



# A LIVING LEGACY

*Irish Art from the Collection of Brian P. Burns*

LONDON 21 NOVEMBER 2018

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*'Ireland not as she is displayed in guide books  
or history, but Ireland seen because of the  
magnificent vitality of her painters, in the glory  
of her passions.'*

W.B. YEATS

speech at the Banquet of the Irish Academy of Letters, 17 August 1937











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*Irish Art from the Collection of Brian P. Burns*

AUCTION IN LONDON

21 NOVEMBER 2018

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# PREFACE

## HARRY DALMENY

*Chairman, United Kingdom and Ireland*

Sotheby's are honoured to present the Brian P. Burns Collection of Irish Art – one of the most significant of its kind in private hands. It represents a remarkable lifetime achievement, begun over forty years ago. Over that time, Brian Burns' vision has helped shape the Irish art market and brought its appeal to a wider audience, notably through his generous staging of his collection at exhibitions in America.

This year marks Sotheby's 40th anniversary since opening an office in Ireland, during which time we have shared a longstanding commitment to Irish art and recognise the invaluable contribution of collectors such as Brian Burns. The rich selection of paintings and sculpture in this catalogue are testament both to Burns' passion for Irish art and the talent of Ireland's artists.



CELEBRATING  
**40**  
YEARS IN IRELAND  
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BRIAN AND EILEEN BURNS AT THEIR  
HOME IN PALM BEACH, FLORIDA  
© PHOTOGRAPH BY BRIAN SMALE



# FOREWORD

DR. MARY McALEESE

*Former President of Ireland*

I am delighted to commend this catalogue, which turns a spotlight on the remarkable collection of my dear friends and dear friends of Ireland, Brian and Eileen Burns. The full extent of the impact of Brian's philanthropic contribution to the American Ireland Fund will never be quantifiable but those of us who enjoy the fruits of the Peace Process know we owe a debt of gratitude that can never be repaid. In so many unspoken but heartfelt ways, Brian and Eileen helped turn the tide of history from conflict to peace, from despair to hope. Along the way, their formidable faith in, and respect for, the genius of Irish artists took shape as they gathered what has come to be a globally

significant collection of Irish art. Along with the John J. Burns Library of rare books, special collections and archives at Boston College, it constitutes the largest and most precious repository of Irish culture outside Ireland. The circumstances in which Irish men, women and children became scattered across the globe have often historically been tragic, but through the fidelity of their descendants to Ireland and her heritage, we have come to experience happier and more hope-filled times. We are blessed to have friends and family such as Brian and Eileen Burns and doubly blessed that they have cared so deeply for Ireland's past, present and future.

A handwritten signature in black ink that reads "Mary McAleese". The signature is written in a cursive, flowing style with a large initial 'M'.



# INTRODUCTION

With its overarching themes of landscape and people, the Brian P. Burns Collection makes a wonderful contribution to the appreciation and understanding of Irish art, and in so doing, adds to an awareness of Ireland as a nation with both a complex history and a culture that combines enterprise, humanity and vision. This chapter in the history of the Burns family begins in 1892, when John Burns emigrated from Sneem in County Kerry to the United States. His family prospered, and his grandson Brian has pursued a successful financial and legal career after graduating from Harvard Law School. Together, over a period of some forty years, Brian and Eileen Burns have painstakingly assembled an outstanding collection of Irish art. The collection has become an invaluable resource for art historians, seen and appreciated by a wide public both in Ireland and in the United States, with works shown in at least ten major museum exhibitions; from The Hugh Lane Gallery, Dublin to the McMullen Museum of Art, Boston College in 1996 and most recently, in 2017, a loan exhibition at the Consulate of Ireland in New York to help generate funds to complete the restoration of St. Patrick's Cathedral.

Brian's father John was equally a patron of the arts, securing for Boston College a set of Flemish tapestries from William Randolph Hearst, and also presenting the College with Sean Keating's painting, *The Playboy of the Western World*. The John J. Burns Library at Boston College is named in his honour, while the list of visiting scholars at that Library is a rollcall of Ireland's finest, not least President Mary McAleese. In 2012, portraits of Irish writers, including W. B. Yeats, Samuel Beckett and Seamus Heaney, sculpted by the artist Rowan Gillespie, were commissioned by Brian and Eileen for the Burns Library.

Through the leadership Brian has provided over the years in the American Ireland Fund, many worthwhile projects have been translated into reality for artists, social activists and charities throughout Ireland. Through his work with the Trinity Foundation, he has improved access to third level education, while his support for the Quinnipiac Great Hunger Museum in Connecticut has been crucial in establishing that fine new museum on a

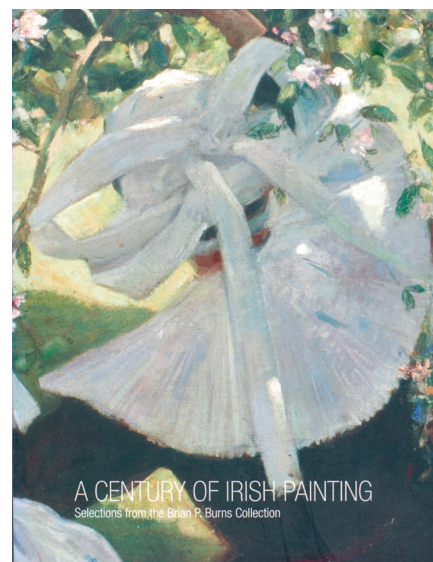
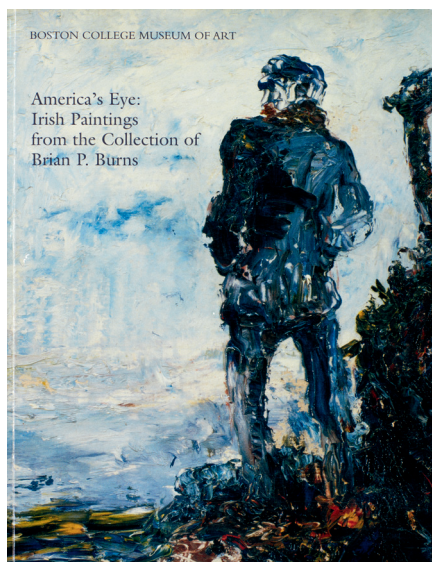
firm footing. Forty years ago, aware of the rich literary tradition of Ireland, Brian Burns set himself the challenge of discovering the equally rich - but far less better-known - visual arts heritage of his ancestral home country. He and Eileen have succeeded beyond measure in this ambition.

One of the delights of the Burns collection is that from the very outset, there is an emphasis, not only on great names in Irish art - such as Walter Osborne, Roderic O'Connor, Evie Hone and Jack Yeats - but also on many overlooked talents, among them William Sadler, James Hore, Maria Spilsbury Taylor and Kathleen Fox. This is a collection containing masterpieces, but one that also tells the story of Ireland with a candid eye. The story is of success and of endurance, often of people surviving in economic hardship, amidst landscapes of extraordinary beauty. Alongside the universal human emotions of hope and despair, joy and anguish, themes that can be discerned in these works of art include canny judgement and shrewd assessment, qualities even - or indeed especially - evident amongst the children and country people depicted by artists over the centuries.

Above all, the Burns Collection celebrates people, individuals and families, of all ages and from all walks of life. Walter Osborne's oil painting of a mother and child at the breakfast table (lot 55), resonates easily with George Russell's *Celtic Twilight* (lot 8), while there is passion in Roderic O'Connor's *'Romeo and Juliet'* (lot 30). William Orpen captures the innocence and wonder of childhood in his 1907 *Portrait of Annie Harmsworth* (lot 71), while in Charles Lamb's *Breton Woman Knitting* (lot 79) there is a sense of domestic peace and tranquillity; as also in Leo Whelan's *The Artist's Niece Lena, Sewing* (lot 80). In a modern interpretation of the theme of families, *The Settlers* (lot 1) - Rowan Gillespie's bronze sculpture of a couple standing side by side, stoic and enduring - is a work cast in the artist's studio in Dublin, and resonates also with images of the American West.

Irish artists travelling overseas is another major theme in the collection, from John Lavery's views of the Moroccan coast and Mediterranean sea (lots 56, 59, 62), to Aloysius O'Kelly's view of the *Porte de la Caserne in Tangier* (lot 61),





Exhibition catalogues for the Brian P. Burns Collection of Irish Art at the McMullen Museum of Art, Boston College; The John F. Kennedy Center, Washington D.C. and Phoenix Art Museum, Arizona

in which he captures the colour and vibrancy of North Africa. Painted in Grasse, in Provence, William Leech's *Statue of Fragonard* evokes the colours and scents of this centre for perfumeries (lot 14), while Roderic O'Connor, also in France, depicts the colourful rooftops of Pont-Aven (lot 72). These were artists of the modern era; motorcars and trams feature in John Lavery's *Armistice Day 1918, Grosvenor Place* (lot 66), painted in London, while three years later, Darius Joseph MacEgan depicted women scutching flax at the annual Art Industries exhibition in Ballsbridge (lot 82), a painting that links with Lilian Davidson's powerful image of *The Flax Pullers* (lot 29). For those artists who travelled overseas, Belgium and France were favourite destinations, particularly in the decades around 1900. Osborne studied in Antwerp, as did O'Connor, while Lavery and O'Kelly studied in Paris, along with thousands of other students from around the world, including America, who flocked to academies in the French capital, absorbing the lessons of Realism, Symbolism and Impressionism. Closer to home, London, as depicted in sensitive watercolours such as *Waterloo Bridge*, by Rose Barton (lot 26), was all too familiar to Irish emigrants; but after their undergraduate years in Dublin, Cork or Belfast, Irish artists for the most part avoided England, seeking to advance their studies in Antwerp and Paris. A few, as with William Orpen, enrolled at the Slade School in London; Orpen afterwards establishing a successful portrait practice there, as did Lavery. Through the work of those who travelled to the Continent, movements such as the Barbizon School,

Impressionism and Cubism were introduced to Ireland, where they flourished, albeit fitfully, alongside the mainstream realist tradition so successfully pursued by Orpen. Some artists, notably O'Connor, spent many years living in France. Others went further afield: during his years in Italy, Michael George Brennan painted *The Acolyte*, a work exhibited in 1870 at the Royal Academy in London (lot 40). Mary Swanzy travelled the world, recording the tropical palm trees of the Pacific, in *The White House* (lot 58).

Coastal scenes and the sea feature in several works in the Burns collection; notably in Roderic O'Connor's superb renderings of Brittany's rocky coastline (lots 9 and 10) and in several paintings by Jack B. Yeats: *Seals, Tawin (County Galway)* (lot 32), *The Lonely Sea* (lot 46), *A Misty Morning* (lot 15), *The Sea Captain*, *The Lookout* and *The Derelict* (lots 4, 5, and 3). These works by Yeats, enigmatic and difficult to interpret, are characteristic of an artist who set out to depict the 'outsider' both in his art and in his novels and plays. Yeats is himself commemorated in a painting by George Campbell set on the Sligo coastline, *Jack B. Yeats, an Impression* (lot 16). Walter Osborne's *Seated Boy and Sea* (lot 11) is a deceptively simple composition, with the boy silhouetted against brilliant sunshine. William McEvoy's *Glengarriff from the Kenmare Road* (lot 37), a panoramic view of Bantry Bay, painted in 1862, captures the beauty of the Irish landscape, as does James Humbert Craig's depiction of blue waters in the encircling bay at *Cushenden Co. Antrim* (lot 99); while rolling waves are vividly conveyed in Patrick Leonard's *The Coming Storm, Co.*



*'I made a bet 40 years ago, that a people who could speak and write so brilliantly and compose music so lyrically, surely must also have painted. I have made it a personal mission to inform the American Irish diaspora about the beauty and the visual tapestry that Irish art has bequeathed the world.'*

BRIAN P. BURNS

*Dublin* (lot 12) and in Nathaniel Hone's *St. George's Head, Kilkee, Co. Clare* (lot 18). Frank McKelvey's *Marble Hill Strand, Co. Donegal* (lot 74) shows a calmer, sunnier, scene. Maurice MacGonigal's studies of wooden boats alongside quay walls evoke the maritime traditions of the West of Ireland (lots 73 and 84).

Horseracing, hunting, fairs and circuses, where different classes of society mixed with relative ease, have a long tradition in Ireland, while horse breeding was, and remains, a significant part of the economy, with many champion horses beginning their life in Irish stud farms. Fine paintings by Samuel Spode, R. A. Miley and Henry Alken of thoroughbreds (lots 69, 68 and 70), are quintessential images of a sport popular in Ireland for centuries, as is William Osborne's *A Moment of Liberty* (lot 67). Letitia Marion Hamilton captures the world of horse and hound in her Impressionistic *Leading the Hunt* (lot 77). Jack Yeats's pen and ink drawing *Duffy's Circus* evokes memories of his childhood years spent in Sligo (lot 2), while William Sadler's *Donnybrook Fair* (lot 24) and J. M. Comyn's *Fair Day in Connemara* (lot 81), while separated in time by over a century, both capture the festive spirit of an Irish fair. In Beatrice Campbell's *The Vain Suit* (lot 47), an allegorical landscape is the setting for a shepherd kneeling before a woman who sits on the pedestal of a statue of Cupid.

The world of art is itself examined. In *What Does it Want?*, painted by Richard Thomas Moynan in 1890, the furnishings of a well-equipped studio feature in a work that also depicts Moynan, palette in hand, advising a student how to progress with a canvas she is painting (lot 52). In Darius Joseph MacEgan's *Interior, National Gallery, Dublin* (lot 53) painted in 1932, a woman and boy pause to admire a Venetian painting, while in Kathleen Fox's *Self Portrait* (lot 65), the artist, in a drawing room that has become an improvised studio, puts the finishing touches to a painting on an easel beside the chimneypiece. Harry Robertson Craig's *A Dublin Drawing Room* (lot 64) depicts an even more elegant artistic salon, with paintings leaning against an easel. These paintings underscore the reality of life for

painters and sculptors; such facilities as studios, training and materials did not come cheap, and so the majority of Irish artists, particularly in the later nineteenth century, came from well-off backgrounds. The background of wealth and privilege that characterised governance in Ireland in the nineteenth century is captured in Davis's unique painting of a levee, or society ball, taking place in *St. Patrick's Hall, Dublin Castle* in the mid-nineteenth century (lot 20). Similarly, in his 1837 view of the Four Courts in Dublin (lot 19), James Hore provides a representation of the often grim face of the law in nineteenth century Ireland.

There is a strong narrative quality to the overall collection: these are paintings and sculptures that tell a story. *Bankrupt* (lot 51), by James Brennan, depicts friendship and rivalry between children, in a schoolroom with bare floorboards. The room, decorated only with maps, underlines that acute awareness of the wider world that permeated rural Ireland, with young people obliged to emigrate to America in search of paid employment. However some artists, not least Brennan, did their best to improve social conditions in Ireland. Having worked on the Great Exhibition in London in 1851, his art is infused with the idealistic vision of using education, literacy and self-help as a means of combating poverty. The people in his paintings are more active than passive, and are not always hindered by poverty. In Mildred Anne Butler's 1890, *Boot Boy* (lot 76), a young lad vigorously polishes footwear, placing his dish of black polish on a three-legged rustic stool. Whether in city or countryside, there is plenty of enterprise and industry depicted in Irish art.

The collection also tells a story of an Ireland that has changed in many ways but still possesses some of the most beautiful scenery in the world. In Bartholomew Watkin's *Cloon Lake, Glencar, Co. Kerry* (lot 23) the towering mountains overlook a calm lake, while his view of cattle by Kylemore Lake, painted around 1890, depicts one of Connemara's finest landscapes. Over a century later, the scenery at Kylemore has changed little, but the quiet road







*‘Some have asked why Eileen and I have chosen this time to return a large group of works from our Irish art collection to the market. Many years ago, when I started collecting, I was advised by Desmond Fitzgerald, the 29th Knight of Glin, Desmond Guinness and others, to remember that no matter how many paintings I might acquire, I was only a custodian of them during my lifetime. Now at 80-plus years old, and with a collection of more than 200 works, it seemed an appropriate time. Eileen and I share a sense of modest pride as custodians that we have made every effort to display Irish art to as many people as possible in the Irish diaspora.’*

BRIAN P. BURNS

is nowadays packed with tour buses and motorists enjoying the rugged beauty of the Twelve Bens and Kylemore Abbey. Similarly, Robert Tonge’s *A Peep at Killarney* (lot 21), painted in the mid-nineteenth century, and James Whaite’s 1876 view of *Bantry Bay* (lot 36) are records of views still well-known to tourists. The Connemara depicted by Paul Henry and James Humbert Craig has changed since the 1930’s; the stone-walled thatched cottages that fitted in so well with these rugged landscapes are now mostly gone, replaced by modern housing. Michael de Burca captures the flavour of the old West of Ireland perfectly, in *Achill Sound, County Mayo* (lot 100). In *Flaherty’s Pub* (lot 88), Charles Lamb depicts a stereotypical scene of cottages and donkeys, again one that would disappear rapidly with the growing popularity of Connemara as a holiday destination. Paradoxically, closer to the capital city, Harry Kernoff could paint the Baily Lighthouse, with seagulls swirling above wild coastal cliffs (lot 13), while James le Jeune depicted an equally unspoiled *Dalkey Island* (lot 83), with Dublin city in the background. A glimpse of old Ireland is again captured in modern-day Dublin, in Kenny McKendry’s *Horse and Cart* (lot 95), set in St. Stephen’s Green, and another timeless scene is depicted in Paul Kelly’s *Liffey Rowers* (*Islandbridge, Dublin*) (lot 96).

The role played by churches and religious denominations in the nineteenth century, integral to the formation of a sense of Irish national identity, appears in several works. In *The Acolyte* (lot 40), Michael George Brennan delights in the contrast between a religious student, dressed in lace and a

silk hat, and barefoot children playing a variation of ‘pitch and toss’. Evie Hone’s abstract image of a mother and child, a 1933 design for a stained glass window for Naithi’s Baptistry in Dundrum, Co. Dublin (lot 97), captures the spirit of Cubism, and reflects the influence of a Modernist impulse, allied to spiritual and religious belief.

Ireland’s literary and political world comes to life in Albert Power’s sculpted portraits of Jonathan Swift and W. B. Yeats (lots 38 and 44), in Sava Bótzaris’s *Bust of George Bernard Shaw* (lot 54) and in Rowan Gillespie’s *Study for W. B. Yeats* (lot 45). In Maria Spilsbury Taylor’s *Portrait of Henry Grattan* (lot 35), painted around 1790, the parliamentarian is shown in an opulent Neo-Gothic library. F. J. Davis’s *St Patrick’s Hall, Dublin Castle* (lot 20), painted in the mid-19th century, gives an accurate picture of the artificiality and awkwardness of Dublin society’s social life after the Act of Union. Christopher Campbell’s *The Vagabond* (lot 93), painted in 1935, depicts a sturdy man of the roads, while Daniel O’Neill’s *Looking Back* (lot 86) is a bleak existential landscape, not unlike those conjured up in Samuel Beckett’s writings.

Many of the paintings in the Burns Collection are down-to-earth, revealing aspects of everyday life in Ireland; some are deeply felt and spiritual, while others are responses to nature and scenes of natural beauty. Overall, the collection contains many treasures of Irish art that will be appreciated not only now, but in centuries to come.

**Peter Murray**

FORMER DIRECTOR OF THE CRAWFORD GALLERY, CO. CORK, IRELAND





Rowan Gillespie's *The Settlers* (lot 1) in the Burns home, Palm Beach, Florida. Image courtesy Roger Kohn

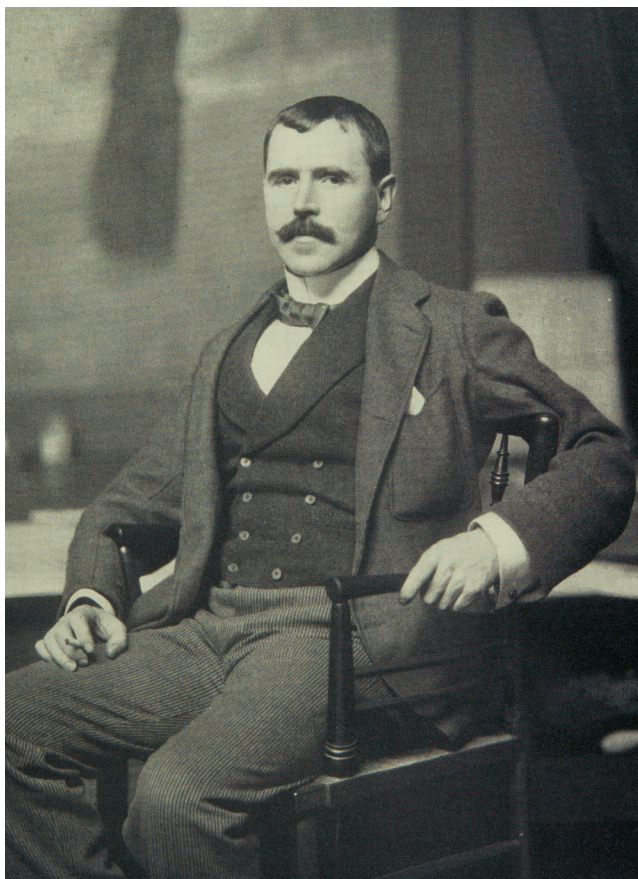




O'Connor



Osborne



Lavery



Yeats



# Four Modernist Painters: O'Connor, Osborne, Lavery and Yeats

Roderic O'Connor, Walter Osborne, Sir John Lavery and Jack B. Yeats are luminaries of Irish Modern art. While individual in their approach, each can be singled out for their new and innovative stylistic vocabularies, placing them in a broader, European aesthetic context, contrary to the traditions of Irish academic art at the turn of the 19th and early 20th centuries. At different levels, their work had a significant impact in modernising Irish art and, coinciding with the establishment of the Irish Free State, addressing issues of national identity. The Brian P. Burns Collection has a number of outstanding works by each of these artists, which testify to their central place within the development of Irish modernism.

## Roderic O'Connor (1860-1940)

(lots 9, 10, 27, 30, 34, 60, 72, 75)

O'Connor is posthumously regarded as one of Ireland's most international artists; he was an innovator and a pioneer, a collaborator of Gauguin, and at the centre of the French avant-garde. O'Connor had a strong Irish heritage: his ancestors were Irish aristocrats, the O'Connor Don, Chieftains of the O'Connors of Connacht, direct descendants of the last kings of Ireland. O'Connor grew up privileged, heir to the family's 1,800-acre estate. His disdain for tradition led him to reject the natural professions assumed for him; he angered his parents and risked his substantial monetary allowance by following a career as an artist, studying at the Académie Royale des Beaux-Arts in Antwerp from 1883-4. After his training, O'Connor moved to France and remained there for the rest of his life.

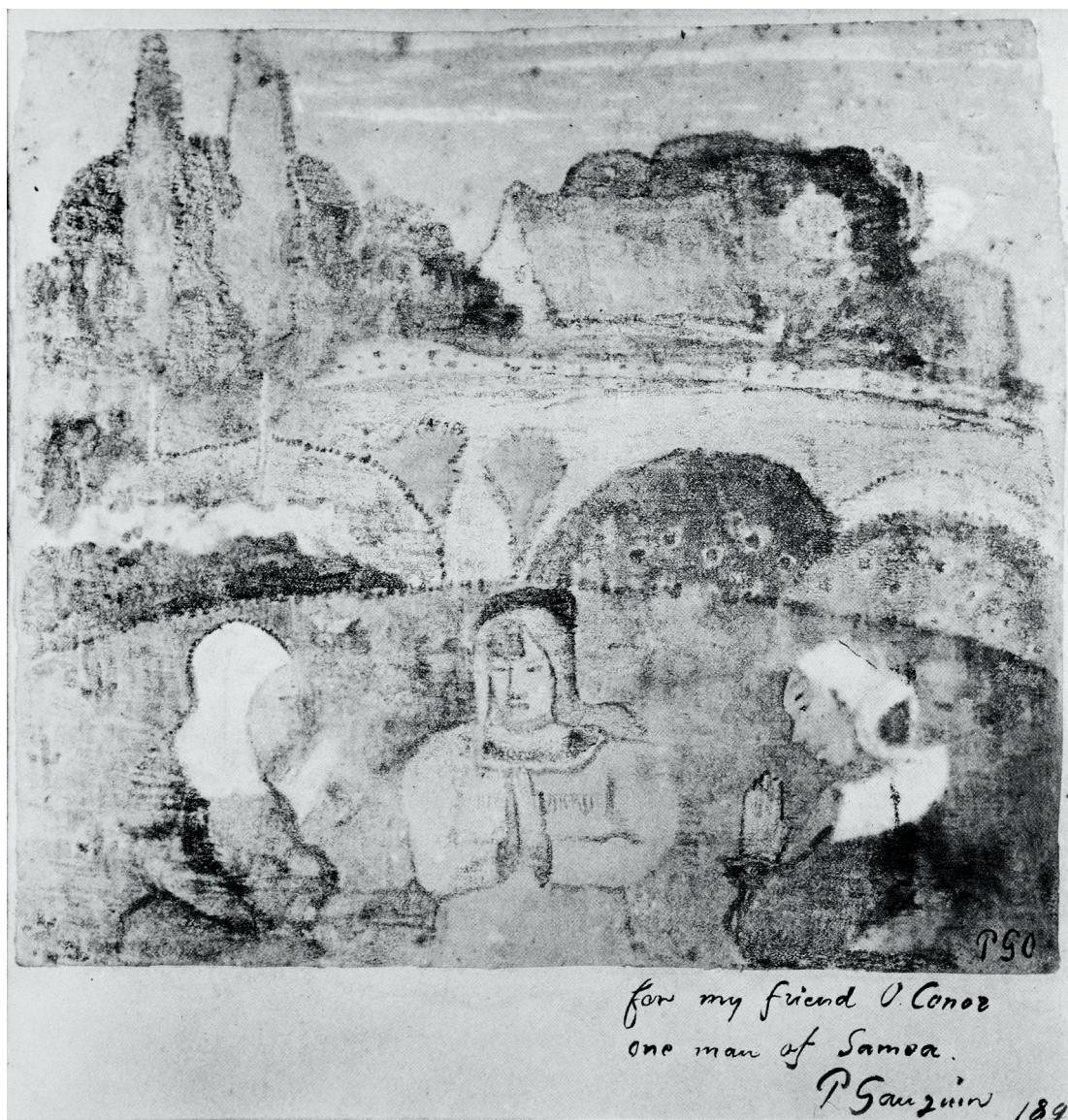
In Paris, he was influenced by Camille Pissarro and Alfred Sisley and began painting landscapes with an 'Impressionistic' hand, using bold hues and painting with unmixed pigments. In 1892 O'Connor moved to an artists' colony in the remote village of Pont-Aven in Brittany, a place seen as uncorrupted from the vices of modernisation. Here, he worked closely and forged personal relationships with the Post-Impressionists, notably Paul Gauguin and Vincent Van Gogh.

His radical style appears most explicitly in his expressive application of oil paint and his 'striped' decorative technique of contrasting colours. His colour palette was similarly revolutionary in the intensity of its saturation, predating and anticipating the Fauve's modernist use of colour (see lot 72). The late art critic Brian Sewell remarked, *'the astonishing thing is... when you look at the earlier work and you say 'Oh, yes, O'Connor's been looking at Van Gogh...Gauguin...Serusier...and you check the date, you find this is not the case that in fact it is the other way around. He arrived at painterly solutions long before other people.'* (Larry Powell, *The Discovery of a New Master: Roderic O'Connor*, p.152)

In 1894, a year Gauguin was particularly impoverished, O'Connor invited him to share his studio at the Manoir de Lezaven in Pont-Aven at no cost. During this period the two artists painted side by side, developing a camaraderie so strong that O'Connor saved Gauguin from a drunken brawl with Breton fishermen in a dispute over a monkey, a fight so severe that it left Gauguin's ankle permanently crippled. Their shared aesthetic outlook is perhaps most evident in O'Connor's radical Breton seascapes (see lots 9 and 10).

Gauguin invited O'Connor to join him in Polynesia. Although O'Connor declined, he supported Gauguin by buying his works, notably *Te Nave Nave Fenua* for 500 francs, which





Paul Gauguin, *L'Angelus*, 1894, monotype, gift to Roderic O'Conor from Gauguin

directly funded Gauguin's return to Polynesia. In 1920, the leading Fauvist, André Derain met O'Conor and said he had never met someone so similar to Gauguin – they even shared a considerable physical likeness.

Although O'Conor possessed a highly progressive style and was heavily integrated in the Pont-Aven movement, he did not receive the acclamation he deserved until long after his death. O'Conor may well have been aligned with Van Gogh and Gauguin had he not shunned the commercial art world and harboured a deep distrust of art dealers. He was a purist and worked solely in order to satisfy his untiring interest in aesthetic exploration. O'Conor rejected Ambroise Vollard's offer of representation, a dealer who helped forge the careers of Van Gogh, Paul Cezanne, Edgar Degas, Pablo Picasso and Henri Matisse. His work thus remained undiscovered until

sixteen years after his death when his relatives auctioned over 500 of O'Conor's works, alongside the artist's personal collection of Post-Impressionist paintings, at Hotel Drouot, Paris in 1956.

The National Gallery of Ireland's recent exhibition, Roderic O'Conor and the Moderns: Between Paris and Pont-Aven (July-October 2018), juxtaposes O'Conor's work alongside Van Gogh, Gauguin, Cuno Amiet and Armand Seguin and highlights O'Conor's immense contribution to the daring experimental techniques of the Pont-Aven group which transformed European art in the late nineteenth century. O'Conor was undoubtedly one of the most progressive English-speaking artists in the late nineteenth century and is now represented within permanent collections of museums internationally.



## Walter Osborne (1859-1903)

(lots 11, 28, 55, 92)

Osborne was born in Dublin and was the son of animal painter William Osborne (see lot 67), as well as a close family friend of Frederic Burton, watercolourist and Director of the National Gallery in London. After Osborne spent time observing and assisting his father in his studio, he enrolled at the Royal Hibernian Academy (RHA) in Dublin and became a prize-winning student, winning four awards in his first year. By 1880 at the age of 21, he exhibited at the RHA's annual exhibition and the following year won the RHA's acclaimed travelling scholarship, which enabled him to study, like O'Connor, at the Académie Royale des Beaux-Arts in Antwerp from 1881-83.

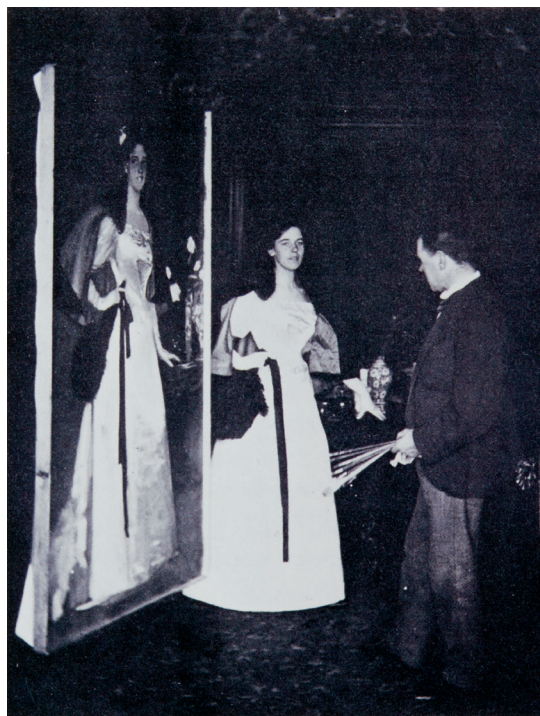
Osborne subsequently travelled to Brittany, spending time in Pont-Aven, Quimperlé and Dinan and in 1884 he exhibited twenty Breton-based works at the RHA's annual exhibition. In 1886 he became a founding member of the Dublin Arts Club and that same year travelled to England and began painting coastal and rural scenes en plein air (see lot 11). He often painted with an earthy and muted tonal palette, creating a delicate yet atmospheric effect. His exposure to France influenced his genre paintings of the ordinary every day; he was heavily inspired by French Naturalism and Social Realism, notably by Gustav Courbet and Jules Bastien-Lepage. Osborne was amalgamating the movements he encountered in France: Naturalism and Realism informed Osborne's lifelike renderings of figures, which he juxtaposed with his looser, more 'Impressionistic' articulation of background scenes.

In the 1890s, Osborne returned to his hometown, Dublin, where he increasingly turned to portraiture in his career. At the same time, he became a highly influential teacher at the Royal Hibernian Academy, playing an important role in exposing future generations of Irish artists to artistic trends on the Continent (a prominent pupil being William Leech, see lots 14 and 33). He died prematurely aged 44, at the height of his burgeoning career, yet left an important legacy in the progression of modernism in Irish art.

## Sir John Lavery (1856-1941)

(lots 56, 59, 62, 63, 66, 78, 90)

Lavery was born in Belfast, and became a highly successful portraitist, war artist and painter of modern life. He was orphaned at the age of three after his father, a publican, drowned and his mother died shortly afterwards. Lavery grew up with relatives in Scotland, where he became an apprentice photographer, a job which nurtured his artistic abilities. After a term at Heatherley School of Art in London,



John Lavery painting Miss Mary Burrell, 1894

Lavery enrolled at the Académie Julian in Paris in 1881. In Paris, Lavery was influenced by the naturalist painter Jules Bastien-Lepage, and often painted on the banks of the River Seine. Within two years, he moved from the urban ateliers of Paris to the artists' colony of Grez-sur-Loing, a small village south of Fontainebleau. Lavery was regarded as *'the most important habitué of Grez, and his riverscapes became favourite exhibition pieces typifying the new, radical naturalism of young west of Scotland painters.'* (Kenneth McConkey; *John Lavery*, 2010, p.8.)

Returning to Glasgow in 1885, where he was instrumental in forming the Glasgow School Group, Lavery was commissioned in 1888 to paint Queen Victoria to commemorate her state visit to the Glasgow International Exhibition (Kelvingrove Art Gallery and Museum collection). Working swiftly on the spot, this painterly-journalism was to be a prominent feature of his career, depicting many key historical events; one of these notably being the Armistice Day celebrations in London 1918 (see lot 66).

In 1891, at the suggestion of his artist-friends Arthur Melville and Joseph Crawhall, Lavery visited Morocco, which turned into a lifelong attachment to the country. He later bought a small house near Tangier, which became his winter studio over the next 20 years. *'The strong light, cloudless sky, white walls and bright colour of Arab dress helped to cleanse his eye after sustained periods of studio portraiture. Within a few years of visiting Morocco for the first time, the light sable sketching of his Glasgow period gave way to a richer and more sensuous application.'*



(McConkey, 'The White City - Sir John Lavery in Tangier,' Irish Arts Review Yearbook, 1989-90, p.60). (See lot 56, 59 and 62)

Settling in London in 1898, Lavery set up the 'International Society of Sculptors, Painters and Gravers' with Whistler who became its president (replaced by Rodin after his death), which advanced the causes of modern art in Britain, notably including work not only by Monet and Renoir but Cézanne and Klimt. Lavery swiftly developed an increasing international reputation, exhibiting regularly at European salons, and was honoured with a one-man exhibition at the Venice Biennale in 1910.

Lavery lived at Cromwell Place in London and there met Winston Churchill, who had moved nearby in 1911, and famously taught and nurtured his passion for painting. His official portrait of Churchill from this time is in The Hugh Lane Gallery Collection. Lavery had recently married Hazel Martyn Trudeau, the daughter of a Chicago industrialist, who became his muse and the subject of over 400 of his works, famously appearing as an Irish Cailín on the Irish Free States' new bank notes from 1928.

A Catholic by birth, Lavery and his wife took a keen political interest in the Irish struggle for Independence. In 1916 he painted the trial of Roger Casement, who was later hanged on charges of treason. He and his wife allowed their London home to be used for negotiations in the lead up to the Anglo-Irish Treaty and they became friends with one of the Irish delegates, the nationalist leader Michael Collins. In 1922 Lavery painted a portrait of the rebel leader Michael Collins on his deathbed, wrapped in the Irish tricolour, with a Catholic cross and the words 'LOVE OF IRELAND.' Lavery died in County Kilkenny, aged 84, after a prolific and acclaimed career.

## Jack B. Yeats (1871-1957)

(lots 2-6, 15, 32, 41, 46, 48-50, 85, 87)

Yeats possesses a hallowed place within 20th century Irish art - a highly experimental and deeply patriotic painter, revered for his expressive renderings of Irish life. He was born into an extraordinarily artistic family: his father John Butler Yeats was a portrait painter; his sisters, Susan and Elizabeth, were prominent figures in the Irish Art and Crafts Movement and his brother was W.B. Yeats - the internationally acclaimed poet and winner of the 1923 Nobel Prize for Literature. Both poet and painter profoundly used their art forms to express Romantic Nationalism.

Yeats was born in London but soon moved to his grandparents' house in County Sligo in Ireland. Although relatively small, Sligo was a bustling industrial town on Ireland's west coast of Ireland, and much of Yeats' childhood was spent enjoying the port life, travelling fairs and circuses - themes he continually engaged with for the span of his career (see lots 2, 4, 5, 15 and 87). He attended both South Kensington School of Art and Chiswick School of Art in London and began his career as a successful illustrator, producing images for comics and magazines, characterised by an energetic yet simple use of line and colour.

