

YEATS

THE FAMILY COLLECTION



LONDON 27 SEPTEMBER 2017

Sotheby's EST. 1744







THIS PAGE
A SELECTION OF WORK IN THE SALE

YEATS

THE FAMILY COLLECTION

AUCTION IN LONDON
27 SEPTEMBER 2017
SALE L17136
10.30 AM

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Friday 15 September
10 am-5 pm

Saturday 16 September
10 am-5 pm

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Sotheby's is grateful to Professor Warwick Gould and Dr. Róisín Keneedy for their invaluable assistance



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INTRODUCTION

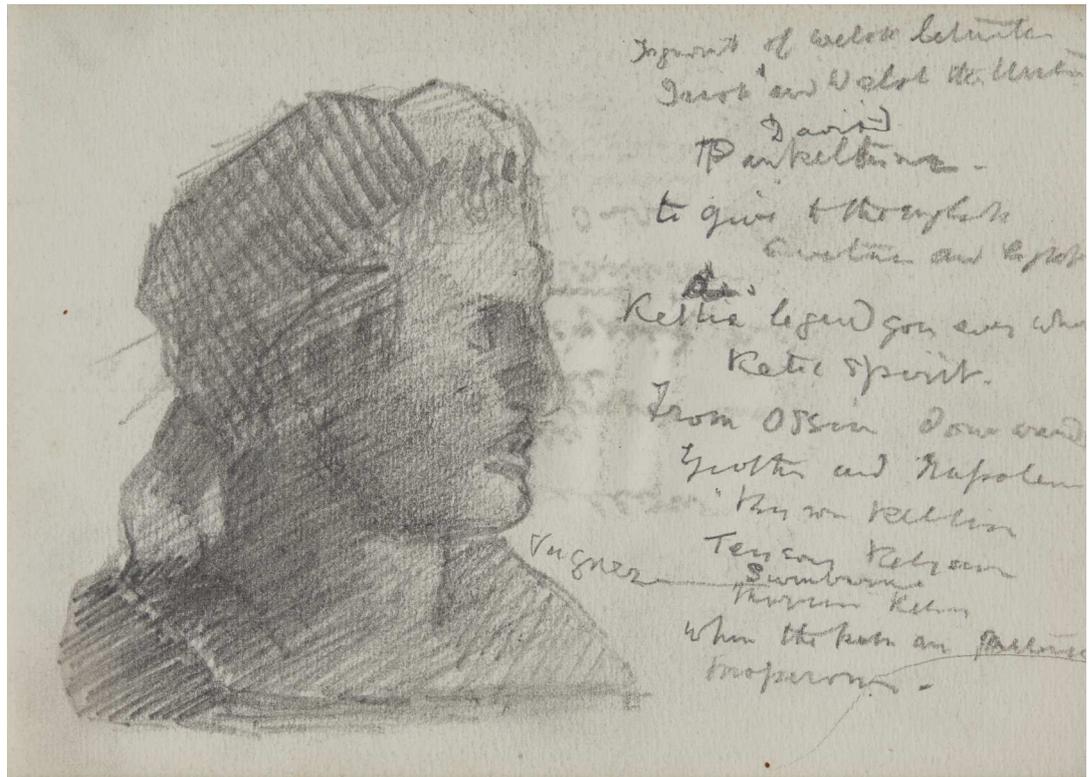


These relics of three generations of artistic lives mark the Aesthetic equivalent of an Irish country-house sale. Jack B. and Cottie Yeats were childless, so too were the ‘weird sisters’ of the Dun Emer and Cuala Presses, Susan Mary (Lily) and Elizabeth Corbet (Lollie) Yeats. So, too, was W. B. Yeats’s daughter, Anne. The inherited, the created, the acquired—some of it with W. B. Yeats’s Nobel Prize money—all that had not already gone to archives and galleries all around the world, came to rest in Cliff House, Dalkey, the family home of WBY’s son Senator Michael Yeats, his wife Gráinne, and their children.

When I first visited Cliff House and Anne Yeats’s nearby house ‘Avalon’ as a postgraduate in 1970, I did not know that I lunched from ‘Yeats’s dining table’, purchased with his Nobel Prize money (lot 103). Perched rather unsuitably in the living room, I found myself continually drawn from my study of Yeats’s manuscripts by the paintings, drawings, even furniture. I think particularly of the John Butler Yeats self-portrait, unfinished, relayered and encrusted with impasto over 11 years as he sought to prolong his life in New York to avoid returning to his family in Dublin (lot 64). Or of a portrait of WBY at 22 by his father showing the

poet in his own poem, as his own mad “‘King Goll”, hitherto known to me only as a steel engraving in *The Leisure Hour* of September 1887. . . ‘tearing the strings out [of] a harp, being insane with youth, but looking very desirable — alas no woman noticed it at the time — with dreamy eyes & a great mass of black hair. It hangs in our drawing room now a pathetic memory of a really dreadful time’. So Yeats recalled for Olivia Shakespear in 1924: ‘I write for boys & girls of twenty for I am always thinking of myself at that age’ (lot 86). Working among Yeats’s own books at ‘Avalon,’ my eyes were constantly drawn to Yeats’s gilded Moorish wedding-chest in which, as he had written, he had kept his “‘barbarous words”’.

Now that the materiality of writing and even of drawing is vanishing, museums of writing seek to preserve not merely Sumerian tablets, ancient manuscripts and calligraphic tools, but also typewriters and word processors. The objects in this sale preserve something else as well: the vital ingredient of human agency. Once a connexion had been recognized between the here and now—especially objects in a family house full of teenage children—and the past lives and works of artists and poet, nearly every object seemed charged with potential



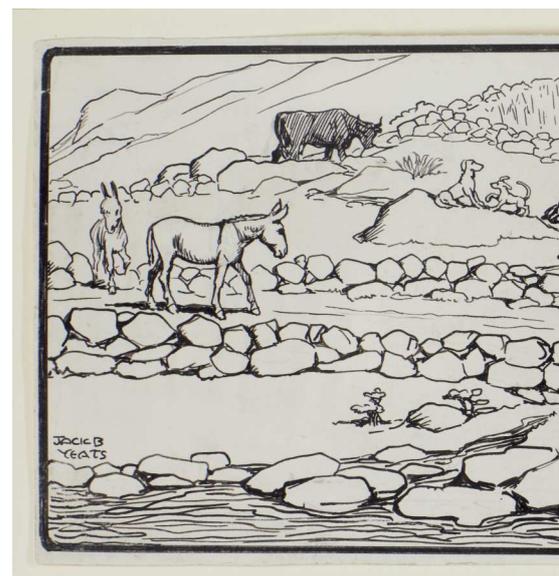
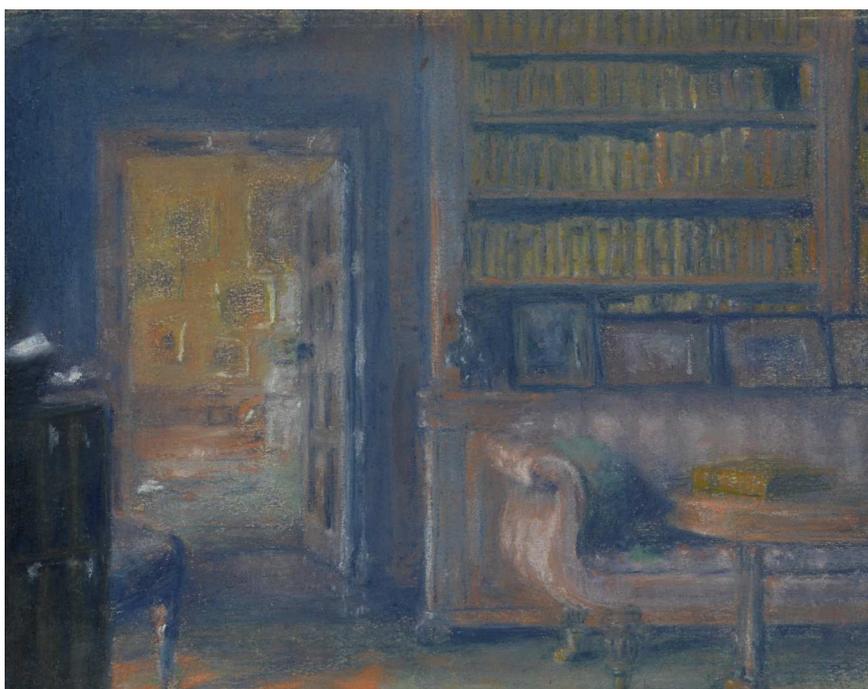
significance. A known creator, we say, lived and worked using or surrounded by these objects. This is why research libraries buy writers' desks (WBY's and Lily's are here at lots 89 and 141), chairs, such as WBY's desk chair (lot 87), typewriters, spectacles and other relics of the place of writing—to bring that agency to life. Jack B. Yeats's palette fits into this category (lot 212).

Perhaps the scruffiest item in the sale—ignored by scholarship, seemingly just negligible clutter—best reveals that agency in terms of family dynamics, tensions and competing ambitions. John Butler Yeats moved his family to 10 Ashfield Terrace from a cottage in Howth because of dire penury early in 1884. A sketchbook (lot 70) of WBY's which he has inscribed '10 Ashfield Terrace' has been used from at least May of that year, when WBY enrolled as an art student in the Metropolitan School of Art in Kildare Street. The pencilled academic studies show how little aptitude WBY had for following his father as an artist. However, within it, WBY turns to writing, and so the sketchbook contains lines hitherto unrecorded and untranscribed from 'The Island of Statues', as well as the earliest drafts of two fragments of unknown poems. '[And Helen's

eyes beneath their moveless lids]' suggests that the divinity was potent for Yeats five years before Maud Gonne came along to incarnate it for him. A second such poem is '[Truth is bold, but falsehood fears]'. There are also lecture notes, various addresses and lists of his reading. That the sketch-book disappeared from the record is simply explained: it was taken over by his paper-hungry father for sketches of his own and remained in family hands as an object seemingly of little significance, even for John Butler Yeats in whose collection of sketch-books it was found.

But bald Jack Yeats's collapsible top hat (lot 209)? Even WBY's clothes brushes (lot 91) bring to life the words 'Always particular about my clothes' in a passage of memorably reflective self-criticism in his *Pages from a Diary written in Nineteen Hundred and Thirty*. Viewed in such a light, it seems logical that even Conan Doyle's undershirts, D. H. Lawrence's beaded moccasins and Evelyn Waugh's ash-trays did not elude the Texas archives formed by Harry Hunt Ransom as what he called his 'counter-frontier' in what he saw as a frontier society.

WBY was endlessly on the move, and lived at some thirty domestic addresses in his lifetime. Many of Yeats's longest-held domestic interiors



leave few traces in the poems. At least one of the Dante engravings (lot 116) acquired from the Linnell Brothers when WBY was working on his co-edition of *The Works of William Blake*, or, a little later, when writing his three essays on 'Blake's Illustrations to Dante' for *The Savoy* in 1896, can be seen on the walls of his shabby rooms at 18 Woburn Buildings. He was photographed in front of it for *The Tatler's* series of 'Writers in Their Rooms' (29 June 1904), along with his Dante death mask, his shrine, his cane chair, his threadbare rug and his books (none of these items is in the sale). *The Tatler's* image was the first public record of Yeats in domestic surroundings he had arranged to suit himself. 18 Woburn Buildings leaves few traces in his poems beyond the ghostly 'Presences' of women on the stairs. 4 Broad Street Oxford, brought to life in the memoirs of undergraduates who visited the Yeats menage, leaves only 'two long glasses brimmed with muscatel' to attract ghosts to their 'wine-breath'. Coole—admittedly Lady Gregory's home rather than his own—had been so filled with paintings and bric-a-brac that the novelist George Moore had said "Balzac would have given twenty pages to the stairs"; as WBY recalled in *Dramatis Personae*. Yeats was there

nearly every summer from 1896-the mid-1920s, but its interiors, however, inspire few lines of poems beyond

Beloved books that famous
hands have bound,
Old marble heads,
old pictures everywhere;
Great rooms where travelled
men and children found
Content or joy;

as well as one pastel by WBY of the library at Coole (lot 85). WBY's poem-making from home-making largely anticipates the not yet inhabited Thoor Ballylee in Co. Galway, not purchased until July 1917 and later declared as 'my symbol' and 'decked and altered . . . for a girl's love'. But the tower was inhabited in Yeats's mind and poems from 'Ego Dominus Tuus' (December 1915) onwards, as a result of an ambition unfulfilled since 1899, and no doubt reinforced by what George confided to her cousin Grace Spurway in or after mid-November 1915, their secret engagement. 'Now that we are almost settled in our house' Yeats writes, in 'In Memory of Major Robert Gregory' (1918). By 'Meditations in Time of Civil War' (1922-23) WBY zooms



in from 'My House' to 'My Table', with Sato's Sword, the focus ultimately closing on

A winding stair, a chamber arched with stone,
A grey stone fireplace with an open hearth,
A candle and written page.

WBY wrote by candle-light. 'Benighted travellers | From markets and from fairs | Ha[d] seen his midnight candle glimmering'. Even from 1932 in Riversdale, the Yeatses last house at Rathfarnham

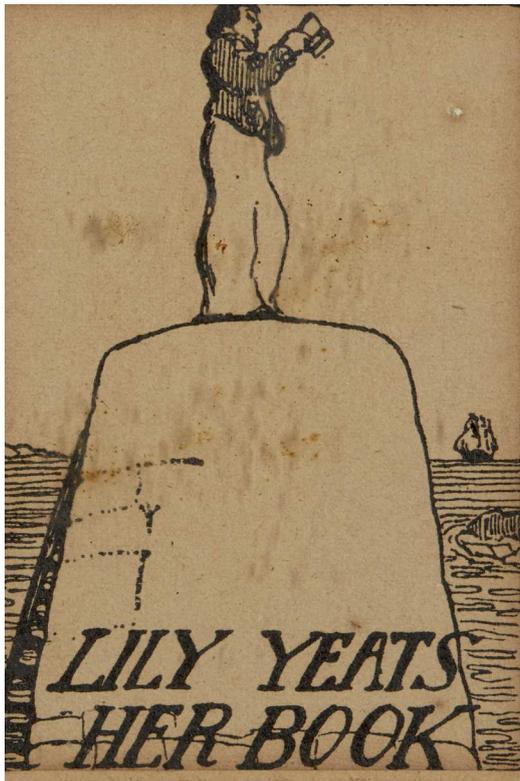
Midnight, an old house
Where nothing stirs but a mouse.

there was no electricity. There, as he wrote at the end of his life, 'Picture and book remain'. '*Daybreak and a candle-end*' marks a refrain on a lifetime's writing. In such domestic contexts, the Yeats family collection of candlesticks itself begins to glimmer (lots 83 and 95-97).

At the heart of 'The Yeats Collection' are numerous Jack B Yeats paintings, drawings, cartoons, and sketches which reinforce his brother's view that Jack's 'memory seems as accurate as the sight of the eye.' In his boyhood

in Sligo, Jack had 'spent his free hours going here and there with crowds of little boys, sons of pilots and sailors, as their well-liked leader, arranging donkey races or driving donkeys tandem . . . he had begun to amuse everybody with his drawings; and in half the pictures he paints to-day I recognize faces that I have met at Rosses or the Sligo quays.' Jack's early scribbling diaries (1887-89), his designs for *A Broadsheet* and *Broadsides*, numerous pen and ink drawings and sketches (lots 157, 160, 185-190 and 192-197) are irresistible, and his personal obsession with pirate themes dominates even the designs with which he decorated his pencil box as well as the storage chest in which he kept his collection of model ships, a boyish obsession shared with John Masefield, whose model ship for WBY, named *George and Willy* is also in the sale. Perhaps with Masefield's ship in mind, WBY, when he collected the play dedicated to Masefield, 'The Cat and the Moon' into *Wheels and Butterflies* (1934), added as a tailpiece:

*The bravest from the gods but ask:
A house, a sword, a ship, a mask.*



'The Yeats Collection' might have taken its title from one of Jack's best-loved early paintings of Rosses Point Co. Sligo, 'Memory Harbour', so powerful is the sense of crowded family activity running through all these works and well beyond the works of the principal creators. That title was borrowed by the journalist Filson Young for a book of essays in 1909, an appropriation which irked WBY and not merely because he was thereby effectively dissuaded from using it as the title of what became *Reveries over Childhood and Youth*, A reproduction of 'Memory Harbour' stands as its frontispiece. In the distant background is the shipping channel marker, the 'Metal Man' who turns up not only in Lily Yeats's bookplate but also as the matrix of her desk seal stamp (lot 143).

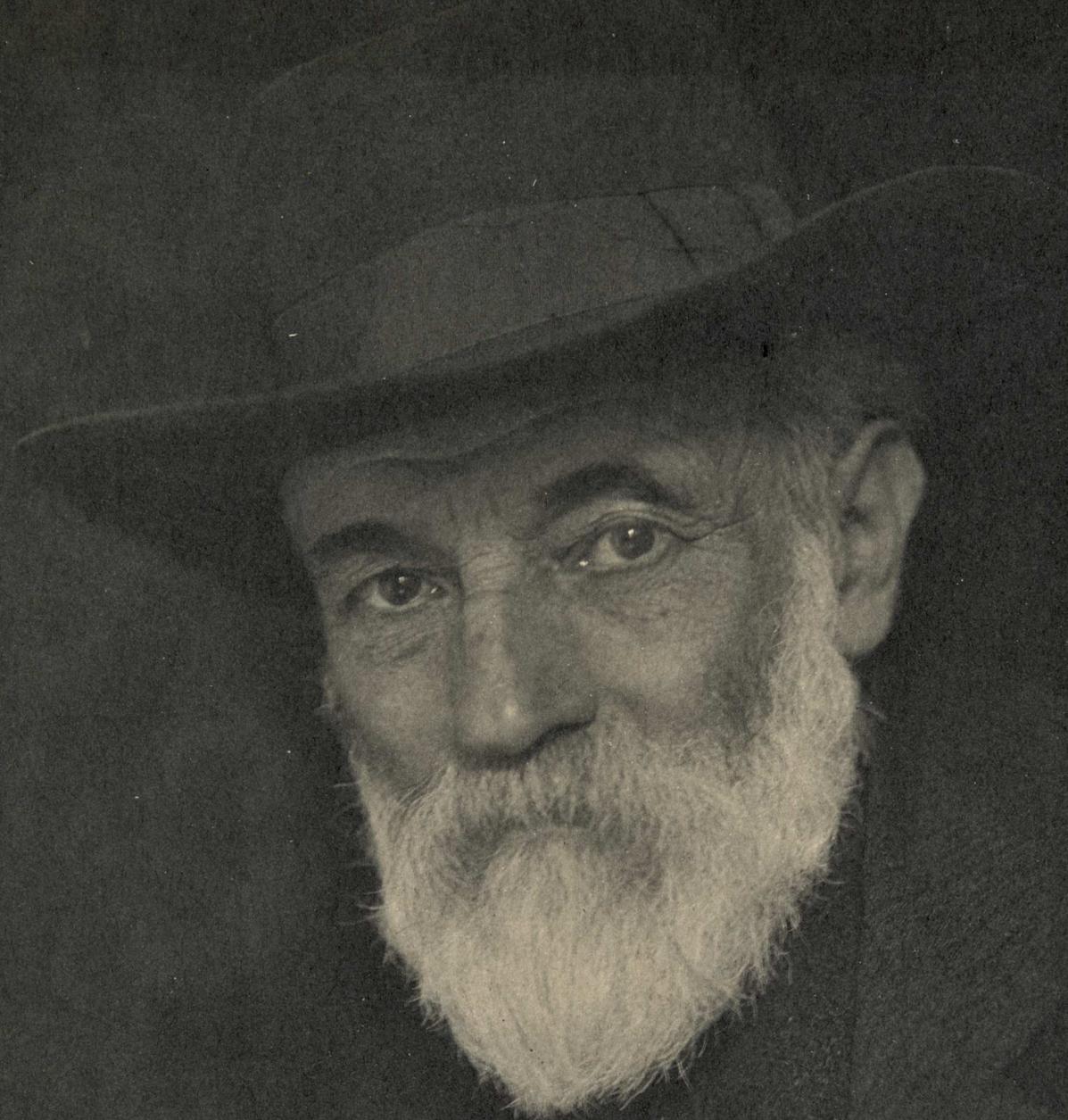
The mystique of memorabilia transcend an editor's occupational hazard, Total Awareness Syndrome. Unlike most family clearance sales, this one releases to the market items each seemingly stamped with an aura of unshakeable associations, the bases of new collections or treasured additions to existing collections, public and private. Even as one wonders if the heaped-up possessions of forebears do not weigh the more oppressively on successive generations of a distinguished creative family,



one can be assured that, when dispersed, their *mana* is enhanced, which is not always the case when they remain co-located in a writer's residence turned into a museum. Such thinking receives encouragement from the artists and writers who sell their manuscripts and preliminary sketches, as every member of the Yeats family did in their lifetimes to collectors and patrons such as John Quinn. "MAKE PROVISION FOR YOUR OLD AGE!!!, urges the caption of a self-portrait drawing Jack B. Yeats sent in a letter to Lady Gregory, WHY INSURE LIFE |WHAT IS LIFE WITHOUT HIS PICTURES | WHY TAKE SHARES IN A COMPANY| EVERY PICTURE | A SHARE OF THE WORLD."

Here, it seems, is your chance.
It won't come again.

Warwick Gould
Institute of English Studies,
London



JOHN BUTLER YEATS

1839-1922

LOTS 1-65

Alice Boughton

JOHN BUTLER YEATS: THE ARTIST

'My father began life as a Pre-Raphaelite painter; when past thirty he fell under the influence of contemporary French painting. Instead of finishing a picture one square inch at a time, he kept all fluid, every detail dependent upon every other, and remained a poor man to the end of his life...'

W. B. Yeats, *Autobiographies*

With such celebrated children, John Butler Yeats' own achievements as an artist have often been overlooked. It was not until fifty years after his death that the first exhibition devoted solely to him took place - at the National Gallery of Ireland in 1972 - and since then only a few exhibitions on him have been staged. The collection represented here - from the oils to the significant quantity of sketches - therefore provides us with an opportunity to reassess JBY's talents as an artist, chiefly a portraitist. Further, the works offer fascinating glimpses into life within the Yeats household, charting his children's development from infant to adulthood, as well as capturing some of the artists, poets, actors and intellectuals who associated with the family and together led the Irish Revival.

JBY never sought public recognition and it was only late in life that his artistic career achieved wider reputation. Self-promotion was never his strong point; the only exhibition of his work during his lifetime was arranged by another artist, and even this was shared with another painter. This lack of a greater profile was in no small part due to his own personality. As his biographer William Murphy wrote, 'if ever an artist needed an agent, it was John Butler Yeats. With no gift for organisation and no head for business, he resisted offers of assistance from family and friends and stubbornly went his own way' (quoted in 'The Artist and the Man', *The Drawings of John Butler Yeats*, 1987, p.11).

JBY's issue was that he was a man of many talents driven by a great, wandering intellect. He was not only an artist but a gifted writer, speaker and thinker. He elevated the ideal of Art above all else and because he held it so high, he never felt he could achieve it, and therefore was plagued by doubts in his abilities. What is more, as Art's disciple, he was famously averse to profiting from it. A Mrs Alexander Sullivan of Chicago on visiting JBY in New York heard him talk 'of art and its mission'. Mrs Sullivan retorted: 'Sir, your patrons would tell you that you had not to consider your mission, but your commission' (W. Murphy, *Prodigal Father: The Life of John Butler Yeats*, 1978, p.136).

JBY's career as an artist began in the 1860s. He shocked his family and not least his new wife, Susan, when he abruptly decided to abandon a promising career in law (throughout which he was often sketching in the courts, see lot 3) to dedicate himself to the life of an artist. In 1867, he left Dublin for London, taking his two young children, Willie (William Butler Yeats) and Lily (Susan Mary Yeats) with him, and enrolled at Heatherley School of Art. His early career is marked by a Pre-Raphaelite influence, seen in works such as *Pippa Passes* (National Gallery of Ireland, Dublin). The early sketches of his children (lot 132) offered here also reveal a sensitivity to Dante Gabriel Rossetti's curvilinear softness. At one stage, Rossetti expressed interest in JBY's work and invited him to visit. Yet typical of JBY's insecurities, he turned down the offer. No doubt such a connection would have been useful to an artist finding his way in London. JBY mused later in life, 'I admired Rossetti very much and wished to postpone my visit to some time when I should think better of my own work.' (quoted in Murphy, *op. cit.*, p.76).

In the early 1870s, JBY went to study at the Slade School of Art under Edward Poynter,

introducing a more direct and naturalist approach, leading him to depart from what he called the 'sensuous' world of Rossetti. As he continued to develop he came to the increasing realisation that his greatest skill lay in portraiture, which for a man who delighted in conversation, intellectual discovery and human nature, was a perfect direction.

Through the 1870s JBY developed a strong interest in the portraiture of George Frederick Watts, notably his Hall of Fame series depicting celebrated Victorians of the period. It is appropriate that it was to Watts' portraits JBY was drawn given he himself was to embark on a similar series when commissioned by Hugh Lane in 1903 to paint Ireland's most prominent cultural figures, now largely housed in the NGI. It is for this commission and his celebrated portraits of the likes of John O'Leary, George Russell (A.E.), George Moore, Maire Nic Shiubhlaigh (sketches and related examples of which are included in the sale, lots 35, 41, 42, 80) that Yeats is best known. The writer Susan Mitchell, writing in *New Ireland* in 1918 gave a wonderful description of what it might have been like to sit for the artist. 'With his sitters he carried on conversations, largely monologic, advancing on his canvas with great strides... putting on touches with the ardour of one who would storm a fortress, retreating as eagerly... talking enchantingly all the time, his whole nature in movement.'

The success of JBY's portraits lies in the sense of familiarity that comes from them, a sense of understanding and searching within the sitter's personality. 'The best portraits will be painted where the relation of the sitter and the painter is one of friendship' JBY remarked, and this was a guiding principle of his portraiture. This is perhaps no more keenly felt that in the pencil sketches he consistently made of his family and friends, which have a great sensitivity and familiarity to them. It is with the pencil that JBY is most at ease, and he greatly enjoyed the sketching process. 'A sketch is far better – reveals more of a man portrayed than the best photograph – since it gives not merely the facts but a comment. One feels instinctively from the way the pencil or brush is handled what manner of man is the sitter. The artist does this quite unconsciously - otherwise it would not be done rightly.' (JBY quoted in Murphy, op. cit., p.204)

It is also quite probable that JBY had encountered the work of Whistler, notably his drypoint etchings of individual women from the 1860s onwards. Included within the sale is a fine group of sketches of solitary women, reclining, seated, sleeping or reading (lots 43, 51, 52). They share a strong connection with Whistler's etchings and show an expert command of line - confident and expressive.

By the turn of twentieth century, JBY had returned to Dublin from London. Now in his early sixties, he had finally risen to prominence, chiefly through the success of his shared exhibition with Nathaniel Hone organised by Sarah Purser in 1901 and through the Hugh Lane commission. He was as ever, by the force of his personality, a central figure within society and a magnet for artists and intellectuals to gather around. By this time, his children were well establishing themselves within Dublin cultural life - Willie through his poetry and the Abbey Theatre, Lily and Lolly through Dun Emer and later Cuala Press and Jack through his illustrations and paintings. Overseeing it all and actively participating when called upon was JBY. Yet JBY was never one to be satisfied and still he was always on the search for the next commission. So it was that in 1907, when the opportunity to travel to New York emerged, JBY impulsively seized the opportunity, showing remarkable endeavour at the age of sixty-eight. It is a trait one sees was echoed by his son Jack and the intensity he committed to his paintings in the last decade of his life.

JBY was never to return to Ireland, and saw out the last fourteen years of his life in New York. There he again found himself in the centre of its artistic circles. The sketching continued endlessly (see lots 53, 58) and perhaps most famously of all, his last great painting was commissioned – a self-portrait (lot 64). If ever a painting summed up the man, this is it – eleven years later up to his death, he was still tinkering with it: restless, energetic, ever enquiring. To the very end, as George Russell (A.E.) aptly commented towards the end of JBY's life, he possessed a humanity which delights in humanity.

Charlie Minter



1

JOHN BUTLER YEATS

1839-1922

Mrs John Butler Yeats (Susan Mary Pollexfen)

pen and ink, oval
23 by 18cm., 9 by 7in.

LITERATURE

William M. Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dolmen Press, Dublin, 1971, illustrated no.1;

James White, *John Butler Yeats and the Irish Renaissance*, Dolmen Press, Dublin, 1972, p.21;

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.54;

William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, p.39, fig.17;

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.98, fig.55, p.54;

Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven and London, 1998, fig.3, p.4

Susan was the eldest of the Pollexfen daughters and two years younger than her brother George (lot 27). John Butler Yeats first met her in 1862; she was pretty, with striking contrast in her eyes, one of which was blue, the other brown, each of a 'decided' colour. As W. Murphy commented, their early courtship was 'to lead to one of the most frustrating and fruitful marriages in the history of Ireland' (Murphy, *op. cit.*, p.34). They were engaged in 1862 and married the following year.

The present portrait was done in 1867, the year JBY took Susan and their two-year-old son, William, to London to launch his career as an artist. It reveals the early Pre-Raphaelite influence which initially captured JBY on his move to London and his circle of close artist-friends, Edwin Ellis, John Nettleship and George Wilson. One of his neighbours was Ford Madox Brown and it interesting to note, as James White points out, that the present work bears a striking resemblance to Ford Madox Brown's wife, Emma, in *The Last of England* (Birmingham City Art Gallery).

£ 3,000-5,000 € 3,400-5,700

2

JOHN BUTLER YEATS

1839-1922

Self-Portrait

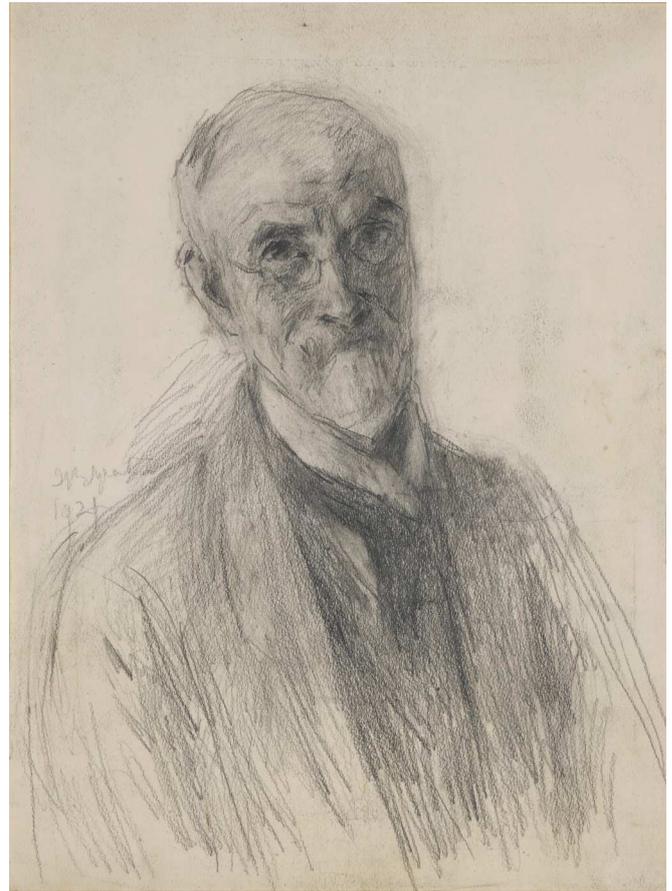
signed l.c.: *J B Yeats, 1921*

pencil

48 by 35.5cm., 19 by 14in.

The present work dates to the end of John Butler Yeats' life when he was living in New York - the drama and activity of his previous life in London and Dublin seemingly a lifetime away. It relates to the commission he received to paint a self-portrait (lot 64) from his patron in the United States, John Quinn, which spurred a number of pencil studies such as the present.

£ 3,000-5,000 € 3,400-5,700



2

3

JOHN BUTLER YEATS

1839-1922

Sketches made during the Fitzgerald Will Case

inscribed, dated and signed l.r.: *from sketches made in the/ Four Courts Dublin-/ February 1866./ JB Yeats;* with further inscriptions under each figure

pen and ink

19 by 21.5cm., 7½ by 8½in.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats, 1972*, no.6 (as *The Invincibles*)

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.48;

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, fig.52, p.46

Before John Butler Yeats devoted himself to an artistic career he had sought to become a barrister. He had enrolled at the King's Inn 1862 and by 1866 was admitted to the Bar. One of his first assignments was the Fitzgerald Will Case (see Murphy, *op. cit.*, pp.49-52 for more details). It became a regular practice for JBY to take his sketchbook to court, as we see in the present work. His sketches were enjoyed and admired by friends and he was urged to send some to Thomas Hood, editor of *Fun*. By this time, Yeats' ideological and non-conservative nature was already causing friction within the Irish Bar. After a number of incidents and encouraged by the positive response from Hood to his drawings, JBY abandoned a promising career in the legal profession to become an artist. It was an immediate decision which left Susan and the Pollexfen family in shock. By 1867 the artist was in London with his young family pursuing the life of an artist. 'I ought to have stayed in Dublin and worked hard for success', he reflected later in life, 'for that was the voice of prudence'. But something stronger than imprudence impelled him: 'intuition, the inner voice - the something which...impels and directs the countless birds when they migrate.' (JBY quoted in Murphy, *op. cit.*, p.52).



3

£ 800-1,200 € 900-1,350



4



5

4

JOHN BUTLER YEATS

1839-1922

Enniscrone, Co. Sligo

together with a related study of Enniscrone inscribed on the backing card (in Lily Yeats' hand): *Enniscrone, Co. Sligo*; the other inscribed and dated I.I. (in Lily Yeats' hand): *Enniscrone, Co. Sligo/ 1866*
both pen and ink
one 17.5 by 27.2cm., 6¾ by 10½in.; the other 16.5 by 27cm., 6½ by 10¾in.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.8;
New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.1 (illustrated in the exh. cat.)

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.50;

William M. Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dolmen Press, Dublin, 1971, illustrated nos.2 and 3

This is one of John Butler Yeats' earliest works. These illustrative examples were often wood-block drawings that he submitted to journals such as *Fun*, and it is possible the present work was intended for such use. The year after this work, JBY had moved to London, but he continued to spend summers in Sligo. In 1868, he wrote to Edward Dowden: *During my stay in Ireland I shall be very busy, sketching everything which I can make useful in wood drawing. I am working very hard, 8 and 9 and 10 hours a day. I think you will recognize a great advance in my drawing...I want to study and become a fully accomplished artists, and not a mere sketcher and wood draughtsman.* (unpublished letter by JBY to Edward Dowden, 17 May 1868, Collection Trinity College, Dublin).

£ 2,000-3,000 € 2,250-3,400

5

JOHN BUTLER YEATS

1839-1922

River Scene

pencil
18 by 11.5cm., 7 by 4½in.

£ 600-800 € 700-900

6

JOHN BUTLER YEATS

1839-1922

Mrs John Butler Yeats

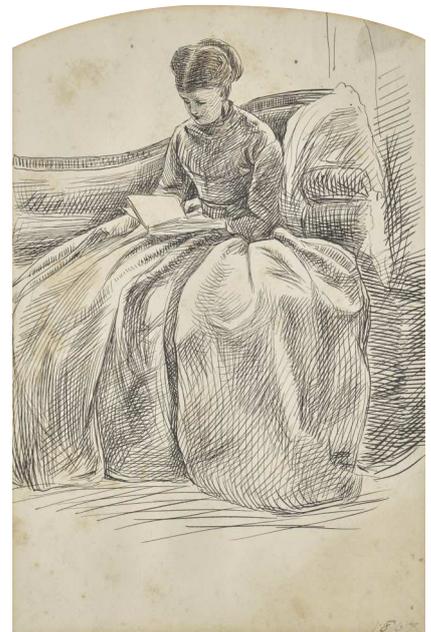
together with a watercolour of Isabella Varley (née Pollexfen, sister of Susan Yeats) by John Butler Yeats, with poem *Newborn Death* (1870) by Dante Gabriel Rossetti inscribed on the reverse dated l.r.: 1867
pen and ink
27 by 18cm., 10½ by 7in.
(2)

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.11

When the Yeats' took up lodgings at 23 Fitzroy Road in London, Ford Madox Brown and his family were neighbours. Madox Brown's son Oliver fell in love with Mrs Yeats' sister, Isabella, who would often visit. However, the relationship never developed further as Oliver died young in 1874.

£ 1,500-2,000 € 1,700-2,250



6

7

JOHN BUTLER YEATS

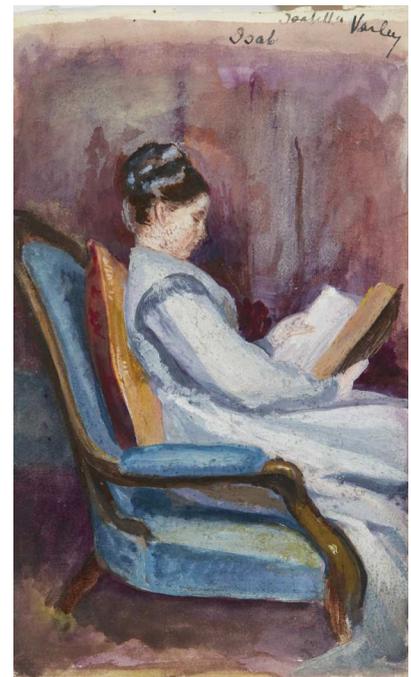
1839-1922

Isabella Pollexfen (later Varley)

studies of a mandolin and other figures verso
inscribed l.l.: *Isabella Pollexfen*
pencil, double-sided
16.5 by 21.5cm., 6½ by 8½in.

Isabella Pollexfen was the younger sister of Susan Yeats and herself an artist. In 1876 she met at the Academie Julian in Paris the landscape painter John Varley (1850-1933). They married and had two daughters, Cecilia and Ida. Along with her husband, they became very interested in the occult. They were drawn to Theosophy and were of the Inner Circle who gathered round Madame Blavatsky in London in 1883-4. It was Isabella who sent WBY A. P. Sinnett's *Esoteric Buddhism*, which was to have a great influence upon him.

£ 800-1,200 € 900-1,350



6



7



8 JOHN BUTLER YEATS

1839-1922

Sketches of Family Life

including depictions of W.B. Yeats as a baby and child; W.B. Yeats and Lily Yeats together; another of Jack Yeats and Susan Yeats; the children listening to a story from their mother titled *Winter*; an unfinished watercolour of Susan and one of the daughters

variously inscribed

variously pencil, watercolour, pen and ink and wash

largest 19.5 by 21cm., 7¾ by 8¼in.

(8)

LITERATURE

William M. Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, fig.12, p.30 (*WBY seated at desk*);

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.46 (*WBY as a Baby*);

William M. Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dolmen Press, Dublin, 1971, illustrated no.4 (*WBY as a Baby*);

R. F. Foster, *W. B. Yeats, A Life*, Oxford University Press, 1998, illustrated pl.1, p.161 (*WBY as a Baby*)

£ 5,000-7,000 € 5,700-7,900



8

9

YEATS FAMILY

The Yeats Family Scrapbook

comprising 47 childhood drawings by William, Jack, Lily and Lolly adhered within a leather-bound book and contained in a presentation case

variously signed and inscribed by William, Jack, Lily and Lolly, some dated 1879 and 1880

variously pencil and watercolour
largest 12.5 by 18.5cm., 5 by 7¼in.

LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, Irish Academic Press, Dublin, 1993, p.10-11, figs.2-3;
R. F. Foster, *W. B. Yeats, A Life*, Oxford University Press, 1998, illustrated pl.6;

Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven and London, 1998, pp.18-19, figs. 20-24

All the Yeats children had drawn, sketched, and painted since they were old enough to carry a brush. This scrapbook provides a wonderful collection of early childhood sketches by Willy, Jack, Lily and Lolly. There are countryside views of houses, churches and the seaside in Branscombe, Devon where the children spent the summer of 1879. There are also drawings from Merville House, Sligo, the stately home belonging to the children's grandparents, William and Elizabeth Pollexfen, where they often stayed, as well as portraits of each other and what can be considered Jack's very first self-portrait aged eight. As Bruce Arnold comments, it is perhaps the most prophetic of all the works, depicting Jack in a field of a farm, dressed in boots, sou'wester and oilskin. His hands are held up in the air, in one of them a pencil, the other a drawing pad (see detail below). One can see in Jack's work already his love for a narrative of which his father John observed later: *'his drawings were never of one object, one person or one animal, but of groups engaged in some kind of drama at the time.'* (*Christian Science Monitor*, Boston, 2 November 1920, 'The education of Jack B. Yeats' by John Butler Yeats')

£ 4,000-6,000 € 4,500-6,800





10

YEATS FAMILY

Album containing 7 photographs of Sandymount Castle and gardens

paper

depicting a Yeats family gathering, with Grace Yeats (1846-1935), Mary Wise (*née* Yeats, 1841-1895) and her husband Robert, Jenny Yeats (1847-1938), Ellen Yeats (d.1869), Isaac Yeats (1848-1930), their uncle Robert Corbet (d.1870), with an unnamed cousin and Michael the butler, three of the photographs depicting the group in the gardens before the front door of the house, one of them in the formal gardens to the rear of the house, two of the group riverside, and one of an avenue of trees alongside the river, vintage albumen prints, various sizes (all c.175 x 235mm), mounted in an album and captioned on the mounts by Lily Yeats, with two pages of additional notes by Lily Yeats on the family and Sandymount Castle on front endpapers and verso of one album leaf, in green morocco gilt lettered on the upper cover "Sandymount Castle 1867", in a collector's green cloth folding box

A UNIQUE RECORD OF THE YEATS FAMILY IN THE 1860s AND AN IMPORTANT FAMILY HOME. Sandymount Castle, in fact an 18th century castellated house with beautiful and extensive gardens, was the Dublin home of Robert Corbet. John B. Yeats's father, Rev. William Butler Yeats (1806-62), had married Robert's sister Jane Grace Corbet (1811-1876) in 1835. In later years he and his wife moved nearby and spent much time at the house, as did the next generation of the family. These photographs depict five of the children of the Rev. W.B. Yeats - J.B. Yeats's siblings, and his children's uncles and aunts - gathered at the grand family home when they were young adults. They were taken in the year that J.B. Yeats abandoned the law for a career as an artist. The family's connection with Sandymount Castle ended the following years when Corbet, a stockbroker, was forced to sell as a result of his worsening financial circumstances; he committed suicide two years later.

£ 1,500-2,000 € 1,700-2,250

11

ENGLAND

17th century

Panelled Chest

oak

with punch-work decoration to the front and a small interior 'till'

68 by 123 by 46.5cm., 26¾ by 48½ by 18¼in.
Made circa 1680.

W £ 300-500 € 350-600



11

12

AZORES AND IRELAND

17th century and later

The Yeats Antiquarian Press Cupboard

pokerwork, cedar

the interior with pull-out linen trays

200 by 120 by 52cm., 78¾ by 47 by 20½in.

The panels from an early 17th century coffer and then re-used *circa* 1830 to create this press cupboard.

This is a fascinating cupboard. It shows how fine panels of cedar or 'cypress wood' worked with a hot poker in the 17th century on the Azores have been incorporated in an Irish linen press in the 19th century. These were felt worthy of salvage and recognised as items of worth. The cupboard further illustrates an interesting link in trade between these islands and an appreciation of the curious designs and antique nature of the panels by a member of the Yeats family. For similar panels, shown as originally conceived for use as coffers, see those illustrated in Maria Helena Mendes Pinto, *Os Móveis e o seu Temp.* Lisbon, 1985-1987, pp. 34 & 35, figs. 7 & 8 and which from part of the collection of the Museu Nacional de Arte Antiga.

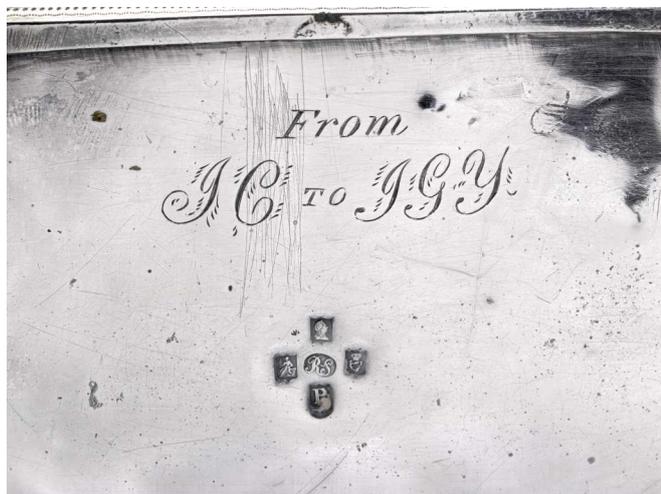
W £ 1,500-2,500 € 1,700-2,850



12



13



Detail of the inscription



Fig. 1 Photograph of Jane Corbet

13

RICHARD SAWYER, DUBLIN

1811

Jane Corbet Yeats' Teapot

maker's mark, Dublin standard and date letter
silver, wood handle

decorated with bright cut engraving, crest of the Yeats' family on each side, underside with inscription: 'From JC to JCY' 32cm., 12⁵/₁₆in. wide ; 644.9gr.; 20oz 14dwt.

