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IRISH ART

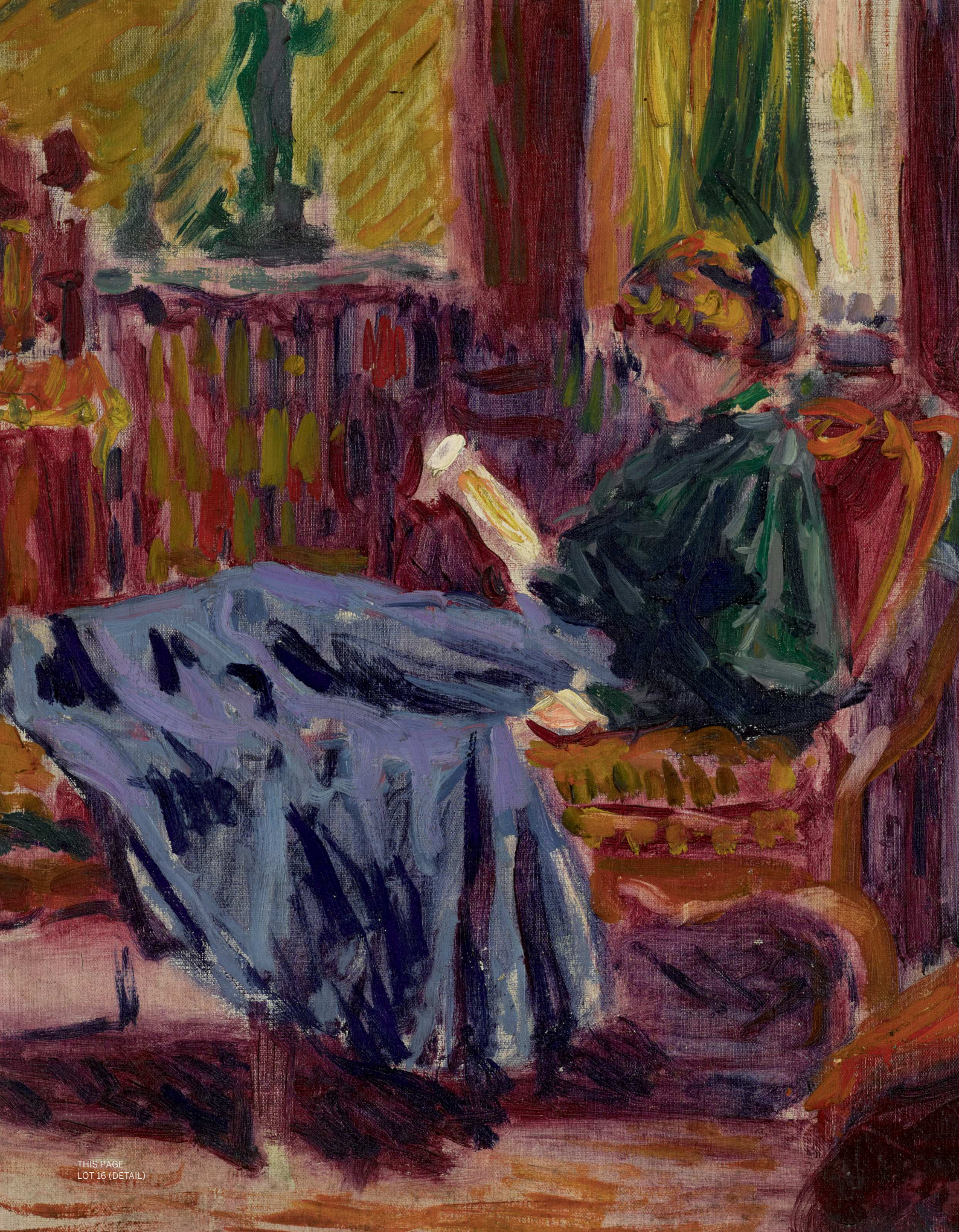
INCLUDING PROPERTY FROM THE  
JOSEPH & BRENDA CALIHAN COLLECTION

LONDON 11 SEPTEMBER 2018

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COLLECTION







# IRISH ART

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JOSEPH & BRENDA CALIHAN COLLECTION

AUCTION IN LONDON  
11 SEPTEMBER 2018  
SALE L18134  
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LOT 31 (DETAIL)

Gerard Dillon



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## LUCY WERTHEIM, CHRISTOPHER WOOD AND THE WHITE STAG GROUP

Lucy Wertheim met Christopher Wood in the Spring of 1929. He was holding a one-man show at Tooth's Gallery, in Bond Street. She bought one of his paintings depicting a purple crocus in a pot; a small but captivating work, for which she paid twelve guineas and about which she became obsessed.

Lucy Wertheim was a woman of means, married to a wealthy businessman, who had numerous other precious pictures on her walls, but she went back to Tooth's the next morning to make sure that the purple crocus painting was really hers. "I was filled," she later wrote, "with an utterly unreasonable fear that something would happen to prevent it becoming my very own."

