

IRISH ART

LONDON 27 SEPTEMBER 2017

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IRISH ART

AUCTION IN LONDON
27 SEPTEMBER 2017
SALE L17134
2.30 PM

EXHIBITIONS

ROYAL HIBERNIAN ACADEMY, DUBLIN

Thursday 14 September
10 am-5 pm

Friday 15 September
10 am-5 pm

Saturday 16 September
10 am-5 pm

15 Ely Place
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9 am-4.30 pm

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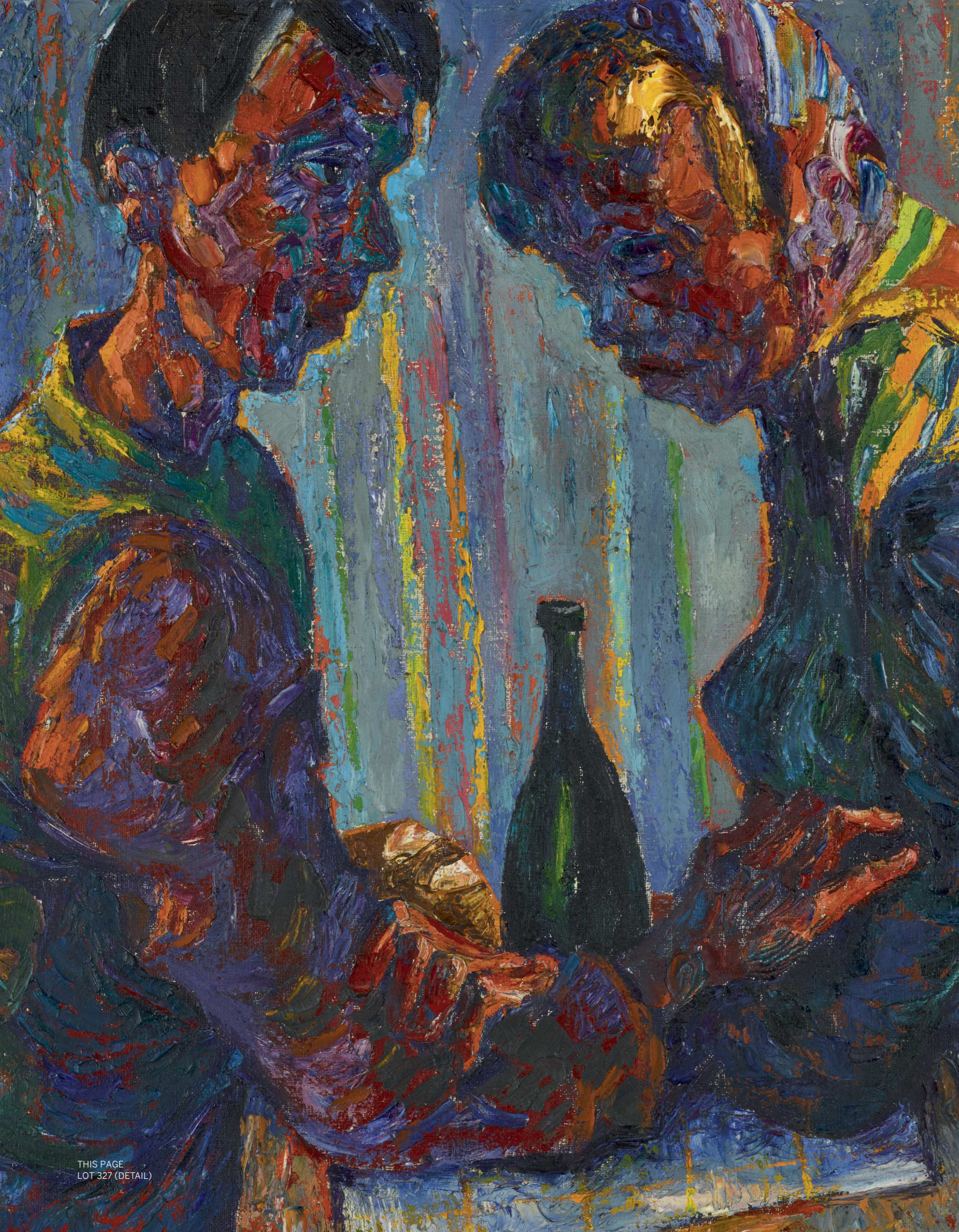
Sunday 24 September
12 noon-5 pm

Monday 25 September
9 am-4.30 pm

Tuesday 26 September
9 am-4.30 pm

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The auction will take place after
YEATS: THE FAMILY COLLECTION
at 10:30am



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300

300

JACK BUTLER YEATS, R.H.A.

1871-1957

Self-Portrait

signed with monogram l.r.
pen and ink
11.5 by 15cm., 4½ by 6in.

PROVENANCE

Gifted by the artist to the previous owner 13 September 1948 and thence by family descent

Sold with a letter (attached verso) by Jack B. Yeats addressed to the original owner in which he wrote: 'I send a drawing of myself done by myself some years ago and flattering then.'

⊕ £ 5,000-7,000 € 5,600-7,900

301

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

1878-1931

Study for *Nude Pattern: The Holy Well*

signed l.l.: *ORPEN*
pencil and watercolour
61 by 33cm., 24 by 13in.

PROVENANCE

Mrs Evelyn St George, 1916;
Her sale, Sotheby's, London, 26 July 1939, lot 35;
Private collection;
Purchased by the previous owner in the late 1980s, by whom gifted to the present owner

When in the spring of 1916 Orpen delivered *Nude Pattern: The Holy Well* (National Gallery of Ireland, fig.1) to the New English Art Club, it was the most ambitious of three canvases which have become known as the 'Irish Trilogy'. Tackling the subject of peasant piety, it was also an *envoi* to the Celtic Revival Ireland of Orpen's youth. Executed in 'marble medium', and designed as an allegory in which Aran Island fisher-folk ritually bathe in the sacred waters of a holy well, it would echo the great solemn fresco cycles of revered Renaissance masters. As a student Orpen would have studied the iconic Piero della Francesca in the National Gallery, London, and marvelled at the daring naturalism of the man removing his shirt in *The Baptism of Christ*.

When shown, the painting was immediately purchased by Orpen's lover, Mrs Evelyn St George, to hang at her London residence, Cam House, Campden Hill, W.8. P.G. Konody tells us that this tall, commanding client acquired seventeen 'finished' or 'stand-alone' studies of the principal figures in the picture, not all of which have come to light in recent years (*Sir William Orpen, Artist and Man*, 1932, p.169). All, as here, are touched with watercolour. It is unclear if they were produced prior to the painting, or after its completion, but they undoubtedly demonstrate Orpen's ability as a master draughtsman to create interesting figure groups within a complex composition. Around this figure, others appear in attitudes of adulation – some kneeling in prayer, some bathing, others hailing the shrine and its Dominican keeper. This same model is likely to have posed for other figures in the composition, as did her male companion, the painter, Séan Keating.

In the present instance she draws in her abdomen to remove her clothing in the cool sunlight. She looks down as she does so. Presently she will be naked before her maker. When, after Orpen's death, Konody had access to his sketchbooks, he marvelled at the artist's facility with 'the intricacies of the human structure, the interplay of bony and fleshy forms, the suggestion of actual and of potential movement, the whole articulation of the human mechanism' (*The Studio*, December 1932, p. 310). This, as much as the drapery that falls to her feet, characterises Orpen's *Study for 'Nude Pattern: The Holy Well'*.

We are grateful to Professor Kenneth McConkey for kindly preparing this catalogue entry.

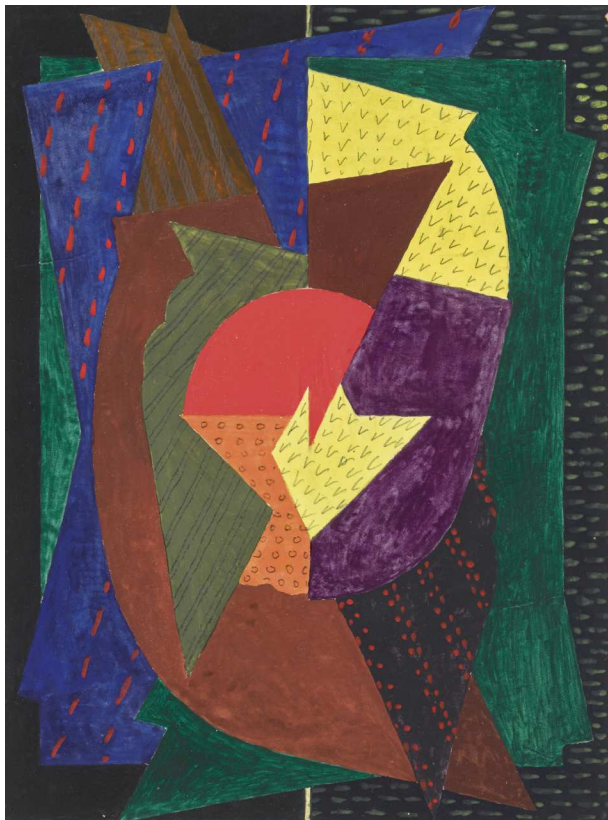
‡ £ 20,000-30,000 € 22,400-33,600



301



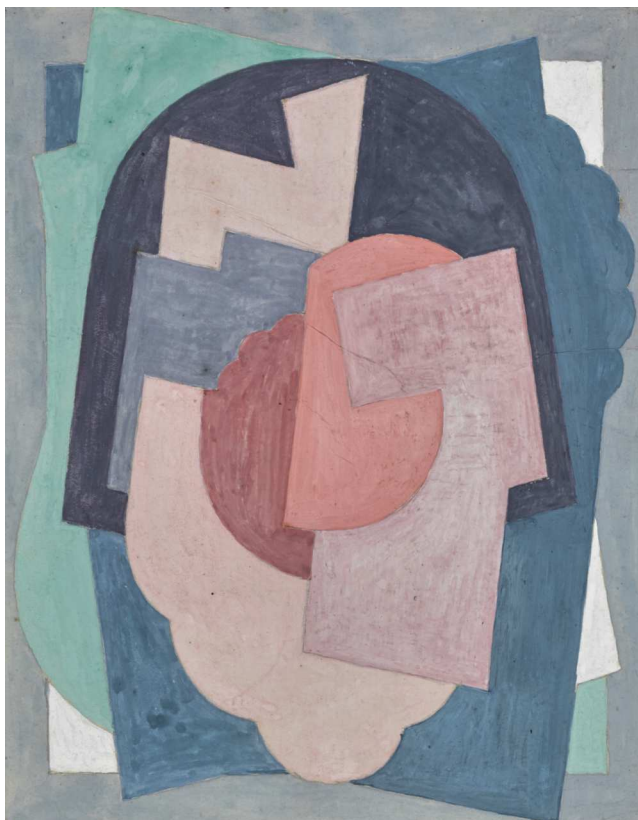
Fig. 1 Orpen, *Nude Pattern: The Holy Well* (National Gallery of Ireland)



302



303



304

302

MAINIE JELLETT

1897-1944

Abstract Composition

pencil and gouache
25 by 18cm., 9¾ by 7in.

PROVENANCE

The Estate of the Hon. Robert Fermor-Hesketh;
Their sale, Sotheby's, London, 18 May 2001, lot
417, where purchased by the present owner

The present lot and lots 303-304 were painted in
the early 1920s and reflect Mainie Jellett's work
with Albert Gleizes in Paris, exploring his theories
of abstract construction. The compositions are
based around the basic rectangular shape of the
canvas or paper, which is translated or rotated to
form complex two-dimensional structures.

£ 3,000-5,000 € 3,400-5,600



305

303

MAINIE JELLETT

1897-1944

Composition

signed and inscribed on the reverse
watercolour and gouache with pencil
20 by 16cm., 8 by 6¼in.

PROVENANCE

Purchased by the previous owner c.1980
and thence by descent

£ 3,000-5,000 € 3,400-5,600

304

MAINIE JELLETT

1897-1944

Abstract Composition (Pink and Aquamarine)

watercolour and gouache with pencil
22.5 by 17.5cm., 8¾ by 7in.

PROVENANCE

Neptune Gallery, Dublin;
Sotheby's, London, 21 May 1999, lot 323, where
purchased by the present owner

EXHIBITED

Dublin, Neptune Gallery, *Mainie Jellett Abstracts*,
4 September - 2 October

£ 3,000-5,000 € 3,400-5,600

305

JACK BUTLER YEATS, R.H.A.

1871-1957

The Dark Path

signed l.r.: *JACK B YEATS*
oil on canvas
35.5 by 53cm., 14 by 21in.

PROVENANCE

Victor Waddington Galleries, Dublin, where
purchased by Mrs Josephine McWilliams in 1952;
Victor Waddington;
Private collection, 1971;
Theo Waddington, London, 1978;
Waddington Galleries, London;
Christie's, London, 7 November 1991, lot 119,
where purchased by the previous owner and
thence by descent

EXHIBITED

London, Theo Waddington, *Oil Paintings*, 25
October - 25 November 1978, no.20;
London, Waddington Galleries, *Jack B. Yeats*,
30 March - 23 April 1983, no.12; London,
Waddington Galleries, *Jack B. Yeats*, 27 May -
20 June 1987, no.22

LITERATURE

Hillary Pyle, *Jack Butler Yeats, A Catalogue
Raisonné of the Oil Paintings*, Vol.II., Andre
Deutsch, London, 1992, no.1029, p.935

Painted in 1950, the present work depicts a man
sitting in shadow in a park, perhaps St Stephen's
Green in Dublin, as evening approaches. As so
often with Yeats' work there is a deeper, and
on this particular occasion, personal meaning
being acted out. According to the artist, he was
portraying himself, thinking of what the future
might be after the death of his wife Mary 'Cottie'
Yeats, who died in 1947. In the fading light of the
evening, here is a quiet moment for reflection,
and while the path may be dark - lined with ash-
coloured trees and pools of shade - beyond the
shrub behind his head a golden light shines. Its
symbolic placement suggests hope for the future
and indeed, as the artist entered his last decade,
he refused to tire or slow and went on to the
most creative and energetic period of his painting
career.

⊕ £ 50,000-70,000 € 56,000-78,500

MARY SWANZY, H.R.H.A.

1882-1978

Sun on the Sails

signed I.I.: SWANZY

oil on canvas

76 by 63.5cm., 30 by 25in.

PROVENANCE

Taylor Gallery, Dublin, where purchased by the present owner in the 1970s

EXHIBITED

Dublin, National Gallery of Ireland, *The Irish Impressionists*, 1 October - 30 November 1984

Armed with brush and palette, Mary Swanzy burst onto the Irish art scene with the bold, spirited defiance of a young suffragette. By the late 1920s, she was causing quite a stir. Her radical work shook Dublin's conservative art world, which was still resistant to artistic developments on the continent. Modernism had swept through Europe and Swanzy foresaw how radical, contemporary styles such as Impressionism, Cubism and Fauvism would free the palette and revolutionise Irish art. The Irish establishment may have closed the doors to Modernism and artistic innovation but Swanzy, believing like Jack B. Yeats that Modernism would 'knock the handcuffs of all painters', set out to reopen them (quoted in S.B. Kennedy, *Irish Art & Modernism 1880-1950*, 1991, p. 27).

Dreaming of the avant-garde Swanzy left Ireland in 1905 and entered the Parisian ateliers of De la Grandara and Colarossi. Soirées and scandal awaited. That year, the Fauves, the 'wild beasts' of modern art, caused a sensation at the Salon d'Automne with their experimental works, and Swanzy mingled with the very modern Gertrude Stein. Her home was a haven for avant-garde art and it was here, at Stein's famous Sunday soirées, that Swanzy first encountered French Modernism. Works by Cezanne, Braque, Gauguin and Matisse adorned her walls and Swanzy was struck: '*you would go in and be allowed to wander around and look at all these things*' (Pym's Gallery, *Mary Swanzy (1882-1978)*, Ditchling Press, 1986, p.15).

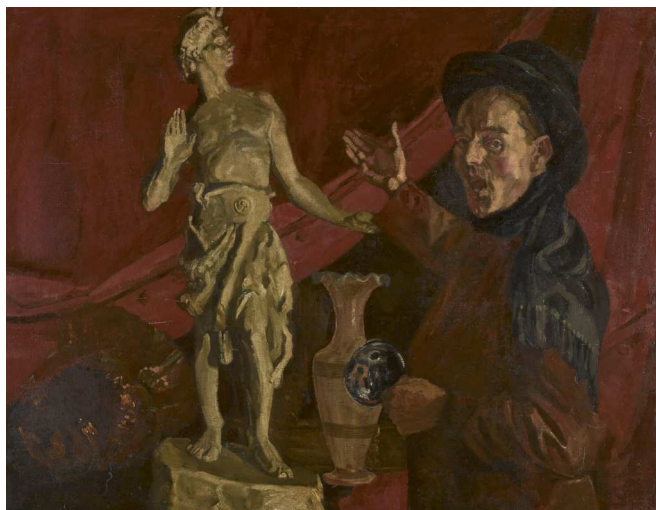
Swanzy's *Sun on the Sails* appears on the market for the first time and reveals her advanced grasp of modernist movements in Paris, with swirling shards of colour creating a dynamic, Cubist composition. With every glimpse, subtle spatial shifts give the illusion of motion as interlocking planes disturb the pictorial surface, seducing the eye. There is life in every facet and reflection, and every glance reveals something new. In her style we see the shadow of Robert Delaunay, and in her crimson, billowing sails we see touches of André Lhote, where her sunlit harbour mirrors that of Lhote's *Le Port de Bordeaux*. Yet, what set her apart was her bold, bohemian spirit.

Swanzy's defiant brush pushed boundaries, troubled tradition and, with time, prised open the doors of some of Dublin's most conservative galleries. Indeed, it was only by misbelonging that Swanzy truly found her place.

† ⊕ £ 50,000-70,000 € 56,000-78,500



307



307

HARRY KERNOFF, R.H.A.

1900-1974

Self Portrait in the Metropolitan School of Art

oil on canvas
71 by 91.5cm., 28 by 36in.

PROVENANCE

Acquired from Miss Lina Kernoff, the artist's sister;
Their Sale, Adams, Dublin, 8 December 2004, lot 148,
where purchased by the present owner

The son of a Russian Jewish father and Spanish mother, Kernoff moved to Dublin aged fourteen and became an active member within Dublin's artistic and literary circles, later becoming full member of the Royal Hibernian Academy, where he exhibited regularly, and also with Victor Waddington Galleries. The present work is an early example from when Kernoff studied at the Metropolitan School of Art in the early 1920s. It may have originally been called *The Judgement of Paris* and been intended for entry to a competition such as the Taylor Scholarship in the RDS. Ciaran MacGonigal has commented, 'It's reference is classical and he used the statue to deal with what would have been tricky for him being both Jewish and under the thumb of his mother and sister, and in addition in Dublin...any direct reference to a nude female figure would have broken several conventions.'