In 1905, Yeats embarked on an artistic voyage around the west coast with his compatriot and playwright, John Millington Synge, inspiring a series of dramatic character studies, which later fed into his celebrated series of twelve oils, *Irishmen All* (1913). His travels in Ireland intensified his connection to his homeland and in 1910 he returned there permanently. Yeats believed that '*the true painter must be a part of the land and the life he paints*' (Hilary Pyle, *Jack B. Yeats: A Biography*, p.104).

In 1920, Yeats' technique dramatically changed. He began to paint in an expressionist manner, with a sense of kineticism and freedom using rich and contrasting hues, for which he has become best known. He explored the expressive power of paint, utilising the viscosity of oil paint, painting loosely with impastoed strokes. His later works draws on his memory and possess a strong sense of romantic enigma in which the unison of man and landscape verge on abstraction. Their meanings not always explicit, Yeats said that 'a picture does not have to be a translation.' (Bruce Arnold, *A Concise History of Irish Art*, 1968, p.134).

Although Yeats viewed himself as more of a late Romantic, his style is undeniably Modernist and by then end of his career, fully Expressionist. He was highly experimental and has been praised for his radically daring exploration of paint, sometimes using a palette knife and even his fingers. No other artist came to embody the Irish spirit as profoundly Yeats; yet simultaneously his paintings possess a universality which means they resonate far beyond Irish borders. As Samuel Beckett wrote, '*Yeats is with the great of our time... because he brings light, as only the great dare to bring light, to the issueless predicament of existence*' (Séamus Brennan, *The Work of Jack B. Yeats*, 2007).







# ROWAN GILLESPIE

Lots 1, 17, 45, 57, 89, 94

*'To be one man alone in a workshop with nothing more than the notion of an idea, then to start bending and welding, covering in clay and wax, cutting, changing, forming, deforming, reforming, discovering something, loving it and hating it, days and weeks of journeying, then moulding, baking, melting, lifting and shovelling, sweating exhaustion and exhilaration until almost abruptly, one day, there is something...'*

ROWAN GILLESPIE, 2001

Rowan Gillespie is one of the leading sculptors working in Ireland today. Some of his most celebrated public commissions include *Famine* (1997), on Custom House Quay alongside the river Liffey in Dublin and *Migrants* (2007) in Ireland Park, Toronto (see lot 94 for maquette version).

These powerful, figurative works bring to sharp focus the Irish emigration story of the 19th century. Other bronzes celebrate Ireland's literary figures such as James Joyce, *Ripples of Ulysses* (2000), at the Merrion

Hotel, Dublin and W.B. Yeats (1990), in Sligo, Ireland (see maquette version lot 45). Given such themes, his work naturally appealed to Brian P. Burns who became an early supporter and has established a significant collection of Gillespie's work, five of which are included in this sale.

In 2012, Burns commissioned Gillespie to do busts of the four Irish Nobel Prize Winners for Literature: George Bernard Shaw, W.B. Yeats, Samuel Beckett and Seamus Heaney. These stand in the John J. Burns Library

at Boston College, established by Burns in memory of his father and today the largest repository of Irish cultural material outside of Ireland.

Working from his Dublin studio, Gillespie oversees the entire sculptural process. From preliminary sketches, to moulding, casting, welding and installation, Gillespie firmly believes in the integral role of the sculptor throughout the creative process.



Gillespie finalising the Irish Nobel Literary Laureates for the John J. Burns Library, Boston College. Image courtesy Roger Kohn



## ROWAN GILLESPIE

b.1953

### *The Settlers*

signed, numbered and dated: 6/9 GILLESPIE '01

bronze

height (including base): 99cm., 39in.

Executed in 2001 in an edition of 9 (only seven cast)

### PROVENANCE

Purchased directly from the artist

The present bronze was the first work of art one encountered upon entering the Burns family home. It immediately gave a sense of the collection to come, hinting at Brian Burn's passion for Irish history and the story of his own family's emigration. Here, a humble 19th century couple, cap in hand and a small bag by their feet, have made their journey to America. The elongated and frozen poses have shades of Grant Wood's *American Gothic*. The figures are loosely based on a photograph of Gillespie's great grandparents who emigrated to Montreal in the mid-19th century; Gillespie's great grandfather found success within his lifetime working for the Chicago and Grand Trunk Railway.

‡ ⊕ W £ 15,000-20,000

€ 17,000-22,600 US\$ 19,800-26,400





# JACK B. YEATS: WORKING ON PAPER

LOTS 2-6

Brian Burns was an assiduous collector of the work of Jack B. Yeats. In addition to the oils, his collection includes a number of distinguished watercolours and works on paper. Three of these, *Derelict*, *The Card Players* and *The Sea Captain* (lots 3, 4 and 6) came from the collection of another important collector, Serge Philipson. A Frenchman who settled in Ireland, Philipson introduced Jack Yeats to Victor Waddington and thereby sparked off one of the most significant dealer-artist relationships in modern Irish art.<sup>1</sup> (Philipson was also, like Jack, a guardian of the National Gallery of Ireland). He acquired *Derelict*, (1910), from Waddington in June 1945, just when the National Loan Exhibition, a major show of Yeats's work, opened in Dublin. One of Waddington's strategies was to exhibit older works along with Yeats's newer paintings and to make known to potential patrons the artist's much earlier works on paper. From 1943 he was Yeats's chief gallerist and promoter.

In *Derelict* a red-bearded sailor stands on a quayside with a view of Benbulbin and the Sligo waterfront behind him. Thomas MacGreevy refers to the work in his 1945 biography of Yeats as showing a 'veteran old seaman leaning against an anchor ... whose mood gives the picture *Derelict* its title'. For MacGreevy it epitomised Yeats's achievement

in painting 'the people of Ireland' and 'the everyday scene'.<sup>2</sup> This aspect of his work also appealed to both Philipson and to Burns. In *The Card Players*, (1909), a group of men of various ages and dispositions play a game of cards in the open street. Close attention is paid to the personality and demeanour of each, from the bearded old farmer to the young boy in the peaked cap, a figure that reappears in many later paintings. *The Sea Captain* (1906) is another prophetic work in which the head of a red-bearded mariner is silhouetted against the rugged coastline of the west of Ireland. A schooner lies close to the shore in the blue waters behind. This chart-like backdrop suggests the thoughts of the heroic captain and his epic adventures at sea. The cut-off composition and the uncompromising features of the figure provide a completely novel vision of the west of Ireland.

A couple of the works on paper relate directly to the oils in the Burns collection. *The Lookout (the Pilot House)* (1910) (lot 5) features the legendary figure of the Pilot, a childhood hero of Yeats. He was employed to guide ships in from the Atlantic to the quays in Sligo town. He strides with binoculars at the ready outside his hut on the headland at Rosses Point, looking out for the arrival of merchant ships at the mouth of the Garavogue.

The pen and ink drawing of *Duffy's Circus* (lot 2) anticipates *The Laugh* (1944), (lot 87) and elucidates another important theme in the artist's oeuvre – the circus. This was a source of endless fascination for Yeats and one that he sketched and painted in various guises throughout his long career. The drawing draws attention to the crowd and the bizarre structure of the tent, the modest arena in which the delights of the performance are about to be revealed.

Róisín Kennedy

<sup>1</sup> Hilary Pyle, *Jack B. Yeats. A Catalogue Raisonné of the Oil Paintings*, André Deutsch, 1992, I, p.lxx.

<sup>2</sup> Thomas MacGreevy, *Jack B. Yeats - An Appreciation and an Interpretation*, Waddington, Dublin 1945, p.23.





2

2  
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## JACK B. YEATS, R.H.A.

1871-1957

### *Duffy's Circus*

signed l.r.: JACK. B YEATS  
pen and ink with watercolour  
13,5 by 20cm., 5¼ by 8in.

### PROVENANCE

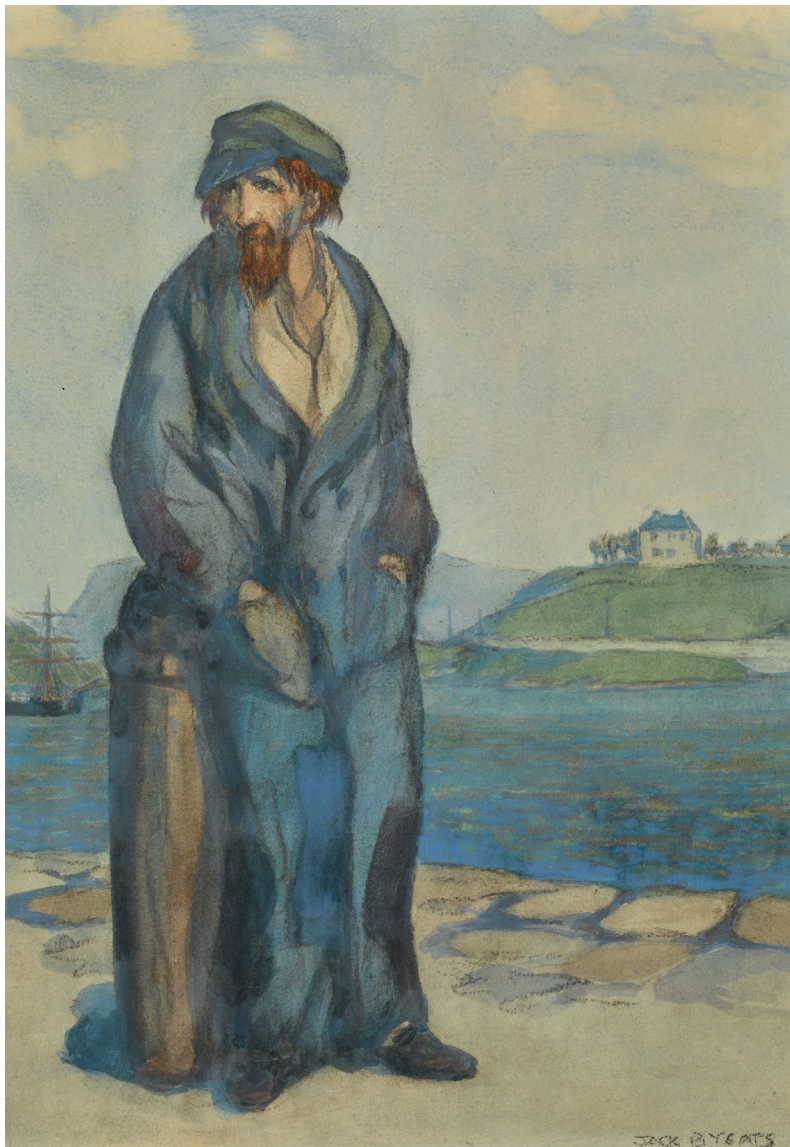
Dawson Gallery, Dublin;  
Ms Kitty O'Neill, Dublin, 1993

### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.40, illustrated p.131, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998

£ 12,000-18,000  
€ 13,600-20,400 US\$ 15,900-23,800





3

3

## JACK B. YEATS, R.H.A.

1871-1957

### *Derelict*

signed l.r.: JACK B YEATS

watercolour

33.5 by 23.5cm., 13¼ by 9¼in.

Painted in 1910.

### PROVENANCE

Sold through the Victor Waddington Galleries to

Serge Philipson, Dublin, 1945;

Mrs. Rachel Philipson-Levy, 1996

### EXHIBITED

Dublin, Leinster Hall, *Sketches of Life in the West of Ireland*, 8 - 12 December 1910, no.16;

Paris, *Salon des Indépendents*, 1912;

London, Walker Art Gallery, *Sketches of Life in the West of Ireland*, 29 June - 18 July 1914, no.30;

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.97;

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.96

### LITERATURE

Thomas MacGreevy, *Jack Butler Yeats: an*

*Appreciation and an Interpretation*, Dublin, 1945, p.23

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, Dublin, 1993, no.699, p.164

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600





4

4  
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## JACK B. YEATS, R.H.A.

1871-1957

### *The Sea Captain*

signed l.r.: JACK/ B YEATS  
watercolour  
10,5 by 19,5cm., 4 by 7½in.  
Painted in 1906.

#### PROVENANCE

Sold at the London exhibition to a private collector,  
1906;  
Serge Philipson, Dublin;  
Mrs. Rachel Philipson-Levy, 1996

#### EXHIBITED

Dublin, Leinster Hall, *Sketches of Life in the West of Ireland*, 1- 20 October 1906, no.21;  
London, *Exhibition*, July 1906;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.95

#### LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, Dublin 1993, no.593, p.148

£ 25,000-35,000  
€ 28,300-39,600 US\$ 33,000-46,200





5

5

## JACK B. YEATS, R.H.A.

1871-1957

### *The Lookout (The Pilot House)*

signed l.r.: JACK B. YEATS

watercolour

24.5 by 34.5cm., 9¾ by 13½in.

Painted in 1910.

#### PROVENANCE

W.T.H. Howe, Cincinnati, 1924;

Dan McInerney, Dublin;

Christie's, Carrickmines House, 10 February 1986,  
lot 354;

Dillon Antiques, Dublin

#### EXHIBITED

Dublin, Leinster Hall, *Pictures of Life in the West of*

*Ireland*, 8 - 21 December 1910, no.15;

London, *Allied Artists' Association*, 1911;

Paris, *Salon des Indépendents*, 1912;

*Pictures of Life in the West of Ireland*, 1 - 13 July 1912, no.5;

Boston, Boston College Museum of Art, *America's*

*Eye: Irish Paintings from the Collection of Brian P.*

*Burns*, 26 January - 19 May 1996, no.41, illustrated

p.132, with tour to Dublin, Hugh Lane Municipal

Gallery of Modern Art, 19 June - 25 August 1996

and New Haven, Yale Center for British Art, 25

September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 - 28

May 2000, illustrated p.98

#### LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings*

*and Pastels*, Dublin, 1993, no.692, p.163, illustrated

no.20

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600





6

6  
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## JACK B. YEATS, R.H.A.

1871-1957

### *The Card Players*

signed l.r.: JACK./ B/ YEATS  
watercolour and pencil  
35.5 by 26cm., 14 by 10¼in.  
Painted in 1908.

#### PROVENANCE

Sold to Mrs Sophie Stewart at the Dublin exhibition,  
1909;  
Serge Philipson, Dublin;  
Mrs. Rachel Philipson-Levy, 1996

#### EXHIBITED

London, Walker Art Gallery, *Pictures of Life in the  
West of Ireland*, 3 - 29 February 1908;  
Dublin, Leinster Hall, *Pictures of Life in the West of  
Ireland*, 10 - 29 May 1909, no.9;  
Washington, John F. Kennedy Center, *Irish  
Paintings from the Collection of Brian P. Burns*, 13 - 28  
May 2000, illustrated p.96

#### LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings  
and Pastels*, Dublin, 1993, no.640, p.156

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600





7

7

## JAMES HUMBERT CRAIG, R.H.A., R.U.A.

1878-1944

### *In County Mayo*

signed l.r.: JH CRAIG; also titled and indistinctly  
signed on the reverse  
oil on canvas  
51 by 61cm., 20 by 24in.

#### PROVENANCE

Dillon Antiques, Dublin

#### EXHIBITED

New Haven, Yale Center for British Art, *America's  
Eye: Irish Paintings from the Collection of Brian P.  
Burns*, 25 September 1997 - 4 January 1998

*In County Mayo* is a classic work by one of the finest landscape painters in Ireland in the first half of the twentieth century. It offers an expansive scene, depicting a bog cutting in the foreground, two stacks of turf, and the blue dash of a lake in the middle distance. In the background rise the steep slopes of a mountain range. The sky is blue, as in nearly all of Craig's paintings, but enlivened by clouds forming over the mountain. Much of the quality of Craig's landscapes lies in his ability to render accurately the subtle range of colour, of bog, water and mountain, as clouds scud overhead on a sunlit day.

His approach to landscape painting combined an Impressionist plein-air tradition with a solidly-grounded realism, not unlike that of Paul Henry, who was an early influence on his work. Craig spent some time in the United States—his work was shown at the Olympic Art Exhibition in Los Angeles in 1932—and he travelled also in Switzerland, France and Spain. He had little interest in Modernist innovations, and remained a solidly Realist painter.

Peter Murray

£ 15,000-25,000  
€ 17,000-28,300 US\$ 19,800-33,000





8

8  
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## GEORGE RUSSELL, CALLED AE

1867-1935

### *Celtic Twilight*

signed with monogram, l.r.

oil on canvas

61 by 76.5cm., 24 by 30in.

### PROVENANCE

The Oriel Gallery, Dublin, 1997

### EXHIBITED

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.87;  
New York, The Consulate General of Ireland, *Eight Works from the Brian P. Burns Collection of Irish Art, Celebrating the Restoration of St Patrick's Cathedral*, 7 March - 31 July 2014

Hovering between shades of Symbolism, Impressionism and the Celtic Revival, George Russell's paintings have an enduring appeal for collectors of Irish art. He painted both visionary scenes, and also real landscapes. His visionary paintings depict a world in which fairies and sprites, no less than human beings, are absolutely present. His real landscapes - often scenes in Sligo, Donegal or Mayo - are almost always informed by an acute understanding of the hard living conditions endured by people in the West of Ireland. Whether corporeal or psychical, the figures Russell evokes seem often tinged with sadness. His country people, young and old, are lost in thought, while his spirits are equally enveloped in a nostalgic haze, as they seem to pine for a lost world.

Painted in 1920, when Ireland was in the midst of revolution and civil conflict, Russell's *Celtic Twilight* might at first glance seem remote from the

dangers and challenges presented by the political and military situation. However, while depicting a scene of tranquillity, there is also a sense of events unfolding in the wider world. Depicting two figures by a lake in the West of Ireland, the painting is dominated by a misty sky, suffused with sunshine, and tinged with pink. Above a range of purple mountains in the distance, the sun, part hidden in the mist, is beginning to set. In the foreground, beside a small lake, two girls, one sitting and one standing, appear lost in thought as the day draws to a close. They may be contemplating a past that is slipping away with the evening, or possibly a new future that the dawn will bring.

Peter Murray

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600





9

9

## RODERIC O'CONOR

1860 - 1940

### *Seascape, Orange and Red Rocks*

bears signature and date l.r.: *R.O'Connor/ 1898*; studio stamp *atelier O'CONOR* on the reverse  
oil on board  
25 by 35.5cm., 9¾ by 14in.

#### PROVENANCE

The artist's studio sale, Hôtel Drouot, Paris, 7 February 1956;  
Gorry Gallery, Dublin

#### EXHIBITED

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.85

In 1898 O'Connor revisited his old seaside haunt of Le Pouldu and then embarked on what would become his most cohesive and extensive body of work, a series of Breton seascapes that eventually comprised over 30 oil paintings plus several gouaches and drawings. *Seascape, orange and red rocks* is a fully finished statement, its dazzling bands of orange, white, turquoise and mauve seemingly in denial of the fact they were created 120 years ago. O'Connor's boldly exaggerated colours were totally without precedent amongst his English-speaking contemporaries, whilst amongst his French peers only the Nabi painters showed equivalent disregard for convention.

In creating these seascapes O'Connor drew inspiration from Claude Monet's series of Belle-Île seascapes created in 1886. However, the Irishman's proto-fauve style owed its origins to

Paul Gauguin's flattening of pictorial space and his use of exotic colours in his 1889-91 renditions of the Breton coastline. O'Connor's series continued into 1899 when he set off on his bicycle to explore the Finistère coastline, deliberately selecting motifs that held a romantic appeal on account of their remoteness, their ruggedness and their susceptibility to gales. After spending some time near the fishing port of St Guénolé, later in the summer he moved on to the island of Belle-Île. The resultant paintings, distinguished by their remarkably bold, intense colours and energetic handling of paint, constituted a creative outpouring that collectively reaffirmed O'Connor's avant-garde credentials.

Jonathan Benington

£ 50,000-70,000  
€ 56,500-79,500 US\$ 66,000-92,500





10

10

## RODERIC O'CONOR

1860 - 1940

### *Red Rocks, Brittany*

studio stamp *atelier O'CONOR* on the reverse  
oil on paper laid on board  
25 by 35.5cm., 10 by 14in.

#### PROVENANCE

The artist's studio sale, Hôtel Drouot, Paris, 7  
February 1956;  
Galerie Zak, May 1956;  
Roland, Browse & Delbanco, London, sold to a  
private collector December 1960;  
John Heather, 2000;  
Gorry Gallery, Dublin

#### EXHIBITED

Phoenix, Phoenix Art Museum, *A Century of Irish  
Painting: Selections from the Brian P. Burns Collection*,  
3 March - 29 April 2007, illustrated p.86

The composition of this work relates to that of a  
larger O'Connor seascape, *Red rocks and Sea* that is  
signed and dated 1898 (sold in these rooms, 23 May  
2013, lot 67). The latter work takes a more wide  
angle, less close-up view of the same subject and is  
overall darker in tonality, whereas the rocks to the  
right in the smaller painting glow orange and pink,  
lit up by ray of sunlight entering the composition  
from the left. The two spumes of foam indicate that  
the conditions otherwise are quite choppy.

The Irishman's close friend, the artist Armand  
Seguin was impressed by the originality of this  
body of work. On 15 May 1899 he wrote to O'Connor  
urging him to exhibit the entire seascape series  
as a distinct body of work: "*I fully approve of your  
change of scenery. I realise you have 'gone to hell',*

*putting up in a hotel next to a lighthouse with two million  
candlepower.... Your art will benefit from this move, in  
any case you must have had a wonderful display this  
month if the storms in Paris were anything to go by....  
What particularly pleases me, and here I am completely  
in agreement with you, is that you worked hard on these  
paintings and put your all into them.... I envy your love  
and don't doubt your great success at your chosen time."*

Jonathan Benington

£ 50,000-70,000

€ 56,500-79,500 US\$ 66,000-92,500

35



## WALTER FREDERICK OSBORNE, R.H.A

1859-1903

### *Seated Boy and Sea*

signed, l.l.: WALTER OSBORNE

oil on board

14 by 22cm., 5½ by 8¾in.

#### PROVENANCE

Mrs Sophia Mallin, step-sister of Violet Stockley  
(the artist's niece);  
Gorry Gallery, Dublin, 1991

#### EXHIBITED

Dublin, Gorry Gallery, *An Exhibition of 18<sup>th</sup>, 19<sup>th</sup>  
and 20<sup>th</sup> Century Irish Paintings*, 27 September – 10  
October 1991, no.18;

Boston, Boston College Museum of Art, *America's  
Eye: Irish Paintings from the Collection of Brian P.  
Burns*, 26 January - 19 May 1996, no.34, illustrated  
p.120, with tour to Dublin, Hugh Lane Municipal  
Gallery of Modern Art, 19 June - 25 August 1996  
and New Haven, Yale Center for British Art, 25  
September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish  
Paintings from the Collection of Brian P. Burns*, 13 - 28  
May 2000, illustrated p.83;

Phoenix, Phoenix Art Museum, *A Century of Irish  
Painting: Selections from the Brian P. Burns Collection*,  
3 March - 29 April 2007, illustrated p.91

£ 60,000-80,000

€ 68,000-90,500 US\$ 79,500-106,000

Walter Osborne shows a boy leaning against a bench or board walk, 'au contre jour', silhouetted against the sea and dazzling light. This small painting was most likely painted at Walberswick on the Suffolk coast, where there was an artists' colony, and where Osborne was working in 1884. Osborne often employed the local boys who hung around the harbour, helped the fishermen, or told stories, as models in his English paintings. Christina Kennedy makes a comparison with another small panel *Boy on Shore* (Dublin City Art Gallery, the Hugh Lane)<sup>1</sup>, which shows a child lying on the beach, wearing a tam o' shanter; and a group of lads in straw hats are featured in *A Tale of the Sea*, 1884.<sup>2</sup>

In the present picture, the figure is close to the viewer, placed to the right. Wearing a large tam o'shanter and white blouse, he half looks out of the picture, as if he is observing something, or lost in reflection. His figure is in shadow, but strips of sunlight touch the top of his beret, the edges of his shirt, and his right hand. The tone of the picture is mainly subdued, but Osborne makes subtle use of browns, blues, violets, whites and ochres. In contrast, the dazzling white of the sea, suggesting a low sun above, is dramatic. This white is repeated in the strip of light on the front of the boy's shirt, and in the wave breaking on the shore. The off-white of the clouds floating in the pale bluish-pink sky is more muted.

Osborne makes striking use of horizontal lines: in the horizon on the sea, the top and bottom of the boardwalk, and in the beach below. There is a delightful visual pun in the way that the tuft on the boy's tam-o-shanter is reprised by the sail on the horizon.

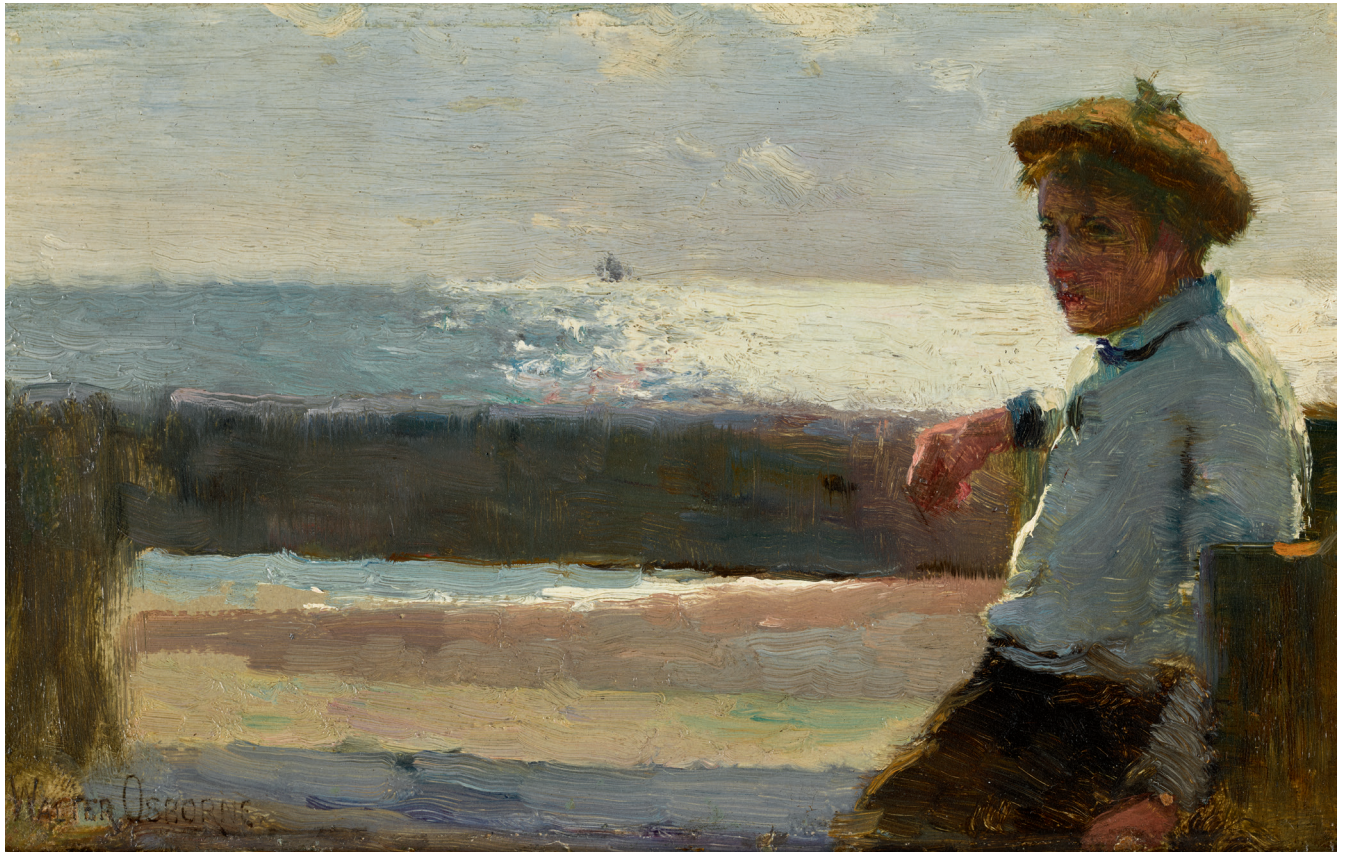
Osborne paints in a bold manner, the light and shadow on the beach expressed by long strokes, while the boy's hat and shirt are conveyed in a 'square-brush' style.

Julian Campbell

<sup>1</sup>C. Kennedy, 'Seated Boy and Sea. Walter Frederick Osborne', in *America's Eye*, 1996, p.120.

<sup>2</sup>Sotheby's, London, 7 May 2008, lot 116









12

12

## PATRICK LEONARD, A.R.H.A

1918-2005

### *The Coming Storm, County Dublin*

signed l.l.: LEONARD

oil on canvas

89 by 101.5cm., 35 by 40in.

#### PROVENANCE

Christie's, London, 19 May 2000, lot 168

Born in County Dublin, Patrick Leonard was a realist genre painter taught by Sean Keating and Maurice MacGonigal at the Metropolitan School of Art in Dublin, where he later became a tutor himself. During his early years Leonard was a prolific and compulsive recorder of life, quickly sketching scenes of the everyday wherever he went. He later used these drawings for the basis of oil paintings which he created in his studio. The present painting superbly captures the tumultuous seas off the Dublin coast with bold brushwork and colour, which on this scale, encapsulates the viewer.

£ 12,000-18,000  
€ 13,600-20,400 US\$ 15,900-23,800





13

13

## HARRY KERNOFF, R.H.A.

1900-1974

### *Dublin Bay from Howth*

signed and dated l.r.: KERNOFF '38

oil on board

60 by 73cm., 23½ by 28¾in.

#### PROVENANCE

Sotheby's, London, 18 May 2001, lot 231

Kernoff's view is taken looking down on the Bailey Lighthouse, across the calm waters of Dublin Bay, with the Dublin and Wicklow mountains in the distance. In the foreground, a grassy field, and a sea gull swooping over the blue waters of the bay. Characteristic of Kernoff however is his interest

in the modern everyday world, with smoke from a funnel marking the passage of a ferryboat heading across the Irish Sea. The feeling for form and rhythm too is exemplary of Kernoff's stylised and distinctive painting technique.

A keen-eyed chronicler of everyday life in Dublin city and suburbs, Harry Kernoff was born into a Jewish family that had fled from pogroms in Belarus, to the safety of London. His father, Isaac Kernoff, was a cabinet maker and when Harry was fourteen years old, the family moved from Stepney to Dublin, where Isaac joined the firm of Louis Gurevich, who had a cabinet making workshop on Capel Street. Settling in Stamer Street, in Dublin's Jewish quarter, Kernoff, while serving an apprenticeship with his father, also attended evening classes at the Metropolitan School of Art, along with his brother Hyman. In 1923, a Taylor Scholarship enabled Kernoff to visit Paris, and to become a full

time student at the Metropolitan School, where his teachers included Sean Keating, Patrick Tuohy and Harry Clarke. In 1926, the first exhibition of Kernoff's work was held, at 7 Stephen's Green, and over the following years he showed frequently, with the Society of Dublin Painters, the RHA and other group exhibitions and single person shows. Kernoff travelled to the USSR in 1930 and several of his paintings were reproduced in *Iskusstvo y massy* (Art to the Masses), a revolutionary art journal in Russia. In 1939 he travelled to New York, to paint a mural for the Irish pavilion at the World's Fair

Idyllic views of Dublin such as the present are rare in Kernoff's work; most of his paintings depict the working class areas of the city and suburbs of Sandymount and Dalkey.

Peter Murray

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600

39



## WILLIAM LEECH, R.H.A.

1881-1968

### *Statue of the Fragonard, Grasse*

signed l.r.: *Leech.*; also titled and signed on an old label fragment attached to the stretcher  
oil on canvas  
65 by 81.5cm., 25½ by 32in.

#### PROVENANCE

The Oriel Gallery, Dublin

#### EXHIBITED

Possibly Dublin, Royal Hibernian Academy, 1929, no. 98 (as *The Gardens of Fragonard, Grasse*)  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.54;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.77

In the 1920s, the South of France - the Midi - became a haven for international travellers, artists, film-makers and writers. Entranced by the bright sunlight and strong colours of towns and landscape, painters such as Bonnard, Matisse, Dufy and Picasso settled on the Cote d'Azur. The town of Grasse, with its centuries-old tradition of perfume-making, was a particularly desirable destination, and, not long after moving to the Midi in 1917, Leech made his way there. Just a decade before, a statue commemorating the eighteenth-century painter Jean-Honoré Fragonard had been erected on Clavecin terrace, overlooking the town. Fragonard was born in Grasse, and during the French revolution had fled Paris, moving back to his home town, where he painted a series of canvases that are now one of the treasures of the Frick Museum. Sculpted by Auguste Maillard in 1906, the statue of Fragonard stands some four metres high. In Leech's day, it was protected by a wrought iron railing, and surrounded with aloe plants, palms, and deciduous trees; in more recent years the railing has

been removed. Leech may have chosen the subject for purely visual reasons, but he was probably also aware that Fragonard, whose grand-daughter was the painter Berthe Morisot, was held in high regard by the Impressionists.

For his painting, Leech chose a characteristic vantage point, from an upper level, looking through the leaves of an aloe plant, down towards the terrace, on which green park benches are arranged in a semi-circle around the statue. The exotic plants, and dappled light falling on the terrace, attracted Leech, and he captured the bright colours, saturated with sunshine, with great sensitivity in this painting. *Statue of Fragonard at Grasse* can be linked to other paintings by Leech from the same period, where he depicted the aloe, using its succulent cactus-like leaves to create strong curving lines in compositions.

Peter Murray

₹ ⊕ £ 50,000-70,000  
€ 56,500-79,500 US\$ 66,000-92,500







## JACK B. YEATS, R.H.A.

1871-1957

### *Misty Morning*

signed l.r.: JACK B. YEATS; titled on the reverse  
oil on panel

23 by 35.5cm., 9 by 14in.

Painted in 1942.

### PROVENANCE

Victor Waddington Galleries, Dublin, where  
purchased by Jack Toohey, Dublin in 1943;

Private collection;

Adam's, Dublin, 15 March, lot 92

### EXHIBITED

Boston, Boston College Museum of Art, *America's  
Eye: Irish Paintings from the Collection of Brian P.  
Burns*, 26 January - 19 May 1996, no.45, illustrated  
front cover and p.136, with tour to Dublin, Hugh  
Lane Municipal Gallery of Modern Art, 19 June -  
25 August 1996 and New Haven, Yale Center for

British Art, 25 September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 -28

May 2000, illustrated p.106;

Phoenix, Phoenix Art Museum, *A Century of Irish*

*Painting: Selections from the Brian P. Burns Collection*,

3 March - 29 April 2007, illustrated p.97;

New York, The Consulate General of Ireland, *Eight*

*Works from the Brian P. Burns Collection of Irish Art*,

*Celebrating the Restoration of St Patrick's Cathedral*, 7

March - 31 July 2014

### LITERATURE

Hilary Pyle, *Jack B. Yeats, Catalogue Raisonné of the*

*Oil Paintings*, Dublin, 1992, Vol.I, no.530, p.486;

Turlough McConnell, 'Boston College, Guardians of  
Irish Culture' in *Irish America Magazine*, 2006, no.16,  
illustrated

₣ ⊕ £ 150,000-250,000

€ 170,000-283,000 US\$ 198,000-330,000







A bowlegged sailor stands on an unkempt quayside. He is looking out at an incoming rowing boat in which two figures sit, emerging from the pale blue-white light of a foggy day. The sailor with his confident pose, peaked cap and navy blue marine coat is the pilot, a familiar figure in Yeats's work. This was a man of mythological dimensions whose job required great skill in navigation and sailing as well as a deep knowledge and understanding of the geography and climate of Sligo. He appears in several of Yeats's drawings and paintings including *The Lookout (Pilot House)* (1910, see lot 5), *Pilot, Sligo River* (1927, Private Collection) and *The Docks to Herself* (1949, Private Collection). Hilary Pyle suggests that he is based on Michel Gillen, who worked at Rosses Point when Yeats was a child living with his grandparents in Sligo (Hilary Pyle, *Jack B. Yeats. A Biography*, London, 1970, p.17.) His job was to guide the merchant ships from Rosses Point along the Garavogue river to the quayside in Sligo town.

In contrast to the pilot, the figures in the boat are ghostly and difficult to decipher. A man rows at the helm and a woman sits in the prow of the vessel behind him. They, like the boat in which they are travelling, are almost translucent as if their bodies have been dissolved by the clear daylight vying with the deep sea fog that surrounds them. The shadow of another large form is barely visible beyond them, painted in chaotic strokes of white. It could be a distant headland or merely a mirage created by the extreme conditions and poor visibility of the day.

The pilot stares at the figures, appraising the safety of their journey and the difficult task of their mooring. His feet stand firm on the seaweed covered landing in which deep reds and yellows suggest lush vegetation – seaweed, shrubbery and the verdant world of the land. This dark and abundant foliage covers the iron railings of the quayside adding to the strangeness of its geography. It appears to be as exotic as the waterlogged world which the pilot and those at sea must navigate.

Róisín Kennedy

*‘The sea for Yeats was life with its  
mysterious sensuality.’*

HILARY PYLE

Jack B. Yeats - 'A Complete Individualist',  
Irish Arts Review, 1993, p.100









16

16

## GEORGE CAMPBELL, R.H.A.

1917-1974

### *Jack B. Yeats, an Impression*

signed l.l.: *Campbell*

oil on board

45.5 by 60cm., 18 by 23¾in.

