. 54cms x 35cms (21" x 14"), signed and identified, mounted in matching frames. (2) €200-€300

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308.
Ken O'Neill, Irish (b. 1967)

Men in White Coats, O.O.C., depicting two gentlemen with hats and longcoats and brief cases walking the beach, approx. 40cms x 50cms (16" x 20"), signed lower left, painted frame. (1) €350-€450

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309.
Brian Mc Carthy, Irish (b. 1960)

Nude Study, O.O.C., Girl resting, approx. 55cms x 55cms (22" x 22"), signed lower right, black frame. (1) €600-€800

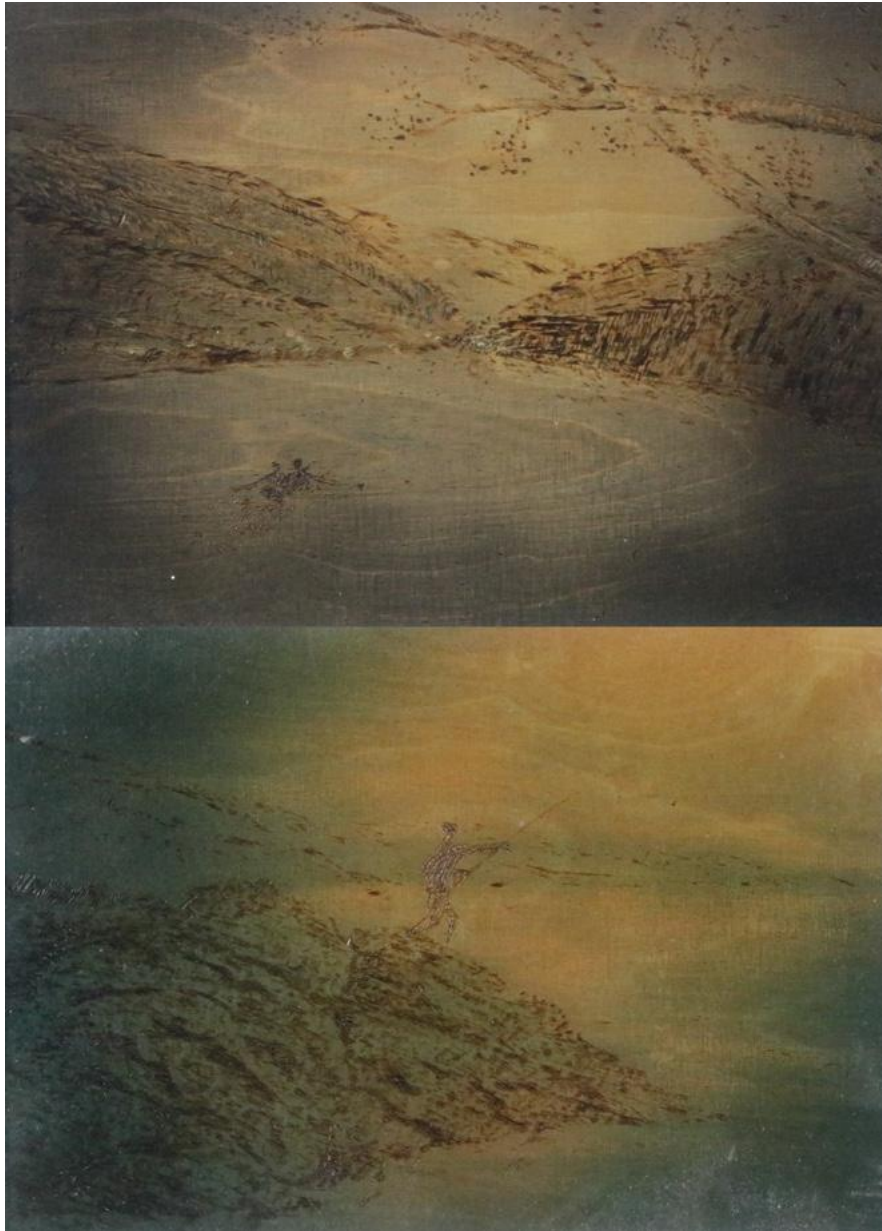
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310.
Gerard Byrne, Irish (b. 1958)

Strawberry Hill House, Killiney, O.O.C., view of a Villa through trees by the coast, approx. 61cms x 91cms (24" x 36") signed lower left, gilt frame.(1) €1500-€2000

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311.
Leo Dunne, Contemporary Irish

Before the Storm, and "Night," a pair, etching on wood, each approx. 20cms x 25cms (8" x 10"), signed, inscribed on reverse, matching frames. (2) €150-€200

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312.
Palm Skerrett, Irish (1936-2020)

Connemara Horse Fair, oils on paper, approx. 25cms x 35cms (10" x 14"), signed and dated lower left, gilt frame. (1)
€300-€400

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313.
Graham Knuttel, Irish (1954-2023)

Lady and White Cat by a Window, O.O.C., approx. 61cms x 76cms (24" x 30"), signed lower right, unframed. (1)
€1500-€2000

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314.
Marie K. Greene, Irish Contemporary

Continental Harbour Scene, O.O.C., depicting a line of yachts and buildings beyond, approx. 40cms x 50cms (16" x 20"), signed lower right, painted frame. (1) €150-€200

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315.
W.J. McCausland, 20th Century Irish