⊕ £ 10,000-15,000 € 11,200-16,800

308



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PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE

DENVER
ART MUSEUM

KATHERINE MACCAUSLAND

1859-1930

Sisters; Three of a Kind

one signed and dated u.l.: *K. MacCausland/ 1911*; the other
signed and dated u.l.: *K. MacCausland/ 1912*

both oil on canvas

one 50.5 by 61cm., 20 by 24in.; the other 65 by 81cm., 25½
by 32in.

(2)

PROVENANCE

Estate of Edith Eaton Lowe, by whom bequeathed to the
Denver Art Museum

Although little is known today about MacCausland, she was a prominent figure in her time circling with the pioneering British and Irish modernist painters at the turn of the 19th century who were absorbing the new French naturalist style of painting in France. She left Ireland for the artist colony Grez-sur-Loing in the 1880s, frequented by the likes of John Lavery, Walter Osborne, Frank O'Meara and John Singer Sargent. The soft yet confident execution of the present works, with flashes of colour, show her to have successfully grasped the techniques of her better known contemporaries, and even have shades of O'Connor's Breton oils.

± £ 5,000-7,000 € 5,600-7,900



308



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

1878-1931

**Mr and Mrs Jack Courtauld and their Daughter
Jeanne on a Settee**

pencil and watercolour
53 by 67cm., 21 by 26½in.

PROVENANCE

Artist's studio at his death;
Acquired by the family of the sitters and thence by descent

Acting on behalf of the Artist's estate upon Orpen's death,
M. Knoedler & Co. wrote a letter concerning the present work
to Mr Jack Courtauld on 3 October 1932:

*'We have at our galleries here all the paintings and drawings
which were in Sir William's studio at the time of his death.
Many of these are for sale, including a drawing in pencil and
colour of yourself and Mrs. Courtauld, on a settee, with your
small child, and we thought perhaps you might be interested to
see, and possibly acquire, this picture. If you care to look at it
we shall be pleased to show it to you any time, together with the
other Orpen pictures we have here.'*

Although there is no record of the sale taking place, it did indeed end up in the family where it has since remained. Major John (Jack) Sewell Courtauld (1880-1942) was the son of Sydney Courtauld (1840-1899) and brother of Samuel Courtauld, founder of the Courtauld Institute of Art, and Stephen Courtauld, who lived and commissioned the striking modernist interiors of Eltham Palace. Jack married Henrietta Barbara Holland in 1906. They are depicted here with their daughter Jeanne, who was born in 1909 and therefore dates the present work to *circa* 1913-14, just prior to the First World War. Jack saw active service and was awarded the Military Cross (as was his brother Stephen). He owned a company of architects, but at the 1924 general election he was elected as Member of Parliament for the constituency of Chichester, where he served as MP until his death in 1942, aged 62.

It is likely that the current work, with its tell-tale furniture and fittings, was executed at Oriel, Orpen's studio in South Bolton Gardens. Of specific note is the round convex mirror, a characteristic of so many of his interiors, along with the settee and zebra-striped cushions, which sometimes can also be seen in works of the period from about 1910 to about 1914, such as *Alfred Rich and Model* (Tate Gallery) and *The Poet* (private collection). What is more, Orpen, who indulged in many famous self-portraits, gives us a tantalizing glimpse of himself as his easel, reflected in the mirror.

£ 20,000-30,000 € 22,400-33,600

PROPERTY FROM AN IRISH PRIVATE COLLECTION

HUGH DOUGLAS HAMILTON

Dublin 1739 - 1808

Portrait of Elizabeth, Countess of Aldborough, as Hebeoil on canvas
221 by 151.5cm., 87 by 59 5/8in.**PROVENANCE**

By descent from the sitter to her great-nephew Thomas Stratford Dennis (1781–1870), Co. Wicklow, Ireland; Thence by direct descent

LITERATURE

A. Crookshank and the Knight of Glin, *The Painters of Ireland*, c. 1660–1920, London 1978, pp. 93–94, reproduced fig. 82;
A. Crookshank and the Knight of Glin, *Ireland's Painters 1600–1940*, New Haven and London 2002, p. 111.

This important picture, painted in the 1790s, is an outstanding example of the artist's later work, and a masterpiece of eighteenth-century Irish portraiture. Hamilton, 'one of the finest painters ever to come out of Ireland' (Crookshank and the Knight of Glin 2002, pp. 104–05) studied at the Dublin Schools in the 1750s, where he won several prizes, before moving to London and then, in the early 1780s, to Italy. The present work was painted in Dublin following Hamilton's return to Ireland, when the artist was at the height of his powers and esteemed as one of the greatest portraitists in Europe. Demonstrating the influence of French neo-classicism on his later work, Hamilton represents his sitter as Hebe, goddess of youth, leaning against the throne of her father Zeus. She is accompanied by Zeus himself in the guise of an eagle, to which she offers her ewer as cupbearer to the gods, and supported by his thunderbolts which rest on the arms of the throne. The conceit was a popular one in late eighteenth-century portraiture, bestowing upon the sitter the allure of eternal youth.

The Countess of Aldborough was a notorious society figure in Ireland. She was, according to the *Gentleman's Magazine*, 'a Dublin toast, and the best horse-woman in Ireland' (*The Complete Peerage*, London 1910, vol. I, p. 99.). She appears to have largely abandoned her husband and kept a house at Brighton and a Salon at Temple Hill, Dublin. She had many admirers, among them the future Duke of Wellington and Lord Nelson, for whom she is said to have performed shawl dances in the manner of Emma Hamilton. Famous for her bold repartee, Captain Rees Howell Gronow (1794–1865), a diarist writing in 1860, said that her sayings were quoted all over Europe. Perhaps the most famous of these came when, on hearing of the unfortunate Princess de Leon, who had been burned to death when her dress caught fire at a ball in Paris in 1815, and being told that her husband, the Prince, had been more a brother than a husband to his wife, Lady Aldborough is said to have exclaimed, 'What, a virgin as well as a Martyr, really, that's too much'.

Lady Aldborough died in Paris on 29 January 1846 at the age of about 92. Her death, according to the *Gentleman's Magazine*, 'deprived fashionable society of one of its most fascinating ornaments'.

W £ 30,000-50,000 € 33,600-56,000

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JAMES MALTON

1761 - 1803

View of the Provost's House and Trinity College, Grafton Street, 1796

together with an aquatint After James Malton, *The Provost's House* (8), 1890, 25.4 by 37.5cm., 10 by 14¾in.

watercolour with pen and ink

57 by 80cm., 22½ by 31½in.

(2)

PROVENANCE

Lyon & Turnbull, Edinburgh, 11 December 2003, lot 27, where purchased by the present owner

£ 20,000-30,000 € 22,400-33,600



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

1856-1941

The Little White Ship

signed l.l.: *J Lavery*; titled, signed and inscribed with the artist's address on the reverse
oil on canvasboard
24 by 34cm., 9½ by 13½in.

PROVENANCE

Robert Frank, London, where purchased by the parents of the present owner in 1968

Travelling regularly to Tangier in the early years of the twentieth century, Lavery became obsessed with the sea – depicting it in all its moods and from many viewpoints. Sometimes he painted the long strand to the east of the Medina or the area close to the harbour, but more frequently he was to be found in the secluded rocky bays to

the west that fringe the hill, then known as 'Mount Washington'. On this promontory he looked towards Cadiz on the Spanish coast, from which an irregular ferry service operated.

However, in the present instance, what appears to be a ghostly square-rigger passes the 'Pillars of Hercules', providing the focal point of the present study. In other works of the same period, the ship is converted into a dhow with its characteristic sail set at a 45° angle. Ship or fishing vessel, both occupy the same place in a Whistlerian composition transferred to a larger canvas as *A Calm Day*, 1908 (unlocated). As such, the present rediscovered canvas-board, finds its place in one of the most important aspects of the Lavery oeuvre.

£ 12,000-18,000 € 13,500-20,200

313

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

1856-1941

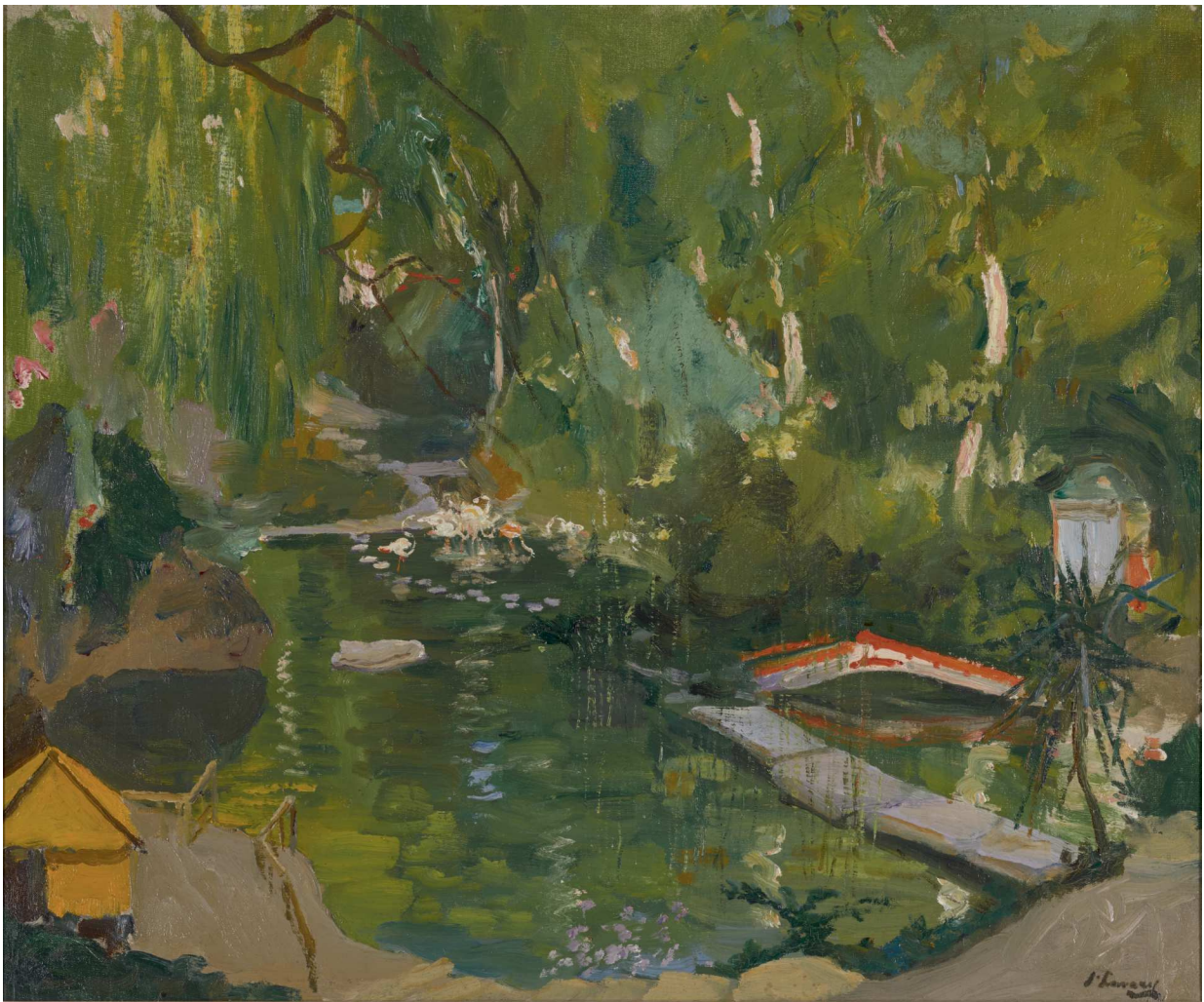
Japanese Garden

signed l.r.: *J Lavery*
oil on board
51 by 61cm., 20 by 24in.

PROVENANCE

Dawson Gallery, Dublin;
Private collection

At some point in the late teens or early nineteen-twenties Lavery stood under the trees looking into a newly-created toy-town landscape. There were bonsai, tiny ornamental bridges, 'Tori' gateways, ponds and pagodas, with *wasens* (sampans) and miniature flamingos, complete with a concrete refashioning of Mount Fuji. Instantly the viewer was transported to a charming recreation of the iconic Japanese landscape. While he blocked-in the scene the painter was conscious of the



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backdrop of real trees, and the world beyond. In the moment, atmosphere enveloped artifice, and the impression brought authenticity to imitation.

Although Lavery is known to have painted a Japanese garden on the Riviera, the present study is likely to represent that at Westerdundes, the golfing retreat of the wealthy Edinburgh solicitor, Patrick Ford. Back in 1909 the painter had accepted a commission to produce portraits of Ford, his wife, Jessie, and his mother. At the time the solicitor had just taken occupancy of his new weekend retreat, a spacious Arts and Crafts house on the outskirts of North Berwick (McConkey in Michael Clarke, *The Art of Golf*, 2014, National Gallery of Scotland, pp.45-7). Here he had ambitious plans to install tennis courts and a formal garden to cater for influential guests from the worlds of politics, the law and the arts. The most important adjunct to the grounds of the house was however, a delightful miniature Japanese garden of the type that was currently fashionable before the Great War.

Recently excavated by a previous owner of the house at North Berwick, Ford's Japanese landscape was complete by the time of Lavery's visits in 1916 and 1917 when he painted a view of the garden that includes an unidentified male guest (see McConkey, *John Lavery, A Painter and his World*, 2010, pp.147-9). At the same time he produced a portrait of his wife, Hazel Lavery, using some of the garden's motifs as a backdrop. While it is likely that the present colourful sketch was executed on this occasion, it is not impossible that Lavery could have returned to this corner of the gardens when, between 1919 and 1922, when he went back to Westerdundes to paint his monumental series of canvases of the North Berwick golf links.

Although Lavery never visited Japan, in that moment he may well have recalled the vivid impressions of the country produced by his friend Alfred East and by fellow Glasgow Boys, George Henry and Edward Atkinson Hornel. Had he not led the way by painting *Hokusai and the Butterfly* (National Gallery of Scotland), in 1889

and before that, by including Oriental artefacts in the background of pictures such as *Woman in a Japanese Dress*, 1883 (Yale Center for British Art) and *A Visitor* 1885 (National Gallery of Ireland). Early photographs of his studio at that point, show a setting decked with paper fans and an impressive lacquer screen. It was an enthusiasm shared with his friend and patron, when Ford acquired *Japanese Switzerland* 1913 (sold Sotheby's, London, 21 October 2015, lot 12). Lavery never forgot his debt to the printmakers of the Ukiyo-e school. It was only natural that he would take an active interest in Ford's endeavours. By the time of the Great War, this magic world of Old Japan had become a reality on the East Lothian coast and looking into it in the present rediscovered study, one enters the domain of dreams.

We are grateful to Professor Kenneth McConkey for kindly preparing this catalogue entry.

£ 50,000-70,000 € 56,000-78,500

Property from a Hampstead Collection

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. Ford Madox Brown set his masterpiece *Work* in Heath Street, Hampstead. Gradually it acquired a Bohemian, artistic character, in the 20th century home to artists such as Moore, Hepworth and Nicholson, connoisseurs such as Herbert Read and Kenneth Clark, and a large number of writers including George Orwell, JB Priestley, and the Waugh family.

With the Second World War it became the *de facto* stopping off point for the continental avant-garde fleeing Europe – Gropius, Moholy-Nagy, and Mondrian, for instance, all stopped off in Hampstead on their way to New York. Today it remains the home of writers, actors, film directors, architects, poets and painters.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peploe. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside insignificant vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Joseph Southall watercolours dotted amongst the bookcases full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote E.M. Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook

Senior International Specialist
Impressionist & Modern Art

SALE CALENDAR

Irish Art

London 27 September

Contemporary Ink Art

Hong Kong 2 October

Collections

London 31 October

Scottish Art

London 21 November

Modern & Post-War British Art

London 21 & 22 November

Old Masters

London 7 December

English Literature, History, Children's Books and Illustrations

London 12 December

Victorian, Pre-Raphaelite & British Impressionist Art

London 14 December



PROPERTY FROM A HAMPSTEAD COLLECTION

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

1856-1941

The Summit of the Jungfrau

signed l.r.: *J Lavery*; inscribed, signed and dated on the reverse 'THE SUMMIT OF THE JUNGFRAU/ BY/ JOHN LAVERY/ 5 CROMWELL PL/ LONDON/. 1913'

oil on canvas

63 by 38cm., 25 by 15in.

PROVENANCE

The Fine Art Society, London, 1984, where purchased by the family of the present owners

EXHIBITED

London, Royal Academy, 1913, no.464;
Edinburgh, *Society of Eight*, 1916;
Edinburgh and London, Fine Art Society, Belfast, Ulster Museum and Dublin, National Gallery of Ireland, *Sir John Lavery RA, 1856-1941*, 1984-5, no.70 (catalogue by Kenneth McConkey; illus)

LITERATURE

Royal Academy Pictures 1913, 1913, p.123;
Pictures of the Year, The Black and White Guide, 1913, p.73;
'The Royal Academy', *The Northern Whig*, 3 May 1913, p.12;
'The Royal Academy Exhibition', *The Scotsman*, 3 May 1913, p.9;
'The Royal Academy Exhibition – Second Notice', *The Scotsman*, 5 May 1913, p.8;
'The Royal Academy Exhibition – Concluding Notice', *The Manchester Courier*, 16 May 1913, p.6;
'The Society of Eight', *The Scotsman*, 1 December 1916, p.5;
Kenneth McConkey, *Sir John Lavery*, Edinburgh 1993, p.103, illus.;
Kenneth McConkey, *John Lavery, A Painter and his World*, Edinburgh 2010, p.230 (note 48)

£ 150,000-250,000 € 168,000-280,000

His power of 'realising time and place' was 'masterly', and while 'every landscape' was 'a clock telling its own time', his profound sense of place revealed the intrinsic qualities of each (A Stodart Walker, 'John Lavery ARA', *The Studio*, vol LX11, 1914, p.10). Physician, poet, art critic and founder of the Scottish Modern Arts Association, Walker had supported the Edinburgh 'Society of Eight', of which Lavery was a founder member. He had been in Switzerland at the beginning of the previous year staying at the same Alpine resort as the Laverys.