#### PROVENANCE

Victor Waddington Galleries, Dublin;  
Gorry Gallery, Dublin, 1995

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1951, no.48;  
Dublin, Gorry Gallery, *Exhibition of 18<sup>th</sup>, 19<sup>th</sup> & 20<sup>th</sup>  
Century Irish Paintings*, May - June 1995, no.54;  
Boston, Boston College Museum of Art, *America's  
Eye: Irish Paintings from the Collection of Brian P.  
Burns*, 26 January - 19 May 1996, no.47, illustrated  
p.138, with tour to Dublin, Hugh Lane Municipal  
Gallery of Modern Art, 19 June - 25 August 1996  
and New Haven, Yale Center for British Art, 25  
September 1997 - 4 January 1998

In this painting, a respectful tribute from one artist to another, George Campbell depicts Jack Butler Yeats standing on a cliff path, overlooking a bay, with mountains and rolling clouds in the distance. The location is an imagined Rosses Point, Sligo, where Yeats spent much of his childhood, and which remained an inspiration in his art and writings throughout his life. Below Yeats, two figures walk on the beach, engaged in conversation. In this homage, Campbell succeeds in capturing something of the spirit of Yeats's art, and also of a sense of the solid, reserved quality of the man himself. Yeats's grey overcoat acquires an almost monumental quality, with the artist himself, grey-haired and bespectacled, seemingly lost in a reverie as he gazes into a landscape that is also his own past.

Born in Arklow in 1917, George Campbell was raised in Belfast by his widowed mother, Gretta Bowen, (who herself would later become a well-known painter). During World War II, Campbell felt compelled to take up painting, and record his visual impressions of the ruined buildings. He became friendly with fellow-artist Gerard Dillon, from the Falls Road, with whom he visited Connemara.

Campbell's first exhibition was held in March 1944 at the Mol Gallery in Belfast. He then spent several months in London, before having his first solo show, in 1946, at the Victor Waddington Gallery in Dublin. Two years later, he exhibited in London, in a group show that included Daniel O'Neill, Gerard Dillon and Nevill Johnson. In 1948, he was in Paris, where he got to know the Russian Modernist sculptor Ossip Zadine. Returning to Ireland, Campbell spent some time living in Connemara, in Gerard Dillon's cottage on Inishlackan Island, near Roundstone. A long-held interest in Spain and Spanish culture (he learnt to play the guitar in the flamenco style) led him to become a frequent visitor to Spain from 1951 onwards, inspiring both paintings that he exhibited in Dublin and also radio broadcasts for RTE.

Peter Murray

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600



## ROWAN GILLESPIE

b. 1953

### *The Yearning (Misty Morning)*

signed, dated and numbered: 2/9 Rowan Gillespie

2002

bronze

height (including base): 36cm., 14 1/4 in.

Executed in 2002 in an edition of 9 (only two cast).

#### PROVENANCE

Purchased directly from the artist

This figure relates directly to the stoic seaman seen in Jack B. Yeats' painting *Misty Morning*, see lot 15. Gillespie recalls seeing the painting as a boy and the bronze figure emerged from his distant memory of it. When the original painting entered Brian P. Burns' collection, he purchased the bronze so that he could still enjoy the Yeatsian figure when the painting was on loan to exhibitions; thus serendipitously, Gillespie's bronze was reunited with its original inspiration.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,600-15,900





## NATHANIEL HONE, R.H.A.

1831-1917

### *St. George's Head, Kilkee, Co. Clare*

signed with initials l.r.: *NH*  
oil on canvas  
62 by 101.5cm., 24½ by 40in.

#### PROVENANCE

The Oriel Gallery, Dublin, 1997

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.40

While most of Nathaniel Hone's landscapes and seascapes, painted around Malahide and Portmarnock, depict calm weather, with cattle grazing contentedly beneath blue skies and cumulus clouds, when he travelled to the West of Ireland, beginning in 1890, he responded to the energy and force of the wild Atlantic Ocean. In this dramatic painting, waves billow and break onto green surging waters, beneath a dark ledge of rock. In its simplicity and direct approach to the subject, this canvas can be compared to Gustave Courbet's series of wave paintings, which date from around twenty years earlier and with which Hone would almost certainly have been familiar, as he was living in Paris during that time. In his own turbulent seascapes, painted two decades later, Hone emulates Courbet, preferring the darker, more brooding, colour range of the Realists, and eschewing the lighter palette of the Impressionists. Nature is depicted as being unforgiving and unrelenting, a harsh and unforgiving environment for mankind. Hone was a keen yachtsman in his youth, and so, like Winslow Homer, had developed an understanding of the sea through direct observation and experience. *St. George's Head, Kilkee* is one of a series he painted, depicting the rocky coastline of the West of Ireland. He first visited Kilkee and the Cliffs of Moher, Co. Clare in 1890, and continued to visit and paint the rugged cliffs and sea for many years. He exhibited *Near Kilkee* at the RHA in 1891, followed by many seascapes, up until *Clare Coast* in 1912, and *Rough Sea* in 1913.

Peter Murray

± £ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600









## JAMES HORE

fl. 1828-1837

### *The Four Courts, Dublin, from the Quay; The Phoenix Park in the Distance*

signed, titled and dated 1837 on the reverse  
oil on canvas  
40.5 by 56cm., 16 by 22in.

#### PROVENANCE

Cynthia O'Connor & Co., Dublin, 1976;  
Adam's, Dublin, 25 March 1992, lot 72

#### EXHIBITED

London, Royal Academy, 1837, no.482;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.25, illustrated p.103, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.70;  
Chicago, The Art Institute of Chicago, *Ireland: Crossroads of Art and Design, 1690-1840*, 17 March - 7 June 2015, no.69, illustrated p.70, fig.12

#### LITERATURE

Dr. Michael Wynne, 'James Hore, Gentleman View Painter', *Irish Arts Review*, vol.2, no.1, Spring 1985

£ 25,000-35,000

€ 28,300-39,600 US\$ 33,000-46,200

Little is known about James Hore, who exhibited this oil together with two more at London's Royal Academy in 1837, from a London address. Here he shows Dublin's imposing and impressive Four Courts; Ireland's premier law courts built in the late eighteenth century by James Gandon. *The Custom House, Dublin* also painted by Hore, showed another splendid Gandon building sited further down the river Liffey, while his view of *Trinity College and the Bank, Dublin* would also have included that celebrated English architect's work; completing his trio of the capital's most important public architecture, at that time.

The imposingly huge low dome of the Four Courts dominates the scene. Its symmetrical, south facing Palladian façade, lit by morning sunlight, is reflected in the river where people lean over and fish. His view looks west upriver, with Wellington's obelisk (still the tallest in Europe) drawing the eye towards a distant low horizon. Both low stone bridges, each with three elliptical arches, were designed by George Knowles, their foundation stones laid in 1816. The closest is Richmond Bridge, while beyond is Whitworth Bridge; since renamed after O'Donovan Rossa and Father Mathew, respectively.

The depiction of Dublin's grandest architecture was lucrative for painters and engravers. Many others focused on this scene, notably George Petrie and James Malton, but the latter's viewpoint presented cleanliness, clarity and beauty, whereas Hore, like Brocas, subtly revealed some of the grittier, contrasting realities of street life. The Wide Street Commission established in 1757, aimed towards 'broader, healthier thoroughfares – public places enhanced by the harmony of rectilinear streetscapes' with an 'ordered elegance'. Their 'artistic additions to facades, including balustrades, pedestals, rustic quoins, vases and arms' are

discernable within Hore's detail. Especially on the right along Upper Ormond Quay, where tall brick buildings above middle ranking shops, have their glazed displays framed by neo-classical pilasters.

Shopkeepers complained about filthy streets. Hore even shows this; depicting 'scavengers' employed by the city authorities to sweep and scrape roads with shovels (centre foreground). While on Merchant's Quay (far left), two more are involved with a heap in the middle of the road.<sup>2</sup> Two men carry a sedan chair south across Wood Quay. These were licensed, and favoured by wealthy women desiring cleanliness and separation.<sup>3</sup> Others refused to alight from their vehicles, forcing reluctant shopkeepers to come out and discuss purchases through the carriage windows instead. A barefoot child plays with a dog; another holds his mother's hand. Nearby a street-seller's donkey is heavily laden and two Scotch side cars (one near the soldiers in the foreground) are distinct among the mass of pedestrians. Three 'outside jaunting cars', each with a central well for luggage, enabled passengers to sit facing outwards, and are shown going westward toward Richmond Bridge. Hore paints detailed rare glimpses of 'covered cars', or 'inside jaunting cars', also going west, on the far left.<sup>4</sup> Their oilcloth roofs and curtains allowed protection from weather, but restricted travellers' views.

More of Hore's impressive work awaits discovery; surviving watercolours suggest he was in Rome in 1829.<sup>5</sup>

Dr Claudia Kinmonth MRIA

<sup>1</sup> Diarmuid Ó Gráda, *Georgian Dublin, the forces that shaped the city* (Cork University Press, 2015), p. 83-4.

<sup>2</sup> William Laffan ed., *The Cries of Dublin Drawn from the life by Hugh Douglas Hamilton, 1760* (Irish Georgian Society, 2006), pp. 138-39.

<sup>3</sup> Ó Gráda, *Georgian Dublin*, pp.260-61.

<sup>4</sup> Mr & Mrs. S.C. Hall, *Ireland: Its scenery, Character etc.*, Vol. 1 (How & Parsons, London, 1851), pp. 64-5.

<sup>5</sup> Adele M. Dalsimer & Vera Krielkamp, *America's Eye: Irish paintings from the Collection of Brian P. Burns* (Boston College Museum of Art, 1996), p.103.







## F. J. DAVIS

active c.1835-50

### *St. Patrick's Hall, Dublin Castle*

signed and inscribed l.r.: F. J. Davis/ Dublin

oil on panel

95 by 132cm., 37½ by 52in.

#### PROVENANCE

McEwan Gallery, Ballater, Scotland;

Gorry Gallery, Dublin, 1990

#### EXHIBITED

Dublin, Gorry Gallery, *An Exhibition of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> Century Irish Paintings*, 30 November – 13 December 1990, no.7, illustrated p.15;

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January – 19 May 1996, no.24, illustrated p.102, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June – 25 August 1996

and New Haven, Yale Center for British Art, 25 September 1997 – 4 January 1998;

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 – 28 May 2000, illustrated p.31;

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March – 29 April 2007, illustrated, p.66;

New York, The Consulate General of Ireland, *Eight Works from the Brian P. Burns Collection of Irish Art, Celebrating the Restoration of St Patrick's Cathedral*, 7 March – 31 July 2014;

Chicago, The Art Institute of Chicago, *Ireland: Crossroads of Art and Design, 1690-1840*, 17 March – 7 June 2015, no.31, illustrated p.68, fig.8

#### LITERATURE

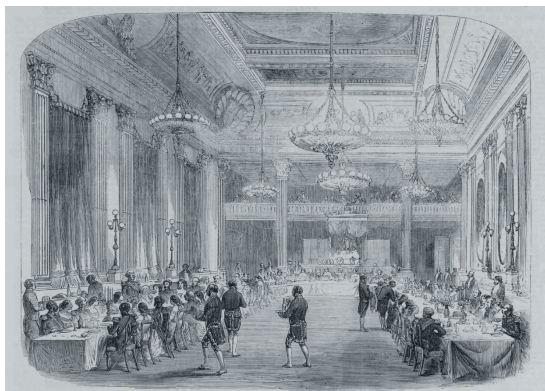
Patrick Pacheco, 'A Passion for Eire's Masters' in *Art & Antiques: The Top 100 Collectors in America*, March 1996, illustrated p.53;

Thomas J. O'Gorman, 'For All the World to See: The Brian Burns Collection' in *The World of Hibernia*, Summer 1996, illustrated;

Susan Moore, 'Land of Heart's Desire', in *Apollo*, September 2009, illustrated no.2, p.64

£ 200,000-300,000

€ 226,000-339,000 US\$ 264,000-396,000



(Fig. 1) A print published in *The Illustrated London News*, 1857, showing the interior of St Patrick's Hall







*St Patrick's Hall, Dublin Castle* is a highly significant and historic work, providing a rare view of both the interior of St Patrick's Hall in Dublin Castle in the early to mid-19th century as well as of the high society gatherings that took place within it. Such a social gathering as depicted here is all the more poignant when one considers that it is quite possible the work was painted during the course of the Irish Famine from 1845-49, providing a striking juxtaposition between the fortunes of the privileged and the mass suffering of the rural Irish population.

The view before us shows elegantly dressed men and women gathered in circular groups across the Ballroom floor in anticipation of a dance, while those not involved can be seen lining either side of the Hall's walls – the ladies seated while some men engage them in conversation. The proceedings are overseen by the Lord Lieutenant of Ireland and his wife visible at the end of the hall. Above them in the balcony further spectators are visible.

As Brendan Rooney has commented, the provision of such entertainment was an important way of maintaining support for the government among influential Dublin society, although some viceroys proved more willing hosts than others. (B. Rooney, *A Time and a Place, Two Centuries of Irish Social Life*, NGL, 2006, p.25)

Mairéad Dunlevy, an Irish costume expert wrote concerning the present work, 'court regulations dictated much on the dress styles and on the hair ornaments worn by ladies, the latter being of white plumes, lappets and jewellery. Custom, however, often allowed an easing of these official restrictions; indeed the 1840s would seem to have been a particularly indulgent period as is obvious from this picture where some unmarried ladies signal their position through wearing only fresh flowers and jewellery in their hair. The more conventional maidens are seen wearing two ostrich feathers behind the left ear, while their mothers wear three plumes. Lappets, or ribbons of lace, were worn on the head also. Although these should have been worn by all women it frequently transpired that, again, they were only worn by matrons. Regulations on the court dress worn by gentlemen was strict on the fabric and style of the suit but allowed expression in a fancy waistcoat. Other gentlemen – officers of arms and office holders – wore court uniforms which indicated their position' (quoted in

Gorry Gallery, *exh. cat.*, 1990).

St Patrick's Hall had long been a key location for the political, military and social elite in Ireland (Brendan Rooney, *Creating History, Stories of Ireland in Art*, 2016, p.179) Previously known as the State Ball-Room, it was renamed St Patrick's Hall after the institution of the Knights of St Patrick there in 1783. This was initiated by the Lord Lieutenant of Ireland (representative of the King); George Nugent-Temple-Grenville, 3rd Earl Temple (later 1st Marquess of Buckingham). A significant development in the decorative scheme of the Hall came about when in 1787 the Temple commissioned Vincenzo Waldré to remodel the room. Seeking to elevate the Order of St Patrick to the status of the Order of the Garter and the Scottish Order of the Thistle, he wanted an appropriately opulent premises (B. Rooney, *op. cit.*).

Waldré was a native of Faenza, Italy and had previously worked on the painted decoration of the Music Room at Stowe House, Buckinghamshire, the family seat of Earl Temple. Waldré thus arrived in Dublin in 1788 and began his designs for the great ceiling (a sketch of which is in the Royal Dublin Society); today it remains the most important painted ceiling to survive in Ireland from the 18th century. It was to occupy Waldré for many years and remained uncompleted at his death. Waldré's wife, Mary, described that the completion of the project was 'the object of his constant desire'. It was finally completed by an unknown hand in the early 19th century. It consists of three panels which were painted on canvas at ground level and then hoisted up into position. As Dr Myles Campbell, Researcher, Dublin Castle has described them: 'The panel at the west end of the Hall represents Christianity being introduced into Ireland by St Patrick. The panel at the opposite, east end of the Hall marks the beginnings of Anglo-Norman rule in Ireland and illustrates the surrender of the Irish chieftains to King Henry II in 1171. The central panel features female figures representing Britannia, in violet, and Hibernia, in green. They are shown coming together around the reigning king from the 1780s, George III, who is seated on the throne.' Interestingly, one obvious difference between Waldré's initial design and the final version is that originally Britannia and Hibernia link hands behind the King; their hands are clearly separate in the finished painting, completed

after the Act of Union in 1800.

The present work offers a distorted and unreliable view of these panels, suggesting the artist painted the scene from memory. However, other facts can be gleaned from observing the painting. It was clearly painted after Waldré's decorating scheme yet more precisely, OPW Papers in the National Archives Ireland reveal the Hall as decorated again in 1826. This was mostly cosmetic but a clear change revealed is that the Hall's window curtains, which were on the south wall (the left wall as you look at the present painting), were removed after 1826 and substituted for painted panels, clearly visible in the present work and thus placing it firmly after 1826. As Dr Campbell writes: 'The next clearly identifiable phase of work came in 1857 when the Hall was remodelled by the Lord Lieutenant George Howard, 7<sup>th</sup> Earl of Carlisle. His scheme replaced the panels visible along the side walls of the Hall in the Davis view with oval mirrors running along the north side of the Hall and long curtains running along the south side. A print published in *The Illustrated London News* records this change (see fig. 1). The painting is thus certainly painted between 1826 and 1857. According to Dr Campbell, given the dress of the figures depicted, as well as the style and colour scheme of the interior, the painting likely shows the Hall between 1835 and 1850.

As a rare depiction of St Patrick's Hall in the 19th century, the current work is a valuable historical record. Although lacking in academic prowess, it is a highly engaging work in presenting such an extravagant social occasion. Possessing a naive charm, it nevertheless has a clear sense of colour and design. That any further information to the identity of the painter continues to remain elusive – whether indeed it is a male or female artist – and why it was painted makes it all the more intriguing. It provides a fascinating and rare glimpse of Irish history, and all the more poignant when considering the timing of its possible context.

We are very grateful to Dr Myles Campbell, Collections, Research & Interpretation, Dublin Castle, for his kind assistance with the cataloguing of the present work.









21

21

## ROBERT TONGE

1823 - 1856

### *A Peep at Killarney*

signed and dated l.r.: *R Tonge/ 1846*; also titled and dated 1846 on the reverse  
oil on panel  
30.5 by 40.5cm., 12 by 16in.

#### PROVENANCE

The Boydell Galleries, Liverpool;  
Bourne Fine Art, London;  
The Fine Art Society, London;  
Dickinson, New York

Robert Tonge's talented artistic career was cut short by his early death at the age of 33. His landscapes and coastal views are distinguished by their sensitive rendering of light, as seen in the present example's dramatic view of MacGillicuddy's Reeks. Although based in Liverpool, England, like other contemporaries (see lot 36), he travelled to Ireland to paint its majestic scenery.

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,300-8,000

22

## BARTHOLOMEW COLLES WATKINS, R.H.A.

1833-1891

### *Kylemore Lake, Connemara*

signed with initials l.r.  
oil on canvas  
34 by 51cm., 13½ by 20in.

#### PROVENANCE

Dillon Antiques, Dublin, 1988

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

Bartholomew Watkins was a well established landscape painter who predominantly painted views in Co. Kerry and exhibited regularly at the Royal Hibernian Academy, Dublin from 1856-1892.

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,600-9,300

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## BARTHOLOMEW COLLES WATKINS, R.H.A.

1833-1891

### *Cloon Lake, Glencar, Co. Kerry*

oil on canvas  
34 by 51cm., 13¼ by 20in.

#### PROVENANCE

G. J. Alexander Esq., by 1886;  
Dillon Antiques, Dublin, 1988

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,600-9,300





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## WILLIAM SADLER II

1782-1839

### *Donnybrook Fair*

oil on panel

55.5 by 91.5cm., 21 by 36in.

#### PROVENANCE

Dillon Antiques, Dublin, 1998

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.3, illustrated, p.73, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated, p.89;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated, p.94

£ 70,000-100,000

€ 79,500-113,000 US\$ 92,500-132,000









Many artists chose the popular narrative subject of Irish fairs, in the late eighteenth and early nineteenth centuries. The fair at Donnybrook was one of Ireland's largest and most notorious, which had been held in the south of Dublin since the thirteenth century. It was 'the chief carnival of the citizens of Dublin' and the word itself became 'a byword for riotous behaviour' and this was not the only version done by Sadler.<sup>1</sup> The late eighteenth century studies of fairs by Francis Wheatley, Maria Spilsbury Taylor then subsequently by William Brocas, were less sentimental and more measured, than comparatively frantic nineteenth century versions by George du Noyer and Samuel Watson.<sup>2</sup> Most views show people assembled among a range of makeshift tents as their backdrop, but Watson and Du Noyer place the notorious violence centre stage, and include formal timber-framed menageries and decorated stands, that distinguished the later gatherings.<sup>3</sup> Sadler's style shows the influence of seventeenth century Dutch genre painters, whose views of rural working people were often vessels for moral messages. His composition is directly influenced by Nathaniel Grogan's *An Irish Fair* of c.1780, whose interrelated vignettes also range from left to right, featuring an inn, brightly lit dancers, cattle and stick fighters.<sup>4</sup>

Sadler sympathetically mingles mirth with reality, including a mass of detail within a plausible setting. The makeshift bender tents and formal stands drew crowds from afar, for this late August fair that lasted at least week or more. A woman discussing her huge reclining cow is centrally positioned, emphasising how the cattle trade underpinned Ireland's rural economy. It was the

foundation of the gathering, while entertainment and wild social assembly followed. There was also horse dealing, together with conviviality, degenerating into violence and what many observers perceived as debauchery, all vividly balanced by Sadler. His curved composition is symmetrical; the building on the left and the tent on the right. These coullises (familiar from other Sadler paintings), flank his stage-like composition; leading the eye into and through the fairground, to a round tower in the centre distance.

A theatrical audience of onlookers on the left, spills out of an overgrown thatched public house. Darkly symbolising night-time activities, a couple peer from the upstairs window, above the sign 'back door to the rising sun'. Dark and disreputable, everywhere people watch each other minutely, as the artist invites us to do. Above this corner, are tents with painted signs, symbolic of political allegiances; 'the great man' (probably Daniel O'Connell) contrasts with the crowned harp, above a Union Jack flag. A woman walks with a parasol, towards a man helping his wife alight from their dun-coloured horse, attracting a beggar woman who approaches bowing, and holding out a hat for money. British soldiers, who used fairgrounds for recruitment, stand near a well-dressed couple dancing formally, to the music of a nearby fiddler. Sadler's clever juxtaposition of rich against poor recurs throughout. A neatly dressed man astride a horse, is watched by onlookers as a man picks his pocket behind his back. The trick-riding ubiquitous at fairs, is illustrated minutely behind this vignette, while the mass of stick-fighting men (to their right), their weapons aloft, also include a rider. Looming

in the foreground, a woman with a raised stick, grapples with a man grinning on the ground. The involvement of a small boy, and a dog add to the confusion; even the horses look shocked. The detail of attire, like that of the country-man approaching this fight, illustrates how ragged and patched rural peoples' clothes really were then. His coat is belted with twisted straw rope or *súgán*, with gaps between his blue knee britches and his stockings, full of holes. Further right, the open tent has a brighter, calmer group sitting round a table with a white cloth, to eat, drink and smoke a long-stemmed clay pipe. A woman in a typical red-hooded cloak is beautifully observed. She feeds her neatly dressed baby with food from a point-ended horn spoon; part of so much detail valuable for social historians.

Sadler shows the fair in its heyday. Impressive numbers attended; calculated as 74,792 entering the fair green on one day in 1841, over a third of Dublin's population.<sup>5</sup> By 1855 it had been closed by the authorities who condemned 'the revolting scenes of drunkenness and degrading immorality which were enacted'.<sup>6</sup>

Dr Claudia Kinmonth MRIA

<sup>1</sup> Séamus Ó Maitiú, 'Changing images of Donnybrook fair' in Denis A. Cronin, Jim Gilligan and Karina Holton eds., *Irish fairs and Markets Studies in local history* (Four Courts Press, 2001), figs.1-4, pp.164, 174, 178-9.

<sup>2</sup> Claudia Kinmonth, *Irish Rural Interiors in Art* (Yale University Press, 2006), figs.197-200, pp. 200-207.

<sup>3</sup> Brendan Rooney ed., 'Fairs, Markets, Parades and Calendar Customs' in *A time and a place Two Centuries of Irish Social Life* (National Gallery of Ireland, 2006), cat.75, pp.141-144.

<sup>4</sup> Tom Dunne, 'Nathaniel Grogan (1740-1807) An Irish Fair, c.1780' in Peter Murray ed., *Whipping the Herring, Survival and Celebration in nineteenth century Irish Art* (Gandon Editions, Kinsale, 2006), pp. 76-77, 82-3, 86-7, illus' pp. 77, 83, 87.

<sup>5</sup> Ó Maitiú, 'Changing images of Donnybrook fair' (2001), p.171.

<sup>6</sup> Kinmonth, *Irish Rural Interiors in Art* (2006), p. 205.







## NATHANIEL HONE, R.H.A.

1831-1917

### *Gathering Seaweed on the Strand, Malahide*

signed with initials l.r.: N H

oil on canvas

63.5 by 91.5cm., 25 by 36in.

#### PROVENANCE

John Quinn, New York;  
Christie's, Scotland, 28 June 1995, lot 215

#### EXHIBITED

Boston, Boston College Museum of Art, America's Eye: Irish Paintings from the Collection of Brian P. Burns, 26 January - 19 May 1996, no.1, illustrated p.71, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, Irish Paintings from the Collection of Brian P. Burns, 13 - 28 May 2000, illustrated p.39;  
Phoenix, Phoenix Art Museum, A Century of Irish Painting: Selections from the Brian P. Burns Collection, 3 March - 29 April 2007, illustrated p.69

#### LITERATURE

Anne Crookshank and the Knight of Glin, Ireland's Painters 1600-1940, Yale University Press, New Haven & London, 2002, no.334, illustrated p.248

£ 40,000-60,000

€ 45,200-68,000 US\$ 53,000-79,500

In Nathaniel Hone's *Gathering Seaweed on the Strand, Malahide*, the location depicted is the estuary at Malahide, in north county Dublin, with the sea just visible, and sand dunes in the far distance. A horse and cart have been brought out onto the strand, to where a line of seaweed has been washed up after a storm. The two gatherers by the cart are deftly suggested with dashes of paint, rather than depicted in detail. In the distance can be seen the sail of a gaff-rigged fishing vessel. The diagonal dark line of seaweed intersects with the horizon, above which are blue skies and clouds. Although seaweed gathering is the ostensible subject-matter of this painting, in fact it is the massed white clouds, catching the sunlight, that are the real focus of the artist's attention. In a homage to the Dutch landscape tradition, Hone has placed the horizon line low, so much so that sky and clouds occupy almost two-thirds of the canvas. This is a painting more about light, colour and atmosphere than it is about human activity; it is a celebration of the immanence and grandeur of nature.

People gathering seaweed was a favourite subject for painters in Ireland in the nineteenth century. Samuel Lover's *The Kelp Gatherers* dates

from 1835, while fourteen years later, George Victor Du Noyer was sketching horses and carts, with people gathering kelp, on a Wexford beach. Joseph Malachy Kavanagh's *Carting Seaweed on Sutton Sands*, painted in 1895, is in the National Gallery of Ireland. Three years later Henry Jones Thaddeus was painting seaweed gatherers in the West of Ireland, while from 1912 onwards, Paul Henry, living and working in Co. Mayo, often depicting turf cutting and kelp gathering. In the west of Ireland, seaweed was sometimes piled high and burned, as a source of iodine; but in most cases around the Irish coast it was collected in carts, and spread over fields, to enrich depleted sandy soils.

In 1901, Hone shared an important exhibition with John Butler Yeats in Dublin which brought both artists to national acclaim and convinced patron and collector Hugh Lane that Dublin should have a modern gallery of art. The present painting was acquired by John Quinn, a first generation Irish-American and New York lawyer who was a leading patron of Irish artists. He was especially close to the Yeats family, supporting and promoting John Butler Yeats, W. B. Yeats and Jack B. Yeats in America.

Peter Murray









26

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## ROSE BARTON, R.W.S.

1856-1929

### *Waterloo Bridge, London*

signed *Rose Barton.* and dated 1893 twice l.l.

watercolour

25 by 33cm., 9¾ by 13in.

#### PROVENANCE

The Collection of Major General Ross Johnson

Born in 1856 to a wealthy family in Co. Tipperary, Rose Barton received drawing lessons as part of her private home education. She travelled to Brussels in the 1870s and studied in the studio of Henri Gervex and under Paul Naftel in London.

In 1911, Barton held the first significant exhibition of her works at the Japanese Gallery in New Bond Street, consisting of sixty of her paintings of London. By the following year she was attracting notice as a painter of London scenes. Her watercolours are characterised by an impressionistic finish. She had a '*great sense of the character of ordinary people and interesting everyday scenes. These she saw through a romantic haze which evokes the bustling life of Dublin and London in the first quarter of this century.*' (Anne Crookshank, 'Introduction' in exh.cat., *Rose Barton, R.W.S. (1859-1929), Exhibition of Watercolours and Drawings*, Crawford Municipal Art Gallery, Cork, 1987). The present watercolour, exemplary of Barton's atmospheric technique, demonstrates her fascination with the London fog and is a scene which she returned to several times in order to capture the fluctuating weather conditions.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,600





27

27

## RODERIC O'CONOR

1860 - 1940

### Geraniums

signed I.L.: O'Connor; also signed and inscribed on the reverse: R. O'Connor, Pour L'orphelinat des Arts  
oil on panel

37.5 by 46cm., 14¾ by 18¼in.

### PROVENANCE

Godolphin Gallery, Dublin;  
Oriell Gallery, Dublin;  
Phillips, London, 14 November 1989, lot 51

### EXHIBITED

Godolphin Gallery, Dublin, *Roderic O'Connor, A Selection of his Best Works in Ireland*, 1978, no.19, illustrated;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.69

### LITERATURE

J. Benington, *Roderic O'Connor, A Biography with a Catalogue of his Work*, Dublin, 1992, p.221, no.259

In the 1920s O'Connor painted many flower-pieces in a style that might be termed expressive realism. He applied his colours thickly, often with the palette knife, whilst relying on natural light to throw his props into relief and create dramatic tonal contrasts. Such paintings found eager buyers within his circle: Roger Fry, Matthew Smith and Somerset Maugham all secured examples, whilst the French State purchased his *Le pot chinois* in 1927 for the Musée du Jeu de Paume (now Musée d'Orsay).

The technique of cropping the bottom of a vase holding flowers was employed by Cézanne in some of his still lifes (see for example the latter's *Vase of Flowers* in the Norton Simon Museum). O'Connor adopts it here in order to lend greater emphasis to

the pink and red blooms arranged in a jug. Indeed the flower stems are confronted virtually at eye level and against a dark, indeterminate background that seems to push them upwards and outwards, as witness the uppermost blossom that is cropped by the picture edge.

The inscription on the reverse of the wooden support is identical to that found on an O'Connor flowerpiece in the collection of the Ulster Museum. The artist evidently offered these two works for sale, having decided to donate any proceeds to an establishment set up to care for the orphaned children of artists. The dedication shows that the elderly O'Connor retained a sympathy for those who faced hardship and loss in their lives.

Jonathan Benington

£ 35,000-55,000  
€ 39,600-62,500 US\$ 46,200-73,000

65



## WALTER FREDERICK OSBORNE, R.H.A

1859-1903

### *Study from Nature*

signed l.l.: WALTER OSBORNE  
oil on panel  
35.5 by 22cm., 14 by 8¾in.

#### PROVENANCE

Patrick Vincent Duffy, P.R.H.A.;  
Vincent Ferguson, Dublin;  
Christie's, Glasgow, 20 May 1987, lot 287

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.35, illustrated p.121, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13-28 May 2000, illustrated p.84;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.92

#### LITERATURE

Turlough McConnell, 'Boston College, Guardians of Irish Culture' in *Irish America Magazine*, 2006, no.15, illustrated;  
Margaret MacCurtain, 'Reflections on Walter Osborne's Study from Nature' in *America's Eye*, 1996, p.29-32

The theme of women and girls in gardens, at work, relaxing or reflecting quietly, was one which attracted Osborne throughout his career in Brittany, England and Ireland, evoking a sense of lushness and intimacy. Osborne painted several small studies of women in cottage gardens or cabbage patches in England in the 1880s and early nineties, for example *A Vegetable Garden* (National Gallery of Ireland, cat. no. 4332), *Her Garden*, c. 1891,<sup>1</sup> and the present picture *Study from Nature*, 1884. Later, he depicted women and children in sunny suburban gardens in Co. Dublin.

As Anne Scott-James explains, the theme of the cottage garden became popular amongst Victorian writers and artists.<sup>2</sup> In 1883 William Robinson, born in Co. Down, published *The English Flower Garden*, and in 1885 Mrs. Ewing published *Letters from a Little Garden*. Helen Allingham, Myles Birket Foster and Blandford Fletcher painted tranquil, idealized, pictures of cottage gardens, while others painted Naturalistic scenes of girls in cabbage patches. The theme of the garden was also one celebrated by the Impressionist painters in France.

Osborne's *Study from Nature* shows a woman pausing from her labours in a vegetable patch. The picture may have been executed in Evesham, Worcestershire, or another part of rural England, in 1884. Yet the stylish straw hat and pink blouse give the picture an exotic touch that could be French.<sup>3</sup> The artist takes a low viewpoint and places the figure near the lower right edge of the picture, while much of the composition is taken up by the tree and sky above. As Margaret MacCurtain observes: "Osborne invites the viewer... into a reverie withdrawn from outside distraction".<sup>4</sup>

The woman wears a straw hat with tall crown and wide brim, and smart amethyst – coloured blouse, and dark skirt or apron, and she leans upon a wicker basket. Her face is in shadow, but she looks down at the fork stuck into the ground, at the dug earth and potatoes, or at the piece of straw in her right hand. Or perhaps she is lost in her thought. Behind her are a frail wood fence and abundant plants.

Much of the composition is taken up by the tall tree, perhaps with a rustic ladder propped in it. Although working naturalistically Osborne also observes the decorative patterns of the wiry branches and leaves. The branches spread out, so that the sky can be seen behind, then are linked again by the canopy of leaves.

The vegetable patch, wicker basket and rustic fence and ladder, and the subdued but rich colours throughout the picture: warm ochres and reds, silvery greens and yellows, browns, pinks and blue-greens, create a mood of warmth and intimacy. Osborne employs the 'square-brush' style in the woman's costume, the fork handle, tree trunks and sky, and looser dabs of paint in the garden linking the picture surface together.

*Study from Nature* initially belonged in the collection of Patrick Vincent Duffy (1832-1909), fellow landscapist, and Keeper of the Royal Hibernian Academy.

Julian Campbell

<sup>1</sup>*Her Garden*, c. 1891 shows a girl in straw hat watering plants in a cottage garden (Sale, Adam's, Dublin, 1 June 2001, lot 31)

<sup>2</sup>Anne Scott-James, *The Cottage Garden*, London 1981, p. 90-99.

<sup>3</sup>M. MacCurtain, and C. Kennedy, in *America's Eye*, 1996, p. 30 and 121, respectively.

<sup>4</sup>MacCurtain, *op. cit.*, 1996, p.29.

£ 60,000-80,000

€ 68,000-90,500 US\$ 79,500-106,000







## LILIAN DAVIDSON, A.R.H.A.

1893-1954

### *The Flax Pullers*

signed with monogram L.L.  
oil on canvas  
66 by 76cm., 26 by 30in.

#### PROVENANCE

Christie's, London, 22 May 1998, lot 6

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1921, no.58;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.9, illustrated p.83, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.29;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.65

#### LITERATURE

Thomas J. O'Gorman, 'For All the World to See: The Brian Burns Collection' in *The World of Hibernia*, Summer 1996, illustrated

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,600-66,000

Landscape, portrait and genre painter Lilian Davidson was born in Bray, county Wicklow. Her parents died when she was young, but a scholarship from the Royal Dublin Society enabled her to attend the Dublin Metropolitan School of Art. She exhibited over 130 works at the RHA (1914-1954). These included many genre paintings inspired by the west of Ireland, and at least a dozen on the theme of harvest, for example; *Kelp Gatherers*, *Potato Harvest* and *Bringing in the Turf*.<sup>1</sup> She also showed 188 titles at the Water Colour Society of Ireland (1912-1953), and served on their committee. Davidson had to teach art to augment her income; and pupils such as Bea Orpen became successful in their own right.

By the 1920s her work was informed by trips to paint in France, Switzerland and Belgium, and she was compared to French impressionists such as Jean-Francois Millet. She exhibited in a joint Dublin exhibition with Mainie Jellett (subsequently an avant-garde Cubist painter) in 1920, then in numerous other galleries. These included 61 works at 7 St Stephens Green, Dublin three of which 'had previously been shown at the Salon in Paris in the same year: *A Mountainy Woman*, *In the Fish Market*, *Bruges...and Flax Pullers* [probably the same picture as seen here]'. By 1936 she had exhibited in Paris, London, Amsterdam and Chicago.<sup>2</sup>

Davidson's composition uses a diagonal slant leading the eye from the left foreground, away to the right, where sunlight from behind creates a halo effect around the stooping workers' bonnets. Shadows of the tree-lined hedge beyond, contrast with broadly brushed yellows and reds of clothing, reminiscent of Paul Henry's *The Potato Diggers* (1912).<sup>3</sup>

Flax was the raw material for Ulster's labour-intensive linen industry. In late July or early August, harvesting the plant by pulling instead of cutting preserved the long fibres in each stem, and reduced waste. The artist saw how the bright yellows and greens, that she depicts with brilliance here, quickly faded after harvesting, so she surely chose this stage for its dramatic colour as well as its action. Consistently sympathetic in her portrayal of rural workers, she conveys the communality of hot, hard summer work.

Dr Claudia Kinmonth MRIA

<sup>1</sup> Ann M. Stewart, *Royal Academy of Arts, index of Exhibitors 1826-1979* Vol. I A-G (Manton Dublin, 1986), pp.194-95.

<sup>2</sup> Paul Finucane and Maria Connolly, *Journeys through line and colour - Forty Irish Women Artists of the 20<sup>th</sup> Century* (University of Limerick, 2010), pp.36-9.