She later said "that spring of 1929 had the effect of altering the whole course of my life". It was a defining period that eventually led her to open an art gallery which would exhibit the work of several young artists on the cusp of burgeoning careers.

Lucy Wertheim subsequently went to Paris to attend Wood's big show at the Georges Bernheim Gallery, which one critic described as '*trop anglais*.' She pinpointed this criticism, however, as precisely the tone that she wished to achieve in her, as yet, unopened gallery.

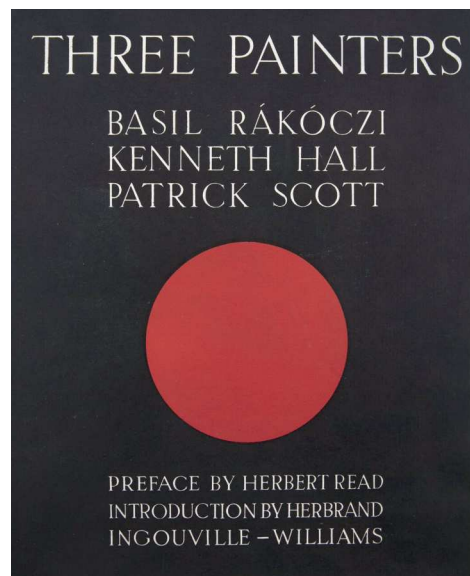
Lucy progressed to become a gifted dealer in art, claiming Wood as her first inspiration and opening her gallery with a one-man show of his work some time before she became associated with the White Stag Group.

The White Stag Group was not a group, *per se*, to begin with. Two of its three members, Basil Rakoczi and Herbrand Ingouville Williams, were more interested in their own *Society for Creative Psychology*, than in painting. The third founder-member, Kenneth Hall, was not, at the outset, as interested in psychology as he was in art. This especially endeared him to Lucy, who became his patron and supporter and encouraged his art in much the same way as she had encouraged

Wood. One of the earliest shows in her Mayfair gallery was given to Kenneth Hall and Basil Rakoczi, who then called himself Basil Beaumont. It was of flower paintings, similar in tone to *Roses* (lot 7).

Her representation of British art was remarkably prudent and successful. She drew painters from widely different sources. Mervyn Peake was one, Feliks Topolski was another; and she included works by the Irish female painters, Elizabeth Rivers and Norah McGuinness. One artist whom she singled out for special attention was Phelan Gibb, who had shared a Paris studio with Matisse. Gibb was a minor figure in the Fauve Movement, painting in Collioure in 1906.

In 1939, with the outbreak of war, Lucy Wertheim's gallery was closed and requisitioned for war needs in the centre of the city. This was the signal for Basil Rakoczi and Kenneth Hall to decamp to Ireland. Their first winter was spent on the west coast, but they later moved to Dublin where they lodged in Lower Baggot Street and formally became part of what is now recognised as The White Stag Group.



'Three Painters: Basil Rakoczi, Kenneth Hall, Patrick Scott' (1944)



*DIEPPE*

by

CHRISTOPHER WOOD

who was one of the original members of the group of  
artists in their

**20s**

founded by Mrs. Wertheim in 1930

**THE TWENTIES' GROUP**

			Guineas
1	CHRISTOPHER WOOD	<i>The Lighthouse</i>	250
2	D. GOMMON	<i>Roses</i>	15
3	R. HARRIS	<i>Chrysanthemums</i>	15
4	C. ROGERS	<i>Castle Hill Avenue</i>	15
5	SYLVIA MELLAND	<i>Flower Piece</i>	20
6	M. APPLETON	<i>Tristan and Isolde</i>	10
7	MAXWELL BATES	<i>Landscape</i>	10
8	STELLA BURFORD	<i>Nude</i>	25
9	INGA COURTAULD	<i>Erica</i>	15
10	A. FLIESCHMANN	<i>East River</i>	8
11	KENNETH HALL	<i>Cork Street</i>	10
12	C. HUMBERSTONE	<i>Pineapple</i>	10
13	S. JACOBSEN	<i>After the Ballet</i>	8
14	GRAHAME MERVYN	<i>Cagnes</i>	15
15	DAVID PAYNTER	<i>Sunflowers</i>	18
16	EUNICE SIMEON	<i>Paulton's Square</i>	10
17	R. SUDDABY	<i>The White House</i>	25
18	JUAN STOLL	<i>Interior of a Cafe</i>	12
19	DORIS VAUGHAN	<i>Mevagissey Harbour</i>	12
20	KATHLEEN WALNE	<i>Composition</i>	10
21	G. WYLDE	<i>The Stables</i>	15

Lucy Wertheim exhibition catalogue (1936)

A new flow of works came from both men and formed the nucleus of their output, mainly through their exhibitions, but supported also by a single illustrated volume entitled *Three Painters*. The third and youngest was Patrick Scott who was then studying to be an architect. Yet another figure supported the group; the English art critic, Herbert Read, wrote the preface to the book adding a note of optimism that the Second World War was drawing to a close, and that "the imagination itself has lost its shackles".