The British love of the Alps dates back to the early nineteenth century, to Turner, Byron, Shelley and Ruskin. For climbers the Alpine Club was founded in 1857 and Ball's celebrated Alpine Guides detailing favourite routes first appeared in 1866. Thereafter the popularity of the Bernese Oberland continued to grow, and with railways came hotels and a small permanent English community at the village of Wengen, supporting its own Anglican church. Here the Laverys holidayed at the beginning of December 1912. Ball's 1907 guide (*The Central Alps*, Longmans and Green, p.91) describes the little resort as 'an admirable centre for short walks and excursions', neglecting to mention its hotels and amenities for ice skating and curling, while for Baedeker, (*Switzerland*, 1907, Leipzig, pp.200-1) its splendid views of the Jungfrau with 'her dazzling shroud of eternal snow' deceived the tourist's gaze. From Wengen 'the proportions of the mountain are so gigantic that the eye attempts in vain to estimate them and its distance [actually 2½ miles] seems annihilated'.

Although this was a winter holiday, the painter was intensely active. During the year, he had received a commission to paint the Royal Family at Buckingham Palace and dates for the commencement of the work were fixed in the King's diary for February 1913, when the painter would normally be staying at his winter studio overlooking the Straits of Gibraltar. So, on the recommendation of Lady Gwendoline Churchill, Lavery, his wife, Hazel and stepdaughter, Alice, booked the Regina Hotel Blümlisalp at Wengen for a two month stay from the beginning of December 1912. In January he reported waking up each morning to fresh snow, but was undeterred. Skiers, skaters and curlers were painted. While her fearless companion, Miss Mary Mond, took to the ice, Alice was depicted dragging her sledge to nearby slopes and in splendid style, she and her mother posed for *Japanese Switzerland*.

The highlight of the holiday was however, a journey up to Jungfrauoch station, belatedly opened in August 1912 and the terminus of the Jungfrau railway. Back in December 1894, Adolph Guyer-Zeller, a Zurich financier, had submitted ambitious plans to take a little rack-and-pinion train to the top of the mountain. This enormous engineering feat, costing 12 million francs and 27 lives, took almost eighteen years to complete, and opened just in time for the forthcoming winter season. Lavery was thus able to make his ascent with a full painting kit, stopping at the Eismeer viewing station *en route*. This became a temporary studio and the setting for a swift sketch of the visiting party.

In all, three views of the Jungfrau and one of the Monch (Ulster Museum, Belfast) are known. One depicts the steep flanks of the mountain, probably painted from Eismeer station, while another shows a group of Alpinists setting off (both Private Collections). In the present example, these same climbers, now insect shapes against the snow, are continuing their trek to the summit. As an ensemble, this simple series of lyrical curves, leading the eye to the pinnacle, is the most iconic of the three and this undoubtedly led the painter to select it from all his recent Alpine scenes, for inclusion in the forthcoming Royal Academy exhibition.

It appeared of course, in competition with the Royal Family group portrait (National Portrait Gallery) – the work that claimed more attention than any other in the exhibition. It was nevertheless by no means ignored. *The Scotsman* for instance considered it a work 'in his best style', and returned to it for its 'charm', while for *The Manchester Courier* it was 'austere and lovely'. *Japanese Switzerland*, hanging in the same exhibition, gave the clue to its oriental sense of composure. The motif is perfectly placed. This snow-covered landscape has brought out Lavery's innate sense of design and a certain nonchalance that does indeed 'charm' the eye.

We are grateful to Professor Kenneth McConkey for kindly preparing this catalogue entry.





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WILLIAM LEECH, R.H.A.

1881-1968

Caves at Concarneau

signed l.r.: Leech

oil on canvas

54.5 by 64.5cm., 21½ by 25½in.

Painted circa 1910-13.

PROVENANCE

By direct descent from the artist to the previous owner;

Pyms Gallery, London, where purchased by the present owner in 1991

EXHIBITED

London, Pyms Gallery, *Life and Landscape*, May 1991, no.19, illustrated;

London, Barbican Art Gallery, *Impressionism in Britain*, no.123, 1995, with tour to Hugh Lane

Gallery, Dublin;

Dublin, National Gallery of Ireland, *William John Leech: An Irish Painter Abroad*, 23 October - 15 December 1996, no. 33, with tour to Musée des Beaux Arts, Quimper and Ulster Museum, Belfast, 1997

LITERATURE

Alan and Mary Hobart, *Life and Landscape in French, British and Irish Painting at the Turn of the Century*; London, 1991, p.48-9;

Denise Ferran, *William John Leech: An Irish Painter Abroad*, National Gallery of Ireland, 1996, p.152;

Kenneth McConkey, *Impressionism in Britain*, Yale University Press, 1995, p.152

Painted circa 1910-13, *Caves at Concarneau* exemplifies Leech's credentials as one of the most innovative painters of his generation. It belongs to his most progressive and accomplished period between 1903 and 1919

when Leech was engaged in a sustained quest for 'trying to evolve sunlight and reflections'.

Leech headed to Concarneau, Brittany in 1903 after finishing his training at the Académie Julian in Paris, following in the footsteps of his Irish predecessors, Nathaniel Hone, Walter Osborne and Roderic O'Conor. It was Concarneau and his 'contact with the Colony's underlying ideals which proved to be influential, and which had a decisive effect on his life and art' (Robert McDougall Art Gallery, Christchurch, Sydney Lough Thompson: *At Home and Abroad* exh. cat., 1990, p.34).

The more traditional, academic approach of his formal training gradually gave way to a brighter palette and more spontaneous brushwork, evolving with ever-greater confidence as Leech grew increasingly familiar with painting *en plein air*, culminating in such works as the present. *Caves at Concarneau* embodies the freedom of expression that, as Denise Ferran comments, 'Leech assimilated with the Impressionists whom



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he had first experience in Dublin in 1899' (Ferran, *op. cit.*, p.29).

The painting reveals Leech's awareness of Monet, and recalls the artist's work of the late 1880s such as *Study of Rocks, Creuse* (private collection). However, the stronger colouration of the present work also reveals a proximity to the Fauves, who were pushing the underlying principles of Impressionism to new extremes. Further, the fluid brushwork and concern with movement and decoration evident in *Caves at Concarneau* echoes, as Ferran points out, the landscapes Sargent painted in Palestine, and it was the interest in design within his paintings that became increasingly important for Leech, anticipating his *Aloes* series painted in the South of France in the early 1920s.

⊕ £ 18,000-25,000 € 20,200-28,000

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

1856-1941

The Angler

signed l.r.: *J Lavery*; also signed, titled and indistinctly dated on the reverse: 1911
oil on canvasboard
25 by 35.5cm., 10 by 14in.

PROVENANCE

Kennedy and Wolfenden, Belfast c.1984;
Private Collection, Dublin;
Milmo-Penny Fine Art, Dublin, c.1999;
de Veres, Dublin, 25 November 2003, lot 45,
where purchased by the present owner

The Angler is likely to have been painted on the long strand to the east of the Medina at Tangier. Here, during winter rains, a stream known locally

as the 'Jews' River', ran off into the sea. It is unlikely to have been suitable for fishing, yet it and the neighbouring rocks were an endless source of fascination for the children in the Lavery *entourage*. A number of small seascape studies of Hazel Lavery, Alice, her daughter, and Eileen, Lavery's daughter, along with Alice's playmate, Ben Ali Rabbati, were painted at this location during the early months of 1911. *Pentimenti* in the present work indicate that the figure, originally larger, has been repositioned in order to provide a more balanced composition.

We are grateful to Professor Kenneth McConkey for kindly preparing this catalogue entry.

£ 30,000-40,000 € 33,600-44,800

RODERIC O'CONNOR

1860-1940

Nude Seated on a Chaise Longue

stamped on the reverse: *atelier O'CONNOR*
oil on board
61 by 50cm., 24 by 19³/₄in.

PROVENANCE

Purchased by the present owner *circa* 1987

LITERATURE

Jonathan Benington, *Roderic O'Connor, A Biography with Catalogue of his Work*, Dublin, 1992, no.132

Roderic O'Connor's fascination with the female nude began in earnest after he left Brittany for good in 1904 and moved to Paris. The spacious studio he rented at 102 rue du Cherchemidi in Montparnasse became the setting for countless explorations of this time-honoured subject. The present example, with its sumptuous reds, pinks, oranges and yellows, recreates something of the effect of a boudoir, the model being captured as if she is just about to rise from her couch in order to get dressed. The sense of immediacy is reinforced by the cropping of the figure's feet and hair by the top and bottom edges of the picture, with the result that her position in space is very close to the plane of the picture.

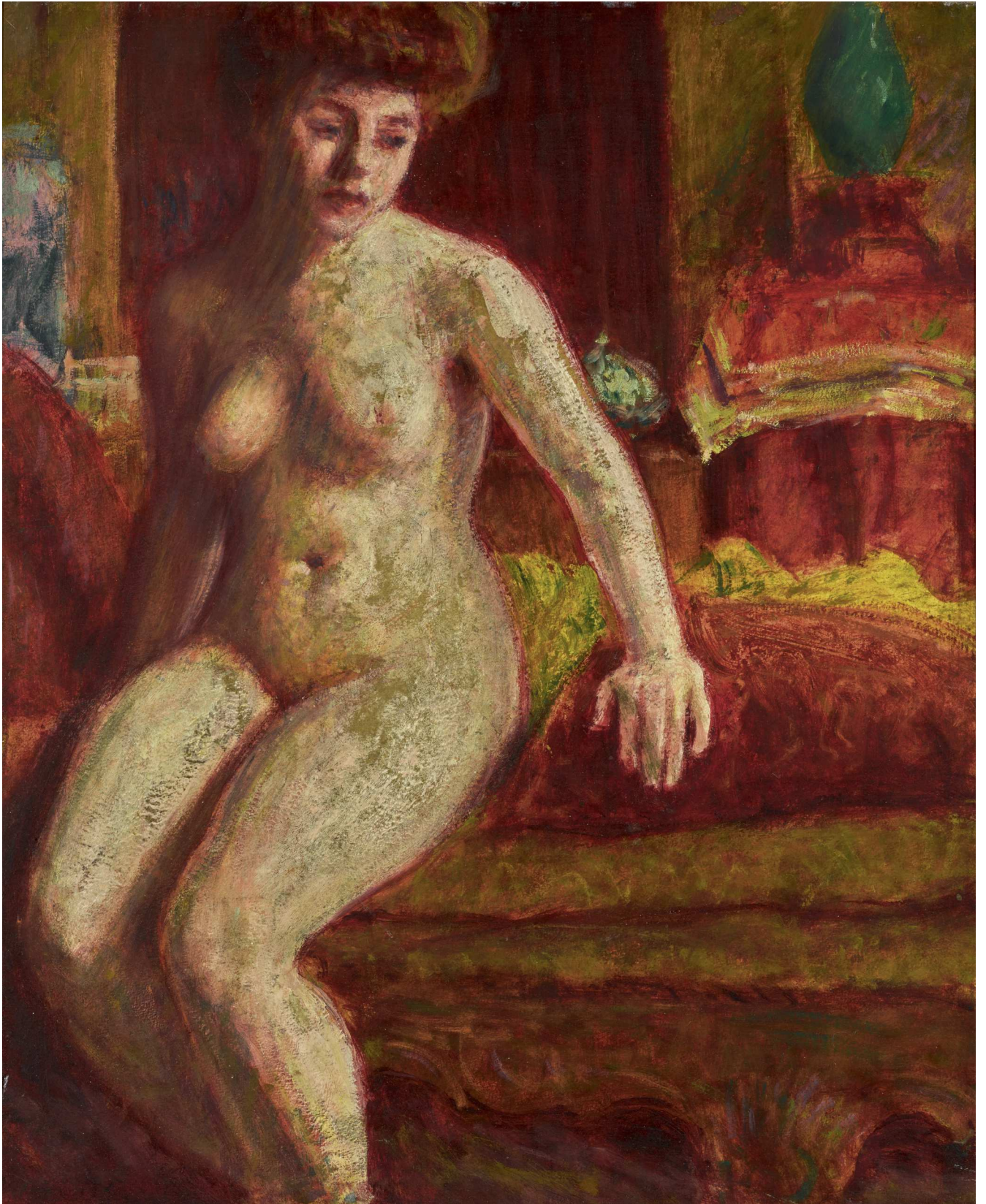
The intimate setting and unselfconscious pose of this nude relate it closely to other interiors dating from O'Connor's *intimiste* period, 1905-11. Inspiration for this body of work was provided by the late nudes of Renoir (compare for example the latter's *Bather Sitting on a Rock* (Baigneuse) of 1892; private collection, Paris), as well as Pierre Bonnard's radiant and seemingly unposed depictions of his wife. O'Connor sought, like Bonnard, to create unpretentious pictures of women in intimate settings, engaged in everyday activities such as reading, resting, arranging their hair or fastening a stocking. An early example of 1905 entitled *Repos*, showing a clothed model asleep, was bought from O'Connor by the famous Russian collector of modern European art, Ivan Morosov, and is now in the State Hermitage Museum, St Petersburg.

The features of the young woman seen here can be found in a number of O'Connor's paintings from this period. He would normally start work by making rapid drawings of the model in a range of different poses - an approach that allowed him to establish an understanding of her movements and proportions. In *Nude seated on a chaise longue* the model has been placed left of centre, seated on the edge of a divan (a favourite studio prop), with three Chinese vases located in the background to lend an air of cultured refinement. The model's expression, as so often in O'Connor's work, is contemplative and introspective, rather than overtly glamorous or sensual. The figure is lit by daylight entering the picture from the right, throwing the left side of her figure into shadow and thereby enhancing the illusion of rounded, three-dimensional forms. By paying careful attention to the overall balance of light and shade, O'Connor demonstrates his awareness of traditional themes and approaches, simultaneously updating them through his highly expressive use of colour. The luscious crimson red he has used so extensively in this painting was one of his favourite colours, inevitably calling Renoir to mind once again.

Whereas the seated nude on the front of this picture is a highly considered statement that must have demanded frequent sittings of the model over a prolonged period, the reclining nude on the reverse is a spontaneous and vibrant sketch, painted in one sitting. The two contrasting treatments show the extent to which O'Connor was prepared to adapt his approach, working rapidly *alla prima* in order to seize a pose or light effect before it was lost for ever, while at the same time producing pictures with a much higher degree of 'finish', perhaps with an exhibition in mind. Even in more developed works, however, the artist still liked to retain a degree of spontaneity: compare for example the bold patch of creamy paint on the seated nude's left shoulder, with the incredibly delicate, feathered brushstrokes used in her right cheek and neck.

We are grateful to Jonathan Benington for kindly preparing this catalogue entry.

£ 70,000-100,000 € 78,500-112,000





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NATHANIEL HONE, R.H.A.

1831-1917

Cliffs near Kilrush, Co Clare

oil on canvas
64 by 84cm., 25 by 33in.
Painted circa 1890.

PROVENANCE

Sister of the Artist;
Private collection, Ireland

£ 12,000-18,000 € 13,500-20,200



319

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DEREK HILL

1916-2000

East End Cliffs, Tory Island

signed and titled on the canvas overlap
oil on canvas
51 by 91.5cm., 20 by 36in.

PROVENANCE

Purchased directly from the artist by Mr David Clarke in the 1960s;
From whom purchased by the present owner in 2010

EXHIBITED

Co. Donegal, Glebe Gallery, *Derek Hill Exhibition*, 2010

⊕ £ 6,000-8,000 € 6,800-9,000



320

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WILLIAM LEECH, R.H.A.

1881-1968

The Blue Nets, Concarneau

titled and signed on the reverse: *The Blue Nets, Concarneau/*
W. J. Leech
oil on canvasboard
21 by 30.5cm., 8¼ by 12in.

PROVENANCE

James Adams, Dublin, 1984, where purchased by a private collector;
Their sale, de Veres, Dublin, 23 November 2004, lot 13, where purchased by the present owner

William Leech travelled to Concarneau in 1903 after studying at the Académie Julian in Paris, following in the footsteps of his predecessors Lavery and Osborne. Brittany was a popular destination for artists fresh out of the Paris art schools keen to apply the Impressionist approach to painting. Leech enjoyed painting the harbours and boats around Concarneau at different times of day under changing light conditions. Here the subject is the blue fishing nets suspended from the masts and drying in the wind. Leech has used cool tones painted with soft blues and greens over an apricot base in a free, broken-brush manner.

⊕ £ 10,000-15,000 € 11,200-16,800

321

TOM CARR

1909-1999

The Jetty

signed I.r.: *T. Carr*
oil on canvas
56 by 69cm., 22 by 27in.

PROVENANCE

Whyte's, Dublin, 26 April 2005, lot 91, where purchased by the present owner

⊕ £ 6,000-8,000 € 6,800-9,000



321

322

HARRY KERNOFF, R.H.A.

1900-1974

Fishing Men – West River, Nova Scotia, Canada

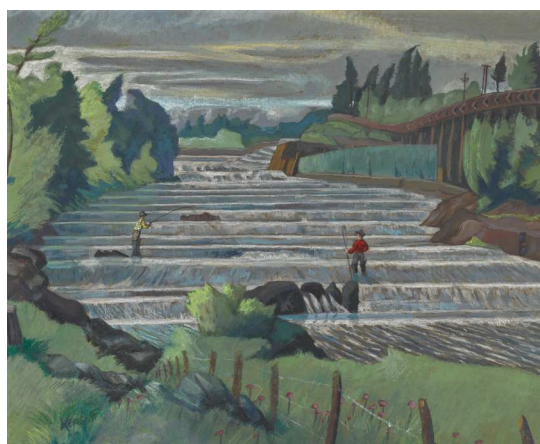
signed I.I.: *KERNOFF*; titled and dated 1957 on the reverse
oil and pastel on board
40 by 50cm., 15¾ by 19¾in.

PROVENANCE

Adams, Dublin, 8 December 2004, lot 113;
Whyte's, 24 November 2008, lot 137, where purchased by the present owner

Kernoff spent the months of June to October 1957 in Nova Scotia at the invitation of a friend. An exhibition of the pictures produced that summer was held at the Ritchie Hendriks Gallery in Dublin the following year.

⊕ £ 4,000-6,000 € 4,500-6,800



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JAMES DIXON

1887-1970

Fishing in Co. Clare

titled, signed and dated 14.8.1967 I.I.
oil on paper
54 by 39cm., 21½ by 15¼in.

PROVENANCE

Bonhams, Oxford, 13 June 2012, lot 119;
Private collection

£ 2,000-3,000 € 2,250-3,400



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WILLIAM LEECH, R.H.A.

1881-1968

A Lawn

signed l.r. (in pencil): *Leech*; titled, signed and inscribed with artist's Hampstead address on label attached to the reverse
oil on panel
37.5 by 45.5cm., 14¾ by 18in.