<sup>3</sup> Adele M. Dalsimer and Vera Kriekamp, *America's Eye: Irish Paintings from the Collection of Brian P. Burns* (Boston College Museum of Art, 1996), no.9, pp.82-3.







## RODERIC O'CONOR

1860-1940

### 'Romeo and Juliet'

studio stamp atelier O'CONOR verso  
oil on canvas  
65 by 54cm., 25½ by 21¼in.  
Painted circa 1898-1900.

### PROVENANCE

Studio of the artist;  
Hotel Drouot, Paris, 7 February 1956;  
Roland Browse & Delbanco, London;  
Henry M. Roland Collection;  
Laurence Powell, Donegal, Ireland, 1995

### EXHIBITED

Manchester and Leeds City Art Galleries, *Modern Works from the Collection of Dr Henry Roland*, 1962, no.87;  
Bristol City Art Gallery, *40 Works from the Collection of Henry Roland*, 1969, no.28;  
Turin Museo Civico, 1969;  
Cork, Crawford Municipal School of Art, 1971, no.103;  
Guildford Festival, *32 Paintings and Drawings from the Roland Collection*, 1973, no.24;

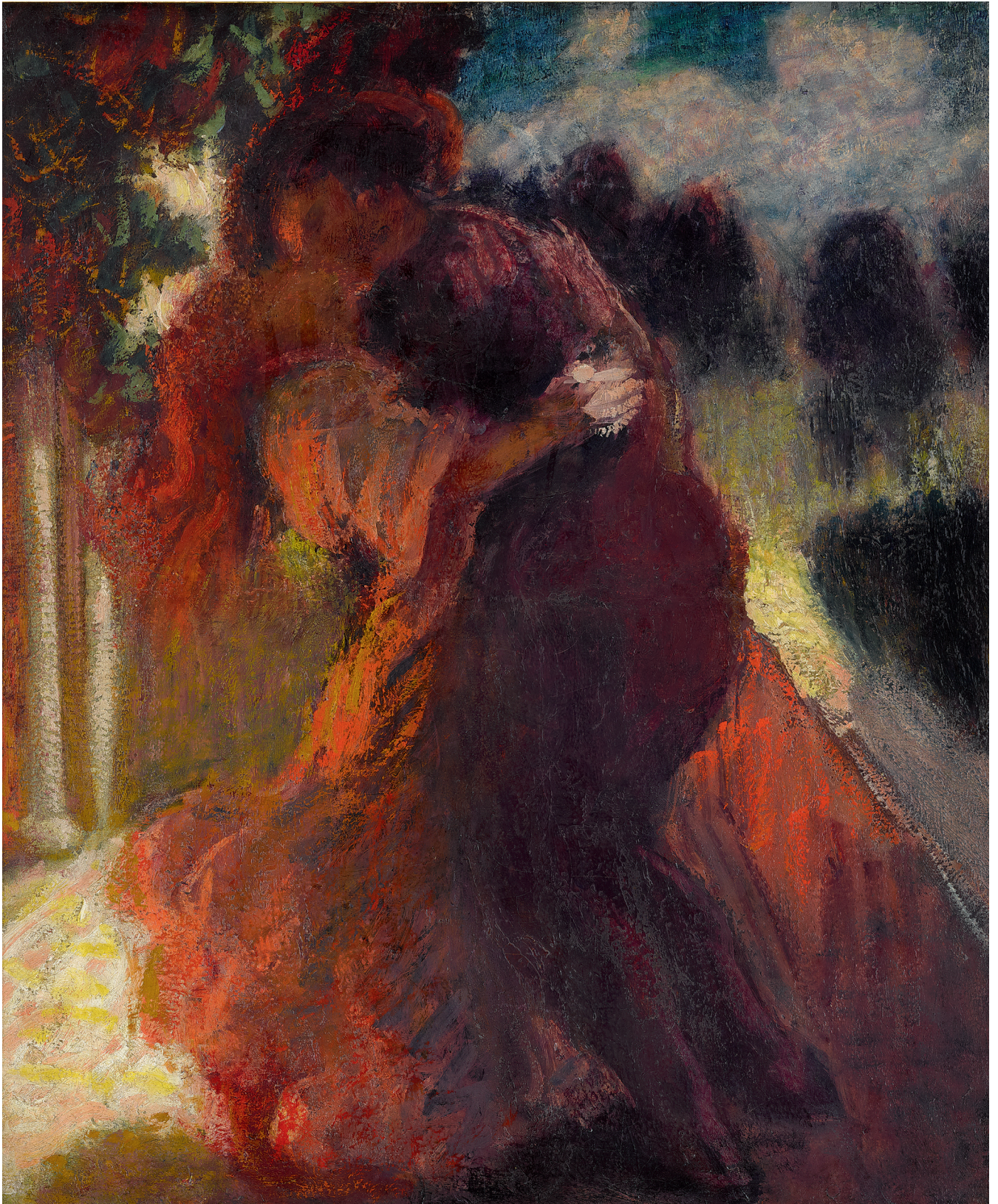
Birmingham, City Museum and Art Gallery, *40 Pictures from the Roland Collection* 1974, no.31;  
Folkestone Arts Centre, *The Roland Collection*, 1975, no.66;  
London, Camden Arts Centre, *The Roland Collection*, 1976, no.98;  
Edinburgh, Scottish Arts Council Gallery, 1976, no.21;  
Rochdale Art Gallery, July 1978, no.42;  
London, Courtauld Institute Galleries, *Works from the Roland Collection*, Arts Council U.K. tour, 1979, no.34;  
Pont-Aven Musée, 1984, no.34;  
Edinburgh, Scottish National Gallery of Modern Art, 1985, no.75;  
London, Barbican Art Gallery, 1985, no.50, with tour to Belfast, Ulster Museum and Dublin, National Gallery of Ireland;  
Manchester, Whitworth Art Gallery, 1985, no.50;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.38, illustrated p.126, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28

May 2000, illustrated p.73;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.87

### LITERATURE

Cyril Barrett, 'Irish Art in the 19th Century,' in *Connoisseur*, December 1971, p.253;  
Anne Crookshank and the Knight of Glin, *The Painters of Ireland, 1660 - 1920*, London 1978, p.262-63;  
Jonathan Benington, 'From Realism to Expressionism: The Early Career of Roderic O'Conor' in *Apollo*, April 1985, p.257-58;  
Henry Roland, *Behind the Facade: Recollections of an Art Dealer*, London, 1991, cover illustration;  
Jonathan Benington, *Roderic O'Conor: a Biography, with a Catalogue of His Work*, Dublin, 1992, p.200-01, no.90;  
Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600 - 1940*, Yale University Press, New Haven & London, 2002, no.360, illustrated p.264;  
Turlough McConnell, 'Boston College, Guardians of Irish Culture' in *Irish America Magazine*, 2006, no.14, illustrated;  
Susan Moore, 'Land of Heart's Desire', in *Apollo*, September 2009, no.9, illustrated p.69







This extraordinary painting, Roderic O'Connor's answer to *The Kiss* by Edvard Munch, belongs to a group of imaginative compositions the Irish artist worked on during the closing years of the nineteenth century. Living in isolation in the small Breton town of Rochefort-en-terre, whilst keeping in touch by letter with Gauguin, de Chamaillard and Seguin, O'Connor composed from memory to create works of symbolist intent. These paintings conveyed highly charged emotions through their reliance on a rich palette of colours. Pinks, oranges and crimsons were wedded to subjects that dealt with surprising and unexpected encounters, engendering an impulsive or, as here, a romantic reaction from his protagonists.

In *Romeo and Juliet* the composition is carefully constructed on two intersecting diagonals, whilst the fiery colours that envelop the couple push them closer to the picture plane and intensify the ardour of their embrace. The woman's billowing dress and her upraised foot indicate that she has just rushed into her partner's arms, throwing her head back as he bends to kiss her. A sense of arrested movement also finds expression in the repeated contours behind the man's legs, and in the diagonal folds that run down the side of the woman's dress. The setting for the couple's tryst is a moonlit garden bordered by trees and a colonnade, with the moon shining down from the right hand side such that their faces remain in shadow and almost appear to fuse together. The deliberate suppression of facial features and other details seems to allude to the loss of individuality inherent in an erotic act.

O'Connor owned two lithographs by Edvard Munch dating from 1896-97, a period when the

Norwegian artist was living and working in Paris. It is highly likely O'Connor saw the ten paintings from the Frieze of Life, including *The Kiss*, that Munch exhibited at the 1897 Salon des Indépendants. Instead of mimicking the earlier composition, however, with its covert indoor embrace conducted in semi-darkness, O'Connor places his couple in an outdoor setting where their behaviour could be viewed as a reaction to, or reflection of, the circumstances they have just witnessed. The heavy build-up of paint in *Romeo and Juliet*, with its scumbled textures and bold sweeps of the palette knife, further distances it from the painterly, highly gestural brushstrokes employed by Munch.

*Romeo and Juliet* was owned by the art dealer Henry Roland for over thirty years. Having rediscovered O'Connor at the 1956 sale of his studio in Paris, Roland was given this painting as a present by his partners, thereby exempting it from the solo exhibitions mounted over the years by Roland, Browse & Delbanco in Cork Street. The title of the painting was Roland's own invention, in default of any title being handed down by the artist. When the work was featured in the *One Man's Choice* exhibition of Roland's private collection in Edinburgh, alongside pieces by Bonnard, Ernst, Klee, Matisse, Moore and Picasso, its owner noted in the catalogue: 'The drama of his [O'Connor's] young lovers is played out entirely in colours, hot and passionate. A complete union of French and Irish temperament' (*One Man's Choice: Selected by Dr Henry Roland from his own collection and from other sources*, Scottish National Gallery of Modern Art, Edinburgh, 1985, p. 18).

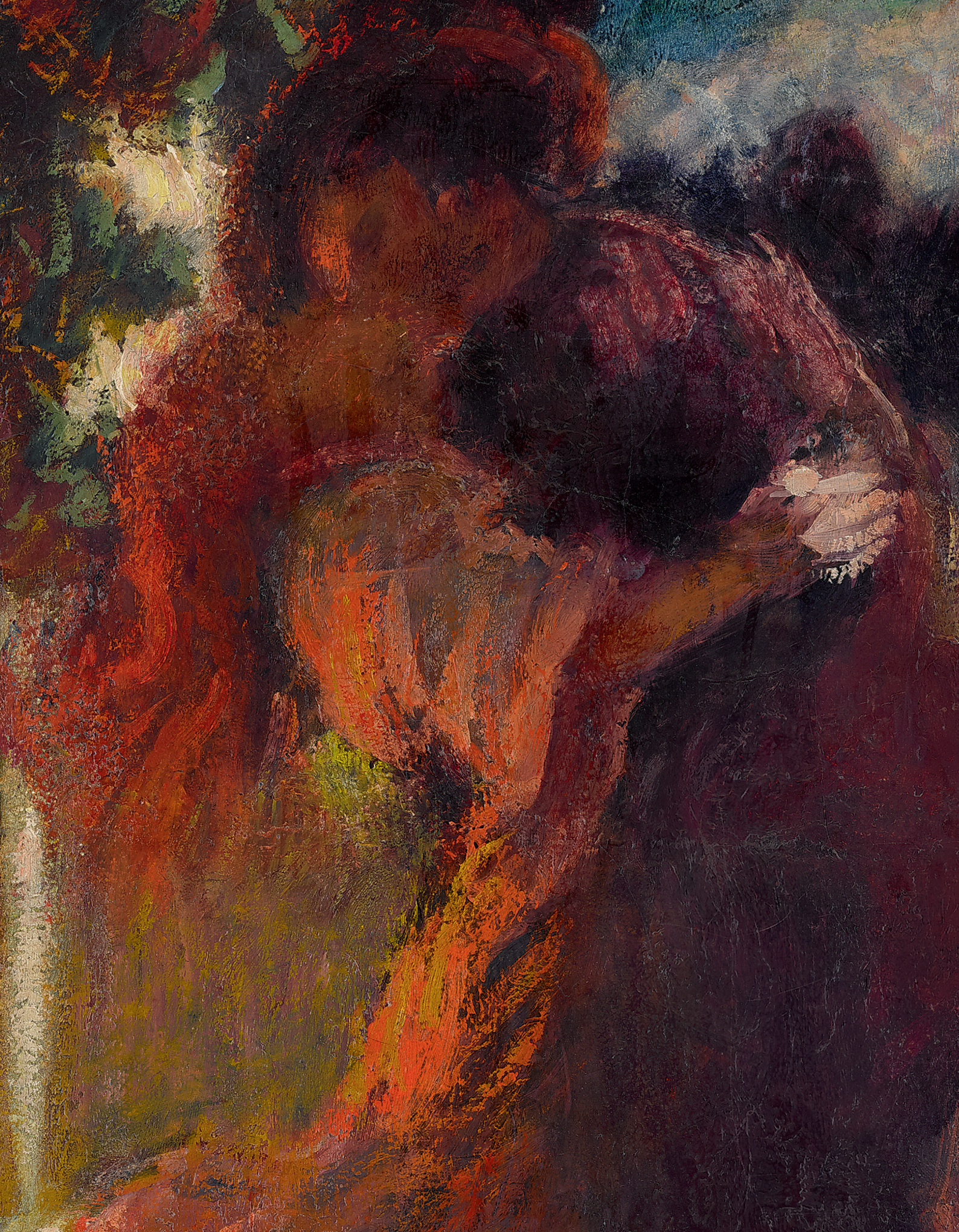
Jonathan Benington

£ 300,000-500,000  
€ 339,000-565,000 US\$ 396,000-660,000

*'The drama of his [O'Connor's] young lovers is played out entirely in colours, hot and passionate. A complete union of French and Irish temperament.'*

DR HENRY ROLAND, 1985









31

31

## GEORGE RUSSELL, CALLED AE

1867-1935

### *Carlo Point Edge*

signed with monogram I.r.

oil on canvas

54 by 81.5cm., 21¼ by 32in.

#### PROVENANCE

Christie's, London, 20 May 1999, lot 76

#### EXHIBITED

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.86;

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.93

*Carlo Point Edge* probably depicts a scene at Cartron Point, on Blacksod Bay in Co. Mayo. In this coastal scene, the sun is setting, disappearing behind blue clouds above a flat coastline. In the foreground, oblivious of the glorious sunset, a boy he bends over the seaweed-covered rocks, probably foraging for cockles and mussels, or collecting kelp to use as a fertiliser.

Russell studied at the Metropolitan School of Art, where he met fellow-student William Butler Yeats, with whom he developed a friendship that later veered into rivalry. Russell's adoption of the initials "AE", meaning Aeon, signalled his pronounced tendency towards mysticism. Russell was a truly visionary artist, and his paintings depict phantasms 'waking dreams', and visions that appeared in his mind. However he was also a practical man, who remained solidly rooted to the ground, studying economics, finance, agriculture

and social improvement. After abandoning the Metropolitan School of Art, he took employment with the Irish Agricultural Organisation Society, where he proved an efficient administrator, polemicist and fund-raiser, playing a leading role in establishing a nation-wide co-operative movement. He also contributed to *The Irish Theosophist*, and, assisted by W. B. Yeats, decorated the headquarters of the Theosophical Society on Ely Place with large canvases depicting spirits and faeries in Irish landscapes. After 1915 Russell discontinued exhibiting in Ireland, although his work continued to be shown in the United States up to the time of his death, in England, in 1935.

Peter Murray

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600





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## JACK B. YEATS, R.H.A.

1871-1957

### *Seals, Tawin (County Galway)*

signed l.l.: JACK B YEATS

oil on panel

23 by 35.5cm., 9 by 14in.

#### PROVENANCE

Sold through Leo Smith, Dublin, to Harold Osterberg, Danish Consul General in 1944; Agnew & Sons, London; Sotheby's, London, 3 November 1981, lot 1656

#### EXHIBITED

Dublin, Stephen's Green Gallery, *Drawings and Paintings of Life in the West of Ireland*, 19 February - 4 March 1921;  
Dublin, National College of Art, *National Loan Exhibition*, June - July 1945

#### LITERATURE

Hilary Pyle, *Jack B. Yeats, Catalogue Raisonné of the Oil Paintings*, Dublin, 1992, Vol.I, no.132, p.116

Yeats spent a month in the summer of 1920 on the island of Tawin in Galway Bay. He wrote to John Quinn on 17 November 1920: 'No part...is more than about fifty feet above high water mark. To be on it was like being on a raft. When the sun was shining the little rocks and green fields glistened.' (New York Public Library). The seals are visible in the background.

£ 40,000-60,000  
€ 45,200-68,000 US\$ 53,000-79,500



## WILLIAM LEECH, R.H.A.

1881-1968

### *The Tea Trolley*

signed l.l.: *Leech*

oil on canvas

76 by 65cm., 30 by 25½in.

#### PROVENANCE

John Duggan, London, 1995

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.31, illustrated

p.114, with tour to Dublin, Hugh Lane Municipal

Gallery of Modern Art, 19 June - 25 August 1996

and New Haven, Yale Center for British Art, 25

September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish**Paintings from the Collection of Brian P. Burns*, 13 - 28

May 2000, illustrated p.53;

Phoenix, Phoenix Art Museum, *A Century of Irish**Painting: Selections from the Brian P. Burns Collection*,

3 March - 29 April 2007, illustrated p.76

#### LITERATURE

Denise Ferran, *William John Leech, An Irish Painter**Abroad*, London, 1996, p.95, illustrated fig.60

± ⊕ £ 50,000-70,000

€ 56,500-79,500 US\$ 66,000-92,500

Leech uses the inspiration of a simple tea tray, standing on a sun-dappled lawn, to create a strong composition dominated by diagonal lines. The rendering of the tray is not exact, but the overall effect is one of a 'dejeuner sur l'herbe', achieved not through depicting a group of people with picnic baskets and blankets, but rather by honing in on one simple domestic item. The presence of those who will partake in the tea party is suggested, not revealed. This Graham Greene-like sensibility, of human entanglements taking place amidst the everyday, is a characteristic of Leech, who often depicted scenes such as washing lines, items on windowsills, or glimpses of gardens.

Born in Dublin in 1881, Leech came from a middle-class family; his father, Henry Brougham Leech, was former Professor of Law at Trinity College. Educated privately and at St. Columba's College, in 1899 Leech showed his first painting, *Lake Brienze before a Storm*, at the RHA: this work was most likely painted in Switzerland, where he had received part of his private education. The previous year he had returned to Dublin, to study at the Metropolitan School of Art. However, disappointed with the standard of tuition, he transferred to the RHA schools, where Walter Osborne's tuition was an important influence. Leech absorbed the lessons of Impressionism but also went on to embrace Post-Impressionism, developing a painterly style that combines the 'plein air' tradition with experiments in colour being made by Matisse, Bonnard, and the Fauves.

In 1901 Leech moved to Paris, enrolling at the Academie Julian and becoming friends with the New Zealand artist Sydney Thompson. He remained in France for much of the first decade of the twentieth century, living in Paris or in Concarneau, Brittany, and regularly sending works to RHA exhibitions in Dublin. Often painted in the open air, his sketches and paintings were well-received, winning him the Taylor Prize on no less than four occasions. Even while living in France, Leech continued to exhibit works in Dublin. In 1907 he showed at the Leinster Hall, along with Constance Gore-Booth and Casimir Dunin Markiewicz, two fellow-students from the Academie Julien. Leech exhibited this same venue over the two succeeding years. He was elected a member of the RHA in 1910, the same year he and his parents moved to London. His most famous painting, *A Convent Garden, Brittany* (1913) is in the National Gallery of Ireland, and depicts his first wife Elizabeth, who he had married the previous year, dressed as a novice. For the rest of his life, Leech lived either in England or on the Continent, but he did not forget his native country. While exhibiting at the Royal Academy, Whitechapel, and NEAC, he continued to show regularly at the RHA, missing only ten exhibitions over a period of sixty-eight years.

Peter Murray







## RODERIC O'CONOR

1860 - 1940

### *Valley Landscape Near Cassis*

oil on canvas

38 by 46cm., 15 by 18in.

Painted *circa* 1913.

#### PROVENANCE

Christie's, London, 3 March 1989, lot 381;

Private collection, Northern Ireland;

Christie's, London, 20 May 1999, lot 193

#### EXHIBITED

Taylor Gallery, London, *Irish Art in the 20th Century*, 1989, no.24;

Taylor Gallery, London, *Ireland and the Modern Movement*, 1990, no.27;

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13- 28 May 2000, illustrated p.68

#### LITERATURE

Jonathan Benington, *Roderic O'Conor*, Dublin, 1992, no.179, p.211-12

A century ago the small fishing port of Cassis near Marseille in the South of France had much to offer the painter - a picturesque harbour, dramatic cliffs and mountains, and a coastline indented by rocky inlets, all bathed in bright Mediterranean light. Georges Braque, André Derain and Othon Friesz had painted *fauve* landscapes in the area around 1906, encouraging other artists to follow in their wake. O'Conor first made the long journey from Paris in 1912 and returned the following year, staying from summer through to winter. During this second visit he was in contact with Charles Camoin, Albert Marquet and Henri Manguin, whilst the English-speaking contingent expanded with the arrival of J.D. Fergusson, S. J. Peploe and Anne Estelle Rice.

Cassis gave O'Conor new inspiration and triggered a return to landscape painting at the expense of studio subjects. The paintings he produced were characterised by bright pure colours and a bold confident technique. He tended to steer clear of the obvious picturesque subjects such as the harbour and town, favouring instead the imposing summit of Le Cap Canail fronted by isolated farmsteads, sun-drenched orchards and vineyards.

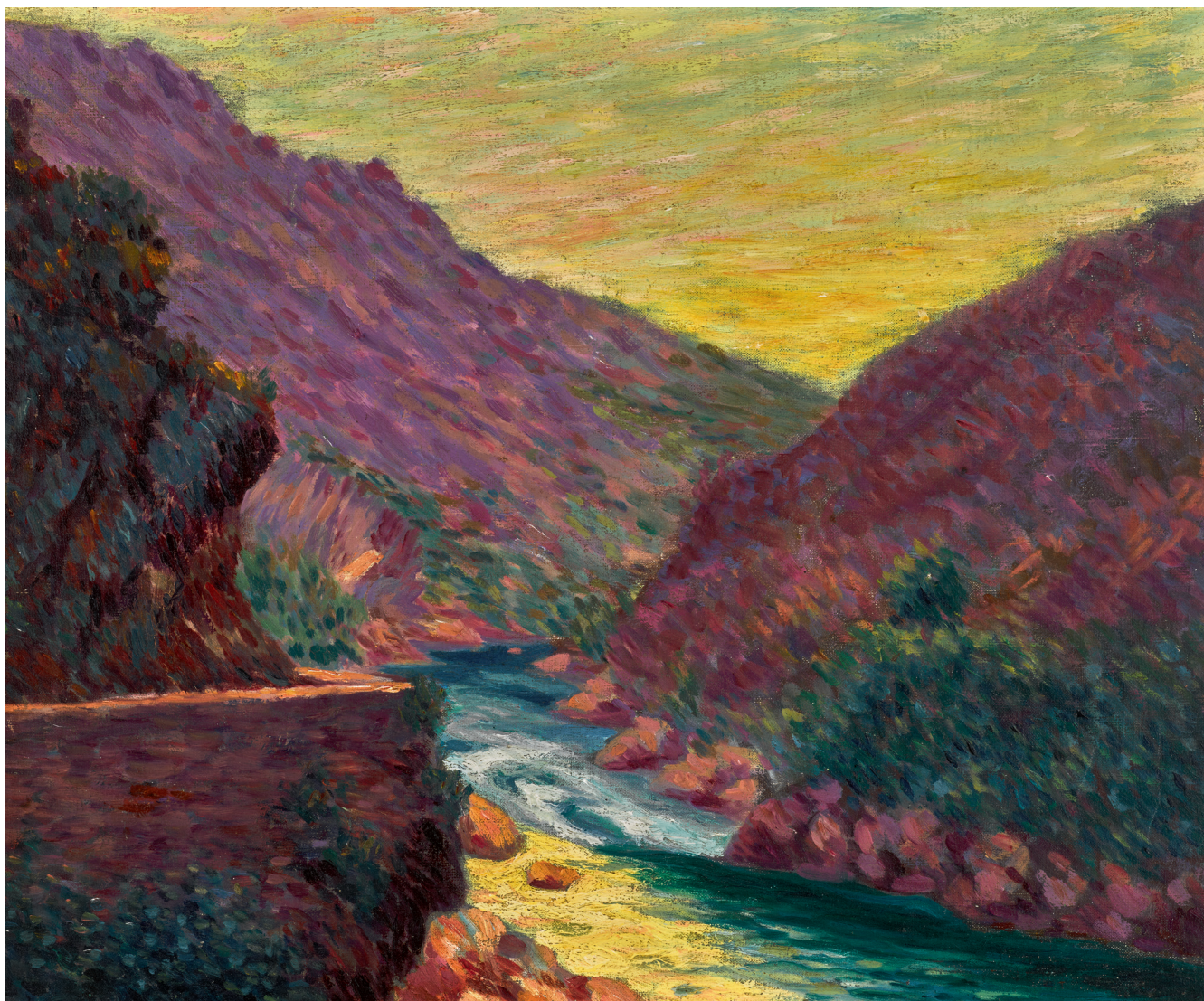
The present work represents a mountain stream that changes level as it reaches a small waterfall, the closest stretch of water just catching the light of the setting sun. Although the steep slopes of the valley are silhouetted, they still glow red, pink and purple, as do the wall and path above the left bank of the stream. The picture has been painted methodically using short parallel brushstrokes and small dabs of colour - a Cézannesque approach that marks a change from the dabbed and stained surfaces typical of his Cassis landscapes. The rapidly fading light may have obliged the artist to complete the work under cover, away from the subject, and it is possible that it dates from the first shorter trip to Cassis. The measured tonal progression from dark foreground to radiant background aligns with the system he had devised in Paris for indoor subjects that were backlit.

Jonathan Benington

£ 80,000-120,000

€ 90,500-136,000 US\$ 106,000-159,000







## MARIA SPILSBURY TAYLOR

1776-1820

### *Portrait of Henry Grattan MP, in a Library*

oil on canvas

96.5 by 79.5cm., 38 by 31¼in.

#### PROVENANCE

Dillon Antiques, Dublin, 1984

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.23, illustrated p.100, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998; Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated, p.93; Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated, p.95;

#### LITERATURE

Thomas J. O'Gorman, 'For All the World to See: The Brian Burns Collection' in *The World of Hibernia*, Summer 1996, illustrated

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600

Maria Spilsbury Taylor's portrait of Henry Grattan shows him standing in a library, his right hand resting on a volume; a history of Ireland. In his other hand, he holds a scroll, possibly one of the many petitions and bills he advocated, seeking Catholic Emancipation. A similar portrait, by Alexander Pope, published as an engraving in 1814, shows Grattan holding such a petition. Pope depicted Grattan in a Classical setting, rather than the Gothic-Revival library depicted by Spilsbury Taylor. Although the location of this library is not known, it may have been in Grattan's town house, or at his country estate at Tinnehinch. Another possibility is Rosanna House in Wicklow, home of the Tighe family.

Born in Dublin, in 1746, Grattan was a brilliant politician and orator, who, in his mid-thirties, backed by the Protestant Volunteer movement, declared an independent parliament for Ireland. "Grattan's Parliament" did not last long however, and when rebellion broke out in 1798, he was blamed by conservatives for having stirred up resentment against the status quo. He opposed the Act of Union in 1800, but this did not prevent him from later sitting as a MP in London. However, while he continued his efforts on behalf of Ireland, his great days as a parliamentarian were over, and he died in 1820. Although Spilsbury Taylor's portrait has been dated to *circa* 1817, it depicts Grattan much younger than in Pope's portrait, and so it can be conjectured that Spilsbury Taylor had visited Ireland more than once, before settling in Dublin in 1813; or she could well have painted the portrait in London.

Born in Great Ormond Street, London, Spilsbury Taylor was the daughter of the mezzotint engraver Jonathan Spilsbury (fl.1760-1790), from whom she learned the art of painting and engraving. As her father was an occasional preacher in the Moravian church, and her mother a friend of

John Wesley, she was brought up within a strict Protestant evangelical tradition. While still in her teens, she exhibited portraits and genre scenes at the Royal Academy and the British Institution; the themes often inspired by her Zinzendorfian education. Among them were, *The House of Protection for Destitute Females of Character*; *Two Girls Applying for Admission*, a subject that emphasised her belief in Christian charity, and a series of paintings; *The Stolen Child Discovered amid the Crew of Gipsies*, *The Beadle Restores the Child to the Family* and *The Lost Child Found, and the Felicity of the Nursery Restored*.

In 1789, Spilsbury Taylor was taken by her parents to Ireland, where they stayed for a year at the Rosanna (or Rossanagh) estate in Ashford, Co. Wicklow, with Sarah Tighe, another friend of Wesley. Back in England, in 1808 she and John Taylor were married, however after the failure of his family firm, she was obliged to provide income for the family. In 1813, they moved to Dublin, where she continued to paint portraits and landscape scenes. She had a keen eye for society, at all levels, and her painting *The Patron's Day at the Seven Churches, Glendalough* (National Gallery of Ireland) is the visual equivalent of a novel, providing vivid images of travelling traders, pilgrims, revellers and members of the aristocracy, all in the same setting; the painting containing a clear moral message about the education of the young. Also in the National Gallery is a portrait by her of Henrietta Grattan, née Fitzgerald, who was married to Henry Grattan. Spilsbury Taylor died in 1820, of complications following a miscarriage, during her fifth pregnancy. Her son, Rev. John William Augustus Taylor, later became headmaster of the Rookery school in Oxford. [See Charlotte Yeldham *Maria Spilsbury Taylor (1776-1820) Artist and Evangelical*. (Routledge, 2010)].

Peter Murray









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## JAMES WHAITE

fl. 1867-1896

### *Bantry Bay*

signed, titled and dated l.l.: *James Whaite 1876*

*Bantry Bay*

watercolour

60 by 95.5cm., 23½ by 37½in.

### PROVENANCE

Dillon Antiques, Dublin, 1988

Living in Manchester and Liverpool, Whaite travelled England, Wales and Ireland painting landscapes. One work titled *The Lower Lake, Killarney* was exhibited at the Royal Hibernian Academy in 1878, shortly after the present watercolour was made. Under a bright sky, travellers make their way along the road in Bantry Bay, Co. Cork. In comparing with William McEvoy's view towards Glengarriff in the following lot, here we are offered the view across the water.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,600-9,300





37

37

## WILLIAM MCEVOY

fl.1858-1880

### *Glengariff from the Kenmare Road, Evening*

signed with monogram and dated l.l.: 1862; also titled, signed and inscribed '£30.00' on an old label attached to the reverse

oil on canvas

73.5 by 137cm., 29 by 54in.

#### PROVENANCE

Adam's, Dublin, 16 June 1993, lot 70

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1863, no.169;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.2, illustrated p.72, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.80

Although less well known today, William McEvoy was an accomplished landscape painter, predominantly of Irish and Welsh landscapes before moving to London in 1865. He exhibited regularly at the Royal Hibernian Academy in Dublin up until 1880. Bathed in evening light, in the present work McEvoy presents a sweeping panoramic view looking towards Glengariff from the Kenmare pass.

£ 15,000-20,000

€ 17,000-22,600 US\$ 19,800-26,400





38

## ALBERT POWER RHA

1881 - 1945

### *Bust of Dean Jonathan Swift*

inscribed: RUBULIAK/ REPLICA BY/ A G POWER

1910

marble

87 by 60cm., 34¼ by 23¼in. (excluding column)

### PROVENANCE

Adam's, Dublin, 1986

Albert Power was one of the leading sculptors in Ireland during the late 1920s and 1930s. As a young boy he learnt stone carving as an apprentice with the Smyth family and later studied at the Metropolitan School of Art, where he was taught figure-drawing by master practitioner William Orpen. He went on to exhibit regularly at the Royal Hibernian Academy, Dublin, winning the National Gold Medal for Sculpture in 1911. In 1912, he set up his own stone sculpture business and regularly received commissions for busts of prominent Irish public figures.

The present bust of Jonathan Swift (1667-1745) - the famous satirist, essayist, poet and cleric - author of *Gulliver's Travels* (1726) and cleric of St Patrick's Cathedral, Dublin, is modelled on the original by Louis-Francois Roubiliac (1702-1762), which Roubiliac made for Trinity College, Dublin and currently sits alongside many other important 18th century busts. Roubiliac was a French sculptor who worked in England and became one of the most prominent sculptors in London working in the rococo style. Power also did a bronze bust of W. B. Yeats, see lot 44.

£ W £ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600





39

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## WILLIAM SADLER II

1782-1839

### *View of the Deputy Master's House at Kilmainham Hospital*

oil on panel

36.5 by 61cm., 14½ by 24in.

#### PROVENANCE

Christie's, London, 19 May 2000, lot 108

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,600-66,000

Three generations of the Irish Sadler family were painters, including William Sadler II, who should not be confused with his father of the same name (an historical and portrait painter) or his comparatively less accomplished son, who also painted in his father's style, from Dublin. As with this example, William Sadler II often painted small works on mahogany panels; often local scenes in and around Dublin, several of which are in the National Gallery of Ireland collection.<sup>1</sup> They include revealingly painted detailed small figures, adding scale to his narrative, and insights into clothing and material culture. As such his work is of value to the social historian, although he was also known to copy old masters. Larger more dramatic works, some on canvas, include *The Departure of George IV from Kingstown*, *The Battle of Waterloo* and the equally elaborate *The Battle of the Boyne with Boyne House in the Distance* (all in private collections).<sup>2</sup> His work was usually unsigned, but close observation shows his dry painting technique, often incorporating small raised dots of impasto, highlighting features such as foliage.

The artist shows a view looking north, centred on where the deputy master of Kilmainham Royal

Hospital lived. With its extraordinarily tall chimneys and front door beneath a lamp, the eye is then drawn to the massively tall obelisk; the 'Wellington Testimonial', only visible after 1820. This survives in Phoenix Park, across the river Liffey. Sadler incorporates more detail on the domestic house, than on the East window of the hospital chapel, which balances his composition to the left. Part of the hospital's north range, this chapel window's 'round head springs from eaves level and is crowned by a startling curvilinear archivolt-like hood-moulding, boldly breaking the order and rhythm of the East front.'<sup>3</sup> The Gothic sandstone tracery contains stained glass, within a complexity of quatrefoils and daggers. Detail and narrative is further added by Sadler's well-dressed walkers, and soldiers, one on a dramatically rearing horse, who guard the premises.

Dr Claudia Kinmonth MRIA

<sup>1</sup> Homan Potterton, introduced, *National Gallery of Ireland Illustrated Summary Catalogue of Paintings* (Gill and MacMillan, 1981), pp. 291-92.

<sup>2</sup> Brendan Rooney in A. Carpenter, N. Figgis, M. Arnold, N. Butler & E. Mayes eds., *Art & Architecture of Ireland, vol. II, Painting 1600-1900* (Royal Irish Academy, 2015), figs. 452-3, pp. 443-45.

<sup>3</sup> Christine Casey, *The Buildings of Ireland Dublin* (Yale University Press, 2005), pp. 676-77.



## MICHAEL GEORGE BRENNAN

1840 - 1871

### *The Acolyte*

signed, dated and inscribed I.I. (on the step):

*M.G.BRENNAN ROME / 1870;*

also inscribed *no.1*, titled, signed and indistinctly inscribed with the artist's address on a label attached to the stretcher  
oil on canvas  
68 by 90.5cm., 26¾ by 35½in.

### PROVENANCE

Christie's, London, 9 May 1996, lot 17

### LITERATURE

Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, Yale University Press, New Haven & London, 2002, no.334, illustrated p.248

A highly accomplished genre and landscape painter, born in county Mayo, Brennan showed promise at an early age. He trained at the Royal Dublin Society's Drawing School<sup>1</sup> and subsequently at London's Royal Academy School. He worked drawing principal cartoons for *Fun* (a Satirical newspaper like *Punch*) but resigned because of an unwillingness to caricature the Pope. Suffering from ill health, he was advised to move to a warmer climate. So he moved to Italy and some of the 14 titles sent back to the RA reveal his interest in religious subjects; *Kissing the padre's hand* and *The young priest* (both 1866). He also sent three paintings to the RHA. However his death from consumption at the age of 35, cut a most promising career short.<sup>2</sup> The National Gallery of Ireland hold two of his paintings.

Brennan's narrative suggests the interplay between the world of the Roman Catholic church, and that of the outside world. He uses a studied rectilinear format, to separate those in the foreground, below, representing the offspring of poor Italian families, against those above, framed in the formal background of their church entrance. The massive green panelled door, the classically-carved marble, and the solid base of a huge column emphasise such contrasts. The top step divides the religious figures, shaded from the heat in their smart clothes, in the upper part of the image, with the slightly chipped lower steps leading down onto a foreground littered with broken straws, nutshells and orange peel. The ragged children are absorbed in their activity; playing a street-game like skittles or marbles; four walnuts have been arranged in a pyramid and more are being thrown to topple the pile.

Caught up in the uncertainty of their game, the boys focus intently on the little target. Meanwhile the priest and his assistant look ready for a comparatively grand 'Way of the Cross' procession, its timing announced by the sign hanging in front of the green curtain, beneath a painted monstrance

and chalice. The thurible or censer in which incense is burning, swings from the man's hand, ready for the occasion. As if just appearing at the door to look for the altar boy, both seem distracted, momentarily by the youthful game. Each is dressed in a cassock covered by a lace trimmed surplus. The way the incense smoke issues back into the church, past the polished chains of the censer, draws attention to their polished shoes with shining buckles.