Not long after the publication of the book, two of its artists, with the ending of the war, departed back to London. Kenneth Hall had kept in regular contact with Lucy Wertheim, who looked after his financial needs as best she was able. Despite this, his problems, mainly psychological, worsened. He was living in Lucy Wertheim's London flat when he tragically committed suicide on 26<sup>th</sup> July 1946.

She had been his greatest friend and admirer and inherited a large body of his work. On her demise

this passed to her daughter, Hilary, whose portrait Kenneth painted and who was, purportedly, in love with the artist for a period. Hilary contracted cancer and consequently sold many paintings through the Kensington dealer Duncan Campbell, from whom several of the works in this group were purchased.

There is no doubt that Lucy Wertheim's patronage was a significant influence on the painting of Kenneth Hall and Basil Rakoczi; and the obvious stylistic links to Christopher Wood's painting that can be seen in Rakoczi's *Market Day, Gorbio* (lot 3) and *Boats* (lot 6) here, may well be a result of that influence.

Kenneth Hall's ability to successfully cross over between both abstraction (as seen in *Abstract Composition on Black*, (lot 4)) and representation, and the charming naivety that he displays in paintings such as *Bird Nesting* (lot 5) and *Outer Circle, Regent's Park* (lot 8), express an openness to the various contemporary European influences that Wertheim's support would have undoubtedly exposed him to.

1



1

## KENNETH HALL

1913 - 1946

### Boats

signed l.l.: *Hall*; dated *NOVEMBER 15<sup>TH</sup> 1937* and inscribed with title on the stretcher; further inscription on canvas overlap: *Property of B. Rakoczi*  
oil on canvas  
51 by 61cm., 20 by 24in.

#### PROVENANCE

Basil Rakoczi;  
Collection of Mrs Lucy Wertheim thence by descent to her daughter Hilary Hume (née Wertheim);  
Sold on her behalf by Duncan Campbell, Kensington, where purchased by the present owner in 2001

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,400-8,000

2



2

## BASIL RAKOCZI

1908 - 1979

### Cap d'Ail

signed l.r.: *Basil*; titled, signed *Basil Beaumont* and dated *Jan 1938* on the reverse  
oil on board  
51 by 61cm., 20 by 24in.

#### PROVENANCE

Collection of Mrs Lucy Wertheim thence by descent to her daughter Hilary Hume (née Wertheim);  
Sold on her behalf by Duncan Campbell, Kensington, where purchased by the present owner

#### EXHIBITED

Dublin, Irish Museum of Modern Art, *The White Stag Group*, 2005, no.14 (illustrated)

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



3

3

## BASIL RAKOCZI

1908 - 1979

### Market Day, Gorbio

signed l.r.: *Rakoczi*

oil on board

51 by 61cm., 20 by 24in.

#### PROVENANCE

Collection of Jacqueline Robinson, from whom purchased by the present owner in 1991

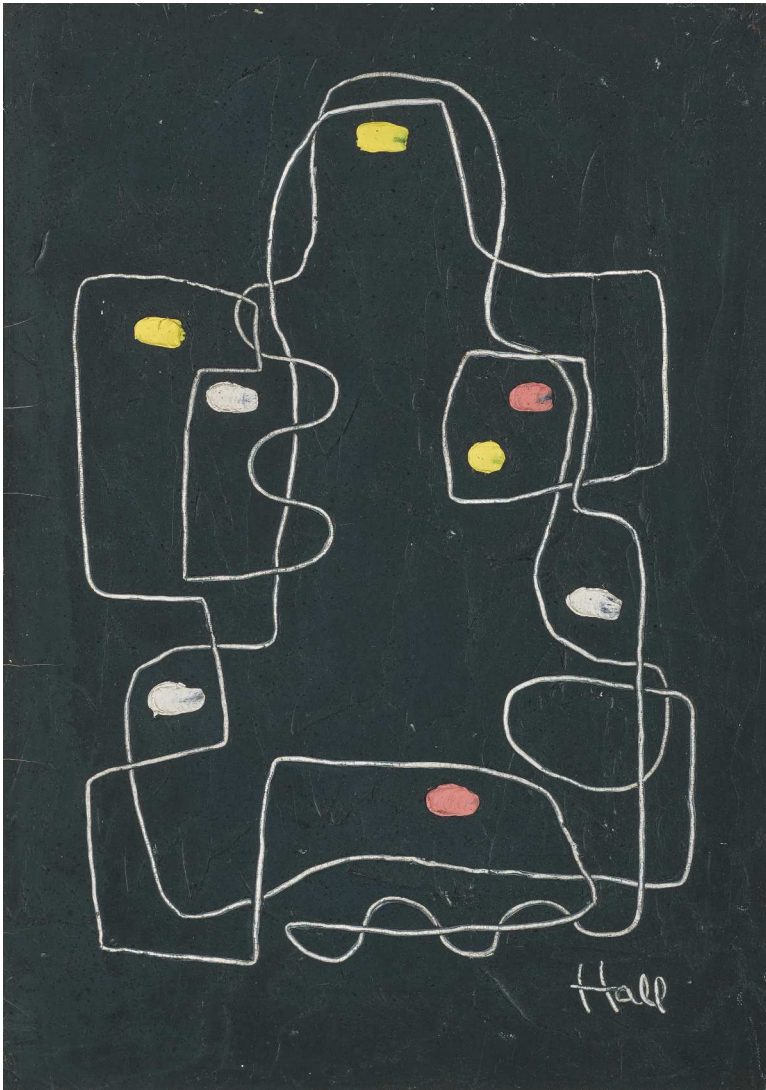
#### EXHIBITED

Clandeboye, Adams, *The White Stag Group*, October - November 2011, no.53 (loaned by the present owner)