PROVENANCE

Gifted by the artist to Mrs Mary Murray Fuller, A.R.H.A.;
Thence by family descent to the present owner

The present work is a view from No. 4 Steele's studio, Hampstead, which Leech rented from 1927 (C. R. W. Nevinson occupied the neighbouring studios 1A and 1B in the 1930s until his death in 1942). The painting belongs to a series of still-lives of flowers on the windowsill, the perspective angling down to the garden, which occupied Leech in the 30s. The strongest influence at this time was the Bloomsbury painters, Duncan Grant, Vanessa Bell and Roger Fry. Denise Ferran has observed, '*the vivacity and luminosity which he had captured in his Tunisian and French landscapes were channeled into still lifes, interiors and flowers in sunlit window-sills*' (Ferran, *Leech: an Irish Painter Abroad*, 1996, p.81). The bird bath seen here moved with Leech to Candy Cottage, West Clandon, Surrey in 1958 where he later lived.

± ⊕ £ 8,000-12,000 € 9,000-13,500

325

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

1895-1974

The Park Pond

signed l.l.: *FRANK MCKELVEY*.
oil on canvas
46 by 61cm., 18 by 24in.

PROVENANCE

Purchased by the previous owner *circa* 1969 and thence by descent to the present owner

It is thought the location of the present work is Botanic Gardens in Belfast when there was still a pond in existence.

⊕ £ 10,000-15,000 € 11,200-16,800

RODERIC O'CONOR

1860-1940

La fenêtre

inscribed on the stretcher bar: N° 8 "La Fenetre"

R O'Conor N° 8; stamped on the reverse:

atelier / O'CONOR

oil on canvas

65 by 54cm., 25½ by 21¼in.

PROVENANCE

Hôtel Drouot, Paris, *Vente O'Conor*, 6 February 1956;

Roland, Browse & Delbanco, London where purchased by the previous owner and thence by descent

EXHIBITED

Probably Paris, Paris, Salon d'Automne, 1909, no.1320, as *La Fenêtre*

This newly rediscovered work by O'Conor has only had two owners since it left the artist's studio. The painting was exhibited in Paris during the artist's lifetime and is still known by the title he gave it.

The fair features and slim figure of the young woman in *La fenêtre*, presented in profile view, set this composition apart from the *deshabillé* Parisian models one normally encounters in O'Conor's figurative work from this period. Indeed, despite its title, the painting is much more of a portrait and invites speculation as to who the model might have been. A clue may be provided by a letter O'Conor wrote in October 1909 to Clive Bell: 'I have had a girl posing for me who has worked a good deal for [Augustus] John so have been hearing of him.' (OCCB10, National Gallery of Ireland Archive, Dublin). Given that John had made his home in Paris during the years 1905-07, the model to whom O'Conor refers must have posed for John during that timeframe.

The most likely candidate is Euphemia Lamb, née Nina Forrest, a professional model who married the artist Henry Lamb in 1906 and was described by Ida John as 'a beauty of 17 with grey-corn-coloured hair' (Rebecca John and Michael Holroyd (ed.), *The Good Bohemian The Letters of Ida John*, Bloomsbury 2017, p. 292).

The fact that Euphemia continued to visit Paris after 1907 and that she could adopt any pose asked of her, suggests that she could easily have come within the orbit of a Montparnasse-based painter seeking a reliable model. The carefully

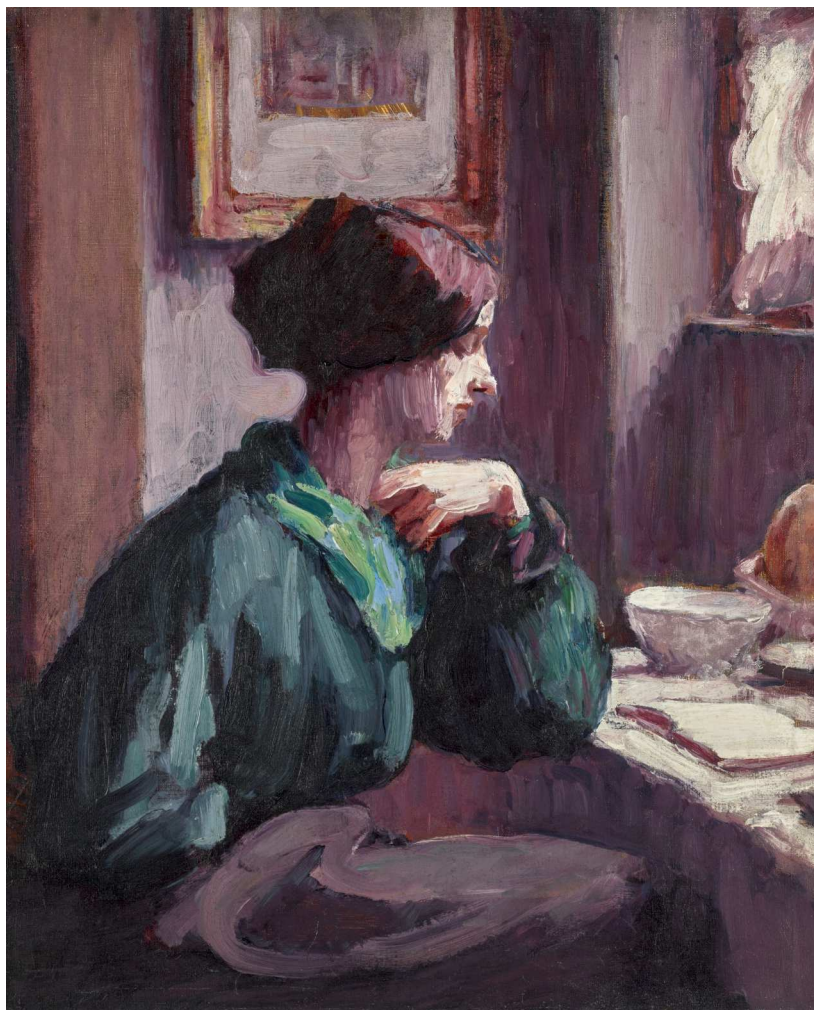
delineated facial features and the hair neatly gathered in a bun just above her neck suggest a degree of respect on the part of the artist for her modelling prowess, whilst the loose-fitting dress with its voluminous sleeves is typical of the bohemian attire Euphemia favoured.

O'Conor has created a cultured ambience for his young subject, with a framed picture from his private collection hanging in the background and an open book placed on the table in front of her. Light streams in from the window, striking the model's face and hand as well as the still life objects on the table. This corner of the artist's studio at 102 rue du Cherche-midi was a spot he used regularly for still lifes and figurative subjects,

attracted by the propensity of the light to almost sculpt the forms it fell upon, yielding a full gamut of tones alongside vividly registered colours. In works such as the present one O'Conor negotiated a carefully considered path between tradition and innovation, combining sound composition and draughtsmanship with fluid brushwork, evidenced here most brilliantly in the dozen or so broad strokes of paint representing the brighter parts of the model's dress.

We are grateful to Jonathan Benington for kindly preparing this catalogue entry.

£ 40,000-60,000 € 44,800-67,500



326

COLIN MIDDLETON, R.H.A.

1910-1983

The Life Everlasting

signed I.I.: *Colin M*; titled, dated and signed on the reverse: *The Life Everlasting. Oct./Nov. 1950./ Colin M*

oil on canvas

61 by 91.5cm., 24 by 36in.

PROVENANCE

Victor Waddington Galleries, Dublin, where purchased by a private collector in the early 1950s and thence by descent to the present owner

EXHIBITED

Dublin, *Irish Exhibition of Living Art*, 1951, no. 5; London, Arthur Tooth & Sons, *Colin Middleton: Paintings 1947-1952*, 21 October - 8 November 1952, no.7

Victor Waddington began to represent Colin Middleton in November 1948, shortly after the painter returned to Belfast from a year spent at John Middleton Murry's community farm in Theltham. Waddington and Middleton quickly developed a close friendship and often discussed long term plans for promoting his work within Ireland and beyond.

These plans involved showing Middleton's work in London, Europe and the USA, as well as at Waddington's Dublin gallery, and ensuring that certain key paintings should be seen by as wide a public as possible. *The Life Everlasting* belonged within this small group of works.

Completed late in 1950, just after Middleton's second exhibition with Waddington in Dublin, the latter decided it should 'not be shown until the

proper time and place occurs' (letter from Victor Waddington to Colin Middleton, 6 April 1951, private collection). It followed *Give Me To Drink*, *The Power and the Glory* and *Isaiah 54* (the latter two both admired by Kokoschka and Jack Yeats) as multi-figure compositions on a larger scale than the canvases Middleton typically used. After the birth of his daughter Jane in July, the autumn of 1950 was a period of intense production and when these new paintings arrived in Dublin in March 1951 Waddington immediately sent a telegram to say that all at the gallery were 'wildly excited' (Telegram from Victor Waddington, 14 March 1951, Colin Middleton Archive, NMNI).

It appears that Waddington might immediately have bought the painting himself from Middleton, as it appears in accounts of sales from April 1952. It was shown in the 1951 Irish Exhibition of Living Art, but was not for sale. Waddington saw these exhibitions as important in maintaining his artists' reputation, despite Middleton's dislike of them. *The Life Everlasting* was praised at length in the *Dublin Magazine* review of the exhibition, its 'glorious' colour 'the instrument whereby he expresses a poetic vision of everyday life...In his work meaning is primarily the function of intense feeling, translated...into colour and form' (Review of Irish Exhibition of Living Art, *The Dublin Magazine*, October-December 1951).

Waddington exhibited *The Life Everlasting* as the centrepiece of a small group of Middleton's paintings in his gallery window in August 1952, shortly before it was included in his first solo exhibition in London, held at the Tooth Gallery in October 1952. It was also discussed a year on in a substantial article devoted to Middleton in *The Studio*, written by Edward Sheehy, where he noted a crucial aspect of Middleton's work, that these figures are for him deeply and intensely

rooted in a particular place, in this case Ardglass, as well as acquiring 'a universal significance by virtue of the power through which their particular condition is realised' (E. Sheehy, 'Colin Middleton', *The Studio*, September 1953, p.77).

Middleton's complex response to the post-war world is at the heart of his work at this time. There is a sense of the universality of suffering that responds both to the effects of the war and also to a broader sense of spiritual desolation, and the Biblical titles of many of the greatest works of this period seem to identify the need for a redemptive spiritual force to overcome the physical suffering and emotional confusion Middleton perceived. As he wrote to Middleton Murry in 1947, '*The seed must take root in the ruin; many seeds*' (Letter from Colin Middleton to John Middleton Murry, 1 March 1947, Colin Middleton Archive, NMNI). The adoption of a more expressive and direct manner of using paint, with a vibrant and contrasting palette and a very physically worked paint surface, matches the intensity of his subject matter.

Middleton saw himself as belonging in a European painting tradition and one of his great heroes was Cézanne; he described the experience of seeing his *Card Players* on a visit to the Tate late in 1947, and this painting seems to be on his mind in *The Life Everlasting*, most obviously in the bottle at the centre of the composition. The present work is, however, more overtly emotional than the Cézanne, with the highly expressive treatment and arrangement of the hands typical of Middleton's work of this period.

We are grateful to Dickon Hall for kindly preparing this catalogue entry.

⊕ £ 50,000-70,000 € 56,000-78,500



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GERARD DILLON

1916 - 1971

Moonstruck Youth

signed l.r.: G Dillon

oil on board

30 by 25.5cm., 11½ by 10in.

Sotheby's, London, 11 May 2006, lot 90, where
purchased by the present owner

*We are grateful to Karen Reihill for her kind
assistance with the cataloguing of the present
work.*

⊕ £ 20,000-30,000 € 22,400-33,600

PROVENANCE

Associated American Artists, New York;
Purchased Victor Waddington, Dublin;
Private collection;



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GERARD DILLON

1916 - 1971

Potato Patch

signed I.I.: Gerard Dillon; titled on the reverse
oil on board
41 by 61cm., 16 by 24in.

PROVENANCE

Purchased by the father of the present owner in the early 1960s and thence by descent

EXHIBITED

Dublin, Victor Waddington Galleries, *Summer Exhibition, Contemporary Irish Painting and Sculpture*, July-August 1953, no.10;
New York, JFK Airport, *Aer Lingus Exhibition*, 1963

'You don't know the wonderful holiday in store for you, over here. Why don't you come over and give your eyes a thrill?' (Dillon in a letter quoted from James White, *Gerard Dillon, An Illustrated Biography*, Dublin, 1994, p.72)

For Gerard Dillon, the summer of 1939 changed everything. Exhausted by urban life in Belfast and London, it was time for a holiday. With his close friend, Ernie Atkins, Dillon set off on a cycling tour of Ireland, chasing the simplicity and light of the Irish countryside. It was here that Dillon discovered the magic of Connemara, the setting of *Potato Patch*. Deliberately naïve, effortlessly poetic, the present work captures a landscape of pastoral bliss, where emerald grasslands and sapphire waters infuse the work with a sense of colour and joy, a peaceful innocence which offered relief from urban claustrophobia and unrest. Yet, more than the beauty of the land, was the beauty of the people. Indeed, the occupants of this untouched idyll captivated the young artist: *'the changes of costumes, speaking voices*

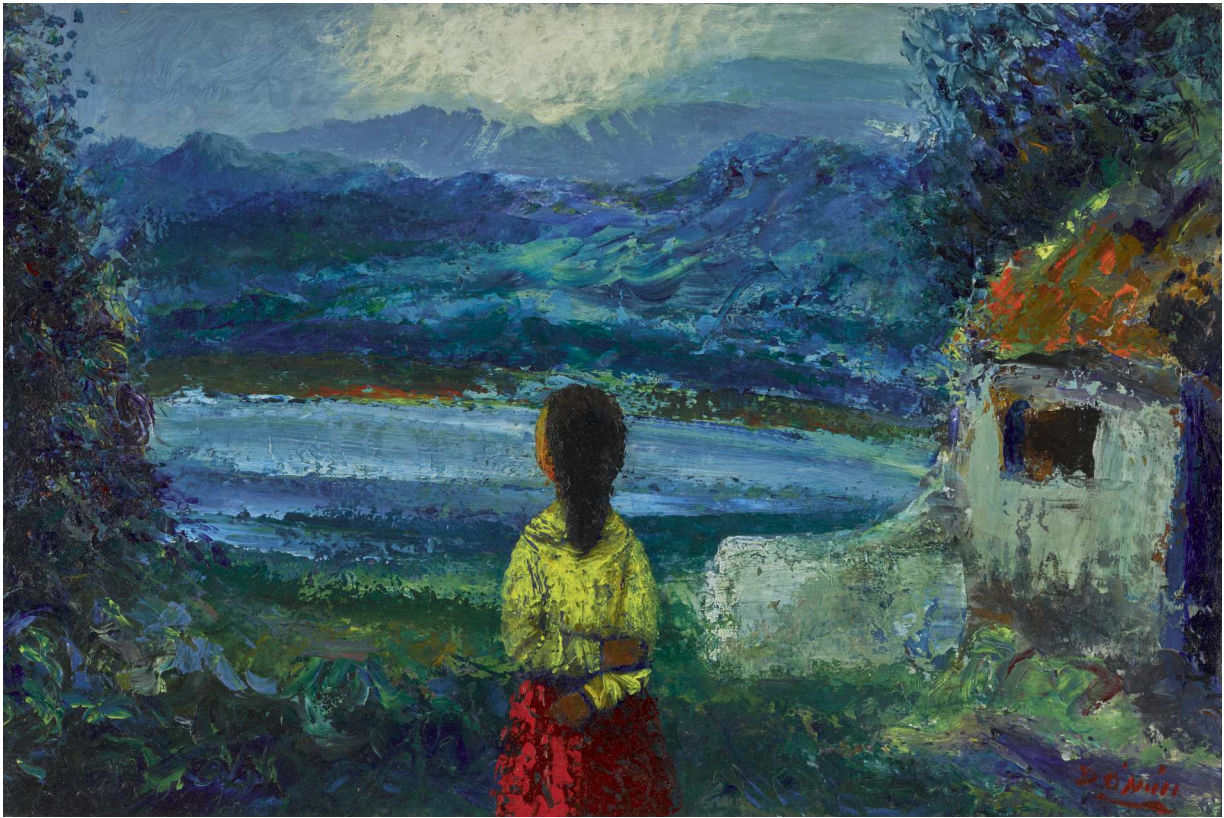
and general easy pace of the life of the people... caught him unawares' (White, op.cit., p.34).

They were, in essence, *'the visible symbols of the country he had dimly dreamt of and idyllically desired to belong to'* (ibid). For Dillon, Connemara was home. His muse, his magic, Connemara's raw, picturesque beauty held him like no other, inspiring some of Dillon's most celebrated works.

The present work was exhibited in New York in October 1963 in conjunction with an expedition of over 130 representatives of industrial designers and artists (Dillon included) from Ireland. They were flown out to America with the Irish Trade and Culture delegation following the visit of President Kennedy to Ireland in June that year.

We are grateful to Karen Reihill for her kind assistance with the cataloguing of the present work.

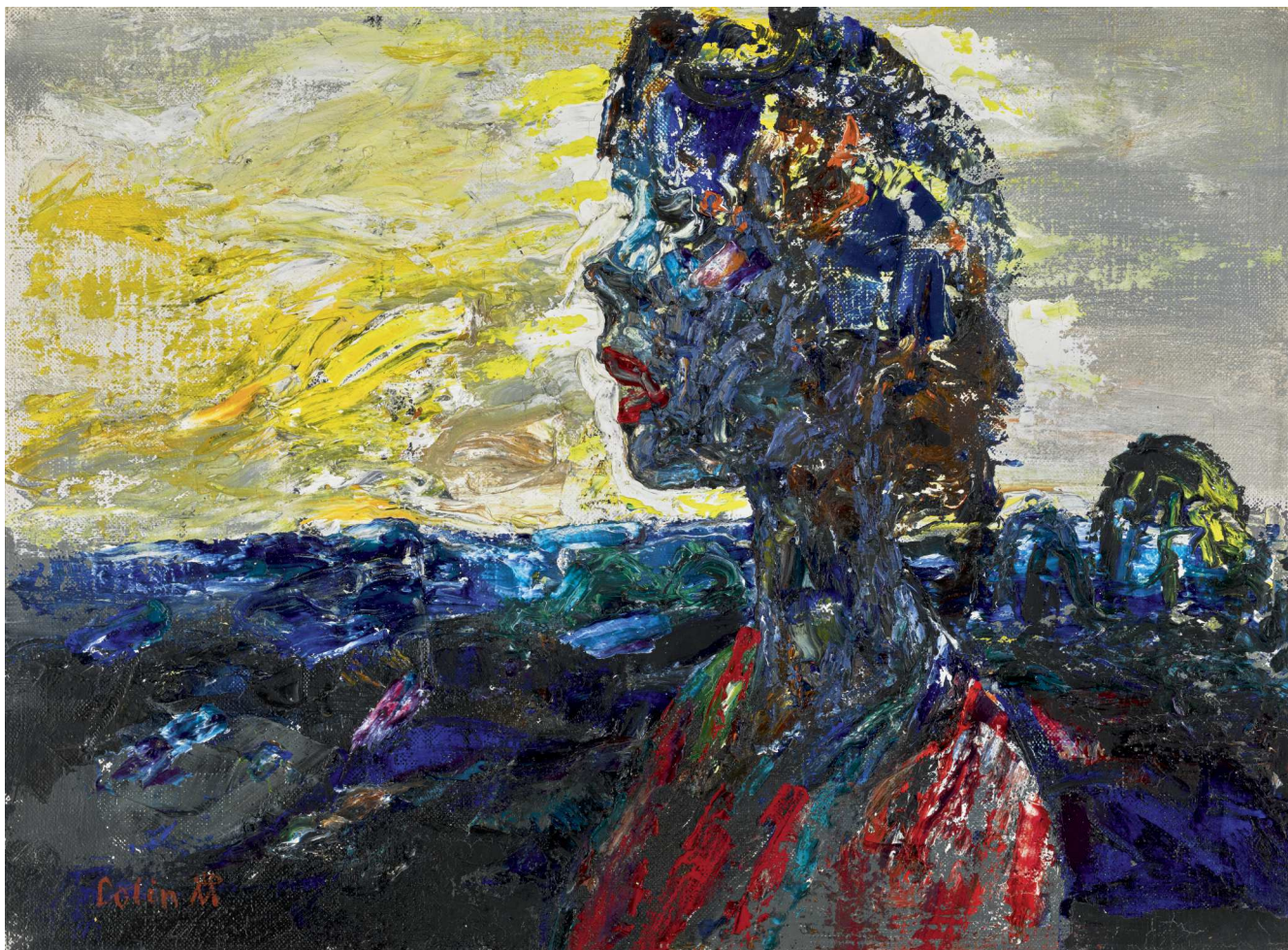
‡ ⊕ £ 25,000-35,000 € 28,000-39,200



330



331



332

330

DANIEL O'NEILL

1920-1974

What's Beyond I Wonder

signed l.r.: *D. O'Neill*; titled on the reverse
oil on board
36 by 53.5cm., 14¼ by 21in.