This teapot was probably a gift from Jane Armstrong Clendenin (JC) to her niece Jane Grace Corbet, mother of John Butler Yeats and wife of Reverend William Butler Yeats, on the occasion of her birth. Jane Clendenin was living with her sister, Grace, Jane Corbet's mother, and with Robert, Jane Corbet's brother, in Sandymount Castle. They are all referred to in William Butler Yeats' poem *Are you content*, published in 1938: 'I call on those that call me son, / Grandson, or great-grandson, / On uncles, aunts, great-uncles or great-aunts / To judge what I have done. [...] He that in Sligo at Drumcliff / Set up the old stone Cross, / That red-headed rector in County Down / A good man on a horse, Sandymount Corbets, that notable man /...'

£ 200-300 € 250-350

14

PROBABLY CHARLES CHESTERMAN, LONDON

1797

The Yeats' Teapot on stand

silver, wood handle
bright-cut engraving, teapot and stand engraved with the Yeats' crest

(2)

teapot: 29.5cm., 11⁵/₁₆in. wide ; stand: 15.3cm., 6in. wide ; 611.3gr.; 19oz. 12dwt.

Not much is known about the Yeats family until the 1770s when Benjamin William Yeats is recorded as a wholesale linen merchant of William Street, Dublin. By his marriage with Mary Butler, he gave his descendants pretension to grander origins: the name 'Butler' was of aristocratic lineage and linked them back to the great Norman dynasty of the Dukes of Ormond and an ancestor had married with the Voisin family, a family of bankers and goldsmiths from Orleans, which brought them the Huguenot connection. Interestingly, the crest of the Yeats family is of the homophone family 'Yates'. It is not known whether this was their original name or they made it theirs, but it has been certainly proudly engraved on family silver and Lolly used it on her bookplate (lot 187).

£ 1,200-1,800 € 1,350-2,050

15

EDWARD POWER FOR EDWARD TWCYCROSS, DUBLIN

1828

William and Jane Butler Yeats' sugar bowl and milk jug

makers' marks, Dublin standard and date letter

silver

together with a sugar bowl, Richard Sawyer, Dublin, 1813, later decorated to match the previous, each with initials WJY and crest of the Yeats family

(3)

18cm., 7½in. wide ; 866.1gr.; 27oz 16dwt

William and Jane Yeats were John Butler Yeats's parents, William and Jack's grandparents. Son of Reverend John Butler, William (1806-1862) was born in the surroundings of Dublin Castle, where his maternal grandfather, William Taylor, was Chief Clerk in the Chief Secretary's office. William attended Trinity, married Jane Grace Corbet (1811-1876) in 1835, and became clergyman. After a brief period in the parish of Moira, County Down, he became rector of Tullylish in the same county. Even though he remained technically Rector, he left his living inexplicably early in 1853 and stayed away from the Parish. He died suddenly in Sandymount Castle, the house of his brother-in-law, Robert Corbet. John Butler Yeats remembered his father as charming but unrealistic 'he made castles even in Ireland, as others did in Spain' (R. F. Foster, *W.B. Yeats, A Life*, 1998, p. 2).

£ 500-700 € 600-800



14



15

16

ENGLAND

late 18th/early 19th century

Butler's Tray

mahogany

with pierced carrying handles **together with** a folding mahogany x-frame stand

(2)

on stand 88 by 75 by 49cm., 34½ by 29½ by 19¼in.
The tray made circa 1800.

W £ 300-500 € 350-600



16



17

17
ENGLAND
 17th century

Early 'Altar' or Side Table

oak
 with a twin plan cleated top
 80.5 by 213.5 by 68.5cm., 31¾ by 83¾ by 27in.
 Made *circa* 1690.

Tables which are decorated to one side, in this instance through the use of a 'twin-panelled' frieze, are sometimes called 'altar tables'. They were conceived to stand against a wall or for use at an altar.

W £ 3,000-5,000 € 3,400-5,700



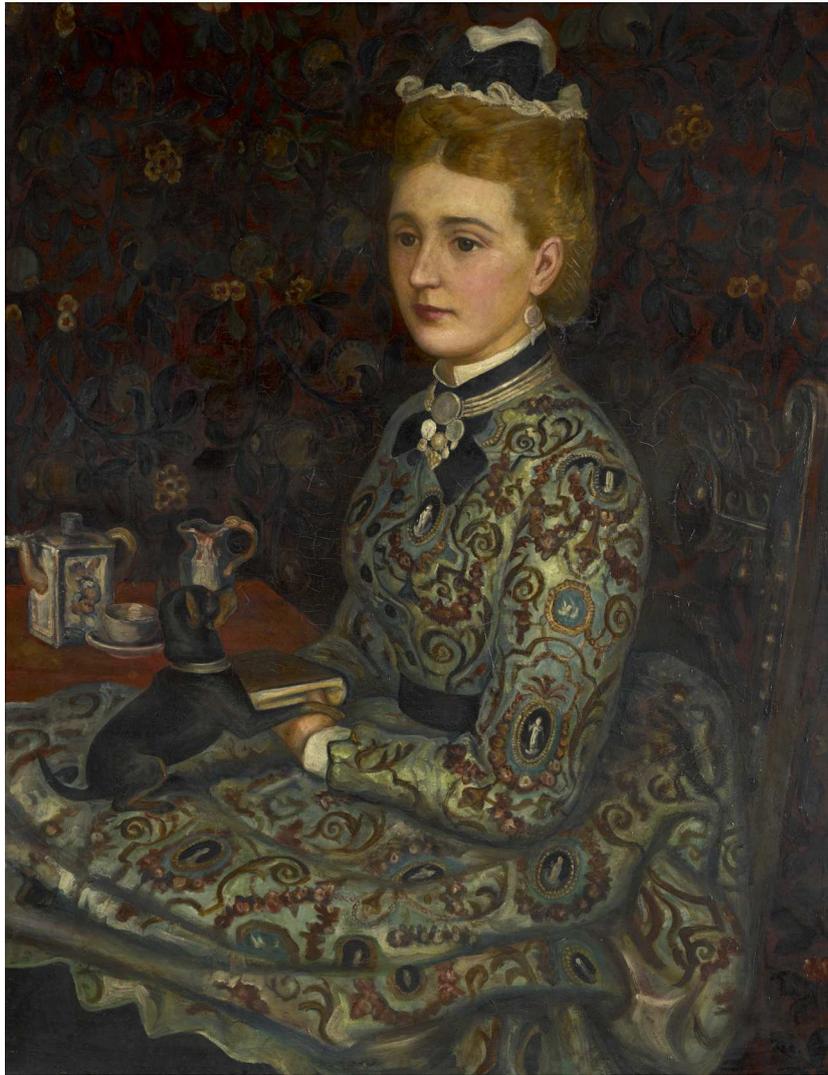
18
ENGLAND
 18th century

Tripod Table

mahogany
 with a tilt-top
 66.5 by 80.5cm., 26¼ by 31¾in.
 Made *circa* 1750.

W £ 500-700 € 600-800

18



19

19

JOHN BUTLER YEATS

1839-1922

Mrs Herbert of Muckcross with a Maltese Terrier

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

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.90

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, pp.84, 96;
Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven and London, 1998, p.15

The present portrait was John Butler Yeats's first big commission, received in 1872 from an unknown benefactor

to paint members of the Herbert family at Muckcross House, Killarney (extant today). The family had been there for successive generations and the house had been completely rebuilt in 1843 and the gardens extensively worked for Queen Victoria's visit in 1861. JBY arrived in February 1873 but scarcely had time to begin his commission when news of sudden the death of his son Robert 'Bobbie' Butler Yeats reached him. The painting was postponed and it was not until October that John returned to finish the assignment. Mrs Herbert, an attractive young woman, is painted in a richly coloured and patterned gown with her terrier upon her lap.

Shortly after completing the painting, Mrs Herbert absconded with a lover never to return to the house. Consequently, the husband refused to take the portrait and it ended up in the room of JBY's friend Edward Dowden at Trinity College. Upon his death, the picture was returned to the Yeats family where it since remained. Family tradition has it that the lover who whisked Mrs Herbert away was the footman.

£ 15,000-20,000 € 16,900-22,500



20

JOHN BUTLER YEATS

1839-1922

A Haunted Chamber [?]

together with nine further works en grisaille and one reproduction

black and grey wash with white highlights

30.5 by 16.5cm., 12 by 6½in.

(11)

EXHIBITED

Possibly Dublin, Royal Hibernian Academy, 1900; Dublin, 6 St Stephen's Green, *A Loan Collection of Pictures by Nathaniel Hone and John Butler Yeats*, October - November 1901;

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.14 (illustrated in exh. cat.)

LITERATURE

Fintean Cullen in *The Drawings of John Butler Yeats* (exh. cat.), 1987, p.25

Although not confirmed, it is possible that *A Haunted Chamber* is that mentioned in a letter by John Butler Yeats to William Butler Yeats in 1899, which talks of having finished 'two black and whites which you would like - the titles are suggestive 'Love's Farewell' and 'A Haunted Chamber'. The source of the subject is unknown but a decade before, in order to raise money, JBY had decided to write a ghost story which he planned to illustrate. Lollie's diary from 1888-89 mentions this ghost story which John dictated to her every day for two months. The story failed to sell and the illustrations remained in the family, which may include some of those here.

Another work in the group depicting a young woman and a man playing a concertina is a preparatory study for JBY's *Music's Golden Tongue*, c.1893-94.

£ 6,000-8,000 € 6,800-9,000



20

21

JOHN BUTLER YEATS

1839-1922

Symbolist Head

pencil

30 by 25.5cm., 11½ by 10in.

The present work likely dates to c.1870 and bears similarities to a chalk drawing by John Butler Yeats, *Pippa* (1870, National Gallery of Ireland), when the artist was most under the Pre-Raphaelite influence.

£ 1,000-1,500 € 1,150-1,700



21

22

JOHN BUTLER YEATS

1839-1922

Four Mythological Scenes, c.1870s

one inscribed l.c.: *The Philosopher*

each watercolour and bodycolour with pencil

17 by 25.5cm., 6¾ by 10in.

(4)

£ 1,200-1,800 € 1,350-2,050



22

23

JOHN BUTLER YEATS

1839-1922

Woman Reading

signed and dated u.r.: *J B Yeats/ 1884-*

watercolour, en grisaille

36 by 26cm., 14¼ by 10¼in.

£ 2,000-3,000 € 2,250-3,400



23



24



24

24

JOHN BUTLER YEATS

1839-1922

Lady in Red; Lady in Woodland

Lady in Red inscribed on a label by Lily Yeats attached to reverse: *J.B.Yeats/ painted about 1883-/ in his York street studios/ L.Y*

both oil on canvas

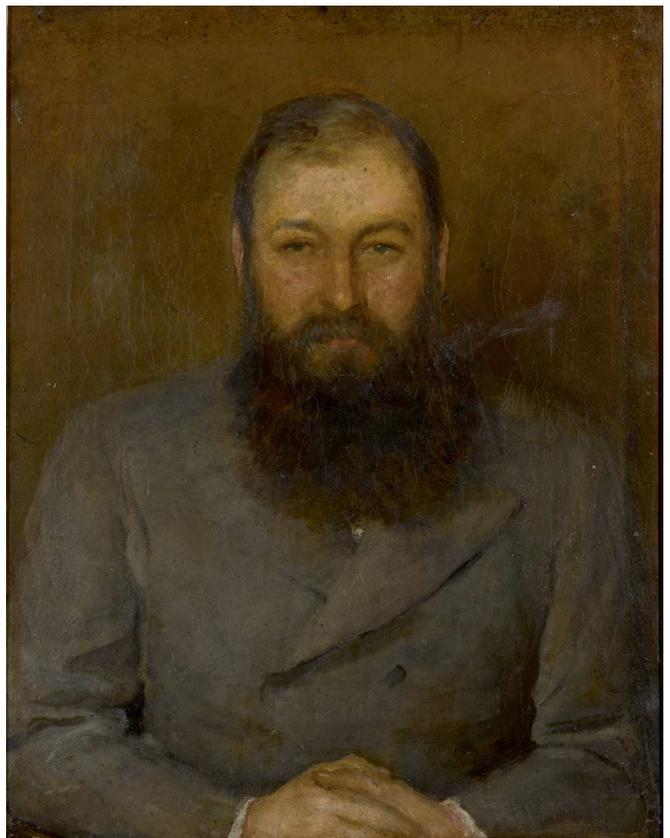
one: 31 by 24.5cm., 12¼ by 9¾in.; the other: 38 by 26.5cm., 15 by 10½in.

(2)

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.96 (*Lady in Red*)

£ 6,000-8,000 € 6,800-9,000



25

25

JOHN BUTLER YEATS

1839-1922

A Bearded Gentleman

oil on canvas

46 by 35.5cm., 18 by 14in.

£ 2,000-3,000 € 2,250-3,400

26

JOHN BUTLER YEATS

1839-1922

Harcourt Street, 9 O'Clock

watercolour and gouache

102.5 by 70cm., 40¼ by 27½in.

Painted circa 1884.

The present work was painted *circa* 1884, by which time the artist, struggling to make ends meet in London, had returned to Dublin with his family. The move was to be decisive in shaping the young W. B. Yeats' future, discovering the three interests that were to dominate his life: poetry, mysticism and Ireland. JBY had taken a studio at York Street, off St Stephen's Green, which quickly became a centre of art and philosophy in Dublin. It was from here that one morning he told the sixteen-year old Willy to walk down Harcourt Street and enroll at the Erasmus Smith High School, where he made a lasting impression: 'a white blackbird, a genius among the commonplace' as Katharine Tynan, a school friend, recollected (quoted in Murphy, *The Prodigal Father*, 1978, p.129). The present work depicts the bustling scene on Harcourt Street, and perhaps even an Erasmus student seen reading in the background.

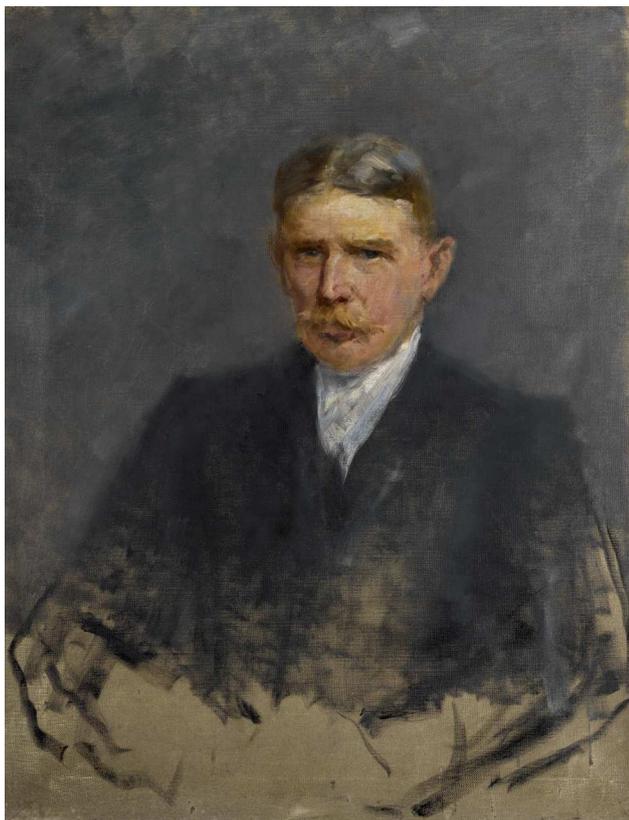
£ 8,000-12,000 € 9,000-13,500



26



Interior of Gurteen Dhas,
Dundrum, showing the present
lot *in situ*



27

27
JOHN BUTLER YEATS
 1839-1922

Portrait of George Pollexfen

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

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.134

LITERATURE

James White, *John Butler Yeats and the Irish Renaissance*, Dolmen Press, 1972, fig.8;
 Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.12, fig.5

George Pollexfen was the brother of Susan Yeats and it was through George - JBY's school friend at the Atholl Academy in Sligo - that he was to meet his future wife.

£ 6,000-8,000 € 6,800-9,000



28

28
JOHN BUTLER YEATS
 1839-1922

Portrait of Elizabeth Pollexfen

inscribed on the reverse: *GRANDMOTHER/ ELIZABETH POLLEXFEN/ B 1819 D 1892 SLIGO*
 oil on canvas
 30.5 by 25.5cm., 12 by 10in.

Elizabeth Pollexfen was mother of Susan Yeats and the Yeats children's much adored grandmother. Her death and that of their grandfather William in close succession in 1892 marked the end of an era for the children: 'With them went Sligo for us', wrote Lily, 'and all its charm and beauty, and our childhood seemed pushed back into space' (quoted in Murphy, *Prodigal Father*, 1978, p.174).

£ 4,000-6,000 € 4,500-6,800



29

29

**WILLIAM COMYNS & SONS,
LONDON**

1903

Inkwell

maker's mark, London standard and date letter silver, porcelain liner, wood and morocco base die-stamped with Tudor roses, the lid engraved with the Yeats crest and motto 'Bonis Omnia Bona' of the Orr family
13.3cm., 5¼in. diameter

This inkwell probably belonged to Elizabeth Pollexfen (1843-1933), 'Aunt Lolla,' who married Reverend Alexander Barrington Orr (c. 1847-1910) in 1873. Aunt Lolla was very close to her brother-in-law, John Butler Yeats, who was amused to observe that the Orr family 'frankly stated that more money should be given because Elizabeth belonged to a family who were not gentlefolk.' Elizabeth looked after JBY's children often and they were page boys and flower girls for her wedding. In her scrapbook, Lily described the occasion with the special waiters brought in from Dublin to look after the wedding breakfast, and how she and Lolly were dressed in white muslin with blue sashes, Jack in a white dress and red sash and Willie in a blue knickerbocker sailor suit. (W. Murphy, *Family Secrets*, 1995, pp.23, 43).

£ 200-300 € 250-350



30

30

JOHN BUTLER YEATS

1839-1922

Mrs John Butler Yeats

pencil
25.5 by 18cm., 10 by 7in.

£ 2,000-3,000 € 2,250-3,400

31

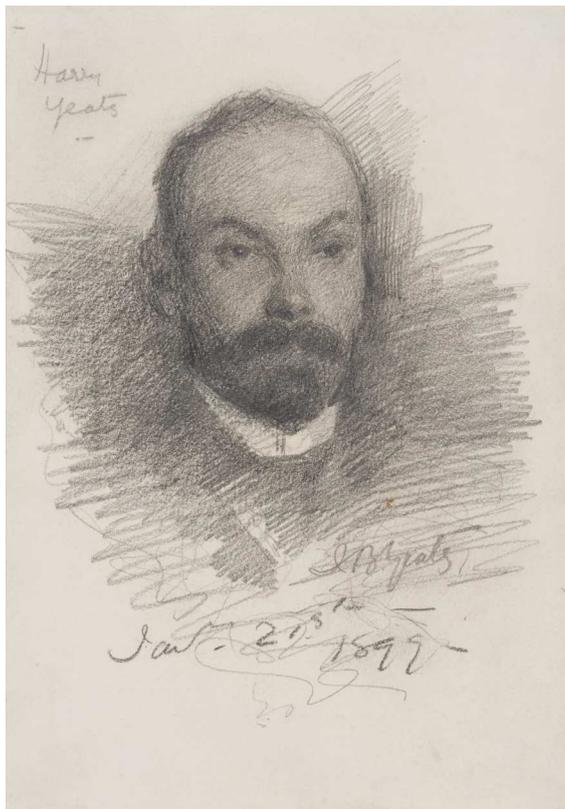
JOHN BUTLER YEATS

1839-1922

Sketch of Harry Yeats

possibly a cousin of John Butler Yeats
signed and dated i.c.: *J B Yeats/ Jan. 21st 1899*
and inscribed u.l.: *Harry Yeats*
pencil
21.5 by 14.5cm., 8½ by 5¾in.

£ 800-1,200 € 900-1,350



33



32



34

SOTHEBY'S

32

JOHN BUTLER YEATS

1839-1922

Sketches of a Girl playing a Mandolin

one dated l.r.: *August 1900*; the other dated l.c.:

Sept. 11 1900

both pencil

both 37 by 25.5cm., 14½ by 10in.

(2)

£ 2,000-3,000 € 2,250-3,400



33

33 JOHN BUTLER YEATS

1839-1922

The Bird Market

pencil and wash
28.5 by 23cm., 11¼ by 9in.

This is a study for John Butler Yeats' oil of the same title which was exhibited at the Royal Hibernian Academy in 1886, reviewed by Thomas Bodkin as 'an exquisitely wistful one of street children' and now in the Hugh Lane Municipal Gallery, Dublin.

£ 2,000-3,000 € 2,250-3,400



34

34 JOHN BUTLER YEATS

1839-1922

Three Girls Listening to Music

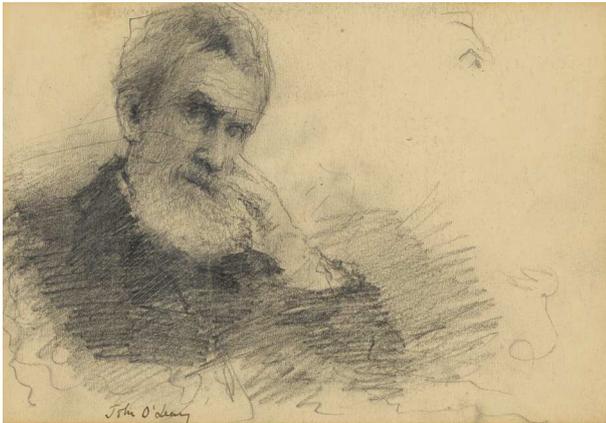
signed and dated l.l.: *J B Yeats, 1883*
watercolour
76 by 53.5cm., 30 by 21in.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.17

Painted in the early 1880s, the present work was likely executed in John Butler Yeats' studio on York Street, Dublin, where the artist had taken up residence on his return from London. Still in need of regular portrait commissions and struggling to meet them, it is probable works such as the present were explorations in a more general genre that he hoped he might find a buyer for.

£ 6,000-8,000 € 6,800-9,000



35

35

JOHN BUTLER YEATS

1839-1922

Two Sketches of John O'Leary

both inscribed (in Lily Yeats' hand): *John O'Leary*

both pencil

17.5 by 25.5cm., 7 by 10in.

(2)

Executed circa 1905.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.60;

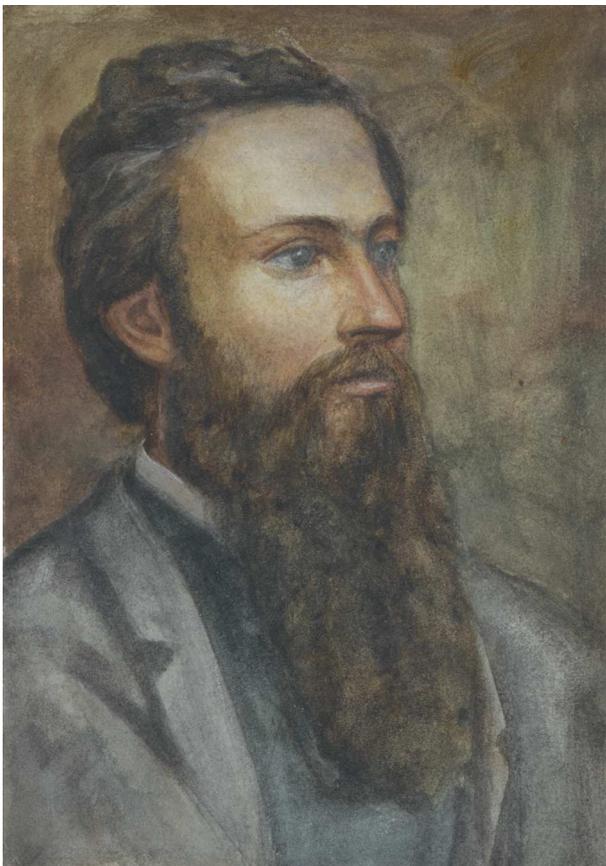
New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.25 (illustrated in exh. cat.)

The old Fenian leader John O'Leary was a domineering figure in Irish political thinking at the end of the 19th century. He had in 1865 been imprisoned for the crime of printing in Ireland an Irish newspaper that expressed the Irish point of view. He was freed after five years on the condition he would not return to Ireland until twenty years has passed. In 1885, he was finally free to do so and returning from Paris he became a central presence at the Contemporary Club founded in Dublin that year, frequented by John Butler Yeats and W. B. Yeats. At the Club JBY was noted as 'an excellent talker on art, literature, philosophy' but usually 'he kept silence, busily sketching in his sketchbook.' (W. Murphy, *Prodigal Father*, 1978, p.144). WBY on the other hand was always vocal. O'Leary had an enormous influence on him, WBY later writing, 'From these debates, from O'Leary's conversation, and from the Irish books he lent or gave me has come all I have set my hand to since' (*Ibid*). With great foresight, O'Leary recognised WBY as the only one in the group of young people in the Contemporary 'who will ever be reckoned a genius' and encouraged him from the outset (quoted in W. Murphy, *op. cit.*, p. 143). WBY immortalised O'Leary in his *September 1913* with the last two lines of each stanza reading:

'*Romantic Ireland's dead and gone,
It's with O'Leary in the grave*'.

Two oil portraits by John Butler Yeats of John O'Leary are in the National Gallery of Ireland and are considered amongst his greatest portraits.

£ 1,500-2,500 € 1,700-2,850



36

36

JOHN BUTLER YEATS

1839-1922

Portrait of a Gentleman

watercolour

16.5 by 11.5cm., 6½ by 4½in.

The present work may depict J. F. Taylor Q.C. (1850-1902), a member of the Contemporary Club in Dublin (compare with a sketch of Mr Taylor by JBY in Pyle, Yeats, *Portrait of an Artistic Family*, p.67). William Butler Yeats also met him through the Contemporary Club and recalls an encounter at John O'Leary's house: *One constant caller looked at me with much hostility - jealous of my favour in O'Leary's eyes perhaps, though later on he found solid reason for hostility - John F. Taylor, an obscure great orator* (quoted in *Autobiographies*, pp.96-97).

£ 800-1,200 € 900-1,350

37

JOHN BUTLER YEATS

1839-1922

Portrait of a Gentleman, thought to be William Morris

together with a pencil sketch reputedly of William Morris and two unidentified figures (inscribed in Lily Yeats' hand l.r.: *William Morris*)

watercolour and gouache
49 by 39cm., 19¼ by 15¼in.
(2)

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.11 (for the pencil sketch, illustrated in exh. cat.)

John Butler Yeats certainly met William Morris - the designer, socialist and reformer poet - both in London and Dublin when he visited the Contemporary Club in 1886. A sketch of Morris on that occasion is in the National Gallery of Ireland Collection [NGI 6078]. While the present work bears similarities to Morris and has always been described as a portrait of him, attribution has not been confirmed.

In London, WBY visited Morris often at his home Kelmscott Manor in the late 1880s, and it was here that he met George Bernard Shaw, Walter Crane, Henry Hyndman the socialist, and Prince Krootkin the anarchist. WBY admired William Morris the most, reminding him of his grandfather William Pollexfen. He once wrote that if he had been given the choice of living another man's life, Morris' would be the one (WBY, *Autobiographies*, pp.140-41).

£ 4,000-6,000 € 4,500-6,800



37

38

JOHN BUTLER YEATS

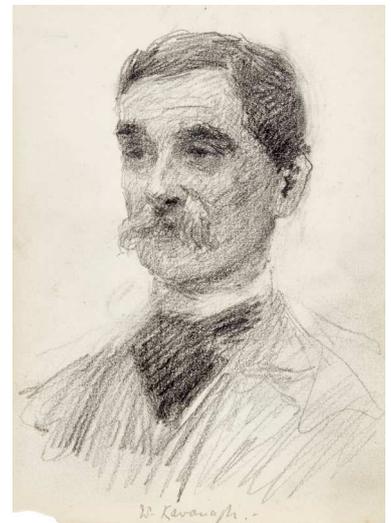
1839-1922

Portrait of Charles Fitzgerald; Portrait of W. Kavanagh

one inscribed l.l.: *D' C. Fitzgerald*; the other inscribed l.c.: *W. Kavanagh*

both pencil
both 18 by 13cm., 7 by 5in.
(2)

£ 600-800 € 700-900



38



39

39

JOHN BUTLER YEATS

1839-1922

Sarah Purser

inscribed l.r.: *Miss Purser*

pencil

24 by 14.5cm., 9½ by 5¾in.

John Butler Yeats' studio at 44 York Street, which he rented from 1881 to 1883, quickly became a centre of art and philosophy in Dublin. Sarah Purser, a portrait painter herself, was one of the regular visitors. JBY enjoyed her wit and appreciated her talents as a painter. He described as 'her unique quality' that 'you felt for her an every-growing gratitude, and yet you did not fall in love' (quoted in W. Murphy, *Prodigal Father*, 1978, p.127).

In the mid-1880 it was Sarah Purser who worried about apparent aimlessness of W. B. Yeats' career, bluntly telling JBY at dinner in her home 'you can make the boy a doctor for fifteen shillings a week'. JBY defended his son's course, asking the diners if they would be willing to hear a poem by him. Sarah consented to listen but 'without sympathy'. He read *The Priest and the Fairy*. 'That was all that was needed. From that moment on... his passports were made out and he was free to enter the kingdom of poetry, all because of a little poem...in which these infallible critics had found the true note, the fresh note of the Discoverer.' (from JBY's unfinished Memoirs, quoted in Murphy, *op. cit.*, p.140)

Never one for self-promotion, it was thanks to Sarah Purser that in 1901 JBY had his first exhibition of works in Dublin in a joint exhibition with Nathaniel Hone - two artists Purser felt had been neglected by the Dublin art scene.

£ 1,200-1,800 € 1,350-2,050

40

JOHN BUTLER YEATS

1839-1922

Three Head Studies

possibly of Jenny Mitchell

pencil

36 by 25.5cm., 14¼ by 10in.

£ 1,000-1,500 € 1,150-1,700



40

41

JOHN BUTLER YEATS

1839-1922

Mary Walker (Máire Nic Shiubhlaigh)

together with a pencil sketch of Mary Walker seated with George Russell (AE), inscribed I.I.: *Mary Walker* and I.r. A. E.

pencil

24 by 23.5cm., 9½ by 9¼in.

(2)

Executed in 1906.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.58

LITERATURE

James White, *John Butler Yeats and the Irish Renaissance*, Dolmen Press, 1972, fig.30, p.65; William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.297; Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, fig.38, p.38

John Butler Yeats painted two oil portraits of Mary Walker, generally known by her stage name Máire Nic Shiubhlaigh (one in the Abbey Theatre, Dublin, the other in the National Gallery of Ireland, Dublin). Walker began her acting career in 1900 as a teen and was described as possessing 'a grace and a charm and a poetic beauty that was all her own' (quoted in H. Pyle, *op. cit.*, p.124). She was a strong nationalist and joined WBY in establishing the Irish National Theatre Society, out of which grew the Abbey Theatre.

£ 2,000-3,000 € 2,250-3,400



41



41

42

JOHN BUTLER YEATS

1839-1922

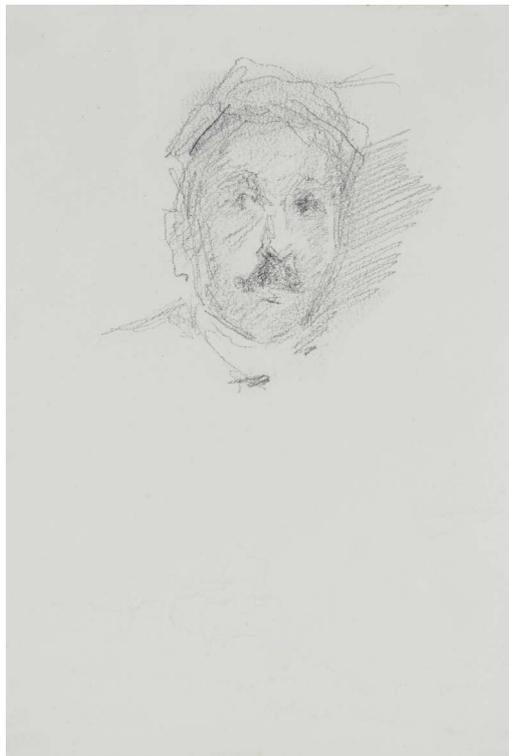
George Moore

pencil

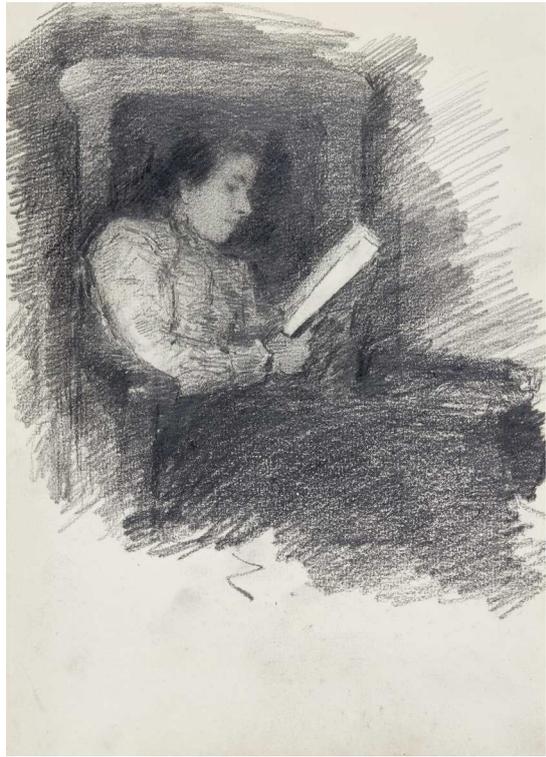
18 by 12.5cm., 7 by 5in.

The novelist and critic George Moore was a founder with W. B. Yeats of the Irish Literary Theatre. John Butler Yeats was commissioned to paint his portrait in 1905 by John Quinn. The finished oil is in the collection of the National Gallery of Ireland.

£ 1,000-1,500 € 1,150-1,700



42



43

JOHN BUTLER YEATS

1839-1922

Three Sketches of Women

possibly one of Lily reading
one indistinctly inscribed and dated l.r.: *Min/ March 28th/ 1901*; another inscribed l.r.: *Edith*
all pencil
largest: 25 by 18cm., 9¾ by 7in.
(3)

£ 2,500-3,500 € 2,850-3,950

44

JOHN BUTLER YEATS

1839-1922

'Cuckoo' York Powell

inscribed l.l. (in Lily Yeats' hand): *Cuckoo York Powell*

pencil

25.5 by 18cm., 10 by 7in.

EXHIBITED

Dublin, 6 St Stephen's Green, *A Loan Collection of Pictures by Nathaniel Hone and John Butler Yeats*, October - November 1901, no.21, illustrated in exh. cat.;

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.21, illustrated in exh. cat.

Drawn circa 1895-99, Mariella York Powell was the daughter of John Butler Yeats' close friend Frederick York Powell, whom the artist first met on his move to Bedford Park in the late 1880s.

In 1901 Powell wrote a letter to JBY, which as Murphy points out, is a quite remarkable acknowledgment coming from Oxford's Regius Professor of History: 'I know you are a better man in heart than I am, and I am always glad to try and follow the high example you set in life and thought, and I honestly believe that I am very much the better for having had the privilege of your friendship, a blessing that I think much of.' (quoted in W. Murphy, *Prodigal Father*, 1978, p.224)

£ 1,000-1,500 € 1,150-1,700



44

45

JOHN BUTLER YEATS

1839-1922

Jenny Mitchell

together with a pencil sketch by John Butler Yeats of Mrs Paget Knitting, inscribed l.r.: *Mrs Paget*

inscribed l.l. (in Lily Yeats' hand): *Jenny Mitchell*

pencil

25 by 17cm., 9¾ by 6¾in.

(2)

Jenny Mitchell was the sister of the Irish poet and literary critic Susan Mitchell (1866-1926), who lived with the Yeats family at Bedford Park, London from 1897-99. Susan Mitchell gave a fascinating insight into life in the Yeats household, writing:

'In the house of Mr. Yeats I found myself in what seemed to me a wonderful society, a society where ideas were valued above all other possessions... In the Irish men and women I met under Mr Yeats's roof I was having my first contact with a movement that was bringing about a revolution in thinking and feeling in my own country.' (quoted in W. Murphy, *Prodigal Father: The Life of John Butler Yeats*, 1978, p.207)

£ 2,000-3,000 € 2,250-3,400



45



46

ENGLAND

19th century

Armchair

mahogany
upholstered in red velvet
Made circa 1835.

RW £ 800-1,200 € 900-1,350

47

PORT DUNDAS POTTERY
COMPANY, GLASGOW

c.1875 - c.1930

Whiskey Jar for O'Brien & Co. / Rectifiers and
Wine Merchants Dublin

impressed *Port Dundas Pottery Company, Glasgow*
stoneware
transfer printed 'O'Brien & Co. / Rectifiers and Wine
Merchants / Dublin'
height: 43cm., 17in.
Manufactured during the late 19th century.

£ 100-150 € 150-200

46

48

WALTER FREDERICK OSBORNE,
R.H.A

1859-1903

Study of a Country Lane

bears inscription on the reverse: *Walter Osborne*
oil on canvas board
19 by 28cm., 7½ by 11in.

£ 4,000-6,000 € 4,500-6,800



49

JOHN BUTLER YEATS

1839-1922

Nine Sketches of Animals

pencil
largest: 25.5 by 20cm., 10 by 8in.
(9)

See further illustrations at Sothebys.com

£ 800-1,200 € 900-1,350

47



48



49



49



50
JOHN BUTLER YEATS
 1839-1922

Four Sketchbooks

two dating from *circa* 1892, the others 1901 and 1903-04; the c.1892 sketchbooks containing mostly sketches of Susan Yeats and some of Lily and Lolly; one signed on the cover *J. B. Yeats*; the 1901 sketchbook contains a good portrait of York Powell and another of Andrew Tynan (Katherine Tynan's father), both inscribed in Lily's hand, sketches probably of Lily and Lolly, Susan Yeats and a probable self-portrait; the 1903-04 sketchbook containing mostly sketches of friends, possibly Lily and Lolly and also a sketch according to W. Murphy possibly of Hugh Lane, one small self-portrait caricature inserted within; approx. 100 sketches in total
 pencil
 largest 13 by 18cm., 5 by 7in.
 (4)

£ 6,000-8,000 € 6,800-9,000



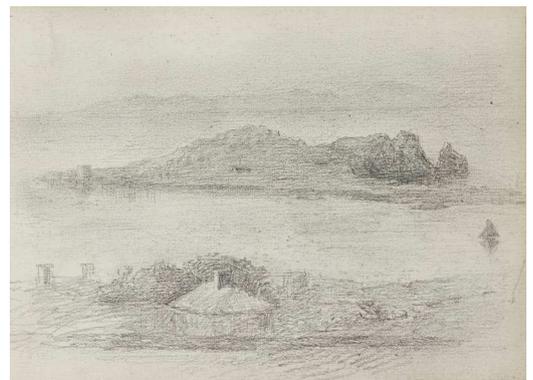
51
JOHN BUTLER YEATS
 1839-1922

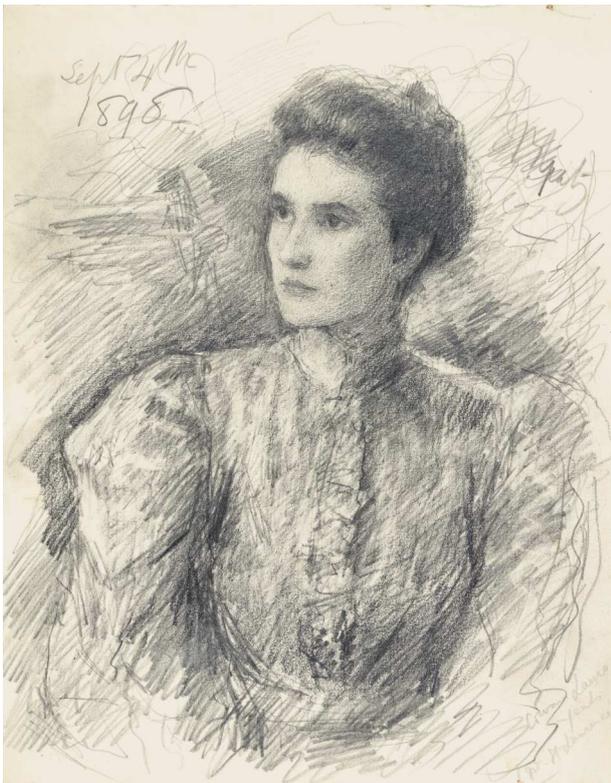
Three Sketches of Ladies

one possibly Lily Yeats writing
 one dated u.l.: *Sept 4th/ 1898*, signed u.r.: *JB Yeats* and indistinctly inscribed l.r.: *Cousin[?]*
Laura Yeats (fr. St Lawrence); another indistinctly inscribed and dated l.r.: *Marian Orr[?]/ March 20th/ 1901*-
 all pencil
 largest 25.5 by 37cm., 10 by 14½in.
 (3)

If the inscription of one is indeed Orr, she could be a relative via the marriage of Elizabeth Pollexfen (Susan Yeats' sister) to Alexander Orr (c.1847-1910).

£ 3,000-5,000 € 3,400-5,700







52



52

52

JOHN BUTLER YEATS

1839-1922

Three Sketches of Women

one possibly Mary Walker, another possibly Jenny Mitchell

each pencil

largest 36.5 by 26cm., 14¼ by 10¼in.

(3)

£ 3,000-5,000 € 3,400-5,700

53

JOHN BUTLER YEATS

1839-1922

Four Sketchbooks, New York, 1908-1913

mostly containing portrait sketches and group studies of friends and acquaintances; the 1910 sketchbook including a self-portrait; approx. 78 sketches in total

one signed; variously inscribed and some dated

pencil and pen and ink

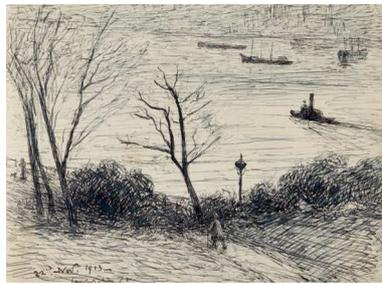
largest 15 by 20cm., 6 by 8in.