The Farmyard, O.O.B., extensive scene with pond in foreground, and building to the back and female driver with cattle, approx. 50cms x 73cms (20" x 29"), signed lower right, gilt frame. (1) €200-€300

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316.
Ramie Leahy, Irish (b. 1950)

The Ship of Fools, Rome, O.O.C., abstract, approx. 61cms x 76cms (24" x 30"), signed lower right, inscribed on back, in painted frame. (1) €250-€320

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317.
Palm Skerrett, Irish (1936-2020)

A Gaggles of Geese, watercolour, approx. 60cms x 80cms (24" x 31 1/2"), signed lower right, in black frame. (1)
€500-€700

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318.
Marie Carroll, Irish (2016)

Merrion Hotel Door, O.O.C., depicting livery men standing at doorway, approx. 50cms x 40cms (20" x 16"), signed
lower right and dated '05, painted mount, git frame. (1) €400-€600

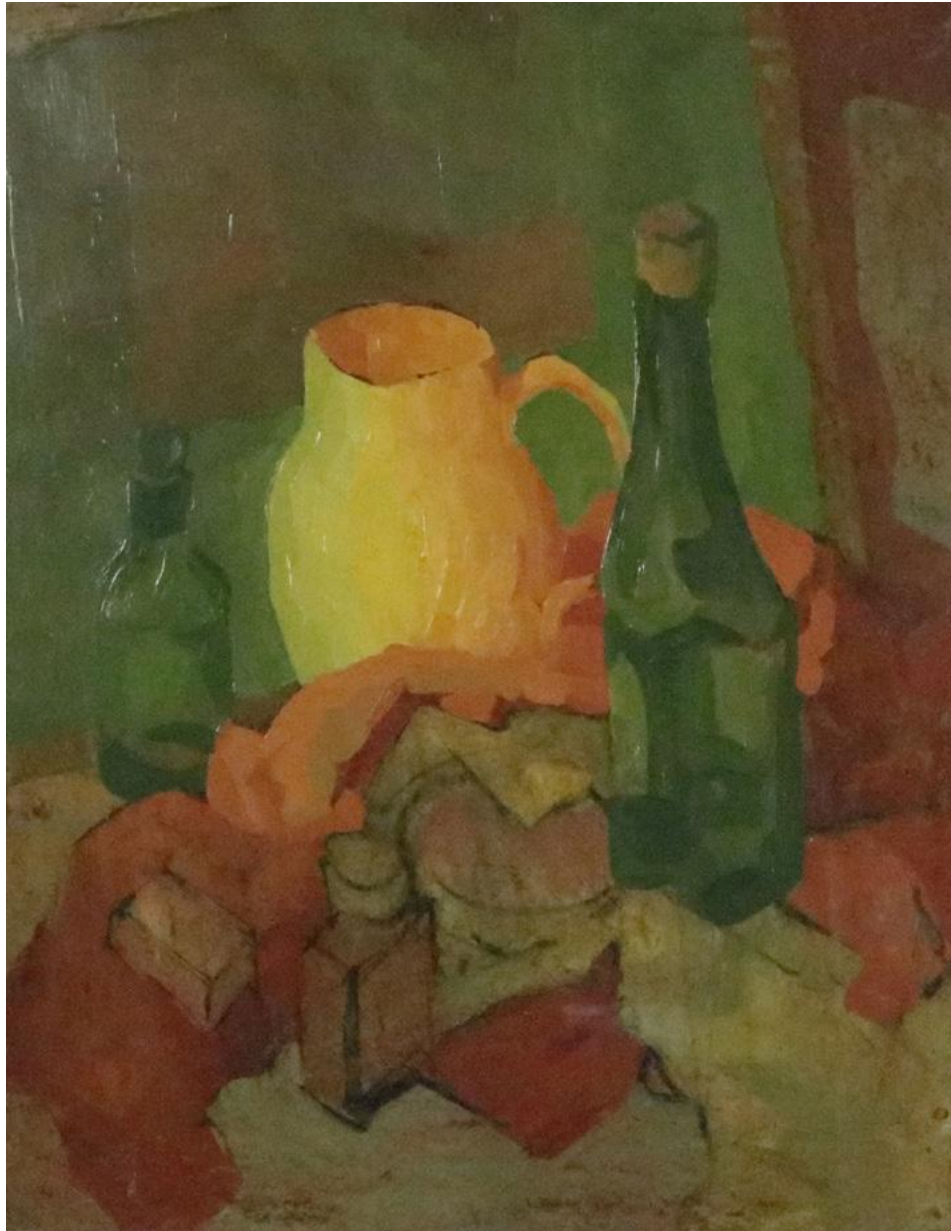
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319.
Louise Mansfield, Irish (1950-2018)

Building Sandcastles, O.O.B., depicting young girl on beach, with bucket, approx. 45cms x 59cms (18" x 23"), signed
lower right, mounted and framed. (1) €1000-€1500

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320.
Palm Skerrett, Irish (1936-2020)

Still Life with Bottle and Jug, O.O.B., approx. 53cms x 41cms (21" x 16"), signed lower left, mount and painted frame. (1) €300-€400

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321.
Liam Kelly, Irish (b. 1949)

Donegal Cottage, O.O.B., extensive landscape with figures and cottages in foreground and mountain in distance, approx. 48cms x 58cms (19" x 23"), signed lower right, painted mount, in gilt frame. (1) €200-€300

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322.
Graham Knuttel, Irish (1954-2023)