PROVENANCE

Waddington Galleries, Montreal, where purchased a private collection in 1967 and thence by descent

‡ ⊕ £ 10,000-15,000 € 11,200-16,800

331

DANIEL O'NEILL

1920-1974

Circus Children

titled on the reverse
oil on board
35.5 by 53.5cm; 14 by 21in.
Painted in 1953.

PROVENANCE

Arthur Tooth & Sons, London, 1954;
Guy Dixon Collection;
Sotheby's, 11 May 2006, lot 89, where purchased by the present owner

EXHIBITED

London, Arthur Tooth & Sons, *Colin Middleton, Daniel O'Neill - Recent Paintings*, 4 - 29 May, 1954, no.17

We are grateful to Karen Reihill for her kind assistance with the cataloguing of the present work.

⊕ £ 12,000-18,000 € 13,500-20,200

332

COLIN MIDDLETON, R.H.A.

1910-1983

Girl Calling

signed l.l.: *Colin M*; tilted, dated 1953 and signed on the reverse
oil on canvas
28 by 38cm., 11 by 15in.

PROVENANCE

Victor Waddington Galleries, Dublin, 1953, where purchased by a private collector and thence by descent to the present owner

We are grateful to Dickon Hall for his kind assistance with the cataloguing of the present work.

⊕ £ 20,000-30,000 € 22,400-33,600

JOHN LUKE

1906 - 1975

Northern Rhythm

signed and dated l.r.: LUKE/ 1946
tempera on board
35 by 49cm., 13¾ by 19¼in.

PROVENANCE

Purchased from the artist by a private collector in 1965 and gifted to the present owner

EXHIBITED

Belfast, Belfast Museum and Art Gallery, *Ulster Artists Exhibition: The Work of John Luke*, 4-28 September 1946, no.40;
Belfast, CEMA Gallery, *Exhibition of Paintings by John Luke*, November 1948, no.16; Belfast, Queen's University Common Room, *John Luke Exhibition*, 1960, no.5;
Royal Ulster Academy of Arts annual exhibition, 1975, no.8;
Belfast, Ulster Museum, *John Luke (1906-1975)*, 27 January-4 March 1978, no.49, with tour to Douglas Hyde Gallery, Dublin;
Belfast, Ulster Museum, *Northern Rhythm: The Art of John Luke (1906-1975)*, 2 November 2012-28 April 2013, no.44 (illustrated in exh.cat., p.4)

⊕ £ 100,000-150,000 € 112,000-168,000



John Luke working on the Belfast City Hall mural (private collection)

John Luke painted *Northern Rhythm* whilst living at Knappagh farm in Killylea, Co. Armagh, in Northern Ireland. He had moved there from the small house he shared with his mother in Lewis Street, Belfast, following the devastating German air raids on the city in April and May 1941. It is one of twelve small jewel-like oil and tempera paintings Luke made at Knappagh between 1943 and 1948. Critics have agreed that this was the most productive and significant period of Luke's entire career and his most cohesive body of work.

Since the early 1930s Luke had been working to free himself from what his friend and champion John Hewitt, the poet and museum curator, called the 'narrative and anecdotal'. He had practically ceased painting in 1939 following a decade of experimentation in which his landscapes became stylized, frieze-like composites, his figures, always in modern dress, more modulated and his colour schemes developed an intense, almost Technicolor, prismatic brightness. The retreat to the countryside clearly helped consolidate many of his ideas. Although he was relatively isolated, and became increasingly ascetic, the dozen paintings of arresting beauty and originality, that Luke produced in Armagh, commence with the lyrical, miniature-like, *Pax* in 1943 and conclude just five years later with his *Madonna and child*. These indicate an increased confidence in decorative painting that would find full resolution in his monumental murals of the 1950s and after.

James White, the Dublin art critic, and later Director of the National Gallery of Ireland, who travelled to Armagh to see these paintings, claimed they had the 'innocence of a visionary' and directly compared the artist to the painters of the Italian renaissance. This was far from fanciful as Luke worked in the traditional tempera technique and later in fresco. He always painted on a white gesso ground on board, refused to use readymade paint from a tube, preferring to mix his own pigments with fresh egg yokes. His pictorial style itself was a synthesis of the Flemish Primitives, quattrocento Italian art, and Greek and Egyptian sculpture. He was also influenced by the work of contemporary English Neo-Romantic artists, and particularly the work of Paul Nash, Stanley Spencer, Edward Wadsworth, John Armstrong and Rex Whistler, as well as the Irish painters Paul Henry and Jack B. Yeats.

The Armagh paintings were exhibited together twice during Luke's lifetime. Firstly, in September 1946 at the solo exhibition, organised by John

Hewitt, for the Belfast Museum and Art Gallery (now the Ulster Museum), when seven of the group were on display. In November 1948 all but one were exhibited in a further solo exhibition, again organised by Hewitt, for the Council for the Encouragement of Music and the Arts (CEMA), forerunner to the Arts Council of Northern Ireland. *Northern Rhythm* was shown in both exhibitions. It was the only major painting not to have already been sold to a museum or private collector. The reasons for this are not entirely clear. It seems that Luke initially was reluctant to sell the painting. Having sold everything he produced in the 1940s he seems to have wanted to keep *Northern Rhythm*. However, on 30 January 1947 Luke wrote to Hewitt informing him of his decision to sell, perhaps out of financial necessity. Soon after he took the painting to Dublin for art dealer Victor Waddington to display in his gallery.

CEMA were, like the Belfast Museum and Art Gallery, beginning to build up a collection of local art. As the museum already owned three Luke paintings, it occurred to Hewitt that CEMA might purchase *Northern Rhythm*. At the beginning of 1949 Hewitt proposed they buy the painting. CEMA's 'Art Committee', however, rejected the proposal on the grounds that they felt it was not representative of the artist's work. When Luke heard the news he wrote to Hewitt, on 24 January 1949, that 'no painting has so much or so deeply expressed my own particular type or state of mind & spirit as *Northern Rhythm*'. The reason that CEMA rejected Hewitt's proposal probably lies with the fact that they had already initiated talks with the artist about a possible mural commission. Luke kept *Northern Rhythm* until 1965 when he then sold it privately.

The painting, with its fantastical mountains, billowing clouds and mysterious female figure and hound, is the summation of many of the artist's ideas especially his interest in rhythm, which he stated in an unpublished essay, had 'an inexhaustible power to communicate a deeper and more lasting thought of the human mind'. Luke's nephew later recalled the artist telling him 'while he painted *Northern Rhythm* he had Beethoven's *Sixth Symphony* in his head', the pastoral beauty of which had been a source of inspiration for several twentieth-century figures as diverse as Theodor Adorno and Walt Disney.

We are grateful to Dr. Joseph McBrinn for kindly preparing this catalogue entry.



L. LUKE
1946

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'No painting has so much or so deeply expressed my own particular type or state of mind & spirit as *Northern Rhythm*.'

JOHN LUKE
24 January 1949



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

1878-1944

Cutting Wrack, Co. Antrim

signed l.l.: *J H CRAIG*; indistinctly inscribed with
title on reverse
oil on board
30.5 by 43cm., 12 by 17in.

PROVENANCE

Mucklows Gallery, London where purchased by a
private collector in 1936 and thence by descent to
the present owner

£ 6,000-8,000 € 6,800-9,000



335

335

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

1878-1944

Bringing Home Turf, Leenane,
Connemara

signed l.l.: *J H CRAIG*; inscribed with title on the
backboard
oil on board
30.5 by 43cm., 12 by 17in.

PROVENANCE

Mucklows Gallery, London, where purchased
by a private collector *circa* 1936 and thence by
descent to the present owner

£ 6,000-8,000 € 6,800-9,000



336

336

GERARD DILLON

1916 - 1971

The Widow Woman

signed I.I.: G. Dillon.; titled and signed on a label attached to the stretcher
oil on canvas
30.5 by 46cm., 12 by 18in.

PROVENANCE

Purchased directly from the artist in the 1950s by Gerard Keenan and thence by descent to the present owner

Stylistically this work dates from the period 1942-5, when Dillon's subjects on canvas are characteristically naïve and are depicted with a flattened linear perspective showing the influence of the Italian primitives. *The Widow Woman* is similar to a number of paintings exhibited at Dillon's solo exhibition in Dublin in 1942 at the Country Shop, St. Stephen's Green, opened by Mainie Jellett. Several works in this exhibition have a religious theme with an element of humour, in particular, *Forgive us our Trespasses*, *Father, Forgive Them Good Friday* and *Women at the Wake*. Cut off by the war, Dillon relied on subject matter from his everyday life as he commuted by train between the cities of Belfast

and Dublin. Reflecting on his early paintings, Dillon told a writer 'there was always a slightly humorous element in my early painting, how it got there I don't know. Must have been because life amused me.' (Marion Fitzgerald, 'The Artist Talks' (interview with Gerard Dillon) *The Irish Times*, 23 September 1964, p.11). Throughout Dillon's painting career, humour acted as a springboard to express deeper thoughts and feelings in relation to death, religion and politics. The depiction of the virtuous widow in the painting and the timing of the death of Dillon's mother in 1942 may be clues to the inspiration for this painting.

Sitting rigidly on a stool dressed in muted tones, a widow takes centre stage while her deceased husband, who is laid out in preparation for 'keening', takes a peripheral role. Lighted candles, and a statue of the Virgin Mary are symbols of a wake, however the proximity of these items to the widow is deliberate. The exaggerated size of the mourning widow in relation to her husband is conspicuous as is the location of the widow's husband. Surprisingly, the deceased is depicted horizontally at the top of the canvas in a coffin-like space, the vertical plane acting as the lid of the box. The male youth holding vigil with his sister is genuflecting. In another painting *The Confessional* (1950, illustrated in, *Gerard Dillon*,

Art & Friendships, p.7) Dillon represents himself kneeling in the same way as the narrative relates to his experience with a priest in a confession box. The widow's solemn expression reflects her grief, but her eyes appear raised towards heaven rather than directed at her husband. The lit candles on either side of the Virgin Mary on the altar table radiate light, which illuminate the widow's garments as she clasps her hands around a bowl of holy water. The deceased has an uncanny resemblance to Dillon's father, Joseph Henry Dillon, which suggests the subject may be linked to his mother. As Dillon was growing up, Annie Dillon habitually reminded her children during their daily prayer rituals of her belief that only women could be saints 'any women who did her duties and kept her dignity in spite of the hammerings her husband gave her was a saint' (Dillon quoted in J. White, *Gerard Dillon An Illustrated Biography*, 1994, p.21). The cat curled underneath the table probably personifies Dillon's amusement of this memory of his mother.

We are grateful to Karen Reihill for kindly preparing this catalogue entry. Please see extended note at sothebys.com

⊕ £ 20,000-30,000 € 22,400-33,600



337



338



339

337

DANIEL O'NEILL

1920-1974

Three Figures in a Boat

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

PROVENANCE

Sotheby's, London, 13 May 2005, lot 106, where purchased by the present owner

⊕ £ 12,000-18,000 € 13,500-20,200

338

DANIEL O'NEILL

1920-1974

Interior

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

PROVENANCE

Waddington Galleries, Montreal, where purchased by a private collector and thence by descent to the present owner

‡ ⊕ £ 10,000-15,000 € 11,200-16,800

339

MAURICE MACGONIGAL

1900 - 1979

Aran Folk

oil on canvas laid on panel
109 by 162.5cm., 43 by 64in.

PROVENANCE

Commissioned by the present owner's great grandfather probably in the 1930s and thence by descent

Maurice MacGonigal trained in the family firm as an ecclesiastical decorator and stained glass artist, going on to become one of the most important artists of the Irish Free State. Like Sean Keating, MacGonigal felt it was his duty to foster the emergence of an Irish school of painting. The West of Ireland, which he first visited in 1924, became central within this ambition. He painted on numerous occasions the Aran Islands, its people and their lifestyle - painting what he saw as the real Ireland.

The present work was commissioned in the 1930s as part of a impressive series of four panels for the baronial-style hall of Runnymede house in Dublin (see original *in situ* photograph at Sothebys.com), illustrating the lifestyle of the Aran islanders. In their style of execution, we see the influence of MacGonigal's early training as a stained glass artist - instead of creating an intricate, dynamic and detailed composition, he has created a strong, bold, frieze-like scene. Depicted in their traditional, colourful garments and dominating the composition against the low horizon, MacGonigal emphasizes their central place within the life of the landscape. It is clear that in this series he intended to both preserve and celebrate the traditions of this fast disappearing way of life. By presenting the scene in a realist manner and the people themselves without expression, he has avoided sentimentalising the islanders' way of life. Instead, he simply presents their lifestyle, allowing the viewer to admire the strong colours of their clothes, the simplicity of their living and the openness of nature in which they live and work in.

⊕ W £ 15,000-25,000 € 16,800-28,000



340



341

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COLIN MIDDLETON, R.H.A.
1910-1983

Evening Landscape with Boats

signed l.l.: *Colin M*; also titled, dated *October, 1950*, and signed on the reverse
oil on canvas
51 by 66cm., 20 by 26in.

PROVENANCE

Arthur Tooth & Sons, London, where purchased by a private collector and thence by descent to the present owner

EXHIBITED

London, Arthur Tooth & Sons, *Five Irish Painters*, 22 May - 16 June 1951, no.23

We are grateful to Dickon Hall for his kind assistance with the cataloguing of the present work.

⊕ £ 8,000-12,000 € 9,000-13,500



342

341

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

1881-1968

The Pirate's Return

titled, signed and inscribed with the artist's address on the reverse
oil on canvas
38 by 46cm., 15 by 18in.

PROVENANCE

Victor Waddington Galleries, Dublin;
Whyte's, Dublin, 30 April 2007, lot 79, where
purchased by the present owner

† ⊕ £ 5,000-7,000 € 5,600-7,900

342

COLIN MIDDLETON, R.H.A.

1910-1983

Fishermen's Houses

signed I.I.: *Colin M*; indistinctly titled, dated 1950
and signed on a label attached to the reverse
oil on canvas
51 by 61cm., 20 by 24in.

PROVENANCE

Victor Waddington Gallery, Dublin, where
purchased by a private collector in the 1950s and
thence by descent to the present owner

EXHIBITED

Belfast Museum and Art Gallery, Stranmillis
College, *Colin Middleton: Loan Exhibition of
Paintings*, 8-25 September 1954, no.15

The location of this picture is likely to be Arglass,
Northern Ireland.

*We are grateful to Dickon Hall for his kind
assistance with the cataloguing of the present
work.*

⊕ £ 15,000-25,000 € 16,800-28,000



343

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COLIN MIDDLETON, R.H.A.

1910-1983

Gipsy

signed l.r.: *Colin M*
oil on canvas
53.5 by 35.5cm., 21 by 14in.

PROVENANCE

Probably Victor Waddington Galleries, Dublin, 1950, where purchased by a private collector and thence by descent to the present owner

EXHIBITED

Probably Dublin, Victor Waddington Galleries, *Colin Middleton*, 1950

We are grateful to Dickon Hall for his kind assistance with the cataloguing of the present work.

⊕ £ 15,000-25,000 € 16,800-28,000

344

DANIEL O'NEILL

1920-1974

Betsy

signed l.l.: *D. O'Neill*; titled on the reverse
oil on board
61 by 40.5cm., 24 by 16in.

PROVENANCE

Waddington Galleries, Montreal, where purchased by a private collector in 1961 and thence by descent to the present owner

‡ ⊕ £ 12,000-18,000 € 13,500-20,200



344



345

345

JACK BUTLER YEATS, R.H.A.

1871-1957

A Fortune

to be sold with a letter from Jack B. Yeats to Dr E. P. Carey (the previous owner), dated *August 5th 1952*, in which the artist muses on his views of painting and age with a comment on Bernard Shaw; for example, *'no painters should be characterized by age - old or young. Of course I was a child when I just drew but I never was an "infant prodigy". I have kept the date of my birth out of all lists and I have no intention of playing the "old wonder", and going on to critique Bernard Shaw for doing just that and as a result, 'everything he wrote just became "cute for his age"'*; **together with** a special edition book (250 copies) on *Jack B. Yeats* by Thomas MacGreevy (published 1945) signed c.r.: *JACK B. YEATS*; titled on the reverse oil on board
23 by 35.5cm., 9 by 14in.
(3)

PROVENANCE

Dr E. P. Carey, London and thence by descent to the present owners

Previously unrecorded and emerging on the market for the first time, in the present work a scene from a Victorian play has been transported from the stage to the grey backdrop of a city quay, where some of Yeats's typical characters gather near the river wall, chatting near a vaguely defined vehicle. The

spotlight falls on the left foreground. A comely gypsy's world-wise face contrasts with the questioning innocence of the baby in her arms, and the chalk-coloured mask of a gullible young fop, who stares transfixedly into space as she puts something - money, or a flower, or some small object she has found? - into his outstretched hand. It is a beautifully described, tantalising and dramatic image. One interpretation has it that the gypsy is telling the young man's fortune. Her lips are greedy. But, as often in his late paintings, the artist is enigmatic. Yeats compels the spectator personally to fill in the narrative and the details.