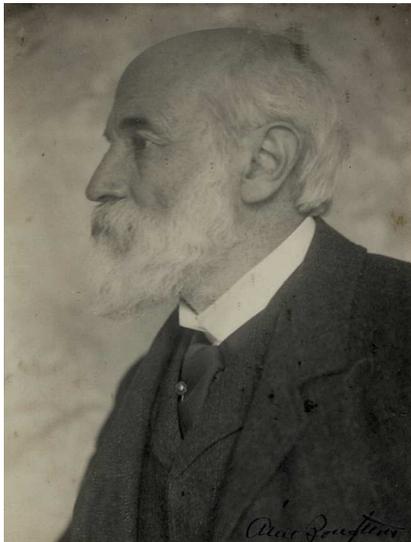
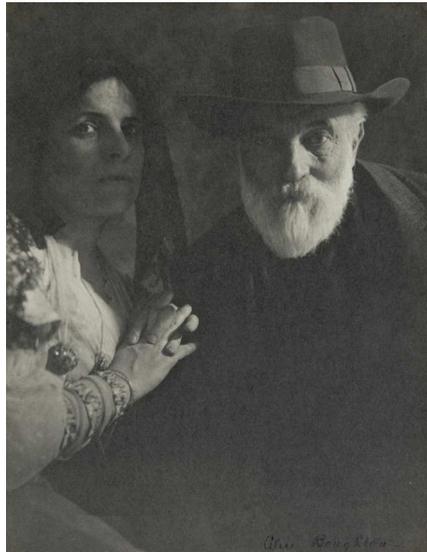
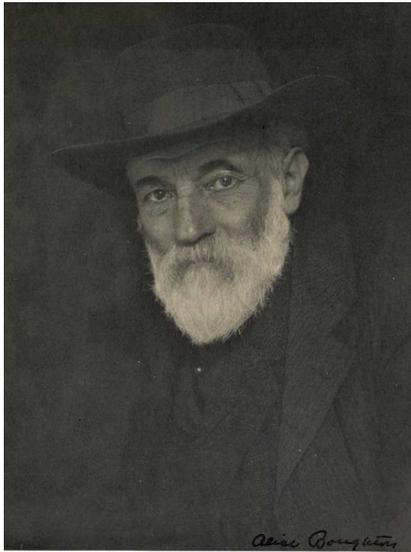
(4)

£ 6,000-8,000 € 6,800-9,000



52





54

54

[JOHN B. YEATS]-- PHOTOGRAPHS

A collection of six photographic portraits of John B. Yeats, by Alice Boughton and others:

paper

(i) Alice Boughton, head-and-shoulder portrait, wearing hat, platinum print (202 x 152mm), SIGNED BY THE PHOTOGRAPHER ON LOWER RIGHT, ? New York, [? December 1907 or 1908]

(ii) Alice Boughton, of the artist and unidentified companion, SIGNED BY THE PHOTOGRAPHER ON LOWER RIGHT, platinum print (193 x 152mm), mounted (size of mount 357 x 278mm), ?New York, [c.1908]

(iii) Alice Boughton, another from the same sitting of artist and companion, SIGNED BY PHOTOGRAPHER ON LOWER LEFT, platinum

print (237 x 187mm), mounted (size of mount 330 x 249mm), ?New York, [c.1908]

(iv) Alice Boughton, of the artist in profile, SIGNED BY PHOTOGRAPHER ON LOWER RIGHT, platinum print (200 x 148mm), mounted and framed (size of mount 326 x 223mm), ?New York, [c.1908]

(v) [? Julia Ellsworth Ford], the painter seated painting in his studio in St Stephen's Green, Dublin, silver print (120 x 97mm.), mounted (size of mount 126 x 100mm), inscribed at bottom of print "Mr Yeats from Mrs S. Ford", [1906]

(vi) Stark Brothers, cabinet card of John Butler Yeats, in green morocco wallet, c.170 x 130mm

LITERATURE

Another copy of (i) is reproduced in William M. Murphy's *Prodigal Father: The Life of John Butler Yeats* on p.329. Another copy of (v), given by Julia Ellsworth Ford to John Quinn, and by the collector

to Jeanne Robert Foster (and subsequently held in the William M. Murphy Collection) is reproduced on p.310 of the same work.

The photographer Alice Boughton (1865-1943) opened her own portrait studio in New York in 1890, her subjects including prominent literary, theatrical and artistic figures. Her studies of children are also noteworthy and she is remembered for her photographs of female nudes in allegorical or natural settings. Her studio remained open for forty years. A collection of her portraits, *Photographing the Famous*, was published in 1928. See also lots 84 and 208.

£ 1,500-2,000 € 1,700-2,250



55

55
JOHN BUTLER YEATS
 1839-1922

Self Portrait

signed and dated u.r.: *J B Yeats, Nov. 1907*
 watercolour
 37 by 26cm., 14¼ by 10¼in.

LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*,
 London, 1997, p.39, fig.40;
 Bruce Arnold, *Jack Yeats*, Yale University Press,
 New Haven and London, 1998, p.215, fig.173

£ 5,000-8,000 € 5,700-9,000



56

56
JOHN BUTLER YEATS
 1839-1922

Reflection: Self-Portrait

together with two further small self-portrait
 sketches
 inscribed l.r.: *J.B.Y as/ seen in round/ glass at his
 sisters/ 52 Mountbatten Rd*
 pencil
 13 by 18cm., 5 by 7in.
 (3)

£ 800-1,200 € 900-1,350



57

57
BIRMINGHAM,
 1897

John Butler Yeats's ring

maker's mark S&G, Birmingham standard and
 date letter
 silver
 inside engraved: '*John Butler Yeats 29 8 1897*'
 ring size O/N

£ 400-600 € 450-700



58

JOHN BUTLER YEATS

1839-1922

Three Sketchbooks, New York

mostly portraits of friends and acquaintances in New York, including one depiction of himself and WBV either side of Dolly Sloan inscribed: *two strings to her bow/ the coquette*; approx. 55 sketches in total variously inscribed pencil and pen and ink largest 15 by 20cm., 6 by 8in. (3)

Dolly Sloan (c.1877-1943) was the wife of the US painter and friend of John Quinn, John Sloan.

£ 5,000-7,000 € 5,700-7,900



59

JOHN BUTLER YEATS

1839-1922

Self-Portrait Holding a Palette

oil on canvas
76 by 63.5cm., 30 by 25in.

EXHIBITED

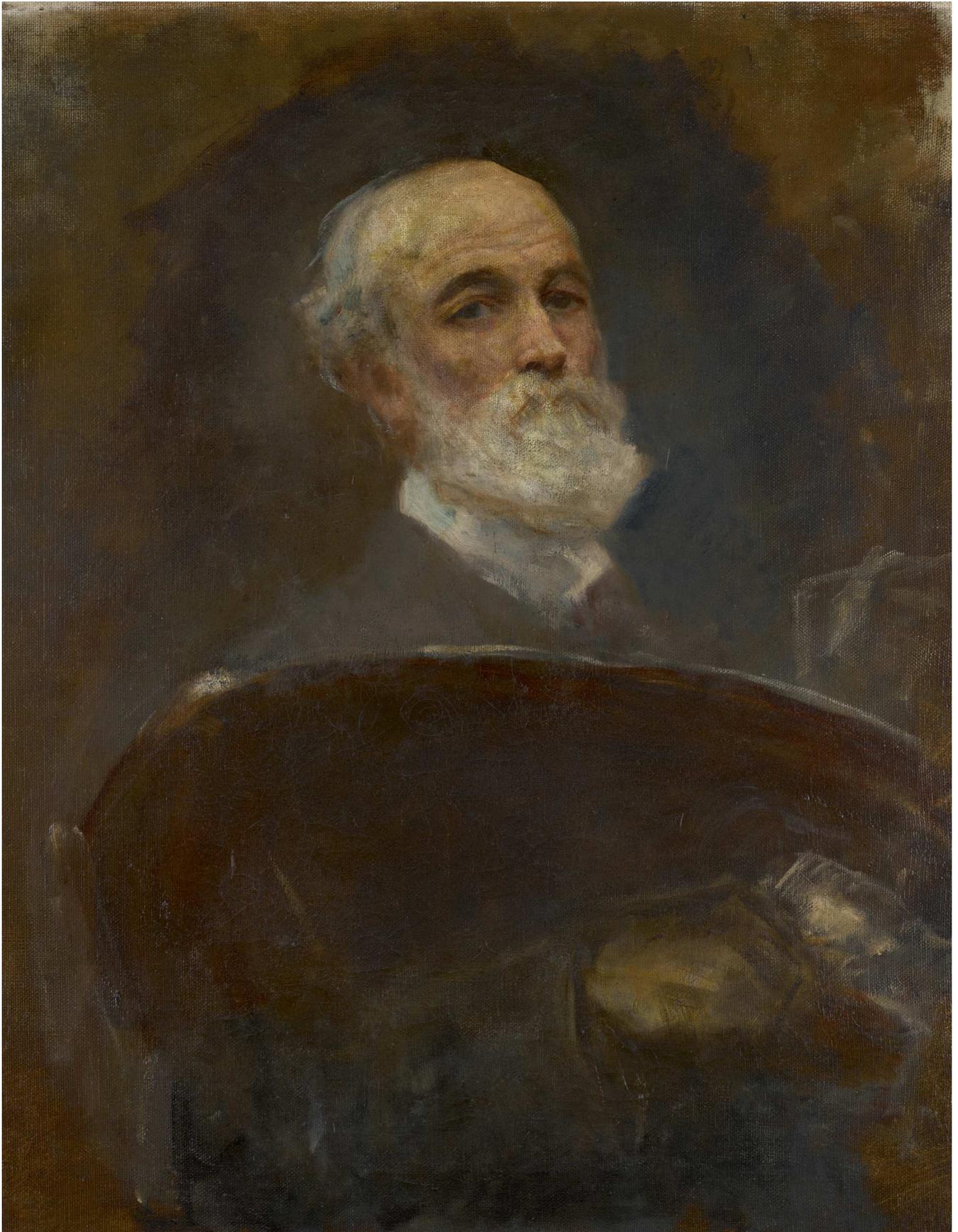
Possibly Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.137

The present portrait was probably painted in New York, where John Butler Yeats moved to from Dublin in 1907. The artist holds a palette and observes himself seriously. It is interesting to draw comparisons with the other self-portraits within this sale, notably the full-length portrait that obsessed him until the end of his career (lot 64). There, although heavily worked, there is a lightness in atmosphere and in the presentation of himself. By contrast, this work bears a gravitas more reminiscent of the Old Masters and in tone is more similar to the small watercolour self-portrait, lot 55, in the sale.

£ 20,000-30,000 € 22,500-33,800

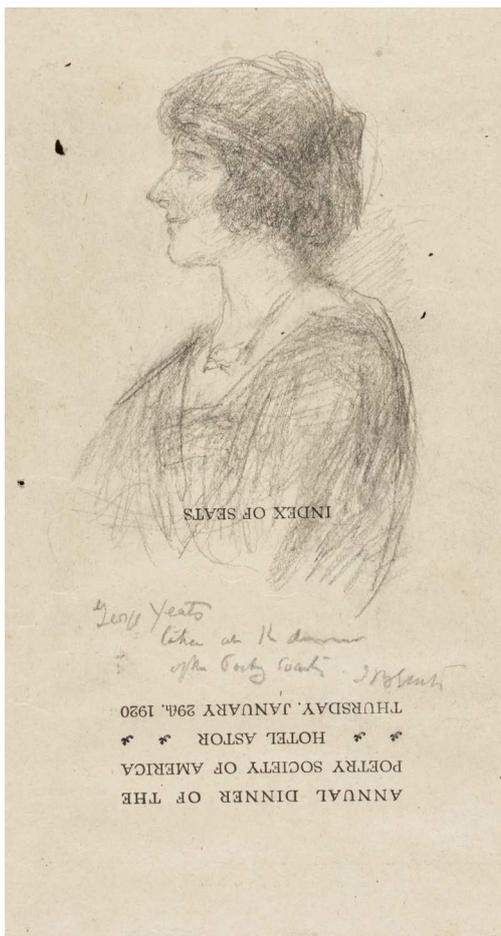


58





60



61

60

JOHN BUTLER YEATS

1839-1922

Table at Petitpas; the Mesdemoiselles
Petitpas

pencil
25.5 by 35cm., 10 by 13³/₄in.

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.29, (illustrated in the exh. cat.)

The present work dates from *circa* 1909-10, shortly after John Butler Yeats moved into the Petitpas boarding house at 217 West 29th Street, New York, where he was to live until his death. The house was run by three Breton sisters, two of whom are depicted here playing cards.

£ 800-1,200 € 900-1,350

61

JOHN BUTLER YEATS

1839-1922

Sketch of George Yeats, wife of W. B. Yeats

inscribed and signed l.c.: *George Yeats / take on the dinner / of the Poetry Society / JB Yeats*

pencil (on the 'Annual Dinner of the Poetry Society of America at Hotel Astor, 29th January 1920' seating index)
23 by 13cm., 9 by 5in.

£ 600-800 € 700-900



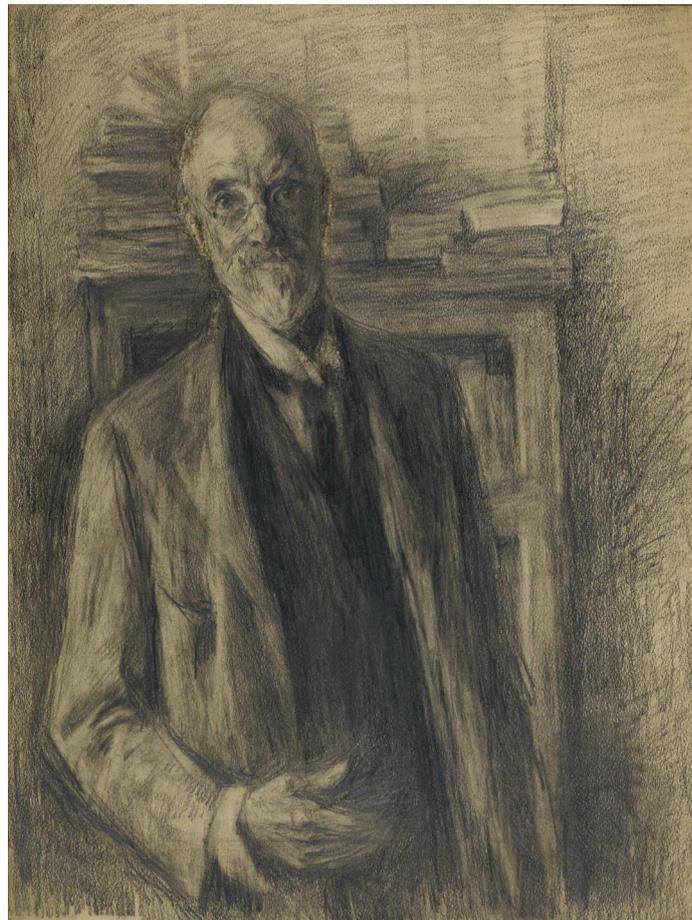
62

62
JOHN BUTLER YEATS
 1839-1922

Lady in Black

signed and dated l.r.: *J B Yeats/ 1909*
 pastel
 54 by 33.5cm., 21¼ by 13¼in.

£ 2,000-3,000 € 2,250-3,400



63

63
JOHN BUTLER YEATS
 1839-1922

Self-Portrait

pencil
 51 by 38cm., 20 by 15in.

LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.98, fig.45, p.41

John Butler Yeats embarked on a number of pencil self-portraits following a commission by his patron John Quinn to paint a large oil self-portrait in 1911 (see lot 64). The present work perhaps relates most closely to the final portrait, depicting him in similar pose and outfit within his studio at the Petitpas boarding house in New York.

£ 4,000-6,000 € 4,500-6,800

JOHN BUTLER YEATS

1839-1922

Self Portrait, New York

oil on canvas
152.5 by 101.5cm., 60 by 40in.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.138;
Columbus, Ohio, The Columbus Gallery of Fine Arts, January - March 1974;
Dublin, National Gallery of Ireland, *At a Glance, Portraits by John Butler Yeats*, 24 October 2015 - 17 January 2016

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*. Cornell University Press, Ithaca and London, 1978, illustrated in the frontispiece;
James White, *John Butler Yeats and the Irish Renaissance*, Dolmen Press, 1972, p.27, illustrated frontispiece;
Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.150, illustrated;
Hilary Pyle, *Drawings and Watercolours by John Butler Yeats & Jack B. Yeats* (exh. cat), 2003, p.5

'It fills my life. I have never an idle moment or idle thought. It is a long revel, just as satisfying to me as Gibbon's Decline and Fall of the Roman Empire, and I think I have been at it almost as many years.' (JBY quoted in W. Murphy, *op. cit.*, p.11)

John Butler Yeats arrived in New York aboard the *Campania* with his daughter Lily on 29 December 1907, at the age of sixty-eight. Earlier that year, Lily had been invited to display Dun Emer's wares in the city and JBY, as was characteristic, made an impulsive decision to join her. John Quinn, a first generation Irish-American who had taken an active role in contemporary Irish culture and politics, and had therefore found himself closely involved with the Yeats family in Dublin, took JBY and Lily under his wing on their arrival.

JBY was excited from the off, and as before in London and in Dublin, he believed in New York great opportunities and business lay ahead: 'I am convinced that fortune awaits me

here' he wrote to his daughter Lolly. By May of the new year, it was time for Lily and JBY to return to Dublin, yet Lily was well aware her father's reluctance to leave. She booked two tickets for their return voyage in the hope he would succumb to the pressure. However, he did not give in and in the end, Lily returned to Dublin alone.

In New York, JBY never tired of the city and in the fourteen years until his death, was an enthusiastic resident. He was to meet virtually every Irish-American of importance in the city, and became chiefly known not for his painting but for his speaking, lecturing regularly and in turn being sought by every thinking creative Irishman or woman who visited New York. He took up residence at a boarding house on 317 West Twenty-ninth Street, run by three Breton sisters called Petitpas, 'a stranger among strangers' he remarked. He entered a world of fellow bohemian writers and artists, men such as John Sloan, Robert Henri, Van Wyck Brooks, Alan Seeger and Conrad Aiken (depicted in fig. 1 with JBY at the head of the table). There he regularly held court - Sloan regarded the old painter as philosopher-king.

It was in February 1911 that Quinn - an avid patron of the arts - commissioned JBY to paint the present self-portrait. It led to numerous pencil studies (see lots 2 and 63) as he prepared and worked on the painting. Although it began in 1911, it occupied the artist until his death, becoming an obsession for him. In 1919 he wrote to Quinn: *'It is like watching a blessed ghost of a long lost beloved slowly materialising. I think of nothing else and I dream of it'* (quoted in James White, *op. cit.*, p.27).

The artist depicts himself in the act of painting situated within his small bedroom, which also served as his studio, at the Petitpas boarding house. A friend and visitor Mary Colum, wife of the Irish poet and novelist Padraig Colum, described in her autobiography the iron bed and cheap worn rug in his lodgings, and the easel on which was *'always erected a portrait at which he tinkered day after day'* (quoted in Hilary Pyle, *op. cit.*, p.150). JBY had found a greater expressionistic manner in New York and his colour took on a more vigorous energy, which we see in the present work. It is even tempting to see in it an anticipation of his son Jack B. Yeats' boldly expressionist paintings that were to follow. His preoccupation with the portrait accounts for its heavily worked surface and its multiple layers of densely applied paint. Yet the result of his constant restlessness, as Pyle observes, is that *'the final great oil portrait...preserves what he passionately desired, the quality of the sketch'* (H. Pyle, *op. cit.*, p.5).

£ 30,000-50,000 € 33,800-56,500



Fig. 1 John Sloan, *Yeats at Petitpas* (National Gallery of Art U.S.A.)





65



65

65

JOHN BUTLER YEATS

1839-1922

Two Portraits of Ladies Seated

one signed l.r.: *JB Yeats* and indistinctly dated *June 192[?]*
and initialled

both pencil

both 50 by 37cm., 19¾ by 14½in.

(2)

£ 3,000-5,000 € 3,400-5,700



W.B. YEATS
1865 - 1939
LOTS 66 - 131



66



66

JOHN BUTLER YEATS

1839-1922

W. B. Yeats as a Boy

together with two further examples by John Butler Yeats one inscribed l.r. (in Lily Yeats' hand): *W. B. Yeats* all pencil
18 by 25.5cm., 7 by 10in.
(3)
Executed circa 1872-74.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.13;
New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.6 (illustrated in exh. cat.)

LITERATURE

William M. Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dublin, Dolmen Press, 1971, illustrated no.5;
Times Literary Supplement, 17 March 1972, p.292;
William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.100;
William M. Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, fig.13, p.31, fig.19, p.43;
R. F. Foster, *W. B. Yeats, A Life*, Oxford University Press, 1998, illustrated pl.6

£ 3,000-5,000 € 3,400-5,700



67

67

JOHN BUTLER YEATS

1839-1922

W. B. Yeats Reading

watercolour

11.5 by 19cm., 4½ by 7½in.

£ 2,000-3,000 € 2,250-3,400

68

JOHN BUTLER YEATS

1839-1922

W. B. Yeats as a Young Man

together with another example by John Butler Yeats

dated l.r.: (in Lily Yeats' hand): *June 1889*

wash with white highlights over pencil

one: 10 by 20cm., 4 by 7¾in.; the other: 15 by 23cm., 6 by 9in.

(2)

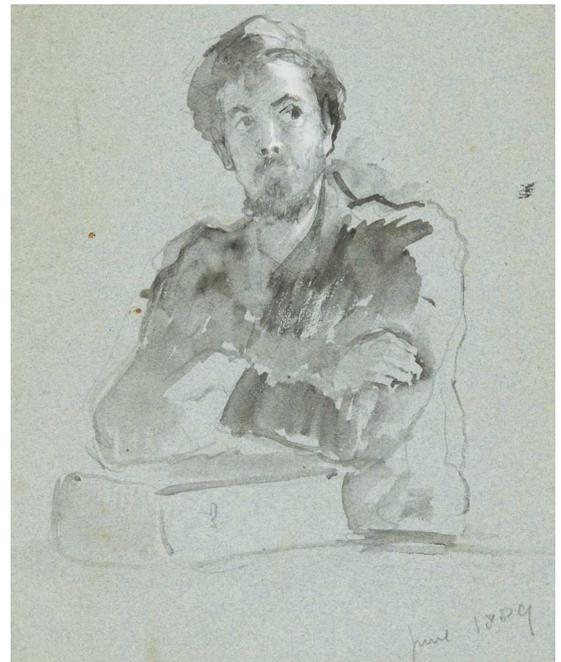
EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.13, illustrated p.59 and frontispiece

LITERATURE

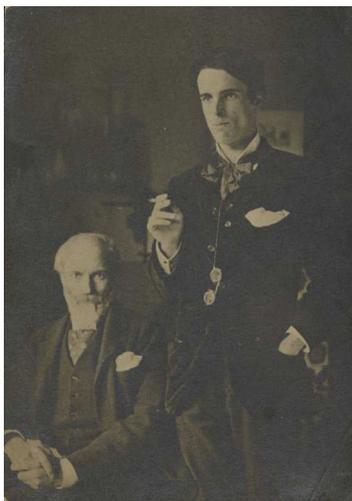
William M. Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dublin, Dolmen Press, 1971, illustrated no.10

Both sketches show the young William Butler Yeats when he carried a beard. Katherine Tynan described the poet at this time: 'in looks...as picturesque as one could desire - hair, beard and beautiful eyes of a southern darkness, with a face of a fine oval, and a clear dusky colour...Nature has written the poet upon his face' (quoted in D. J. Gordon, *W. B. Yeats: Images of a Poet*, Manchester, 1970, p.8).



68

£ 2,000-3,000 € 2,250-3,400



69

[W. B. YEATS]-- PHOTOGRAPHS

Collection of seven photographic portraits of W.B. Yeats as a young man

paper

(i) the writer seated in deck-chair, reading, platinum print (110 x 145mm), ink inscription on reverse ("taken by T.W. Rolleston"), [?1890s]

(ii) studio portrait by Fred Hollyer of West Kensington, the writer seated at desk, reading, platinum print (103 x 147mm), mounted (mount size 108 x 163mm), studio name on reverse, [for W.E. Henley, 1903, see *Letters* vol.3]

(iii) Nelson Brothers of Sligo, the writer as a boy standing, leaning on books by a chair, albumen print carte-de-visite (93 x 58mm), name of studio on mount [1870s]

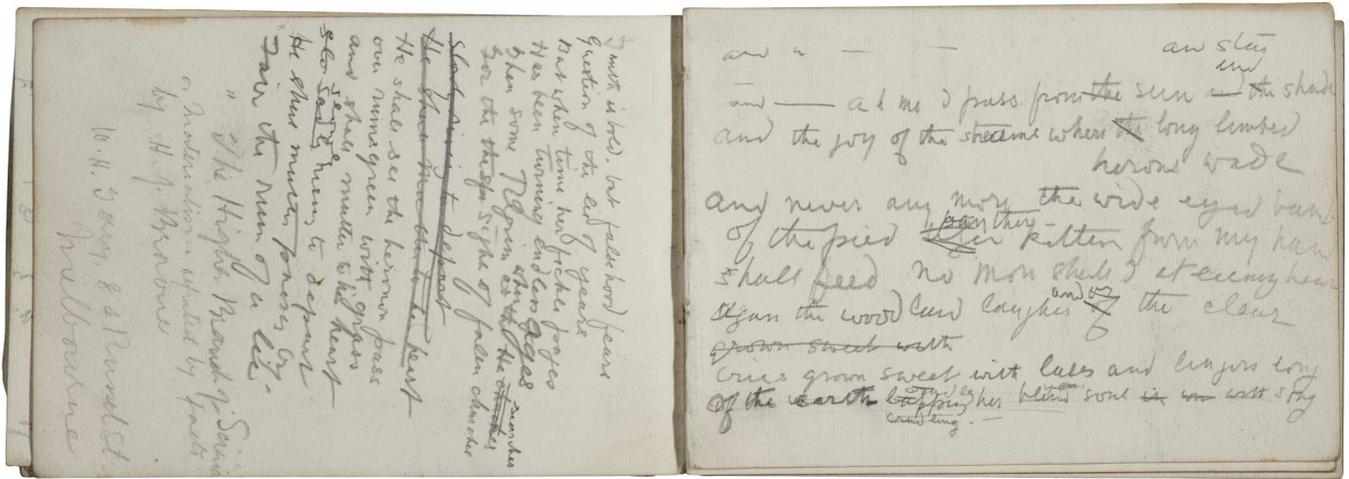
(iv) Elliot & Fry of Baker Street, head-and-shoulders, albumen print cabinet card (141 x 103mm), slightly trimmed at head, name of studio on mount, [1890s]

(v) Lafayette of Dublin, head-and-shoulders, cabinet card collodion print (140 x 100mm), name of studio on mount, [1890s]

(vi) M. Glover of Dublin, the writer with beard, collodion carte-de-visite print (93 x 58mm), [1890s]

(vii) the writer standing with cigarette, with another family member alongside him, seated, matt silver print (143 x 101mm), note in ink in family hand on reverse "Taken in 3 Blenheim Road, Bedford Park" [c.1890]

£ 2,000-3,000 € 2,250-3,400



70

W. B. YEATS

1865-1939

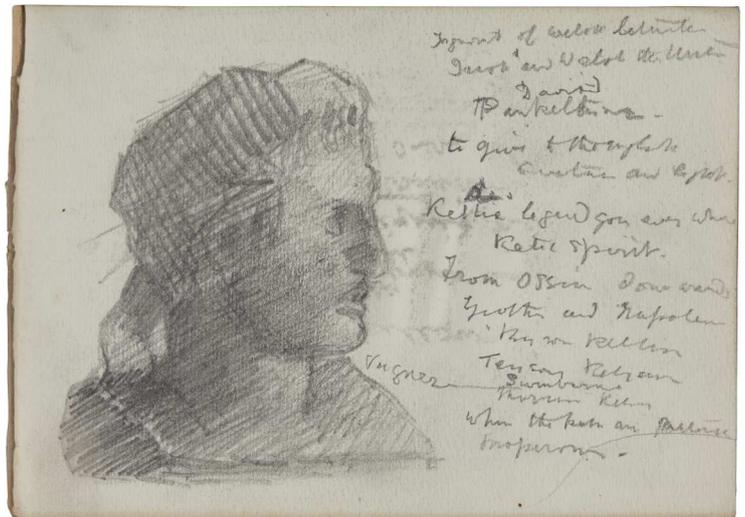
Sketchbook, containing pencil sketches, early drafts of *The Island of Statues*, and other notes

PAPER

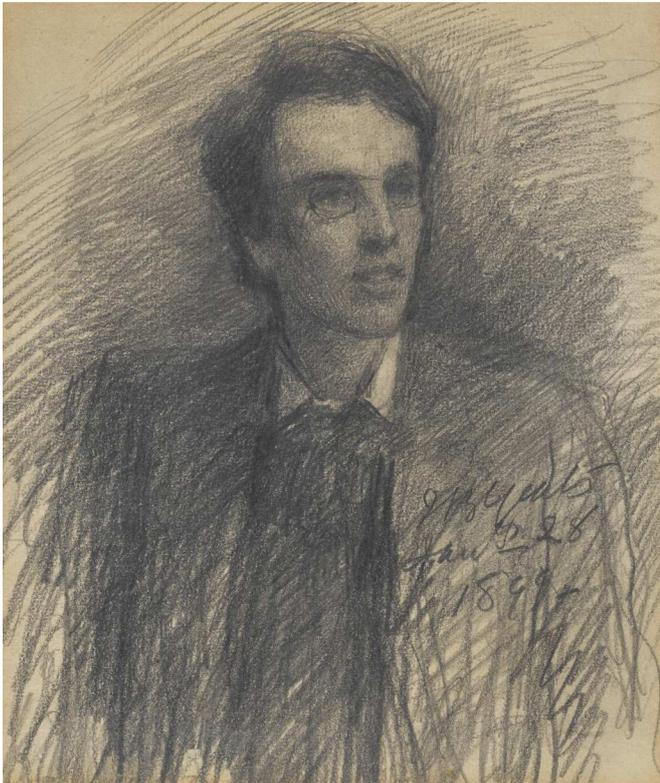
containing more than 10 pages of sketches by W.B. Yeats, including portraits, statues, and other studies made whilst studying at the Metropolitan School of Art in Dublin, with 10 pages with autograph notes by W.B. Yeats, in pencil and ink, notably two pages of heavily revised drafts of 22 lines from *The Island of Statues*, also two fragments of unknown verse (in total six lines), a list of occult books, London addresses, and working notes, the remainder of the volume later filled by J.B. Yeats with about 20 further sketches, mostly portraits, including two of W.B. Yeats, one of Susan Pollexfen, and one possibly of John O'Leary, with an additional leaf from a different sketchbook loosely inserted at the back, altogether 47 pages, oblong 8vo (130 x 185mm), inscribed by W.B. Yeats on the front free endpaper ("W B Yeats | 10 ashfield Terrace | Rathmines"), boards with "Sketch Book" lettered in gilt on the upper cover, c.1884-1888, hinges split, two leaves loose

W.B. Yeats was enrolled by his father at the Metropolitan School of Art in Kildare Street, Dublin, in May 1884, but ceased to attend classes in the summer of 1885. His skills in draftsmanship were limited and his primary interest was already in poetry, as is shown by the presence in this sketchbook of early drafts of his verse drama *The Island of Statues*, published in the *Dublin University Review* in April 1885.

£ 6,000-8,000 € 6,800-9,000



70



71

71 JOHN BUTLER YEATS

1839-1922

Portrait of W.B. Yeats

inscribed and dated l.r.: *WB Yeats/ Jan' 28/ 1899*

pencil

23.5 by 19.5cm., 9¼ by 7¾in.

LITERATURE

William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, p.85, fig.29

W. B. Yeats greatly admired the present portrait and it was used as the frontispiece to the second English edition of W.B. Yeats' *Poems* (London, 1899) (see Wade 17). In his 1940 memoir of Yeats, John Masefield recalled the poet's rooms at 18 Woburn Buildings (around 1900) and wondered '...on the wall to the left side of the window was there not a big black chalk or pencil drawing of him by his father, the original of the portrait reproduced as a frontispiece to the *Poems* (of 1899)?'

£ 3,000-5,000 € 3,400-5,700

72 MARY KLAUDER

1899-1973

Bust of W.B. Yeats

signed *Mary Klauder*; also signed with monogram, dated 1936 and inscribed *W B Yeats*

bronze

height: 24cm., 9½in.

LITERATURE

J. S. Kelly, *W. B. Yeats Chronology*, Palgrave Macmillan, 2003, p.20;

E. B. Loizeaux, *Yeats and the Visual Arts*, Syracuse University Press, 2003, p.298

Mary Klauder was an American sculptor who studied and exhibited at the Pennsylvania Academy of the Fine Arts.

'Yeats, looking from the beginning for a self-image, had always been interested in his own portraits. Several were sculpted: a bronze mask by Kathleen Bruce (1908), a bronze bust "mounted on a rough block of green marble" by Albert Power (1917), and "a fine bust" by Mary Klauder (1936). These sculpted portraits and Yeats's admiration for the last two in particular suggest that his desire for poetic self-portraiture may be a sculptural as well as a pictorial analogy.' (Loizeaux, *op. cit.*, p.178)

£ 1,000-1,500 € 1,150-1,700



72



73

73

JOHN BUTLER YEATS

1839-1922

W.B. Yeats Reading in the Garden, Bedford Park

inscription by Lily Yeats on a label attached to reverse: *Portrait Sketch/ W. B. Yeats by his father/ J. B. Yeats painted in or about 1888-/89 in the garden 3 Blenheim Rd/ Bedford Park Chiswick London. in those days W.B.Y had a beard/ Lily Yeats oil on canvas 46 by 61cm., 18 by 24in.*

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.98

'William Butler Yeats might seem as solitary as an eagle; but he had a nest. Wherever there is Ireland there is the family; and it counts for a great deal.... The intensity and individualism of genius itself could never wash out of the world's memories the general impression of Willie and Lily and Lollie and Jack: names cast backwards and forwards in a unique sort of comedy of Irish wit, gossip, satire, family quarrels, and family pride.'

G. K. Chesterton quoted in W. Murphy, *Prodigal Father: The Life of John Butler Yeats*, 1978, p.207

£ 8,000-12,000 € 9,000-13,500



74

74

AUGUSTUS JOHN, O.M., R.A.

1878-1961

Sketch of Dorelia

signed l.r.: *John*

pencil

29 by 29cm., 11½ by 11½in.

Augustus John was commissioned by Lady Gregory to paint William Butler Yeats and George Bernard Shaw - the leading lights of Coole House. This likely accounted for W. B. Yeats and John's first meeting and the addition of the present sketch into the Yeats collection.

£ 3,000-5,000 € 3,400-5,700

75

JAMES VICKERY, LONDON

1861

Toilet Service

maker's mark, London standard and date letter
cut-glass bodies with silver covers, in a plus-lined coromandel
box with brass mounts and plate inscribed ' Bickers & Sons, 54
Leicester Square'

comprising: 4 rectangular boxes in sizes, 2 oval examples, 5
bottles in sizes and shapes, each with a monogram, together
with letters addressed to the owner, [*with:*] Harry Tucker,
series of 21 autograph letters signed to Edith Ellen ("Nelly")
Hyde-Lees, on subjects including art, especially paintings by
Augustus John, literature, visits to the London Stage Society
("... Shaw's Blanco Ponsett (or some such name) which is
quite mild ... Yeats' Cathleen somebody & Lady Gregory's
'Workhouse' comedy..."), women's suffrage, and mutual
friends including Ezra Pound ("...I dislike him himself. As for
his work, I do not understand it...") and Olivia Shakespear,
housed in 9 autograph envelopes, 72 pages, 5 Kildare Gardens,
London, and other locations, 23 November 1908 to 13 July
1910 (where dated)
(12)

box: 38 x 25cm., 15in x 9¾in.

The monogram does not allow the identification of its original
owner, but the letters included suggest that it may have
belonged to Nelly Hyde Lees, George's mother. Edith Ellen
Nelly Woodmass (1896-1942) was the daughter of Montagu
Woodmass, manufacturer, whose grandfather rose to the
gentry with a fashionable residence in London's Montagu
Square. She married in 1889 William Gilbert Hyde Lees (1865-
1909) who entered briefly a military career before leading
the life of a gentleman alcoholic. Well before his death, Nelly
had become part of the only society that mattered 'the one
thing that makes the world tolerable', the Arts, and had
begun the social round of afternoon teas and soirees, led
by Olivia Shakespear in Brunswick Gardens, where talented
musicians performed and poets read: Walter Rummel, the
young German-American pianist recently arrived from Paris,
performed works by his friend Debussy especially for Nelly,
and Yeats nicknamed her 'The Gad Fly'. Olivia's brother, Harry
Tucker, fell in love with Nelly and they rapidly became close
friends, as the present letters suggest. They finally married in
February 1911.

£ 800-1,200 € 900-1,350



75



75 (detail)



76

76

W. B. YEATS

1865-1939

Coole

[c.1897]

coloured pastels

22 by 28cm., 8¾ by 11in.

LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.37, fig.34, illustrated

'I began my own life as an art student and I am a painter's son...'

'He... trained for a time as a painter, spoke always of painting as a painter speaks, and from time to time worked for his amusement with paints and pastels...' (John Masefield, *Some Memories of W.B. Yeats*, Dublin, 1940)

Yeats had briefly visited Lady Gregory's house at Coole Park in 1896 but, as noted by Foster, '...the summer of 1897 was his first real immersion in what would become the centre of his Irish life... Driving to the small Georgian mansion up its long avenue past woods and lakes, he felt he had found sanctuary...' Yeats would describe Coole as 'the most beautiful place in the world'.

Another pastel by Yeats entitled 'The Lake at Coole' was published in the fourth number of Pamela Colman Smith's periodical, the *Green Sheaf*. Describing the concept of the publication (then with a different title), Yeats wrote to Lady Gregory 'it is to be quite unlike gloomy magazines... People are to draw pictures of places they would have liked to have lived in and to write stories and poems about a life they would have liked to have lived. Nothing is to be let in unless it tells of something that seems beautiful or charming or in some other way desirable...'

£ 7,000-10,000 € 7,900-11,300



77



78

77

JOHN BUTLER YEATS

1839-1922

W.B. Yeats Lounging in an Armchair

pencil

25.5 by 36.5cm., 10 by 14¼in.

Executed *circa* 1895-97.

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.17, (illustrated in exh. cat.)

£ 1,000-1,500 € 1,150-1,700

78

BURMA

early 20th century

Cigarette case

unmarked

white metal

vacant cartouche on one side

13.7cm., 5⅜in.; 209.8gr.; 6oz 14dwt

£ 400-600 € 450-700



79

79

ANTONIO MANCINI

1852-1930

Portrait of W.B. Yeats

signed, dated and inscribed I.I.: *October 1907/ Á Maitre / Yeats/ Dublin/ AMancini*; inscribed on the backboard: *W B YEATS/ 82 MERRION SQUARE*

coloured chalks on paper
58.5 by 45.5cm., 23 by 18in.

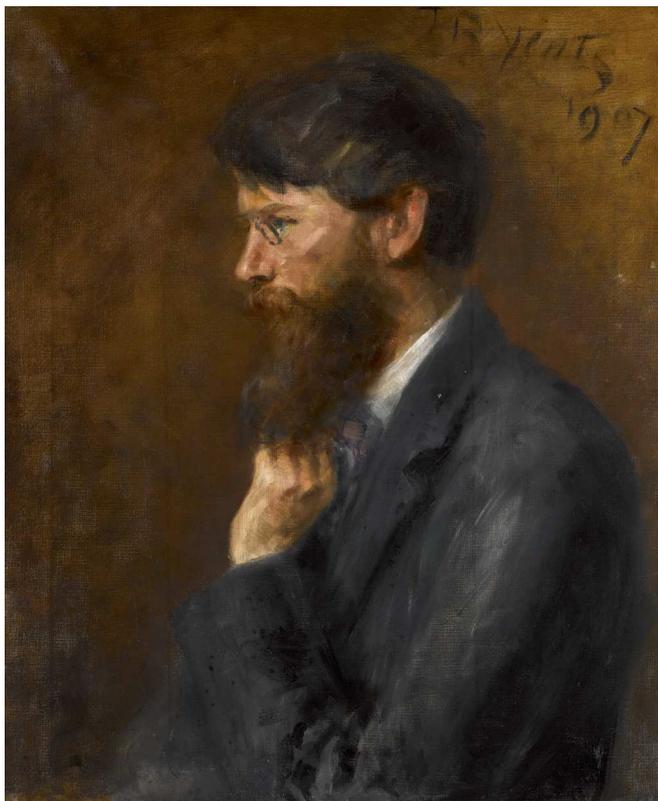
Antonio Mancini painted Lady Gregory's portrait, now in Dublin's Municipal Gallery, as one of a number commissioned by Sir Hugh Lane for a trip Mancini made to Dublin in the autumn of 1906. According to Yeats's *The Municipal Gallery Revisited*, J. M. Synge thought it the 'greatest [portrait] since Rembrandt' (*Variorum Poems*,

p.602). He did this portrait drawing of Yeats on 6 October 1906, and Yeats had enough enthusiasm for it to use a monochrome image of the portrait by Emery Walker for the frontispiece of the fifth volume of his Shakespeare Head Press *The Collected Works in Verse and Prose* (1908). WB Y wrote in that volume in one of John Quinn's sets: 'if I only looked like the Manchini [sic] portrait I should have defeated all my enemies here in Dublin. Mancini did it in an hour or so working at the last with great vehemence and constant cries, "Cristo, O", and so on' (Allan Wade, *Bibliography*, 87: see also *Collected Letters of WB Y* IV. 737-38).

Lady Gregory records Yeats's account of the sitting in her *Sir Hugh Lane: His Life and Legacy* (79-80): 'The pastel, which I still have, was an evening's work. Mancini put his usual grill of threads where the picture was to be and another grill of threads corresponding exactly with it in

front of me. He did not know anything about me, we had no language in common, and he worked for an hour without interest or inspiration. Then I remembered a story of Lane's. Mancini, Italian peasant as he was, believed that he would catch any illness or deformity of those whom he met., He was not thinking of microbes, but of some mysterious process like that of the Evil Eye. He had just been painting someone who had lost a leg, and whose cork leg he believed was having a numbing effect on his own. He worried Lane with his terror—'My leg is losing all power of sensation,' he would say at intervals. The thought of this story made me burst into laughter and Mancini began to draw with great excitement and rapidity'.

£ 8,000-12,000 € 9,000-13,500



80

80

JOHN BUTLER YEATS

1839-1922

Portrait of George Russell

signed and dated u.r.: *J B Yeats/1907*

oil on canvas

76 by 63.5cm., 30 by 25in.

The poet and painter George Russell had his first encounter with the Yeats family through WBY at the Metropolitan School of Art in Dublin, where the two were studying in the mid-1880s. It was the start of a lifelong association for the two through the theatre and other cultural projects. Russell is best remembered now for his visionary paintings yet he led an active life in the Irish National Theatre Society, was editor of *The Irish Homestead* and *The Irish Statesman* and played a crucial role on the Peace Committee formed during the 1913 Strike in Dublin and also in the Irish Home Rule Convention of 1917.

JBY was commissioned to paint George Russell in 1902 by the American lawyer and patron, John Quinn. The original from 1903 is in the National Gallery of Ireland, while another from 1904 is in the Abbey Theatre, Dublin.

£ 15,000-25,000 € 16,900-28,100



81

81

GEORGE RUSSELL, CALLED AE

1867-1935

Thoor Ballylee

dated l.l.: 1901; inscribed on the reverse: *Yeats watercolour*

34.5 by 24cm., 13¾ by 9½in.

The townland of Ballylee (Baile-an-Liagh, Baile ui Laoi) was at the time part of the Gregory estate, and Yeats had begun collecting folklore with Lady Gregory in the area in 1897. Yeats had told some of these stories to George Russell before September 1897 when Russell published (inaccurately) some of this Ballylee folklore.

Yeats's first visit to the tower would have been between late June and mid-November 1898, and he immediately 'possessed' it in his imagination, writing in 1916 that '[f]or years I have coveted Ballylee Castle'. In the summer/autumn of 1898, Yeats and Russell had spent time seeing visions in the nearby Lydicaun Castle, a similar Norman tower house, though uninhabitable. Ballylee, at the time was occupied by Patrick Spellman, Master of the Loughrea Workhouse, and Yeats returned there again in the summer of 1899. Russell's 1901 visit is not recorded by Lady Gregory in her diary.

£ 2,000-3,000 € 2,250-3,400

82

[W. B. YEATS]--
PHOTOGRAPHS

A collection of nine photographs of
Thoor Ballylee, comprising:

external view of the castle (160 x 105mm),
mounted (2 copies, one with inscription on
reverse); group of six copy-prints (each 165 x
120mm), three exterior views of the castle and
three interiors (fireplace, bedroom, and hallway),
three of these mounted on card once seemingly
part of an album, the others loose; photograph
of a sketch of Thoor Ballylee by Robert Gregory,
Cuala Industries stamp on the reverse (105 x
145mm), loose in a folder; all c.1920s

For the large altar-sticks shown by the fireplace
see next lot. The importance of the great Hiberno-
Norman tower of Thoor Ballylee to Yeats's poetic
imagination was so great that Seamus Heaney
described it as "the most important public
building in Ireland".

"An ancient bridge, and a more ancient tower,
A farmhouse that is sheltered by its wall,
An acre of stony ground,
Where the symbolic rose can break in flower..."
(W.B. Yeats, from 'My House', in 'Meditations in
Time of Civil War')

£ 200-300 € 250-350

83

ATTRIBUTED TO THE
PEARSON-PAGE CO. LTD.,
BIRMINGHAM

first quarter 20th century

Large Pair of Spiral Twist Altar-
Sticks

brass
116.5cm., 45¾in.
Manufactured *circa* 1900-1920.

These fine altar-sticks stood before the great
fireplace at Yeats's castle in Galway, Thoor
Ballylee (see lot 82), his family's country
home for much of the 1920s. This exact model
appears in the 1920 Pearson-Page Catalogue.
The company were known for copies of historic
metalwork as well as producing work in an
'antique' styles in brass, copper and iron. See
their July 1920 Catalogue, section 3, page 1, item
no. 3198.