The flower seller pauses behind the others, with her basket, as if she wandered into the scene, with a distant, ambiguous gaze. Flower sellers were numerous among the poorest street sellers, and their posies were often sold door to door. One pink petal fallen from her basket divides the smallest seated boy, from the altar boy overlooking him. His position on the steps, on the horizontal division between formal from informal, adds ambiguity to the painting's title, *The Acolyte*. This meant either 'an assistant or follower' (ie the judge in the older boys' game) or 'a person assisting a priest in a religious service or procession'.<sup>3</sup> The cobbles invite the viewer's eye from the girl's foot, downwards and around, towards the small boy's. Long shadows point towards him too. On the far left, the next player holds a walnut in his hand, and another behind his back ready for his chance. The skin tones and assorted patches of his clothes, brilliantly lit from behind, are painted with the same impressive detail and care afforded to the altar boy's buttons and tricorne hat.

Dr Claudia Kinmonth MRJA (who thanks Dr Lisa Godson for advice on terminology).

<sup>1</sup> Gitta Willemson, *The Dublin Society Drawing Schools students and award winners 1746-1876* (Royal Dublin Society, 2000), p.9.

<sup>2</sup> W. G. Strickland, *A Dictionary of Irish Artists Vol.I A-K* (Irish Academic Press, 1913), p.82-4.

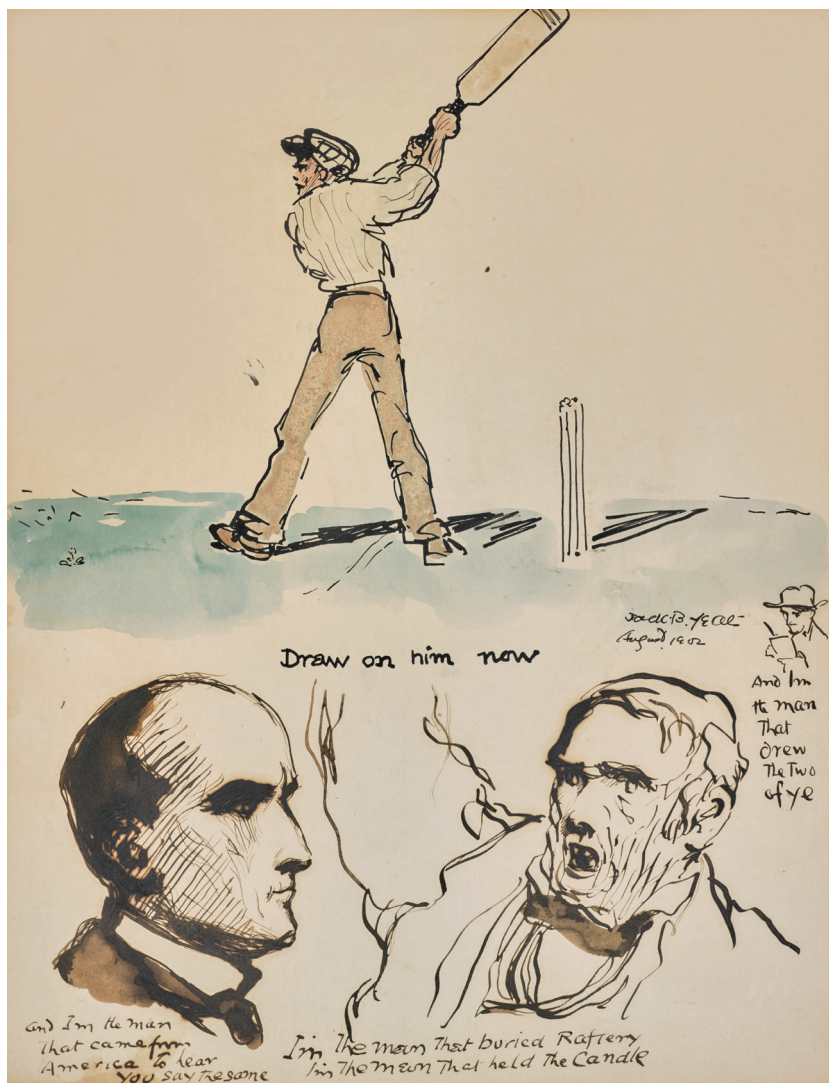
<sup>3</sup> <https://en.oxforddictionaries.com/definition/acolyte>

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600









41

41

## JACK B. YEATS, R.H.A.

1871-1957

### *Draw on Him now*

titled, signed and dated c.r.: *Jack. B. Yeats/ August 1902*; also inscribed *I am the man that drew the two of ye/ and I'm the man that came from America to hear you say the same/ I'm the man that buried Raftery/ I'm the man that held the candle*

watercolour with pen and ink

29 by 22.5cm., 11½ by 8¾in.

### PROVENANCE

Hamilton Osborne King, Dublin, 1994

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,650-4,000



## JACK B. YEATS, R.H.A.

1871-1957

### *Photograph of the Artist*

by William MacQuitty, 1950, three-quarter length, vintage print, mounted with Yeats's signature and monogram

paper

18 by 17.5cm., 7¼ by 7in.

#### PROVENANCE

William MacQuitty, by whom gifted to the previous owner in 1973

£ 1,500-2,500

€ 1,700-2,850 US\$ 2,000-3,300

## W. B. YEATS

1865-1939

### *Autograph letter signed, to Ernest Boyd*

pen and ink with photograph

asking permission to propose him as an associate member of the Irish Academy of Letters ("...I think you will be elected, though there is of course no certainty in such things, especially in this argumentative country..."), 1 page, 8vo, headed stationery of Riversdale, Dublin, 21 March [1932-39], mounted alongside a photographic portrait of the artist

letter: 20 by 12.5cm., 8 by 5in.; photograph: 14 by 10cm., 5½ by 4in.

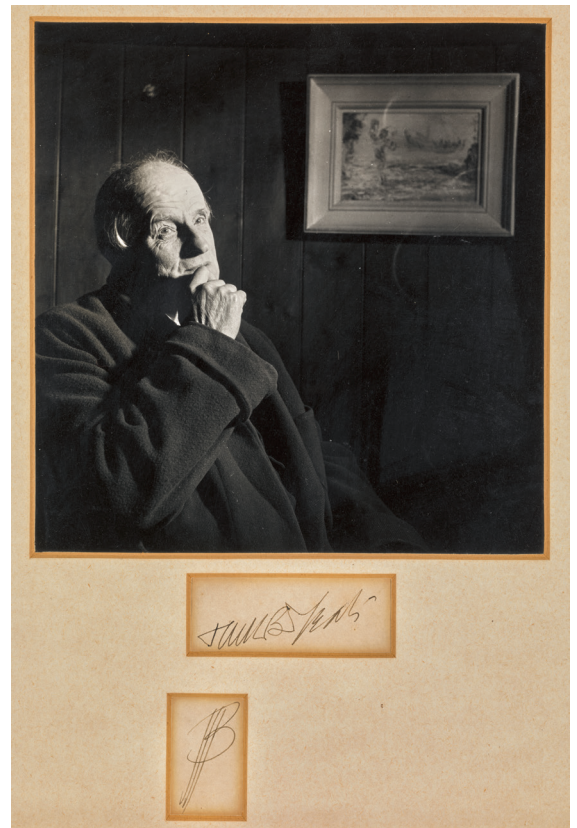
#### PROVENANCE

The Kenneth W. Rendell Gallery, New York

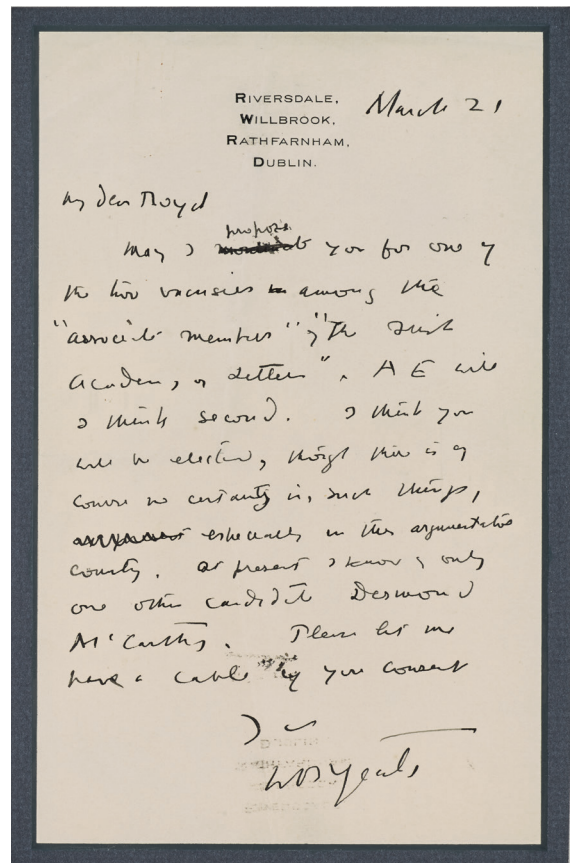
Ernest Boyd was an Irish-American critic, author of *Contemporary Drama of Ireland* (1917) and *Ireland's Literary Renaissance* (1922). The Irish Academy of Letters, which he is here invited to join, was established by Yeats and G.B. Shaw in 1932 to represent Irish writers, and in particular to campaign against censorship in the Irish Free State.

£ 1,500-2,500

€ 1,700-2,850 US\$ 2,000-3,300



42



43





44

44

## ALBERT POWER RHA

1881 - 1945

### *Bust of W.B. Yeats*

signed and dated: *Albert Power 1918*  
bronze, on Connemara marble base  
height (including base): 44.5cm., 17½in.

#### PROVENANCE

Oliver St. John Gogarty, Renvyle;  
Christie's, Dublin, 10 February 1986, lot 267

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.48, illustrated p.139, with tour to Dublin, Hugh Lane Municipal

Gallery of Modern Art, 19 June - 25 August 1996  
and New Haven, Yale Center for British Art, 25  
September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28  
May 2000, illustrated p.112

#### LITERATURE

Daniel J. Murphy (ed.), *Lady Gregory Journals*,  
Oxford University Press, Gerrard's Cross, 1987,  
vol.2, books 30-44, p.388

£ 15,000-25,000  
€ 17,000-28,300 US\$ 19,800-33,000



## ROWAN GILLESPIE

b.1953

### *W.B. Yeats, Study*

signed, numbered and dated: 9/9 GILLESPIE '02

bronze

height (including base): 64.5cm., 25½in.

Executed in 2002, the present work is number 9 from an edition of 9.

### PROVENANCE

Purchased directly from the artist

The present bronze is cast from the maquette which relates to the artist's full-scale sculpture of W.B. Yeats made in 1989, which was unveiled by Senator Michael B. Yeats in 1990.

Ω ⊕ W £ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800





## JACK B. YEATS, R.H.A.

1871-1957

### *The Lonely Sea*

signed l.l.: JACK B/ YEATS

oil on canvas

36 by 53.5cm, 14 by 21in.

### PROVENANCE

Sold by the artist to Leo Smith, Dublin, 1948;

M.J. Doran (Davy Byrne's);

Adam's, Dublin, 14 May 1976, lot 51;

Dillon Antiques, Dublin, 1986

### EXHIBITED

Boston, Boston College Museum of Art, *America's*

*Eye: Irish Paintings from the Collection of Brian P.*

*Burns*, 26 January - 19 May 1996, no.44, illustrated

p.135, with tour to Dublin, Hugh Lane Municipal

Gallery of Modern Art, 19 June - 25 August 1996

and New Haven, Yale Center for British Art, 25

September 1997 - 4 January 1998;

Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 - 28

May 2000, illustrated p.104

### LITERATURE

Hilary Pyle, *Jack B. Yeats, Catalogue Raisonné of the*

*Oil Paintings*, Dublin, 1992, Vol.II, no.854, p.769

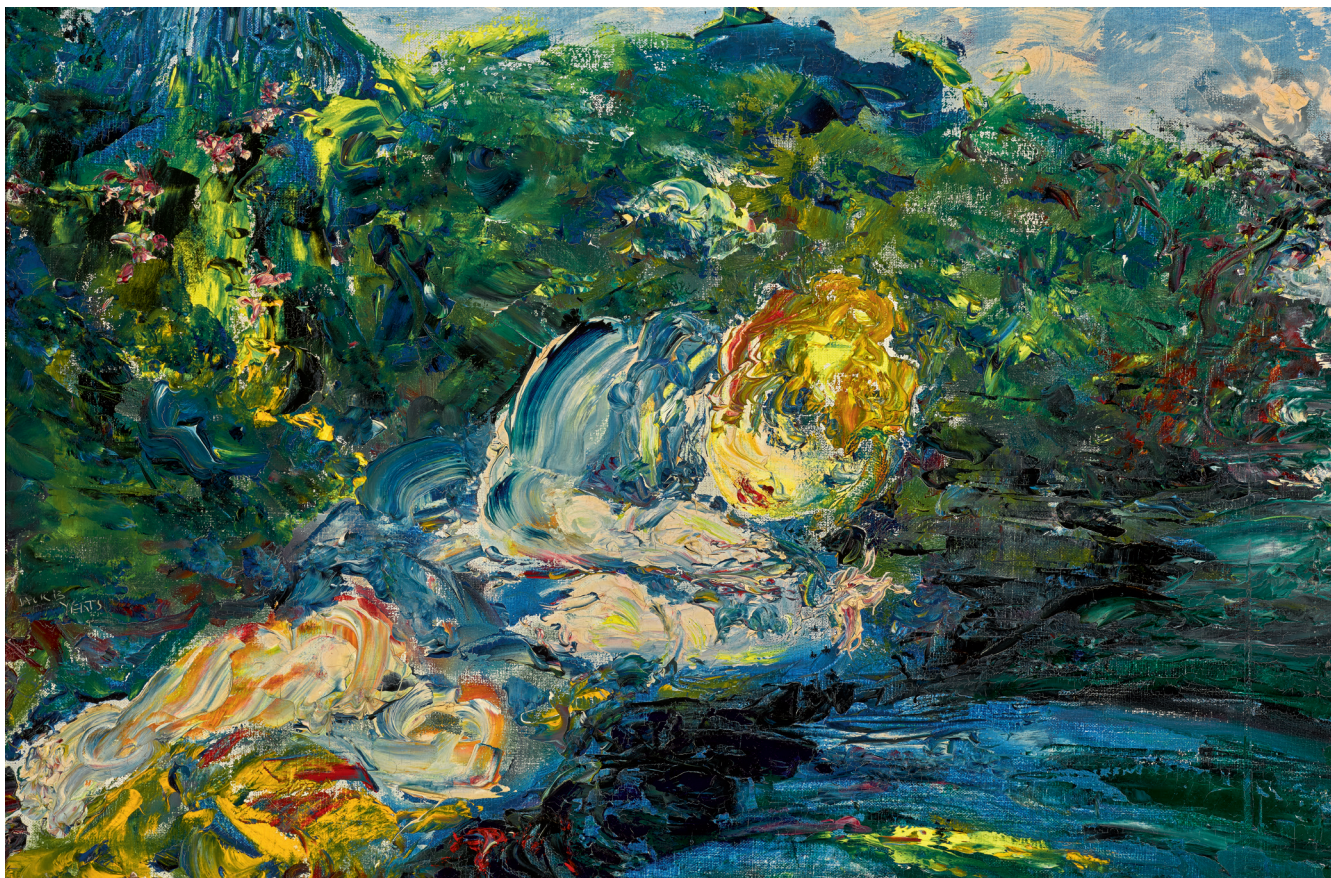
£ 100,000-150,000

€ 113,000-170,000 US\$ 132,000-198,000

*“His paintings have that vitality  
which can only come from  
true artistry; they convince  
and vibrate with colour  
and movement showing an  
instinctively natural and  
unerring selectivity: Yeats was  
the true painter poet.”*

ROYAL HIBERNIAN ACADEMY, ANNUAL  
REPORT, DUBLIN, 1957







A golden-haired child lies on the bank of a stream. He holds a pink flower over the water and gazes down at the reflection which is alluded to by a stroke of yellow beneath. A verdant hedge of green shrubs and wild irises closes off the horizon and adds to the intimacy of the scene. The boy's engrossed expression, his serene face with wide set eyes and ruby lips, and the crouched form of his body are reminiscent of the Ancient Greek myth of Narcissus, in which a youth falls in love with his reflection and is punished by the gods by being turned into a narcissus flower. But in Yeats's painting the figure seems to be less interested in himself than by the plant and the water. His curiosity is more about the world around him.

The poetic title, *The Lonely Sea*, may suggest the purpose of the experiment – the dispatching of a botanical specimen to the ocean but equally it indicates the solitariness of the boy. The golden-haired child is a recurring motif in Yeats's later paintings. He appears in *Tinkers' Encampment. Blood of Abel*, (1940, Private Collection), *Above the Fair*, (1946, National Gallery of Ireland) and *Grief*, (1951,

National Gallery of Ireland). In *Sea Depths*, (1947, Private Collection), a golden haired boy looks over the side of a boat into the water.

Hilary Pyle has suggested that the child 'proclaims his symbolic role for the artist' and that his freedom to create and imagine are akin to that of the painter or the writer. (Hilary Pyle, *op. cit.*, Vol.II, p.1064). In *The Lonely Sea* he exemplifies the visionary capacity of humankind and with his bare feet drawn up beneath him the child is also closely bound to nature. His flesh is sculpted out of rich impasto paint. The swirling forms of green and yellow pigment unite the figure with the surrounding foliage. His tousled hair is blown by the same breezes that rustle the leaves behind him. The outline of the shrubbery echoes that of the reclining figure, but the wild unsettled movement of light and shade, embodied in the range of brushstrokes indicates the tenuousness of the moment and the inability of humankind to prevent the onward march of time and the natural world.

Róisín Kennedy







## BEATRICE CAMPBELL, LADY GLENNAVY, R.H.A.

1883-1970

### *The Vain Suit*

signed with monogram Lr.  
oil on canvas  
63.5 by 76cm., 25 by 30in.  
Painted circa 1932-33.

### PROVENANCE

The Leicester Galleries, London;  
Lawrences, Crewkerne, 23 May 1996, lot 53;  
Gorry Gallery, Dublin, 1996

### EXHIBITED

Dublin, Royal Hibernian Academy, 1933, no.44;  
London, Leicester Galleries, *Exhibition of Drawings, Paintings and Sculpture by Modern Artists*, 1933;  
Dublin, Dublin Painters' Society Gallery, *Solo Exhibition*, 1935;  
Dublin, Gorry Gallery, *An exhibition of 18th, 19th and 20th century Irish Paintings*, Dublin, 12 - 28 September 1996, no.49, illustrated p.25;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.33

### LITERATURE

'Lady Glenavy's Pictures,' *The Irish Independent*, 26 February 1935, p.11;  
'Women's Able Work in this Year's Academy,' *The Irish Press*, 25 April 1938, p.5;  
Nicola Gordon Bowe, 'The Art of Beatrice Elvery, Lady Glenavy (1883-1970)', in *Irish Arts Review Yearbook*, vol.11, 1995, pp.168-175;  
Nicola Gordon Bowe, 'The Vain Suit,' *An exhibition of 18th, 19th and 20th century Irish Paintings*, Dublin, Gorry Gallery, 1996, p.24;  
Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, Yale University Press, New Haven & London, 2002, no.393, illustrated p.285

Born into a cultured and comfortable Dublin family Beatrice Elvery's prodigious artistic talents brought her, aged just thirteen, to Dublin's Metropolitan School of Art and from there to some of the most prestigious art schools in Europe. Her subsequent work as an artist falls into two distinct periods. The first is dominated by a sweet, illustrative Arts and Crafts style deployed across a variety of media (painting, sculpture, book illustration, furniture decoration and stained glass). She was especially influenced by the work of her maternal aunt, the versatile Phoebe Traquair, who had once been a protégé of John Ruskin.

Following her marriage to Gordon Campbell in 1912, and the birth of her three children, Elvery ceased working so prodigiously. She became Lady Glenavy in 1931 when her husband succeeded his father's title. About this time, she returned to painting almost exclusively and contributed, with a group of other distinguished women artists, to the introduction of modernism into Irish cultural life. Her first solo show, held in 1935, contained over fifty paintings. Critics agreed that 'she worked like a daemon' and that she was 'an artist of undoubted originality—originality of conception and of treatment—and a wholly devastating cleverness' (*The Irish Independent*, 26 February 1935, p. 11). The sculptor Albert Power (see lots 38 and 44) described Lady Glenavy's painting as '...romantic, absurd, theatrical and exhilarating...' (quoted in T. Snoddy, *Dictionary of Irish Artists. 20th Century*, 1996, p.143).

*The Vain Suit* belongs to this later period in which Glenavy's enigmatic paintings of pastoral landscapes populated by symbolic figures and objects evoke a sort of Freudian dreamscape that are beguilingly beautiful if they sometimes proved shocking to the public in the conservative Irish Free State. One of four works that Glenavy's showed at the annual Royal Hibernian Academy exhibition in Dublin in 1933 this painting (priced at £35) was subsequently exhibited in London at The Leicester Galleries. Influenced by the art of Venice, where Glenavy visited in August 1932, *The Vain Suit* is considered a sort of 'sequel' to Glenavy's much larger painting, *The Intruder*, that stirred some controversy when first exhibited in Dublin and London. Even though Glenavy's later paintings were rebuked as possessing an 'outlook [that] is peculiarly feminine suggesting the naïve storytelling of mediaeval tapestry' her male contemporaries, such as Seán Keating and Jack B. Yeats, kept a close, guarded eye on her work (*The Irish Press*, 25 April 1938, p. 5). Although little remembered today during the heyday of the Irish Revival and the foundation of the modern Irish nation Glenavy's beauty and vitality, like that of her art, were legend.  
Dr. Joseph McBrinn

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,600-66,000

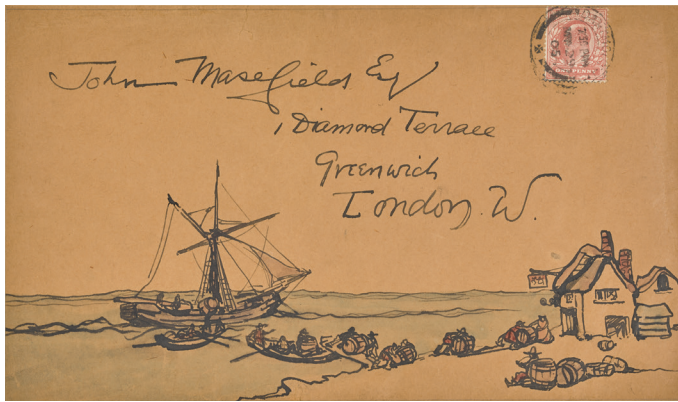




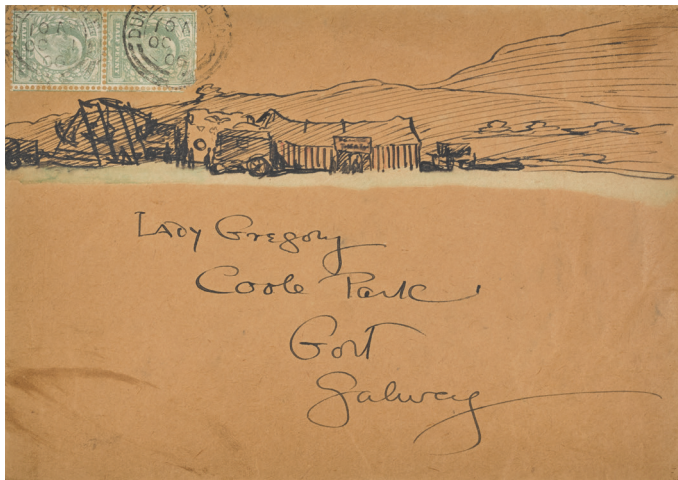
*‘She belongs, with her aunt Phoebe Traquair and an old friend like AE, in the company of “the last romantics”, those who “chose for theme/ Traditional sanctity and loveliness.”’*

NICOLA GORDON BOWE CITING W. B. YEATS' LINES FROM 'COOLE PARK AND BALLYLEE', 1931, IN 'THE ART OF BEATRICE ELVERY, LADY GLENNAVY', IRISH ARTS REVIEW, 1995, P.175





48



49

48

## JACK B. YEATS, R.H.A.

1871-1957

### *Illustrated envelope to John Masefield*

inscribed: *John Masefield Esq | 1 Diamond Terrace | Greenwich | London*, postmark Dartmouth 29 March 1905

pen and ink with watercolour

13 by 22cm., 5 by 8½in.

#### PROVENANCE

Hamilton Osborne King, Dublin, 1994

The Masefields moved to 1 Diamond Terrace, Greenwich in Autumn 1904. They left in October 1907. A semi-detached Regency house, it was described by Janet Ashbee as “Churchwarden Gothic and very sweet”. In a letter to W.B. Yeats, dated 24 August 1904 Masefield noted “We are going to live at Greenwich... I hope that sometimes, when there are some fine ships to see, you will come with me to see them and to talk of Bowlines, and the Dry Tortugas, with the men on board. ...the sailor-town is yet the one human part of London, and I hope I shall find happiness, if no ballad poetry, in wandering about among the crimps, by the marine-stores, with a sailor as a comrade, and a quid of jacky in my cheek.”

A letter from Masefield to Jack B. Yeats, conjecturally dated at the beginning of April 1905, may include reference to the envelope illustration: “...your bully letter just arrived, with the glorious drawing of the dinghy’s crew upon the cover...”

£ 600-800

€ 700-950 US\$ 800-1,100

49

## JACK B. YEATS, R.H.A.

1871-1957

### *Illustrated envelope to Lady Gregory*

inscribed: *Lady Gregory | Coole Park | Gort | Galway*, postmark October 1906

pen and ink with watercolour

12.5 by 17.5cm., 5 by 6¾in.

#### PROVENANCE

Hamilton Osborne King, Dublin, 1994

Dramatist, folklorist and co-founder of the Abbey Theatre with W. B. Yeats, Lady Gregory played a central role in the Irish Literary Revival of the early 20th century. Her residence, Coole Park, became a meeting place where the leading lights of the movement would draw inspiration from one another. Through his brother W.B. Yeats, Jack also visited regularly.

£ 600-800

€ 700-950 US\$ 800-1,100



## JACK B. YEATS, R.H.A.

1871-1957

### *Autograph letter signed ('Jack B. Yeats') to John Masfield*

acknowledging receipt of Masfield's article 'Being Ashore'. Stating "I think it's as good as Dana", Yeats notes that he would "like to be at sea when I read it" but suggests that he wouldn't be "up aloft" ("I who on top of a cathedral stay crouched as close as I can to the spire while the others look over the edge and tell me how they see men like flies walking"). Yeats accompanies this with ink vignettes of horses and carts viewed from above. Discussing the topic of toy ships, Yeats reveals that he has "made a slide for the cannon you gave me" and notes that "it looks rather fine... with the carriage painted the colour of old Blood". There is an ink sketch showing the cannon (and slide). Yeats also states that he has worked on their model ship named *Wonderland* and "rigged her uncommon saucy". An ink and watercolour sketch shows the vessel. Yeats notes that his wife is reading works by Mayne Reid and states "you ought to do a series of articles on Boys Authors and wipe out Henty who I am sure was no good..." Finally Mrs Yeats is revealed to have a bow and arrow and is practising "archery in the orchard", 2 pages, 4to, Cashlauna Shelmidy, Strete, 25 March 1906

[together with:] illustrated envelope, addressed to "John Masfield Esq | 1, Diamond Terrace | Greenwich | London" including ink and watercolour drawing sketch of Theodore the Pirate cabin boy sitting on a horse reading a volume entitled *The Scalp Hunters*. The reverse shows six native Americans with traditional head-dresses, about to attack.

dated March 25, 1906

pen and ink with watercolour

letter: 24 by 18cm., 9½ by 7¼in; envelope: 9 by 11cm., 3½ by 4½in. (framed together)

#### PROVENANCE

Hamilton Osborne King, Dublin, 1994

The relationship between Jack B. Yeats and the future Poet Laureate, John Masfield (1878-1967) is well-documented and Yeats became a confidant, friend and collaborator for the young writer. There are in excess of 70 letters from Masfield to Yeats (preserved across four research libraries). Masfield, however, disliked the printing of private correspondence (even delivering a curse on those who might be tempted to publish his own letters) and he regularly destroyed correspondence. As a result there are only a handful of extant letters from Jack B. Yeats to Masfield.

See extended catalogue note and verso image at [Sothebys.com](https://www.sothebys.com)

£ 1,200-1,800

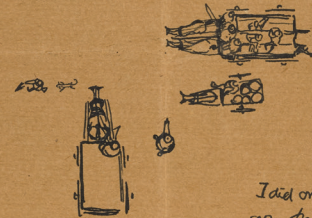
€ 1,400-2,050 US\$ 1,600-2,400

Cashlauna Shelmidy, Strete, near Dartmouth, South Devon

March 25<sup>th</sup> 1906

(My dear Masfield.

I hope you are very well.  
and a flourishship - I don't think I  
ever acknowledged your article "Being  
ashore" Thank you for sending it - I  
think it's as good as Dana. I'd like  
to be at sea when I read it - all  
but being up aloft. I who on top of  
a cathedral stay crouched as close as  
I can to spire while the others look over  
the edge and tell me how they see men  
like flies walking



I did once look  
over from the top of  
the monument.





## JAMES BRENNAN, R.H.A.

1837-1907

### *Bankrupt*

signed with monogram and dated I.L.: 87  
oil on canvas  
71 by 91.5cm., 28 by 36in.

### PROVENANCE

Dillon Antiques, Dublin, 1986

### EXHIBITED

Dublin, Royal Hibernian Academy, 1888, no.9 (at £40.00);  
London, Irish Exhibition, 1888, no.64 (at £40.00) (lent by the artist);  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.14, illustrated p.89, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.22;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.59;  
Boston, McMullen Museum of Art, Boston College, *Rural Ireland: The Inside Story*, 11 February - 3 June 2012, illustrated no.29;  
New York, The Consulate General of Ireland, *Eight Works from the Brian P. Burns Collection of Irish Art, Celebrating the Restoration of St Patrick's Cathedral*, 7 March - 31 July 2014

### LITERATURE

Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, Yale University Press, New Haven & London, 2002, p.232;  
Susan Moore, 'Land of Heart's Desire', in *Apollo*, September 2009, illustrated no.3, p.64

As Head Master of the Cork School of Art, the Dublin born figure painter James Brennan's specialism for topical narrative subjects, was supported by his regular salary. Between 1861 and 1890, when he was living in Cork, he exhibited regularly at Dublin's Royal Hibernian Academy. He then moved to Dublin, becoming Head of the Metropolitan School of Art there in 1889, where continued to exhibit until 1906.

This is one of his many subject paintings where he brings before the public his concern for the state of the Irish poor, and especially their education. A slightly earlier work, focusing on literacy (formerly in Brian P. Burns Collection), is *The Village Scribe* showing an illiterate farming couple paying someone to write a letter for them. Incorporating symbolism within his favoured framework of socio-realist genre paintings, he frequently juxtaposed poor rural people and their possessions, to present a statement.

A schoolroom typical of county Cork is shown here, with boys left to their own devices, as if the master has just stepped out. His rudimentary desk on the far left, supports just one dog-eared book, and a small switch suggests discipline, which is actually absent. His coat hangs up behind, and his high stool seems to have been pushed aside in a hurry. Graffiti on the walls, in the manner of Sir David Wilkie, further underlines the message with its inclusion of a cartoon of the bespectacled master wielding a raised stick, close to a sailing ship, suggesting his departure. The departure of discipline, and order, is further underlined by the boys, nearly all of them barefoot and ragged, who have abandoned their reading and instead are playing marbles, arguing and maybe cheating. They are cheating the more studious boys of the chance to learn, and symbols of order and progress, in the form of three boys in less playful moods, are literally and visually peripheral.

The two central protagonists seem to represent/ symbolise Irish educational requirements for order and financial support (the boy in the blue jacket) and the government's inability to respond (the boy with empty pockets). The feeling of abandonment is stressed further by torn discarded books, holes in the floorboards, the cracked and disfigured walls (where plaster is insufficient to reach the top of the gable), and the door left ajar by the absent master. The lack of proper financial support for the National school system was indeed a hotly debated topic during the nineteenth century. This was Brennan's way of bringing a subject he cared strongly about to a wealthy, educated Dublin audience, underlined by his choice of title.

Brennan gently draws attention to a serious narrative here, in contrast to other nineteenth century artists such as Nathaniel Grogan, Henry MacManus and William Mulready, whose treatment of schoolroom scenes address the unpalatable subject of physical discipline head on. Instead Brennan portrays the pupils with care and sympathy, in line with his own experience of teaching young art students (many artists then started training in their early teens). Brennan is one of the best known and most prolific Irish artists to work in this Dutch influenced way. Other titles such as *Patchwork*, *Words of Counsel*, *A Committee of Inspection (weaving, county Cork)* (all Crawford Art Gallery, Cork) and *Interior, with Woman Spinning* reflect his concern for working women and the way their lives and marriages were arranged by men. While *Notice to Quit* and *News from America* tackled the political subjects of eviction and emigration.

Dr Claudia Kinmonth MRIA

£ 40,000-60,000  
€ 45,200-68,000 US\$ 53,000-79,500







## RICHARD THOMAS MOYNAN, R.H.A.

1856-1906

### *What Does it Want?*

oil on canvas

76 by 61cm., 30 by 24in.

### PROVENANCE

Desmond FitzGerald, Knight of Glin, Limerick, 1993

### EXHIBITED

Dublin, Royal Hibernian Academy, 1887, no.310;  
Dublin Sketching Club, 1887, no.76;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.27, illustrated p.107, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.61;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.81

### LITERATURE

Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600 - 1940*, Yale University Press, New Haven & London, 2002, no.366, illustrated p.267

Richard Moynan is an acclaimed Irish artist of the Victorian period, who is noted for his genre paintings, his images of children and his political cartoons. He originally studied medicine at the Royal College of Surgeons, but in his final year, in the words of Walter Strickland: *'His love for art, inherited perhaps from his mother who was a clever amateur painter, induced him to abandon a career never congenial to him and apply himself to the study of painting.'*<sup>1</sup> He trained initially in the Dublin Metropolitan School of Art, now the National College of Art and Design, moving on to the Royal Hibernian Academy Schools where students had a better opportunity to exhibit at their annual exhibition. He won the Taylor competition in 1881 and the Cowper Prize in 1882. In March of 1883, Moynan scooped the Albert Scholarship for the best picture shown in the Royal Hibernian Academy by a student.

Winning the Albert Scholarship facilitated the artist's post-graduate education at the *Académie Royale des Beaux Art* in Antwerp. This establishment was known in artistic circles as Verlat's Academy, as Karl Verlat (1824-1890), an artist famed for his pedagogical prowess, held the role of the *Professor of the Principles of Painting* since 1877.

Moynan travelled to Belgium in company with his fellow Irish artist, Roderic O'Connor and they took up lodgings together at 12, Keizerstraat. The Académie had students from Ireland, England, France, Belgium, Holland, and Germany as well as the Scandinavian countries. The following March he participated in the annual *Concours*, a prestigious all-school competition. Moynan became the first Irish student to win the *Concours*, the highest distinction available to any student of the Academy, providing him his own studio space and personal tutoring by Karel Verlat.

Winning the *Concours* had other ramifications too, as the artist felt his future was secure enough to marry his childhood sweet-heart and cousin, Suzanna Mary Moynan, in 1884. The couple honeymooned in Antwerp, where this picture was painted and Suzanna then returned to Dublin to allow Moynan to finish off his artistic education in Antwerp and later at *Académie Julian* in Paris.

*What Does it Want?* dates from the end of the artist's two year sojourn in Antwerp. Exhibited at the R.H.A. in 1887, it marked the painter's return to Dublin as a continentally-trained artist, but it also celebrated Moynan's marriage. This picture was originally thought to have been made in the Dublin Metropolitan School of art, but research has proved otherwise. This painting depicts Suzanna dressed in her outdoor clothes sitting at an easel. She is in conversation with the artist who has retreated deeper into the room. On the left of the canvas a curtain is drawn back and folded towards the viewer, inviting the spectator into the studio space. The image on the easel is deliberately obfuscated, a convention that demonstrated that the creative process is taking place in the artist's mind. A shaft of sunlight from a window located high up on the left of the canvas illuminates Moynan's shaded features, while the foreground is flooded with soft light. A similar flagged floor appears in other Antwerp works by the artist such as, *Girls Reading a Newspaper* (1885). The studio contains many classical casts and statues, ranging from vases, to a large acanthus leaf

entablature, to a life-size statue of the Medici Venus. These signify Moynan's academic journey, as art students began their schooling by copying from old master drawings (referenced here by the drawing board on the right of the composition) and advanced to sketching parts of classical statues, graduating to larger pieces, like the Venus figure. This in turn qualified the student to proceed to the life room and work from the living model.

The artist's choice of the Medici Venus was particularly apt, as this goddess of beauty and love symbolizes the relationship between Moynan and Suzanna. Another, more shady classical figure hovers just above the artist's head. She holds a trumpet identifying her as Cleo, the Muse of History. Cleo is a key player in a Jan Vermeer's *An Allegory of Painting* (1665) Kunsthistorisches Museum, Vienna. Indeed there are many other compositional and structural parallels between the two works, beginning with the motif of the curtain to mark the division between public and private space. The presence of the sculpture and tools of the artist, also underscore Moynan's familiarity with Vermeer's masterpiece but he has deliberately reversed the position of the artist and his muse. In Vermeer's *An Allegory of Painting* the artist is seated at the easel while his muse stands, but in *What Does it Want?* the figures are arranged the other way around. The subdued palette is typical of Moynan's Antwerp work, and the browns and creams are countered with the complimentary colour red that is evident in the velvet curtain and the ribbon in Suzanna's hair.