The Boss with his Guinness, charcoal on paper, depicting gentleman with wide brimmed hat holding a pint with minder, approx. 76cms x 58cms (20" x 23") signed and dated lower left. (1) €500-€600

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323.
Graham Knuttel, Irish (1954-2023)

Lady of the Night, charcoal on paper, depicting lady resting with short hair and topless with moonlight throughout window, approx. 76cms x 58cms (30" x 23"), signed and dated lower right, dated '94, framed. (1) €500-€600

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324.
Oliver Curran, Irish (b. 1949)

Me and Markey in the Wardrobe, O.O.B., approx. 50cms x 60cms (20" x 23 1/2") signed lower right, in black frame. (1) €300-€400

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325.
Daithi Brophy, Irish 20th / 21st Century

Mulholland Brothers, a Lifetime without Power, O.O.C., interior scene with two gentleman smoking a pipe and cigarette with cups of tea, reading the paper in front of the fire," approx. 101cms x 91cms (36" x 40"), signed lower right. (1) €500-€700

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326.
Palm Skerrett, Irish (1936-2020)

The Fishermen, watercolour, depicting two men resting at the pier with boat docked, approx. 68cms x 46cms (27" x 18"), signed lower left, mounted black frame. (1) €400-€600

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327.
Octavius T. Clark, British (1850-1921)

British Landscape with Cottage in foreground and Figure at Gate, and its companion a similar scene with "Ducks on a Lane with Lake and Cottage," O.O.C., each approx. 50cms x 75cms (20" x 29 1/2") both signed and dated lower left, 'O.T. Clark 1870', in ornate matching gilt frames. (2) €1200-€1800

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328.
Edward Adams, British (XIX-XX)

The Fishing Fleet at Sea, watercolour, busy seascape, with fishing boat in foreground and sailboats on rough sea, approx. 27cms x 44cms (10 1/2" x 17") signed lower left, mounted, in gilt frame. (1) €300-€400

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329.
Fanny Moody, British (1861-1948)

The Butchers Cart, watercolour, depicting dogs gathered around and on top of a butchers counter, in an alleyway, signed and dated 'Fanny Moody, July 1877,' lower right, approx. 34cms x 46cms (13 1/2" x 18"), in ornate gilt frame. (1) €800-€1200

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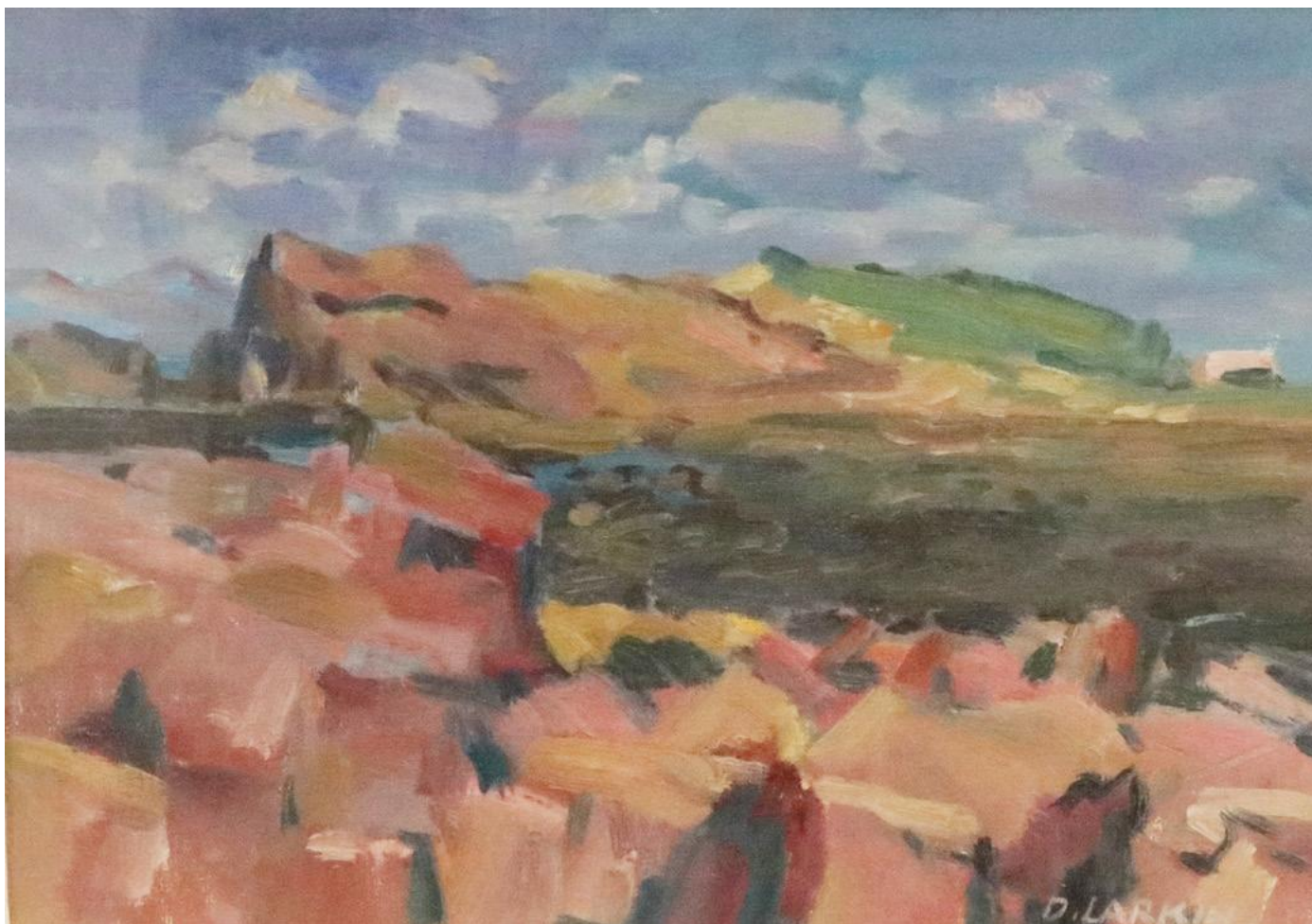