In the present painting Basil Rakoczi perhaps comes closest to paying homage to the English modernist Christopher Wood, whose work the artist would have been familiar with through Lucy Wertheim's exhibitions. Wood visited Brittany in 1929 and produced a celebrated series of paintings of the coastal towns and local life with his distinct aesthetic, such as *Dancing Sailors*, *Brittany* or *Drying Nets, Treboul*. Although the present painting is situated in the south of France, it embodies the spirit of Wood with its playful sense of movement and lively incised brushwork (compare also lot 6). It was painted after the Second World War when Rakoczi left Ireland and headed alone to France, heralding a change in style and subject-matter.

⊕ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



## KENNETH HALL

1913 - 1946

### Abstract Composition on Black

signed l.r.: *Hall*

oil on canvasboard

38 by 28cm., 15 by 11in.

#### PROVENANCE

Collection of Jacqueline Robinson, from whom purchased by the present owner in 1991

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

## KENNETH HALL

1913 - 1946

### Bird Nesting

signed l.r.: *Hall*

oil on canvas

34 by 46cm., 13½ by 18¼in.

#### PROVENANCE

Collection of Jacqueline Robinson, from whom purchased by the present owner in 1991

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700





6

6

## BASIL RAKOCZI

1908 - 1979

### Boats

signed and titled on the reverse  
oil on board  
51 by 60cm., 20 by 23½in.

Executed *circa* 1935-36.

#### PROVENANCE

Collection of Mrs Lucy Wertheim thence by descent to her daughter Hilary Hume (née Wertheim);

Sold on her behalf by Duncan Campbell, Kensington, where purchased by the present owner, c.2002

#### EXHIBITED

Dublin, Irish Museum of Modern Art, *The White Stag Group*, 2005, no.13

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700

7

## KENNETH HALL

1913 - 1946

### Roses

signed l.r.: *Hall*; also titled and dated *June 11 1937* on the canvas overlap and signed on the reverse  
oil on canvas  
40.5 by 30.5cm., 16 by 12in.

#### PROVENANCE

Collection of Jacqueline Robinson, from whom purchased by the present owner in 1991

£ 3,000-5,000  
€ 3,400-5,700 US\$ 4,000-6,700



7

8

## KENNETH HALL

1913 - 1946

### Outer Circle (Regent's Park)

signed l.r.: *Hall*; inscribed and dated on the stretcher: *OUTR[sic] CIRCLE SEPTEMBER 19 1937*; also inscribed on the reverse: *Property of Lucy Wertheim*  
oil on canvas  
51 by 61cm., 20 by 24in.

#### PROVENANCE

Collection of Mrs Lucy Wertheim thence by descent to her daughter Hilary Hume (née Wertheim);  
Sold on her behalf by Duncan Campbell, Kensington, where purchased by the present owner, c.2002

£ 3,000-5,000  
€ 3,400-5,700 US\$ 4,000-6,700



8





9

9

PROPERTY OF A PRIVATE COLLECTION

## EVIE HONE

1894 - 1955

### Untitled

signed and dated l.r.: *E. Hone. 1932.*

oil on canvas  
81 by 86.5cm., 32 by 34in.

#### PROVENANCE

Private collection, Ireland, from whom purchased by the previous owner in 1979 and thence by descent