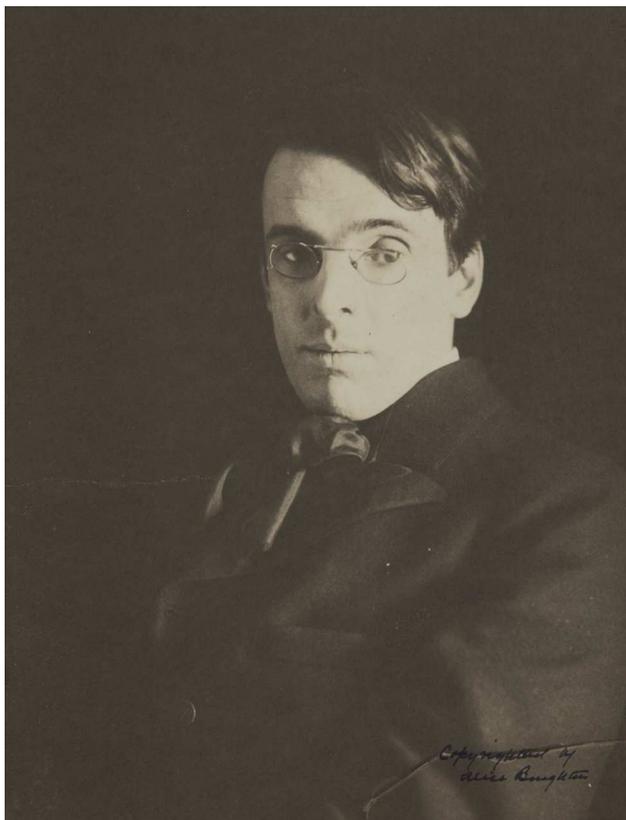
W £ 800-1,200 € 900-1,350



82



83



84



84

ALICE BOUGHTON

1865 - 1943

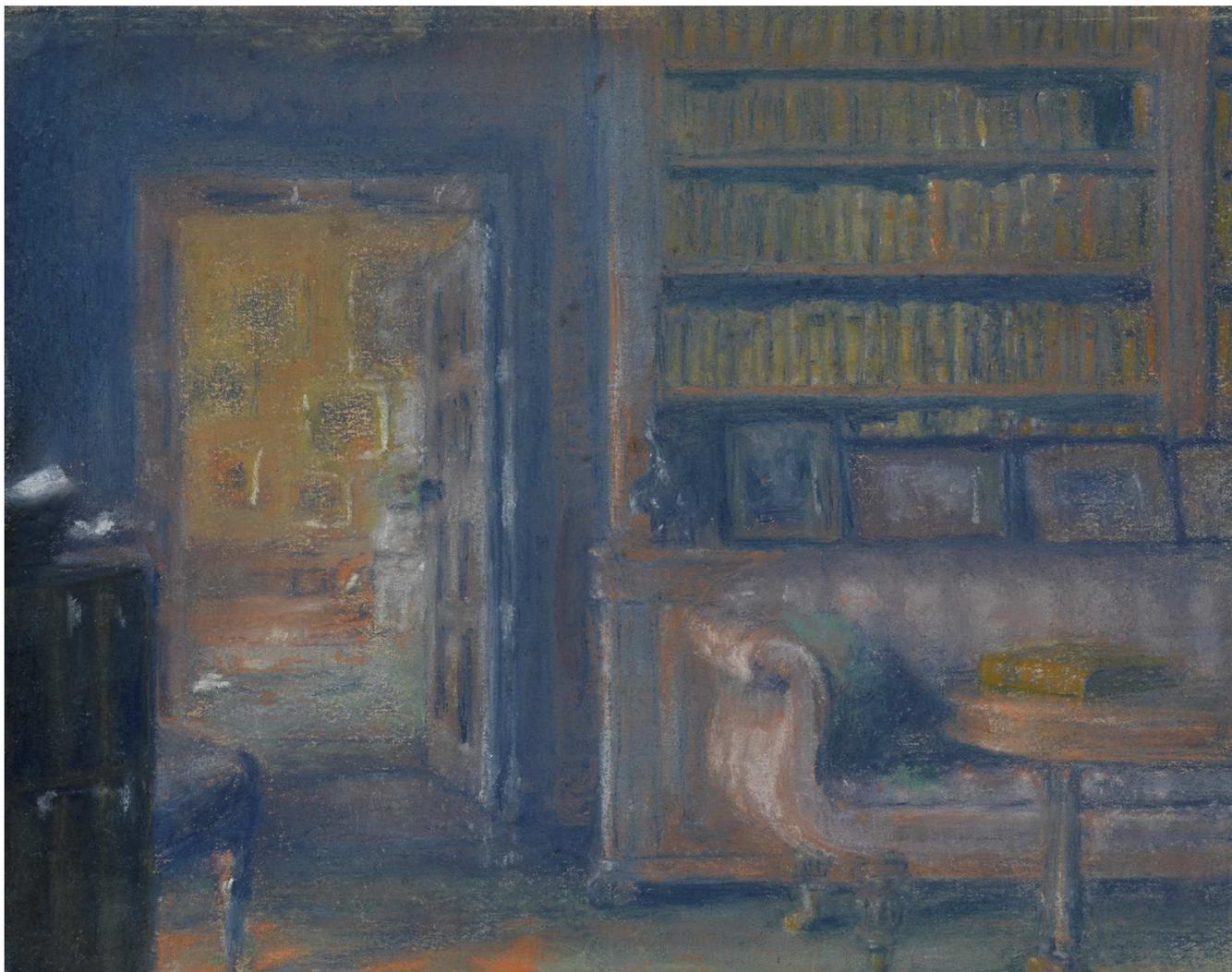
Three photographic portraits of W.B. Yeats

paper

one showing Yeats seated, reading at a desk, another head-and-shoulders, THESE TWO BOTH WITH AUTOGRAPH NOTE SIGNED BY THE PHOTOGRAPHER AT BOTTOM ("copyrighted by Alice Boughton"); together with a second print of the first portrait, unsigned; platinum prints, each 190 x 150mm., 1903

RARE AND FINE PORTRAITS OF YEATS BY THE AMERICAN PHOTOGRAPHER ALICE BOUGHTON (c.1866-1943). John Quinn arranged for Yeats to be photographed by Alice Boughton in New York in December 1903. Quinn is recorded as writing to Boughton on 7 January 1904, thanking her for two solio prints and two platinum prints, telling her that "Yeats received the three photographs which you sent him and was charmed by them." Quinn particularly liked one of Yeats reading a book, which was published in Florence Brooks's article in the *New York Herald* on 17 January 1904; another image was published in the *Gaelic American* on 5 March 1904.

£ 4,000-6,000 € 4,500-6,800



85

85

W. B. YEATS

1865-1939

The Library, Coole

[c.1897]

coloured pastels

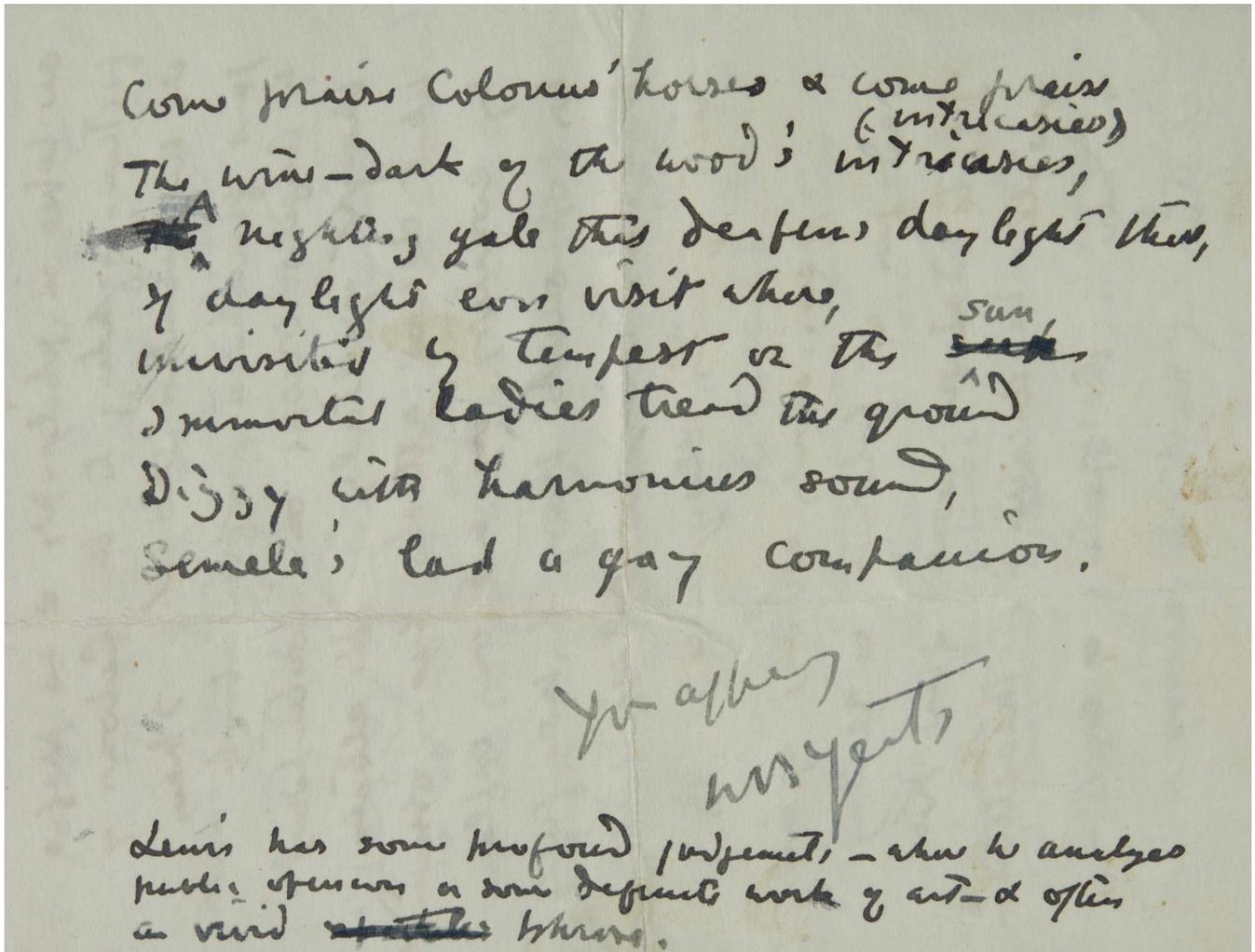
22 by 28cm., 8¾ by 11in.

LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p. 152, fig. 94, illustrated

See also lot 76. Pyle, who illustrates this pastel in black and white, notes that W.B. Yeats' 'own pastels and watercolours are rare'.

£ 8,000-12,000 € 9,000-13,500



WILLIAM BUTLER YEATS

1865 - 1939

Highly important series of 133 autograph letters signed to his close friend and early lover Olivia Shakespear,

ink on paper

comprising 129 autograph letters signed, one autograph postcard signed, 2 typed letters signed, and one letter written by his wife George at his instruction during serious illness. A FLOW OF LETTERS THAT DOCUMENTS A KEY RELATIONSHIP IN YEATS'S LIFE OVER A PERIOD OF MORE THAN FORTY YEARS, the letters arranged chronologically in envelopes by Allan Wade as follows: 1894 (2), 1895 (2), 1904 (2), 1912/13 (2), 1916 (1), 1917 (2), 1920 (1), 1921 (4), 1922 (9), 1923 (3), 1924 (6), 1925 (1), 1926 (8), 1927 (11), 1928 (9), 1929 (12), 1930 (5), 1931 (5, and two empty envelopes), 1932 (10), 1933 (18, and an empty envelope), 1934 (10), 1935 (4), 1936 (6); altogether c.353 pages, with 108

autograph envelopes (including three without letters enclosed), 6 August 1894 to 12 November 1936, many with later pencil annotations and dates, probably by Allan Wade, *three letters torn with loss*

[with:] Olivia Shakespear, 37 autograph letters signed, to W.B. Yeats ("Dear Willy"), mostly from 34 Abingdon Court, Kensington, c.150 pages, 16 November 1923 to 18 July 1935

[also with:] two further letters to Olivia Shakespear, one by "A", 2 pages, 1 April 1920, the other by her nephew Fred, 2 pages, 22 July 1934; a photograph of W.B. Yeats with George Yeats and Mrs Jean Hall, seated at tea, Algeciras, November 1927

"Speech after long silence; it is right, All other lovers being estranged or dead, Unfriendly lamplight hid under its shade, The curtains drawn upon unfriendly night, That we descant and yet again descant Upon the supreme theme of art and song: Bodily decrepitude is wisdom; young We loved each other and were ignorant." (W.B. Yeats, 'After Long Silence', on his friendship with Olivia Shakespear)

Yeats's surviving correspondence with his first lover, the 'beloved' of *The Wind Among The Reeds*, who became in later years one of closest friends: "For more than forty years she has been the centre of my life in London" (to Dorothy Wellesley, 8 October 1938). Olivia Shakespear (1863-1938) was one of the women who – like Maud Gonne, Lady Gregory, and his wife George – were at the heart of Yeats's life and, in many respects, of his work. She was English (like Maud Gonne and George), the daughter of Major General Henry Tod Tucker, who had served for many years in Bengal. In 1885 Olivia Tucker had married Henry Hope Shakespear, a solicitor from a family which, like her own, had strong connections with India. A daughter, Dorothy, soon followed, but it was not a fulfilling marriage, and the literary world soon began to occupy much of her time.

She met Yeats in April 1894 through her cousin, the poet Lionel Johnson, a fellow member of the Rhymers' Club, at a dinner for the *Yellow Book*. Shakespear had by this time begun publishing novels, and the friendship with Yeats that followed from their first meeting began with



86

discussion of literature. Yeats's early surviving letters to Shakespear focus on the treatment of love in her novels – "I no more complain of your writing of love, than I would complain of a portrait painter keeping to portraits" (12 April 1895) – and her representation of male suitors, such as whether a particularly dull specimen could be better delineated: "Might he not be one of those vigorous [sic] fair haired, boating, or cricket playing young men, who are very positive, & what is called manly, in external activities & energies & wholly passive & plastic in emotional & intellectual things" (6 August 1894). Yeats here seems to be imagining a man as different as possible from himself, and of course these comments came just as the two were edging towards a sexual relationship of their own.

No letters survive from April 1895, which was probably just before the two consummated their affair, to 1904. The love affair lasted about two years, and ended in no small part because of Yeats's continuing infatuation with Maud Gonne:

"I had a beautiful friend
And dreamed that the old despair

Would end in love in the end:
She looked in my heart one day
And saw your image their;
She has gone weeping away." (W.B. Yeats, 'The Lover Mourns for the Loss of Love, ll. 2-7)

Shakespear and Yeats renewed their friendship in about 1899, and their affair in the years that followed. A single surviving letter from 1904 praises her latest novel *The Devotees* ("the whole book has a beautiful wisdom & sanity & gentleness") and his plans to establish what would become the Abbey Theatre ("...it will be hard work...") and in 1916 he writes lyrically of his plans for Thoor Ballylee ("...If I shall get it I shall plant fruit trees as soon as possible – apple trees for the sake of the blossoms & because it will make me popular with the little boys who will eat my apples in the early mornings..."., 8 November 1916). Over these years their lives had become more entangled in different ways. Yeats and Shakespear renewed their affair once again in 1910. Meanwhile, Shakespear had met the young American poet Ezra Pound soon after his arrival in London, and in May 1909 introduced

him to Yeats. Her daughter, Dorothy, was by this time a young woman and Pound soon fell in love with her; Shakespear – estimating correctly that Pound was likely to prove a better poet than husband or son-in-law – did not encourage the relationship, but the two nonetheless married in 1914. Another connection was to prove even more significant to Yeats. In 1911, Olivia's brother Henry Tudor Tucker married Nelly Hyde-Lees after the death of her alcoholic husband (see lot 75). Hyde-Lees had a grown daughter, Georgie, who soon became an intimate friend of Dorothy Shakespear's and an enthusiast of the occult experiments that were also an important part of Olivia's life and Yeats's. In 1917 Georgie (now known as George) married W.B. Yeats.

The vast majority of Yeats's surviving letters date from the 1920s and 30s. They now had decades of friendship behind them, deep knowledge, trust, and affection for each other, and shared literary and occult interests. Yeats had married into Shakespear's extended family, whilst Shakespear's son-in-law was the great Modernist poet who catalysed Yeats's own extraordinary

continuing poetic development. Their sexual relationship was now something upon which Yeats could reflect with an admission of regret at his own tepid behaviour: "I came upon two early photographs of you yesterday, while going through my file — one from "Literary Year Book". Who ever had a like profile? — a profile from a Sicilian coin. One looks back at ones youth as to a cup that a madman dying of thirst left half tasted. I wonder if you feel like that" (6 January 1927). This sentiment found issue in the poem 'The Empty Cup', in which "A crazy man that found a cup | When all but dead of thirst, | Hardly dared to wet his mouth", for fear his "beating heart would burst".

In these years Yeats writes freely about most aspects of his life and work. He talks of everything from visiting the Mormons of Salt Lake City during a lecture tour ("...They claim that the miraculous has never ceased among them. They have great wealth, number about 750,000 & now alas pride themselves on never having more than one wife...", 14 March 1920) to memories of childhood illness triggered by his daughter's whooping cough ("... I remember nothing of it except a moment of surpassing pride when I whooped in the middle of a large class room at the age of twelve, drew all eyes & was sent home...", 9 April 1921). He expresses how writing his memoirs (in which he hid his affair with Shakespear under the pseudonym 'Diana Vernon') "makes me feel clean, as if I had bathed & put on clean linnen [sic]. It rids me of something & I shall return to poetry with a renewed simplicity" (1 August 1921), and also gives his first impression of *Ulysses*:

"I am reading the new Joyce — I hate it when I dip here & there but when I read it in the right order

I am much impressed. However I have but read thirty pages in that order. It has our Irish cruelty & also our kind of strength & the Martello Tower pages are full of beauty — a cruel playful mind — like a great soft tiger cat." (8 March 1922)

Inevitably, the turbulence of Irish affairs is a major theme of his letters of the early 1920s. Several letters in the early months of 1922 refer to the mounting tensions over the Anglo-Irish Treaty, and also to the deep pain inflicted on the country by the War of Independence. Coole Park was for Yeats a place of tranquillity and poetic inspiration, but on 23 April 1922 he writes:

"...All we can see from our window is beautiful & quiet & has been so; yet three miles off near Coole, which is close to a main road the black & tans flogged young men & then tied them to their lorries by the heels & dragged them along the road till their bodies were torn to pieces. I wonder will literature be much changed by that most momentous of events, the return of evil..." (23 April 1922)

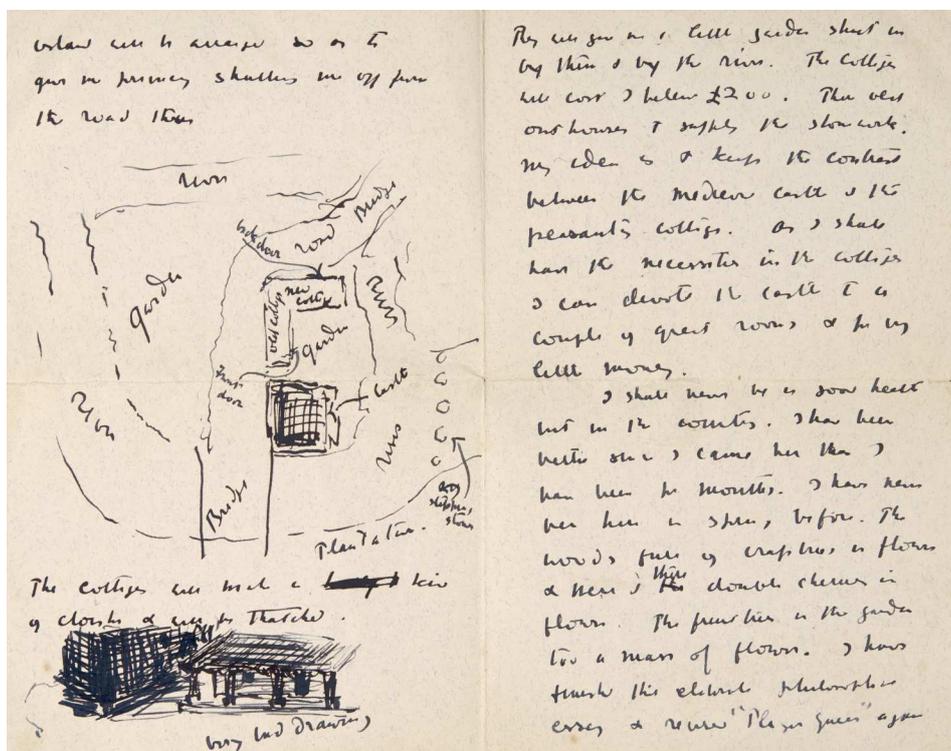
Writing to Shakespear as the Civil War raged, bringing violence once again to the streets of Dublin, Yeats reassures her that "there has been no fighting in our square for a couple of weeks" (5 January 1923) and that his appointment as a Senator — which made him a potential target for anti-Treaty forces — meant that everyone was terribly polite to him (at least by daylight); a few months later he is able to express his hopes for the Free State in his own idiosyncratic terms: "when news came in of Michael Collins death, one of the ministers recited to the cabinet ... the entire Adonais of Shelley" (22 March 1923).

As peace returned to Ireland, Yeats increasingly returned to poetry. His flow of letters to Shakespear became more regular in the

later 1920s through to the mid-1930s, and he writes more often, and more directly, about his own poetry: this is a particularly rewarding and significant shift as these were years of extraordinary poetic achievement. Alongside insightful but whimsical comments ("...both you & I are too old to really enjoy my writings — especially those in prose. I write for boys & girls of twenty for I am always thinking of myself at that age...", 26 May 1924), he writes of the deepest intentions behind his work in a manner that would only have been possible to someone with a deep understanding of his esoteric beliefs:

"Do you remember that story of Buddha who gave a flower to some one, who in his turn gave another a silent gift & so from man to man for centuries passed on the doctrine of the Zen school? One feels at moments as if one could with a touch convey a vision — that the mystic vision & sexual love use the same means — opposed yet parallel existences." (25 May 1926)

His poetic triumph of the late 1920s was the collection *The Tower*, and Yeats gives insightful comments on the passions that fed into it ("... Re-reading *The Tower* I was astonished at its bitterness, and long to live out of Ireland that I may find some new vintage. Yet that bitterness gave the book its power and it is the best book I have written...", 25 April 1928), as he does a few years later on *The Winding Stair* ("...Sexual abstinence fed their fire — I was ill yet full of desire...", 17 August 1933), and on his new poetic direction of the mid-30s: "I have finished with self-expression & if I write more verse it will be impersonal" (24 October 1933). His letters include invaluable chance comments, such as that Crazy Jane "is more or less founded upon an old woman who lives in a little cottage near Gort" (22 November 1931). He also often incorporates



Via Amerigo 12-B
RAPALLO
ITALY

Dec 16

My dear Eliza: Today I write my first letter - looking
to have decided to end it for I & Dad's friends who hold my
dearest letters - as consistent, then for I see I didn't letter on
arts, business etc. I am now intensely ~~interested~~ - my
temperament has been to go up at night full, but conversely
though I like some times me. I think however I shall be normal
again in a few days. The I find not here I am fairly
astonish though steady I won't let little things I think I
showed you 10 hours sleep. Here it is

Speech after long silence; it is right -
all this world being estranged or dead
Impaired, lamp-light had under its shade
The curtains drawn when unfriendly night
That we descend, & yet again descend
Upon its supreme theme of art & song:
Bodily description is downwards; young
we looked each other & were ignorant.

My volume of "Siberia" is having its second edition
& it is out little over a month. ~~arrived~~. Not quite late
The only review in its paper is the East End of Anglo
News on 26th of the Blackpool Eagle & it has given
interest from the beginning the said paper was more
important than the other press, for only reviews read.
Did Thackeray write of Shakespeare from a similar
discovery? ~~www.siberia.com~~

You expect
with yours

April
12th

Thom Hill
Sligo.

My dear Mr Shakespeare

The vision is correct in one
thing & the rest is merely the
opening & a vision. I do
not tell you about in night,
or the exact nature of the
symbol you have used,
because I will make the
vision complete at any time
I see you, & it is best
that it do all the explaining.
You had better not try

early versions of new poems and fragments into more than a dozen of his letters, including 'The Wild Wicked Old Man' (24 September 1926), 'The Nineteenth Century and After' (2 March 1929), 'The King of the Great Clock Tower' (11 November 1933) and, supremely, 'After Long Silence' (16 December 1929), the exquisite lyric quoted above, which Yeats goes on to suggest was inspired by his memories of "those autumn evenings when I was on my way to Rapallo".

Of course Yeats's letters range far beyond his own work. He writes of the wider world of literature, from his reading of D.H. Lawrence during his final American lecture tour, to his dislike of Lord Alfred Douglas, to his gloom as he girded himself for an attempt on *Orlando*, "which I shall probably find faint of pulse & dislike" (8 July 1932). He writes admiringly of Joyce, but it is the novels of Lawrence that particularly excite him, as in his comments on *Lady Chatterley's Lover*:

"...Its description of the sexual act is more detailed than in [Frank] Harris the language is sometimes that of cabmen & yet the book is all fire. Those two lovers, the gamekeeper & his employers wife, each separated from their class by their love, and by fate, are poignant in their loneliness, & the coarse language of the one, accepted by both becomes a forlorn poetry uniting their solitudes, something ancient, humble & terrible..." (22 May 1933)

His disillusion at Irish political life is evident, although rarely dwelt upon, except in the aftermath of the assassination of Kevin O'Higgins in July 1927. In a series of letters from the summer of 1933 he speaks of his brief dalliance with the Fascist Blue-Shirts, which elicit from him a number of sub-Nietzschean comments: "History is very simple - the rule of the many,

then the rule of the few, day & night, night & day every where in small disturbed nations day & night race" (13 July 1933). He also writes of his health, the Irish Academy of Letters, the Swami, his receptiveness to natural beauty (as when he finds the "country all white with the May flower", 7 June 1922), his financing of the Cuala Press, supernatural visions, and his belief in the power of irrational forces ("...Europe belongs to Dante & the Witches not to Newton...", 9 March 1933). He does not write directly about the various lovers that he took during his final decade, but his later letters are increasingly peppered with racy sexual anecdotes.

Nearly forty letters by Olivia Shakespear to Yeats from the mid-20s to the mid-30s survive and are also included here. These letters begin in late 1923 with congratulations on winning the Nobel Prize. Her tone is - perhaps unsurprisingly - far more prosaic than Yeats's, and her comments on his poetry are often somewhat guarded: "Leda seems to have a peculiar charm for you - personally, I'm so terrified of swans, that the idea horrifies me" (14 April 1929). She claims that "I can hardly read contemporary poetry - the great Eliot leaves me cold - only yours & occasionally Ezra's..." (14 February 1926) but nonetheless talks of her social encounters with Eliot, Wyndham Lewis, and many others, and is always well-informed of their latest publications. She writes of visits to the theatre and to the Swami's lectures, reading about Gandhi, John Quinn's sale of his manuscripts, and of her growing collection of inscribed works by Yeats: "...I am very glad to have your new poems, to add to my valuable collection. Ezra once told me the most valuable possession I have is those autographed first editions of your poems. I said 'You can sell them when I'm dead'..." (8 October 1932).

The letters between Yeats and Shakespear fall away in the later 1930s, and there are no letters here from the final two years of Shakespear's life. She died on 3 October 1938, and in the immediate aftermath of her death Ezra Pound returned to Yeats his letters to Shakespear. It is thought that Yeats destroyed some of these letters, which may explain the few surviving letters from the first two decades of their relationship. The present collection comprises all the known letters by Yeats to Shakespear except for two early letters (dated 11 July 1895 and 20 May 1900) that were long-since separated from the main series, and three brief notes written in the last twelve months of Shakespear's life. It should also be noted that Yeats was not always either consistent or accurate in his dating of letters. These letters were arranged into chronological order by Allan Wade, who often added his dating of individual letters in pencil either on the envelope or the letter itself. Further work on the dating of the letters has been undertaken by the editors of the *Collected Letters*, and it is the *Collected Letters* dating that is followed here. One letter fragment is dated by the *Collected Letters* to c. 24 November 1913, and is housed accordingly, but is in an envelope with a postmark of substantially later date ("8 JAN 2[.]."). This letter may, however, not be in its original envelope.

THIS CORRESPONDENCE, COVERING MANY DECADES, IN WHICH YEATS WRITES AT LENGTH ABOUT HIS BELIEFS, PASSIONS, AND POETIC DEVELOPMENT, IS OF THE HIGHEST IMPORTANCE TO LITERARY HISTORY AND IS AN EXCEPTIONAL RARITY ON THE OPEN MARKET.

£ 250,000-350,000 € 281,000-394,000



87
**THAMES VALLEY,
ENGLAND**
19th century

'Yeats' Desk Chair'

elm, ash
with a dished seat, *historic restoration*
Made *circa* 1830.

PROVENANCE

According to family tradition this chair was used by W. B Yeats as his desk chair.

W £ 3,000-5,000 € 3,400-5,700

88
ENGLAND
17th century

The 'Monk's' Chest

elm
the front carved in relief with three stylised
flowerheads, the interior with a lidded 'till'
50.5 by 126 by 43cm., 20 by 49½ by 17in.
Made in the first quarter of the 17th century.

PROVENANCE

According to family tradition this early boarded
chest was used by W.B. Yeats for storage and
referred to by the Yeats family as the 'Monks
Chest'.

W £ 600-900 € 700-1,050

87



88



89

89

ENGLAND

18th century

W. B. Yeats' Writing Bureau

oak crossbanded with mahogany
the fall opening to reveal a green baize writing
surface, eight pigeonholes, seven small drawers
and four concealed compartments arranged
around a central cupboard
102 by 93 by 93cm., 40 by 36½ by 36½in.
Made circa 1770.

THIS BUREAU DESK WAS USED REGULARLY BY YEATS FOR HIS CORRESPONDENCE IN HIS LATER YEARS, and possibly for an extended period after his move back to Ireland during the momentous period of the Irish revolution of 1916-21, when he and his new bride Bertha Georgie Hyde-Lees settled into the old Norman castle at Ballylee, in Gort, Co. Galway, near Coole. In 1922 they were at 82 Merrion Square in Dublin, before moving across town in 1928 to 42 Fitzwilliam Square. In 1932, following the

death of Lady Gregory, they moved out to a small country house with a large and charming garden at Riversdale, Rathfarnham, below the Dublin mountains. Throughout this period Yeats not only wrote some of his most memorable verse but was newly engaged in Irish political affairs, campaigning against Catholic social teaching, the prohibition on divorce, and, perhaps most stridently, artistic censorship (the last led to the establishment of his Academy of Letters). A huge amount of correspondence was thus engendered, not only with other writers and artists, his wife and members of his own extended family at home and abroad but also with statesmen, politicians, patrons, and members of the international literary community (particularly after the award of the Nobel Prize for Literature in 1923). In addition Yeats maintained correspondence with past lovers such as Olivia Shakespear (see lot 86), whilst sustaining "intense collaborative friendships" (Foster) with many other women, including Margot Ruddock, Ethel Mannin, Dorothy Wellesley, and Edith Shackleton.

"My dear Dobbs: ... A fiery debate in Dail last night about The Army Report. Mulcahy very demonstrative... O'Higgins was not in the house but Macgilligan spoke. I am well of my cold & audaciously writing this at my desk between a wide open window & a glowing fire, rather like the damned who may be seen in a long cloud between hot & cold, as they hop to & fro. However I am not sneezing whereas the damned try & sneeze without ceasing. Gogarty drove me up towards the mountains last night & that renewed the desire I feel so constantly to go with you somewhere into the mountains for a few days away from all our complications & preoccupations. I must not write any more for it [is] Dail day & I have little time..."
(letter to George, 82 Merrion Square, Dublin, ?29 July 1924)

W £ 20,000-30,000 € 22,500-33,800



90
SHERRIL SCHELL

1877 - 1964

Three photographic portraits of W.B. Yeats

photographic paper

All half-length, facing forward, one with his hand on a book and the other two both with his hand to his face but with his head tilted at different angles, all from the same session in a suit with a cravat, platinum prints, each c.237 x 193mm, mounted (mount size c.255 mm), signed in pencil on the mount by the photographer, photographer's stamp on the reverse of the mounts, one with later ownership inscription of Michael Yeats, [c.1903]

An attractive series of high-quality photographs of Yeats in his late 30s. The photographer, Sherril Schell, was an American who was based in London for the first decade of the twentieth century with a studio in Victoria. He took many portraits of literary and public figures, including a famous series of images of Rupert Brooke.

£ 2,000-3,000 € 2,250-3,400



91
ENGLAND
[W.B. YEATS]

circa 1930

W. B. Yeats' brushes

rosewood, horse hair

with initials

(2)

14cm., 5½in. wide

This could have been a gift from George as per a letter dated 1932: "Thank you for hair brush. It has made me realise, that all my life I have wanted to scratch my head & have never been able to do so hitherto." (WBY to George Yeats, 30 April 1932)

• £ 800-1,200 € 900-1,350



91

92

[W.B. YEATS]

Two items of W.B. Yeats' desk equipment, comprising:

leather

the poet's "Advance" Card Index, with hinge and interior card alphabetical dividers (some marked in ink "Reel 1", "Reel 2" etc. cloth-covered boards, 115 x 80 x 163mm, WITH THE POET'S AUTOGRAPH INSCRIPTION ("The property of WB Yeats, 4 Broad St Oxford" [earlier address above crossed out]); together with the poet's leather Walker loose-leaf ring binder, with clasp and pouches, SIGNED BY THE POET ON THE MAKER'S REFILL CARD ("WB Yeats")

(2)

These were used by W.B. Yeats at his address in Oxford where he lived with his wife Georgie soon after their wedding in 1921.

£ 100-150 € 150-200



92

93

[W.B. YEATS]

The poet's metal deed box, painted "W.B. Yeats" on side, keyhole, lid, side-handles, 285 x 456 x 330mm

This was probably used by the poet to store legal and perhaps other papers.

£ 2,000-3,000 € 2,250-3,400



93

94

RICHARD SPEAR, DUBLIN

1770-1832

Part of a Retractable Telescope

signed Spear / Dublin

brass, glass lenses, mahogany case

the case with a later paper retailers label, printed 'Thomas Mason / Optician / Dublin', incomplete and damage to telescope, lacking stand

case 12 by 109.5 by 21cm., 4¾ by 43 by 8¼in.

Probably made in the early 19th century.

W £ 80-120 € 100-150



94



95

95

**MANNER OF BENHAM & FROUD,
LONDON**

19th century

Arts and Crafts Desk Candlesticks

brass and copper
16cm., 6¼in.
Manufactured *circa* 1880-1890.

£ 400-600 € 450-700



96

96

**MANNER OF BENHAM & FROUD,
LONDON**

19th century

Aesthetic Style Desk Candlesticks

brass
19.5cm., 7¾in.
Made *circa* 1890.

£ 200-300 € 250-350



97

97

**ATTRIBUTED TO THE PEARSON-
PAGE CO. LTD., BIRMINGHAM**

first quarter 20th century

Three pairs of candelsticks

brass, lacquered brass
comprising a pair with waisted cast bobbin decoration, a pair with columnar and knopped stems and a small pair of George III style candlesticks with ejectors
(6)
53, 52 and 21cm., 20¾, 20½ and 8¼in.
Manufactured *circa* 1900-1920.

£ 1,200-1,800 € 1,350-2,050

98

**[WILLIAM BUTLER YEATS]--
THEODORE SPICER-SIMSON**

Two medals with portraits of W.B. Yeats and Lady Gregory

bronze
W.B. Yeats. A cast bronze uniface portrait medal, 1922, by Theodore Spicer-Simson, 108mm, from his *Men of Letters of the British Isles* series, with portrait of Yeats facing right, W.B. Yeats in field, signature and date in Roman numerals above between two shamrocks, reverse plain except for foundry mark; **Lady Gregory.** A smaller cast bronze uniface portrait medal of similar style, also 1922 and by Theodore Spicer-Simson, 74mm, with veiled portrait of the dramatist facing left, legend, signature and date in roman numerals around, reverse also with foundry mark
(2)

£ 1,200-1,800 € 1,350-2,050

99

[W.B. YEATS]--MEDALS

Four medals and one badge, comprising:

bronze

American Entry into the Great War, April 6 1917, silver medallion by Theodore Spicer-Simson for Gorham, New York, 31mm, with suspension loop and multi-coloured riband, in box of issue and with a printed descriptive note endorsed 'Compliments of American Committee for Devastated France, Sent by Rose Quinn'--**Royal Dublin Society 1731-1931**, Member's lapel badge in gilt-bronze and enamel, reverse engraved W.B. Yeats, 22.5 x 29mm--**Tailteann Games, 1924**, bronze medal by P. Quinn & Co., Dublin, reverse engraved council, 51mm, in fitted case of issue--**Haldane Medal**, in bronze, by Percy Metcalfe for the Royal Mint (1925), with Haldane's portrait on obverse and reverse legend the institute of public administration founded 1922, 63.5mm, *obverse with slight verdigris*--together with an unscripted and unsigned German cast bronze portrait medal of Goethe with standing figures of a man and woman on reverse, 85mm, in its presentation case with legend 'Dank der Stadt Frankfurt a. M.' (5)

£ 500-700 € 600-800

100

[W.B. YEATS]--CHESS

A Regency chessboard, early 19th century with a set of Chinese ivory pieces, Canton, late 19th century

Asian ivory

red and gold decorated base, the underside in black with gilt decoration, 492 x 492 x 40mm

W.B. YEATS' OWN CHESS-SET.

"One of the main interests of his young manhood was chess..." (John Masefield, *Some Memories of W.B. Yeats*, Dublin, 1940)

In the early 1880s WBY discovered chess and soon became immersed in it. At first, finding no opponent, he played his right hand against his left. He finally persuaded his father to play who protested he knew nothing of the game but the moves, yet beat him every time. (W. Murphy, *Prodigal Father*, 1978, p.131)

• £ 2,500-3,500 € 2,850-3,950



98



99



100



101



102



103

101
ENGLAND
20th century

Demi-Lune Sideboard

mahogany, ebony strung
the central drawer with *later* fitted plywood
compartments and above a deeper frieze drawer
91 by 136 by 60cm., 35¾ by 53½ by 23½in.
Made *circa* 1923.

PROVENANCE

This Regency style demi-lune sideboard, which
dates from the early 1920's and appears to be
ensuite with the Regency style dining table, was
probably acquired by W. B. Yeats with the prize
money awarded to him from winning the Nobel
Prize in 1923.

W £ 2,500-3,500 € 2,850-3,950

102
NORTH WEST ENGLAND
19th century

**Six Matched 'Spindle Back' Dining
Chairs**

ash, rush
variations between chairs
(6)
Made *circa* 1830 in Lancashire or Cheshire.

PROVENANCE

According to family tradition these chairs were
acquired for use with the Dining Table acquired
by W. B. Yeats with the money from his Nobel
Prize.

W £ 800-1,200 € 900-1,350

103
ENGLAND
20th century

The Yeats Family Dining Table

mahogany and ebony strung
with two additional leaves
extended 72 by 121 by 301cm., 28¼ by 47½ by
118½in.
Made *circa* 1923.

PROVENANCE

This Regency style table, which dates from the
early 1920's, was acquired by W. B. Yeats with
the prize money awarded to him from winning the
Nobel Prize in 1923.

W £ 1,500-2,500 € 1,700-2,850



104

104

JOHN BUTLER YEATS

1839 - 1922

“Sold by the Irish Players at \$1.00 towards a building to save Sir Hugh Lane’s Great Gift of Pictures for Ireland April 1913”

ink on fabric

480 x 455mm., printed souvenir handkerchief on linen, folds (3 copies)

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.406 (another edition)

In 1908 Sir Hugh Lane (1875-1915) established Dublin’s Municipal Gallery of Modern Art and the American tour of the Abbey Theatre in 1913 was evidently regarded as an opportunity by Lady Gregory (Lane’s aunt) to raise funds for a permanent home for the collection. Yeats should later address the lack of support for the gallery (and other political issues) in ‘September 1913’.

This printed handkerchief includes eight sketches of Abbey actors by John Butler Yeats including J.M. Kerrigan, Sara Allgood, Eithne Magee, Sydney J. Morgan, J.A. O’Rourke, Udolphus Wright and Fred O’Donovan. There is also a quote from W.B. Yeats (from his poem ‘To a Wealthy Man who Promised a Second Subscription to the Dublin Municipal Gallery if it were Proved the People Wanted Pictures’) and Lady Gregory (from her play *The Rising of the Moon*). Both pieces include facsimile signatures of their authors.

£ 400-600 € 450-700



105

105

JOHN BUTLER YEATS

1839-1922

Old Man and Woman in “Well of the Saints”

inscribed l.l.: *Old Man and Woman in “Well of the Saints”*
pencil

12.5 by 16.5cm., 5 by 6½in.

The Well of the Saints is three-act play written by J. M. Synge and first performed at the Abbey Theatre in 1905. The couple depicted here are the protagonists Mary and Martin Doul - blind beggars who were led to believe they were beautiful by the townsfolk, only to discover the truth when a saint cured their blindness. Discovering the world is not what they believed it to be, they grow blind again and choose not to forgo a repetition of the miracle.

The play was at the centre of controversy among the Irish National Theatre Society, creating factions between those who supported the staging of such drama and those who felt it was not appropriate. In the end, it led to the splitting of the group, with W.B. Yeats and Lady Gregory, in favour of the plays, seizing the opportunity to restructure the society with themselves heading the new leadership.

£ 800-1,200 € 900-1,350

106

HARRY KERNOFF, R.H.A.

1900-1974

P.S. O'Hegarty

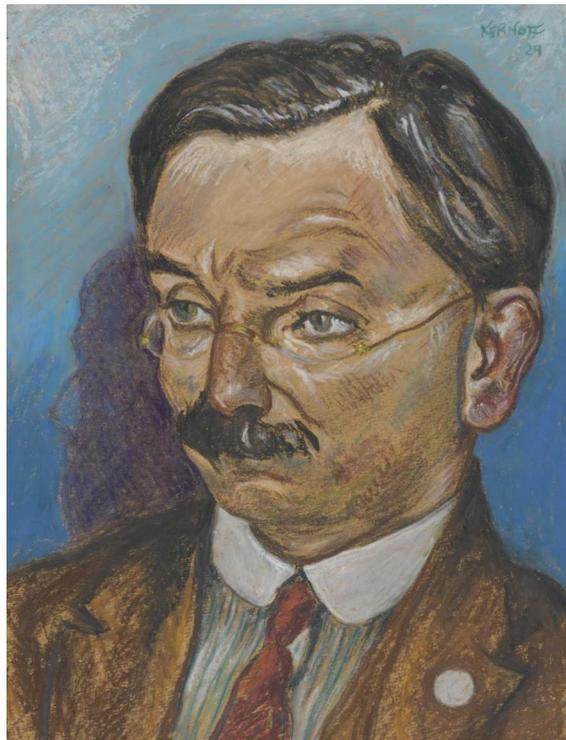
signed and dated u.r.: Kernoff/ 29

pastel

40.5 by 30.5cm., 16 by 12in.

Patrick O'Hegarty (1879-1955) was born the eldest of two boys in Carrignavar, Co. Cork. His father died when he was young, leaving his mother to support her two sons. She managed to ensure they received a formal secondary education at their local Christian Brother's School. It is here that O'Hegarty's pride and love for his country was embedded in him. This passion for the Irish identity stayed with him throughout his life and drove him to become a prolific writer and essayist, promoting the Irish language and Irish self-reliance.