330.

James Clark, British (1858-1943)

Herd of Shorthorn Cattle, O.O.C., extensive landscape with cows resting under trees by a river, approx. 60cms x 90cms (24" x 35 1/2"), signed lower right, in contemporary ornate gilt frame. (1) €1000-€1500

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331.
Diarmuid Larkin, Irish (1918-1989)

Lackmeeltan, Co. Sligo, O.O.B., approx. 24cms x 34cms (9 1/2" x 13 1/4"), signed lower right, painted frame. (1)
€300-€400

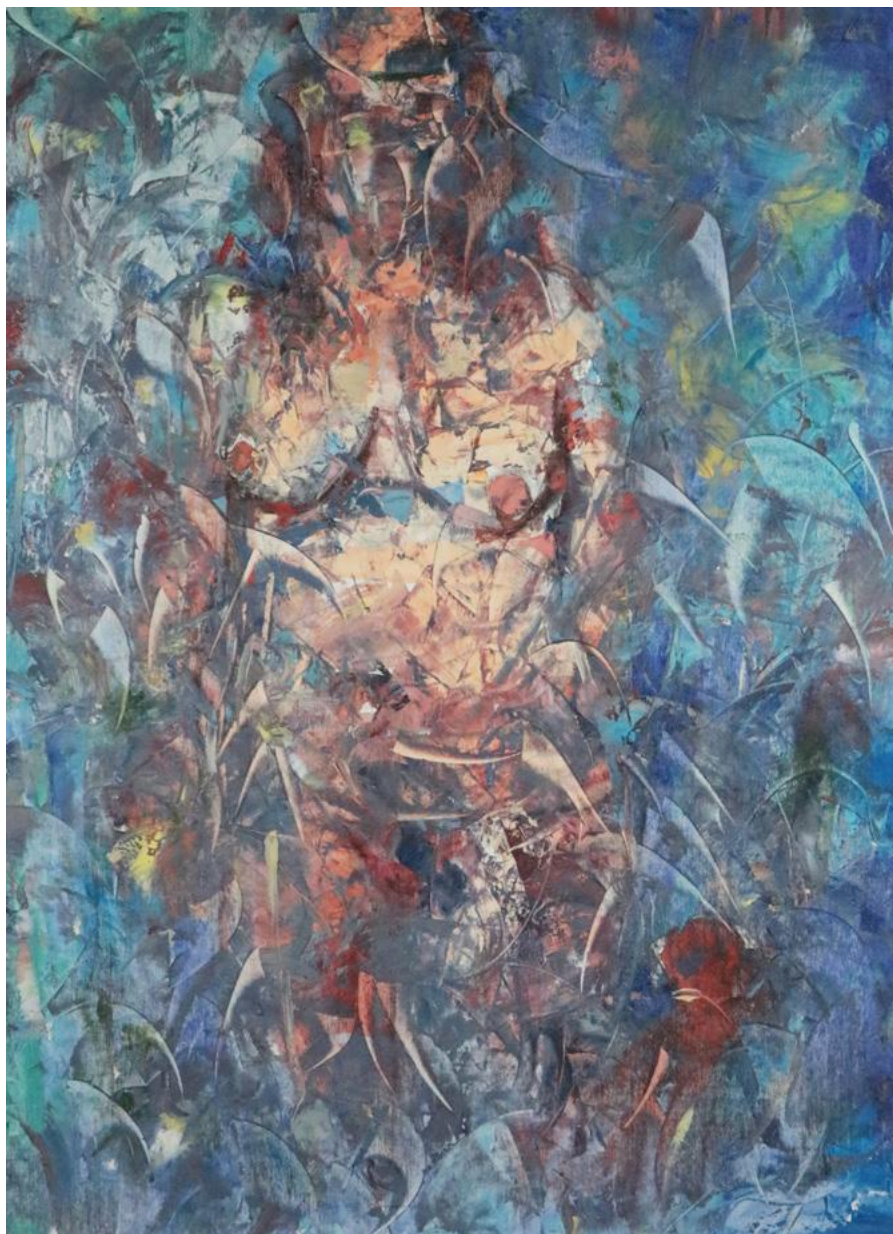
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332.
Mark P. Cullen, Irish Contemporary

View of Dalkey Island from Killiney Hill, O.O.B., extensive abstract coastal scene, approx. 70cms x 91cms (28" x 36"), signed lower right, in painted frame. (1) €800-€1200