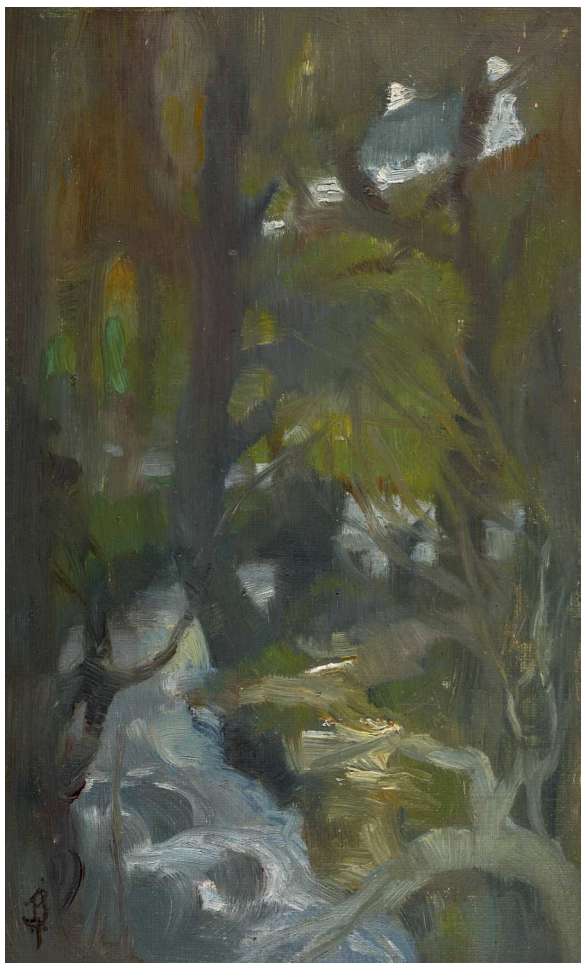
This vibrant abstract composition completed in 1932, displays Evie Hone's well established style strongly influenced by the Cubist artists, André Lhote and Albert Gleizes. In the years that followed the end of First World War, Ireland saw an increase of female artists emigrate to France to study modern French painting, and by the early 1920s Hone, along with fellow Irish artist, Mainie Jellet, moved to Paris to train under Lhoté in 1921 and later Gleizes from 1922-31. During the early period of these artists' training their works are almost indistinguishable from one another.

Evidently, Hone's art was greatly inspired by the Cubist style and this particular painting would have been completed around the time of her transition to religious stained-glass compositions

in the early 1930s. Hone uses a wide ranging colour palette, with darker tones dominating the outer parts of the composition, transitioning into lighter hues at the core. This harmonious configuration offers no clear subject matter, concentrating primarily on colour, form, line and pattern, although it is well-known that Hone often based her abstract studies on religious themes.

Today it is considered that along with Jellet, Hone was one of the pioneering artists to bring a certain strain of Modernist art - inspired by Cubism - to the forefront of the Irish Art scene, subsequently influencing a new generation of artists that was to follow them.

⊕ £ 15,000-20,000  
€ 17,000-22,600 US\$ 19,900-26,600



10

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

1871-1957

### The Valley Wood

signed with monogram I.I.

oil on board

23 by 14cm., 9 by 5½in.

Executed circa 1900.

#### PROVENANCE

Stoppenbach & Delestre Ltd., London, where purchased by the late husband of the present owner in July 1984

We are grateful to Hilary Pyle for her assistance with the cataloguing of the present work.

In the spring of 1900 when Yeats was staying in Dublin, he made several watercolours of the Rocky Valley on the border of County Wicklow, between Bray and Enniskerry (see H. Pyle, *Jack B. Yeats, His Watercolours, Drawings and Pastels*, 1993, nos.207-211). The present painting, depicting a stream winding through the valley floor, likely relates to this series and stands as one of his earliest known oils. It was not until 1906 that Yeats turned his attention more seriously from watercolour to oil. It is also interesting to observe Yeats focusing purely on landscape, when his career both preceding and following the present painting is by and large defined by his figurative work.

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



11

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

1871-1957

### A Refusal to Shake Hands

signed I.r.: JACK B YEATS

pencil, pen and ink with watercolour

15 by 17cm., 6 by 6¾in.

#### PROVENANCE

Waddington Galleries, London, where purchased by the late husband of the present owner

Yeats loved the drama of the boxing ring, and the subject featured in numerous watercolours and drawings of his from the late 1890s to early 1900s, under titles such as *The Bruiser*, *Not Pretty but Useful*, *The End of a Round* and *To Make a Reputation*. Titles were important elements for Yeats, adding potency to the final image. In the present, a defeated boxer slumps in the corner, head turned, refusing the outstretched arm of his opponent while in the background the crowd look on. One can tangibly sense the heat and emotion of the moment.

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



12

12

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

1871-1957

### Barnet Fair - Buying a Trap from a Stranger

signed l.r.: *Jack. B. Yeats*

pen and ink

37 by 54cm., 14½ by 21¼in.

Executed circa 1900.

#### PROVENANCE

Waddington Galleries, London, where purchased by the present owner in 1973

#### EXHIBITED

London, Waddington Galleries, *Watercolours and Drawings by Jack B. Yeats*, 1973, no.13

#### LITERATURE

Hilary Pyle, *The Different Worlds of Jack B. Yeats, His Cartoons and Illustrations*, Dublin, 1994, no.662, p.120

The present work belongs to a series of illustrations executed in indian ink circa 1900 which were intended for a book Yeats hoped to publish entitled *Pastimes of the Londoners*. Twenty-eight drawings are known, but it may have extended to thirty-five. The subjects include typical Yeatsian themes from pub scenes to local sporting occasions including barrow racing, donkey racing and boxing. They show Yeats' gifted feeling for line, as well as his nuance for character and humour. The book was never published, but some of the drawings in the series were later reproduced in the *Manchester Guardian* in 1905, probably assisted through John Masefield who was employed by the paper. Some of the works later appeared in his monthly series, *A Broadside*, published by the Cuala Press.