The Wheel of Fortune in the country fair, with the Circus itself, was a fundamental and colourful element of Yeats's early depictions of 'Life in the West of Ireland', and in his late paintings selected images from these developed into metaphors for Life itself - its triumphs, its paradoxes, its tragedies. This captivating little painting, where the vignette with the tantalising main characters is contrasted with the stern grey of the city scene beyond, has a dynamic comparable with that of Yeats's small painting of a performer, *He Sings Alone* - painted also in 1947, and remembering the country ballad singers of his youth. The images in *A Fortune* ultimately derive from what he termed as a 'half memory' of one of the many melodramas he saw, and relished, as a young man.

We are grateful to Dr Hilary Pyle for her kind assistance preparing the catalogue entry for the present work. Please see Sothebys.com for the extended catalogue note.

⊕ £ 60,000-80,000 € 67,500-89,500



346

346

SEAN KEATING, P.R.H.A.

1889-1977

Dublin Docks

signed l.r.: *KEATING* and indistinctly inscribed
pencil, charcoal and pastel on board
53 by 65.5cm., 20¾ by 25¾in.

PROVENANCE

Purchased by the previous owner c.1980
and thence by descent to the present owner

⊕ £ 3,000-5,000 € 3,400-5,600



347

347

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

1878-1944

Clarendon Dock, Belfast

signed l.l.: *J. H. CRAIG*.
oil on board
18 by 22.5cm., 7 by 9in.

PROVENANCE

The Bell Gallery, Belfast;
Sotheby's, London, 18 May 2000, lot 194 where
purchased by the present owner

⊕ £ 5,000-7,000 € 5,600-7,900



348

348

ARTHUR MADERSON

b.1942

Orchard, September Evening

oil on board
91.5 by 119.5cm., 36 by 47in.

PROVENANCE

Sotheby's, London, 7 May 2008, lot 215, where
purchased by a private collector and thence by
descent to the present owner

⊕ £ 5,000-7,000 € 5,600-7,900

349

MARTIN GALE

b.1949

The Weekender

signed l.r.: *Martin Gale*; also titled, signed and
dated 2017 on the reverse
oil on canvas
105 by 120cm., 41¼ by 47¼in.

⊕ £ 7,000-10,000 € 7,900-11,200



349

350

**STEPHEN MCKENNA,
P.R.H.A.**

1939-2017

Studio Entrance with Jasmine

signed with initials I.I.: S McK; also numbered and signed *Stephen McKenna* on the reverse
oil on canvas

117 by 157.5cm., 46 by 62in.

Painted in 1996.

PROVENANCE

Kerlin Gallery, Dublin, where purchased by the present owner in 1998

† ⊕ £ 5,000-7,000 € 5,600-7,900



350

PROPERTY FROM THE ESTATE OF T. P. FLANAGAN

LOTS 351-354

T. P. Flanagan is generally regarded as the finest landscape painter to work in Ireland in the late twentieth century. He was accorded a Retrospective Exhibition at the Ulster Museum in Belfast, in 1995-6, which Ian Hill, writing in *Omnibus*, thought it '*perhaps the most successful exhibition ever held at the Museum*'; and Brian Fallon in the *Irish Times* headed his review '*A Painter of Sheer Professionalism.*' Flanagan was asked to give the three Hermione Lectures in 1984, and in *Verbal and Visual*, which was devoted to F. E. McWilliam, he described McWilliam as '*the only Irish sculptor to work in a truly Surrealist manner*'.

The three sculptures by F. E. McWilliam offered here (lots 53-55) were acquired directly from McWilliam by Flanagan and have been in the family for a long time. McWilliam was a frequent visitor to the Flanagan home in Belfast and to their retreat at Roughra in County Donegal. The Flanagans also

returned these visits by going to the McWilliams home in Holland Park, London. McWilliam was much influenced by Giacometti and Richter and his early work is closely related to them. His eagerness to carve saw him return to images that had haunted him all his life, and he subsequently produced forms that have great authority, but are without solemnity. He has also produced what Bryan Robertson has called his '*poetic repertoire of fantastic biomorphic shapes, anatomies and personages*'. In 1981 'Mac', as McWilliam was known, was asked to deliver the prestigious Hermione Lectures at Alexandra College, Dublin. The lectures were named after Hermione, Duchess of Leinster, and the set of three lectures have been given annually since 1896.

*S.B. Kennedy -
to whom we are also grateful for preparing
the following catalogue entries (lots 351-354).*



T. P. Flanagan in his studio, Belfast, c.1967



Seamus Heaney with T. P. Flanagan in his garden, Belfast, 2010, in front of lot 55

PROPERTY FROM THE ESTATE OF T. P. FLANAGAN

TERENCE P. FLANAGAN, R.H.A.,
R.U.A.

1929-2011

Boglands 4

titled, signed with initials and dated 1968-69 on the reverse of each board

oil on board, diptych

total 184 by 91.5cm, 72 by 36in.

PROVENANCE

The Artist and thence by descent to the present owner

LITERATURE

S.B. Kennedy, *T.P. Flanagan: Painter of Light and Landscape*, Lund Humphries, London and Vermont, 2013, p.68, illustrated in colour, and pp.70-1

In 1964 Seamus Heaney and his family accompanied the Flanagan's on holiday to Gortahork in County Donegal. It was a fruitful time for both TP and Heaney. Together they travelled the area in Heaney's Volkswagen Beetle, TP making drawings for paintings and Heaney gathering ideas for poems, many of which were later published in his *Door into the Dark*. From the exhibition, which was subsequently arranged, the Ulster Museum purchased *Gortahork 2* (1967), while *Boglands* (for Seamus Heaney) was already in private hands. Many of the Gortahork pictures are almost monochromatic, blacks and greys often predominating. But in 1968 Flanagan returned to County Donegal and *Boglands 4* dates from his return.

Boglands 4 is more abstract than earlier works. The diptych is arranged to hang in an upright manner and its two parts represent two distinct aspects of the bog, namely its surface—its upper part—and its underlying structure. The subject, with echoes of the present and the past, of life and death, is Heanyesque and is witness to the close association between Heaney and TP in these years. It is also similar to his *Boglands (for Seamus Heaney)* painting. As with many similar pictures the palette employed is light and very atmospheric. By contrast the lower panel is heavier in mood, the tones darker, the underlying structure of the bog and its 'contents' dominating. Structurally the two parts of the diptych are linked by the prolongation of selected forms which gives a sense of unity overall.

W £ 12,000-18,000 € 13,500-20,200



352



PROPERTY FROM THE ESTATE OF
T. P. FLANAGAN

**FREDERICK EDWARD
MCWILLIAM, R.A.**

1909-1992

Boy

signed and numbered on the base: *McW 2/3*
bronze

height: 28cm., 11in.

Conceived and cast in 1955, the present work is
number 2 from an edition of 3

PROVENANCE

Gifted by the artist to T. P. Flanagan and thence
by descent to the present owner

EXHIBITED

The Shambles Gallery, Hillsborough, c.1980

With its use of flat shaped forms and its
elongation, *Boy* is typical of McWilliams work
of the later 1950s. It is reminiscent, too, of his
later *Banner* works which are much sought
after. The elongated head and neck, which
employs biomorphic forms, is exactly what Bryan
Robertson was speaking of. They can also be
seen in *Icon*. The means of its making are also
clear to be seen in the rough edges of what was
formerly clay. There is a cast of *Boy* in the F.E.
McWilliam Gallery, Banbridge, Co. Down.

⊕ £ 10,000-15,000 € 11,200-16,800

352



353

PROPERTY FROM THE ESTATE OF
T. P. FLANAGAN

**FREDERICK EDWARD
MCWILLIAM, R.A.**

1909-1992

Egg Head

signed and dated: *McW-83*

beech and cherrywood

height: 63.5cm., 25in.

Executed in 1983, the present work is unique.

PROVENANCE

Gifted by the artist to T. P. Flanagan and thence
by descent to the present owner

EXHIBITED

Hillsborough, The Shambles Gallery, c.1983

Egg Head, which dates from 1983, is typical of
McWilliam's later work, being totally Surrealist.
The head itself is a pun upon forms.

⊕ £ 20,000-30,000 € 22,400-33,600

353



354

354

PROPERTY FROM THE ESTATE OF
T. P. FLANAGAN

FREDERICK EDWARD MCWILLIAM, R.A.

1909-1992

Icon

bronze

height: 163cm., 63in.

Conceived and cast in 1960, only one
cast executed.

PROVENANCE

Gifted by the artist to T. P. Flanagan and thence
by descent to the present owner

EXHIBITED

Hillsborough, The Shambles Gallery, 1980s

LITERATURE

S.B. Kennedy, *T.P. Flanagan: Painter of Light and
Landscape*, Lund Humphries, London, 2013, illus
p.151

One can see clearly the means of making in
its Expressionist representation of a figure.
McWilliam was a British Surrealist but at times he
embraced Expressionism as in this piece, notably
in the 'head' of the figure, with its twisted forms.
There is a unique plaster cast of *Icon* in the F.E.
McWilliam Gallery, Banbridge, County Down.

⊕ W £ 30,000-50,000 € 33,600-56,000



355

355

LOUIS LE BROCQUY, H.R.H.A.

1916-2012

Woman

indistinctly signed and dated l.l.: *LE BROCQUY 1957*; titled on the canvas overlap

oil on canvas

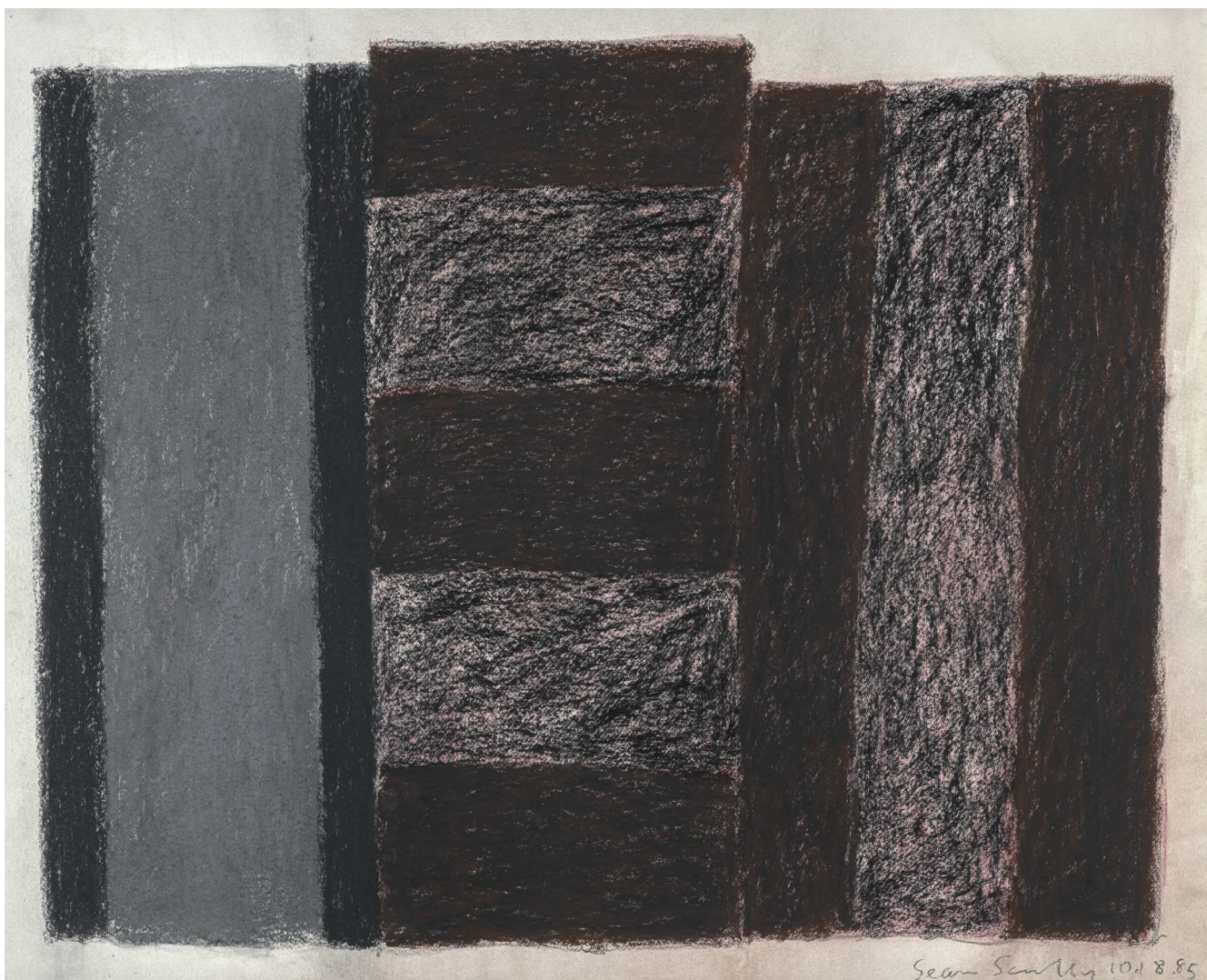
76 by 63.5cm., 30 by 25in.

PROVENANCE

Private collection, Ireland, from whom purchased by the present owner c.1993

The present work belongs to the series of white 'Presences' that le Brocqy explored in the late 1950s, moving on from his grey paintings of isolated families earlier in the decade. The single figures emerging from the canvas - employing a daringly white on white technique - are a continuation of the artist's preoccupation with the human condition. Here the surface is concentrated with heavy pigment in the centre of the composition, hinting at a tangible figure which nevertheless remains fragile and ethereal. Herbert Read, the great critic of the age, saw in these bold paintings how le Brocqy was developing a serious and profound direction in his work: 'he is a painter of the inner world of feeling has become most curiously original'.

⊕ £ 25,000-35,000 € 28,000-39,200



356

356

SEAN SCULLY

b.1945

Untitled (10.18.85)

signed and dated l.r.: *Sean Scully 10.18.85*
pastel
79 by 96.5cm., 31 by 38in.

PROVENANCE

Timothy Taylor, London;
Private collection

'The pastels, those big pastels that I make, are very monumental...They have a physicality, but they have the physicality of powder...or chalk, whereas the paintings are shiny, inherently shiny...One doesn't get the sense with a pastel that it has an outer skin, that it has a beginning and an end. It seems, well, it's powder, so one is chasing its outer and inner extremities when one's looking at it, because you don't really know where it starts and where it ends'

(S. Scully quoted in N.Rifkin (edt.), *Sean Scully: Twenty Years 1976-1995*, London, p.79)

⊕ £ 50,000-70,000 € 56,000-78,500

JACK BUTLER YEATS, R.H.A.

1871-1957

Railway Refreshment Roomsigned l.r.: *JACK B YEATS*

oil on canvas

36 by 53cm., 14 by 21in.

PROVENANCE

Victor Waddington Galleries, Dublin, 1946, where purchased by R. N. Flynn;
 Professor Paddy Lynch;
 Battersby's Auction Rooms, early 1950s where purchased by Miss Mary Mathews, Dublin, by whom gifted to a private collector and thence by descent to the present owner

EXHIBITED

Dublin, Victor Waddington Galleries, *Oil Paintings*, 30 October - 8 November 1946, no.9;
 Leeds, Temple Newsham House, *Loan Exhibition*, 20 June - 4 August 1948, no.56;
 London, Tate Gallery, *Loan Exhibition*, 14 August - 15 September 1948, no.56, with tour to Aberdeen Art Gallery and Royal Scottish Academy, Edinburgh

LITERATURE

Hilary Pyle, *Jack Butler Yeats, A Catalogue Raisonné of the Oil Paintings*, Vol.II., Andre Deutsch, London, 1992, no.746, p.673

Painted in 1946, the present work depicts three figures in the dining car of a railway train as it surges headlong through the Irish landscape. The travellers gaze out of the large carriage windows as the countryside swirls past in an ebullient symphony of colour and movement. Yeats was a habitual rail traveller and he regularly referenced his encounters with other passengers and the memories of the landscape rushing by in his painting and writing.

For Yeats the railway carriage became one of the most important themes in his oeuvre and a powerful metaphor for the transient and unrelenting journey of life itself. Yeats revisited the subject on numerous occasions. One of the earliest works that depicts a railway carriage is *The Dawn, Holyhead* (1920) showing a lonely figure who stares intently out of a small opening in the window at an unseen landscape as his companions sleep. Yeats began to develop and evolve the idea of the natural landscape as viewed from the train in *Lough Owe, From the Train* (1923) and returned to the theme in the mid-1940s producing a number of works of which *Railway Refreshment Room* is a significant example. In the present work there is a deeply contemplative feel to the figures as they look out of the window, all in slightly differing directions. They all quietly observe the natural landscape beyond the engineered confines of the carriage with a palpable sense of nostalgia, reflecting on

life in their own individual ways. The window of the carriage acts as a frame to the landscape itself, a painting within a painting, and presents the Irish countryside in an intriguing triptych format. The viewer is invited to stand slightly behind the figures, peering over their shoulders to reflect on the vista outside. In the same year as the present work was executed Yeats painted two further works, *The Mountain Window* and *Moorland Window*, that both used windows as an artistic device to frame and present the landscape beyond. Moreover, in *Railway Refreshment Room* Yeats subtly contrasts the light filled beauty of the landscape with the cooler interior of the carriage, utilising subtle tones of grey, brown and ink dark blue.

Railway Refreshment Room is a reflective work with a prevalent sense of nostalgia; however, like many of Yeats great works there is at the same time a strong sense of hopefulness and optimism. The work is as much a joyful celebration of the landscape of Ireland, shimmering in whites and pinks from the railway carriage window, as it is a contemplative musing on the human journey.

⊕ £ 80,000-120,000 € 89,500-135,000



357



358

358

JOHN BEHAN, R.H.A.

b.1938

Bull

signed and dated: *Behan 2016*

bronze

60 by 94cm., 23 by 37in.

† £ 8,000-12,000 € 9,000-13,500

359

STEPHEN LAWLOR

b.1958

Horse

signed, dated and numbered: *SL '06 A/P I*

bronze on wooden base

54 by 64cm., 21¼ by 25in. (excluding base)

Executed in 2006, the present work is number 1 from an edition of 9

⊕ £ 4,000-6,000 € 4,500-6,800



359

360

JOHN KELLY

b.1965

Three Cows in a Pile

numbered, signed and dated: *6/9 Kelly 01*

bronze

22 by 34cm., 9 by 13¼in.