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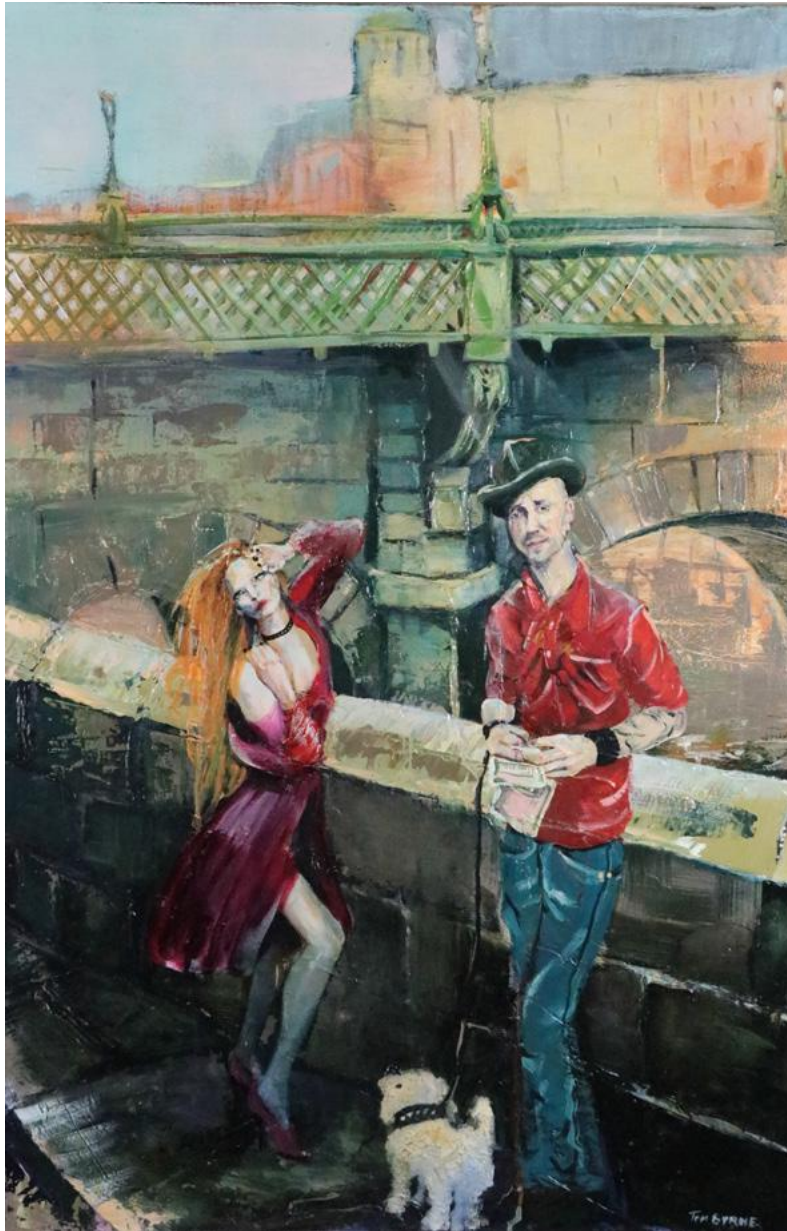


333.
Leonard Sexton, Irish (b. 1964)

Abstract Nude, O.O.C., 122cms x 89cms (48" x 35") signed on reverse, painted frame. (1)

€800-€1200

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334.
Tom Byrne, Irish XX-XXI

Follow Me Up to Monto, O.O.C., depicting a gentleman and a lady standing by the Liffey Wall below Grattan Bridge, approx. 120cms x 80cms (47" x 32"), signed lower right, painted frame. (1) €600-€700

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335.
Margaret Egan, Irish 20th / 21st Century

Near Roundstone, O.O.C., approx. 102cms x 112cms (40" x 44") signed with initial lower right, in painted frame. (1)
€800-€1000

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336.
Jonathan McCree, British (1963)

Irish Landscape, O.O.C., abstract, 122cms x 122cms (43" x 43"), signed on reverse, unframed. (1)

€800-€1000

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337.
Mark "Rasher" Kavanagh, Irish (b. 1977)

Boy at the Pier Railing, O.O.P., approx. 108cms x 68cms (42 1/2" x 27"), signed lower right, mounted and black frame. (1) €1200-€1800

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338.
Nina Di Vito, Irish Contemporary

Frilled Shoes - unboxing, admiring and wearing, triptych, O.O.C., each approx. 60cms x 60cms (24" x 24"), signed. (3)
€600-€800

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339.
Alfonso Santoni (XX - XXI)

El Horizont del Alma, O.O.C., depicting young girl seated by the beach with back turned wearing a hat, approx.
117cms x 150cms (46 x 59"), signed lower right. (1) €800-€1000

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340.
Alfonso Santoni (XX - XXI)

Deep Ultra Marine, O.O.C., depicting lovers in nude embrace underneath moonlit sky, approx. 110cms x 201cms (43 1/2" x 79"), signed lower right, inscribed on reverse. (1) €1000-€1500