This significant, early canvas is the first of a suite of four self-portraits in which Moynan established his artistic credentials. *Taking Measurements* (1887) and *The Artist in His Studio in Harold's Cross* (1887) are part of the Moynan collection in National Gallery of Ireland, while the third work, entitled *The Artist in his Studio* (1888) is located at University College Galway. The painting demonstrates Moynan's considerable training and knowledge of the old masters, and shows all the promise of his burgeoning artistic vision.

Maebh O'Regan

<sup>1</sup>W. Strickland, *A Dictionary of Irish Artists*, Vol.2, London (1913), p.144

£ 40,000-60,000  
€ 45,200-68,000 US\$ 53,000-79,500









53

53

## DARIUS JOSEPH MACEGAN

1856-1939

### *The National Gallery, Dublin*

signed and dated l.l.: MacEgan 1932; also inscribed with title, signature and dated 1933 on the stretcher oil on canvas

36 by 42.5cm., 14¼ by 17¼in.

#### PROVENANCE

Dillon Antiques, Dublin

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1933, no.114;  
Gorry Galleries, *Souvenir Exhibition of Drawings and Paintings by The MacEgan*, 1940, no.12;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.28, p.109, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, p.79

The present painting was shown one year after MacEgan exhibited an interior called *A Corner in the National Gallery*, both at the Royal Hibernian Academy. Prior to recent extensions and modernisation, the space depicted was originally the first, grand, main picture gallery for Dublin's National Gallery. Dating from 1864, The Dargan Wing was partly funded by Thomas Dargan, the son of a tenant farmer. It was reopened in 2016 (now called The Grand Gallery, Room 44). This painting allows us to compare how various details have changed, as well facilitating identification of what was in the 1932 display. The public still walk up via a grand pair of curved stone staircases opening through the wide arch that is shown here in the centre. At the turn of these stairs, before stepping up higher to more galleries just visible here, a pair of recesses (shown in the painting) contained two white nineteenth century Carrara marble statues. They had then only recently been donated to the gallery. On the left is *Crouching Venus* and to the

right is *Spinario* or *Boy extracting a thorn* (copy of a Roman bronze) both by Giacomo Vanelli (NGI 8186 & 8085). *Venus* remains on display in Room 44 (as it is now known), but in a niche beside where the straight stairs lead up to Room 45.

The bronzes which we can see in this painting seem to be Gustav Natorp's *Knuckle-bone player* (1893) and John Donoghue's *The Young Sophocles leading the Chorus of Victory after the Battle of Salamis* (NGI.8037). To the right of this and high up on the top row, is Titian's *The Supper at Emmaus* (NGI.84) c.1545, which the gallery purchased in 1870. Inside the main arch, now known as the minstrels' gallery, the dark framed painting seems likely to be Antonio Panico's *Christ on the Cross, with S.S. Francis and Anthony of Padua*.

MacEgan's two related paintings of the National Gallery were exhibited during a period of severe economic depression in Ireland, and his depiction of this interior was perhaps his way of drawing attention to its poor circumstances (emphasised by the discarded clothing and sketchbook).

Dr Claudia Kinmonth MRIA

£ 15,000-20,000  
€ 17,000-22,600 US\$ 19,800-26,400



## SAVA BÓTZARIS

1894 - 1965

### *Portrait Bust of George Bernard Shaw*

signed, numbered and inscribed: *Sava Botzaris FAS*

3/8

bronze

height (excluding plinth): 51cm., 20in.

#### PROVENANCE

Sotheby's, London, 13 May 2004, lot 31

#### EXHIBITED

London, Leicester Galleries, *Sava Botzaris Exhibition of Sculpture, Drawings and Caricature*, 1938, no.3 (original bronze);

London, The Fine Art Society, *Sculpture in Britain Between the Wars*, 10 June - 1 August 1986

#### LITERATURE

M. Forrest, *Art Bronzes*, West Chester, 1988, p.399, no.9,36

The present work was cast in 1986 by the Fine Art Society in an edition of eight from the surviving original bronze.

In a contemporary letter to Botzaris, G. B. Shaw observed that he was '*the only distinguished sculptor of my time who can boast that he has NOT made a bust of G.B.S.*'. Fortunately, Shaw decided there was still need for one last sculpted portrait, but warned the artist, '*this must positively be the last, as I am getting too old to be presentable.*' At around 80 years of age, Shaw may have lost his good looks but none of his wry sense of humour. As it is, the bronze that ensued, as seen here, is a lively and characterful representation of the celebrated writer.

Born in Belgrade, Serbia, the son of the court painter to King Peter I of Serbia, Botzaris studied in Italy and France before settling in London in 1920. The original bronze of Shaw was exhibited at the Leicester Galleries in 1938 alongside a number of other famous literary and political figures by Botzaris that included James Joyce, Aldous Huxley and Haile Selassie.

± ⊕ W £ 12,000-18,000

€ 13,600-20,400 US\$ 15,900-23,800





## WALTER FREDERICK OSBORNE, R.H.A

1859-1903

### *At the Breakfast Table*

signed and dated l.l.: *Walter Osborne 94.*  
oil on canvas  
51 by 61cm., 20 by 24in.

#### PROVENANCE

Violet Stockley (the artist's niece);  
Thence by descent to Sophia Mallin;  
Gorry Gallery, Dublin, 1994

£ 100,000-150,000  
€ 113,000-170,000 US\$ 132,000-198,000

#### EXHIBITED

London, Royal Academy, 1895, no.631;  
Dublin Arts Club, 1895, no.112;  
Dublin, Royal Hibernian Academy, *Memorial Exhibition*, 1903 - 1904, no.143 (lent by Mrs Osborne);  
Cork, School of Art, 1935, no.66;  
Dublin, National Gallery of Ireland, *Portraits Exhibition*, 1983, no.84, with tour to Belfast, Ulster Museum;  
Dublin, Gorry Gallery, *An Exhibition of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> Century Irish Paintings*, 13 October - 22 October 1994, no.8, illustrated p.7;  
Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.33, illustrated p.118, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.81

#### LITERATURE

Henry Blackburn, *Academy Notes*, 1895, illustrated  
Jeanne Sheehy, *Walter Osborne*, Ballycotton, 1974, no.391, p.136;  
Adrian le Harivel and Michael Wynne, *National Gallery of Ireland Acquisitions, 1984-1986*, Dublin, 1986, p.57, fig.41

*“The best picture I think I have  
done.”*

THE ARTIST DESCRIBING THE PRESENT  
WORK IN PRIVATE CORRESPONDENCE







Walter Osborne shows his father, mother and niece around the breakfast table in their family home in Co. Dublin. The picture has a natural, almost 'snapshot' quality, yet it is carefully composed, with a sense of atmosphere and depth. The tonality of much of the painting is dark, yet it has a glowing richness of colour. *At the Breakfast Table* is a deeply personal picture for Osborne, affirming his family as happy and united. He described it as, 'The best picture I think I have done'.<sup>1</sup>

The Osbornes had suffered a tragedy when the artist's sister Violet died giving birth to her daughter in Canada in April 1893. Osborne returned home from his working visits to England to assist his elderly parents looking after the baby, also named Violet, at their family home at 5 Castlewood Avenue, Rathmines. While continuing to work at his career as a landscapist and portraitist, over the next few years he painted and drew many pictures of Violet as she grew from infancy to childhood, in the house and garden.

In a letter to his brother-in-law William Stockley in February 1895, Osborne wrote that the picture:

*'was painted in the backroom looking towards the drawing room window. The folding doors are open & through them you see window in sunlight. White cloth on the table, breakfast things and jar of flowers. Baby seated on her own high chair. The best picture I think I have done.'*<sup>2</sup>

The figure of the artist's father, William Osborne (1823-1901), a successful animal painter (see lot 67), is seen standing against the light at the far end of the table, while that of his mother Annie Jane (1825-c.1910)<sup>3</sup> is shown attentively looking after the baby Violet, then about 1½ years old, who is seated at a high chair, at the side of the table. Annie looks at the infant, while she (Violet) looks out at the viewer with interest.

Sheehy suggests that 'the painter himself is hinted at by his plate, napkin and empty chair in the foreground'.<sup>4</sup> (Yet this place could also be symbolic of other members of the Osborne family: of his departed sister Violet, or of his brother Charles, who was working as a clergyman in England). The large scale of the chair and the dramatic perspective of

the table give a slightly photographic impression; the table leads back to the curtains and window, and bright sunlight, reminiscent of certain Impressionist interiors, for example *The Dinner*, 1868-69 (Buhrle Collection, Zurich), and *Le Dejeuner*, 1868 (Städel Museum, Zurich) by Monet, showing family groups around the table, the latter with light streaming in. To the right of the composition another room can be glimpsed, with a picture on the wall.

As Sheehy writes:

*'The picture is painted with a... sombre palette- dark browns and greens of curtains, walls, and woodwork, enlivened by the sunlit window, the table-cloth in the foreground and touches of bright colour, acid green of hellebores in the jug, white highlights on silver and china, a toy merely hinted at with pure touches of red, yellow and blue on the table.'*<sup>5</sup>

These colours are subtly 'echoed' by the red and blue stripes of the carpet on the right. The painting is executed with great fluidity, some of the forms having blurred edges, to give a living quality.

Osborne made a drawing after the painting in February 1895 (NGI),<sup>6</sup> and sent it to William Stockley informing him that he was sending the painting to the Royal Academy in London. Exhibited there in 1895, it was illustrated in *Academy Notes*. It was also shown at the Dublin Art Club that year. The artist's mother Annie loaned the picture to the Memorial Exhibition for Osborne, held at the Royal Hibernian Academy, Dublin in Winter 1903-1904. *At the Breakfast Table* had great emotional importance for the Osbornes, and remained in family collections for almost one hundred years. It was included in the large Osborne Retrospective exhibition, under its original title *Portraits*, at the National Gallery of Ireland in 1983.

Julian Campbell

<sup>1</sup> Osborne's letter to W. Stockley, Feb. 1895, quoted by A. Le Harival and Michael Wynne, in *National Gallery of Ireland Acquisitions, 1984-1986*, 1986, p. 57; and in J. Sheehy, *Irish Paintings*, Gorry Gallery, 1994, p. 7.

<sup>2</sup> Osborne's letter to W. Stockley, quoted by Le Harival and Wynne, 1986, p. 57 and Sheehy, 1994, p. 7. See also C. Kennedy, in *America's Eye*, 1996, p. 11.

<sup>3</sup> An inscription on the drawing amends the identity of the woman in the picture from 'Mrs. Osborne' to 'Nurse'. However, it seems likely that she is the former, as her face and hair resemble those in other pictures of Osborne's mother.

<sup>4</sup> J. Sheehy, 'At the Breakfast Table' in *Irish Paintings*, Gorry Gallery, 1994, p. 7.

<sup>5</sup> J. Sheehy, op. cit., p. 7.

<sup>6</sup> National Gallery of Ireland, cat. no. 19, 206. Illustrated in A. Le Harival and M. Wynne, 1986, p. 57.







## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *Sunset, The Caravan*

signed l.r.: *J Lavery*; also signed, titled and dated 1911  
on the reverse  
oil on canvas  
77 by 64cm., 30¼ by 25in.

#### PROVENANCE

Cooley Gallery, Old Lyme, Connecticut, 1995

#### EXHIBITED

Washington, John F. Kennedy Center for  
Performing Arts, *Irish Paintings from the Collection of  
Brian P. Burns*, 13 - 28 May 2000, illustrated p.51

#### LITERATURE

Adele Dalsimer and Vera Kreilkamp, 'Introduction',  
*Irish Paintings from the Collection of Brian P Burns*,  
2000, (exh. cat., John F Kennedy Center for the  
Performing Arts, Washington, p.51

£ 40,000-60,000  
€ 45,200-68,000 US\$ 53,000-79,500

The Laverys spent the early months of 1911 in Tangier and returned in December for an extended winter sojourn that would take them into the spring of the following year. On the first of these trips, the painter heard that having been fêted with a solo exhibition at the recent Venice Biennale, a monograph on his life and work by Walter Shaw Sparrow was commissioned. Secondly, after numerous calls in the press, his international reputation was finally being recognized by his election at long last to the Royal Academy.

The following winter visit of 1911-12 was auspicious for very different reasons in that the Laverys would be joined in the new year by Eileen, the painter's twenty-one-year-old daughter, who was due to marry her *fiancé*, the young solicitor, James Dickinson, in March. For the occasion, all the important members of the expatriate community gathered in the garden of *Dar-el-Midfah*, the painter's house. That month also saw the invasion of Morocco by French forces under Marshall Lyautey – an incursion designed, so all were led to believe, to bring stability to an increasingly volatile state.

However, not long after the Laverys arrival, on the night of 11<sup>th</sup> December, the SS Delhi ran aground off Cap Spartel and a rescue mission involving French and British warships was mounted. After attempts were made to refloat the vessel, it began to break up and it took several days for all

passengers and crew to be ferried to safety. Lavery rushed to the scene to record the broken vessel. Although the exact circumstances of the creation of *Sunset, The Caravan* remain obscure, it is probable that the picture represents a section of the more thickly wooded bays around the Cap with a group of survivors being led to safety in the 'White City'. It is equally possible that the canvas represents the escort of the Princess Royal and her husband, the Duke of Fife, who had been subjected to a second rescue when their longboat capsized during the disembarkation. Unlike other passengers who were ferried to Gibraltar on Naval vessels, they were taken to the British Legation at Tangier for recovery.

Other paintings of the disaster reveal choppy seas around the entrance to the Straits where rocks and sandbanks lie hidden. At this time of day however, the colours deepen, the palette darkens and the eye struggles with detail. It was only just possible to discern a column of horses, led by an out-rider, making their way along a sandy shelf at the water's edge. At this distance from Tangier, all travellers were in peril, even though the notorious villain, El Raisuli, and his gang had been tamed. As they make their way to safety, the heavens are streaked with fiery clouds, and the sun sinks to the Atlantic horizon. The day's end is surely as dramatic as the rescue.

Professor Kenneth McConkey







## ROWAN GILLESPIE

b. 1953

*Life*

signed, numbered and dated: 1/9 Rowan Gillespie 2002

bronze

height (including base): 174cm., 68in.

Executed in 2002 in an edition of 9 (only three cast).

## PROVENANCE

Purchased directly from the artist

A similar, slightly larger version of the figure balanced on the top of this sculpture was originally conceived for a privately commissioned and unique sculpture called *IF* after the famous poem by Rudyard Kipling. As a long time admirer of the poem, Brian Burns commissioned Gillespie for a similar piece and thus *Life* was created. The bronze is held on a base in which are inscribed words from Kipling's *IF*.

£ 8,000-12,000

€ 9,100-13,600    US\$ 10,600-15,900





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## MARY SWANZY, H.R.H.A.

1882-1978

### *The White House*

signed l.r.: SWANZY; titled and inscribed *no.8* on a label attached to the reverse  
oil on canvas  
53.5 by 46cm., 21 by 18in.

#### PROVENANCE

Pyms Gallery, London, 1986;  
Sotheby's, London, 21 May 1998, lot 332

#### EXHIBITED

Paris, Galerie Bernheim-Jeune, *Exposition Mme Mary Swanzy*, 1925, no.3;  
Dublin, Dawson Gallery, *Mary Swanzy*, 1976;  
London, Pyms Gallery, *Mary Swanzy H.R.H.A.*, 1986;

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.91

One of the pioneering artist's of her generation, Mary Swanzy's career embraced various styles, most radically in the cubist-inspired paintings influenced by her time studying in Paris and her visits to Gertrude Stein's house in 1905-6. The present work is located in Samoa, where the artist visited in 1923 after travelling to Honolulu to stay with her aunt. It is painted with a freshness of colour and confident, impressionist brushwork typical of the artist's modern approach which, as friend and artist Sarah Purser described, is 'invigorating and optimistic.'

Several of these works from her travels were exhibited at the Cross Roads Studios, Honolulu in 1924 and later in Paris at a solo exhibition at the Galerie Bernheim-Jeune in 1925. There Gertrude Stein congratulated her and the New York Herald commented: '*Few painters have ventured thus far, and Mme Swanzy has shown what excellent material for the artist's brush is to be found in the tropical vegetation of the distant archipelago.*' (quoted in T. Snoddy, *Dictionary of Irish Artists, 20th Century* (1996), p.485)

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,400-39,600



## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *The Beach, Evening, Tangier*

signed l.r.: *J Lavery*; signed, titled, dated 1912 and inscribed with the artist's address on the reverse  
oil on canvas

63,5 by 76cm., 25 by 30in.

#### PROVENANCE

Malcolm McDonald, British High Commissioner to Canada 1941-46;

The Country Club, Aylmer, Quebec, probably a gift from the above until 1999;

Sotheby's, London, 6 December 2000, lot 50

£ 100,000-150,000

€ 113,000-170,000 US\$ 132,000-198,000



John Lavery, *My studio door, Tangier*, 1920 (private collection)







No one recorded the Moroccan coastline between Cap Spartel and Cap Malabata – respectively, 7 miles west and 6 miles east of Tangier – more than Lavery. To the west of the city the terrain is more rugged and the inlets smaller (see lot 56), while to the east, as the present canvas indicates, the city commands a large bay that in Lavery's day provided safe anchorage. Travellers visiting Tangier in the nineteenth century were deposited on the beach from a flotilla of smaller craft – there being no harbour big enough or deep enough for passing P&O liners. Many, with their feet on dry land, noted the beauty of the bay, fringed by the rolling foothills of the Riff mountains to the south east, and recalled this initial impression as their finest view of the city. It was one that Lavery first experienced a few months before his thirty-fifth birthday, and one that, in essence, would help define his art. Often, in the early years of the twentieth century, he would study this tremulous line of sand sweeping round to Malabata, at different tides and times of day, looking directly along the Straits or across to the Spanish coast, or, as here, taking in the distant headland.

One thing, noted immediately on first arrival and many times thereafter, was that the beach leading up to the 'White City' was its major thoroughfare.<sup>1</sup> Lavery's friend, Walter Harris, who

built his villa, close to the bay noted that from his garden there was a steady stream of passers-by, especially on market days. Traders clad in *burnous*, laden with their wares, horsemen, and the occasional goatherd with his flock would make use of this open stretch of sand *en route* to the *Grand Socco*. Looking down from Lavery's viewpoint in the *Kasbah*, much of the area he saw has been completely transformed, as the bay is now fringed with modern apartments, and the distant hillsides are dotted with white villas.

Back in 1912 it was very different. The country had been becoming more lawless in recent years with plots and counter-plots within the Sultan's entourage. Although notionally a protectorate, Tangier was not immune.<sup>2</sup> However, the Laverys actually arrived for their winter sojourn that year in December 1911 and stayed until April 1912. Immediately on arrival, the artist decamped to Cape Spartel to paint the wreck of the *SS Delhi*, a P&O 'Indiaman' that ran aground off the shore and broke up in a storm (see lot 56). In the new year they were joined by Lavery's daughter, Eileen, and her *fiancé*, James Dickinson, who were to be married in March and this coincided with the French seizure of Fez, when the Sultan was deposed and mutinous factions brought to heel.<sup>3</sup>

These latter events seem to have made little impression on the painter. The fine early spring sunshine saw him out regularly to work on the motif. Here the familiar *cliché* of 'washing the studio light from his eyes' was all too true. Looking down from the *Kasbah* – possibly from the minaret of the Green Mosque – this splendid view of the bay lay before him. This remarkable series of pictures – other examples are contained in the Ulster Museum, Belfast and the Carnegie Institute, Pittsburgh – uniquely records the changing moods of sea and sky in conditions that were sometimes unforgiving – but not here. As his pupil, Winston Churchill, would later remark:

*His practical ability makes it child's play to transport easel and extensive canvas to the chosen scene, to stabilize them against sudden gusts of wind, to protect them from the caprice of rain; and he is so quick that no coy transience of effect can save it from his clutches...*<sup>4</sup>

Professor Kenneth McConkey

<sup>1</sup> K. McConkey, *John Lavery, A Painter and His World*, 2010, pp.54-56, 60-63.

<sup>2</sup> Walter Harris, *Morocco That Was*, 1921, (Eland ed., 2002); Edith Wharton, *In Morocco*, 1920 ('Travellers' Library ed., 1927). Harris was, like many British expatriates, suspicious of the French, while Wharton, arriving after the Great War when German POWs had been put to work on road construction, extolled the French and dedicated her volume to Lyautey.

<sup>3</sup> K. McConkey, *op. cit.*, p.116.

<sup>4</sup> Winston Churchill, 'Foreword', *Pictures of Morocco, the Riviera and other Scenes by Sir John Lavery, RA*, 1921 (exhibition catalogue, Alpine Club, London), pp.3-4.







## RODERIC O'CONOR

1860 - 1940

### *Landscape with Bay*

studio stamp *atelier O'CONOR* on the reverse  
oil on canvas

65.5 by 54.5cm., 25¾ by 21½in.

Painted *circa* 1913

#### PROVENANCE

The artist's studio sale, Hôtel Drouot, Paris, 7 February 1956;

Roland, Browse & Delbanco, London, sold to George Szpiro;

Sotheby's, London, 18 May 2000, lot 124

#### EXHIBITED

London, Roland, Browse & Delbanco, *Two Masters of Colour: Matthew Smith and Roderic O'Connor*, 1956, no.18;

London, Roland, Browse & Delbanco, *Roderic O'Connor, A Selection of his Best Work*, 1971, no.16;

London, Barbican Art Gallery, *Roderic O'Connor*, 1985, no.59 (as *Brittany Coastline*), with tour to Ulster Museum, Belfast, National Gallery of Ireland, Dublin and Whitworth Art Gallery, Manchester;

London, Browse & Darby, *Roderic O'Connor*, 26 October - 26 November 1994, no.35 (lent by Mrs Szpiro)

± £ 60,000-80,000

€ 68,000-90,500 US\$ 79,500-106,000

O'Connor spent much of 1913 in Cassis, painting the surrounding coast, cliffs, orchards and villas. It was one of the most productive episodes in his career and, as it turned out, his last serious landscape-painting excursion for two decades. Just like the Fauves before him, he was overwhelmed by the explosion of light and colour under the brighter southern sun. In response his palette brightened noticeably and he applied the oil paint sparingly in semi-transparent stains and washes, allowing the canvas priming to shine through and lend added luminosity to his pictures.

*Landscape with Bay* is one of two paintings O'Connor devoted to the same subject captured in overcast conditions - a rocky inlet typical of the deeply indented coastline in the vicinity of Cassis. The other version was acquired by the art critic Roger Fry who befriended and corresponded with the Irishman, esteeming him for his modernity and connoisseurship. The present work's limpid colouring and open network of broken brushstrokes are reminiscent of Pierre Bonnard, who was represented in O'Connor's private collection by two oil paintings. The dark tree or bush in the foreground acts as a *repoussoir*, a spatial anchor point that divides foreground from middle ground and hazy distance.

Jonathan Benington









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## ALOYSIUS O'KELLY

1849 - 1926

### *Porte de la Caserne, Tangier*

signed l.r.: ALOYS. O'KELLY/ TANGIER

oil on canvas

35 by 51cm., 13¾ by 20in.

#### PROVENANCE

Private collection, 1997

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

Aloysius O'Kelly's paintings range in subject from scenes of Brittany - a popular artist colony; Irish rural life and Oriental views. Ireland produced very few Orientalist painters, and O'Kelly developed his interest while studying under the great Orientalist painter Jean-Léon Gerome at the Ecole des Beaux-Arts in Paris in the mid-1870s. He produced a number of paintings in North Africa including Tangier and Cairo; while Lavery is the most obvious connection to O'Kelly in this capacity (see following lot), O'Kelly's greater focus on individuals and their way of life distinguishes his art.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,300-8,000

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## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *The Palace and the Prison, Tangier*

signed and titled l.l.: THE PALACE AND THE PRISON/ TANGIER/ J Lavery

oil on canvasboard \*\*\*\*

26 by 35.5cm., 10¼ by 14in.

#### PROVENANCE

Phillips, London, 17 November 1992, lot 25;  
Bonhams, London, 12 July 1995, lot 81;  
Christie's, London, 9 May 1996, lot 126;  
Sotheby's, London, 16 May 2002, lot 128





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#### EXHIBITED

London, Goupil Gallery, *John Lavery RSA, RHA*, 1908, no.9;  
Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.74

#### LITERATURE

Selwyn Brinton, 'An English Artist in Morocco', *The Connoisseur*, vol.XIX, no.73, September 1907, p.38

In January 1891, with the recommendations of Joseph Crawhall and Arthur Melville ringing in his ears, Lavery arrived in Tangier for the first time.<sup>1</sup> The 'white city', built on a promontory commanding the Straits of Gibraltar, and glistening in the sunshine, was unlike anything he had ever experienced, and he immediately set to work

producing pictures for an exhibition, managed by David Croal Thomson (see lot 78), at the Goupil Gallery. So successful was this, and so captivating was the Moroccan interlude, that the 1891 sojourn was destined to be repeated regularly in the years to come, and especially when the artist purchased the house and studio on Mount Washington – the celebrated *Dar-el-Midjah*. In the run up to the Great War, 1913 excepting, no year was complete without a winter sojourn on its heights. From here it was a short hilltop walk to the Kasbah, where, *en route* to the marketplace one might pass the palace and the prison.

This curious structure with its three-arched and vaulted portico was vividly described by the French Orientalist painter, Benjamin Constant following a diplomatic mission in 1873.<sup>2</sup> By the turn of the century the prison had become a tourist spectacle, and Constant's colourful description was

embellished by others. Selwyn Brinton, recalling the present work in an essay on Lavery's recent Moroccan pictures for *The Connoisseur* declared that 'those eyes behind bars – staring, imploring, wolfish, desperate – have never faded from my memory'.<sup>3</sup> Not surprisingly this curious structure attracted other artists after Constant, notably the Scots painter, Robert Brough. However, with the dramatic zig-zag shadow of the Palace of Justice thrown across the foreground of the present study, few declared its form with such definition as Lavery.

Professor Kenneth McConkey

<sup>1</sup> Kenneth McConkey, *John Lavery, A Painter and his World*, 2010, pp.54-6.

<sup>2</sup> Benjamin Constant, 'Tangier and Morocco. Leaves from a Painter's Note-Book', *Harper's New Monthly Magazine*, vol.78, April 1889, p.756.

<sup>3</sup> Selwyn Brinton MA, 'An English Artist in Morocco', *The Connoisseur*, vol XIX, no.73, September 1907, p.38.

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,600-66,000



## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *Mrs. Frank Joseph Fahey*

signed l.l.: *J. Lavery*; also titled, signed, inscribed  
*BOSTON* and dated 1926 on the reverse  
oil on canvas  
102.5 by 77cm., 40¼ by 30¼in.

### PROVENANCE

Sotheby's, London, 16 May 2002, lot 152

### LITERATURE

Kenneth McConkey, *John Lavery, A Painter and his World*, 2010 (Atelier Books), p.239 (note 107)

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,600-66,000

In 1925, the wealthy art dealer, Joseph Duveen, presented Lavery with an important opportunity. He would transport the contents of the painter's current exhibition of 'portrait interiors', along with other pictures to New York for a solo exhibition at his gallery on Fifth Avenue.<sup>1</sup> The artist and his American wife, Hazel, would attend the opening in November and by the time of his arrival, a number of portrait commissions would be arranged with prominent Duveen clients. As the plan developed, an exhibition tour was arranged that included Boston, Harrisburg and Philadelphia, and such was the volume of projects offered to the painter, that when he finally returned to London in March 1926, a second visit was arranged for later that year. It was in Boston, while his exhibition was on view at the Robert C. Vose Galleries, over the New Year, that the present portrait of Frank Joseph Fahey's wife was painted.

Mrs Fahey (née Florence Alice Meyer of Lowell, Massachusetts), married her husband in 1917. At that point he was forty-three and had become Vice-President and Treasurer of the Gillette Safety Razor Company, based in Boston, and America was entering the Great War. Having risen through the ranks in the cotton trade, Fahey joined Gillette in 1908 and oversaw its massive expansion, securing contracts with the US Army, and increasing production. Soldiers returning from the Western

Front were all convinced of the efficacy of the 'safety razor' and with a series of innovative promotional and sponsorship campaigns, the death-knell for the old 'open' or 'cut-throat' razor was tolled. Such was Fahey's prominence as a business leader at the time of his wife's portrait that he sat on the board of the First National Bank of Boston and was a director of the Old Colony Trust.<sup>2</sup>

For Fahey, Lavery's portrait was thus an important way to underwrite his wife's social distinction in a Boston dominated by the 'Boston Brahmins' of the 'Watch and Ward Society'. Being of Irish and German descent, the Faheys were outside this select group and witnessed the current challenges to its authority. Clearly, a painter of Lavery's international stature would confirm that they had arrived. In the present instance, format and handling aligns the picture with other contemporary portraits. In Boston for instance, he also produced the smaller portraits of Mrs JF Maguire, Julia Maguire, Harriet Taft Hayward and Mary Elizabeth Hayward, all of which are half-lengths. As in these cases, Florence Alice Fahey addresses the viewer directly, and without the seductive swagger of a Sargent. Herein lies both the picture's appeal, and indeed, its essential modernity.

Professor Kenneth McConkey

<sup>1</sup> K. McConkey, *op. cit.*, 2010, pp.169-174.

<sup>2</sup> John H. Ingham, *Biographical Dictionary of American Business Leaders*, vol. 1, A-G, 1983 (Greenwood Press), pp.357-9.









64

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## HENRY ROBERTSON CRAIG, R.H.A.

1916-1984

### *A Dublin Drawing Room*

signed l.l.: Robertson Craig  
oil on canvas  
53 by 54.5cm., 21 by 25½in.

#### PROVENANCE

Adam's, Dublin, 16 June 1993, lot 22

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, illustrated, p.113, no.30 with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1996 - 4 January 1997; Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.27;

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.63

Henry Robertson Craig was a highly accomplished portrait and landscape painter, born in Dumfries, Scotland. He trained at Dundee College, together with his future partner, artist Patrick Hennessy, under James McIntosh Patrick, RSA. During the Second World War, Craig was stationed in London, where he worked on maps and camouflage. After the war, he moved to Crosshaven then to Cobh, county Cork, before settling in Dublin in 1950.<sup>1</sup> He exhibited numerous conversation pieces similar to the present at Dublin's Royal Hibernian Academy.<sup>2</sup>

It has been suggested that the man who stands holding a book is Sir Alexander Clutterbuck, who was then the British Ambassador to Ireland (from 1955-1959), and seated, reading, is perhaps the former's driver or body-guard.<sup>3</sup> The way Craig positions him within the curtained opening into

a library, is reminiscent of a proscenium arch, and deliberately theatrical. His importance as the main character in the portrait is further emphasised by his direct gaze, and by the shaft of sunlight leading towards him, and past him, from what must be a tall window behind us on the left. The other, less important man is by comparison shadowy, almost out of the frame, looking downwards to read. Shiny surfaces of the plates on display, and the large paintings propped on an easel, are emphasised further by the sun. An atmosphere of civilised calm is conveyed through muted greens and creams augmented with red, handled with impressionistic naturalism.

Dr Claudia Kinmonth MRIA

<sup>1</sup>Theo Snoddy, *Dictionary of Irish Artists 20<sup>th</sup> Century* (Merlin, Dublin, 2002), pp. 117-118.

<sup>2</sup>Ann M. Stewart, *Royal Academy of Arts, index of Exhibitors 1826-1979*, Vol. I A-G (Manton, Dublin, 1986), p. 170.

<sup>3</sup>Adele M. Dalsimer and Vera Kriellkamp, *America's Eye: Irish paintings from the Collection of Brian P. Burns* (Boston College Museum of Art, 1996), pp.112-113.

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,200-19,800



## KATHLEEN FOX

1880 - 1963

### *Self Portrait with Palette*

signed l.l.: K. Fox; also signed and inscribed on the reverse: K. Fox/ painting  
oil on canvas  
61 by 51cm., 24 by 20in.

#### PROVENANCE

Dillon Antiques, Dublin

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.29, illustrated

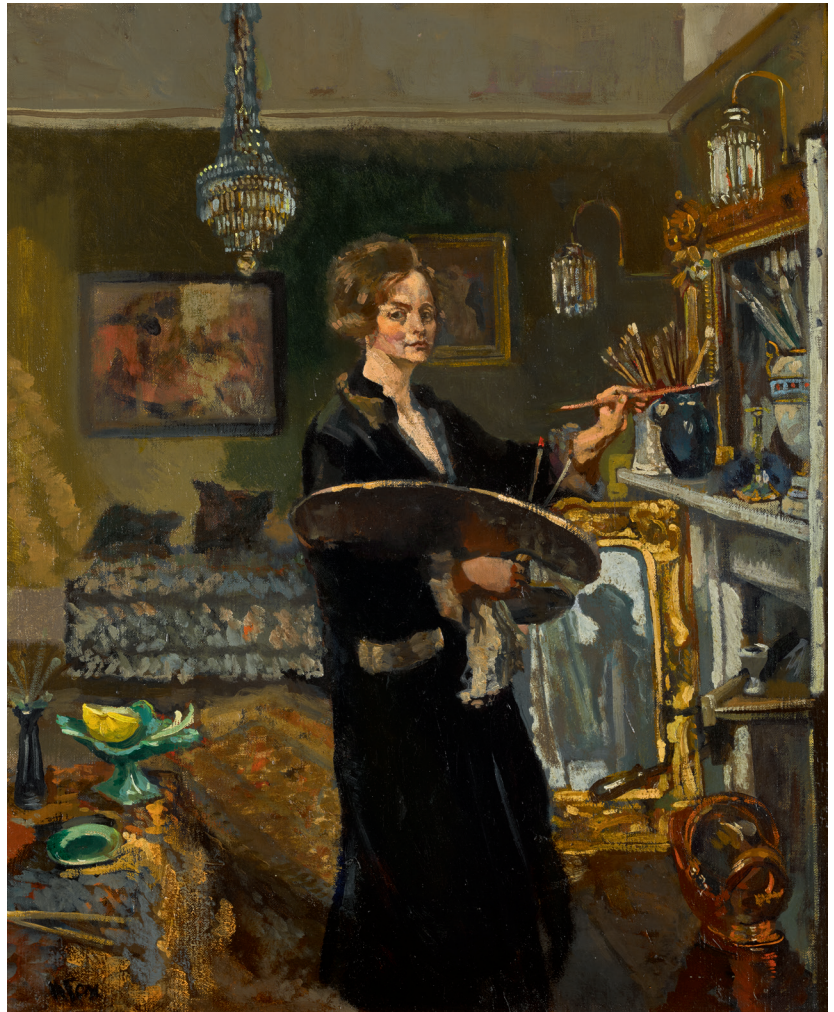
Probably painted around 1920, *Self-Portrait* depicts the artist standing, brush and palette in hand, in front of a canvas mounted on an easel. The easel, visible to the right of the painting, stands in front of a chimneypiece, in a large room that has been pressed into service as an artist's studio. With its chandelier, decorative ceramics and embroidered furnishings, the room gives a good idea of the upper-middle class Dublin background into which, in 1880, Fox was born. However, her self-portrait contains ambiguities. The artist gazes out self-confidently, presumably looking into a large mirror that she is using to compose the self-portrait. But there are other paintings - or possibly mirrors - in the room. One, leaning on the floor behind the artist, has an image of coats and hats. Another sits on top of the chimneypiece, while a third, on the wall behind the artist, may be a painting - or equally a mirror, reflecting people clustered around a table, discussing some urgent matter. Such visual ambiguities connect this work with Velasquez's *Las Meninas*, and also with paintings by William Orpen, who taught Fox.

Born into a military family - her father was an officer in the British army - Fox attended the Metropolitan School of Art, where she was a student of Orpen. During World War I, she lived in London, Paris and Bruges, but, returning to Ireland in 1916, she witnessed tumultuous events during the Easter Rising, in particular the surrender of the Volunteers who had occupied the College of Surgeons on Stephen's Green. Notwithstanding her family background, or perhaps because of it, she painted several canvases recording these events. Her *The Arrest*, painted in 1916, depicts the surrender at the College of Surgeons. Sympathetic to the Republican cause, Fox concealed these paintings from the authorities, during the period of martial law that followed the Rising.

Peter Murray

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800





# SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

## *Armistice Day, November 11th 1918, Grosvenor Place, London*

signed l.r.: J. Lavery; signed, inscribed and dated on  
the reverse: *Grosvenor Place, 11th Nov. 1918*

oil on canvas

76 by 64cm., 30 by 25¼in.