⊕ £ 15,000-20,000

€ 17,000-22,600 US\$ 19,900-26,600



13

13

## SEAN KEATING, P.R.H.A.

1889-1977

### Boatmen of the Aran Islands

signed l.r.: *KEATING*

charcoal

53 by 74cm., 21 by 29in.

#### PROVENANCE

Christie's, London, 17 May 2002, lot 207;

Private collection;

Their sale, Sotheby's, London, 6 May 2010 lot 51,  
where purchased by the present owner

Sean Keating first visited the Aran Islands in 1914  
and he was to return regularly until the 1960s.

He greatly admired the local people he met there  
and representing them and their way of life,  
particularly their relationship with the sea, was  
to inform much of his work. Keating portrays the  
islanders' fortitude with strong charcoal work  
and the drawing emphasises his accomplished  
draughtmanship. It likely dates to the early 1960s  
when Keating revisited such subjects to meet the  
high demand from buyers at the time.

⊕ £ 10,000-15,000

€ 11,300-17,000 US\$ 13,300-19,900

**PAUL HENRY, R.H.A., R.U.A.**

1876-1958

**Woman with Fagots**signed and dated l.r.: *PAUL HENRY/ 1904*

charcoal

47 by 23cm., 18½ by 9in.

**PROVENANCE**

Acquired directly from the artist, thence by descent;

Their sale, Morgan O'Driscoll, 14 September 2015, lot 51, where purchased by the present owner

This rare, early drawing dates from 1904, before Paul Henry settled on Achill island in 1910 and embarked upon his celebrated paintings of the West of Ireland. Although he is remembered for his oils Henry created beautiful drawings early in his career, as seen in the present work. It shows his highly accomplished technical ability, with soft outlines and careful toning to create form and atmosphere.

*Woman with Fagots* is numbered 1294 in S. B. Kennedy's ongoing cataloguing of Paul Henry's oeuvre.

⊕ £ 15,000-25,000

€ 17,000-28,200 US\$ 19,900-33,200



14

**MAURICE WILKS, A.R.H.A., R.U.A.**

1911-1983

**The Harvester**signed l.l.: *MAURICE C. WILKS.*; also signed and

titled on the reverse

oil on canvas

56 by 46cm., 22 by 18in.

**PROVENANCE**

The Eakin Gallery, Belfast, where purchased by the present owner in 1996

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700



15

## RODERIC O'CONNOR

1860 - 1940

### Girl Reading

stamped with atelier O'Conor stamp on the reverse

oil on canvas

54 by 65cm., 21¼ by 25½in.

Executed circa 1907-8.

#### PROVENANCE

Studio of the Artist;

Hotel Drouot, Paris, *Vent O'Conor*, 7 February 1956;

Roland, Browse and Delbanco, London, where purchased by Lieutenant-Colonel Plunkett, 19th Baron of Dunsany, in 1957, and thence by descent to the present owner

#### EXHIBITED

London, Roland, Browse and Delbanco, *Roderic O'Conor Paintings: collectors' drawings, 19th and 20th century*, 1957, no.13;

Belfast, Ulster Museum, *Roderic O'Conor 1860-1940*, 1985, no.54, with tour to Barbican Art Gallery, London

#### LITERATURE

Jonathan Benington, *Roderic O'Conor: A Biography with a Catalogue of his Work*, Dublin, 1992, no.117, p.204

£ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000

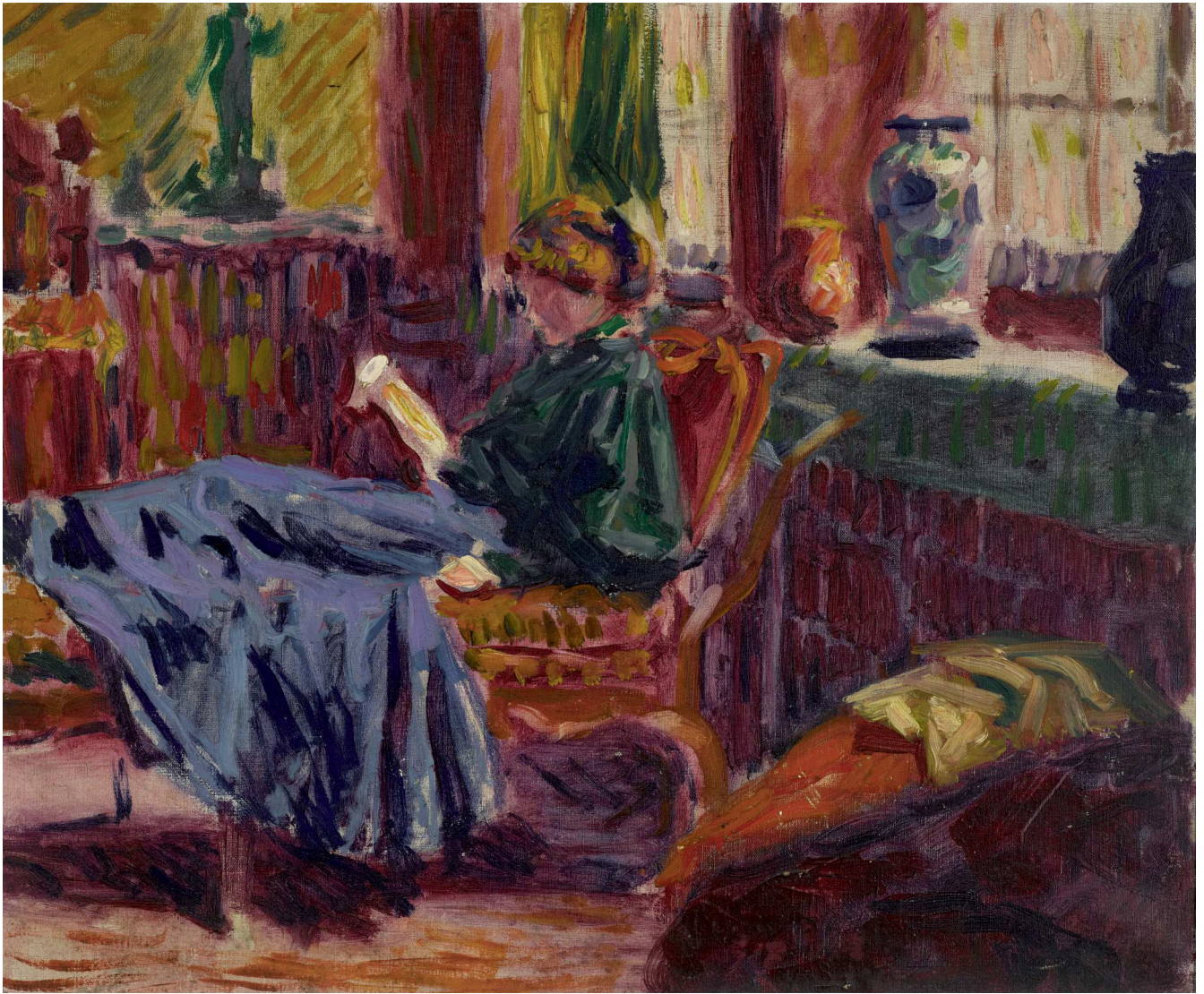
When O'Conor moved into his own studio in Paris around 1901, the fact that he settled in the district of Montparnasse cannot have been accidental. His former teacher Carolus-Duran occupied premises just off the Boulevard Montparnasse. Katherine McCausland an Irish painter friend was a close neighbour, and Gauguin kept a studio at 6, rue Vercingetorix during 1894-5, a period when he and O'Conor maintained regular contact. The vivid chrome yellow walls of Gauguin's atelier were decorated not only with his own paintings, ceramics and wood carvings, but also works by Van Gogh and Cézanne alongside exotic objects from diverse cultures. In establishing his studio at 102 rue du Cherche-midi, O'Conor likewise created an environment in which he could draw, paint, pose his models and display items from his burgeoning private art collection. This already included originals by Bonnard, Gauguin and Modigliani, supplemented by decorative items such as Chinese vases, Breton faïence and Delft apothecary jars.

In *Girl Reading* the recumbent figure, dressed in a long skirt and seated on a chaise longue with her book facing the windows at her back, is within touching distance of well stocked shelves, three large vases and a sculpture of a nude female figure (its gestures echo those seen in the reliefs from the Javanese temple of Borobudur that so influenced Gauguin). O'Conor would have lent the model one of the books from his extensive private library, for he was a talented amateur bibliophile.

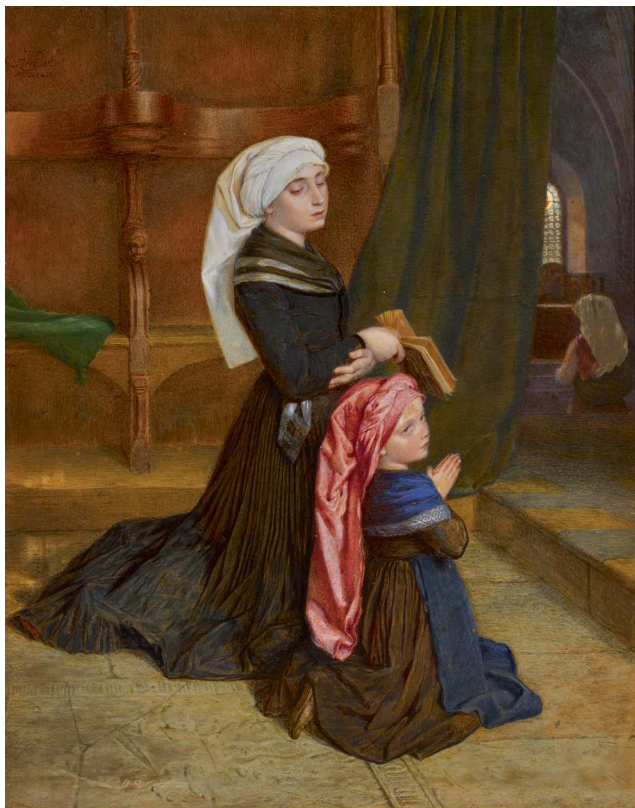
By directing his gaze downwards and cropping the tall studio windows and wooden beams above them, the artist ensure his young model is fully integrated into the interior that surrounds her. The space is truncated by placing the figure close to a corner of the room, with a glazed cabinet positioned in front of the dividing wall. The effect of such deliberate stage-setting is to create the impression of a modestly scaled but comfortable domestic interior. In reality, however, O'Conor's studio was much more capacious and workaday. To reinforce the relaxed, casual ambience he has deployed a palette of bright colours, coupled with the same type of loose, gestural brushwork that he used for the first time in his Breton seascapes. The spectator becomes a voyeur, glimpsing a moment of quiet self-absorption, with the model blissfully unaware of our presence.