Executed in 2001, the present work is number 6 from an edition of 9

⊕ £ 10,000-15,000 € 11,200-16,800



360

361

ROWAN GILLESPIE

b.1953

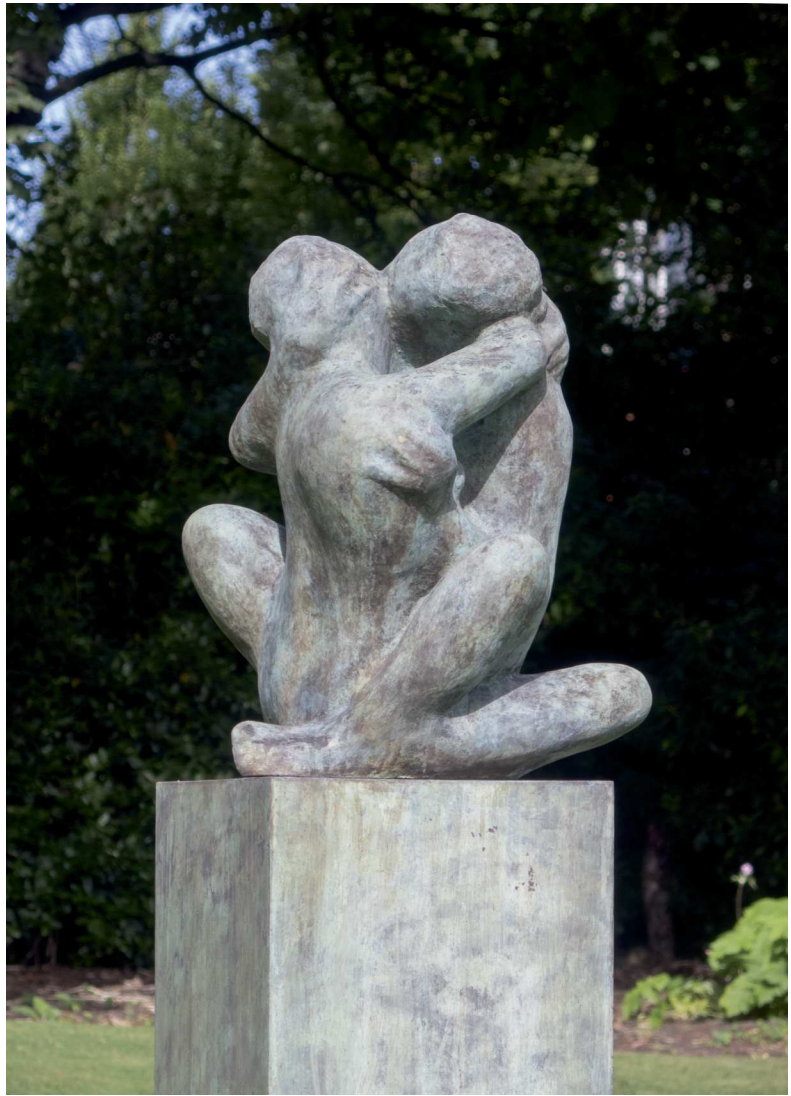
Secret Lovers

signed and dated: *Rowan Gillespie 1992*
bronze on a matching base
height: 55cm., 21¾in. (excluding base)

PROVENANCE

Cast in 2017, the present work is unique.

† £ 15,000-20,000 € 16,800-22,400



361

362

JOSEPH WALSH

b.1978

'Enignum II' Chair

olive ash, suede
from an open edition
height: 87.5cm.; width: 54.5cm.; depth: 78cm.;
height: 34½in.; width: 21½ in.; depth: 30¾in.
2015

PROVENANCE

Private European collection

⊕ £ 8,000-12,000 € 9,000-13,500



362



363



364



365

363

HUGHIE O'DONOGHUE

b.1953

Cherbourg (Study) no. II

titled, signed and dated 2000 on the reverse
oil on canvas incorporating transparent
photographic component
85 by 128cm., 33½ by 50¼in.

PROVENANCE

James Hyman Gallery, London, where purchased
by the present owner in 2009

EXHIBITED

Leeds, Leeds City Art Gallery, *Hughie O'Donoghue*
– *The Journey*, September - November 2009
(illustrated in exh. cat. p.47)

⊕ £ 12,000-18,000 € 13,500-20,200

364

MELITA DENARO

b.1950

Emboldened by Knowing Victor George Hughes I-IV

each inscribed on the reverse
each oil on panel
three: 12 by 16cm., 4¾ by 6½in.; one: 11 by
16cm., 4¼ by 6½in.
(4)

£ 4,000-6,000 € 4,500-6,800

365

PATRICK SCOTT

1921 – 2014

Gold Painting 35

titled and signed on the stretcher
tempera and gold leaf on unprimed canvas
127 by 117cm., 50 by 46in.

PROVENANCE

The Artist's Estate

EXHIBITED

London, Hamilton Gallery

LITERATURE

Aidan Dunne, *Patrick Scott*, 2008, illustrated
p.108

£ 20,000-30,000 € 22,400-33,600



366

366

MARTIN FINNIN

b.1968

An Italian Water Scene

signed l.l.: *FINNIN*

oil on canvas

92 by 122cm., 36 by 48in.

£ 6,000-8,000 € 6,800-9,000

367

WILLIAM CROZIER

1930–2011

The North Road

signed l.l.: *Crozier*

oil on canvas

40 by 51cm., 15¾ by 20in.

Painted *circa* 1989.

PROVENANCE

The Scottish Gallery, Edinburgh, where purchased by the present owner

We are grateful to Professor Katharine Crouan for her kind assistance with the cataloguing of the present work.

⊕ £ 4,000-6,000 € 4,500-6,800



367

368

DIANA COPPERWHITE

b.1969

Function Finding its Form

signed, titled and dated 2012 on the reverse

oil on canvas

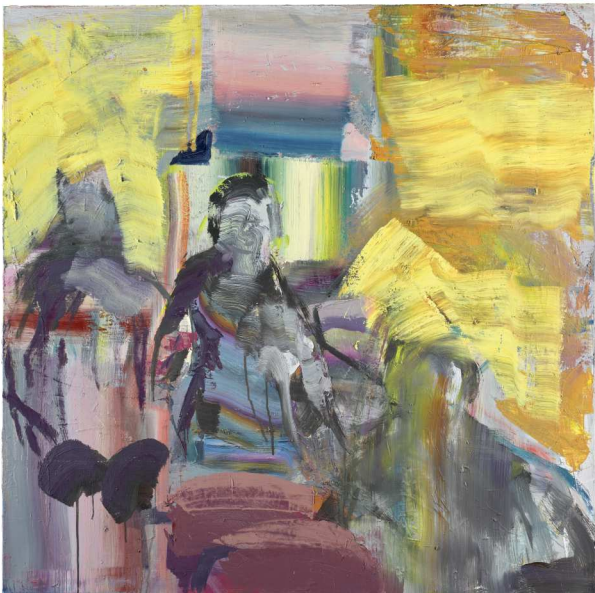
100 by 100cm., 39¼ by 39¼in.

PROVENANCE

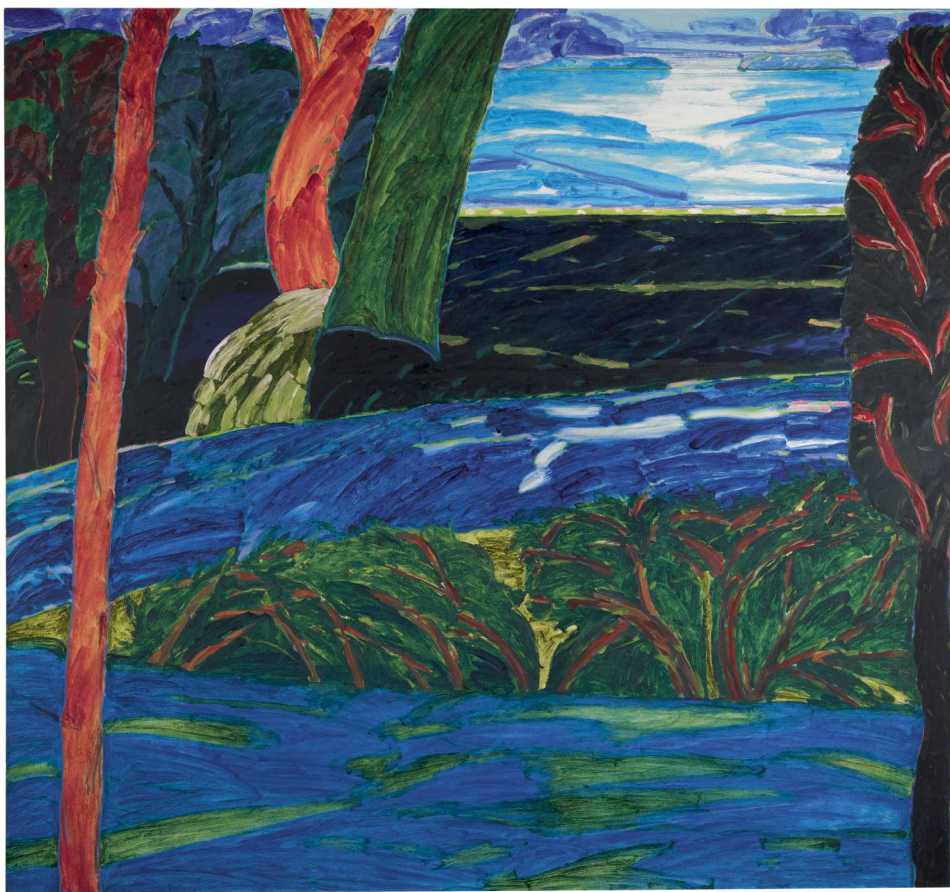
Kevin Kavanagh Gallery, Dublin;

Private collection

⊕ £ 6,000-8,000 € 6,800-9,000



368



369

369

WILLIAM CROZIER

1930–2011

The End of the Modern World

signed, titled and dated 1989 on the stretcher
oil on canvas

198 by 213.5cm., 78 by 84in.

Painted in 1989.

PROVENANCE

The Scottish Gallery, London, where purchased
by the present owner in 1991

EXHIBITED

Edinburgh, Scottish Gallery, *William Crozier,
Edinburgh Festival Exhibition*, 1989;
London, Scottish Gallery, *William Crozier*, 1990

LITERATURE

Tony Godfrey (introduction), *William Crozier,
Edinburgh Festival Exhibition*, Scottish Gallery
exh. cat., 1989 (illustrated on the front cover);
Peter Murray, *William Crozier Paintings 1949-
1990*, Crawford Municipal Art Gallery, Cork, 1990,
exh. cat., p.15, 27;
Katharine Crouan (ed.) *William Crozier*, Lund
Humphries, Aldershot, 2007, illus. pl.103, p.134;

Enrique Juncosa, 'The End of The Modern World'
in *William Crozier, The Edge of the Landscape*,
Irish Museum of Modern Art, 2017

The title of the present work is taken from
Anthony Cronin's epic poem of the same name
which is an elegy to 'modernity' and, as Cronin
wrote, is as much a celebration of what is past
and passing as it is a lament.

Crozier and Cronin were long-term friends
since meeting in Dublin in the 1950s. It is wholly
appropriate that the artist chose the title of
Cronin's poem for his own seminal painting. Tony
Godfrey described it as Crozier's 'valedictory'
painting; the artist bidding farewell to an era,
and in tone and execution it evokes Cronin's
sentiments. Peter Murray expanded upon this
further, writing that with Crozier's paintings at
the end of the 1980s, the artist had 'summoned up
his resources of superb technical skill, pictorial
inventiveness and a strong philosophical interest,
to create a joyous celebratory art. Nevertheless,
it is an art which bears the marks of his earlier,
more sombre mood.' (op. cit., p.27). In rendering
this duality, Crozier felt he produced his greatest
works: 'The Gaelic mind produces an optimism
which is based on sadness or a sense of loss

or longing, it seems to be a quality of Gaelic
culture. I think my best pictures are the ones in
which that is contained.' (Crozier, quoted in *Art
Line Special Supplement*, Summer 1989, p.3).
In *The End of the Modern World* this peculiar
spirit is emphatically realised, and in turn
holds up Crozier's standing as one of the most
original British or Irish landscape painters of
the 20th century. Re-assessing the work in a
contemporary context, as Enrique Juncosa writes
in the 2017 exhibition catalogue for the artist's
retrospective at the Irish Museum of Modern Art,
Dublin: 'It is not difficult to see in this work, as well
as in the Cronin poem, nostalgia for a certain way
of viewing the world. As we have seen, Crozier's
painting is far from the irony, games and parodies
of Postmodernism which questions and topples
everything. His is an art which emerges from
fervour and gravity and one in which things still
have importance.'

We are grateful to Professor Katharine Crouan
for her assistance with the cataloguing of the present
work.

⊕ W £ 15,000-20,000 € 16,800-22,400

BASIL BLACKSHAW, H.R.H.A

1932-2016

The Fall

signed u.r.: BLACKSHAW

oil on canvas

101 by 121cm., 39¾ by 47¼in.

PROVENANCE

Purchased in 2007 by the present owner

The Fall is emblematic of a way of life for Basil Blackshaw who had horses in his blood.

His father before him had the same passion for horses and like Basil broke horses, rode them and reared them. From when Basil was knee high to a grasshopper he was hopping up on ponies and horses.

I have written many times that Blackshaw was 'an edge of society man.' He liked risk and playing with danger. He loved cock fighting, highly illegal, and he was also a keen follower of boxing. The idea of breaking the rules came naturally to Blackshaw in his life and in his art.

Irish Times art critic Aidan Dunne labelled Blackshaw 'the Bob Dylan' of Irish art - an 'art delinquent' who thrived on breaking the rules traditionally held to be the template for proper art making.

The Fall replete with the jockey literally coming close to walking on air has other cousins around the same age in this genre of Blackshaw's output. He painted another very large work in black and white, in acrylic, which is even more threatening and menacing than the painting here in hand.

Grand National (Foinavon's Year) from 1977 is another example where there is total chaos, calamity and disaster. In *The Fall* we sense too

that foreboding, that imminent calamity, not to speak of the threat to life and limb as the jockey appears destined to crash to the ground head first. One senses the same fate awaits the horse inevitably spearing ground-wards. Yet Blackshaw could have painted a straight forward horse taking a bank or jump but he needed the challenge. Using the canvas, oil and brush in a bold and radical manner, the painting seethes with energy and drama to create a highly charged image.

The Irish intellectual Dr Maurice Hayes once remarked:

'In any sport there has to be risk. It is not sport without risk.' Horse racing is no exception. Hayes hit the nail on the head and the number of young jockeys ending up in wheel chairs bear witness to the playing out of this risk. The risk was what attracted Blackshaw in art and in life.

This phase of Blackshaw's output in the seventies reflects extraordinary turmoil in his private life. His marriage to Australian artist Anna Ritchie fell apart around the start of the decade but despite this and ongoing bouts of drinking, Blackshaw ruthlessly captured the very essence of his subject regardless of the circumstances.

Blackshaw continued to live in the heart of the country in County Down and Antrim where all his raw material was outside his door. He was always surrounded by dogs and doggie men, horses and horsey men. He was in love with nature and nature loved him. He always felt at home running his hand across 'an aul horse' of which he spoke so often.

We are grateful to Eamonn Mallie for kindly preparing this catalogue entry.

⊕ £ 100,000-150,000 € 112,000-168,000



370

ROWAN GILLESPIE

b.1953

O'Carolyn (Spirit of the Blind Harpist)

signed, dated 1984 and numbered 1/9
 bronze on a Kilkenny limestone base
 height: 42cm., 16½in.
 Executed in 1984 in an intended edition of 9,
 only 2 cast