### PROVENANCE

David Croal Thomson, 1919;

Phillips, London, 11 November 1986, lot 58;

Dickinson, London;

Gorry Gallery, Dublin, 2000

### EXHIBITED

London, Barbizon House, 1919;

Dublin, Gorry Gallery, *An Exhibition of 18th, 19th and  
20th Century Irish Paintings*, 2 – 10 November 2000,  
no.60, illustrated p.27;

Phoenix, Phoenix Art Museum, *A Century of Irish  
Painting: Selections from the Brian P. Burns Collection*,  
3 March – 29 April 2007, illustrated p.75

### LITERATURE

David Croal Thomson, *Barbizon House Record*, 1919,  
(privately printed), no.27, illustrated

£ 200,000-300,000

€ 226,000-339,000 US\$ 264,000-396,000

ALLIES' DRASTIC ARMISTICE TERMS TO HUNS



HOW LONDON HAILED THE END OF WAR



Fig 1 'How London Hailed The End Of War', *The Daily Mirror*, 12 November 1918, p. 1









Fig 2 John Lavery, *The Heel of Achilles*, 1916, Private Collection, sold Sotheby's 12 May 1981

On the 11th November 1918, Lavery looked across Hyde Park Corner and down Constitution Hill from an upstairs window in St George's Hospital, and this, the present picture, is what he saw. Crowds were milling about the Wellington Arch and dodging the traffic, the present road layout not having been installed.<sup>1</sup> There was nevertheless a festive air. Numerous press reports of the day tell us that it began with the news telegraphed from General Foch that the enemy had signed the surrender document, and Kaiser Wilhelm II had abdicated. The Prime Minister, David Lloyd George, made the official announcement at 11.00 am, when crowds were already gathering in central London. Such was the throng on the Mall and around Buckingham Palace that King George V, Queen Mary and members of the Royal Family appeared on the palace balcony at 1.00 pm, where his majesty made a speech thanking his people and praising the victorious forces of the British Empire and its allies. Their majesties then drove through the city to wave to the crowds.

Lloyd George advised folk to shout and cheer; motor-buses and charabancs carried flags; and we can imagine much tooting of horns. Some buses were even commandeered by revellers and went on their own victory tours of the city (fig 1).

At Hyde Park Corner, the triumphal Arch, containing a small station for traffic police at busy times, rose above the claxons, to support *Peace Descending on the Quadriga of War*, the massive bronze by Captain Adrian Jones which had been installed in 1912 to replace a huge equestrian statue of Duke of Wellington, removed thirty years earlier.<sup>2</sup> Given its subject matter, *Peace Descending* ... had clearly found its moment – and so the painter seized upon its symbolism on this historic day.<sup>3</sup>

Lavery was always alive to such moments, and conspired on many occasions to be in the right place at the right time. It first happened in 1888 when he sketched the visit of Queen Victoria to the Glasgow International Exhibition. Later, in 1916, he had worked close to Hyde Park Corner, painting the war wounded from St. George's, convalescing on a sunny day at the foot Richard Westmacott's huge statue of *Achilles* (fig 2), and eight months after Armistice Day, he would stand on the roof of the Carlton House Terrace recording the victory parade passing through Admiralty Arch (*Admiralty Arch*, 19 July 1919, private collection).

Clearly the present cityscape presents a more spontaneous and un-orchestrated outburst of levity. The view from the hospital was splendid and being relatively close to his studio in Cromwell Place, would provide subject matter on future occasions. He would for instance, return to the thoroughfare in 1922 to record the state procession arranged to celebrate the return of Prince of Wales from his eight-month tour of the East, and again three years later to paint the view towards Piccadilly on a sunny autumn day.<sup>4</sup> However, at that moment, there was much to catch the eye.

As an Official War Artist with a high profile, who had been knighted at the beginning of that year, it was not difficult for him to arrange his temporary studio on that momentous occasion. Armed with a selection of official passes and stamped letters of introduction he had recently toured Britain visiting naval bases and munitions factories making rapid records of what he found. During this final year of the war, the intrepid painter had even flown in air ships and been suspended under a kite balloon. But here, the view

<sup>1</sup> Obviously at this point Charles Sargeant Jagger's masterpiece Royal Artillery Memorial, 1925, was yet to come.

<sup>2</sup> The Duke's statue was taken to the military barracks at Aldershot, where it remains to this day. Reputedly the Jones *Quadriga* group was cast from Russian cannons taken during the Crimean War.

<sup>3</sup> As was widely reported (see *Sheffield Daily Telegraph*, 12 November 1918, p. 4, and others), on Armistice Day, SJ Waring asked Edwin Lutyens to design a shrine at Hyde Park Corner to symbolise the victory of Right over Might. £50,000 was offered for its construction.

<sup>4</sup> These works are *A State Procession — The King, the Prince of Wales, the Duke of York and Prince George, Hyde Park Corner, 21st June 1922* and *The Winter Sun, Hyde Park Corner, 1925*, (both Private Collections); and a final sketch was made on the occasion of the marriage of Prince George, Duke of Kent to Princess Marina of Greece on 29 November 1934. A smaller sketch of horse traffic at Hyde Park Corner, c 1900, is also known.

<sup>5</sup> DC Thomson, *Barbizon House Record*, 1919, 1919 (privately printed), p. 13, and note on no 27. Lavery's first London solo exhibition was staged in 1891 at the Goupil Gallery, where Thomson was manager.

from the hospital window enabled a joyous spectacle to transcend the late autumn chill. The festivities in London continued for a further two days. The Strand was closed as people danced in the street, and crowds brought traffic to a standstill at the Admiralty and in front of the Bank of England, while Australian troops lit a massive bonfire in Trafalgar Square. For Lavery however, there was work to do and he was whisked away. Within a couple of days he was at Granton Navy Yards staying overnight with Admiral Jellicoe before joining HMS *Queen Elizabeth*, where the German Grand Fleet was to be surrendered to Admiral Beatty.

However, the present canvas stands outside Lavery's Official War Artist duties, and is of more personal significance in that it brought the painter and one of his oldest friends, David Croal Thomson (see lot 78) back into contact. When it went on display in Thomson's gallery, Barbizon House, in 1919, the Scots dealer described it as '*especially interesting because of the extraordinary movement on that auspicious day*', and, in a moment of reflection, he felt compelled to remark that '*the refined quality [of Lavery's work] still carries me away as it did twenty years ago, when I persuaded him to let me arrange his first exhibition in London*'.<sup>5</sup> That we can fix the time and place so accurately, only adds to the significance of the present work – it is one of the very few paintings, other than newspaper illustrations, produced at the time it was happening and its imposing architecture is appropriately complemented by those splendid foreground notes of cars and crowds as '*Peace*' descends on Londoners. Its value as an historical document is immense.

Professor Kenneth McConkey









67

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## WILLIAM OSBORNE, R.H.A.

1823-1901

### *A Moment of Liberty*

titled, signed and indistinctly inscribed with the artist's address on an old label attached to the reverse

oil on canvas

36 by 40.5cm., 14 by 16in.

### PROVENANCE

Gorry Gallery, Dublin, 1996

### EXHIBITED

Dublin, Royal Hibernian Academy, 1882, no.136;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

William Osborne was a distinguished animal painter who exhibited regularly at the Royal Hibernian Academy. Titled *A Moment of Liberty*, the present

works depicts the freedom suddenly bestowed to a horse who has lost its rider in battle. Accomplishly rendered, it also possesses a light humour characteristic of the artist's work. He was father to Walter Osborne - one of Ireland's most celebrated painters of the late 19th century - and can be seen in the background of his son's painting, *At the Breakfast Table* also in the Burns Collection, see lot 55.

£ 15,000-25,000  
€ 17,000-28,300 US\$ 19,800-33,000





68

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## R.A. MILEY

active 1881-1888

### *Down at the Start*

signed and indistinctly dated l.r.: *R. Miley 183[?]*  
oil on canvas

48 by 73.5cm., 18¾ by 29in.

### PROVENANCE

Dillon Antiques, Dublin, 1981

### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.22, illustrated p.99, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998

R.A. Miley worked in Dún Laoghaire, then called Kingstown, Co. Dublin, and exhibited at the Royal Hibernian Academy in the 1880s. He was

a member of the Dublin Painting and Sketching Club and painted in both watercolour and oils. His primary specialization was equestrian portraiture, but charming rural scenes also form part of his *oeuvre*. The present work is typical of Miley's affinity for sporting scenes, here capturing the final preparations before a race with jockeys, grooms, owners, trainers and spectators all present.

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,300-8,000





69

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## SAMUEL SPODE

active 1825-1858

### *Pembroke, a Thoroughbred Horse*

signed l.l.: SPODE. and titled l.c.: PEMBROKE

oil on canvas

51 by 61cm., 20 by 24in.

#### PROVENANCE

Dillon Antiques, Dublin, 1986

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

Although firm biographical information relating to Samuel Spode is elusive, he is thought to have been a trainer on the Curragh, Co. Clare. Although it was common to supplement a trainer's income with another profession, more unusual was Spode's decision to take up painting, yet he developed a loyal following. In the following lot by Henry Alken, we have a delightful and rare sight of Spode the trainer.

£ 1,500-2,000

€ 1,700-2,300 US\$ 2,000-2,650





70

70

## HENRY SAMUEL ALKEN JNR

1810-1894

### *S. Spode Training Eastern Bere*

signed l.r. (on post): *H. Alken*; titled and dated lower centre: *S. Spode Training Eastern Bere*/ 1856; inscribed and dated on canvas overlap: *S Spode*/ 1856  
oil on canvas  
30.5 by by 35.5cm., 12 by 14in.

#### PROVENANCE

Dillon Antiques, Dublin, 1986

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.20, illustrated p.97, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998

Here Henry Alken portrays Samuel Spode, horse trainer and painter (see preceding lot), training Eastern Bere at full gallop while watched on by an elegantly dressed couple, presumably the owners. 'Spode wears the blue sleeves and black body of the owner's silks and instead of a jockey's cap, wears a cream-coloured top hat.' (Daire O'Connell, *America's Eye*, *op. cit.*, p.97)

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,300-4,650

133



# SIR WILLIAM ORPEN, R.W.S., N.E.A.C., R.A., R.H.A.

1878-1931

## *Miss Annie Mary Geraldine 'Dolly' Harmsworth: Interior Portrait*

indistinctly dated and signed l.l.: 1907 W ORPEN  
oil on canvas  
91.5 by 71cm., 36 by 28in.

### PROVENANCE

Artist's Studio Book for Autumn 1907, 'Portrait of Miss Harmsworth £150' [including sketch of the picture with brief description underneath "36x28 White Dress, Pink Sash, Glass Ball"]; Sir Robert Leicester Harmsworth, Bt and thence by descent;  
Christie's, London, 13 June 1980, lot 81;  
Christie's, London, 3 March 1988, lot 87;  
Cyril Leeper Collection, Canada, 30 March 1988 - 13 June 1989;  
Phillips, London, 13 June 1989, lot 85;  
Taylor Gallery, London, 1989;  
Sotheby's, London, 16 May 1996, lot 463  
London, Royal Academy, *Winter Exhibition*, 1933, no.30;  
London, Taylor Gallery, *Ireland and the Modern Movement*, 1 June - 31 July 1990, no.30;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.78

### LITERATURE

Artist's Studio Book Reference: 13/07-1907 [Page/Line-Date];  
Cara Copland Reference: H01:07 [Page:Line];  
P. G. Konody and Sidney Dark, *William Orpen, Artist and Man*, London, 1932, pp.200, 267;  
Bruce Arnold, *Orpen, Mirror to an Age*, London 1981, p.254

£ 80,000-120,000

€ 90,500-136,000 US\$ 106,000-159,000

In 1907, Orpen was sharing his studio at 5 South Bolton Gardens, with friend and fellow artist Sir William Nicholson during which time they both embarked on a series of still-lives based on objects in and around the studio. In addition, by 1907, his friend and distant cousin, Sir Hugh Lane, was also using Orpen's studio to store artworks, (both pictures and objects), some of which were intended for Dublin's Municipal Art Gallery, which Lane was still in the process of creating, and which finally opened in January 1908. In 1904, Orpen had accompanied Lane on a continental trip to Paris and Madrid, advising Lane on Modern French Art, resulting in the purchase by Lane of a number of such works, some of which could be found in Orpen's studio. Orpen, taking advantage of this good fortune, used several of them as props, representing them in several of his paintings of that period. These include Edouard Manet's *Portrait of Eva Gonzalès* (1870, National Gallery, London) which appears in Orpen's *Homage to Manet*; Ignace-Henri-Théodore Fantin-Latour's, *Still Life with Glass Jug, Fruit and Flowers* (1861, National Gallery, London), which appears in the background of *Still Life: The Reflection* (c.1907, Private Collection); Auguste Rodin's bronze, *Brother and Sister* (1890, National Gallery of Ireland, Dublin), in *Still Life: Rodin Bronze, with a bowl of flowers, a blue bowl, a wooden globe, and an embroidered cloth, all on a table* (c.1908, Mildura Arts Centre, Victoria, Australia); and Jacobus Hendricus Maris, *A Girl Feeding a Bird in a Cage*, (c.1867, National Gallery, London), part of which is visible in the upper right hand corner of the current work. Also visible but not attributable to Lane is a glass globe resting on a stemmed pedestal. This globe, which Orpen used to reflect his own image, also appears as one of the objects in *Still Life: The Reflection* (c.1907), as well as in *The Glass Globe* (1908, Mildura Arts Centre, Victoria, Australia).

In the later part of the 19<sup>th</sup> and early in the 20<sup>th</sup> century, several British artists looked to the work of James Abbott McNeill Whistler for inspiration. In observing the current work, it is likely that he was referencing Whistler's interior entitled, *At the Piano* (1858-59) (Taft Museum of Art, Ohio, USA), which Orpen would almost certainly have seen when it was exhibited in 1905 at the artist's *Memorial Exhibition* in London in 1905 (no.75). This shows Whistler's

half-sister at the keyboard of a grand piano and niece leaning against the crook in the grand, watching her mother as she plays, placing Annie Haden in profile. Orpen chooses a similar pose, with Annie Harmsworth's legs crossed, with just the toes of the bent leg's foot making contact with the floor, whilst she leans against a sideboard, rather than a piano. As this is a commissioned portrait, Orpen does not have the luxury of using a second figure as a foil. Rather than 'landscape', he chooses the more usual 'portrait' orientation for the work, keeping the balance by replacing a second figure with various objects on the left of the composition. On the right-hand side, he introduces half of 'an old Dutch chair', (which is in *The Mirror* of 1900 and in several other later portraits), with a piece of clothing draped over the seat, trailing to the floor. He also subtly rearranges the pose, the legs cross higher up at the calves, the head is turned to directly face the viewer, the lean into the piece of furniture is just that much greater, and greater emphasis is placed on the hands. The effect is that it gives Annie a nonchalant attitude, presenting us with a softer and less formal portrait than that of Annie Lumb of the year before.

Given Orpen's great admiration for Velasquez, whose spell he fell under on a trip to Madrid in 1904 in the company of Lane, it has also been suggested that the present portrait shares an affinity with Velasquez's portraits of the Infanta Margaret at the ages of 3 and 8, seen in the pose of the girl, the vase of flowers, patterned carpet and bronze of a lion.

Known as 'Dolly', Annie Harmsworth (1900-1990), was the eldest daughter of Sir Robert Leicester Harmsworth, Bt. Her father was Liberal M.P. for Caithness 1900-1918 and for Caithness and Sutherland 1918-1922. One of his brother's was Alfred Charles William Harmsworth, (Viscount Northcliffe) (founder of the 'Daily Mail' and one-time owner of 'The Times').

Miss Harmsworth married Terry Colley Durham of Richmond, Virginia, U.S.A. in 1921, a Rhodes Scholar of Christ Church, Oxford, and they had four daughters. Orpen also painted Annie's sister, *Violette Lilian Rosemary Harmsworth: In a Landscape* (1910, formerly in the Brian P. Burns Collection), and much later, two of her uncles which are since untraced.







## RODERIC O'CONOR

1860 - 1940

### *Roof Tops - A Village*

studio stamp *atelier O'CONOR* on the reverse  
oil on canvas  
73 by 61cm., 28¾ by 24in.

#### PROVENANCE

The artist's studio sale, Hôtel Drouot, Paris, 7  
February 1956;  
Andras Kalman;  
Roland, Browse & Delbanco, London, sold to Mrs  
Walter Stern, 1964;  
Christie's, London, 17 May 2001, lot 155

#### EXHIBITED

London, Roland, Browse & Delbanco, *Roderic  
O'Conor, Norman Adams*, 1964, no.10;  
London, Roland, Browse & Delbanco, *Roderic  
O'Conor, A Selection of his Best Work*, 1971, no.16

£ 60,000-80,000  
€ 68,000-90,500 US\$ 79,500-106,000

During Conor's 13-year sojourn in Brittany he executed a handful of street scenes and views of stone cottages clinging to steep hillsides. *The Red Roofs* of around 1892 (Tate Collection) and *Village Scene* of 1898 (private collection) were characterised by strong Post-Impressionist colours, in keeping with the artist's direct inheritance from Paul Gauguin and Vincent van Gogh. *Roof tops - a village* shares a similar preoccupation with the interrelationships of organic forms - trees and hedgerows - and the manmade shapes of gables, roofs and chimneys.

By the early 1900s O'Conor had tempered his former expressionistic handling and fauvist colours, although in *Roof Tops - a Village* the dominance of orange and green calls to mind the palette used in works such as *Figures in a Pool* (sold Morgan O'Driscoll, 30 April 2018, lot 45). In pairing these complementary colours O'Conor generally aimed to express something of nature's bounty. The present work evokes the topography of Pont-Aven and may even depict the view looking out over the village's densely clustered houses from the artist's

studio window in the Hôtel Julia. Working quickly and directly, O'Conor first drew a basic outline of the composition in blue paint, before applying his colours wet-on-wet onto unprimed canvas.

Amongst O'Conor's Pont-Aven School colleagues, Émile Bernard regularly painted street scenes and views of Pont-Aven, whilst Paul Sérusier and Gauguin both set up still lifes next to studio windows overlooking rooftops. Only O'Conor, however, took the radical step of restricting his composition to the four-square roofs, relegating walls, doors and windows to marginal roles or else excluding them altogether. Indeed the way the artist makes decorative play on the step-like progression of differently coloured roofs in this work is highly reminiscent of a painting he executed a few years earlier - *Maisons rouges à Pont-Aven* (sold in these rooms, 16 May 2002, lot 64). There may be more blending of colours in the present work, however the consistent avoidance of descriptive detail renders some areas of the canvas almost abstract, notably the ochre and light blue lozenges just below the horizon at far right.

Jonathan Benington









73

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## MAURICE JOSEPH MACGONIGAL, P.R.H.A.

1900-1979

### *Boats in a Harbour*

signed l.l.: MACGONIGAL  
oil on board  
30cm by 14.5cm., 11¾ by 16in.

#### PROVENANCE

Dillon Antiques, Dublin, 1985

Maurice MacGonigal had a long and successful career exhibiting at the Royal Hibernian Academy throughout his life, which he became President of from 1962-77. He initially trained under Sean Keating and as a teacher at the Metropolitan School of Art, Dublin he was an influential figure and was eager to promote a national school of painting. In his youth he was interred twice for his political associations with the Republican movement. Both the present work and lot 84 are typical of MacGonigal's bold, coastal seascapes.

£ ⊕ £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,300-8,000





74

74  
—

## FRANK MCKELVEY, R.H.A., R.U.A.

1895-1974

### *Marble Hill Strand, Co. Donegal*

signed l.l: FRANK MCKELVEY; titled on the reverse  
oil on board  
30.5 by 44.5cm., 12 by 17½in.

#### PROVENANCE

Cynthia O'Connor & Co., Dublin, 1991

Frank McKelvey was born in Belfast and studied at the Belfast School of Art. Along with Paul Henry and James Humbert Craig (see lots 7 and 99), they belonged to a group of Northern artists who made their reputations painting the Irish landscape. The beautiful coastline of Co. Donegal inspired McKelvey to paint a series of seascapes, here the artist capturing the expansive beach of Marble Hill under a billowing summer's sky. Recognised in his lifetime, McKelvey became a member of the Royal Hibernian Academy and was amongst the first Academicians of the Royal Ulster Academy.

£ 6,000-8,000  
€ 6,800-9,100 US\$ 8,000-10,600



## RODERIC O'CONOR

1860 - 1940

### *Reclining Nude*

studio stamp (twice) *atelier O'CONOR* on the reverse

oil on canvas

54.5 by 81.5cm., 21½ by 32in.

### PROVENANCE

The artist's studio sale, Hôtel Drouot, Paris, 7 February 1956;

Oscar Ghez, Musée du Petit Palais, Geneva;

Gorry Gallery, Dublin;

Christie's, London, 22 May 1998, lot 166

### EXHIBITED

Dublin, Gorry Gallery, *An exhibition of 18th, 19th and 20th century Irish Paintings*, 1988, illustrated p.11, no.21;

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.71

£ 50,000-70,000

€ 56,500-79,500 US\$ 66,000-92,500

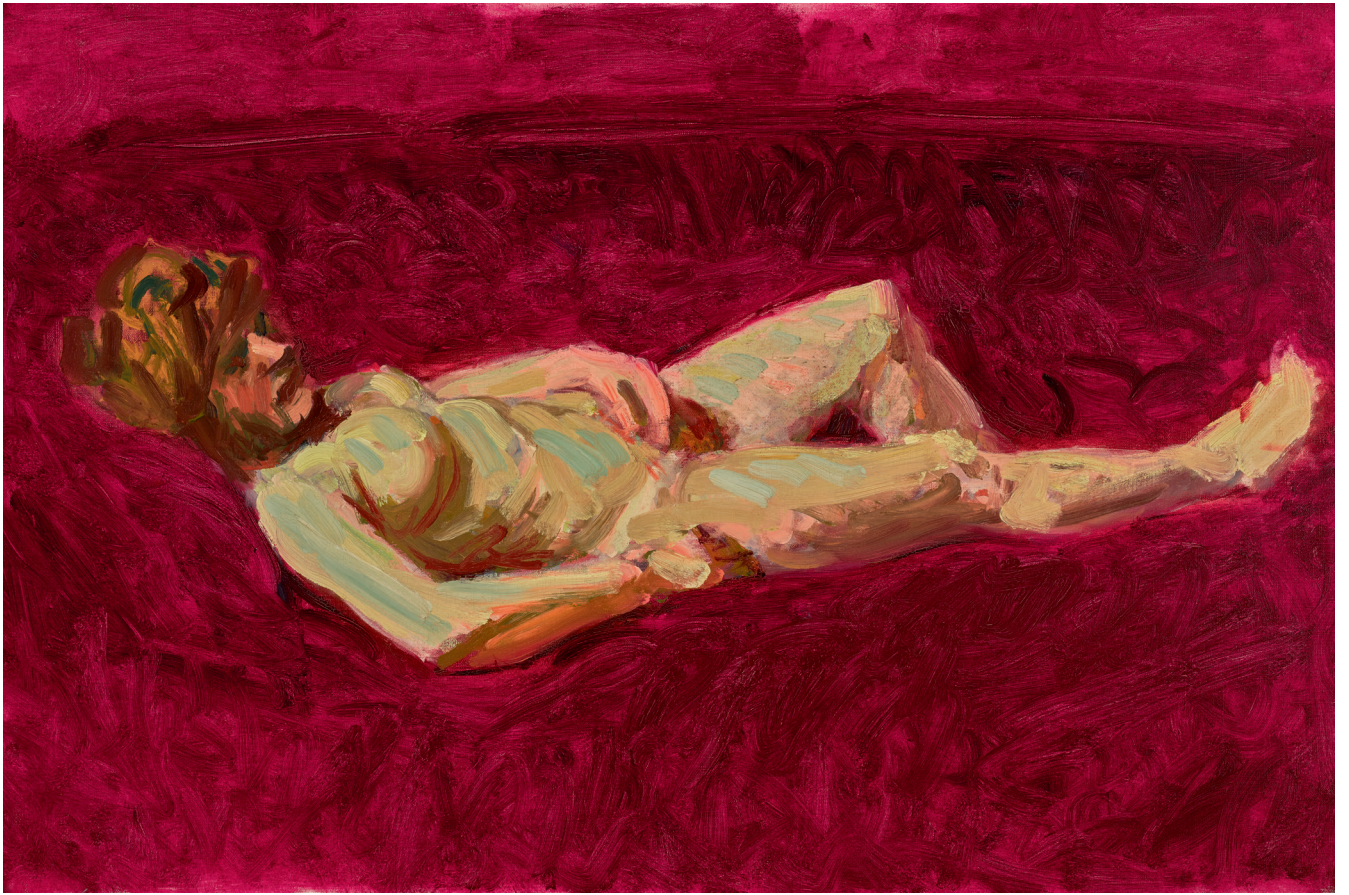
O'Connor's removal from Brittany to Paris in 1904 marked a turning point in his life and work. Gone were the Breton men, women and children clothed in regional costume who had been his subjects for the previous 13 years. Permanently installed in a capacious studio for the first time in his career, he turned his attention to female Parisian models who posed for him clothed and unclothed. He purchased a chaise longue, a large mirror and luxuriant drapes to use as props, instructing his model to adopt a range of poses which he would then interpret in quick sketches, before settling on the particular one he wanted to capture in paint.

The present work belongs to a group of studies that O'Connor undertook around 1915-6 showing the model reclining against a bright crimson drape. These works focused more directly on the figure than his earlier nudes, who were presented very much as occupants of a room setting. Here the setting has no role to play. The red paint has been applied broadly and fluidly to create a large expanse of saturated colour that provides a foil to the creamy flesh tones of the nude. Whereas the back of the couch and the model's head are cloaked in shadow, her torso and limbs are illumined by a steady light that has been rendered with a virtuoso flurry of bold brushstrokes, combining ochre, salmon, red and green.

A related drawing for this nude explores a similar pose, modified to show the model's left leg raised higher and her left arm tucked behind her head (Thierry-Lannon, Brest, 14 October 2009, lot 353).

Jonathan Benington









76

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## MILDRED ANNE BUTLER

1858 - 1941

### *The Boot Boy*

signed with initials M.A.

oil on board

30.5 by 23.5cm., 12 by 9¼in.

#### PROVENANCE

Dillon Antiques, Dublin, 1984

#### EXHIBITED

Phoenix, Phoenix Art Museum, *A Century of Irish Painting: Selections from the Brian P. Burns Collection*, 3 March - 29 April 2007, illustrated p.60

Although Mildred Anne Butler painted almost exclusively in watercolour, this oil painting shows her to have been equally talented in this more intractable medium. Painted around 1880, *The Boot Boy* depicts a young lad assiduously engaged in polishing a boot. Beside him, on a three legged-stool, a scallop shell contains black polish, while around the floor are scattered several items of footwear. Above the wainscot, on the plain panelled wall, hangs a jacket. In Irish country houses in the nineteenth century, in kitchen and scullery areas, the walls and woodwork were painted a brown colour,

obtained by mixing together the remains of pots of different paints, that had been used to decorate the main rooms. The boy is himself wearing boots, and a shirt and waistcoat; he has started life as part of the domestic staff of a country house. Butler's painting is a sympathetic portrait, evoking a scene of everyday life in an Irish country house during the Edwardian era.

Peter Murray

£ 7,000-10,000

€ 8,000-11,300 US\$ 9,300-13,200





77

77

## LETITIA MARION HAMILTON, R.H.A.

1878-1964

### *Leading the Hunt - Carton House; Venice (verso)*

signed with initials l.r.

oil on board

20 by 26.5cm., 8 by 10½in.

#### PROVENANCE

Pyms Gallery, London;

Sotheby's, London, 21 May 1998, lot 346

Letitia Marion Hamilton was a landscape and genre painter whose work is characterised by richly expressive brushwork as seen in the present example. She studied at the Metropolitan School of Art in Dublin under William Orpen, under Frank Brangwyn in Belgium, and at the Slade School of Fine Art in London. She was amongst the founding members of the Society of Dublin Painters, along with other leading Irish artists including Jack B. Yeats and Paul Henry.

There is a study of Venice by the artist on the reverse of the present work.

£ ⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,600



## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *Portrait of Locket Croal Thomson*

to be sold with Walter Shaw-Sparrow's biography, *John Lavery and his Work*, London (1912) signed and dated l.r.: *J Lavery 05*; also indistinctly signed and inscribed with the artist's address on a label attached to the stretcher  
oil on canvas  
75.5 by 56cm., 29¾ by 22in.  
(2)

#### PROVENANCE

Theo Waddington Fine Art, London, 1999

#### EXHIBITED

London, New Gallery, *Summer Exhibition*, 1905;  
Venice, Biennale, *Esposizione Internazionale d'Arte*, 1910, no.19;  
Dundee, Victoria Art Galleries, Albert Institute, *Exhibition of Paintings by Sir John Lavery, Kt, RA, RSA*, 1936, no.13;  
Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.49

#### LITERATURE

'The New Gallery', *The Scotsman*, 26 April 1905, p.9;  
'The New Gallery', *Dundee Courier*, 27 April 1905, p.6;  
Walter Shaw Sparrow, *John Lavery and his Work*, n.d., [1912] (Kegan Paul, Trubner, Trench & Co), illustrated p.52, p.139, 186, 192;  
Adele Dalsimer and Vera Kreilkamp, 'Introduction', *Irish Paintings from the Collection of Brian P. Burns*, 2000, (exh. cat., John F Kennedy Center, Washington), illustrated p.49

± £ 50,000-70,000

€ 56,500-79,500 US\$ 66,000-92,500

Despite the fact that Lavery was pigeon-holed as a painter of fashionable women in the early years of the twentieth century, he was also keenly sensitive to children. Around 1905, when the present picture was produced, he also painted Diana Janet Darling, the daughter of Mr Justice Darling, Master Hoskins, Miss Stella Donner, Master Kenneth Clark and the infant, Archibald BD Maconochie. Studies of his own daughter, Eileen, now entering her teens, kept him ever in touch with the young, as did the request to paint the eldest son of David Croal Thomson (1855-1930), the distinguished Scots art dealer.

Having studied in Edinburgh, D.C. Thomson became director of the firm of Goupil & Co in London in 1885. At this point he was already working as a sub-editor on *The Art Journal*, eventually serving as its editor up until 1902. He actively supported new developments in British painting, giving Lavery his first solo exhibition in 1891. In 1898, he left Goupil to become business partner to Lockett Agnew, who had then taken the reins of the family firm of Thomas Agnew. It was thus that Lockett Halton Croal Thomson (1898-1990) acquired his Christian name. When he was 20, Lockett worked for his father, establishing the new

family dealership at 'Barbizon House' in Henrietta Street, London, and when his father died, succeeded him as manager. He ran the company until the outbreak of the Second World War.

Lavery's treatment of the seven-year-old Lockett, with its echoes of Whistler, was undoubtedly dictated in some measure by the boy's parents, who must have demanded that he be shown wearing a kilt, and revealing the golden locks of a modern Bonnie Prince Charlie. Shaw Sparrow found 'mischief' and 'a secret new plot against window panes' in the boy's expression, leading him to conclude that:

*If mothers want their lads to look "sweet" in a picture, they should not go to John Lavery, who would be quite happy in a wood with a catapult and half a dozen flower pots. His boy portraits tell me so at any rate, and I should like to be with him.*

Scottish identity was consonant with this, and clearly important to the Thomsons. When, in 1911, he heard from the sitter's father that the picture had returned safely from the Venice Biennale to the family collection, Lavery replied, 'I am glad the youthful Highland Chieftian (sic) is safely home again and in such good company'.

Professor Kenneth McConkey









79

79

## CHARLES LAMB, R.H.A.

1893-1964

### *A Breton Woman, Knitting*

signed l.r.: *LAMB*; inscribed with title, signature and price £85 on label attached to the reverse of the frame.

oil on canvas

61 by 51cm., 24 by 20in.

#### PROVENANCE

Kevin O'Kelly, Co. Wexford;  
Dillon Antiques, Dublin, 1987

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1953, no.122;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

Born in Portadown, Co. Armagh, Charles Lamb is notable for his depictions of the Irish landscape and people. He trained at the Belfast School of Art and followed in his predecessors' footsteps, such

as O'Connor, Osborne and Leech, by travelling to Brittany from 1926-7 and portraying the lives of the local people. He displayed the same aptitude here as he did for capturing the lives of those in the West of Ireland, in a manner akin to Sean Keating.

£ ⊕ £ 8,000-12,000  
€ 9,100-13,600 US\$ 10,600-15,900





80

80

## LEO WHELAN, R.H.A.

1892-1956

### *The Artist's Niece Lena*

signed l.r.: LEO WHELAN

oil on panel

30,5 by 26cm., 12 by 10¼in.

#### PROVENANCE

Family of the Artist;  
Gorry Gallery, Dublin

#### EXHIBITED

Boston, Boston College Museum of Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 26 January - 19 May 1996, no.12, illustrated p.87, with tour to Dublin, Hugh Lane Municipal Gallery of Modern Art, 19 June - 25 August 1996 and New Haven, Yale Center for British Art, 25 September 1997 - 4 January 1998

Although depicting the artist's niece and painted circa 1940 at the Whelan family home in Dublin, the feeling evoked is of domestic life in a rural cottage at the end of the 19th century. In a sparse room, a young woman sews beside a table placed in front of a fireplace. The earthy tones emphasise the rural setting, while the composition and use of light also reveals the artist's interest in the early Dutch genre masters.

£ 7,000-10,000  
€ 8,000-11,300 US\$ 9,300-13,200

147





81

81

## J.M. COMYN

mid-20th Century

### *Fair Day in Connemara*

signed l.r.: COMYN; inscribed with title, signature and indistinctly dated 1948 on the reverse of the frame

oil on canvas

47.5 by 74cm., 80¾ by 29in.

#### PROVENANCE

Adam's, Dublin, 1989;  
Dillon Antiques, Dublin, 1989

#### EXHIBITED

New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,600

82

## DARIUS JOSEPH MACEGAN

1856-1939

### *At the Spinning Wheel, Countryside Village*

signed and dated l.r.: 1921/ MacEgan; also inscribed with title *Women Scutching Flax*, artist's name and Dublin address on an old label attached to the reverse; further indistinctly titled *Balls Bridge Exhibition*, signed and dated 1922 on another old label attached to the reverse

oil on canvas

30.5 by 38cm., 12 by 15in.

#### PROVENANCE

Whyte's, Dublin, 16 September 2003, lot 158

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1922, no.95





82

The landscape, figure and interior painter Darius Joseph MacEgan trained at the School of Art, Dublin and subsequently in London. He was a regular exhibitor from 1881-1939, at the Royal Hibernian Academy, where he showed about 85 works, predominantly of Irish subjects. These he showed from addresses in Dublin and London, as well as contributing drawings to periodicals such as *The Illustrated London News*. In 1916 he adopted the ancient family name "The MacEgan" (unused since the seventeenth century), around the time of Ireland's Easter Rising.

Here MacEgan shows, in an impressionistic yet recognisable way, one of several educational exhibits arranged in the Art Industries Hall at the RDS. It was organised by the government's Department of Agriculture and Technical Instruction (in May 1920), together with other exhibits showing for example fruit-growing, beekeeping or dairying. Comparison with Hincks' famous prints of the laborious stages required to manufacture linen from flax (of 1783), helps explain MacEgan's colourful,

painterly composition. After harvesting the flax, then soaking it, the seed heads were removed, before kiln drying. Bundles of flax known as 'beets' were then beaten over stones, before the next stage, shown here, where each beet is rested on top of a tall scutching stock, and beaten with a wooden scutching blade. So the two women sitting on Thonet bentwood chairs, working high on the platform, each have their scutching blades held aloft, with the beets hanging down, held in the left hand. Downward strokes from their long knife-like implements removed the unwanted refuse called 'shous', which MacEgan shows littering the steps in the foreground. On the far left three women draw the beets through their hands, while a young red headed girl looks on, dressed in blue and white. The public are lined up, presumably behind a barrier, to watch, in the background. To the right women are seated to spin the prepared flax, which by this stage would have been further prepared by hackling (drawing it through spiked combs). R.D.S. records tell how this 'camp of scutchers' in traditional

dress, came from Killoe, north Longford. They did their work of 'Scutching hackling and spinning...to the accompaniments of music, song and dancing. The camp was a merry gathering, but – the work was done'. Flax spinners, with their sophisticated treadle-driven wheels, came from county Antrim. Wool spinning on the larger 'walking wheel', was also demonstrated by a group from Corrundulla, county Galway, at the same event. There appears to be a painted backdrop complete with an iconic round tower, at the end of the hall, and the high cross is probably one of several cast in plaster.

The open chest, shown lower right, may symbolise the way country women stored up linen in preparation for marriage, and which was kept in a dowry chest or 'bottom drawer'. Their work and their dowry largely determined their future, so it seems appropriate that this is where MacEgan chose to inscribe the date with his signature.

Dr Claudia Kinmonth MRIA

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,650-4,000





83

83

## JAMES LE JEUNE, R.H.A.

1910-1983

### *Dalkey Island, Co. Dublin*

signed l.l.: *Le JEUNE*

oil on board

49.5 by 78cm., 19½ by 30¾in.