O'Hegarty was a huge admirer of William Butler Yeats. As an avid collector of his poetry and plays, he also supported Yeats' work for the Abbey Theatre and his opposition to censorship. O'Hegarty's daughter, Grainne, went on to marry Yeats' son Michael, and at the death of Yeats, O'Hegarty wrote lengthy and affectionate letters to Elizabeth Yeats consoling the loss of her great husband. In his eulogy of the poet he wrote, '(Yeats') poetry was fulfilling one of the best tasks of poetry, it was speaking out of the people and to the people, filling them with pride and determination' (F. Flanagan, *Remembering the Revolution: Dissent, Culture, and Nationalism in the Irish Free State* (2015)



106

⊕ £ 2,000-3,000 € 2,250-3,400

107

GRACE GIFFORD

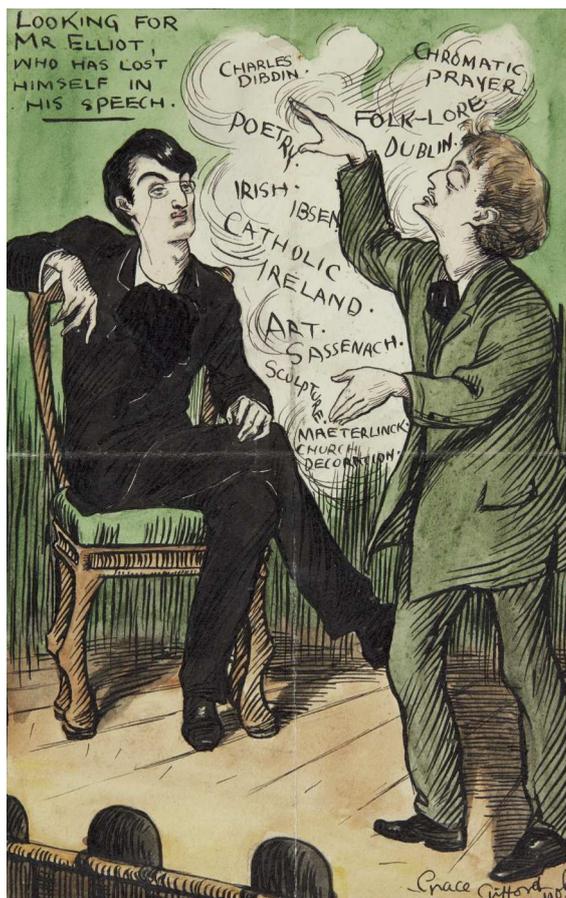
1888-1955

'Looking for Mr Elliot, Who Has Lost himself in his Speech'

pen, ink and watercolour on paper

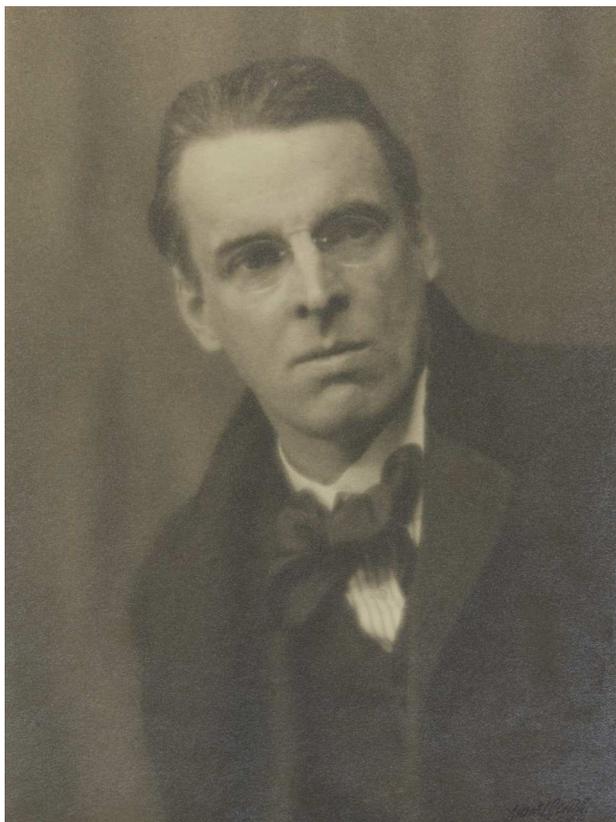
200 x 128mm., pen, ink and watercolour drawing, signed and dated 'Grace Gifford | 1906' lower right, some folds

The Irish artist and caricaturist Grace Plunkett studied with William Orpen and, later, at the Slade School. She would achieve a certain notoriety for her marriage to Joseph Plunkett in Kilmainham Gaol only a few hours before he was executed for his part in the 1916 Easter Rising. She would later provide some illustrations to Yeats' play, *The Words Upon the Window Pane*. The Mr Elliot noted in the title may refer to Robert Elliott, a regular contributor to the periodical *Nationist*.



107

⊕ £ 700-900 € 800-1,050



108

108

ARNOLD GENTHE

1869 - 1942

Three photographic portraits of W.B. Yeats:

photographic paper

(i) Quarter-length, facing left; (ii) quarter-length, facing forward, mounted; (iii) three-quarter length, seated, with John Quinn; vintage silver-prints (c.245 x 175mm), each signed by the photographer on the image ("Arnold Genthe NY"), [31 March 1914]

Arnold Genthe was a widely recognised pictorialist photographer. These photographs were taken when Yeats was in New York towards the end of his 1914 American lecture tour.

£ 1,500-2,000 € 1,700-2,250

109

[MAUD GONNE]--PHOTOGRAPHS

Collection of six studio photographic portraits of Maud Gonne

paper

(i) Studio portrait by Chancellor of Dublin, seated with bouquet, albumen print (198 x 136mm), mounted (size of mount 280 x 204mm), studio name in gilt on mount, stamp of Cuala Industries on reverse, note in ink "Return to Mrs. Yeats", [c.1900]

(ii) Studio portrait by Reutlinger of Paris, in profile, albumen print (147 x 108mm), mounted (size of mount 164 x 109mm), studio name in gilt on mount and printed on reverse, stamp of Cuala Industries on reverse, note in ink "Return to Mrs Yeats", 1902

(iii) Studio portrait by Pierre Sanitas, seated with bouquet and holding child (?her son Seán MacBride), ?carbon print (140 x 100mm), mounted (size of mount 155 x 110mm), studio name on mount, Cuala Industries stamp on reverse and note in ink "Return to Mrs. Yeats", [c.1906-7]

(iv) Studio portrait by Elliot & Fry, in fur coat, albumen print (144 x 103mm), mounted (mount size 168 x 107mm), studio name on mount, stamp of Cuala Industries on reverse, note in ink "Return to Mrs. Yeats", London [c.1900]

(v) Studio portrait by Chancellor of Dublin, gelatin print (93 x 55mm), on black mount (mount size 104 x 63mm), name of studio on mount, Dublin [c.1900]

(vi) Kodak postcard-backed photographic portrait (140 x 88mm), [?pre-1900]

STUDIO PORTRAITS OF YEATS'S GREAT MUSE AND INSPIRATION, WHOSE HAND HE ASKED FOR ON MULTIPLE OCCASIONS, AND WHO WAS THE INSPIRATION OF MORE THAN EIGHTY OF HIS POEMS. Aside from her huge influence on Yeats her colourful life was underpinned by a deep commitment to Irish nationalist political activism, including speeches, journalism, pamphleteering and protests.

*But even at the starting-post, all sleek and new,
I saw the wildness in her and I thought
A vision of terror that it must live through
Had shattered her soul. Propinquity had brought
Imagination to that pitch where it casts out
All that is not itself: I had grown wild
And wandered murmuring everywhere, "My child, my
child!"*
(Yeats, 'A Bronze Head')



109



110

110

MAUD GONNE

1866-1953

Iseult Gonne

signed with initials I.r.

pencil with white highlights
31 by 27cm., 12¼ by 10½in.

A portrait by W.B. Yeats' muse and sometime lover Maud Gonne – unquestionably one of the most important inspirations for his lifetime's work – of her daughter Iseult (1894-1954), fathered by the Boulangist politician Lucien Millevoye (1850-1918) and comprising ARTWORK PREVIOUSLY FROM THE COLLECTION OF W.B. YEATS. Iseult's conception, which occurred in 1893 in the crypt of the child's tomb in Samoi-sur-Seine, Fontainebleau, had been planned as an attempt to reincarnate the lovers' first child George, who had died in 1891. Iseult's existence was concealed from her mother's English and Irish friends, apart from her sister Kathleen Pilcher, her cousin May Gonne, and, after 1898, W.B. Yeats himself. Maud later married the Irish Republican Brotherhood man of action, John MacBride in 1903. After MacBride's execution by the British in 1916 Yeats asked her for her hand again, and on being refused once more, became deeply preoccupied with Iseult, who was now a "fascinating (and strikingly beautiful) young woman of twenty-two, who admired him deeply; by 1917 the 52-year-old poet had become entranced by her, and that summer he proposed marriage, which she refused. He subsequently turned to another much

younger woman: Bertha Georgie Hyde-Lees (1892–1968), known as George, whose mother was married to Olivia Shakespear's brother... However, Yeats' obsession with Iseult persisted, and his marriage to George on 20 October 1917 came as a total surprise to most of their acquaintance. It also brought him very near to a total breakdown. The triangle of women in his life (Maud–Iseult–George) recurs in his poems of the time... he was also deeply affected by the repetition of a pattern set in the 1890s, when he had been torn between his affair with Shakespear and the unattainable but disruptive image of Gonne." (Roy Foster, *Oxford DNB*). Iseult later married a younger poet, Francis Stuart, though the marriage was not a happy one.

The first meeting of Maud Gonne and W.B. Yeats is noted in Lolly's diary for Wednesday 30 January 1889. Lolly described her as 'the Dublin beauty (who is marching on to glory over the hearts of the Dublin youths' (quoted in W. Murphy, p.160). Willy was smitten at once, declaring that 'her complexion was luminous, like that of apple-blossom through which the light falls'. (WBY, *Autobiographies*, p.123). Something of this description can be seen in the present work. Maud Gonne attended the *Academie Julian* and took classes for some years with Maitre Granié, and she submitted at least one work to the Salon. She sent Yeats various drawings, including sketches of her daughter. At least two are mentioned *circa* 1905-06 in letters collected by MacBride White & Jeffares.

⊕ £ 2,000-3,000 € 2,250-3,400



111



11

111
TWO QAJAR POLYCHROME POTTERY TILES, PERSIA, LATE 19TH/EARLY 20TH CENTURY

one depicting a bearded man in relief on a brown background underneath a floral border, the other showing a single figure on horseback holding a falcon, in a stylized landscape on a cobalt blue ground

(2)
 23.5 by 13.5cm.; 20.2 by 14.5cm.

£ 600-800 € 700-900

112
A QAJAR MOULDED POLYCHROME POTTERY TILE, PERSIA, 19TH CENTURY

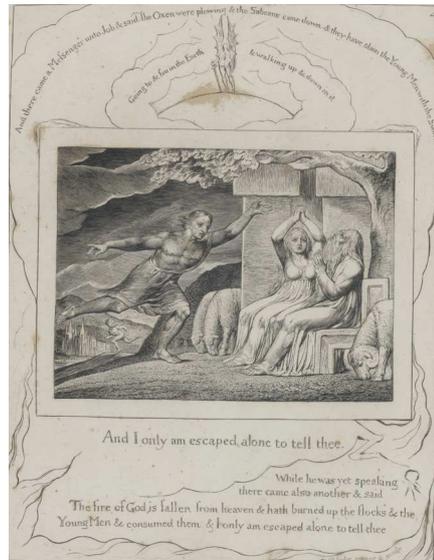
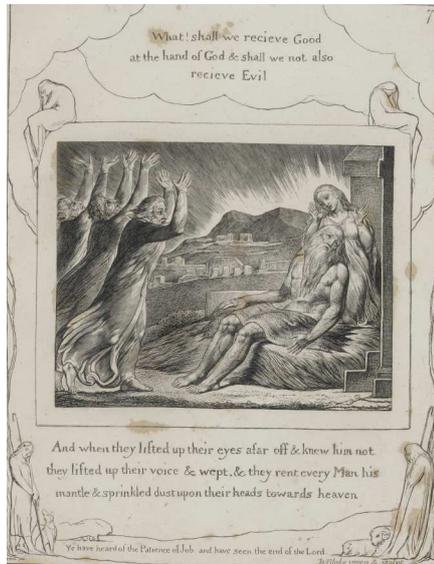
moulded and painted in underglaze cobalt blue, turquoise, ochre and pink, outlined in black, depicting a young couple and attendants amongst floral stems with buildings in the distance, below a border of birds among meandering flowers, set in metal frame

32.8 by 37.8cm. (framed)

£ 6,000-8,000 € 6,800-9,000



112



113

113

WILLIAM BLAKE

1757 - 1827

Illustrations to the book of Job (Bindman 627-632, 634-637, 641-643, 645-646)

15 engravings, 1825, from the set of 21, with the word 'proof' (there was also a slightly later edition with the word 'proof' removed), from the First Edition of about 150, on India appliqué, some sheets with the Turkey Mill 1825 watermark, framed

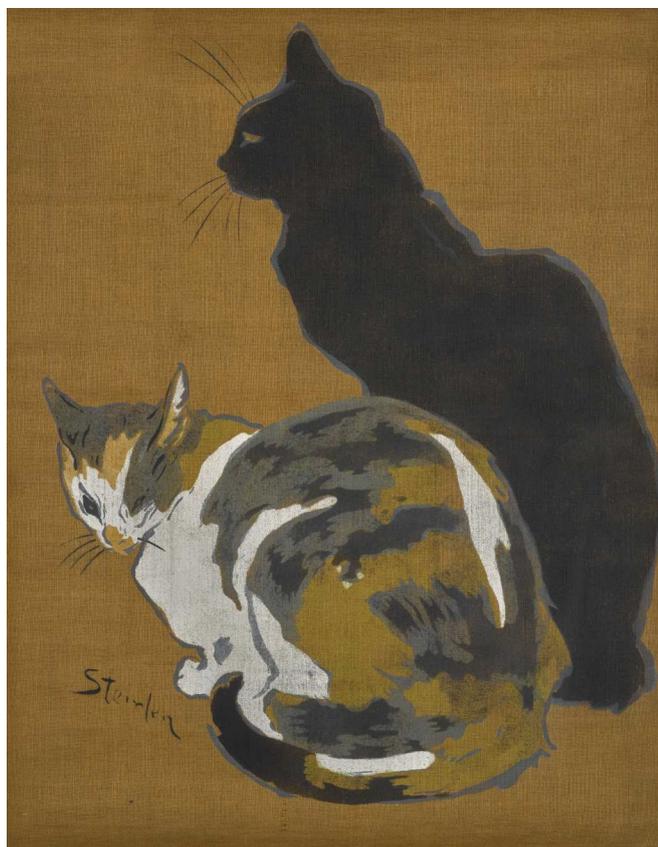
each sheet: approx. 215 by 70mm 8½ by 2¾ in
; each support: approx. 405 by 330mm 15½ by 13 in
(15)

See also note to lot 116.

£ 10,000-15,000 € 11,300-16,900



114



115

114

AUBREY BEARDSLEY

1872-1898

Collection of 18 prints or reproductions of work by Beardsley, including plates from *Salome*, together with work by William T. Horton, comprising:

i) *The Birthday of Madame Cigale*, 130 x 210mm., mounted, [Zatlin 266]; ii) *Les Revenants de Musique*, 213 x 84mm., mounted, [Zatlin 267]; iii) *Salome* title-page border, 176 x 134mm., blockmaker's initials 'C.H.' lower right, [Zatlin 862]; iv) *The Woman in the Moon*, 178 x 123mm., mounted, [Zatlin 864]; v) Border design for list of pictures, 176 x 141mm., blockmaker's initials 'C.H.' lower right, [Zatlin 865]; vi) *The Peacock Skirt*, 179 x 127mm., blockmaker's initials 'C.H.' lower left, mounted, [Zatlin 866]; vii) *John and Salome*, 175 x 122mm., blockmaker's initials 'C.H.' lower left, mounted, [Zatlin 867]; viii) *A Platonic Lament*, 178 x 127mm., blockmaker's initials 'C.H.' lower right, mounted, [Zatlin 868]; ix) *The Eyes of Herod*, 177 x 128mm., [Zatlin 869]; x) *Enter Herodias*, 177 x 129mm., blockmaker's initials 'C.H.' lower right, [Zatlin 870]; xi) *The Stomach Dance*, 178 x 128mm., blockmaker's initials 'C.H.' lower right, [Zatlin 872]; xii) *The Dancer's Reward*, 176 x 126mm., blockmaker's initials 'C.H.' lower right, [Zatlin 873]; xiii) *The Climax*, 178 x 127mm., [Zatlin 874]; xiv-xvi) together with photographic reproductions of Zatlin 311, 1005, and 1009--xvii-xviii) together with two prints of work by William T. Horton; some significant spotting or soiling (18)

Both W.B. Yeats and Aubrey Beardsley were synonymous with *The Yellow Book* (1894-1897) and the *Savoy* (1896). Indeed, Yeats contributed poems to all eight issues of the *Savoy*, of which magazine Beardsley was art editor. Mabel Beardsley, the artist's sister, was 'practically one of us' (Yeats' reference to the Rhymers' Club) and she was the subject of Yeats' poem 'Upon a Dying Lady'. One of Beardsley's contemporaries, William T. Horton (1864-1919) was championed by Yeats and the poet would provide an introduction to Horton's *A Book of Images* in 1898.

£ 400-600 € 450-700

115

THÉOPHILE ALEXANDRE STEINLEN

1859 - 1923

Cats

lithograph on canvas
60 by 47cm, 23½ by 18½in.

£ 800-1,200 € 900-1,350



116

116

WILLIAM BLAKE

1757-1827

Illustrations to Dante's Divine Comedy (Bindman 647-653)

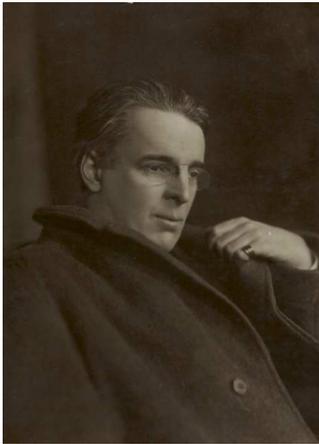
The complete set, comprising seven engravings, 1827, on India appliqué, framed

each plate: approx. 240 by 340mm 9½ by 13⅜ in;

each sheet: approx. 270 by 350mm 10⅝ by 13¾ in

In 1940 John Masefield recalled Yeats' rooms at 18 Woburn Buildings around 1900. He notes '...there were also these things: Blake's first Dante engraving, *The Whirlwind of Lovers*; a little engraving of Blake's head; a print of Blake's *Ancient of Days*; and a little engraving from the *Job*... To the right of the fireplace a small, dark divan ran along the wall... Over the divan were a large photograph of a woman, and Blake's seventh Dante engraving, of Dante striking Bocca degli Abbatì's Head.' (see John Masefield, *Some Memories of W.B. Yeats*, Dublin, 1940).

£ 7,000-10,000 € 7,900-11,300

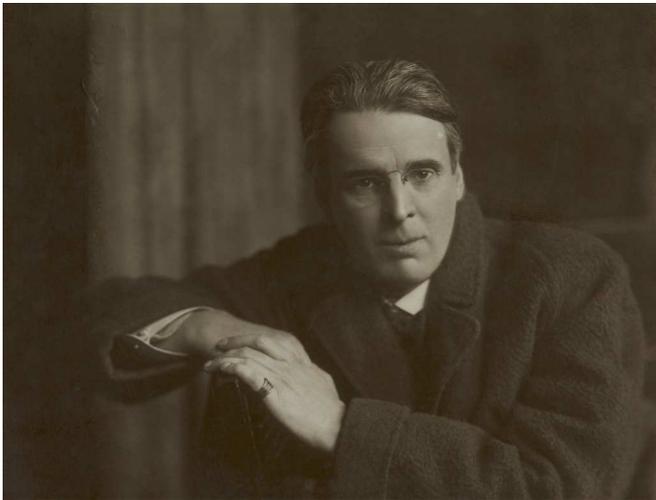


117
LENA CONNELL

Collection of three photographic portraits of W.B. Yeats:

photographic paper
(i) full-length, (ii) half-length, facing forward,
(iii) half-length, facing right; all from the same
session with Yeats seated and wearing a large
overcoat, sepia toned vintage silverprints, each
c.195 x 130mm, mounted (mount size c. 230 x
160mm), signed in pencil by the photographer on
the mount, photographer's stamp and negative
number on the reverse of the mount, [c.1910]

⊕ £1,000-1,500 €1,150-1,700



118
SCANDANAVIA

19th century

Two Pairs of 17th century style
Candlesticks

brass with repoussé decoration
with detachable drip-pans
(4)
26 and 24cm., 10¼ and 9½in.
Probably made in Sweden, last quarter 19th
century.

£1,200-1,800 €1,350-2,050

117



118

119

JAPAN

Taishō Period, Early 20th century

Hina Matsuri Figures

mixed media including painted egg-shell plaster, silk, brocade and tatami
each approximately 31cm., 12¼in.
Made circa 1925.

These finely worked dolls were presented to Yeats in 1927 by the Japanese poet and essayist Dr Yano Kazumi (1893-1988). Yano visited Thoor Ballylee in July 1927, and sought help from Yeats for commentary on his edition of *Select Poems of William Butler Yeats* (Tokyo, 1928). He also intended to translate some of George Yeats's plays (see *W.B. Yeats & George Yeats: The Letters*, ed. Saddlemyer (2011), p.194, n.3). The dolls are *dairi-bina*, a pair representing an Emperor and Empress made for the *Hina Matsuri*. This Spring festival has been celebrated by families with young girls since the Edo Period in Japan. The celebration involved an intricate altar in which miniature figures, such as the dolls here, would be arranged by rank.

W. B. Yeats had a deep interest in Japanese culture, expressed most famously in his adoption of techniques from *Noh* theatre in plays such as *At The Hawks Well* and *The Death of Cuchulain*: "With the help of Japanese plays ... I have invented a form of drama, distinguished, indirect and, symbolic, and having no need of mob or press to pay its way – an aristocratic form ('Certain Noble Plays of Japan', 1916).

W £ 800-1,200 € 900-1,350



119



120

JAPANESE SCHOOL, MEIJI PERIOD

comprising a painting of a crane, ink on silk, 27 by 24cm.; nine woodblock prints on paper of Geishas, largest 38 by 25cm., four further woodblock prints and two (double-sided) printed reproductions of Indo-Persian paintings from the 16th century (16)

£ 700-1,000 € 800-1,150



120



121

121

MASEFIELD, JOHN

1878-1967

Model of a two-masted brig: the *George and Willy*

wood, wire, textile and paint
 approx. 850 x 300 x 1100mm., two masts with sails and rigging, mounted on green display base, soiled with some extensive damage including snapped masts, loss to rigging and some worming

THE POET LAUREATE'S HANDMADE GIFT PRESENTED TO HIS LITERARY MENTOR.

Writing of his schooling aboard H.M.S. *Conway*, John Masefield (1878-1967) lamented the Captain's refusal to allow model-rigging as part of teaching: "All can learn much from models; either by rigging or unrigging. We were expected to learn too much from books. We longed for model masts, and topmasts, rigged like the merchant-ships of our time, with wire standing rigging, set-up by screws, and heavy yards that would hurt if we played the fool..."

In later life Masefield would occasionally construct models of ships. Robert Graves in his memorial address for Masefield remembered renting accommodation from Masefield in 1920

and "used to trudge up from my cottage and pass his garden work-shed half-hidden among gorse trees. Though assumed by his energetic Ulster wife to be working hard on *Right Royal*, for the family's support, he was, as often as not, idly engrossed in a favourite fo'c'sle occupation: carving and rigging model sailing ships". An obituary in *Ships Monthly for Shiplovers and Shipmodellers* noted "The prize-winning cadet who became Poet Laureate could have swept the board at any exhibition of ship models".

Three models are known to survive. *The Triumph*, dates from 1921 and was presented to Thomas Hardy. In *The Life of Thomas Hardy 1840-1928*, Florence Hardy recalled that the model "was much valued by Hardy, who showed it with pride to callers at Max Gate". It is now part of the collection of the Dorset County Museum. Another model, of unknown date and name, was kept by Masefield and displayed on top of his main bookcase. In this location it features in many photographs of Masefield. Recently restored, it is now located at the Leonard Cheshire John Masefield Care Home built on the site of the poet's final residence near Abingdon. This, the third extant model, was recently discovered in the attic at Cliff House.

The ship took Masefield many months to build. A letter, conjecturally dated mid to late 1930 states "I am hard at work on your Brig, and hope to finish her by about mid-October. Will you please let me have a line saying where you will be, then? She is much the best model I have done, but of course I am a poor craftsman and she won't be any great shakes. We think of calling her the *George and William* or the *Ann [sic] and Michael...*" Later correspondence from Masefield notes his trouble with new rigging and suggests that Yeats received the *George and Willy* by the beginning of 1931: "I had hop't to have the brig sent to you in time for Christmas Day, but the rigging slacks when new, and has to be tauten'd once or twice, so that I shall be late for Christmas. She should however be in your hands by New Year's Day at latest."

In a letter dated 1 January 1935 from George Yeats to her husband, she comments on visits by Oliver H. Edwards who was preparing to write a biography of W.B. Yeats. George notes that 'I showed him Masefield's Ship...' (see ed. Ann Saddlemeyer, *W.B. Yeats and George Yeats The Letters*, Oxford, 2011, p.387)

£ 700-900 € 800-1,050



Fig 1. John Masefield at work on a model ship



122

122

HENRY MATTHEWS, BIRMINGHAM

1914

'George to Willy' box

maker's mark, Birmingham standard and date
letter

silver, plush lining, cardboard, papier mache
imitating leather

the lid with facsimile inscription: 'Willy from
George / July 1915'

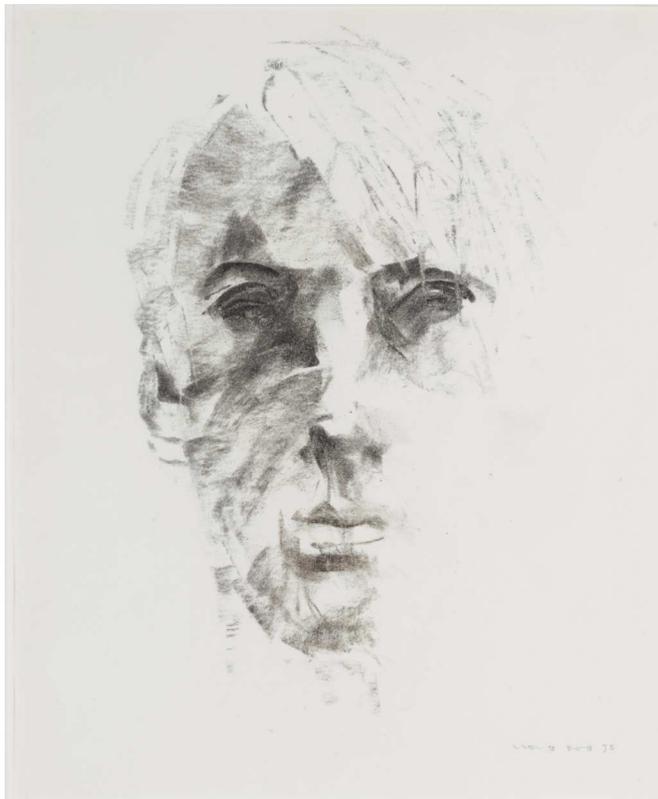
6.5cm., 2½in. diameter

In May 1911 Georgie met William Butler Yeats, recalling vividly: 'one morning when [my] mother thought [I] was at art school, [I] went to the British Museum, where [I] saw Yeats rush past [me] like a meteor; and that afternoon, taking tea with mother at Olivia Shakespear's, [I] was formally introduced.' (Ann Saddlemeier, *Becoming George*, 2002, p. 41).

The following years, Georgie and W.B. Yeats built their friendship around their shared passion for occultism, Spiritism and astrology. They

attended together many séances with mediums, where she would give her name as 'Mrs Hyde' and W.B. Yeats his as 'Mr Smith'. Their close collaboration on astrology, and Georgie's incredible skills at this practice, led Yeats to sponsor her introduction, on 24 July 1914, into the Hermetic Order of the Golden Dawn, the occult society he had joined twenty-four years earlier. On Georgie's Golden Dawn notebook is inscribed an horary 'Sunday 2.15pm'. Although Georgie and Willy had difficulty recalling the specific date (17.22 or Sunday 21st November 1915), they both agreed that the occasion was profoundly significant. Clearly by then, they had considerably more mutual interest and so did Nelly and George thought. The 23 years-old sometimes after mid-November 1915, confided her cousin Grace that she 'was engaged to marry the well-known poet' and made her promise not to tell Nelly. (Ann Saddlemeier, *op. cit.*, 2002, p. 80)

£ 100-120 € 150-150



123
LOUIS LE BROCQUY,
H.R.H.A.
 1916-2012

W. B. Yeats

together with a three-fold printed sheet titled
W.B. YEATS/ LOUIS LE BROCQUY/ CLUB 80/
1983-84 and containing the poems *When You*
Are Old, *Crazy Jane Talks with the Bishop* and
Politics by W.B. Yeats in English and French and
 a lithograph of W. B. Yeats signed *LE BROCQUY*
 and numbered 89/100

signed and dated l.r.: *L LE B FEB 75*
 charcoal

22 by 18cm., 8¾ by 7in.

(2)

⊕ £ 4,000-6,000 € 4,500-6,800



WHEN YOU ARE OLD

When you are old and grey and full of sleep,
 And nodding by the fire, take down this book,
 And slowly read, and dream of the soft look
 Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
 And loved your beauty with love false or true,
 But one man loved the pilgrim soul in you,
 And loved the sorrows of your changing face;

And bending down beside the glowing bars,
 Murmur, a little sally, how Love fled
 And paced upon the mountains overhead
 And hid his face amid a crowd of stars.

CRAZY JANE TALKS WITH THE BISHOP

I met the Bishop on the road
 And much said he and I,
 "Those breasts are flat and fallen now,
 Those veins must soon be dry;
 Live in a heavenly mansion,
 Not in some foul sty."

"Fair and foul are near of kin,
 And fair needs foul," I cried.
 "My friends are gone, but that's a truth
 Nor grave nor bed denied,
 Learned in bodily lowliness
 And in the hearth's pride."

"A woman can be proud and stiff
 When on love intent;
 But Love has pitched his mansion in
 The place of excrement;
 For nothing can be sole or whole
 That has not been rent."

POLITICS

How can I, that girl standing there,
 My attention fix
 On Roman or on Russian
 Or on Spanish politics?
 Yet here's a travelled man that knows
 What he talks about,
 And there's a politician
 That has read and thought,
 And maybe what they say is true
 Of war and war's alarms,
 But O that I were young again
 And held her in my arms!

W. B. YEATS

QUAND VOUS SEREZ VIEILLE

Quand vous serez vieille et grise et somnolente,
 Assise au coin du feu, dodelinant, lisez
 Ce livre lentement et songez au passé
 De douceur de vos yeux aux ombres envoûtantes ;

Que maint homme admira vos heures gracieuses,
 Aima votre beauté d'un amour vrai ou feint ;
 Mais qu'un seul sut aimer l'âme de pèlerin,
 Et, sur vos traits changeants, les marques douloureuses.

Vous courbant à côté des rougeurs du foyer,
 Chuchotez le regret des amours de naufrage
 Parties dessus les monts aux crêtes altières
 Cacher leur front parmi la cohorte étoilée.

L'ENTRETIEN DE JEANNE LA FOLLE ET DE L'ÉVÊQUE

J'ai croisé l'évêque en chemin,
 L'on s'en est dit à perdre haleine !
 "Flasques et flétris sont tes seins,
 Exsangues bientôt tes veines ;
 Cherche demeure en paradis
 Au lieu de vice en porcherie."

"Vierge et vicie vivent en voisinage"
 Dis-je, "le vierge a besoin du vicie."
 Mes amis ne sont plus, mais c'est là un adage
 Que ni tombe ni lit n'ont jamais infirmé ;
 Le corps humilié l'a appris
 Et le cœur orgueilleux aussi."

"Femme peut être orgueilleuse et pure
 En quête de sa passion ;
 Mais l'amour a bâti sa maison
 Au royaume de l'ordure ;
 Et rien n'est unique ou entier
 Qui n'ait pas été déchiré."

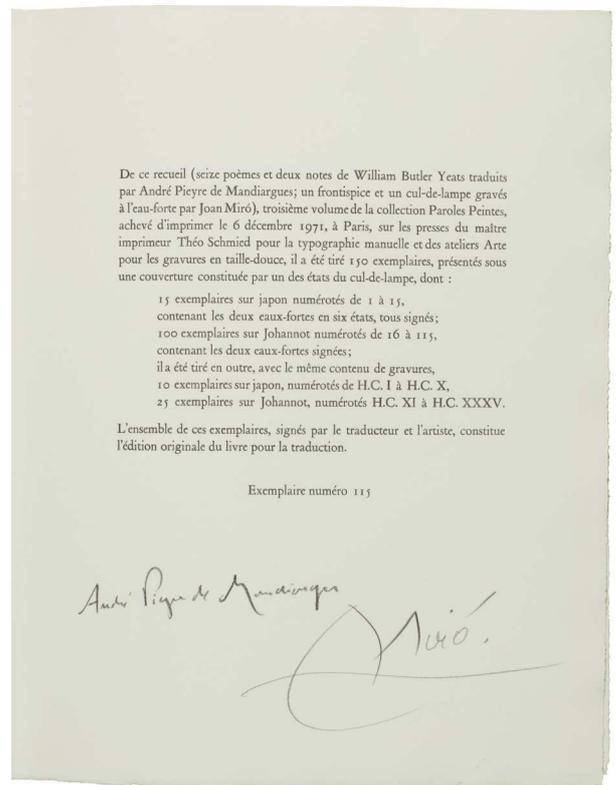
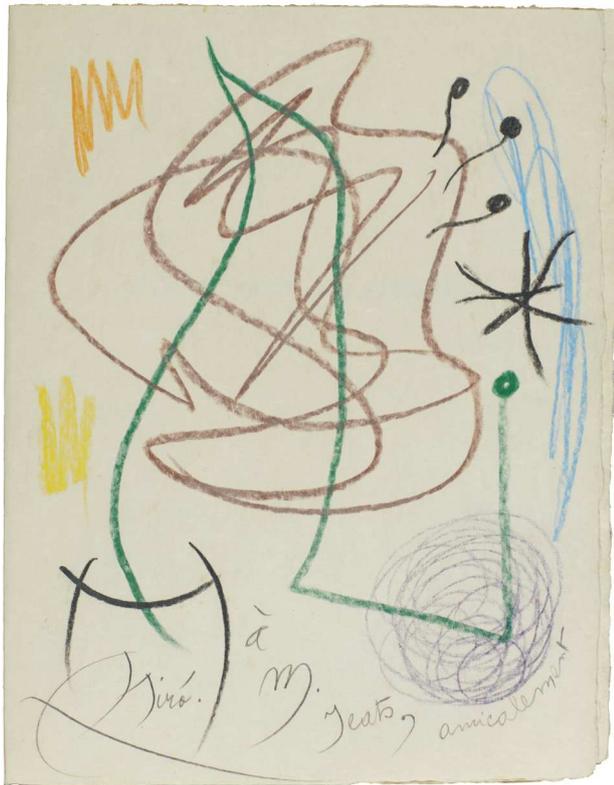
ENGAGEMENT

Comment pourrais-je avec, debout devant moi, cette femme,
 Fixer mon esprit
 Sur le destin de la Russie,
 De Rome ou de l'Espagne ?
 Cet homme-ci, pourtant, a beaucoup vu, sait bien
 Ce dont il parle.

Et celui-là est un politicien
 Réfléchi et au fait
 Et, à n'en pas douter, tout ce qu'ils disent est vrai
 De la guerre et de ses alarmes.

Mais que ne puis-je retrouver ma jeunesse
 Et servir la fille dans mes bras !

(version française de Patrick RAFROIDI)



124

WILLIAM BUTLER YEATS

1865 - 1939

Le vent parmi les roseaux. The Wind among the Reeds. Seize poems et deux notes traduits de l'anglais par André Pieyre de Mandiargues. Gravures a l'eau-forte de Joan Miró. Paris: Théo Schmied for Collection Paroles Peintes, 1971

4to (328 x 270mm.), unbound as issued, illustrated with two colour etchings by Miró, ONE OF 100 COPIES ON JOHANNOT-VELIN (out of a total edition of 150 copies) CONTAINING AN EXTRA SUITE OF THE COLOUR ETCHINGS SIGNED AND NUMBERED BY THE ARTIST, simultaneous English and French text, signed by the artist and translator on the colophon page,

PRESENTATION COPY INSCRIBED BY MIRO TO MICHAEL YEATS ON FRONT ENDPAPER BENEATH AN ORIGINAL ABSTRACT DRAWING IN ORANGE, BROWN, GREEN, BLACK, BLUE, BLACK AND PURPLE CRAYON ("Miró |à M. Yeats, amicalement"), original green cloth case and slipcase (1)

LITERATURE
Cramer 149

A superb presentation copy of this fine illustrated book by Miró, a new English/French edition of Yeats's celebrated poem "The Wind Among the Reeds", inscribed to the author's son, the barrister and Fianna Fáil politician Michael Yeats (1921--2007).

£ 30,000-50,000 € 33,800-56,500



125

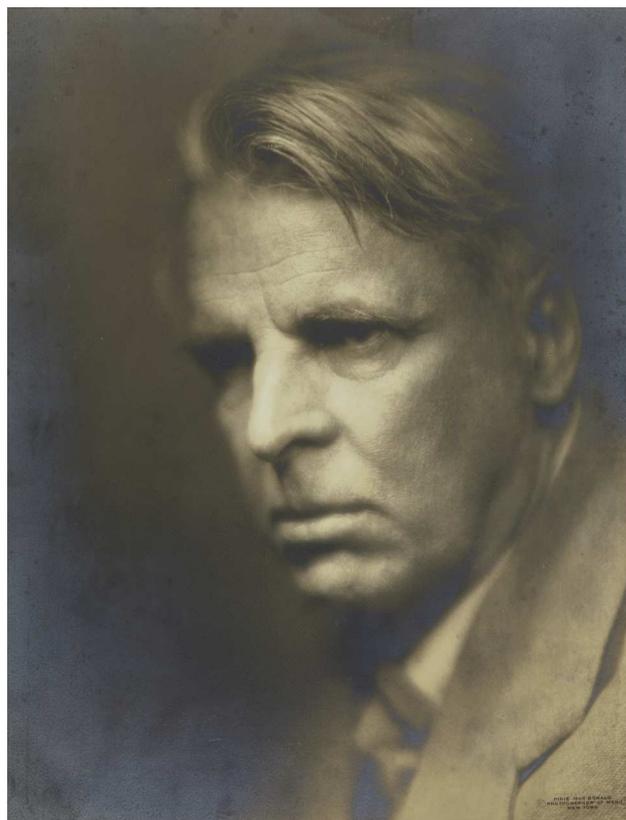
125
[W. B. YEATS]--
PHOTOGRAPHS

Photographic portrait of W.B. Yeats

paper
 three-quarter length, seated with his hand to his face, vintage silverprint (157 x 112 mm), mounted (mount size 247 x 197mm), inscribed by the sitter on the mount ("WB Yeats Jan 26. 1914")
 [with:] Niall Montgomery, autograph letter signed, to Anne Yeats, presenting her with the photograph, which was amongst the papers of his father, James Montgomery, Dublin, 3 December 1975

This photograph appears to have been inscribed for James Montgomery, a close friend of Arthur Griffith and Oliver St John Gogarty, who in 1923 was appointed the Free State's first film censor.

£ 2,500-3,500 € 2,850-3,950



126

126
PIRIE MACDONALD
 1867 - 1942

Photographic portrait of W.B. Yeats

paper
 head and shoulders, facing left (325 x 250mm), vintage silver-print with photographer's copyright stamp on bottom right of image ("Pirie MacDonald | Photographer-of-Men | New York"), mounted (mount 405 x 333mm) with photographer's list of awards printed on the reverse of the mount, [1932]

MacDonald, a noted photographer who only took portraits of male subjects, photographed Yeats during his final American lecture tour, which ran from October 1932 to January 1933.

£ 200-300 € 250-350

127
[W. B. YEATS]--
PHOTOGRAPHS

Collection of four small silver prints of W.B. Yeats with the Swami

paper
 showing the writer and Hindu teacher shaking hands, seated in wicker chairs, and on a bench,

one of the Swami alone standing and leaning on lion statue, (each 85 x 90mm, one smaller), contained in local developer's photo wallet ("Foto Balear. G. Orsinger, Plaza de Gomila, 4...Palma de Mallorca"), 1935 or 1936

These photographs of the writer and the Swami were taken in Mallorca in either 1935 or early 1936, when the two met to collaborate on translations of *The Ten Principal Upanishads*, later published by Faber and Faber in 1938. Yeats had become very interested in the writings and reflections of the Indian sage Shri Purohit Swami in 1934-5 -- almost as much, Roy Foster records, as he had twenty-five years earlier in Rabindranath Tagore --and subsequently wrote the introduction to the Swami's autobiography. He spent the winter of 1935-6 in Majorca with him "hoping to achieve a fruitful collaboration in spiritual and literary terms. But the episode ended disastrously: Yeats suffered his most serious illness yet, his latest admirer, Margot Ruddock, followed them to the island and produced a spectacular nervous breakdown, while an embittered female camp follower of the Swami's was only just dissuaded from precipitating a scandal..." (Roy Foster, Oxford DNB)

not illustrated

£ 200-300 € 250-350



128

128

[W. B. YEATS]-- PHOTOGRAPHS

A collection of twelve professional photographic portraits of W. B. Yeats, comprising:

paper

(i) G.C. Beresford, head-and-shoulder portrait of Yeats, platinum print (150 x 105mm), mounted (mount size 220 x 160mm), photographer's stamp on reverse of mount, [15 July 1911]

(ii) Underwood & Underwood, photographic portrait of Yeats seated and wearing prince nez, matt sepia photograph (253 x 204mm), photographer's stamp on the negative, in a folder with the photographer's stamp, dated in pencil New York, February 1920

(iii-iv) A.R. Hogg of Belfast, two portraits of Yeats in a BBC recording studio in Belfast, one three-quarter length, the other half-length, seated and reading from a script, matt silver prints (200 x 150mm), photographer's stamps on the reverse, later inscription in pencil ("1st Belfast Broadcast"), [8 September 1931]

(v-vi) Graphic Studios, two portraits of Yeats, standing, one quarter length, one three-quarter length, thought to have been taken at the Abbey Theatre, matt silver prints (c.200 x 155mm), mounted (mount size 245 x 185mm), one with photographer's stamp on the mount, the other loose in a folder with photographer's stamp, [1932]

(vii) Howard Coster, portrait of Yeats seated and in profile, matt silver print (235 x 190mm), mounted (mount size c.260 x 200mm), signed by the photographer on the mount, inscribed on the reverse "Reproduced in The Listener, June 17 1943 (a Broadcast by James Stephens)", [1935]

(viii) Violet Keene, quarter length portrait of Yeats, matt silver print (225 x 171mm), mounted (mount size 290 x 219mm), signed by the photographer on the image, [c.1930s]

(ix) Studio portrait of Yeats standing, three-quarter length, half-tone photograph (209 x 174mm.), mounted (mount size 305 x 250mm), pencil note on the reverse ("This was used in the 'Yeats' film"), ink note below ("Property of Mrs. W.B. Yeats. | Dublin"), [c.1930s]

(x-xi) Lafayette Ltd., two studio portraits of Yeats, one head-and-shoulders in profile, the other head-and-shoulders, seated, matt silver prints (c.145 x 100mm), mounted (mount size c.230 x 175mm, one slightly smaller), one with ink inscription of studio on the mount and stamp on reverse

(xii) The Graphics Studios, oval family portrait of Yeats, his wife Georgie Hyde-Lees, and their two children Anne and Michael, matt silver print (140 x 186mm.), mounted (mount size 245 x 345mm), stamp of studio on mount, loose in folder, [early 1930s]

£ 1,500-2,000 € 1,700-2,250



129

129

[W. B. YEATS]-- PHOTOGRAPHS

Collection of six photographs of W.B. Yeats in Algeciras

depicting W.B. Yeats, George Yeats, and Jean Hall seemingly joking over tea in the gardens of the Hotel *Cristina Reina* in the Spanish port, each 88 x 113 mm, 1928

W. B. Yeats visited southern Spain in November 1928 when suffering from serious ill-health, which he feared would prove terminal:

"...Greater glory in the sun,
An evening chill upon the air,
Bid imagination run
Much on the Great Questioner.."
(W.B. Yeats, 'At Algeciras - A Meditation upon Death')

£ 300-500 € 350-600

NO. I (NEW SERIES.)

A BROADSIDE

JANUARY, 1935.

EDITED BY W. B. YEATS AND F. R. HIGGINS; MUSICAL EDITOR:
ARTHUR DUFF. PUBLISHED MONTHLY AT THE CUALA PRESS,
LOWER BAGGOT STREET, DUBLIN.



THE SPANISH MAN



As my lady was in her daisy garden
The salt tide rose by her garden wall:
O, the salt tide rose by her river garden
And quiet was my love's footfall.

300 copies only.

130

130

JACK B. YEATS, R.H.A.