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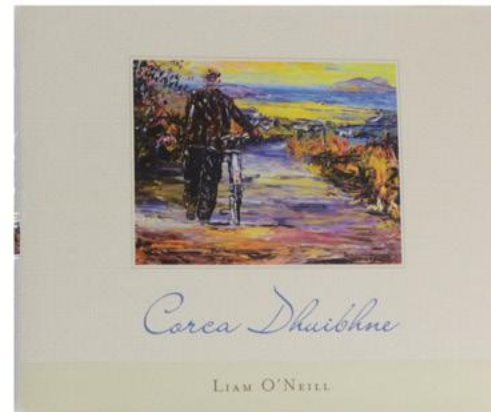
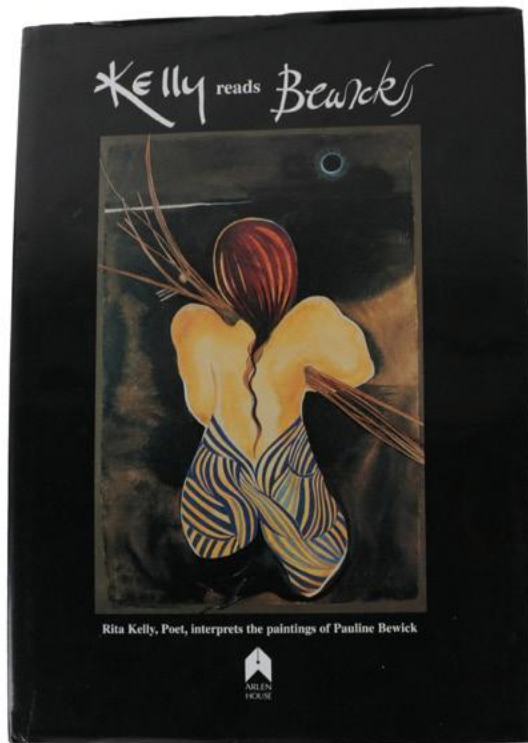
341.
Derry Shannon, Irish (b. 1965)

Seated Lady, pencil drawing, signed and dated lower right, approx. 32cms x 23cms (12 1/2" x 9"), mounted and framed.

* Dawson Gallery Label on reverse. (1)

€80-€100

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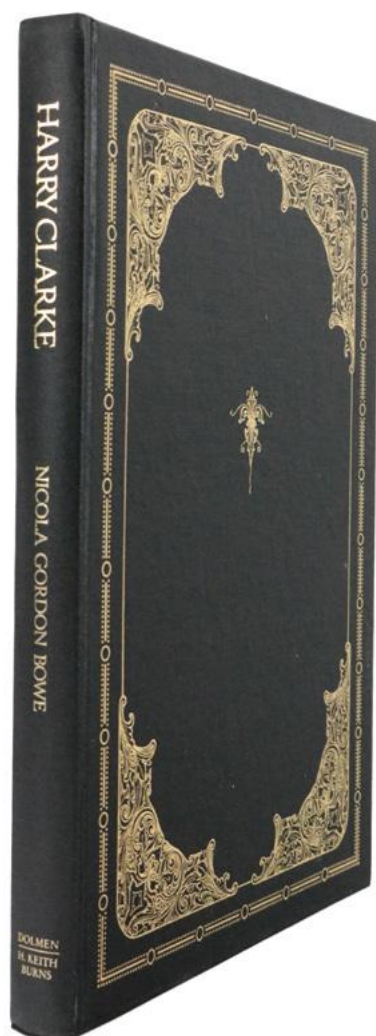


342.

Art Interest: O'Neill (Liam) artist, *Corca Dhuibhne*, oblong 4to, Dingle (An Chead Chlo) 2010, First Edn., illustrated throughout, cloth pictorial d.j. and slipcase; Kelly (Rita) *Kelly Reads Bewick*, folio D. (Arlen House) 2001, First Edn., signed, illus., cloth and decor. d.j. (2)

€200-€300

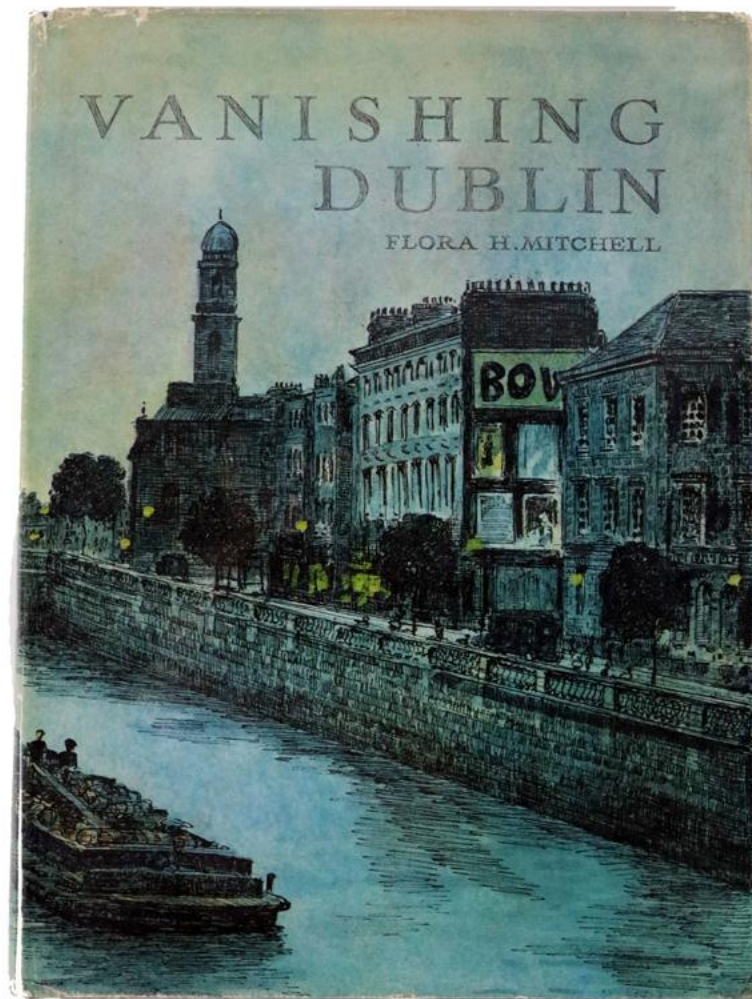
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343.