#### PROVENANCE

Christie's, London, 17 May 2001, lot 23

James Le Jeune was born in Saskatoon, Canada. He studied art in Paris then at Heatherley's Academy in London, followed by the Byam Shaw School and the Student's League in New York. He trained as an architect, and started working as an architect in London, painting alongside this profession. In 1950 he moved to Ireland where he initially continued practicing architecture. He soon began painting full time and frequently exhibited both portraiture and landscape paintings with the Royal Hibernian Academy becoming a full member in 1973.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,600





84

84

**MAURICE JOSEPH  
MACGONIGAL,  
P.R.H.A.**

1900-1979

*Boats in a Harbour*

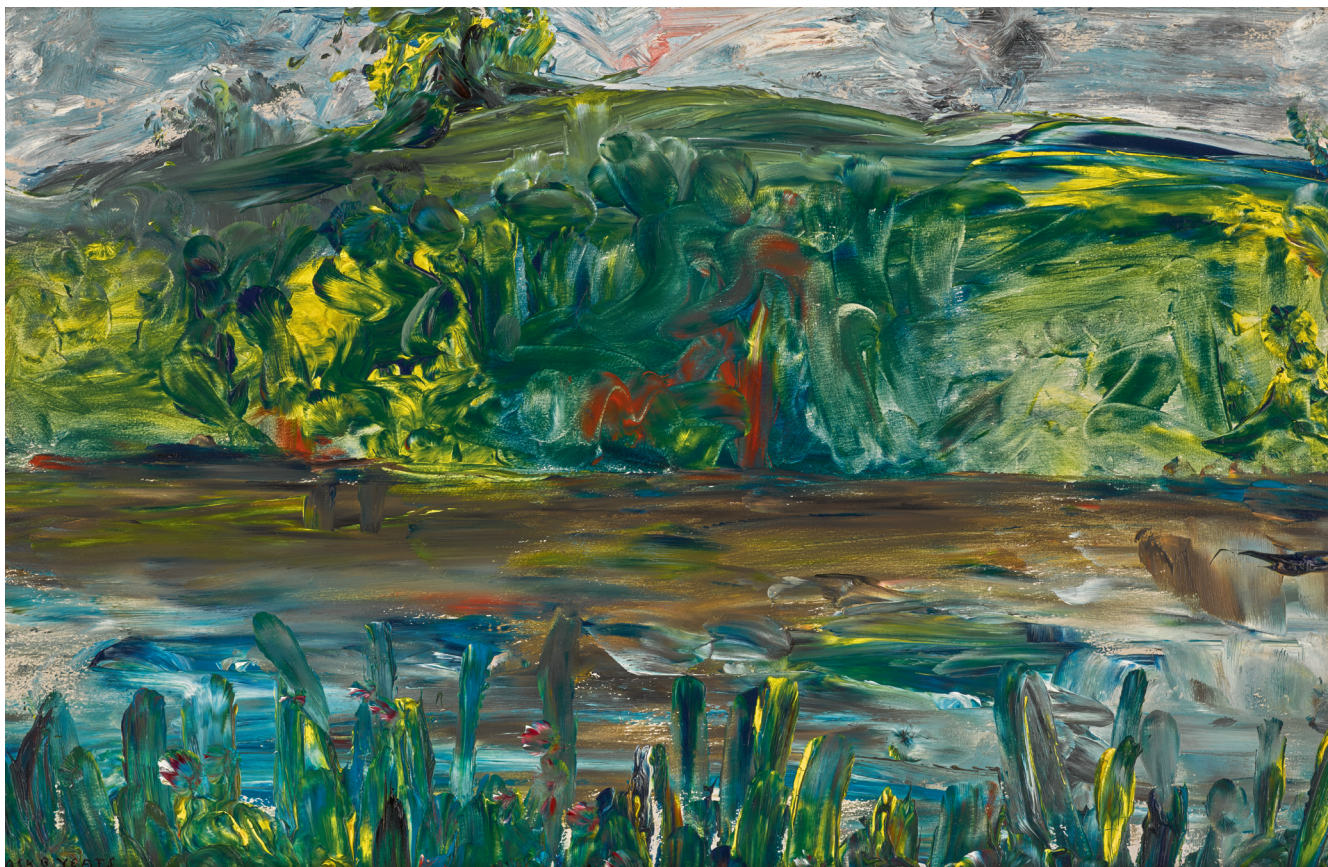
signed l.l: *MacGonigal*  
oil on canvas  
38 by 56cm., 15 by 22in.

**PROVENANCE**

Dillon Antiques, Dublin, 1981

£ 8,000-12,000  
€ 9,100-13,600 US\$ 10,600-15,900





85

85

## JACK B. YEATS, R.H.A.

1871-1957

### *The Canal Water*

signed l.l.: JACK B YEATS  
oil on panel  
23 by 35.5cm., 9 by 14in.

#### PROVENANCE

Sold by the artist to Serge Philipson, *circa* 1942;  
Mrs. Rachel Philipson-Levy, 1996

#### EXHIBITED

London, Alpine Club Gallery, *Paintings*, 6 - 23  
February 1930, no.24;  
Dublin, Engineer's Hall, *Paintings*, 21 April - 5 May  
1931, no.12;  
New Haven, Yale Center for British Art, *America's  
Eye: Irish Paintings from the Collection of Brian P.  
Burns*, 25 September 1997 - 4 January 1998;  
Washington, John F. Kennedy Center, *Irish  
Paintings from the Collection of Brian P. Burns*, 13 - 28  
May 2000, illustrated p.101

#### LITERATURE

Hilary Pyle, *Jack B. Yeats, Catalogue Raisonné of the  
Oil Paintings*, Dublin, 1992, Vol.I, no.414, p.375;

It is rare to encounter a Yeats work without figures; while the subject of a canal and figures alongside it in one capacity or another features in a few examples around this period, in this instance Yeats seem to have been absorbed solely by the canal water and grassy banks. He renders the scene in fluid, gestural brushstrokes and what are probably his finger marks, as Yeats was apt to do on occasion. The result is a small but vibrant and dynamic work. The setting is likely the Grand Canal in Dublin, with the Dublin hills and a cloudy sky beyond.

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,600-66,000





86

86

## DANIEL O'NEILL

1920-1974

### *Looking Back*

signed l.l: D O'Neill  
oil on board  
46 by 61cm., 18 by 24in.

#### PROVENANCE

J O'Neill Esq;  
Dawson Gallery, Dublin

Early in his career, juggling his desire to be an artist with the need for a regular income, Daniel O'Neill worked as an electrician on night shifts and painted at home during the day. His breakthrough came when he participated at the Irish Exhibition of

Living Art in Dublin in 1945. One critic commented: *'Daniel O'Neill is practically a newcomer; but he promises to figure largely in Irish painting of the future. His sensuous handling of paint, his rich colour and dramatic sense in composition, are used to express an individual vision which is essentially Romantic.'* (Dublin Magazine, quoted in T. Snoddy, *Dictionary of Irish Artists, 20th Century* (1996), p.371. Such qualities are evident in the present work, exemplary of the artist's expressive ability to synthesise figure and landscape and which exude a sense of mystery and intrigue. In 1946, he earned the support of the key Dublin dealer, Victor Waddington, which allowed him to commit fully to his art. Exhibitions in Dublin, London and the United States followed establishing him as one of the key Irish artists of the post-War period.

£ ⊕ £ 12,000-18,000  
€ 13,600-20,400 US\$ 15,900-23,800



## JACK B. YEATS, R.H.A.

1871-1957

### *The Laugh*

signed l.r.: JACK B. YEATS; titled on the reverse  
oil on canvas

35.5 by 53cm., 14 by 21in.

Painted in 1944.

### PROVENANCE

Sold by the artist to Serge Philipson, Dublin, 1945;

Private collection, Dublin;

Mrs. Rachel Philipson-Levy, Montreal, 1995

### EXHIBITED

Dublin, National Gallery of Ireland, *National Loan Exhibition*, 1945, no.147;

Edinburgh, Royal Scottish Academy, 1946, no.168;

Belfast, Museum and Art Gallery, *Paintings*, 1956, no.27;

Dublin, Municipal Gallery, *Contemporary Irish Art Society*, 1965, no.73;

Washington, John F. Kennedy Center, *Irish*

*Paintings from the Collection of Brian P. Burns*, 13 - 28

May 2000, illustrated p.103

### LITERATURE

Hilary Pyle, *Jack B. Yeats, Catalogue Raisonné of the Oil Paintings*, Dublin, 1992, Vol. II, no.657, p.600

£ 100,000-150,000

€ 113,000-170,000 US\$ 132,000-198,000

*‘The re-creation of... [a] great moment in any auditorium, whether...theatre or circus or music hall is quintessentially Yeats.’*

T. G. ROSENTHAL, *THE ART OF JACK B. YEATS*, 1993, P.41







A circus performance is taking place. A crowd laugh as two clowns perform an act in which one wheels the other around on a swivelling contraption. He uses his colleague's arms as the handles while his companion clings on to a wheel, thus becoming a human wheel barrow. The standing clown exaggerates his actions to entertain the spectators and Yeats is careful to show this in the work. His large white painted face with its enormous blue eyes and bright red smile is turned to the crowd while his baggy trousers and large shoes move in a flamboyant manner as he pushes his human cart around the ring. The crowd are entranced by the act. At the top of the tier of seating a young woman in a pink hat laughs and claps her hands in delight. The other looks on engrossed. Although painted in a perfunctory manner one can distinguish school boys, middle aged men and women and older men amongst them.

The work is painted in a distinctive manner which was used by Yeats in several of his later paintings. The figures are created using impasto which indicates their poses and expressions accurately despite the apparent lack of detail. The canvas is barely covered in places with faint touches of red, green and blue to indicate the structure of the interior of the tent. The canvas of the painting symbolises the canvas of the tent and the bareness

of the interior evokes the importance of imagination and make-believe in the circus acts, both on the part of the performers and on that of the spectator. The central pole of the tent marks the right hand edge of the composition while just to its left the opening of the tent is visible. In a manner akin to the circus performers, Yeats does not conceal the materials which have been used to create the painting and in this way sets up an important analogy between the practice of painting and that of the circus. Both require the suspension of reality.

Yeats saw clear parallels between theatrical performances and the practice of the visual artist. He had a particular interest in the circus because it entertained the greatest array of people with the simplest of sets and props and often in a boorish fashion as in this work. The artist, like the clown, was a peripheral figure. In the same year as he completed *The Laugh*, Yeats painted another great circus painting, *Alone* (1944, Private Collection). This also focuses on the clown, the lowliest and yet most popular of the circus acts. While an object of fun, his task, as acknowledged by several modernist artists, was only made possible through the concealment of his inner feelings and his ability to captivate the audience.

Róisín Kennedy









88

88

## CHARLES LAMB, R.H.A.

1893-1964

### *Flaherty's Pub*

signed l.l.: LAMB

oil on canvas

51 by 61.5cm., 20 by 24¼in.

#### PROVENANCE

Mrs V Milner, Co. Limerick;  
Dillon Antiques, Dublin, 1987

#### EXHIBITED

Dublin, Municipal Gallery of Modern Art, *Charles Lamb Memorial Exhibition*, 1969, no.89;  
New Haven, Yale Center for British Art, *America's Eye: Irish Paintings from the Collection of Brian P. Burns*, 25 September 1997 - 4 January 1998

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800

89

## ROWAN GILLESPIE

b.1953

### *Sil, Pater and Ned*

signed and dated: GILLESPIE 2000

bronze

127 by 87.5cm., 50 by 34½in. (including marble base)

Executed in 2000, the present work is unique.

#### PROVENANCE

Purchased directly from the artist

The present bronze is the half size maquette relating to *Pater and Ned* in Sandyford Village, County Dublin and *The Men of Iron* in Steamboat Springs, Colorado. It is inspired by a series of comic sketches on the late Gerry Ryan's RTE morning radio show. Sil, Pater and Ned would meet in the pub once a week to discuss the affairs of the day in their own inimitable and comical way.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,600-15,900







## SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

1856-1941

### *Brighton from the Royal Albion*

titled, signed and dated ll.: *BRIGHTON. / FROM THE ROYAL ALBION. / J Lavery 1936.*

oil on canvasboard

51 by 61cm., 20 by 24in.

#### PROVENANCE

Christie's, London, 8 November 1985, lot 220;

Christie's, London, 22 May 1998, lot 57

#### EXHIBITED

London, Leicester Galleries, *Memorial Exhibition*, April 1941, no.25[?];

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.50

#### LITERATURE

Adele Dalsimer and Vera Kreilkamp, 'Introduction', *Irish Paintings from the Collection of Brian P Burns*, 2000, exh. cat., John F. Kennedy Center, p.50

Following a year of tragedy in which he lost his beloved wife and only daughter, Lavery set sail for the United States on 2 January 1936 with the idea that he would go to Hollywood and paint movie stars in action. The 'dream factory' was less amenable than he thought and after a few weeks he retired to Palm Springs before returning to London. In the summer he appears to have gone at some point to Brighton to stay at the Royal Albion Hotel where the present picture was painted from his window overlooking the Brighton West Pier.<sup>1</sup> Opened originally in 1826, the hotel fell into disrepair and was closed by the end of the century. Rejuvenated by the financier, Harry Preston, it reopened in 1913 and immediately began to attract a fashionable clientele that included writers, actors, musicians and artists. The Victorian Aquarium, with its gothic clock tower, had also been recently renovated.<sup>2</sup> Lavery shows us the scene before the construction of the modern roundabout.

Having spent two disastrous months in Brighton in 1934, in a vain attempt to restore Hazel Lavery's health, during which he came down with influenza, the artist must have felt that there was unfinished business in the resort, and the Palace Pier with its popular attractions, provided just the sort of subject which had delighted him since his early days in Glasgow. It was of course, a popular subject with other artists, having been painted by Charles Conder and Spencer Gore, and for Lavery's

old friend, Jacques-Emile Blanche, it was a favourite *motif*. Blanche's street view of the Aquarium at the front of the Royal Albion dates from around 1920, and other views of the promenade followed. Coincidentally, in 1936, William Nicholson also painted the West Pier from one of the second floor balconies of the adjacent Bedford Hotel. Where Nicholson's work is carefully delineated, Lavery's is a swift impression.

If his Brighton business was unfinished back in 1934, the present picture and two companion sketches (unlocated), go some way towards answering the call.<sup>3</sup> No one was better suited to summarizing a complex subject than Lavery and even in his eighty-first year, there was no diminution of his power. Here on the sea front, the impression is swiftly achieved and detail dotted in with evident delight.

Professor Kenneth McConkey

<sup>1</sup> Three views of Brighton West Pier are listed in Lavery's studio at the time of his death. One is known to have been given to the manager of the Clydesdale Bank. Another is listed as having 'gone to Ireland', while the third is that shown in the Memorial Exhibition at the Leicester Galleries in 1941, and went to Alice, the painter's step-daughter.

<sup>2</sup> The Aquarium was closed for two years and reopened in 1929.

<sup>3</sup> The ex-Alice Gwynn version is likely to be that which passed to a private collection in Dublin and was subsequently stolen in the late 1980s. Less complete than the present work, it does not contain the horse-drawn carriage and deck-chairs in the foreground. Its present whereabouts is unknown.

£ 70,000-100,000

€ 79,500-113,000 US\$ 92,500-132,000





BRIGHTON.  
FROM THE ROYAL ALBION.  
J. H. P. 1900.





91

91

## FRANK MCKELVEY, R.H.A., R.U.A.

1895-1974

### *The Grandmother*

signed l.r.: FRANK MCKELVEY; also inscribed signed, titled and dated 1918 on an old label attached to the backboard  
watercolour  
62 by 47cm., 24½ by 18½in.

#### PROVENANCE

Purchased in the 1980s

#### EXHIBITED

Dublin, Leinster House, Royal Dublin Society, *Taylor Art Exhibition*, 1918 (awarded First Prize)

This early watercolour by McKelvey was awarded first place at the Royal Dublin Society's Taylor Art Prize in 1918. That same year he began exhibiting at Dublin's Royal Hibernian Academy, where his landscapes and figure paintings brought acclaim and recognition, totalling over 318 titles between 1918 and 1975. Celebrated for his Irish rural scenes and studies of poultry, his work is represented in numerous public collections. (Theo Snoddy, *Dictionary of Irish Artists 20<sup>th</sup> Century* (Dublin, 2002), pp.391-93).

In contrast to the rural landscapes for which he is best known (see lot 74), here McKelvey presents an interior in which the grandmother is warmed by a formal fireplace. Her sewing is lit by light cast from the right, bringing out blues and greens in

her patterned squares of patchwork, in a studied V-shaped composition. Enveloped by the huge quilt that she is making, she minds a baby, watched intently by a girl and a small barefoot boy. Another quilt, and scraps of material, spill onto the boarded floor from a basket, beneath her sewing bag. Their comfortable clothes and good furniture suggest the parlour of a middle-class home, as opposed to a farmhouse (the latter portrayed with *Patchwork* by James Brenan RHA in 1891). (Claudia Kinmonth, *Irish Rural Interiors in Art* (Yale University Press, 2006) figs.107-108, pp.107-09).

Dr Claudia Kinmonth

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,600-9,300





92

92

## WALTER FREDERICK OSBORNE, R.H.A

1859-1903

### *The Artist's Mother*

oil on canvasboard  
32 by 40.5cm., 12½ by 16in.  
Painted circa 1900.

#### PROVENANCE

Violet Stockley, Dublin;  
Sotheby's, London, 21 May 1999, lot 297

#### EXHIBITED

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.80

The Osbornes were a close, united family, and the artist's mother is featured in several pictures, paintings, drawings and a pastel by him. Annie Jane Woods was born in November 1825 to the Woods family, who had a small estate in Co. Limerick.<sup>1</sup> She married William Osborne, a professional animal painter and they had three children: Charles, Walter and Violet. Walter Osborne returned from England in the early 1890s to live with his family, and assisted looking after his niece Violet.

Annie was a patient model and she can be seen in several pictures, such as in the pastel *Annie Osborne* aged sixty seven, 1892 (sold Sotheby's, London, 21 May 1998, lot 319) and in *At the Breakfast Table*, 1894 (see lot 55). *The Artist's Mother* shows Annie a few years later, around 1900, seated in a shadowy room, with a fireplace on the left, and framed pictures just visible on the wall. She is shown nearly in profile wearing a long black dress and reading a newspaper.

The genre of elderly women seated in interiors, perhaps knitting, sitting near a fireplace, looking out a doorway or reflecting upon their lives, became popular amongst Realist painters of the late 19<sup>th</sup> century. There was a strong tradition amongst artists of portraying their mothers. Osborne's painting is strikingly similar in composition to Whistler's celebrated portrait of his mother *Arrangement in Grey and Black*, 1871 (Musée d'Orsay, Paris) which shows the elderly woman on the right, a curtain (rather than the fireplace) on the left, and pictures on the walls, and both artists used earthy, muted tones. However, Osborne's picture lacks the formality of Whistler's, is painted directly in a loose, sketchy style, and conveys a sense of his affection for his mother.

Julian Campbell

<sup>1</sup> Jeanne Sheehy, *Walter Osborne*, Ballycotton, 1974, p. 9

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,200-19,800





93

93

## CHRISTOPHER CAMPBELL

1908 - 1972

### *The Vagabond (Self-Portrait)*

signed and dated l.r.: *CHRISTOPHER CAMPBELL/ AUGUST/ 1935*; also titled, signed and inscribed with the artist's address:

*BRIAN ROAD/ CLONTARF* on the reverse

oil on board

60 by 48cm., 23½ by 19in.

#### PROVENANCE

Private collection, Dublin;

Gorry Gallery, Dublin, 2011

#### EXHIBITED

Dublin, Gorry Gallery, *An Exhibition of 18<sup>th</sup> - 21<sup>st</sup> Century Irish Paintings*, 29 May - 11 June 2011, no.24

Born in Dublin, Christopher Campbell studied at the Metropolitan School of Art under Patrick Tuohy and later worked at the Harry Clarke Stained Glass Studios. He worked as a painter and stained glass artist and, over a long career, exhibited over 70 works at the Royal Hibernian Academy in a variety of media. Holding a fiddle, and a caravan visible on the road behind, Campbell presents himself in this self-portrait as a 'vagabond' - a wanderer, traveller, outsider - a role an artist often adopts. This theme is perhaps taken up most prominently in the work of Jack B. Yeats. Campbell's realist painting style and strong gaze recalls that of Sean Keating. His brother, Laurence Campbell, was an important sculptor whose sitters included Jack B. Yeats.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800





94

94

## ROWAN GILLESPIE

b. 1953

### *The Migrants*

signed, numbered and dated: 1/9 Rowan Gillespie 2002

bronze

30.5 by 38cm., 12 by 15in.

Executed in 2002 in an edition of 9 (only 1 cast)

### PROVENANCE

Purchased directly from the artist

The present bronze was made shortly after the completion of *Famine* in Dublin and is the original and only full maquette for *Migrants* in Toronto.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,300-8,000





95

95

## KENNY MCKENDRY

b.1964

### *Horse and Cart, St. Stephen's Green, Dublin*

signed l.r.: K McKENDRY

oil on board

81 by 112cm., 32 by 44in.

Painted in 2006

#### PROVENANCE

Gorry Gallery, Dublin

Born in Ireland, Kenny McKendry studied at the University of Ulster, Belfast before moving to England and graduating with a degree in Illustration. McKendry worked in Brighton as an illustrator for five years until the picturesque scenery of his childhood inspired a return to his home country of Co. Antrim in Northern Ireland. Once there he began painting scenes inspired by the nineteenth-century Barbizon school and the American Tonalist movement.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,650-4,000





96

96

## PAUL KELLY

b.1968

### *The Liffey Rowers (Islandbridge, Dublin)*

signed l.r.: Kelly

oil on canvas

101.5 by 127cm., 40 by 50in.

#### PROVENANCE

Gorry Gallery, Dublin

#### EXHIBITED

Washington, John F. Kennedy Center, *Irish Paintings from the Collection of Brian P. Burns*, 13 - 28 May 2000, illustrated p.45

Dublin born artist Paul Kelly is almost entirely self-taught and gained his expertise through an early dedication to painting and drawing. The popularity of his art is demonstrated by numerous successful solo exhibitions at the Gorry Gallery in Dublin and The Kilarney Art Gallery in Co. Kerry and his works are regularly shown at the Royal Hibernian Academy. Kelly was awarded the James Kennedy memorial award for portraiture in 1991 and won the

Ireland Fund of Great Britain's 'Artist of the Year' award. *The Liffey Rowers* maintains the distinct, impressionist aesthetic typical of his *oeuvre*. The present work was painted for the John F. Kennedy Center for the Performing Arts, Washington, exhibition *Island: Arts from Ireland* in 2000.

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,400-39,600





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## EVIE HONE

1894 - 1955

### *Cartoon for the Left Hand Stained Glass Panel, Naithi's Baptistry, Dundrum*

signed and dated l.r.: *E. Hone. 1933*  
watercolour and gouache  
33 by 25cm., 13 by 9¾in.

#### PROVENANCE

Gorry Gallery, Dublin, 1995

£ 1,000-2,000  
€ 1,150-2,300 US\$ 1,350-2,650

Together with her artist and friend Mainie Jellet, Evie Hone was an important figure in introducing modern art to Dublin. They had both trained in France and studied under André Lhote and Albert Gleizes where they developed a strong appreciation for Cubism. Aside exhibiting in Dublin, Hone also exhibited at the Salon des Indépendants, Salon des Surindépendants and the Salon d'Automne in Paris.

Hone was deeply religious, even joining a community of Anglican nuns in Cornwall in 1925. Her religious devotion became a significant inspiration for her artwork. This is particularly apparent after her transition from painting to

stained-glass designs in 1933. Encouraged by illustrator Arthur Rackham, Hone converted her first designs into glass. These first panels, consisting of an image of *The Annunciation* and two abstract designs, were placed into a window in St. Nathi's Church, Dundrum, Co. Dublin in 1934. The present work is one of these 1933 designs and demonstrates the skill with which Hone translated the Cubist style of her paintings into stained glass.





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**LILIAN DAVIDSON,  
A.R.H.A.**

1893-1954

*Winter Garden*

signed with monogram L.L.

oil on canvas

51 by 40.5cm., 20 by 16in.

**PROVENANCE**

Christie's, London, 22 May 1998, lot 6

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800





99

99

## JAMES HUMBERT CRAIG, R.H.A., R.U.A.

1878-1944

### *Cushendun Bay, Co. Antrim*

signed l.l.: JH CRAIG; titled on the stretcher  
oil on canvas

43.5 by 56.5cm., 17 by 22¼in.

#### PROVENANCE

The late Robert Jackson, Belfast;  
Sotheby's, London, 16 May 2002, lot 74

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,200-19,800

In *Cushendun Bay, Co. Antrim*, the artist captures perfectly the fickle nature of an Irish summer's day, with clouds containing just a hint of impending rain. The sun shines nevertheless, transforming the sea, so often grey and windswept along the Irish coast, into a combination of green and turquoise. Waves roll in, to break on the sandy shore, while a patchwork quilt of green fields ascends the slopes of the headland in the distance, the summit of which is tinged with purple. The curves of hill and shore, contrast with the zig-zag pattern of the field boundaries, enlivening the composition.

Peter Murray





100

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## MICHEÁL DE BÚRCA, R.H.A.

1913-1985

### *September Morning, Keel*

signed and titled on a label attached to the reverse  
oil on board  
46 by 52.5cm., 18 by 20¾in.

#### PROVENANCE

Dillon Antiques, Dublin, 1981

£ 3,000-5,000

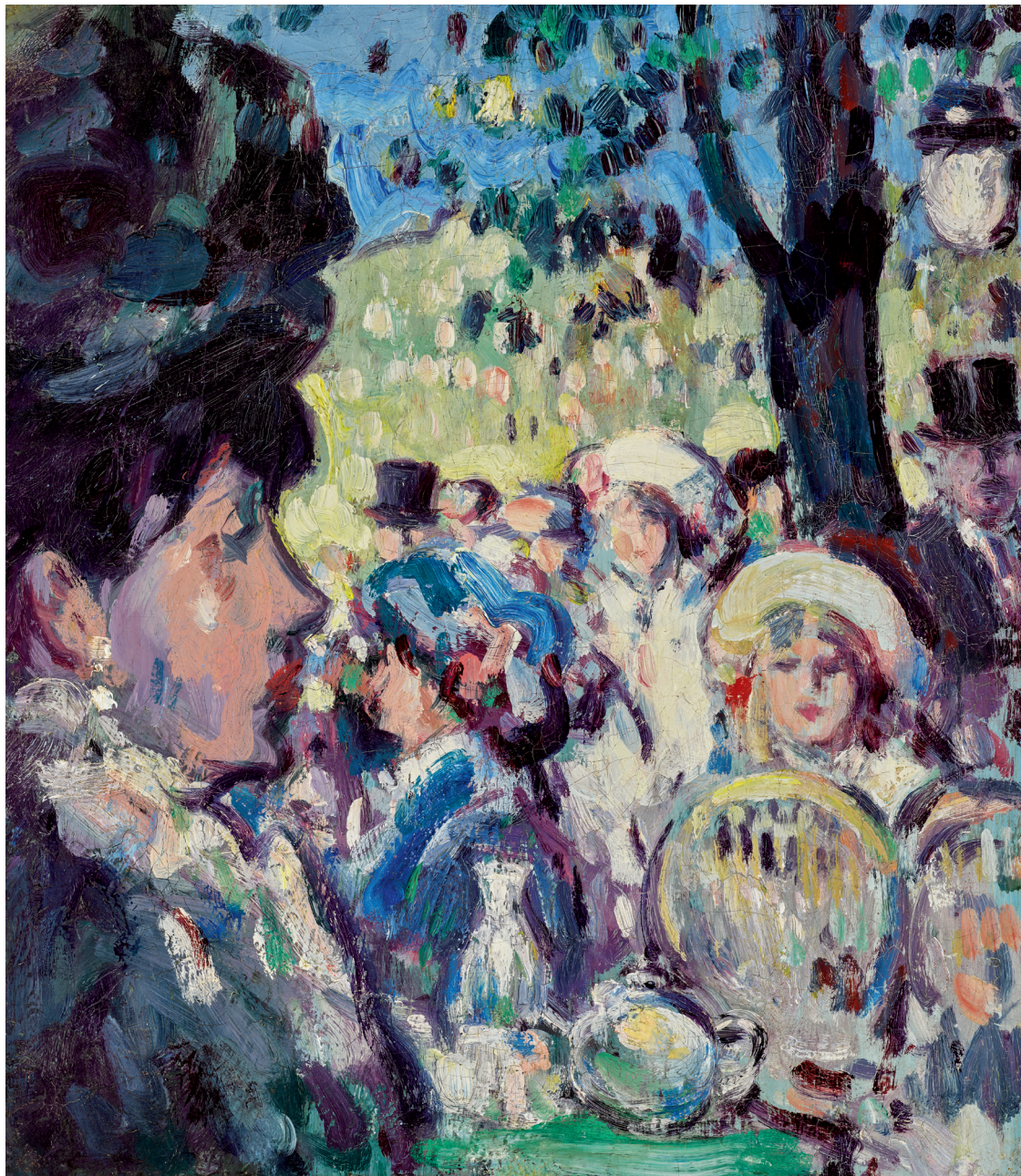
€ 3,400-5,700 US\$ 4,000-6,600

Although less well known today, Micheál de Búrca trained at the Dublin Metropolitan School of Art and was a regular exhibitor at the Royal Hibernian Academy. He was predominantly a painter of the Irish landscape and had a wonderful feeling for evoking the Irish climate, seen in the present rural view as sunlight breaks through the clouds, painted with rich, gestural brushwork.

de Búrca became a significant figure for education in the arts from his appointment as art inspector for the department of Education in 1940. In 1942 he was appointed Acting Director of the National College of Art, where he re-established the practice of stained glass, metalwork and weaving at the college. In 1970, he became senior art inspector of the National College of Art.

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## Scottish Art

AUCTION LONDON 20 NOVEMBER

JOHN DUNCAN FERGUSON  
*The Open Air Fête, Armenonville*  
Estimate £200,000–300,000

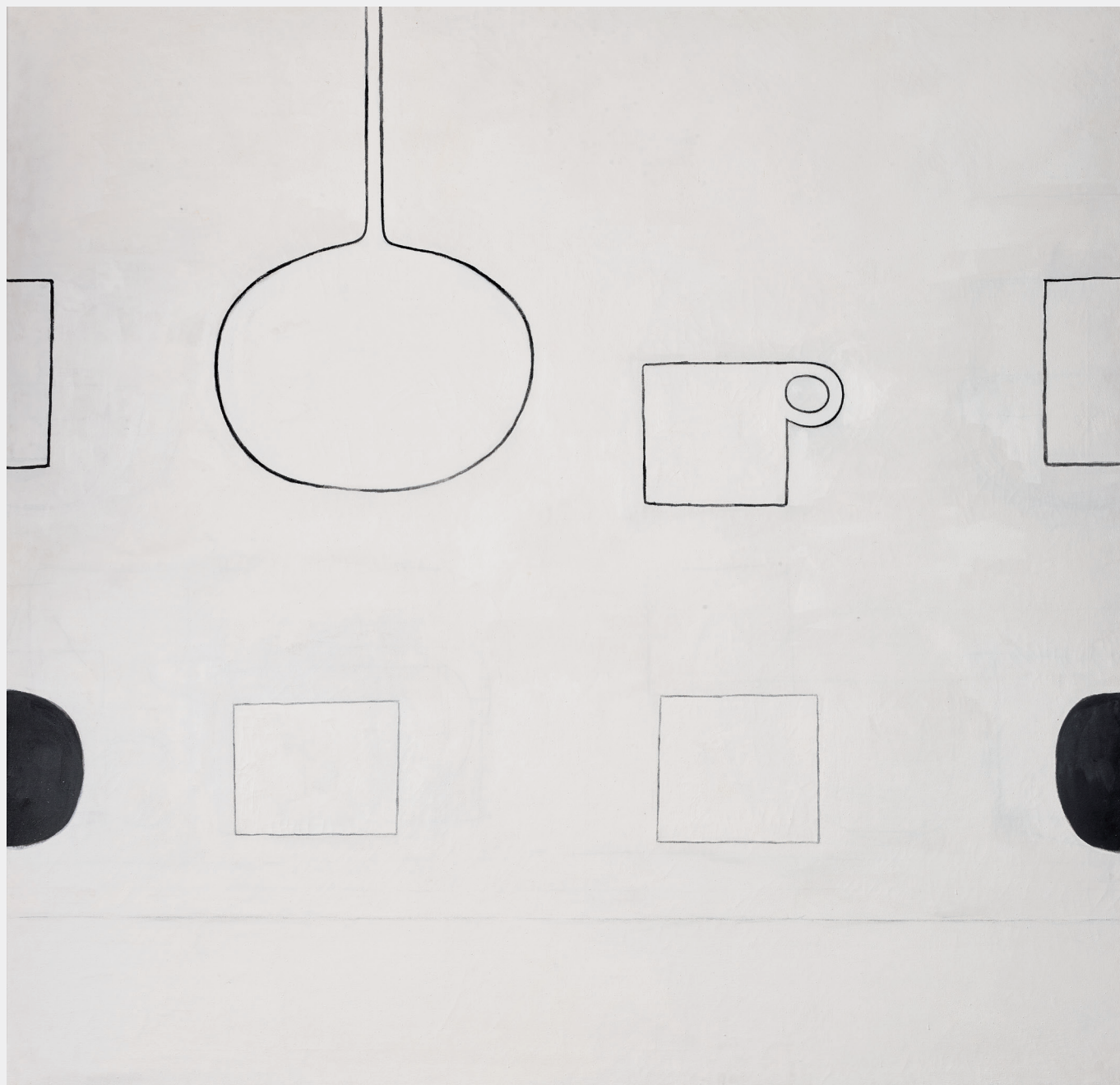
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## Modern & Post-War British Art

AUCTION LONDON 20 & 21 NOVEMBER

WILLIAM SCOTT

*Still Life*, 1982

Estimate £300,000–500,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 16 – 20 NOVEMBER

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JAN BRUEGHEL THE ELDER

*An extensive coastal landscape with  
fishermen landing and selling their catch, the  
sacrifice of Jonah offshore*

Estimate: £1,800,000–2,500,000



## Old Masters Evening Sale

AUCTION LONDON 5 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 1 – 5 DECEMBER

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DAME LAURA KNIGHT

*Motley*

Estimate £100,000–150,000

## Victorian, Pre-Raphaelite & British Impressionist Art

AUCTION LONDON 13 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 8 – 13 DECEMBER

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ALBERT ANKER

*Fleissig*

Estimate 1,000,000–1,500,000 CHF

## Swiss Art / Swiss Made

AUCTION ZURICH 4 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 30 NOVEMBER – 2 DECEMBER

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**7 – 17 September**

Watches Online

**21 September – 5 October**

Watches Online

**25 September**

Watches, London

**2 October**

Important Watches, Hong Kong

**19 – 29 October**

Jewellery and Watches Online

**13 November**

Important Watches, Geneva

**19 November**

Watches, Dubai

**19 – 29 November**

Watches Online

**26 November – 6 December**

Watches Online

**5 December**

Important Watches, New York

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# Absentee/Telephone Bidding Form

**Sale Number** L18318 | **Sale Title** THE BURNS COLLECTION | **Sale Date** 21 NOVEMBER 2018

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE

FIRST NAME

LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE

COUNTRY

DAYTIME PHONE

MOBILE PHONE

FAX

EMAIL

Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE

COUNTRY

- ☐ I will collect in person
- ☐ I authorise you to release my purchased property to my agent/shipper (provide name)
- ☐ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME

DATE



## Guide for Absentee and Telephone Bidders

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

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**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid

via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
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Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

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**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss



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**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

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We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
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 EU LICENCE THRESHOLD: ZERO  
 Elements of artistic, historical or religious monuments  
 EU LICENCE THRESHOLD: ZERO  
 Manuscripts, documents and archives (excluding printed matter)  
 EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand  
 EU LICENCE THRESHOLD: £12,305  
 Photographic positive or negative or any assemblage of such photographs  
 EU LICENCE THRESHOLD: £12,305  
 Textiles (excluding carpets and tapestries)  
 EU LICENCE THRESHOLD: £41,018  
 Paintings in oil or tempera  
 EU LICENCE THRESHOLD: £123,055  
 Watercolours, gouaches and pastels  
 EU LICENCE THRESHOLD: £24,611  
 Prints, Engravings, Drawings and Mosaics  
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

**UK Licence Thresholds**  
 Photographic positive or negative or any assemblage of such photographs  
 UK LICENCE THRESHOLD: £10,000  
 Textiles (excluding carpets and tapestries)  
 UK LICENCE THRESHOLD: £12,000  
 British Historical Portraits  
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be

required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### ◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### Ⓢ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (Ⓢ) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 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 Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### • Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's



prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

#### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is



registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering,

making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of

Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in



increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private

sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of

identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile



transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay. Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages

provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE\_TERMS

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

### COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34–35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

### ROUTE GUIDANCE TO SOTHEBY'S

### GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description



of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = US\$1.31**

**£1 = €1.12**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions

as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

### SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

### EXPORT LICENSES

Export licenses will be required for purchases exceeding the values set out below, including items to be transported to the Republic of Ireland. In some cases, these may take up to 4-6 weeks to arrange. This note is intended as an approximate

guide to the relevant thresholds for a UK export licence that will allow items to be moved within the European Union only. Potential purchasers are advised to contact Sotheby's Shipping Logistics in advance of the sale for full details regarding the export of items within and outside of the European Union. This may also help to hasten the granting of a license.

### PROPERTY TYPE VALUE

Ptgs (oil) more than 50 yrs old: £180,000  
Ptgs (watercolours) more than 50 yrs old: £65,000  
Prints, Drawings more than 50 yrs: £65,000  
Historic Portraits, any media more than 50 yrs old: £10,000  
Furniture, Silver, Ceramics more than 50 yrs old: £65,000

### IMPORTANT NOTICE TO BUYERS OF LARGE PAINTINGS

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Greenford Park Fine Art Storage Facility on the afternoon of the sale.

### SHIPMENT TO IRELAND BY ROAD

Sotheby's, 29 Molesworth Street, Dublin 2, D02 PF82

Please contact the Dublin office following the sale if you would like us to assist with the shipment of your purchases back to Ireland and Northern Ireland. Please contact the Dublin office on +353 (0)1 644 0200 for a quote. All lots must be paid for prior to shipment and are subject to export licences being granted.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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## Notes

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#### MODERN & POST-WAR

**BRITISH ART**  
20/21 November 2018  
London

#### VICTORIAN, PRE-RAPHAELITE & BRITISH IMPRESSIONIST ART

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London



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