1871-1957

A Broadside. *Dublin: Cuala Press, 1935-1937*

ink on paper

15 numbers, 4to (294 x 215mm.), EACH ONE OF 300 COPIES,
illustrations (many hand-coloured) by Jack B. Yeats, Victor
Brown, E.C. Peet and others, loose as issued

LITERATURE

cf Wade 249 and 254

The collection comprises: **i**) a publisher's announcement for
*The New Broadside*s, dated January 1935; **ii**) a complete set
(No 1-12) of the issues for 1935, all hand-coloured; **iii**) two
numbers (No 6 and 12) of the issues for 1935, all un-coloured;
iv) one number (No 12) of the issues for 1937, all hand-
coloured together with two errata leaves

£ 1,500-2,000 € 1,700-2,250

100

SOTHEBY'S

131

W.B. YEATS AND DOROTHY
WELLESLEY

A Broadside. *Dublin: Cuala Press, 1937*, six
numbers comprising:

ink on paper

i-ii) No 1 (New Series), January 1937, [Wade p. 359] (2 copies);

iii) No 4 (New Series), April 1937, *loss to lower corner (not
affecting text or illustration)*; **iv-v**) No 6 (New Series), June
1937 (2 copies); **vi**) No 7 (New Series), July 1937; all small

folio, each one of 300 copies, illustrations by Jack B. Yeats (all
un-coloured)

(6)

£ 300-500 € 350-600



SUSAN MARY "LILY" YEATS

1866 - 1949

ELIZABETH CORBET
"LOLLY" YEATS

1868 - 1940

LOTS 132 - 155





132

JOHN BUTLER YEATS

1839-1922

Lolly Yeats with a Ball, aged 9

together with 8 further sketches of Lily and Lolly dated l.r.: June 3rd 1877.

pencil and wash

18 by 13.5cm., 7 by 5¼in.

(9)

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.8 (illustrated in exh. cat.)

LITERATURE

William Murphy, *The Yeats Family and the Pollexfens of Sligo*, Dolmen Press, Dublin, 1971, illustrated no.6;

William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, p.34, fig.15

£ 3,000-5,000 € 3,400-5,700



132



133

JOHN BUTLER YEATS

1839-1922

Portrait of Susan Mary 'Lily' Yeats

inscribed u.r.: *Lily Yeats*

pencil

23.5 by 18cm., 9¼ by 7¼in.

Executed circa 1894

EXHIBITED

Possibly Dublin, National Gallery of Ireland,
Paintings and Drawings by John Butler Yeats,
1972, no.32

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.181;
Hilary Pyle, *The Different Worlds of Jack B. Yeats*, Irish Academic Press, Dublin, 1994, fig.3, p.13

£ 2,000-3,000 € 2,250-3,400



133

134

JOHN BUTLER YEATS

1839-1922

Portrait of Elizabeth Corbet 'Lolly' Yeats

signed and dated c.r.: *Oct 6 / 1898 - / J B Yeats*

pencil

26 by 21cm., 10¼ by 8¼in.

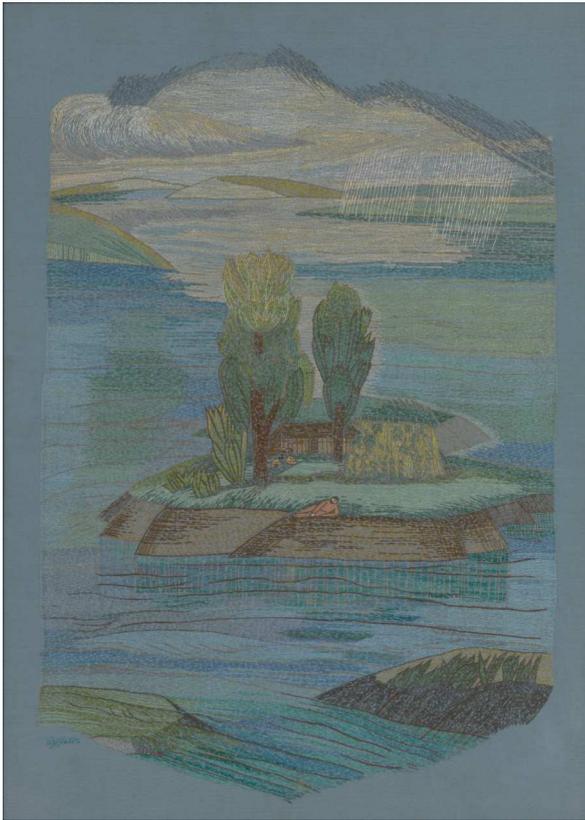
LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.197;
William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, p.84, fig.28;
Hilary Pyle, *The Different Worlds of Jack B. Yeats*, Irish Academic Press, Dublin, 1994, fig. 2, p.13

£ 2,000-3,000 € 2,250-3,400



134



135

135

SUSAN MARY "LILY" YEATS

1866 - 1949

Lake Isle of Innisfree

signed l.l.: *Lily Yeats*

Embroidery

64 by 44.5cm., 25¼ by 17½in.

"I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping
slow,

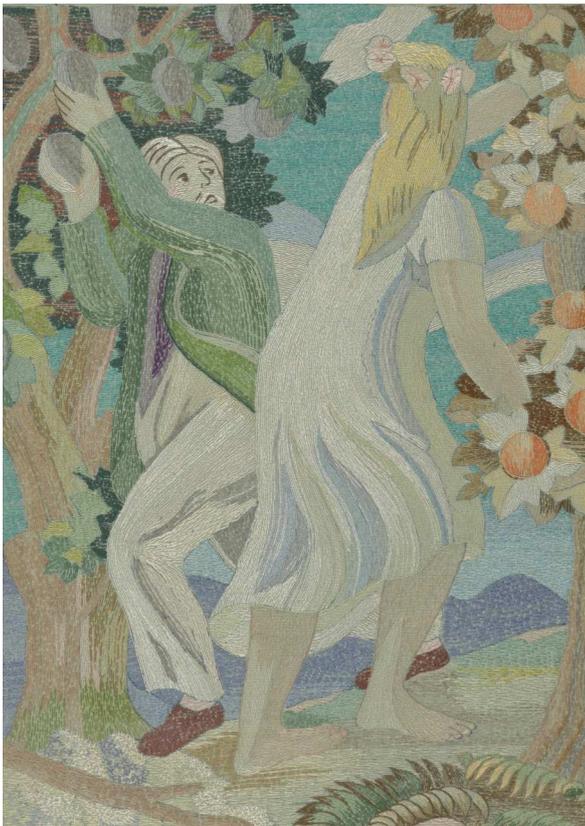
Dropping from the veils of the morning to where the cricket
sings;

There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core."

W. B. Yeats published *The Lake Isle of Innisfree* in late 1890 - it shot the poet to prominence and established his international fame. Living in London at the time, the poem sung of his nostalgia for Sligo.

⊕ £1,500-2,500 € 1,700-2,850



136

136

SUSAN MARY "LILY" YEATS

1866 - 1949

The Golden Apples of the Sun, The Silver Apples of the Moon

signed l.r.: *Lily Yeats*

embroidery

42.5 by 30cm., 16¾ by 11¾in.

The present work was based on a design by Michael
Rothenstein

⊕ £1,500-2,500 € 1,700-2,850



137

137

JOHN BUTLER YEATS

1839-1922

Portrait of Susan Mary 'Lily' Yeats

signed and dated u.r.: *J B Yeats/ 1899*

oil on canvas

76 by 63.5cm., 30 by 25in.

EXHIBITED

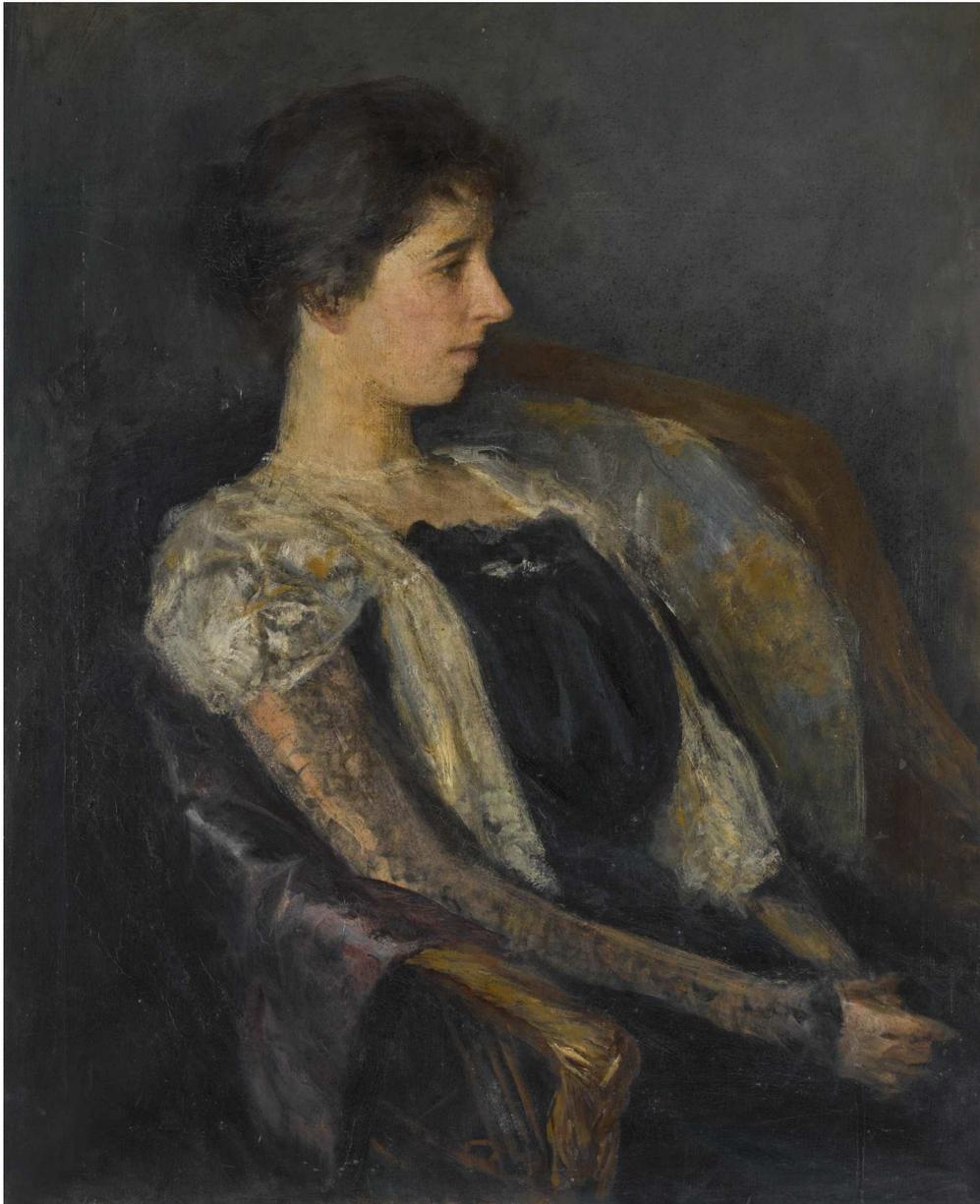
Dublin, Royal Hibernian Academy, 1899

LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.98, fig.73

Lily was John Butler Yeats' favourite model and he drew her continuously. The present work is one of two major oils he did of her, the other being in the National Gallery of Ireland collection. In July 1897, JBY wrote to Sarah Purser about the current painting, telling her he had been working on the portrait for a year and half - characteristically it took him a long time to finish. The painting was subsequently exhibited at the Royal Hibernian Academy in 1899, the same year Lily herself exhibited a painting for her first and only time. The work is painted in the fluid style that he had begun to make his own, and is full of the warmth of Lily's personality. A devoted daughter, it was she who accompanied JBY on his voyage to New York, not knowing that he would never return but she continued to write to him regularly.

£ 20,000-30,000 € 22,500-33,800



138

138

JOHN BUTLER YEATS

1839-1922

Portrait of Elizabeth Corbet 'Lolly' Yeats

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

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.99;
Dublin, National Gallery of Ireland, *At a Glance, Portraits by John Butler Yeats*, 24 October 2015 - 17 January 2016

LITERATURE

James White, *John Butler Yeats and the Irish Renaissance*, Dolmen Press, 1972, fig.6;
Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, p.36, fig.32

The present portrait was painted *circa* 1899, around the same time as the painting of her sister (lot 137). John Butler Yeats had written enthusiastically to Sarah Purser: 'I am making a real effort this time for the RA, a portrait of Lily and another of Lolly' (14 March 1901). Both were rejected; however this led Purser to action, outraged his talent was being neglected, she arranged the historic exhibition of JBY and Nathaniel Hone's work in Dublin in October 1901, finally giving the artist the recognition the deserved.

£ 20,000-30,000 € 22,500-33,800

139

YEATS FAMILY

Eight family photograph albums, mostly assembled and captioned by Lily or Lolly Yeats

paper

(i) album entitled by Lolly Yeats "1920. Snap-shots of Anne etc Sent to J.B. Yeats (New York) E. Yeats", 29 small photographs, subjects including George Yeats, W.B Yeats holding his infant daughter Anne etc, album size 143 x 123mm

(ii) album with inscription by ?Lilly Yeats at front "J.B. Yeats with love from [...] Yeats August 1913", 21 small photographs, including of Jack, Lily, Lolly, Ruth, in various countryside locations, including with horse and cab, on walls, by gates, in wildflower meadow, reclining in deck-chair, on Ruth's farm, playing croquet "at Jack's", album size 119 x 139mm

(iii) album entitled "Kileel 1913", 17 small photographs of the family trip to Borcha, Kilkeel, Co. Down, 12-19th August 1913, including of Dr Floyd and Lolly Yeats leaving Borcha in a motor car, country and seaside scenes (Annalong, barrels of fish, boats at sea, bathing), album size 142 x 198mm

(iv) 'Kodak Happy Moments' album entitled "Cork etc 1913 and 1914", 39 small photographs of Lily and Lolly, Jack and others in Cork, one page captioned "Cuala party at Red Ford Greystones July 26 1913", another "Vernon Mount" (one of the Girl Guides, another of the Peacock, another of "Mary Lane coming from the glen Vernon Mount Cork"), album size 174 x 218mm

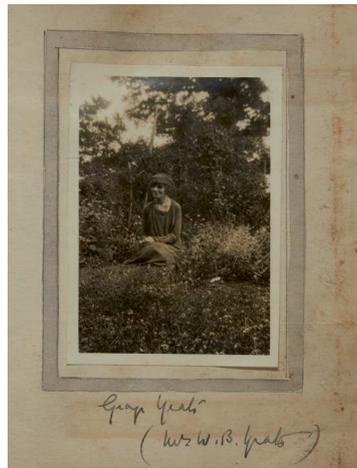
(v) Kodak album signed on cover "E.C Yeats...1906", 54 photographs, including of "Jack and his cottage", George Pollexfen, Lily Yeats going to church at Rosses Point Sligo, Nettie Pollexfen, "E.C. Yeats reading in the bent Rosses Point", Jack with Cottie, and various houses and places (Dun Emer, Roland Hall, "Miss Howe's House Churchtown", Lily and Pixie "at the Scalp"), album size 209 x 257mm

(vi) Antrim Album, chiefly without captions, 49 photographs, subjects including Patrick Pearse ("...and his brother at St. Enda's"), Douglas Hyde, Lily Yeats, a large garden party and many others, album size 258 x 314mm [c.1914]

(vii) 'Nature Prints' album, with captions, upwards of 100 photographs, beginning "On Board the Cedric Oct. 1906" (showing Lily, Lolly, Jack, Cottie, "Mrs Ford reading 'The Lake'", "Ferry crossing the River New York", "The Custom House", "Skyscrapers"), [menu card for S.S. *Cedric* for 11 October 1906 loosely inserted], scenes of Rye, Dun Emer, St. John's Sligo, Drumcliffe, Jack's studio, Jack with model boat, John B. Yeats, further scenes of Sligo and Merville, Cuala in 1908, "Susie's school at Southampton", "Dancing in the Orchard", album size 228 x 273mm, 1906-8

(viii) album with captions, upwards of 45 photographs, of Yeats family visit to France (?c.1901/2, Rouen, St. Valery and elsewhere), of Lily and Lolly in the drawing room at 3 Blenheim Road, "Ruth doing her lessons", the Gormans in Co. Sligo, the Orr family in Yorkshire etc various leather and cloth bindings

£ 5,000-7,000 € 5,700-7,900



139



140

140

JOHN BUTLER YEATS

1839-1922

Lily Reclining; Lolly Reading; A Woman Dozing

one inscribed l.r.: *E C Yeats*

each pencil

largest: 23 by 28cm., 9 by 11in.

Executed in the late 1890s.

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, nos.19 (*Lily Yeats Reclining*) and 22 (*A Woman Dozing*) (illustrated in exh. cat.)

£ 2,000-3,000 € 2,250-3,400

141

ENGLAND

19th century

'Lily's Writing Desk'

walnut, burr walnut, maple

the top with a hinged lid enclosing a fitted stationary compartment, the leather inset fall opening to reveal a maple lined interior with two small drawers, one side with drawers opposing dummy drawers, on brass castors

88 by 55 by 56cm., 34½ by 21½ by 22in.

Made circa 1870.

These types of compact writing tables are usually called 'Davenport' their genesis being in the Regency period, with later documented examples illustrated in the Gillows sketch books from the 1840s. These small and easily portable objects became extremely popular as the 19th century wore on, reaching their zenith in the last quarter of the Victorian epoch. They were pretty pieces of domestic furniture often produced in highly figured timbers, such as rosewood or burr walnut as in the offered lot. It is often assumed that they were for the use of ladies, possibly as a result of their small proportions, and this is the case with the Davenport here, known affectionately in the Yeats family as 'Lily's Desk' whose desk this most likely was.

W £ 500-700 € 600-800

142

MANNER OF BRUCE JAMES TALBERT

1838–1881

'Aesthetic' Style Rocking Chair

walnut
with red velvet back panel and seat, losses
Made circa 1890.

PROVENANCE

Probably acquired by Susan Yeats, known by the Yeats family as 'Lily's chair'

W £ 500-700 € 600-800

143

SUSAN MARY "LILY" YEATS

1866 - 1949

A patinated bronze figural desk seal, 19th century, the matrix with intaglio of the 'Metal Man'

bronze

"The man on the pedestal in the middle of the river is The Metal Man, and he points to where the water is deep enough for ships" (W.B. Yeats, *Reveries Over Childhood and Youth*, Dublin, 1915)

The Metal Man is located at Rosses Point, the entrance to Sligo Harbour. As a symbol of Sligo he was important to the Yeats children and Jack was to include the twelve foot high figure in numerous drawings including 'Memory Harbour', the original of which he gave to W.B. Yeats and which was included as one of the plates to accompany the Cuala Press edition of *Reveries Over Childhood and Youth*.

Lily Yeats' bookplate, designed by Jack (see lot 187) was to incorporate the Metal Man reading a book and this design was evidently used by Lily as a desk seal.

9.5 by 2cm.; 3¾by¾in.

£ 3,000-5,000 € 3,400-5,700



141



142



143



144

144

SUSAN MARY "LILY" YEATS

1866 - 1949

The Proud and Careless Notes Live On

signed I.I.: *Lily Yeats* with *WB* monogram embroidery
38 by 27cm., 15 by 10½in.

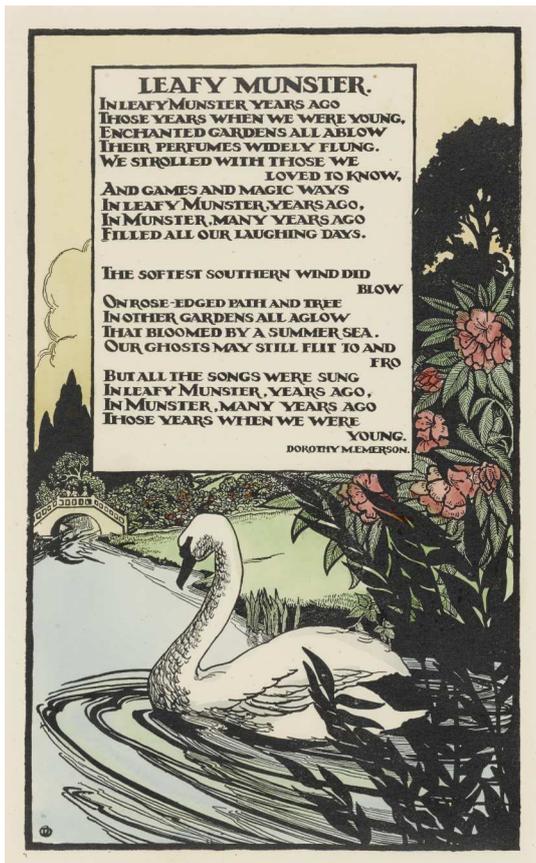
LITERATURE

Hilary Pyle, *Yeats: Portrait of an Artistic Family*, London, 1997, fig.42, p.40

The title and theme of the present work is taken from W. B. Yeats' poem, 'The Players Ask for a Blessing on the Psalteries and on Themselves', in which the last stanza reads: 'The proud and careless notes live on/ But bless our hands that ebb away.'

In 1888, Lily Yeats was invited by May Morris, daughter of William Morris and running Morris & Co., to work in her embroidery workshop at Kelmscott House in Oxfordshire. It was here that Lily learnt her craft, spending nearly six years there. To the added delight of the family in London, after her initial week at Morris & Co., she returned with ten shillings - welcome relief for a family consistently searching for the next income. May Morris' strong temper and strict working conditions meant it was not always pleasant for Lily, but the experience was invaluable for her when she went on to produce needlework at Dun Emer in Dublin.

⊕ £ 1,500-2,500 € 1,700-2,850



145

145

BLACKHAM, DOROTHY AND BRIGID O'BRIEN

Two Cuala Press prints, comprising:

ink on paper

Blackham, Dorothy. 'Leafy Munster' [words by Dorothy M. Emerson], 306 x 181mm., later hand-coloured woodcut print--**O'Brien, Brigid.** 'To Travellers' [words by Ruth Duffin], 186 x 165mm., hand-coloured woodcut print; both mounted, framed and glazed (2)

⊕ £ 500-700 € 600-800

146

JOHN BUTLER YEATS

1839-1922

Portrait of Susan Mary "Lily" Yeats

oil on canvas
53 by 42cm., 21 by 16½in.

£ 5,000-8,000 € 5,700-9,000



146

147

JOHN BUTLER YEATS

1839-1922

Portrait of Elizabeth Corbet 'Lolly' Yeats

oil on canvas
51 by 43cm., 20 by 17in.

A label attached to the reverse states: *Painted by her father John B Yeats R.H.A. in his studio, 7 Stephens Green in 1887/ the year he left Harold's X for London/ I leave this picture to my nephew/ Michael B Yeats if he cares to have it*

£ 5,000-8,000 € 5,700-9,000



147



148

JOHN BUTLER YEATS

1839-1922

Two sketches of Lily Yeats and one of Lolly Yeats

including an inscribed note signed by Lily Yeats and dated 1929
two inscribed: *Lily Yeats* and one dated 1929; Lolly Yeats dated
l.r.: Nov. 1902

all pencil

largest: 23 by 18cm., 9 by 7in.

(3)

£ 2,500-3,500 € 2,850-3,950



148

149

ELIZABETH RIVERS

Collection of engravings, woodcuts and reproductions, comprising:

paper

(i) Eight loose proof wood-engravings for *Ireland. The Aran Islands*, most entitled and signed by the artist ("Clearing the Nets", "On the Shore", "Carrying Turf" etc), some with limitations of 50 copies, two mounted on card, various sizes; together with a Christmas card from Elizabeth ("Lolly") Yeats featuring linocut by Rivers ("Winter Bird"), and another, similar, featuring wood-engraving "Drawing Seaweed"; these preserved in oblong artist's portfolio

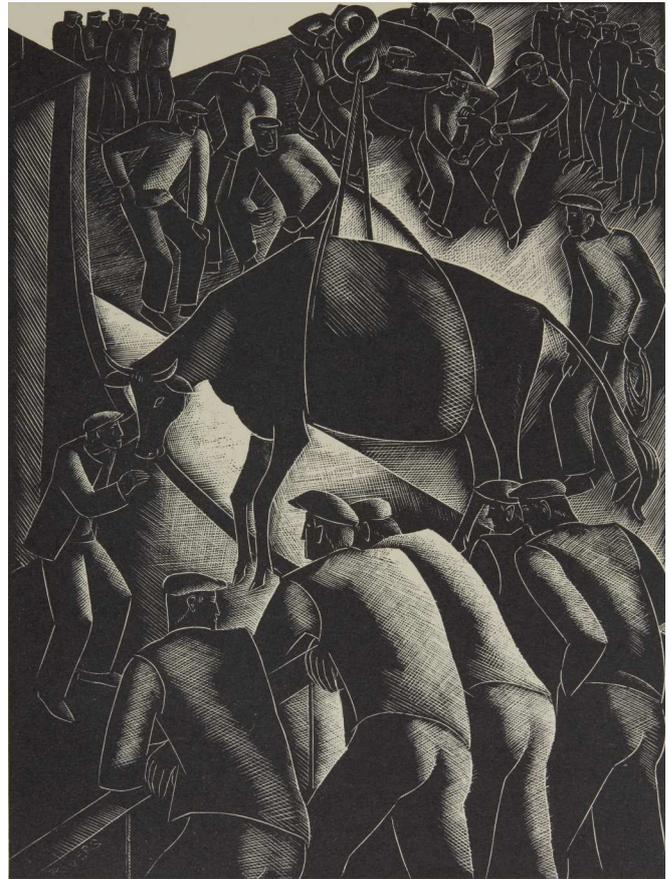
(ii) *Ireland. The Aran Islands*. Six Reproductions from the Wood Engravings of Elizabeth Rivers. *Dublin: Victor Waddington Galleries, n.d.*, loose as issued in original publisher's envelope (each c. 320 x 240mm.)

(ii) Two proof engravings for "Out of Bedlam", entitled "Though earth & man were gone" and "Descend, Ascend", each limited to 50 copies signed by the artist, 170 x 125mm., mounted, [c.1956]

(18)

Elizabeth Rivers' interest in and aptitude for wood-engraving was gained whilst she was training at Goldsmith's College in London from 1921-24. Rivers' wood-engravings accompanying Christopher Smart's text *Out of Bedlam* were published in Dublin by the Dolmen Press in 1956 in an edition of 225 copies.

⊕ £ 2,000-3,000 € 2,250-3,400



149

150

ELIZABETH RIVERS

Collection of 14 ink and pencil drawings for *Stranger in Aran*

ink and pencil

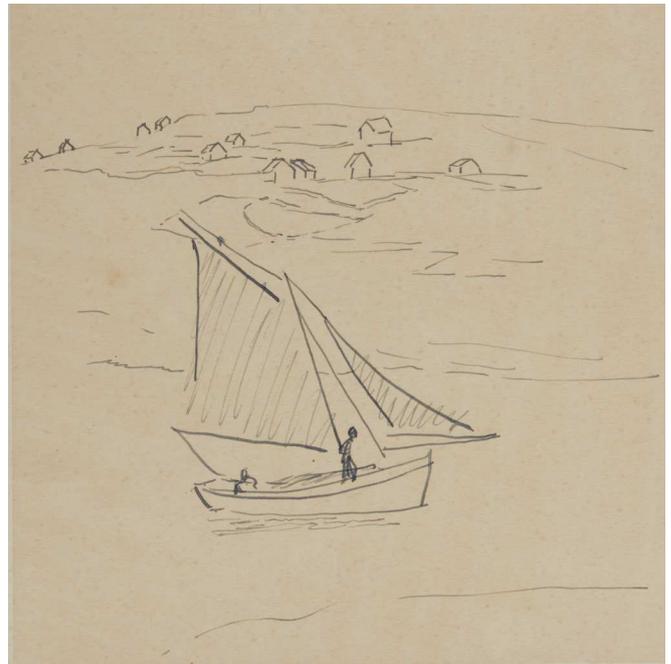
entitled "Houses in Bungowla", "Curragh & Men with Cattle", "Mare & Foal", "Curraghs coming to the Quay with Fish", "Clearing the Nets", "Birds on Rock", "Man on Horse", "Hooker with houses in background", "Man & Foal", "Gulls on Wall", "Bullock", "Man on Horse" (smaller size), and two others, untitled, most mounted and most signed by the artist "E.J. Rivers", on 10 cards, with instructions to the printer ("for cover design", "reduce to 4" width", "small illustration", etc), various sizes, in envelope, some slight spotting

LITERATURE

Miller 77

ILLUSTRATIONS FOR THE LAST BOOK TO BE PUBLISHED BY THE CUALA PRESS. The artist Elizabeth Joyce Rivers (1903--1964) travelled to the Aran islands in 1935, intending to stay for three months but in the event staying for a year, before returning to London to serve as a fire warden in the Blitz. *Stranger in Aran* was published in 1946 in an edition of 280 copies, with some illustrations hand-coloured. Rivers also illustrated her friend Ethel Mannin's *Connemara Journal* (1947) and Seán O'Faoláin's *The Man who invented Sin* (1948).

⊕ £ 1,500-2,000 € 1,700-2,250



150



151

151

JOHN BUTLER YEATS

1839-1922

Sketch of Susan Mary 'Lily' Yeats

inscribed l.r.: *Lily Yeats*

pencil

23.5 by 18.5cm., 9¼ by 7¼in.

£ 1,500-2,500 € 1,700-2,850

152

[ELIZABETH CORBET YEATS AND SUSAN MARY YEATS]--PHOTOGRAPHS

A collection of seven studio photographs of 'Lolly' and 'Lily' Yeats:

paper

(i) Lolly, head-and-shoulders, by H. Webb-Jones, Turnham Green, albumen print cabinet card (146 x 96mm), studio name on mount, inscribed on reverse ("with love | June 26th 1896 | E.C. Yeats")

(ii) Lily, head-and-shoulders, by Robinson of Grafton Street, Dublin, carte-de-visite collodion print (90 x 57mm), [c.1890s]

(iii) Lily and Lolly together, head-and-shoulders, by Arthur King of Notting Hill, albumen print carte-de-visite (58 x 93), studio name on mount and reverse [c.1900]

(iv) Lily, seated in chair in profile, reading, by Catherine Edmonds of Abingdon Studio of Westbourne Grove, vintage print (103 x 80mm), mounted (size of mount 210 x 164mm), signed by the photographer on the mount, inscribed on the reverse ("with love and good | wishes from | Lily Yeats | Xmas 1900")

(v) Lily, seated, holding her cousin Ruth's daughter Charlotte Lane Poole as an infant, by platinum print (150 x 100mm), under glassine within card folder, note in ink dating the sitting to January 1914

(vi) Lolly, by Chancellor of Dublin, head-and-shoulders, matt silver print (163 x 112mm), mounted (size of mount 276 x 196mm), signed on mount by Lolly ("Elizabeth Corbet Yeats | May 1938"), within folder

(vii) Lolly, by Henry Webb Jones of Chiswick, albumen print cabinet card (95 x 58mm)

£ 600-800 € 700-900



152

153

JOHN BUTLER YEATS

1839-1922

The Artist's Daughters

one signed l.l.: *Elizabeth C Yeats*; the other signed l.r.: *Lily Yeats*; an inscription on the mount reads: *For Jack B. Yeats/ with the admiration and regard of/ Thomas Bodkin*

both pencil, mounted together
each 19 by 11.5cm., 7½ by 4½in.

£ 2,000-3,000 € 2,250-3,400



153

154

SUSAN MARY "LILY" YEATS

1866 - 1949

Benbulbin, 1895

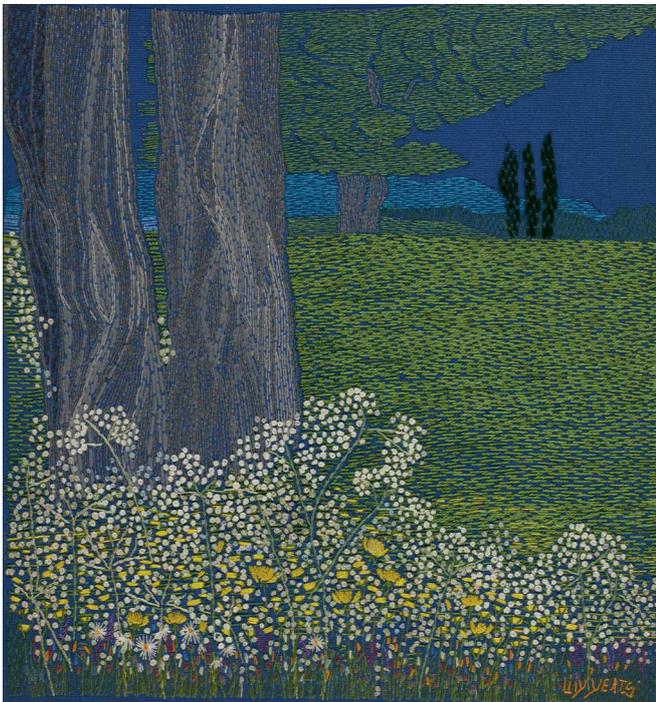
signed and dated l.r.: *Lily Yeats, Sept/95*
watercolour
6 by 6¾in.

As children (in the early 1870s), the Yeats children would often visit their favourite great-aunt Mickey Yeats who lived on a farm overlooking Knocknarea and the distant town of Sligo on one side, and Ben Bulben on the other.

⊕ £ 1,000-1,500 € 1,150-1,700



154



155

155

SUSAN MARY "LILY" YEATS

1866 - 1949

Three Embroideries

each signed l.r.: Lily YEATS

embroidery

largest 28 by 38cm., 11 by 15¼in.

(3)

After originally learning her craft under May Morris's embroidery workshop at Kelmscott House, Oxfordshire, in the late 1880s, Lily along with her sister Lolly played a central role in the development of the Arts and Crafts movement in Ireland at Dun Emer and later Cuala Press. Her designs were sometime influenced by her brother Jack's *Broadside* manner in their bold outline. They show a strong feeling for form, evident in the present examples, which also show her aptitude for stitching, employing different knots and clever spacing to bring depth and texture to her work.

⊕ £ 3,000-5,000 € 3,400-5,700



Fig.1 Lily (centre-right) in the embroidery rooms at the Dun Emer workshops



JACK B. YEATS

1871 - 1957

LOTS 156 - 212



156

156

JOHN BUTLER YEATS

1839-1922

Jack Yeats as a Child

dated l.r.: Nov 18/ 1875; inscribed on the reverse of the mount: Mrs Yeats/ 14 Edith Villa/ Fulham
pencil
13 by 8cm., 5¼ by 3in.

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.7, illustrated in exh. cat.

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.108;
Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven & London, 1998, fig.17, p.17

£ 1,500-2,000 € 1,700-2,250

157

JACK B. YEATS, R.H.A.

1871-1957

Childhood Sketchbook, aged 12

a busily worked sketchbook of illustrations that reveal the artist's early love for narrative, drama and humour, with hunting, military and pirate themes; titles include *The Fire Brigade*, *Stealing Apples*, *The British Standing Army*; early attempts at a monogram by Jack and Lolly; also two sketches by Lolly Yeats of Minnie Jackson, titled, signed and dated 1883; 54 sheets with sketches on both sides
inscribed on frontispiece: *From Jack Yeats/ to his sister Lillie/ June 30th 1884/ Merville/ Sligo*; inscribed endpiece: *Jack Yeats/ from his sister Lilly/ August 29th 1883/ Merville/ Sligo*
mostly pencil, some pastel
each sheet 12 by 17cm., 4¾ by 6¾in.

Jack B. Yeats lived with his grandparents the Pollexfens in Sligo from 1879-86, which were formative years in his development. His father JBY wrote that Jack had been born 'to observe and paint', and Sligo gave him all he needed - 'the dramatic skies, all cloud and storm and sunshine and all the life of that little town and its people, with so many 'characters', and humourists half tragic, half comic.' (JBY, quoted in W. Murphy, *Prodigal Father*, 1978, p.150)

⊕ £ 8,000-12,000 € 9,000-13,500



157



158

158

JOHN BUTLER YEATS

1839-1922

Jack in a Straw Hat

oil on canvas

32.5 by 25.5cm., 12¾ by 10in.

EXHIBITED

Dublin, National Gallery of Ireland, *Paintings and Drawings by John Butler Yeats*, 1972, no.92

£ 10,000-15,000 € 11,300-16,900



159

159

JACK B. YEATS, R.H.A.

1871-1957

A humorous illustrated letter (titled 'Letter from Denis O'Grady to his uncle Michael Mahony')

paper

4 pages, folio (330 x 205mm.), 24 December [1887], including eleven ink and watercolour vignettes, some spotting and browning, occasional soiling, creases, centrefold splitting and occasional other short tears

LITERATURE

Pyle, *The Different Worlds of Jack B. Yeats - His Cartoons and Illustrations 1*

THE EARLIEST SURVIVING EXAMPLE OF JACK B. YEATS' 'FIRST SERIOUS ATTEMPTS' IN THE GENRE OF ILLUSTRATION (see Pyle, p. 57).

As noted by Hilary Pyle, 'Jack B. Yeats's youthful drawings of huntsmen and horses have all of the zest that is to be found in his mature oil painting'. This four-page letter, addressed

from Tullynagracken, Co. Sligo is dated 24 December and was probably written in 1887 when Jack was aged sixteen. Pyle notes that 'the choice of the Sligo place name Tullynagracken (from the Irish, Tulaigh na gcroiceann, 'hill of the skins or hides'...) indicates how Yeats at this period enjoyed comical sounding words as well as humorous images, and could draw them from life around him.'

The letter describes 'a capital days hunting' and introduces a number of hunters (and their horses). The company is 'joined by Jack Yeats on his red headed charger from Iceland, which to my certain knowledge for been in the country for the last 26 years... ..Jack tells me it has every trick ever known...' ONE OF THE VIGNETTES COMPRISES AN EARLY SELF-PORTRAIT OF JACK B. YEATS. Entitled 'Jack Yeats as he would like to be' it shows Yeats in top hat and smart jacket on a black thoroughbred pony.

Pyle's catalogue of Yeats' *Cartoons and Illustrations* includes two letters of Dennis O'Grady: the present piece and a later letter now in the National Library of Ireland (Ms. 12160).

⊕ £ 800-1,200 € 900-1,350

160

JACK B. YEATS, R.H.A.

1871-1957

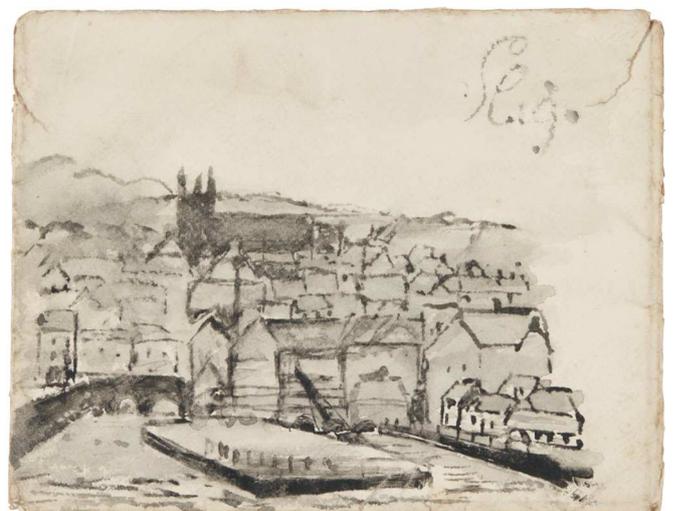
A Collection of Early Sketches and Illustrations

dating from mid to late 1880s, comprising illustrations and cartoons from sketchbooks, scraps of paper and on old envelopes; subjects include tennis, horse racing, rollerskating, swimming, a view of Sligo and various sequences and sketches titled, such as: *History of a Proposal*; *Irish Parliament*; *A Sightseeing Citizen of Sligo*; *Freddy The Strongest Man on Earth* and *Alphonso, Charles and Freddy*.

variously signed, some dated 1881, 1884, 1885, 1886, 1889 and variously inscribed variously pencil and pen and ink largest 18 by 22cm., 7 by 8¾in. (48)

This rare and hitherto unseen collection offers a fascinating insight to the artist's early development around the age of fifteen. Sequences such as the gentleman travelling to 'Timahoe' (1885) and 'History of a Proposal' (1886) anticipate his comic strip work of the 1890s and are probably the earliest examples known. The racing sketches demonstrate his developing grasp of one his favourite subjects, and point to his sporting work for publications such as *Paddock Life*. By the late 1880s early 1890s, Jack was establishing a career for himself as a regular illustrator for the likes of *Vegetarian*, *Daily Graphic* and *Ariel*. There are also two printed reproductions of Jack's cartoons cut out from *Punch*.

⊕ £ 8,000-12,000 € 9,000-13,500



161

JACK B. YEATS, R.H.A.

1871-1957

The artist's scribbling diary for 1888, with almanac, interleaved with blotting paper, *London: T.J. Smith, son & Downes, 1888*

pen and ink

8vo (216 x 136mm.), WITH AUTOGRAPH ENTRIES FOR MOST DAYS OF THE YEAR AND PROFUSELY ILLUSTRATED WITH PEN AND INK AND WATERCOLOUR SKETCHES, cash account leaves at the end with further sketches, inscribed on front endpaper by the artist to himself ("from Jack Yeats | to his dear friend | Jack B. Yeats | (Ballyhooly)"). pen and ink sketch of Ballyhooly "bookplate" on front paste-down, further autograph note at the end "This Belongs | to | Ballyhooly | of | Ballyhooly | Hall...", subsequently given to the artist's sister Susan Mary ("Lily") Yeats, with mock formal autograph inscription for 31 December ("Presented to | Lilly Yeats | by her brother", red seal beneath, with Lily's bookplate on the upper cover, signed also by the artist on upper cover, paper-covered stiff boards

LITERATURE

Bruce Arnold, *Jack Yeats*, 1998 (see chapter 3, "Art School in London 1887-1889", and p.38, where a few sketches from this diary are reproduced)

AN IMMENSELY CHARMING AND EVOCATIVE ILLUSTRATED DIARY BY THE YOUNG TEENAGE ARTIST FOR HIS SECOND YEAR IN LONDON IN 1888 (also incorporating his summer holiday trip back to Ireland, after his move from his grandparent's house in Sligo to join the rest of his family. Jack had moved in 1887, living first in Earls Court (where he attended classes at the South Kensington School of Art, the Chiswick School of Art, and the Westminster School of Art), and then at 3 Blenheim Road, Bedford Park, where he started work as a black-and-white artist for *The Vegetarian*, before moving on to illustrate for *Ariel* and *Paddock Life*.)

The diary contains entries of great colour and detail recording Jack's new London life, including

his attendance at art school, sittings for his father John B. Yeats, acceptance of his sketches for the *Vegetarian* ("went with Willy's poem and my illustrations he took them"), trips and excursions to various London sights including Richmond Park, Olympia, the People's Palace, cattle shows ("Uncle George's Pony got 3rd prize"), the Lord Mayor's show, sports activities including badminton, tennis, riding, swimming and boating ("boated considerable rowed round to deadmans Point..."), his reading ("finished Allen Quartermain"), nights out at the theatre ("Went to Lyceum tonight with Lilly Lolly and ... it was Prince Karl (and bully it was too...") his dreams, the "great excitement about the coming eclipse. Saying it makes people livelier to prove which he is very excited and lively himself..", and much else, providing a colourful and vivid portrait of his year, the illustrations including yachts (some in watercolour), gunslingers and cowboys with wagons ("street scene in Texas"), "Pucahontas on the war path", horses, hansom cabs, snooker players, caricatures (e.g. "A Vegetarian", "Mr Sikes"), men with dogs, fencing players, self-portraits and portraits of his brother W.B. (e.g. 27 May, "Willy and I did his ceiling") and much else.

As Hilary Pyle has noted it was the artist's habit from a young age to carry diaries around with him, sketching as he travelled, noting characters and incidents that interested him, and using the diaries/sketchbooks to practice his powers of observation and to train his memory. EARLY SKETCHES BY JACK YEATS REMAIN VERY SCARCE ON THE OPEN MARKET. For others from a similar period, see lots 138--145 from the collection of Grace Butler Yeats, sold in these rooms on 15 July 1999.

"The early years..are of inestimable importance in the formation of the mature Yeats...the early watercolours and drawings...should be regarded as seriously as the miniatures of Nathaniel Horne, or the early works of Turner, and the frescoes and cartoons of Goya, whom Yeats admired and no doubt admired from" (Hilary Pyle, *Jack B. Yeats. A Catalogue Raisonné*)

⊕ £ 8,000-12,000 € 9,000-13,500

APRIL, 1888. 14th Week.

Thursday 12 [102-252]



Friday 13 [104-253] AN EDITOR'S life is not a baptism
at school



Saturday 14 [105-251]



SEPTEMBER, 1888. 50th Week.