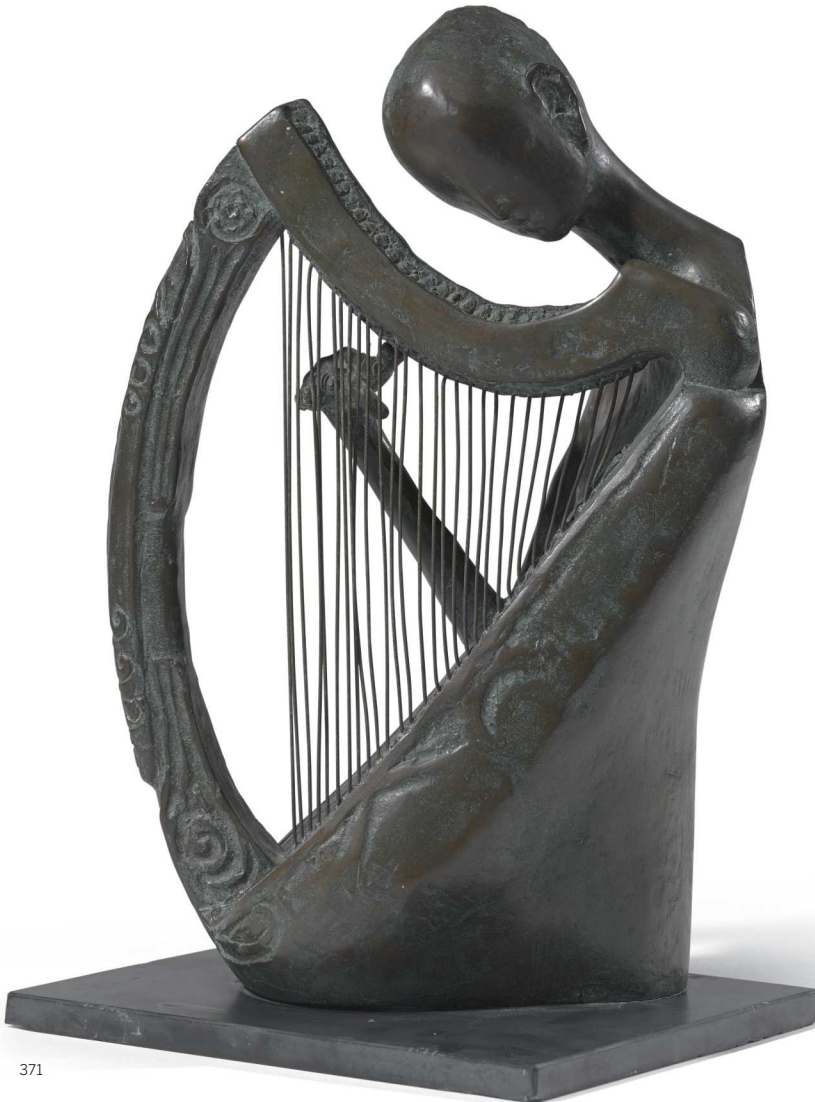
PROVENANCE

Adams, Dublin, 27 May 2015, lot 98, where
 purchased by the present owner

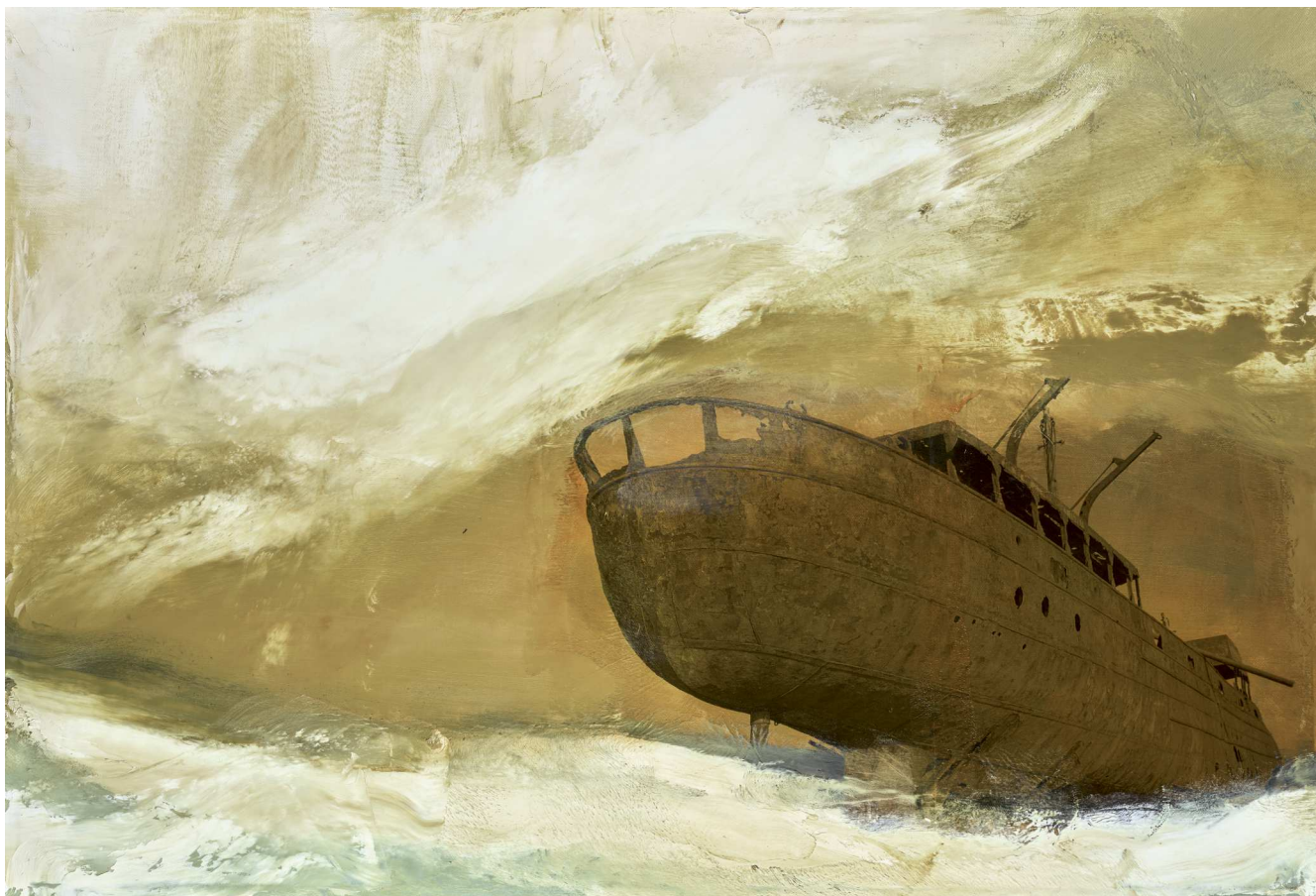
Gillespie's sublime bronze captures the spirit of the blind harpist Turlough O'Carolyn at play. Born in 1670, near the village of Nobber in County Meath, O'Carolyn was one of Ireland's most celebrated harpists, famed for his beautiful compositions and extempore verse. Though blinded by smallpox, none could question the magic of O'Carolyn's gift, where, using just the buttons on his waistcoat, he taught himself the art of composition. Indeed, in a world where braille had yet to be invented, buttons would have to do. O'Carolyn's musical talent was encouraged and refined by Mary Fitzgerald McDermott Rowe, an affluent noblewoman who would become his lifelong friend and patron. Into his hands, she bestowed three gifts: a harp, a horse and some money. It was these very gifts that would launch O'Carolyn's remarkable career, and award him the title of Ireland's 'National Composer'.

For Gillespie, there has always been something about Turlough O'Carolyn. It was on a wet and misty Irish day, in the mid to late seventies, that the sculptor first visited O'Carolyn's birthplace, and was instantly struck by the musicians story: *'an interest in Carolyn's music and life was born and remains with me to this day'* (Gillespie). At the heart of this ethereal piece, lies a concept that captivated Gillespie: creativity without sight. *'This was an attempt for me to grasp how it might be... I merged the figure with the harp letting the two become one'* (Gillespie). This creative fusion of body and sound reflects the physicality of music, for music is something we feel, rather than something we see. The present work prefigures Gillespie's later sculptures of prominent Irish figures, including Yeats, Joyce, Beckett and Heaney and captures the essence of man unfazed by circumstance. Indeed, for music one needs neither eyes nor sight but a different kind of vision, an artistic vision which O'Carolyn most certainly possessed.

⊕ £ 20,000-30,000 € 22,400-33,600



371



372

372

HUGHIE O'DONOGHUE

b.1953

Medusa III

titled, signed and dated 2006 on the reverse
oil and mixed media on canvas
105.5 by 157.5cm., 41½ by 62in.

PROVENANCE

Oliver Sears Gallery, Dublin;
Private collection, Ireland

Hughie O'Donoghue's paintings encapsulate themes of mythology, human experience and the echoes of history. They are often executed on a large and imposing scale in order to engulf the viewer and therefore heightening the intensity of emotion.

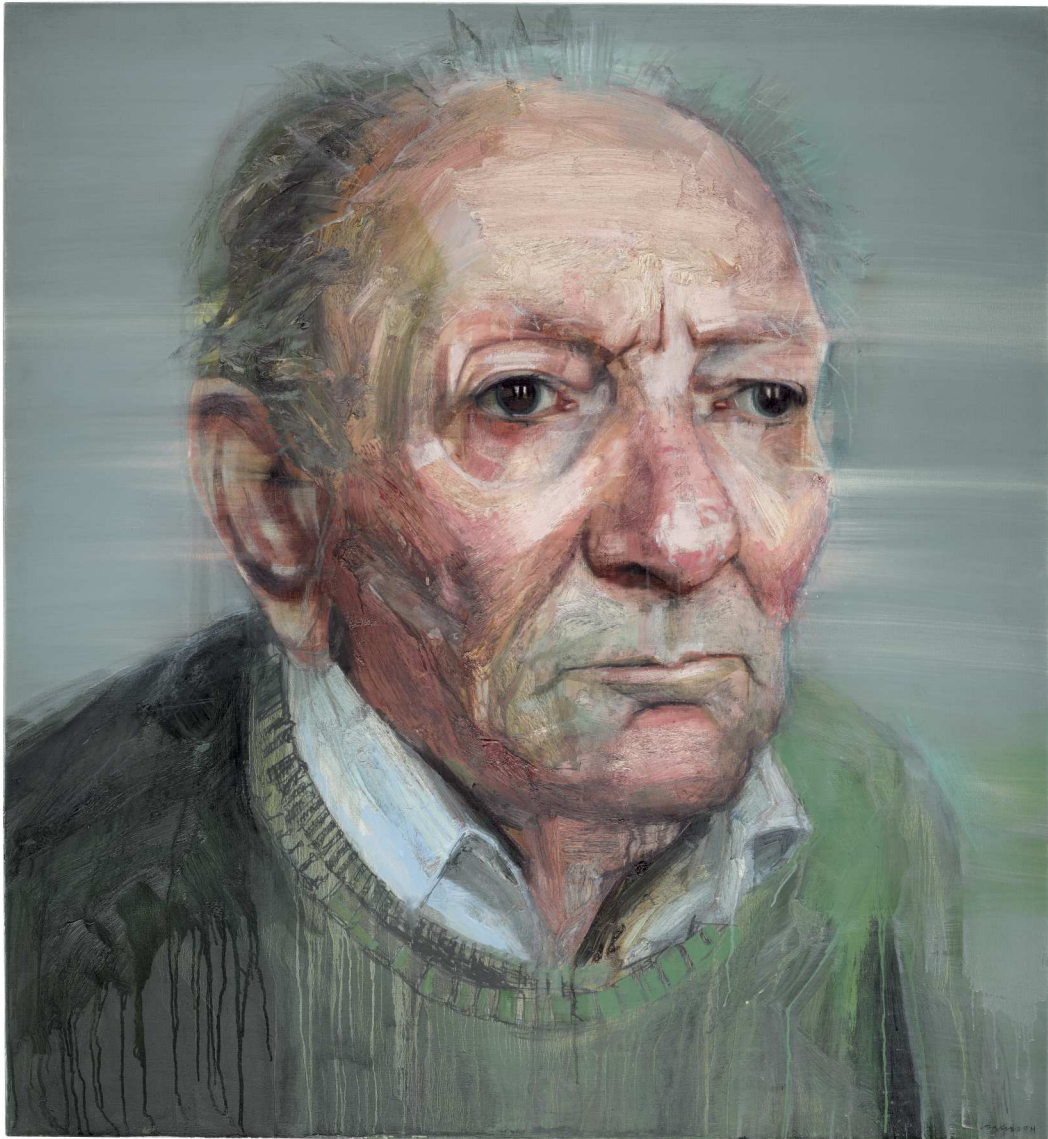
Medusa III comes from a series in which he engages with the past using personal records of his father's experience of World War II to create intense and emotionally powerful images. O'Donoghue uses as his foundation of inspiration the personal letters of his father, Daniel, in which he documented to his wife his experiences in the War. However this magnificent, eerie painting does not display the victory, patriotism, or violent

horrors of war. Instead, O'Donoghue tends to display the everyday experience of an individual, creating a universal expression of war. He presents, rather than persuades.

O'Donoghue finds the source of his imagery from his father's belongings, the Imperial War Museum or from his own photographs taken when revisiting places where his father spent time in the war. In this particular image he portrays an abandoned ship where the hull and keel are visible, and painting over it he embeds a glimpse of history into the composition. Tonally, the painting appears as rust on rust. The rust of the tired ship echoed in the pallet O'Donoghue uses - burnt umber, sienna and ochre.

We witness this depleted vessel in the dying light, presenting O'Donoghue's poetic skills as an artist. Looking up at the vast wreck that dominates the viewer, this grand image demands attention, not just because of its proportions, but also for the emotions of emptiness and yet magnificence that it exudes.

⊕ W £ 20,000-30,000 € 22,400-33,600



373

373

COLIN DAVIDSON, R.U.A.

b.1968

Brian Friel

signed l.r.: *C Davidson*; also titled, signed and dated 2010-11 on the reverse
oil on canvas
127 by 117cm., 50 by 46in.

To a troubled Ireland, Friel brought the gift of poetry. Twinkling with devilish wit, his works, laced with hope, soothed a divided nation, where the poetic magic of his words inspired rare moments of escapism. Born in 1929, in the hamlet of Knockmoyle, northwest of Omagh in County Tyrone, Friel discovered his muse from his window, drawing literary inspiration from the

voices and songs, the rhythms and patterns, and gentle Irish lilt of a country he would always call home. As a child, Friel spent his summers with his mother's family, holidaying in Glenties in County Donegal. In later years, this small, Irish idyll would become the inspiration behind 'Balleybeg', the literary land where Friel based most of his dramatic works. Into this fictive sphere, Friel poured mystery and myth. Only in Balleybeg would you find tranquillity in violence, passion in apathy, and peace in the midst of clamour, but it was these bewitching paradoxes, these dreamy, complex tales of love and truth that earned Friel the title of 'Ireland's Chekhov'. Amongst his most celebrated works were *The Freedom of the City* (1973), *Translations* (1980) and, of course, the exquisite *Dancing at Lughnasa* (1990). A man of

mischief, of quiet wanderings and silent curiosity, he wished to move his audiences, to provoke thought and stir emotion, and 'set a quiet bell ringing in their heads'; a bell that would ring out long after the final curtain.

The present work was painted at Friel's house in Greencastle, Donegal. It was one of the first portraits Davidson made, the very first being of the singer, Duke Special. Portraits of Basil Blackshaw, Roddy Doyle, Kenneth Branagh and Ciaran Hinds are some of the other subjects painted in this particular cycle.

⊕ £ 18,000-25,000 € 20,200-28,000



374

374

GOTTFRIED HELNWEIN

b.1948

The Murmur of the Innocents 58

signed and dated 2017 on the reverse

oil and acrylic on canvas

175 by 139.5cm., 69 by 55in.

† W £ 30,000-50,000 € 33,600-56,000

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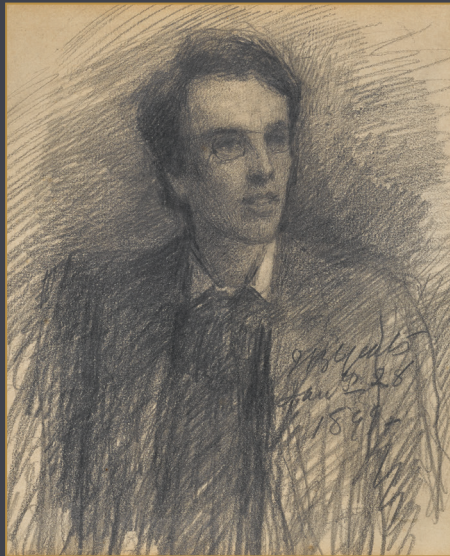
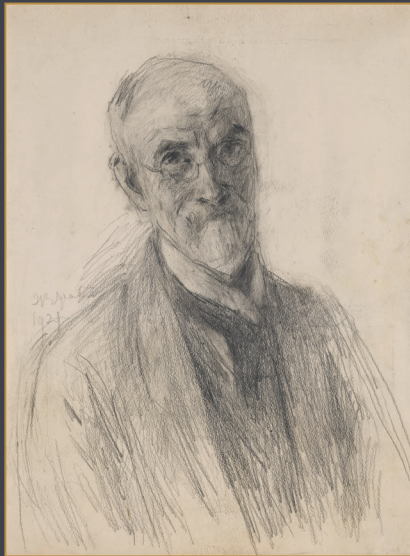
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DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

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

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.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

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 acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult 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 £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

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.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

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. 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, 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.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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 or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

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 £39,219. 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

Archaeological objects

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: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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. 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. 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.

Ⓜ 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@hmr.c.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including 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 and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including 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 Buying at Auction;

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 S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in 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 in Conditions 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 ("BlDnow") are made subject to the BlDnow Conditions available on the Sotheby's website or upon request. The BlDnow 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;

(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 (30) 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 these 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.

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.

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. 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 = €1.13

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.

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1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

1/03 NBS_GLOS_BRIT PICS

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14 December 2017
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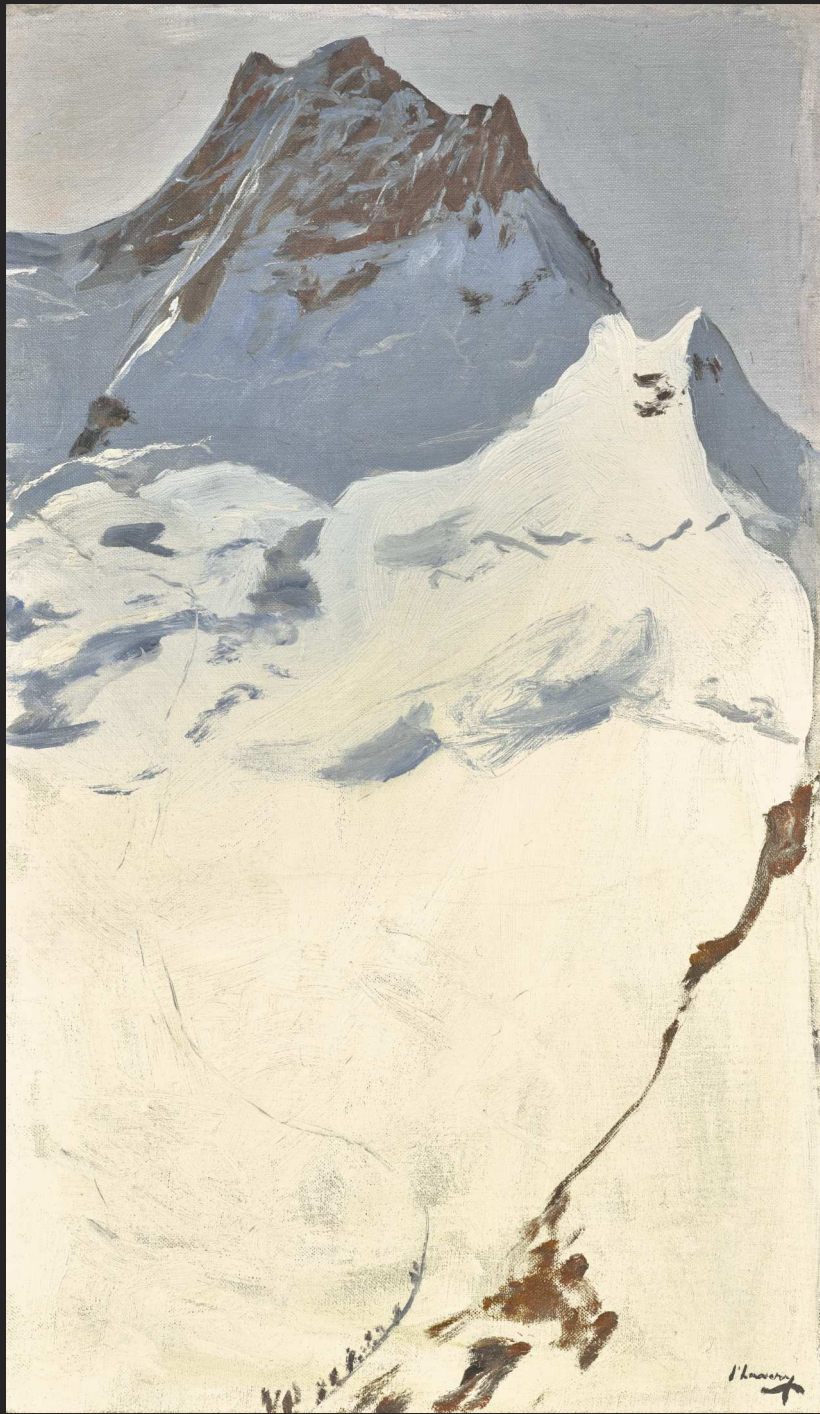
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