Bowe (Nicola Gordon) *Harry Clarke: His Graphic Art*, lg. 4to, Dolmen Press 1983, signed Limited Edn., gilt decor. cloth, slipcase. (1) €200-€300

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344.

Mitchell (Flora H.) *Vanishing Dublin*, lg. 4to, D. (Allen Figgis) 1966), First (Sole) Edn., illustrated with 50 full page coloured plts., original cloth, decor. d.j. Good Cop. (1) €250-€320

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345.

Fine Collection of Jack Butler Yeats Reference Books

[Yeats (J.B.)] Pyle (H.) *The Different World of Jack B. Yeats*, 4to D. (I.A.P.) 1994, signed, illus., cloth & d.j.; *Jack B. Yeats, His Watercolours, Drawings and Pastels*, 4to I.A.P. 1993, cloth & d.j.; *A Biography Jack B. Yeats*, 8vo L. 1989, cloth & d.j. (2 copies); Skelton (R.)ed. *The Collected Plays of Jack B. Yeats*, N.Y. 1971, illus. cloth & d.j.; Rosenthal (T.G.) *The Art of Jack B. Yeats*, folio L. 1993, illus., cloth; Foley (D.) *The Only Art of Jack B. Yeats*, 8vo, D. 2009, cloth & d.j.; Kiely (B.) *Yeats Ireland, An Illustrated Anthology*, 4to D. 1994, cloth & d.j.; Purser (J.W.) *The Literary Works of Jack B. Yeats*, 8vo Belfast 1991, illus. cloth & d.j.; together with a large collection of other reference works, catalogues, ephemera and varied related items. As a collection. (1) €1000-€1500

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END OF SALE

CONDITIONS OF SALE

BIDDING

If the purchaser is attending the auction in person they must register for a paddle prior to the auction. Please allow sufficient time for the registration process. We request that all Bidders make available Photographic ID and Proof of Address on Registration.

*The Auctioneer reserves the right to decline bidding from any prospective bidder.

LIVE BIDDING

Please note that live bidding is available via easyliveauction.com and the-saleroom.com. **This service incurs a surcharge of up to 5% levied by the live auction host and chargeable on the hammer price in addition to the buyer's premium.** The auctioneer advises all prospective buyers that live auctions are subject to technical issues that are beyond the control of the auctioneers and as such the auctioneer cannot guarantee the accuracy of bids placed online. Absentee bidding and telephone bidding is available as an alternative to live bidding and does not incur any additional surcharge to the buyer. Issues relating to live bidding including initial registration should be addressed directly with the live auction host.

ABSENTEE BIDDING

Absentee bids must be received no later than 5pm on Tuesday, July 9th, 2024. Any bids received after this deadline cannot be guaranteed. If you are bidding with us for the first time then please contact our office for guidelines on registration.

TELEPHONE BIDDING

Telephone bidding is available on lots with a pre-sale estimate of €500 or more. Registration for telephone bidding ends at 5pm on Tuesday, July 9th, 2024. Any requests for telephone bidding received after this deadline may not be processed. It would be advisable to leave a maximum covering bid in case we are not able to contact you by telephone. **All prospective Buyers are advised that Telephone Bidding may be recorded.**

CONDITION REPORTS AND IMAGE REQUESTS

We recommend that the buyer views the item(s) in person prior to the auction, or have a representative view the item(s) on their behalf. The Auctioneer will endeavour to make certain observations on the condition of items but the buyer is reminded that the condition report is based on an opinion and should not be taken as a statement of fact. Any subsequent issues arising based on condition reports given prior to auction will not be entertained. All requests for condition reports and/or additional images of lots in this sale must be received no later than 12pm Friday, July 5th, 2024. Any requests received after this deadline will not be entertained. We cannot guarantee that all such requests received will be answered by the sale day. All measurements are given height before width and are approximate.

Fonsie Mealy Auctioneers reserve the right to withdraw or adjust any lot prior to the auction without notice. Any such lots so affected will be announced on the auction day.

CONTACT DETAILS FOR VIEWING AND SALE DAYS

Office: +353 56 44 41229
+353 56 44 46200

Email: info@fonsiemealy.ie

COLLECTION AND SHIPMENT ENQUIRIES

Collection from our Auction Rooms at Chatsworth Street, Castlecomer until 6pm on day of sale (Wednesday July 10th).

Subsequent collections from our Auction Rooms from 10am to 5.30pm on weekdays. No collections available at weekends or bank holidays.

All items must be collected by Friday, July 19th 2024. Items not collected by that time will be removed to a storage facility at the purchaser's risk and expense..

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ARTIST'S RESALE RIGHTS (DROIT DE SUITE)

Under legislation, a royalty (droit de suite) is payable to living or deceased (up to 70 years from date of death) artists of E.U. Nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

From €3,000 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

The total amount of royalty payable on any individual sale shall not exceed €12,500.