Sunday 2 [246-100] 14th SUNDAY AFT. TRINITY. LESSONS.
Moses - English xxv. 1. Gen. xii. 1-9.
Romans - English I. 16-21. Acts. ix. 15-22.

Monday 3 [247-119] Am Reading the Odonoghue by Levan
Batted before on a night Batted drewed
on this day was BURIED YE PICTUR
of CAPTAIN KYOZ VETRIE ROCKES
JE BOSTELE



Tuesday 4 [248-118] Batted in swimming
qua pony garden. Batted
miedly



Wednesday 5 [249-117] Batted in morning
children came never finished
Allen Quaternian Batted rode lunch
George Vined pony with Pig stick
I and name and grand plan a came,
and went to see Mrs Thucett and
with them



FEBRUARY, 1888. 2th Week.

Thursday 2 [33-333] Purification B.V. Mary. LESSONS.
Moses - Exodus xli. 1-7. Mat. xlii. 1-12.
Romans - English I. 16-21. Acts. ix. 15-22.

Went to school
went to see Mr Bate but he
out.



Friday 3 [34-332] Went to school and to see Mr
Bate. tried to go to Popple
place but it was shut



Saturday 4 [35-331] Went to school
drew for May went to Veers
for Lilly Jolly.



Edgewood Rd

DECEMBER, 1888. 53rd Week.

Sunday 30 [365-1] 1ST SUNDAY AFT. CHRISTMAS. LESSONS.
Moses - English xxv. 1. Rev. xi.
Romans - English xxviii. 1-3. Rev. xii. 1-15.

Monday 31 [366] JACK YEATS

Presented to
Lilly Yeats
by her brother
the aforesaid on the 31 day
of December whereas the
day has reached its end
where unto it ends.

under my hand and
seal

Billy Nolle

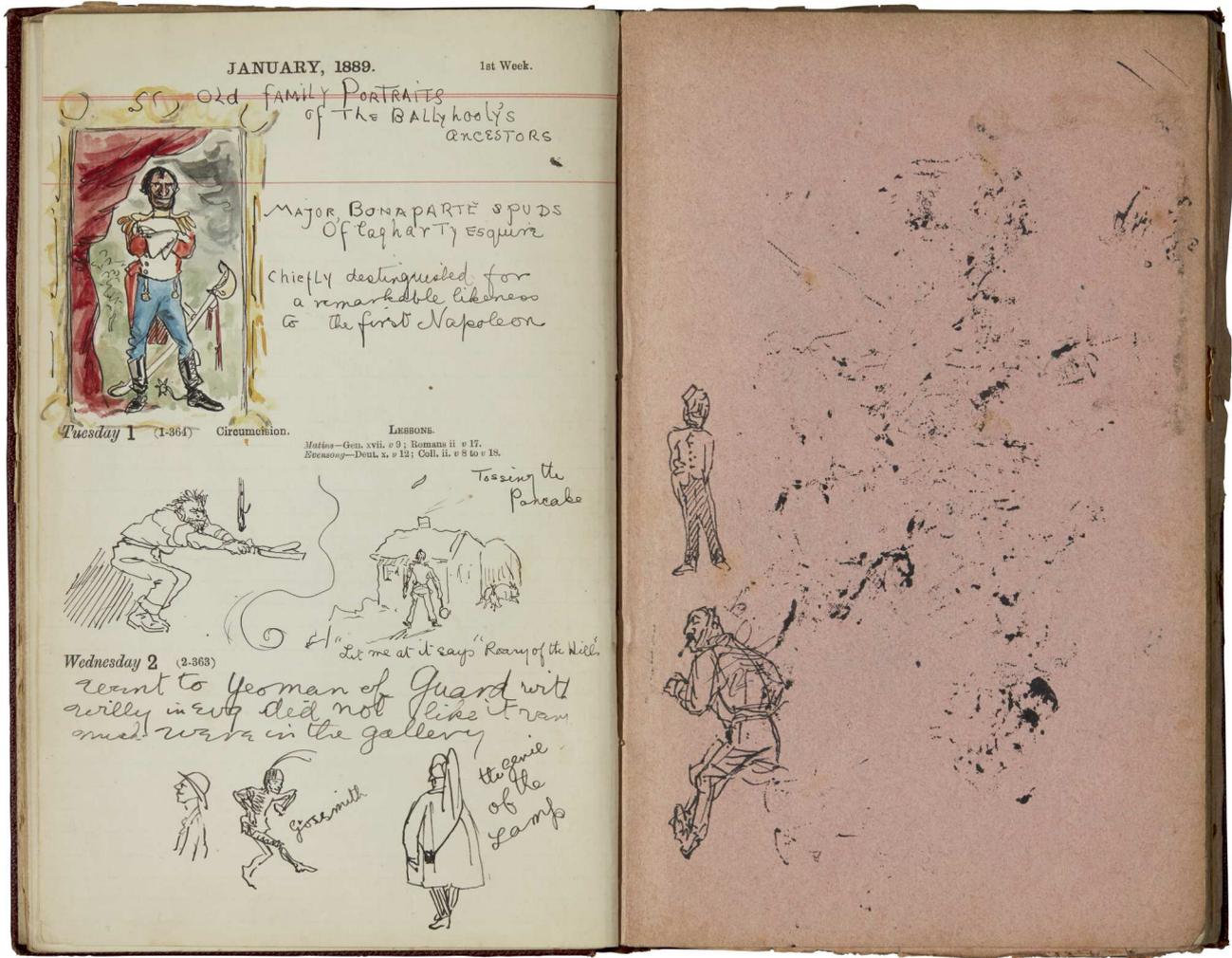


MEMORANDA.

I
rabbit
unusual
when all
which you
could not
describe
something
awfully
apparently
a horrible
came and
and I sat
I tried hard
it was but
though this
dread me to
all fear
not
Bobby
it
cold
my
grey
amoment
was all
dread
dread
they
dread
think
as I
spinal
struck
a snake
me. It
eager
threw
at me
but
Bobby
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to gain
it gained
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I
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could not
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a horrible
came and
and I sat
I tried hard
it was but
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struck
a snake
me. It
eager
threw
at me
but
Bobby
dread
to gain
it gained
but a
ch

x 2



162

162

JACK B. YEATS, R.H.A.

1871-1957

The artist's scribbling diary for 1889, with almanac, interleaved with blotting paper, *London: T.J. Smith, son & Downes, 1888*

paper

8vo (216 x 136mm.), WITH AUTOGRAPH ENTRIES FOR MOST DAYS OF THE YEAR AND PROFUSELY ILLUSTRATED WITH PEN AND INK AND WATERCOLOUR SKETCHES, cash account leaves at the end with further sketches and watercolours, inscribed on front endpaper by the artist ("Jack | Yeats | Hyse | Diary | from his sister | Lilly"), to himself ("from Jack Yeats | to his dear friend | Jack B. Yeats | (Ballyhooly)"), original cloth boards, paper-covered stiff boards

LITERATURE

Bruce Arnold, *Jack Yeats*, 1998 (see chapter 3)

A FURTHER CHARMING ILLUSTRATED DIARY BY THE YOUNG TEENAGE ARTIST FOR HIS

SECOND YEAR IN LONDON IN 1889, AND ALSO INCORPORATING A VISIT BACK TO IRELAND. It was during this year that he met his future wife Mary Cottenham (Cottie) White, who was a fellow student at Chiswick School of Art.

The diary begins with pencil portraits of his mother Susan Mary Yeats (captioned in ink, "Mama"), and provides an illustrated and often very humorous record of his London life in 1889 (and his summer holiday visit back to Ireland), the many subjects, entries and depictions including brigade drills in Hyde Park for the Queen, visits to the Horse Show at Olympia, attendance at school (life drawings, anatomy lectures, a subscription dance and much else), many days out at Kempton Races (with Griffen and others), the Oxford and Cambridge Boat race (followed by a political meeting in the evening with Hogg), deliveries of sketches to the *Graphic* and *Pictorial World*, the Duchess of Cambridge's funeral ("it was more like a race meeting than a funeral..."), his reading ("am reading Michael Struggle off by Jules Verne"), sport ('badminton' tournaments at the Bedford Park Club and attendant dances, sometimes with Lolly, roller skating, ice skating,

boating trips with Allingham, swimming in Ealing baths), visits to the Gardening Society with Lolly, trips to Kegan Paul to collect books "for Willy", trips to exhibitions, concerts, the theatre (e.g. *Merry Wives of Windsor*) and other events (e.g. the Richmond Illuminations, the Covent Garden Promenade), some of these with his sisters or his father; the diary also containing a record of his visit to Ireland in the summer and early Autumn ("went to Liverpool and caught steamer for Sligo") where he sees Heather and Uncle George and other relatives; also containing humorous verse, imaginative sketches of mythical or nursery rhyme figures (e.g. Old Mother Hubbard, ancient hunting scenes), some darker scenes (e.g. a sketch of a hanging), his occasional illness including a painful visit to the dentist (accompanied by a typically humorous sketch of a tooth extraction); the entries trailing off from the middle of November onwards; two loose ink sketches loosely inserted (of a cattle show, and two gentlemen at dinner)

⊕ £ 8,000-12,000 € 9,000-13,500

Sunday 3 (62-303) QUINQUAGESIMA SUNDAY. LESSONS.
Matis—Genesis ix. v 20; Mark vi. 10 v 14.
Evening—Genesis xii. or xiii.; Romans xii.

Monday 4 (63-302)
want to school did life drawd
in class



Tuesday 5 (64-301) have in the Ellen Stines
Went to school
want to Mr Lander
left sketch



Wednesday 6 (65-304) Ash Wednesday.
Matis—Jonah iii. v 18; Mark ii. 13 v 23.
Evening—Jonah iii.; Heb. xii. v 8 to v 18.
want to school and sketched
for Mr Lander
had Hudson at anatomy lecturer
Nozande is away painter's Academy Peter.

Thursday 7 (66-299)
had severe cold sketched after dinner



Friday 8 (67-298)

Saturday 9 (68-297)



Sunday 27 (57-289) The Second day of Epiphany. LESSONS.
Matis—John vi. 1. Matthew vi. 10 v 13.
Evening—John vi. 1. Matthew vi. 10 v 13.

Monday 28 (58-290)
want to school life and day
drawd



Tuesday 29 (59-291)
want to school life and day
drawd

Wednesday 30 (60-292)
want to school finished from that
day want to anatomy in day
not to finished. It is not
an animal its only a descriptive
design.

Thursday 31 (61-293) want to school



Friday 1 (62-294) want to school
and is in writing

Saturday 2 (63-295) Professor D. V. May. LESSONS.
Matis—John vi. 1. Matthew vi. 10 v 13.
Evening—John vi. 1. Matthew vi. 10 v 13.
want to school finished from that
day want to anatomy in day
not to finished. It is not
an animal its only a descriptive
design.

Sunday 25 (69-285) The Second day of Epiphany. LESSONS.
Matis—John vi. 1. Matthew vi. 10 v 13.
Evening—John vi. 1. Matthew vi. 10 v 13.

Monday 26 (70-286)
want to school
Bobby call on the gutter

Tuesday 27 (71-287)
want to Liverpool and day
Starns finished

Wednesday 28 (72-288)
bully message
Captain
Cabin

Thursday 1 (73-289)
want to school
went down to whole George
my had center on his pony
Saw Miss Truett in afternoon
at Alice

Friday 2 (74-290)
draw sketch of a horse
went to the top
and pulled
sketch of a horse

Saturday 3 (75-291)
want to school
went up to town paid a visit to
Mrs. [Name]
went to many places in market
sketch of a horse



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JACK B. YEATS, R.H.A.

1871-1957

A Miscellaneous Group of Six Early Sketches

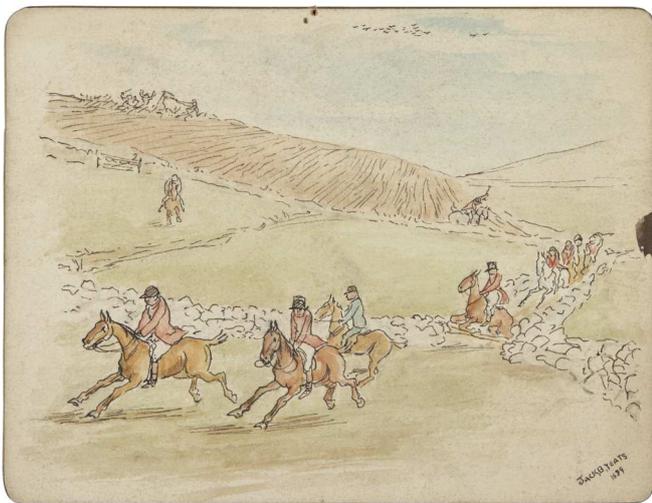
including *The River Steps*, an illustration for Ernest Rhys' 'The Great Cockney Tragedy,' 1891, pen and ink with wash; two small sketches inscribed *With love from/ Uncle Jack*, pen and ink; one watercolour of a *Hunting* scene signed and dated l.r.: *Jack B Yeats/1889*; *A Merry Christmas*, pen and ink and watercolour on card; *Mr Broadside Subscriber*, pen and ink largest: 23 by 16.5cm., 9 by 6½in. (6)

LITERATURE

Hilary Pyle, *Jack B. Yeats, His Cartoons and Illustrations*, Irish Academic Press, 1994, no.1287, p.177 (*The Great Cockney Tragedy*)

The pen and ink for Ernest Rhys' *The Great Cockney Tragedy* belongs to a group of eight works Jack B. Yeats made and are the first examples of Yeats as a book illustrator, dating to c.1890. W.B. Yeats was impressed with the illustrations, writing to W. E. Henley on 4 September 1891, 'The drawings seem to me to have a very genuine tragic intensity that makes them something much more than caricatures'.

£ 5,000-8,000 € 5,700-9,000



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JACK B. YEATS, R.H.A.

1871-1957

Theatre Designs

signed with monogram and variously inscribed
pencil, watercolour and crayon
largest 25.5 by 33cm., 10 by 13in.
(8)

One group comprises stage designs and costume studies with notes for Douglas Hyde's *The Marriage*, translated from the Irish by Lady Gregory and performed at the Abbey in 1911. The other is a hand-coloured printed programme for *The First Production of Snow-White & Rose-Red*, 1933 at 10 Bushy Park Road. While we do not know who lived at Bushy Park in 1933, it was once known as 'Yeovil' and was the home of the Irish bookseller Charles Eason (d.1908) as well as the composer Arnold Bax for a few years c.1911-14.

⊕ £ 1,500-2,500 € 1,700-2,850



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JACK B. YEATS, R.H.A.

1871-1957

The Winner

signed and dated l.r.: *JACK B YEATS/ 1892*
watercolour with pen and ink
23 by 27cm., 9 by 10½in.

Painted at the age of 21, the present work is an early example of Jack depicting a favourite subject and shows him increasingly sure of his technical abilities. It seems to anticipate the advanced watercolours of the late 1890s which, as Pyle observes, bear similarities with Degas' horse paintings twenty years earlier with the attraction to empty space and oblique angles, for example *Waiting*, 1897 (private collection).

⊕ £ 6,000-8,000 € 6,800-9,000



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JACK B. YEATS, R.H.A.

1871-1957

**Artist's Wooden Box for Pencils, etc.,
decorated with a pirate theme**

approx. 75 x 95 x 300mm., wooden box, hinged with lid,
designs in ink and watercolour by Jack B. Yeats on five sides,
partially erased inscription on base including 'Christmas Dec.
25th 1901',

The designs, on a pirate theme, include a skull and crossbones together with the artist's monogram.

⊕ £ 3,000-5,000 € 3,400-5,700



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JACK B. YEATS, R.H.A.

1871-1957

Wooden storage case for toy boats, decorated with nineteen watercolour drawings

wood (pine)

approx. 320 x 810 x 1210mm., boarded pine linen chest, hinged with lid, nineteen ink and watercolour drawings by Jack B.

Yeats pasted onto inside of lid (largest watercolour 225 by 290mm.), cast-iron carrying handles on two sides, seven slats of wood at base, lock

JACK B. YEATS' WOODEN STORAGE CASE FOR TOY BOATS DECORATED WITH NINETEEN WATERCOLOUR DRAWINGS.

If W.B. Yeats was the revered literary mentor for the young John Masefield, it was Jack B. Yeats who was the confidant, friend and collaborator for the young writer. As noted by Hilary Pyle, 'With the poet John Masefield Yeats built up a juvenile drama of the high seas and piracy that Masefield incorporated into his poetry, Yeats used for illustrative purposes, and later employed as subject-matter for some of his finest oils' (Hilary Pyle, *Jack B. Yeats a biography*, London, 1989, p. 73). Philip W. Errington states '...in contrast to Masefield's connections to W.B. Yeats, the friendship with Jack Yeats was the friendship of escapism and the desperately juvenile which enabled a release upon which both men thrived' (see Errington, 'McGowan's Code: Deciphering John Masefield and Jack B. Yeats', ed. Warwick Gould, *Yeats Annual 13*, London, 1998, p. 308).

In April 1903 Masefield stayed for two weeks in South Devon with Jack Yeats. In a letter from Masefield to his future wife he noted 'We were up late last night writing Cashlauna ballads [the Yeats' cottage was named *Cashlauna Shelmiddy* ("Snail's Castle")].... I made two or three about... a scoundrel named Theodor [sic] who comes into an old penny dreadful

that is Sunday reading here.' (see Babington Smith, *John Masefield – a life*, Oxford, 1978, p.80). As noted by Masefield's biographer, 'soon the 'Theodore' ballads led on to a Theodore cult. For years JM and Jack Yeats regaled one another with the adventures, feuds, amours, whimsies, and misdemeanours of their legendary buccaneer. Several Theodore ballads were published in the *Broad Sheet*, but for the most part his doings were recorded – both in doggerel and amusing sketches – in the letters between them...'

Another collaboration between Yeats and Masefield was *A Little Fleet*, published in 1909 (see Errington B85(a) and James G. Nelson 1909.28). In this volume Yeats described and illustrated the manufacture of toy boats and the sailing of them down the Gara River in Devon. Verses within the book were by 'the Fleet Poet' and vessel names included the *Monte*, the *Moby Dick*, and the *Theodore*.

This large wooden box includes 19 ink and watercolour drawings by Yeats pasted onto the inside of the lid. They date from 1912 to 1913. Titles include 'Old Style in the Gara Valley', 'Theodore of the Gulf' (with added embellishments laid down), 'The Count with the New Tobacco Box Tomb June 21st 1913' and 'The Theo in the Sargasso Sea July 29th 1912'. Subjects are both toy boats and the characters relating to the Theodore ballads.

It appears that these drawings have been pasted on top of earlier decorations (the reverse of which can be seen through a large split in the lid). A couple of lines from *A Little Fleet* suggests that the earlier decorations included illustrations from that volume. Given the size of the box together with the subject of the illustrations, it seems entirely likely that this was originally used by Jack B. Yeats to store his toy boats.

⊕ £ 7,000-9,000 € 7,900-10,200



168

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[JACK B. YEATS]

Collection of nine model boats or hulls, comprising:

wood, cloth and wire

i) Three-masted ship in a bottle, base diameter 120mm. on wooden display stand; **ii)** Three-masted ship in a bottle, oval base 80 x 115mm., within ornate carved wooden frame, *some loss to frame*; **iii)** Three-masted ship ('The President | Frigate Year 1800'), 580 x 460 on wooden display stand; **iv)** Two-masted ship ('Moonbeam'), 1080 x 970mm., with detachable masts and sails, on wooden display stand; **v)** Ship's hull ('Coirliun') with metal-tipped keel, 130 x 390mm; **vi)** Ship's hull ('Mary Hynes'), 150 x 430mm.; **vii)** Rowing boat hull, 60 by 450mm., *extensive damage and loss*; **viii)** Ship's hull ('Irish Girl'), 145 x 660mm.; **ix)** Single-masted ship ('Abairé'), 445 x 305mm.; many with names added by Jack B. Yeats, *worn, some with worming and some loss* (9)

During Masfield's fortnight visit to Jack and Cottie Yeats in 1903 the two men spent days making, sailing and destroying toy boats on the Gara River (see note to previous lot). Yeats would record an 'account of the Fleet' in *A Little Fleet* (1909) while in Masfield's novel *Jim Davis* (written from 1907 although only published in book form in 1911), the hero and his friend would have 'a splendid time sailing toy boats, made out of boxes and pieces of plank'. One toy boat, in a nod to Jack Yeats' 'Cashlauna Shelmidy' was called the *Snail*. Early in 1906 Masfield was back in Devon and he and Yeats 'slaughtered a ship "The Theo" with revolver shots...' (see letter from Jack B. Yeats to T.A. Harvey, 18 February 1906).

Hilary Pyle notes that 'Yeats continued to make toy ships for years afterwards, photographs and drawings exist of objects made from matchboxes, corks, straw, even a banana skin, and so on... ..He used the toy boats as subjects for late paintings, such as 'The Launching' (1945); and the slight-seeming, but sympathetic, subject-matter was the foundation for works of strong imaginative content...' (see Pyle, *Jack B. Yeats a biography*, 1989, p. 77).

In the *London Mercury* for September 1936, Yeats contributed an article entitled 'Beach-made models'.

£ 1,000-1,500 € 1,150-1,700



Fig 1. Jack Yeats with model boat, c.1910



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JACK B. YEATS, R.H.A.

1871-1957

Untitled: Japanese Pirate (I); Untitled:
Japanese Pirate (II)

one signed and dated u.r.: JACK. B. YEATS. 1901-; inscribed l.l.:
*I'm a Badman - Ive got A Junk on The High Seas. IM A PIROOT
I AM;* further dated APRIL 1901 and monogrammed probably
as *Snail's Castle* l.l.; the other signed l.l.: JACK B YEATS and
inscribed with seven lines of text u.r. commencing: *I said I
would if he jollied me anymore*

both watercolour

one 37 by 24cm., 14¼ by 9½in.; the other 16.5 by 11cm., 6½
by 4¼in.

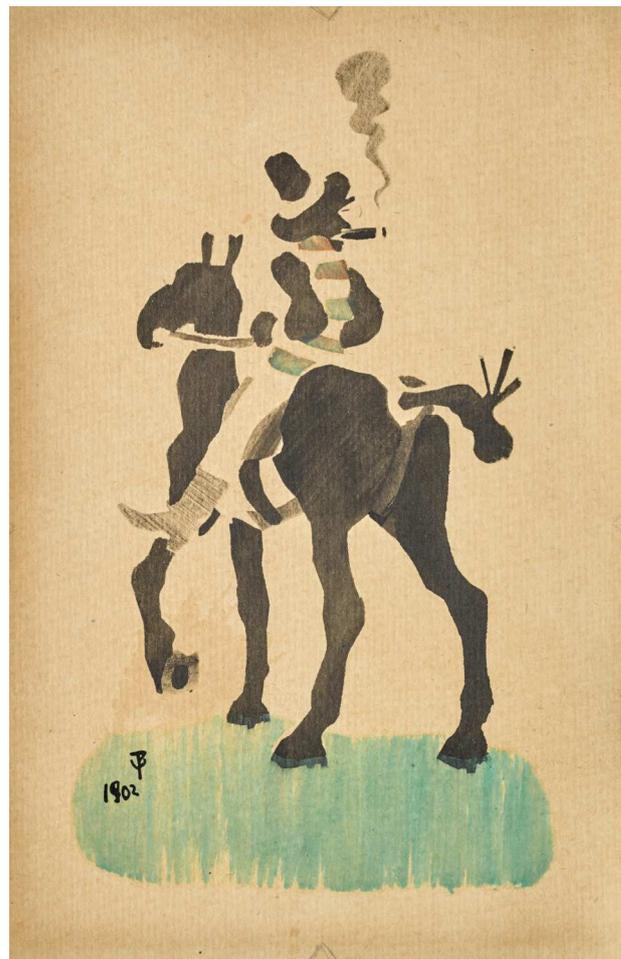
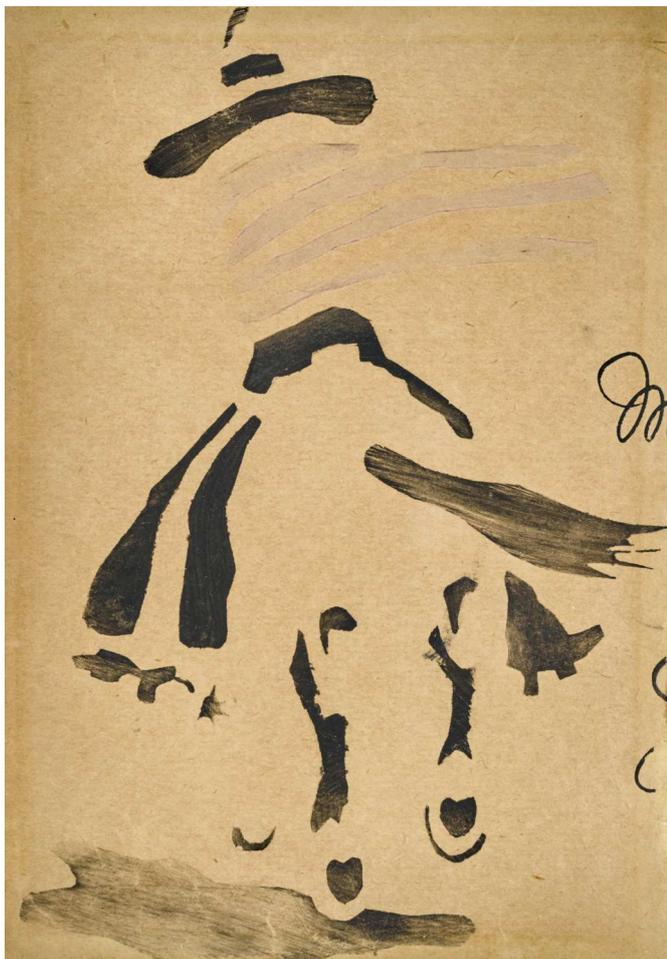
(2)

LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and
Pastels*, Irish Academic Press, Dublin, 1993, nos.367 and 368,
p.108

Both of the present works, depicting Japanese pirates in full war regalia with swords in teeth, show Jack B. Yeats' passing interest in the Japanese print, coinciding with the growth of Western interest in Japanese art and culture. On a casual glance, they pass off as convincing originals, but closer inspection reveals Jack's signature humour. Pyle notes there are unlikely to be any more than these, which represent the artist's continuous experimentation at the time with style and media.

⊕ £ 4,000-6,000 € 4,500-6,800



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JACK B. YEATS, R.H.A.

1871-1957

Stencil of a Pirate on a Horse

together with a related example

signed with monogram and dated l.l.: 1902

both watercolour stencil

one: 21 by 14cm., 8¼ by 5½in.; the other 16 by 11cm., 6¼ by 4¼in.

(2)

LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, Irish Academic Press, Dublin, 1993, no.426, p.119

⊕ £ 4,000-6,000 € 4,500-6,800



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JACK B. YEATS, R.H.A.

1871-1957

Banner Rammer Rammer of Edward VII's Visit to the Very Poor or The King among the Pictures, Dublin, July 24th 1903

a fourteen-fold booklet signed with monogram, titled and inscribed on the cover; also signed with monogram on the last sheet

pen and ink with watercolour extended: 9.5 by 124.5cm., 3¼ by 49in.

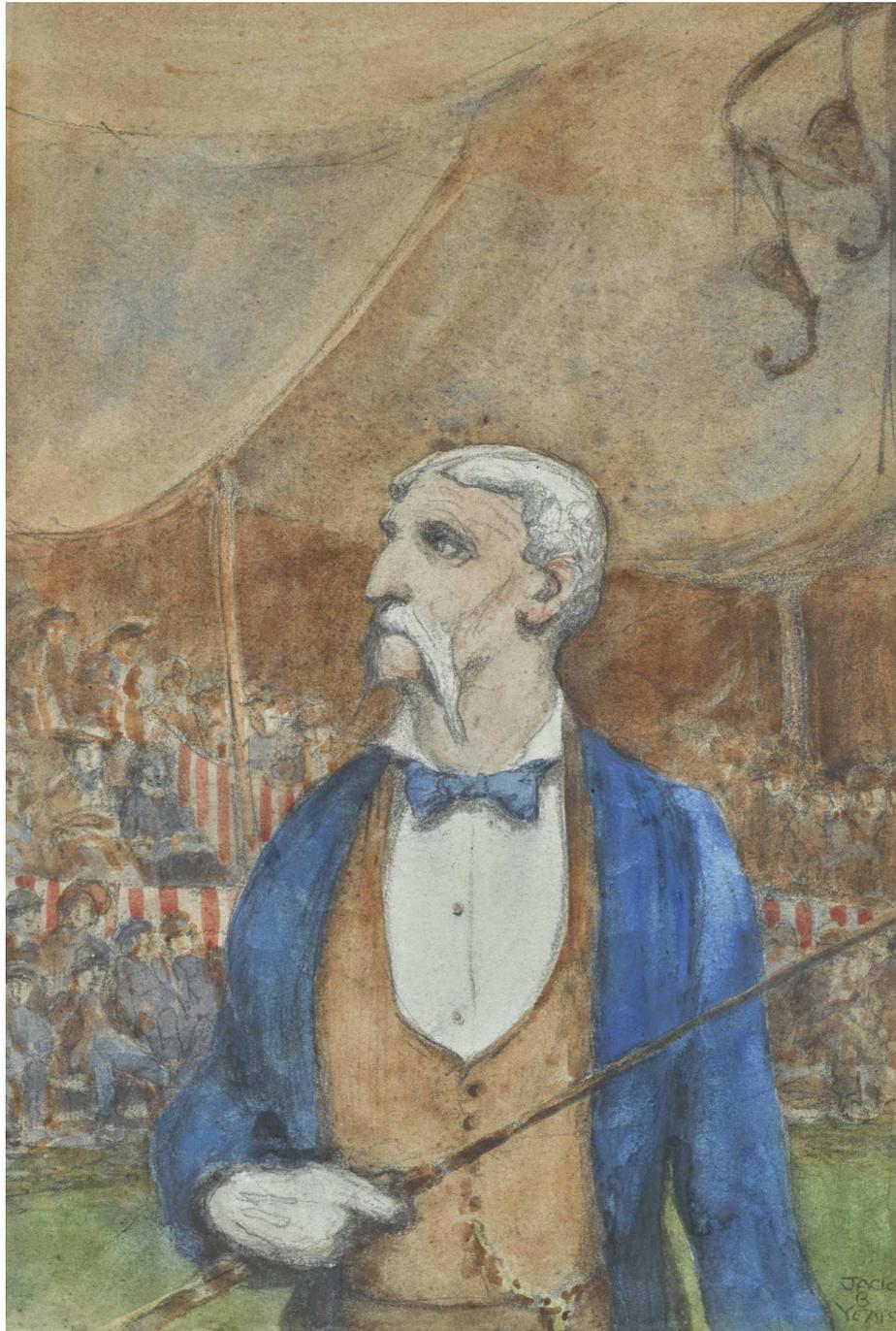
LITERATURE

Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven and London, 1998, p.122

The work offers a humorous re-telling of King Edward VII's visit to an International Art Fair at Ballsbridge during his first royal visit to Ireland in July 1903 (which included works by Jack B. Yeats) and was recorded in the press. The

booklet plays on the King's responses to pictures seen at the exhibition, subjects including John L. Sullivan, O'Donnell, C. S. Parnell, Douglas Hyde and his mother, Queen Victoria. The royal visit was controversial at the time. Jack's brother, W. B. Yeats, was one of several prominent Irish citizens to publicly discredit the visit.

⊕ £ 3,000-5,000 € 3,400-5,700



172

172

JACK B. YEATS, R.H.A.

1871-1957

The Old Ring Master

signed l.r.: JACK/ B/ YEATS
watercolour with pencil
25.5 by 17.5cm., 10 by 6¾in.
Painted in 1909.

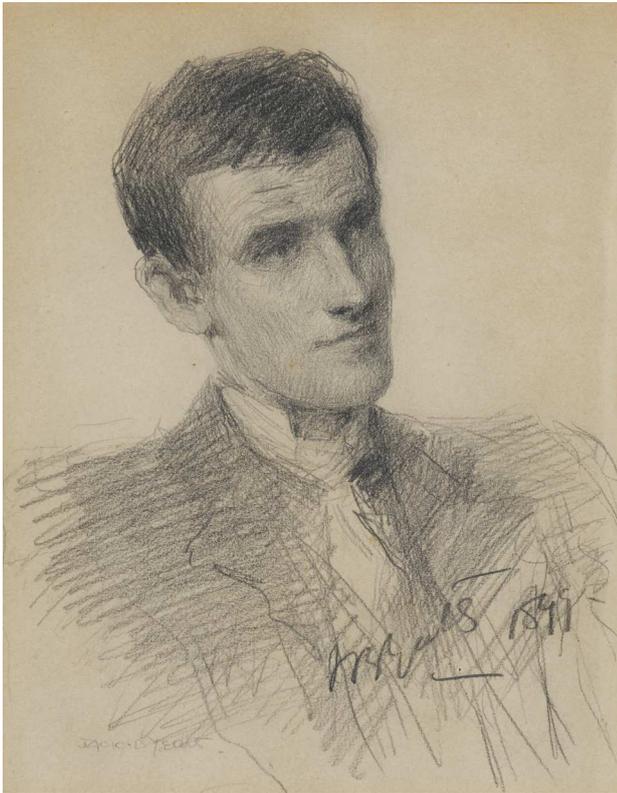
EXHIBITED

Dublin, Leinster Hall, *Pictures of Life in the West of Ireland*, 10-29 May 1909, no.16;
Dublin, *Dublin Refugee Artists Fund Exhibition*, 1939

LITERATURE

Hilary Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, Irish Academic Press, 1993, no.680, p.161

⊕ £ 8,000-12,000 € 9,000-13,500



173

173

JOHN BUTLER YEATS

1839-1922

Portrait of Jack B. Yeats

signed and dated l.r.: *J B Yeats/ 1899*; also autographed l.l. by Jack B. Yeats

pencil

26 by 20.5cm., 10¼ by 8in.

LITERATURE

William M. Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.198;

William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, p.287, fig.81;

Bruce Arnold, *Jack Yeats*, Yale University Press, New Haven and London, 1998, illustrated fig.90, p.86

£ 3,000-5,000 € 3,400-5,700

174

JOHN BUTLER YEATS

1839-1922

Mary 'Cottie' Yeats

inscribed (in Lily Yeats' hand) l.l.: *Cottie Yeats*

pencil

25 by 19cm., 9¾ by 7½in.

Executed circa 1903-4.

EXHIBITED

New York, Albany Institute of History & Art, *The Drawings of John Butler Yeats*, 11 April - 31 May 1987, no.23 (illustrated in exh. cat.)

LITERATURE

William Murphy, *Prodigal Father: The Life of John Butler Yeats*, Cornell University Press, Ithaca and London, 1978, illustrated p.178;

William Murphy, *Family Secrets, William Butler Yeats and his Relatives*, Syracuse University Press, New York, 1995, fig.78, p.283

On the family's move to London in 1887, the young Jack attended art school and there he met Mary Cottenham White, known as 'Cottie'. She was herself a competent artist, as seen in the works by her included in this sale. Jack's sister recalled how 'Jack...found himself sitting next to a fellow-student, pleasing to the eye and of sympathetic outlook. He used to return home to receive his father's periodic enquiry, "And how is Dottie?" *Cottie*, not Dottie, please, Father.' It was a long time before his parent could get it right.' (quote in Pyle, *Jack B. Yeats*, 1989, p.38). In 1892, Jack surprised the family by announcing his engagement to Cottie. He then worked tirelessly as an illustrator in Manchester for two years in order to raise enough money to marry her, which he did on 23 August 1894 at the Emmanuel Church, Gunnersbury.

Cottie, a few years older than Jack, was immediately liked by the family. She came from Devon and after their marriage, the couple built a cottage and studio at Strete, near Dartmouth (see lot 175), where they were to live happily for thirteen years before settling in Dublin.

£ 1,500-2,000 € 1,700-2,250



174



175

175

JOHN BUTLER YEATS

1839-1922

Jack and Cottie Yeats by the Fireplace, Snails Castle, Devon

together with a watercolour of the dining room at Snails Castle by John Butler Yeats inscribed and dated *1.1.: Snails Castle/ July/ 1900*, and another of the sitting room by an unknown hand

watercolour

26 by 35.5cm., 10¼ by 14in.

(3)

Snails Castle was the nickname given by Jack to his house in Strete, near Dartmouth, South Devon, which he moved to with Cottie in 1896. It was so-called because on moving to the house it was infested with snails, and Jack delighted in depicting it as a tower on a snail's back. In time the name was replaced with its Irish translation, Cashlauna Shelmidy (Caisleán Seilmide).

John Butler Yeats described what life was like there in a letter to Rosa Butt in 1900, the spirit of which is captured in the present work: *'I have had a radiant fortnight with Jack and his wife. They are so quietly happy and busy. Each in their own way that one asks oneself is it possible that any kind of trouble should ever find them out.'* (quoted in Pyle, *Yeats: Portrait of an Artistic Family*, 1997, p.26).

£ 6,000-8,000 € 6,800-9,000



Jack and Cottie Yeats, with Hooley, outside the studio at Snail's Castle, c.1897



176

176

MARY COTTENHAM YEATS

1867-1947

Portrait of John Masfield

signed and dated with monogram I.r.: MCY, 1905

pastel on brown paper

Probably executed in April 1905. Masfield first stayed with Jack and Cottie Yeats in 1903 and was also to visit two years later. In an unpublished letter to Cottie Yeats, dated 1 May 1905, Masfield writes 'I wish to thank you both so very much for the jolly time at Cashlauna, and for all your kindness to me. I was very sad to come away, for it is a wrench indeed to leave delightful people, and such a country, and so many jolly things to do, for an empty house in town, a garden full of weeds, and a loathsome mass of work...' (see National Gallery of Ireland. Y Archive. L.Mas.4)

22.5 by 16.5cm., 9 by 6½in.

⊕ £ 800-1,200 € 900-1,350



177

177

MARY COTTENHAM YEATS

1867-1947

Sketchbook, including portraits of Jack and Lily Yeats

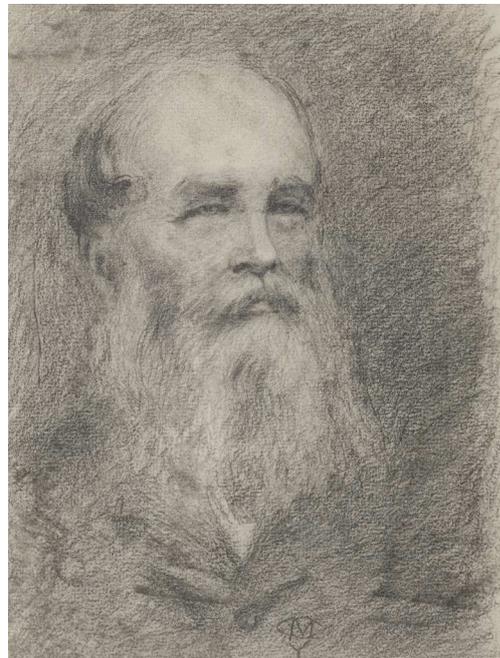
variously inscribed and dated

variously pencil, pastel and watercolour

25.5 by 36cm., 10 by 14¼in.

The sketchbook contains 18 sketches, portraits and designs dating between 1898-99, including portraits of Lily and Jack Yeats, one which depicts Jack resting with the inscription: *Invalided/ by toothache/ Jack B. Yeats/ Jan 25/99.*

⊕ £ 2,000-3,000 € 2,250-3,400



178

178

MARY COTTENHAM YEATS

1867-1947

William Pollexfen

signed with monogram l.c.

pencil

23 by 18cm., 9 by 7in.

The present sketch is copied from a photograph of William Pollexfen, c.1890 (see reproduction in W. Murphy, *The Prodigal Father*, 1978, p.173). Cottie Yeats did not meet Jack until 1892 and it is therefore unlikely that she ever met his grandfather William in person, who died in 1892.

⊕ £ 800-1,200 € 900-1,350



179

MARY COTTENHAM YEATS

1867-1947

Sketchbook of 26 Designs and Stencils and a Watercolour

contained in a decorated linen cover designed, signed *Mary Cottenham Yeats*

signed with monogram and inscribed *Designs/ Stencils* on sketchbook cover

signed with monogram and inscribed *Designs/ Stencils* on sketchbook cover

pencil, pastel and watercolour

31 by 25.5cm., 12¼ by 10in.

⊕ £ 2,000-3,000 € 2,250-3,400



180

MARY COTTENHAM YEATS

1867-1947

Painted Chest

painted wrought-iron mounted pine linen chest

depth 168 by 66cm., 66 by 26in.; height 48cm., 19in.

W ⊕ £ 6,000-8,000 € 6,800-9,000



179

180

181

JACK B. YEATS, R.H.A.

1871-1957

The Runaway Horse

signed l.r. *Jack B Yeats*; titled on the reverse
oil on board
35.5 by 53cm., 14 by 21in.

EXHIBITED

Galway, Kenny Art Gallery, *Paintings and Drawings*, 1976, no.3

LITERATURE

Jack B. Yeats, *The Charmed Life*, Routledge, London, 1938, pp.58-9;

Hillary Pyle, *Jack Butler Yeats, A Catalogue Raisonné of the Oil Paintings*, Vol.II., Andre Deutsch, London, 1992, no.1162, p.1064, illustrated

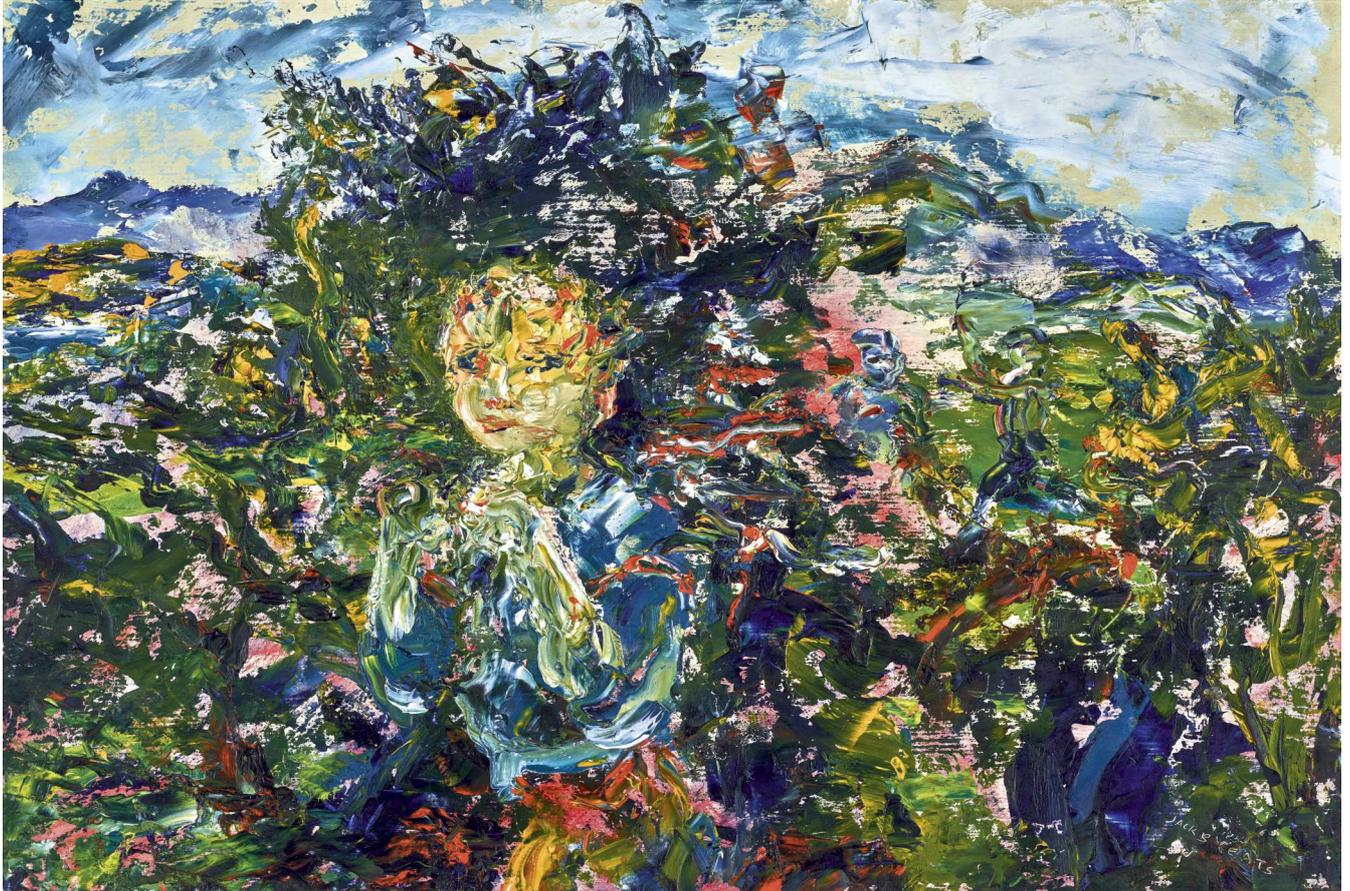
This delightful painting depicts a young golden-haired child playing at being a runaway horse. He holds his fists out in front as if trying to control the invisible animal. His face is set with a concentrated expression, as his imagination carries him off to the world of make-believe. The loose strokes of highly coloured paint suggest the fast movement of the figure and distort his facial features as if the force of speed had physically transformed them. The blues, greens, yellows and pinks of his head and body are echoed in the surrounding shrubbery and vegetation. Distant mountains of blue mark the distant horizon and suggest an expansive landscape evocative of possibilities and times to come.