The seller is liable for payment of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment.

Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist or their representative the said sum.

TERMS AND CONDITIONS

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

Clause 1

(a) Each lot is put up subject to any reserve price imposed by the vendor

(b) Subject to sub-clause (a) of this clause, the highest bidder for each lot shall be the purchaser thereof

(c) If any dispute arises as to the highest bidder the auctioneer shall have absolute discretion to determine the dispute and may put up again and resell the lot in respect of which the dispute arises.

Clause 2

(a) The bidding and advances shall be regulated by and at the absolute discretion of the auctioneer and he shall have the right to refuse any bid or bids. NOTE: Where an agent bids, even on behalf of a disclosed client, the auctioneer nevertheless has the right at his discretion to refuse any such bid.

(b) The purchaser of each lot shall immediately on its sale, if required by the auctioneer, give him the name and address of the purchaser and pay to the auctioneer at his discretion the whole or part of the purchase money. If the purchaser of any lot fails to comply with any such requirement the auctioneer may put up again and re-sell the lot; if upon such re-sale a lower price is obtained than was obtained on the first sale the purchaser in default on the first sale shall make good the difference in price and expenses of re-sale which shall become a debt due from him.

(c) Where an agent purchases on behalf of an undisclosed client such agent shall be personally liable for payment of the purchase money to the auctioneer and for safe delivery of the lot to the said client.

Clause 3

(a) The auctioneer reserves the rights to bid on behalf of clients including vendors, but shall not be liable for errors or omissions in executing instructions to bid.

(b) The auctioneer reserves the rights, before or during a sale, to group together lots belonging to the same vendor, to split up and to withdraw any lot or lots at the auctioneer's absolute discretion and without giving any reason in any case.

(c) The auctioneer acts as agent only, and therefore shall not be liable for any default of the purchaser or vendor.

Clause 4

(a) Each lot shall be at the purchaser's risk from the fall of the hammer and shall be paid for in full before delivery and taken away at his expense within one day of the sale. The buyer will be responsible for all removal, storage and insurance charges in respect of any lot which has not been collected within one day of the date of sale.

(b) If any purchaser fails to pay in full for any lot within 21 days of the date of sale such lot may at any time thereafter at the auctioneer's discretion be put up for sale by auction again or sold privately; if upon such re-sale a lower price is obtained than was obtained on the first sale the purchaser in default on the first sale shall make good the difference in price and the expenses of re-sale which shall become debt due from him.

(c) Interest at 2 per cent per month and legal costs (if any) for recovery of monies due shall be payable by the purchaser on any overdue account.

Clause 5

(a) All lots are made available for inspection before each sale and each buyer, by making a bid, acknowledges that he has satisfied himself as to the physical condition, age and catalogue

description of each lot (including but not restricted to whether the lot is damaged or has been repaired or restored).

(b) All lots are sold with all faults and imperfections and errors of description and the Auctioneer and its employees, servants or agents shall not be responsible for any error of description or for the condition or authenticity of any lot, save for Clause 5 (c) below. Written or verbal condition reports may be supplied by the Auctioneer on request but these are merely statements of opinion, and any error or omission in these reports may not be taken as grounds for a cancellation of sale or refund of any part of the purchase price or the cost of any repairs to the lot or lots reported on

(c) A purchaser shall be at liberty to reject any lot if he - (i) gives the auctioneer written notice of intention to question the genuineness of the lot within seven days from the date of sale; AND (ii) proves that the lot is a deliberate forgery and (iii) returns to the auctioneer within 20 days from the date of sale the lot in the same condition as it was at the time of sale; provided that the auctioneer may, at his discretion, on receiving a request in writing from the purchaser, extend for a reasonable period the time for return of the lot to enable it to be submitted to expertisation. NOTE: The onus of proving a lot to be a deliberate forgery is on the purchaser.

(d) Where a lot has been submitted to expertisation, all costs of such expertisation shall be paid by the person who retains the certificate of expertisation and item or items to which the certificate relates.

(e) Where the purchaser of a lot discharges the onus and acts in accordance with sub-clause (b) of this clause, the auctioneer shall rescind the sale and repay to the purchaser the purchase money paid by him in respect of the lot.

(f) No lot shall be rejected if, subsequent to the sale, it has been marked by an expert committee or treated by any other process unless the auctioneer's permission to subject the lot to such treatment has first been obtained in writing.

(g) Any lot listed as a “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 purchaser with all (if

any) faults, lack of genuineness and errors of description and numbers of items in the lot, and the purchaser 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 the auctioneer that any such lot contains any item or items undescribed 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 the auctioneer and that person, to be taken to form part of the description of the lot. Clause 6 The respective rights and obligations of the parties shall be governed and interpreted by Irish law, and the buyer hereby submits to the exclusive jurisdiction of the Irish Courts.

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 Courts of the Republic of Ireland.

SPECIAL CONDITIONS

a) The buyer shall pay the Auctioneer a commission at the rate of 25% of the purchase price (which includes VAT at the prevailing rate under The Margin Scheme and which is not reclaimable).

(b) The Auctioneer or its employees, servants or agents may, on request organise packing and shipping of lots purchased or may order on the buyer's behalf third parties to pack or ship purchases. Under no circumstances does the Auctioneer accept any liability whatsoever for any loss or damage howsoever occasioned in the course of such service.

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





Fonsie Mealy's Est 1934