Yeats depicted children playing as animals in other works including *Playing Horses* (1945, Private Collection) and the work on paper, *Donkey, Hare and Hounds* (1910, Private Collection). Children, like animals, are privileged entities in his work, as in that of other artists. Their intuitiveness, innocence and sensitivity heighten their perception of the world, an idea that Yeats emphasises in the exuberant way in which he paints them. Equally children, at least in the imagination of Yeats, are unpredictable and vivacious. They spurn the conventional manners of adulthood and, like the tinkers and ballad singers of his other paintings, are outsiders to society.

Hilary Pyle has suggested that the child's golden hair 'proclaims his symbolic role for the artist' and his freedom to create and imagine are akin to that of the painter or the writer (Hilary Pyle, *op. cit.*, p.1064). The figure appears in *A Westerly Wind* (1921, Private Collection). In later works such as *Tinkers' Encampment*, *Blood of Abel* (1940, Private Collection), *Above the Fair* (1946, National Gallery of Ireland) and *Grief* (1951, National Gallery of Ireland) the golden-haired child takes on a religious connotation, evoking the Christ child who intercedes between humanity and its creator, or between humanity and the cosmos. Here, in one of Yeats's last paintings, the boy recalls the energy and imagination of childhood. The strong impasto colours and dynamic setting equally convey the brevity of life and the intoxicating impact on one's memory of such youthful moments.

Dr. Róisín Kennedy

⊕ £ 150,000-250,000 € 169,000-281,000





182

182

JACK B. YEATS, R.H.A.

1871-1957

A Broad Sheet. [1901]

ink on paper

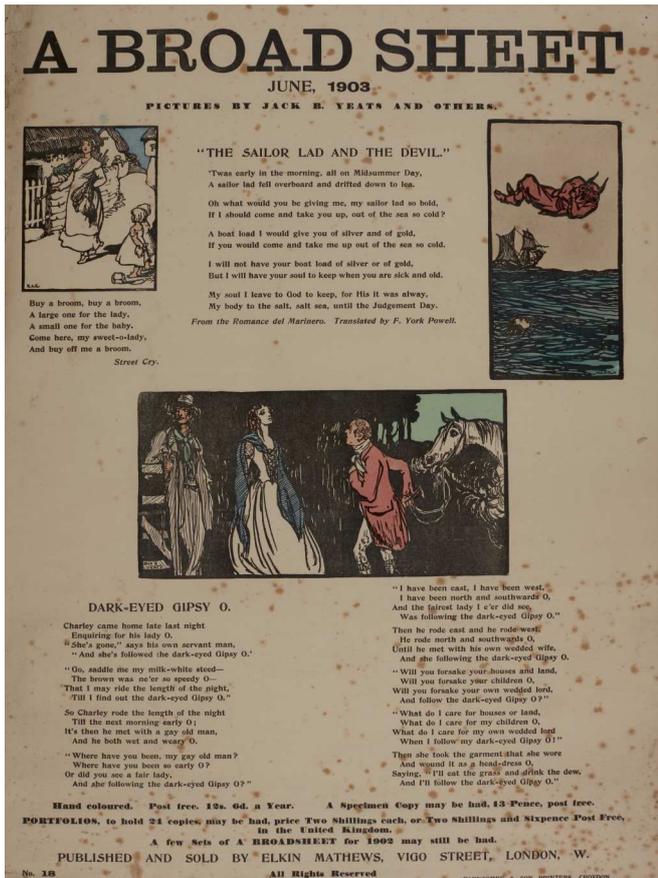
single leaf, 380 x 320mm., printed in black, red, blue and green, caption added by hand by Jack B. Yeats, laid-down to board

This appears to be an early trial printing of an aborted project (although the title *A Broad Sheet* was used later) from 1901.

Pyle notes that Jack B. Yeats told John Quinn, 'I had a weird thing called the Broad Sheet two years ago, just stencils that I used to print myself...' (see Pyle, *The Different Worlds of Jack B. Yeats, His Cartoons and Illustrations*, 1994, p. 32). It appears that Reading University Library holds an issue on a pirate theme.

In this copy, there are six woodcut or stencil printings together with some letterpress (at times indistinct). It appears that Jack B. Yeats was experimenting on a piscine theme with two titles reading 'The Fishman in the Orchard' and 'The Jolly Signboard for an Angler'. Another illustration has an indistinct title and Yeats has added by hand, 'This trout weighing all but half a pound was caught May 1901 - by a younger brother of Isaac Walton Esq.' One illustration comprises the author's monogram signature.

⊕ £ 800-1,200 € 900-1,350



183

183

YEATS, JACK B.--SMITH, PAMELA COLMAN, ET AL.

A Broad Sheet. *Elkin Mathews, January 1902 - December 1903*

ink on paper

large folio, 20 (of 24) numbers, hand-coloured illustrations by Jack B. Yeats, Pamela Colman Smith and others, loose as issued, some spotting and browning, frequent tears and loss (not usually affecting text or illustrations), many with pin holes (20)

Lacking numbers 4 and 10-12. Authors represented include W.B. Yeats, Ernest Rhys, A.E., John Masefield and W.B. Yeats, including the first appearance in print of Yeats' 'Spinning Song' (see Wade p. 331) and Masefield's 'Cargoes' (see Errington C035.003). Pyle notes 'A Broad Sheet is remarkable not only for the consistency of Yeats's style in a manner derived from Morris and nourished in its individuality through the Arts and Crafts movement, but for revealing Yeats's passion for the spoken word used in traditional or unconventional poetry' (see *The Different Worlds of Jack B. Yeats - His Cartoons and Illustrations*, p. 233).

£ 1,000-1,500 € 1,150-1,700

140

SOTHEBY'S



184

184

JACK B. YEATS, R.H.A.

1871-1957

Collection of illustrations to books by other writers, comprising:

ink on paper

i) Illustration for W.B. Yeats' *On the Boiler*, 110 x 170mm., ink drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 1467]; **ii)** Illustration for W.B. Yeats' *On the Boiler*, 70 x 100mm., print, [cf Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 1467], one crease; **iii)** Exhibition Design ('Exhibition of Paintings by Jack B. Yeats Engineer's Hall Dawson Street Dublin 11 to 5.30 Daily'), 115 x 200mm., [apparently not in Pyle], soiled, artist's board cracked; **iv-xx)** Illustrations for

Frank O'Connor's *A Lament for Art O'Leary*, comprising: three prints of Pyle 1469 (one coloured), three prints of Pyle 1470 (one coloured), three prints of Pyle 1471 (one coloured), three prints of Pyle 1472 (one coloured), three prints of Pyle 1473 (one coloured) and two prints of Pyle 1474; **xxi)** Illustrations for Dora Sigerson's *Kittie's Toys*, comprising nine prints on single sheet, [Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 1404-1412], folded; **xxii)** another copy with one print cut out [Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 1404-1409, 1411-1412]; **xxiii-xxv)** 'The Star and Shamrock Man', 226 x 157mm., print, [apparently not in Pyle] (3 copies); all with some occasional spotting or browning (25 sheets)

⊕ £ 2,000-3,000 € 2,250-3,400



185



185
JACK B. YEATS, R.H.A.
 1871-1957

Cartoon for St. Asicus

together with an embroidery by Susan 'Lily' Yeats of St Brendan, design by Bridget O'Brien signed with monogram I.r. gouache stencil 34 by 9cm., 13½ by 7½in.

In 1903, Jack B. Yeats and his wife Cottie were invited to design sodality banners for the new cathedral at Loughrea, Co. Galway. Twenty-nine banners were completed in all. The present work is an early study for the final banner of St Asicus (see Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, 1993, no.453, p.124); these were then embroidered at the Dun Emer workshop by Lily Yeats. St Asicus is the patron saint of the Diocese of Elphin, incorporating a large area of Co. Sligo. He was a skilled metalworker, which accounts for the bell on which he lays his hand, and which is inscribed with the symbols of chastity and purity, the tower and the rabbit.

Around 1930 Jack and his sister Lily were commissioned a series of four banners by Mrs Oliver St John Gogarty, which may relate to the embroidery design by Lily also included here.

⊕ £1,500-2,500 €1,700-2,850



186

186

JACK BUTLER YEATS, R.H.A.

1871-1957

The Orange Men Marching

signed u.l.: JACK B/ YEATS
pen and ink on card
18.5 by 24cm., 7¼ by 9½zin.

⊕ £ 3,000-5,000 € 3,400-5,700



187

[JACK B. YEATS--DUN EMER PRESS--CUALA PRESS]

Significant collection of bookplates, comprising:

PRINTED MATTER

- i) 5 Dun Emer Press printed bookplates, mounted, framed and glazed in two frames with labels on reverse ('Dun Emer Press. Dundrum. Co Dublin. Ireland. ...Bookplates. Presented by Elizabeth Yeats. Designed by Miss Mounsell [sic] and Jack B. Yeats' and '...Designed by Jack B. Yeats and Mrs Jack Yeats');
- ii) 61 Cuala Press printed bookplates laid-down to 31 pages in homemade display book, small folio, cardboard and paper binding with label on upper cover ('Bookplates Printed at The Cuala Press'), together with an additional 8 bookplates loosely inserted, 3 Christmas Card sale listings and 1 list of hand-printed and hand-coloured prints

£ 1,500-2,000 € 1,700-2,250



187

188

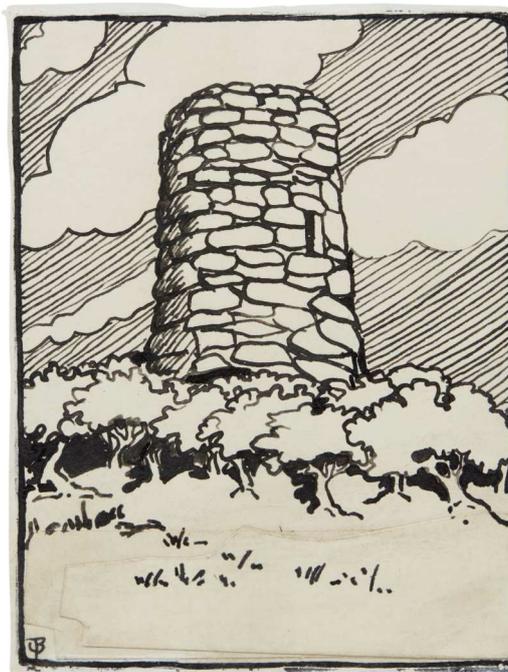
JACK B. YEATS

1871 - 1957

Stone Tower

initialled with artist's monogram lower left
ink drawing with gouache and paper onlay corrections
A design by Jack B. Yeats (apparently not in Pyle) that was printed as a bookplate by the Cuala Press (see previous lot). The reverse of the sheet shows the remnants of a coloured watercolour and the engraver's notes.
8.5 by 6.5cm., 3½ by 2½zin.

⊕ £ 800-1,200 € 900-1,350



188



189

189

JACK B. YEATS, R.H.A.

1871-1957

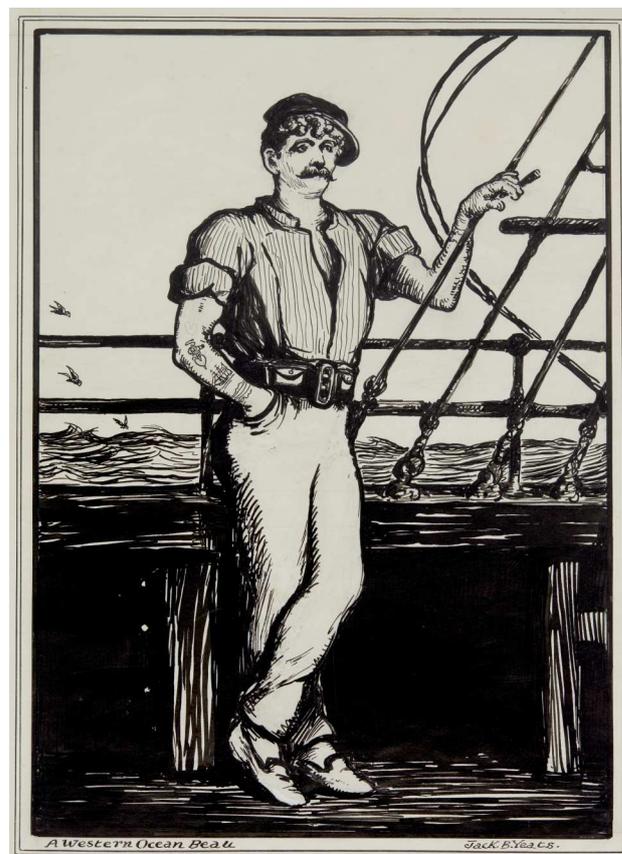
Four ink drawings for *A Broadside*, comprising:

INK DRAWINGS ON PAPER

i) Illustration to 'Roll the Cotton Down (Halliards Chanty)', 90 x 136mm., ink drawing signed with monogram lower right and lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1835]; ii) Illustration to 'Blow, Bullies, Blow (Halliards Chanty)', 105 x 144mm., ink and pencil drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1853]; iii) Illustration to 'The Flash Frigate', 102 x 140mm., ink drawing, signed middle left and with monogram lower centre, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1867]; iv) A Western Ocean Beau, 268 x 194mm., ink drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1881 and 2093]; all mounted, framed and glazed (4)

Reproduced in *A Broadside* number 8 third year (January 1911), number 2 fourth year (July 1911), number 7 fourth year (December 1911) and number 11 fourth year (April 1912) respectively. The fourth illustration was also issued a Cuala Press calendar for 1935.

⊕ £ 15,000-20,000 € 16,900-22,500







190

190

JACK B. YEATS, R.H.A.

1871-1957

Two ink drawings for *A Broadside*, comprising:

ink on paper

i) Illustration to 'The Salcombe Seaman's Flaunt to the Proud Pirate', 110 x 128mm., ink drawing, signed with monogram lower edge, [Pyle, *The Different Worlds of Jack B. Yeats - His Cartoon and Illustrations* 1818]; ii) *The Pirates Ashore*, 137 x 258mm., ink and pencil drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats - His Cartoon and Illustrations* 1820]; both mounted, framed and glazed (2)

Both reproduced in *A Broadside* number 2 third year (July 1910). The first illustration is for a poem by John Masefield incorporating an old refrain. Masefield confessed authorship in a letter to Jack B. Yeats on 4 August 1911 and also included the poem in his anthology *A Sailor's Garland* (1906). The second illustration is a Theodore illustration (see lot 167).



⊕ £ 6,000-8,000 € 6,800-9,000



191

191

JACK B. YEATS, R.H.A.

1871-1957

The Captain

signed l.r.: *Jack B/ Yeats*; titled on the reverse
oil on board
23 by 35.5cm., 9 by 14in.

EXHIBITED

Galway, Kenny Art Gallery, *Paintings and Drawings*, 1976, no.7

LITERATURE

Hillary Pyle, *Jack Butler Yeats, A Catalogue Raisonné of the Oil Paintings*, Vol.II., Andre Deutsch, London, 1992, no.893, p.810, illustrated

Painted in 1948, the present work is a vividly rendered oil depicting the Captain standing proudly at the front of his vessel, hands behind his back - surveying the horizon ahead of him, or perhaps returning home? As early as he could draw, adventures on the sea had captivated Jack B. Yeats, evidenced in this sale with the early sketches, pirate-inspired material and Broadside illustrations (see lots 9, 189 and 190).

Yeats was always drawn to strong characters, finding inspiration in them for a wealth of material. The Captain features prominently in Yeats' work across all stages of his career, and Pyle points out his pivotal position within Yeats' celebrated *Life in the West of Ireland* series from 1913.

⊕ **£ 60,000-80,000** **€ 67,500-90,000**



192



193



193



192

192

JACK B. YEATS, R.H.A.

1871-1957

Two ink drawings for Cuala Press prints, comprising:

ink on paper

i) *The Packman*, 189 x 139mm., ink drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 2019]; ii) *The Mountain Farm*, 123 x 472mm., ink drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 2027]; both mounted, framed and glazed (2)

Both used as Cuala Press Prints. The first illustration, dating from around 1907, was also issued as a Dun Emer Print.

⊕ £ 8,000-12,000 € 9,000-13,500

193

JACK B. YEATS, R.H.A.

1871-1957

Two ink drawings for *A Broadside*, comprising:

ink on paper

i) Illustration to 'The Rio Grande: Capstan Chanty', 116 x 167mm., ink and pencil drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1758]; ii) *The Cameleopard*, 258 x 172mm., ink and pencil drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1779]; both mounted, framed and glazed (2)

Reproduced in *A Broadside* number 6 (November 1908) and number 12 (May 1909) respectively. The first drawing was also reproduced within *A Little Book of Drawings*.

⊕ £ 8,000-12,000 € 9,000-13,500



194



194



195



195

194
JACK B. YEATS, R.H.A.
 1871-1957

Two ink drawings for *A Broadside*, comprising:
 ink and pencil on paper
 i) *The Pirate Joins His Ship*, 164 x 258mm., ink and pencil drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations 1776*]; ii) *Theodore the Pirate*, 250 x 165mm., ink drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations 1814*]; both mounted, framed and glazed (2)

Reproduced in *A Broadside* number 11 (April 1909) and number 12 second year (May 1910). See lot 167 for a note on Theodore the pirate cabin-boy.

⊕ £ 7,000-9,000 € 7,900-10,200

195
JACK B. YEATS, R.H.A.
 1871-1957

Two ink drawings for a Cuala Press Christmas card, etc., comprising:
 ink on paper
 i) *Dublin Quays*, 228 x 161mm., ink drawing with small corrections in gouache, signed middle right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations 2075 and 2083*]; ii) *'Leave Her Johnny'*, 95 x 154mm., ink drawing, signed middle right, [Pyle, *The Different Worlds of Jack B. Yeats - His Cartoon and Illustrations 1801*]; both mounted, framed and glazed (2)

The first item was used for a Cuala Press Christmas Card and Calendar for 1911. The second item, dated 1909, was used as an illustration to the sailor's chanty 'Leave Her Johnny' in *A Broadside* no 8 second year (January 1910).

⊕ £ 7,000-9,000 € 7,900-10,200



196

196

JACK B. YEATS, R.H.A.

1871-1957

Two ink drawings for *A Broadside*, comprising:

ink on paper

i) *The Pirate Sentry*, 235 x 166mm., ink drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1869]; ii) *The Old Buccaneer*, 255 x 188mm., ink drawing, signed lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 1872]; both mounted, framed and glazed (2)

Reproduced in *A Broadside* number 7 fourth year (December 1911) and number 8 fourth year (January 1912) respectively. 'The Pirate Sentry' is, of course, Theodore the pirate cabin-boy (see note to lot 167). The code scrawled on the wall spells 'Constanza Pity Me' (see Philip W. Errington, 'McGowan's Code: Deciphering John Masefield and Jack B. Yeats', ed. Warwick Gould, *Yeats Annual No 13*, London, 1998, p. 311).

⊕ £ 8,000-12,000 € 9,000-13,500

197

JACK B. YEATS, R.H.A.

1871-1957

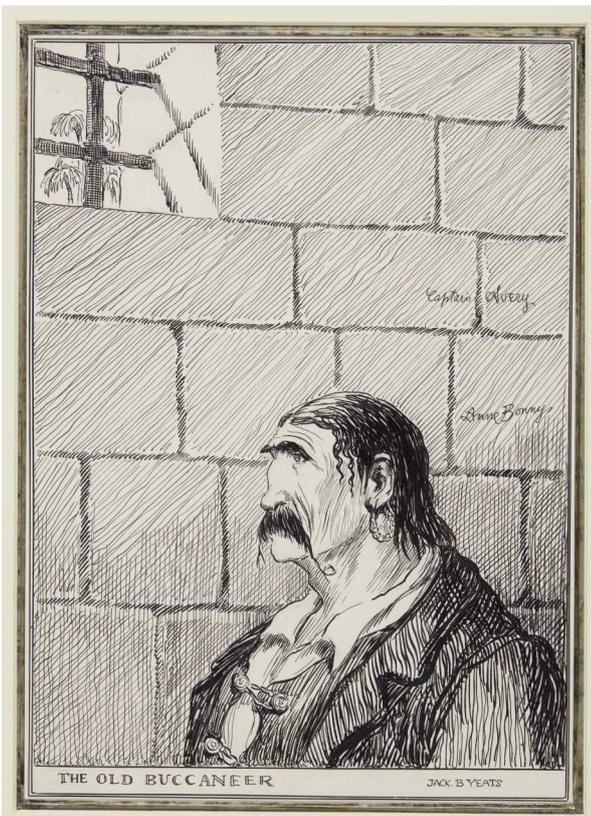
Three ink drawings for Cuala Prints, comprising:

ink on paper

i) *Leafy Munster*, 132 x 204mm., ink and wash drawing together with calligraphic text of poem by Dorothy M. Emerson, signed with monogram lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 2045]; ii) *Rune of Hospitality*, 108 x 118mm., ink drawing together with calligraphic text of poem from an old Gaelic Rune, signed with monogram lower right, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 2044 and 2051]; iii) *The Bog Road*, 119 x 257mm., ink drawing, signed lower left, [Pyle, *The Different Worlds of Jack B. Yeats – His Cartoon and Illustrations* 2048, 2071 and 2085]; all mounted, framed and glazed (3)

Pyle notes these three drawings were each used as Cuala Press prints. The second and third drawings were also used for Cuala Press Christmas cards. The third drawing was also used for a calendar in 1912.

⊕ £ 10,000-15,000 € 11,300-16,900



196



198

198

JACK B. YEATS, R.H.A.

1871-1957

'Island People'

ink on paper

143 x 218mm., hand-coloured woodcut print, mounted, framed and glazed

LITERATURE

Pyle, *The Different Worlds of Jack B. Yeats - His Cartoons and Illustrations*, 2028

One of the Cuala Press prints. Pyle notes that 'Yeats developed the print from a drawing of 1906, *Islanders at Clifden*, in Sketchbook 117 (*Watercolours*, 189)'.
 Cuala Press

£ 500-700 € 600-800



199

199

JACK B. YEATS, R.H.A.

1871-1957

'Saint Patrick at Tara'

ink on paper

152 x 191mm., hand-coloured woodcut print, PRESENTATION INSCRIPTION FROM ELIZABETH YEATS ON REVERSE ("For St Patricks Day 1935 - | with love | from Aunt Lolly | (Uncle Jack did the drawing for this print)"), mounted, framed and glazed

LITERATURE

Pyle, *The Different Worlds of Jack B. Yeats - His Cartoons and Illustrations* 2036

£ 600-800 € 700-900



200

200

[JACK B. YEATS]

Collection of thirty printing blocks, comprising:

METAL AND WOOD PRINTING BLOCKS

- i) 'The Circus', 143 x 120mm., metal-plate printing block on wood, ten countersunk screw holes, [Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 1271];
- ii) Design for Catalogue Heading of the Exhibition Held at the Stephen's Green Gallery, Dublin, in 1923, 60 x 140mm., metal-plate printing block on wood, eight countersunk screw hole, [Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations* 2136];
- iii) 'Exhibition of Paintings by Jack B. Yeats', 66 x 115mm., metal-plate printing block on wood, six countersunk screw holes, dated on reverse 30 September 1929, [apparently not in Pyle] (see also lot 184);
- iv-v) together with two others from illustrations by Jack B. Yeats--vi-ix) four blocks with watercolour drawings on surface of wood--x-xxx) 21 other printing blocks, various sizes and subjects, some with apparently no relevance to the Yeats family (30) (30)

These printing blocks, some with apparently no relevance to the Yeats family, cover a wide range of dates from 1919.

⊕ £ 1,000-1,500 € 1,150-1,700

201

JACK B. YEATS, R.H.A.

1871-1957

Four Cuala Press prints, comprising:

ink on paper

i) 'The Post Car', 212 by 302mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations* 2023]; ii) 'The Jockey', 75 x 150mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations* 2046, 2078 and 2084]; iii) 'Comhtrom an Lae' [The Wild Duck], 122 x 115mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations* 2061]; iv) 'Dublin Quays', 142 x 100mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations* 2075 and 2083]; all later hand-coloured woodcut prints, all mounted, framed and glazed (4)

£ 1,200-1,800 € 1,350-2,050



The Jockey

201



202

202

JACK B. YEATS, R.H.A.

1871-1957

Two Cuala Press prints, comprising:

ink on paper

i) 'The Village', 88 x 333mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations 2026*; ii) 'The Mountain Farm', 90 x 342mm., [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations 2027*]; both later hand-coloured woodcut prints, all mounted, framed and glazed (2)

(2)

Pyle dates Jack B. Yeats' original drawings to c. 1906 and before 1908 respectively.

£ 600-800 € 700-900



203

203

JACK B. YEATS, R.H.A.

1871-1957

Two Cuala Press prints, comprising:

ink on paper

i) 'The Strand Races: The Start', 124 x 428mm., later unfinished hand-coloured woodcut print, [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations 2015*];

ii) 'The Strand Races: The Finish', 127 x 434mm., later hand-coloured woodcut print, [cf Pyle, *The Different Worlds of Jack B. Yeats – His Cartoons and Illustrations 2016*]; both mounted, framed and glazed (2)

£ 600-800 € 700-900

204

JACK B. YEATS, R.H.A.

1871-1957

Sketchbook: Ireland 1909

including several character studies and sketches from plays, one inscribed: *Play at the Abbey Theatre/ Robert Emmet and Tom Moore*; other observations while the artist is travelling, such a memorial 'put up to a man killed/ by steam tram/ beside the road', figures resting by a waterfall and other scenes at 'Poulaphouka' (Co. Wicklow); a view 'looking over Dublin'; 'an English fisherman on the train to Connemara', scene of a 'tuberculosis lecture' at Ballycastle, Co. Mayo; 'Downpatrick Head'; approx. 43 sketches

titled on cover and inscribed verso: *Playboy/ The Abbey/ Play*;

variously inscribed throughout

pencil and watercolour

each sheet 9 by 12.5cm., 3½ by 5in.

£ 10,000-15,000 € 11,300-16,900



205

JACK B. YEATS, R.H.A.

1871-1957

The Sunset Belongs to You

signed l.l.: *Jack B/ Yeats*; titled on the reverse
oil on board
35.5 by 46cm., 14 by 18in.

EXHIBITED

Galway, Kenny Art Gallery, *Paintings and Drawings*, 1976, no.2

LITERATURE

Hilary Pyle, *Jack Butler Yeats, A Catalogue Raisonné of the Oil Paintings*, Vol.1., Andre Deutsch, London, 1992, no.1092, p.995, illustrated

A man in a wide-brimmed hat looks to the sky while a young woman turns away. The man holds a handkerchief in his hand as if gesturing to the distance. Hilary Pyle compares him to a figure in an earlier Yeats's painting, *The Harvest Moon*, (1946, Michael Smurfit collection). She describes the latter as 'an adventurer, ...turning towards the west' (Hilary Pyle, *op.cit.*, p.718). The man in *The Sunset belongs to You* is also a voyager, about to embark on another journey.

Dramatic encounters between two figures form a key theme in the later work of Yeats. It is the basis of *Two Travellers* (1942, Tate), and numerous others such as *The Face in shadow* (1946, Private Collection), *The Great Old Road* (1948, Private Collection) and *That we may never meet again* (c.1955, York Art Gallery). These transient meetings between travellers on the road fulfil an existential idea that is explored in Yeats's novel and plays, and most notably in the plays of his friend, Samuel Beckett. Here fleeting interaction with other human beings enables the individual to have a sense of their own humanity and its fragility.

The Sunset Belongs to You differs from much of this work in that the protagonists are young and one is female. This and the title suggests a romantic tryst, perhaps one of parting and separation. The work recalls several of Yeats's earlier paintings where he juxtaposes male and female figures such as *Man Doing His Accounts* (1929, Private Collection) or *By Drumcliffe Strand, Long Ago* (1934, Private Collection) in which the two figures meet rather than separate. The male as here, is often cast as a dreamer and a nomad while the female figure represents stability and practicality.

The drama of the encounter in *The Sunset belongs to You* is heightened by the theatrical poses of the figures whose bodies are silhouetted against an expanse of sky, with open ground of wild windswept foliage extending to the distant horizon behind them. This sparse setting concentrates attention on the man and woman and the dynamics of their relationship as suggested by their poses. The woman stoops as she moves away. Her face is downcast as she pulls her shawl closer to her body. The garment is transformed into a kaleidoscope of colour by the reflected light of the setting sun. Her companion, by contrast, stands rigidly in profile, his body formed of cool blue hues with flecks of red and yellow sunlight on his face and his hand. The dynamic application of paint creates a sense of constant movement throughout the composition. This adds to the poignancy of the encounter and its impact on the two figures. Yeats's keen understanding of drama is evident in the way that this simple composition conveys emotional intensity, arousing the viewer's curiosity and empathy with its two protagonists.

Dr. Róisín Kennedy

⊕ £ 100,000-150,000 € 113,000-169,000



205



206

206

JACK B. YEATS, R.H.A.

1871-1957

Pen and ink drawing of character "Pye" and "Boatman" in conversation

pen and ink

the boatman seated by the waterside, with hat and smoking pipe, Pye pointing and speaking next to him, with description and dialogue above and below ("Pye having travelled in America...the boatman... and tries to astonish but it's hard. Here is a conversation between them..."), the conversation relating to a Chinese man teaching a cormorant how to fish, signed by the artist at the bottom, dated 1906, 168 x 104mm, mounted (size of mount 257 x 190mm), apparently previously removed from album

⊕ £ 600-800 € 700-900



207

207

JACK B. YEATS, R.H.A.

1871-1957

Douglas Hyde; W. G. Fay

both stamped with monogram I.I.; one inscribed *S Douglas Hyde*; the other inscribed *W. G Fay* and with further indistinct inscription

both pencil and watercolour

each 11.5 by 8cm., 4½ by 3¼in.

(2)

Hyde was an academic, linguist and scholar of the Irish language. He founded the Gaelic League, was professor of Modern Irish in university College, Dublin, a Senator of the Free State and served as the first official President of Ireland from 1938-45. John Butler Yeats did two portraits of Hyde, one now in the Hugh Lane Municipal Gallery, Dublin, the other in the National Gallery of Ireland, Dublin.

William G. Fay and his brother Frank, were both brilliant actors of their day and stage producers. Willam Butler Yeats saw them as the answer to the struggling Irish National Theatre and out of the 'W. G. Fay's Irish National Dramatic Company' would emerge the Abbey Theatre with WBY at its centre.

⊕ £ 1,000-1,500 € 1,150-1,700



207

208

[JACK B. YEATS]--PHOTOGRAPHS

Collection of eight photographic portraits of Jack B. Yeats

paper

(i) Alice Boughton, of the artist in profile with cigar, platinum print (198 x 134mm), mounted (size of mount 338 x 250mm), SIGNED BY PHOTOGRAPHER ON LOWER RIGHT OF PRINT, [? New York, c.1904]

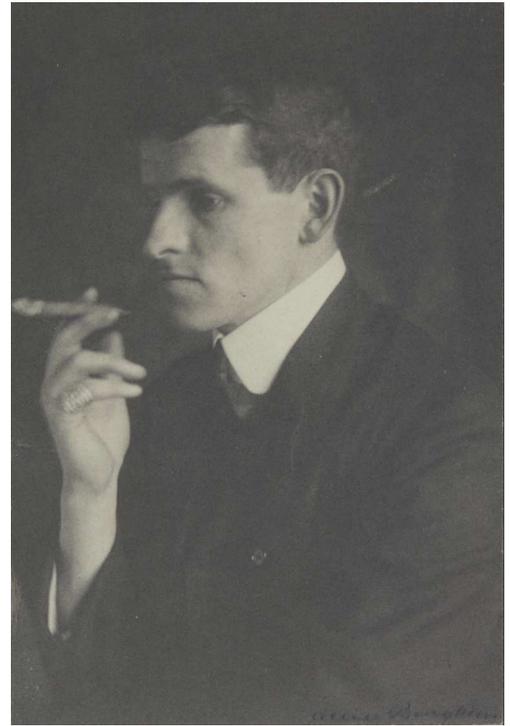
(ii) 'Vaughan', of the artist in coat and wearing hat, matt silver print (200 x 133mm), mounted (size of mount 371 x 248mm), in glassine wrapper, [?1890s]

(iii, iv and v) Elliot & Fry Ltd of Baker Street, group of three late studio portraits of the artist, two in profile wearing hat, one seated in wicker backed chair, matt silver prints (each 196 x 153mm), mounted and within album (size of mount 263 x 199mm), name of studio on upper cover [? c.1930s]

(vi) very late portrait, seated, at easel, in profile, vintage print (249 x 165mm), pencil inscription at top left, [1950s]

(vii) W. Bates of Chertsey, the young artist in profile, albumen cabinet card (139 x 103mm), studio name on mount and reverse, reverse inscribed "with love from the whole family | March 11th | 1896"

(viii) Howard [?]Linter FRSA, London, late portrait of the artist in profile, smoking, vintage print on textured paper (225 x 252), mounted within folder (size 430 x 310mm), inscription on cover in family hand "Studio (photographic) portrait of Jack"



208

⊕ £ 1,500-2,000 € 1,700-2,250

209

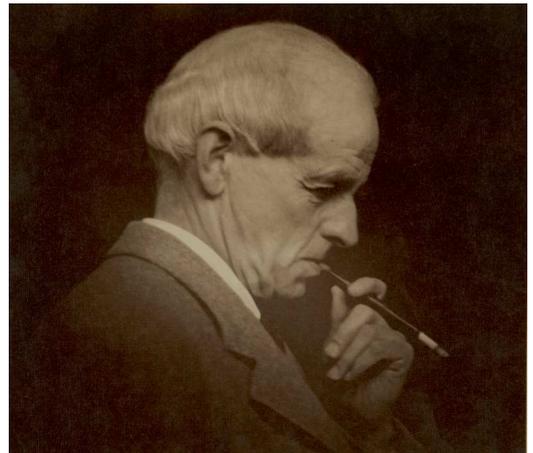
[JACK B. YEATS]

Jack B. Yeats' Collapsible Top Hat

textile

silk top hat with curved sides, approximately 150mm. (high) x 245mm. (width) x 305mm. (length) with internal circumference approximately 320mm., black satin lining and sprung metallic devices (marked "P. PARIS"), gold coloured maker's crest and monogram, *some tears to lining*

By family tradition, this was owned by Jack B. Yeats. Although it is hard to picture Jack in formal attire, lot 159 includes an early self-portrait of the artist, wearing a top hat.

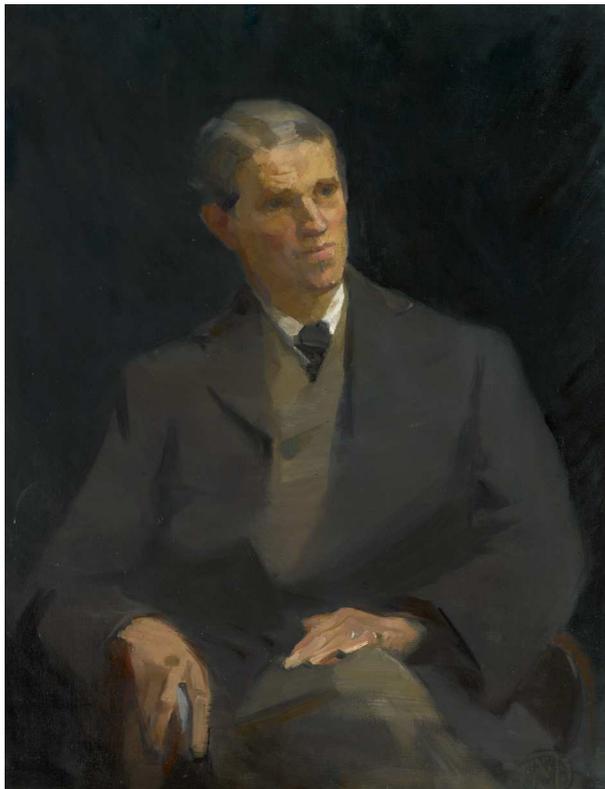


208

£ 500-700 € 600-800



209



210

210
MARY DUNCAN
 1885-1964

Portrait of Jack Butler Yeats

signed with monogram l.r.
 oil on canvas
 91.5 by 71cm., 36 by 28in.

Mary Duncan studied at the Bromley School of Art and carried on her artistic education at the Slade School in London and then in Paris. Duncan moved to Dublin c.1910 and became good friends with Irish artist Estella Solomons. The pair would go on to exhibit together throughout their artistic careers, both moving within the literary and artistic circle of Dublin when she would have met Jack. During the 1920s Duncan exhibited frequently at the RSA, RA, and primarily at the RHA. In 1922 she returned to England and opened a studio for a short while at Bushey, Hertfordshire before moving to Cornwall in 1927, where she remained for the rest of her life. She continued to exhibit in Dublin, Edinburgh and London until 1953.

⊕ £ 5,000-7,000 € 5,700-7,900

211
[JACK B. YEATS]

The artist's copy of: Pipers' Music. In three stages Edited and Arranged by Margaret James. J.B. Cramer & Co. Ltd, 1932, small 8vo, original wrappers, marked up in red ink by Elsie Henry (his wife Cottie's friend), with autograph letter signed by Elsie loosely inserted ("Dear Jack, You will manage this quite easily, because I have marked in red into the number of fingers you raise to make each note, and the O indicates all the fingers down (tight!) Don't be the least discouraged if it takes you a while to blow..."; no place, 15 March 1939; TOGETHER WITH JACK'S HOME-MADE RECORDER, made of bamboo and cork, preserved in original pouch, length 235mm.

wood

£ 200-300 € 250-350



211

212
JACK BUTLER YEATS, R.H.A.
 1871-1957

The Artist's Palette

£ 200-300 € 250-350



212



ANNE YEATS &
CONTEMPORARIES
1919 - 2001
LOTS 213 -224



213

213

ANNE YEATS

1919-2001

Crayfish

signed l.l.: *Anne /Yeats*
oil on board
38 by 61cm., 15 by 24in.

Anne Yeats was the daughter of W. B. Yeats and as Pyle commented, was 'heir and custodian to her 'awesome lineage'. Like her beloved uncle Jack, she too was slow to take up oil. She trained at the Royal Hibernian Academy under Maurice MacGonigal and Henry Tisdall and became chief stage designer at the Abbey Theatre, Dublin, making costumes and sets for her father's plays. It was only in the 1940s she decided to become a painter, taking inspiration from painters such as Picasso, Matisse and Braque and introducing a European lilt to Irish contemporary art. She exhibited at the first Irish Exhibition of Living Art in 1943, and through her continuing association with it, became closely involved with the growing avant-garde of the day.

⊕ £ 1,500-2,500 € 1,700-2,850



214

214

GERARD DILLON

1916 - 1971

Abstract Forms

signed l.r.: *Gerard Dillon*
watercolour and gouache with pencil
38 by 51cm., 15 by 20in.

EXHIBITED

Dublin, Dawson Gallery, no.18

⊕ £ 1,000-1,500 € 1,150-1,700



215

215

ROBERT MACBRYDE

1913 - 1966

Sideboard and Fruit

signed l.r.: *MacBryde.*
lithograph
29 by 39cm., 11½ by 15½in.

⊕ £ 300-500 € 350-600

216

ANNE YEATS

1919-2001

Sicilian Traffic Jam

signed l.l.: ANNE YEATS; titled on the stretcher
oil on canvas
76 by 127cm., 30 by 50in.
Painted in 1966.

EXHIBITED

Dublin, Royal Hibernian Academy, *Anne Yeats Retrospective*,
1995, no.38

⊕ £ 2,000-3,000 € 2,250-3,400



216

217

ANNE YEATS

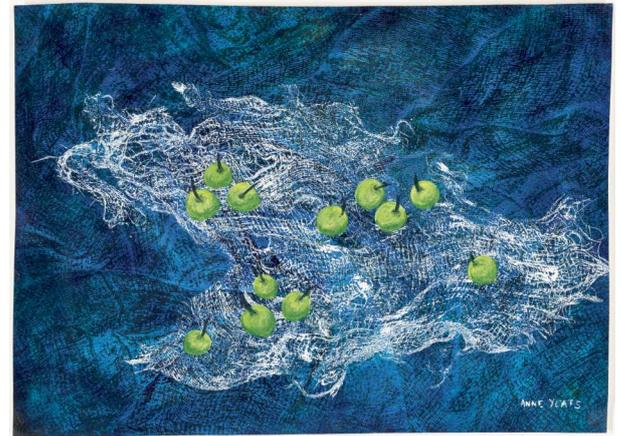
1919-2001

Apples

signed l.r.: ANNE YEATS
oil on paper
26.5 by 36.5cm., 10½ by 14¼in.

As Hilary Pyle has written, technique was always a central concern in Anne Yeats' work. In examples such as the present and lot 222, she would take butter muslin, soak it in diluted oil pigment and press it to the canvas, to leave intriguing ambiguities. To these forms, she would sometimes then superimpose apples or oranges or lemons.

⊕ £ 1,000-1,500 € 1,150-1,700



217

218

CAMILLE SOUTER

b.1929

Basement

signed and dated lower right: *Camille Souter/ 57*; titled, dated
1958 and signed on reverse of mount
oil on newspaper
25.5 by 21.5cm., 10 by 8½in.

⊕ £ 800-1,200 € 900-1,350



218



219

219

PETER COLLIS, R.H.A.

b.1929

Large Landscape, thought to be
Sugar Loaf

signed l.r.: *P. Collis*

oil on canvas

76 by 86cm., 30 by 34in.

⊕ £ 3,000-5,000 € 3,400-5,700

220

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

1878-1944

Golden Ballyturin

signed l.l.: *J.H. CRAIG*; inscribed with title on label
attached to reverse

oil on panel

38 by 50.5cm., 15 by 20in.

£ 3,000-5,000 € 3,400-5,700



220

221

**IRISH SCHOOL,
20TH CENTURY**

Figures on a Mountain Path

oil on canvas

46 by 61cm., 18 by 24in.

£ 1,000-1,500 € 1,150-1,700



221

222

ANNE YEATS

1919-2001

Hanging Nets

oil on board

35.5 by 23cm., 14 by 9in.

⊕ £ 1,000-1,500 € 1,150-1,700



222



223

223

JOHN PIPER, C.H.

1903-1992

Corton Church, Suffolk

signed l.r.: *John Piper* and numbered l.l.: 35/75

lithograph

76 by 44cm., 30 by 17¼in.

LITERATURE

Orde Levinson, *John Piper The Complete Graphic Works A Catalogue Raisonné 1923-1983*, Faber and Faber, London, 1987, no.203, p.77

⊕ £ 600-800 € 700-900

224

ANNE YEATS

1919-2001

Abstract Figure

oil on canvasboard

51 by 40.5cm., 20 by 16in.

⊕ £ 800-1,200 € 900-1,350



224

Sotheby's EST. 1744
Collectors gather here.

JOHN LUKE
Northern Rhythm, 1946
Estimate £100,000–150,000



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		£
		£
		£
		£
		£
		£
		£
		£
		£

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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.

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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.

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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.

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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@hmrc.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 ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(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 = €1.11

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.

SHIPMENT TO IRELAND & NORTHERN IRELAND BY ROAD

Please contact the Dublin office following the sale if you would like us to assist with the shipment of your purchases back to Ireland and Northern Ireland. Please contact the Dublin office on +353 (0)1 644 0200 for a quote. All lots must be paid for prior to shipment and are subject to export licences being granted.

Sotheby's 29 Molesworth Street, Dublin 2, D02 PF82

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_E



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

IRISH ART

27 September 2017
London

SCOTTISH ART

21 November 2017
London

VICTORIAN, PRE-RAPHAELITE &

BRITISH IMPRESSIONIST ART

14 December 2017
London

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