At the time this canvas was painted O'Conor was in his late forties, Fauvism was well established and Picasso had recently completed *Les demoiselles d'Avignon*, heralding the advent of Cubism. Despite witnessing these developments as a fully fledged participant in the Parisian art scene, O'Conor remained true to his principles of rendering observed forms faithfully in natural light. He greatly admired Auguste Renoir's sensuous handling of paint and his predilection for colours from the warm end of the spectrum. Like Renoir, O'Conor tended to work directly, drawing and painting at the same time.

Jonathan Benington



16



17

17

## SIR FREDERICK WILLIAM BURTON

1816-1900

### The Widow of Wöhlm

signed and dated u.l.: *FWBurton. / MDCCLXIX.*; titled, signed and dated on the remnants of a label attached to the backboard  
watercolour  
58.5 by 46cm., 23 by 18in.

#### PROVENANCE

J. Robinson Esq. by 1862;  
Private collection

#### EXHIBITED

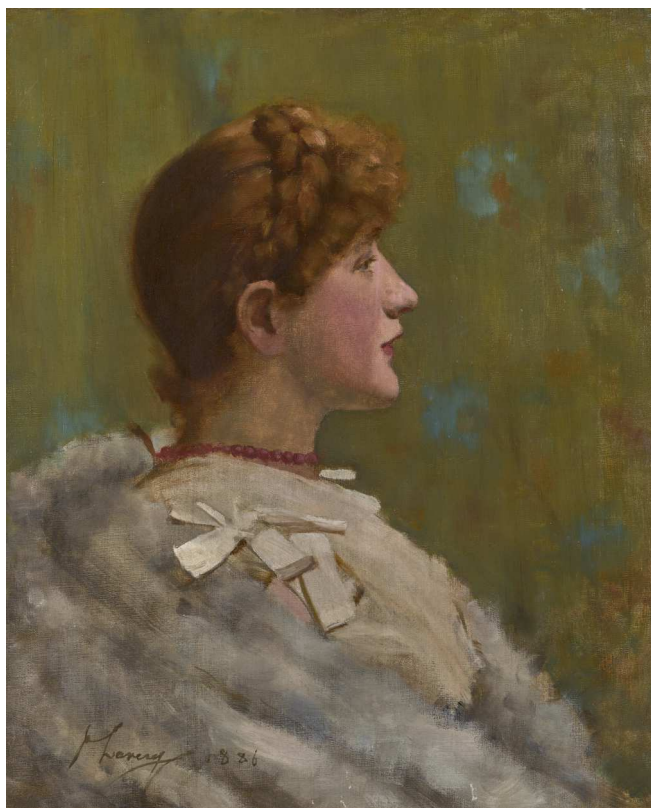
London, Old Watercolour Society, 1859;  
London, International Exhibition, 1862, no.1211;  
Dublin, National Gallery of Ireland, *Frederic William Burton: For the Love of Art*, 25 October 2017 - 14 January 2018, no.107

'The picture of highest intent is Mr Burton's "Widow of Wohlm," kneeling upon a church floor, prayer- book in hand, the little daughter of childlike innocence and beauty by her side... Though small, there is not another picture of the year which can assert stronger claim to the high dignity of art.' (*Blackwood Magazine*, December 1859, p.141)

See extended catalogue note at Sothebys.com

‡ £ 20,000-30,000

€ 22,600-33,900 US\$ 26,600-39,800



18

18

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

1856-1941

### Girl in a Fur Wrap

signed and dated l.l.: *J Lavery 1886*; signed and inscribed with the artist's Glasgow address on the reverse  
oil on canvas  
56 by 45.6cm., 22 by 18in.

#### PROVENANCE

MacMillan and Perrin Gallery, Toronto;  
Christie's, London, 4 March 1983, lot 65;  
Christie's, London, 10 May 2007, lot 113, where purchased by the present owner

While we now have much more detail concerning Lavery's activities after his return from Paris to Paisley at the end of 1884, the identities of his models remain obscure. With its cream and pale blue satin trimmings and voile *fichu*, the girl's dress in the present work is modelled on a Worth design, the original of which was worn by Lady Colin Campbell in Whistler's *Harmony in White*

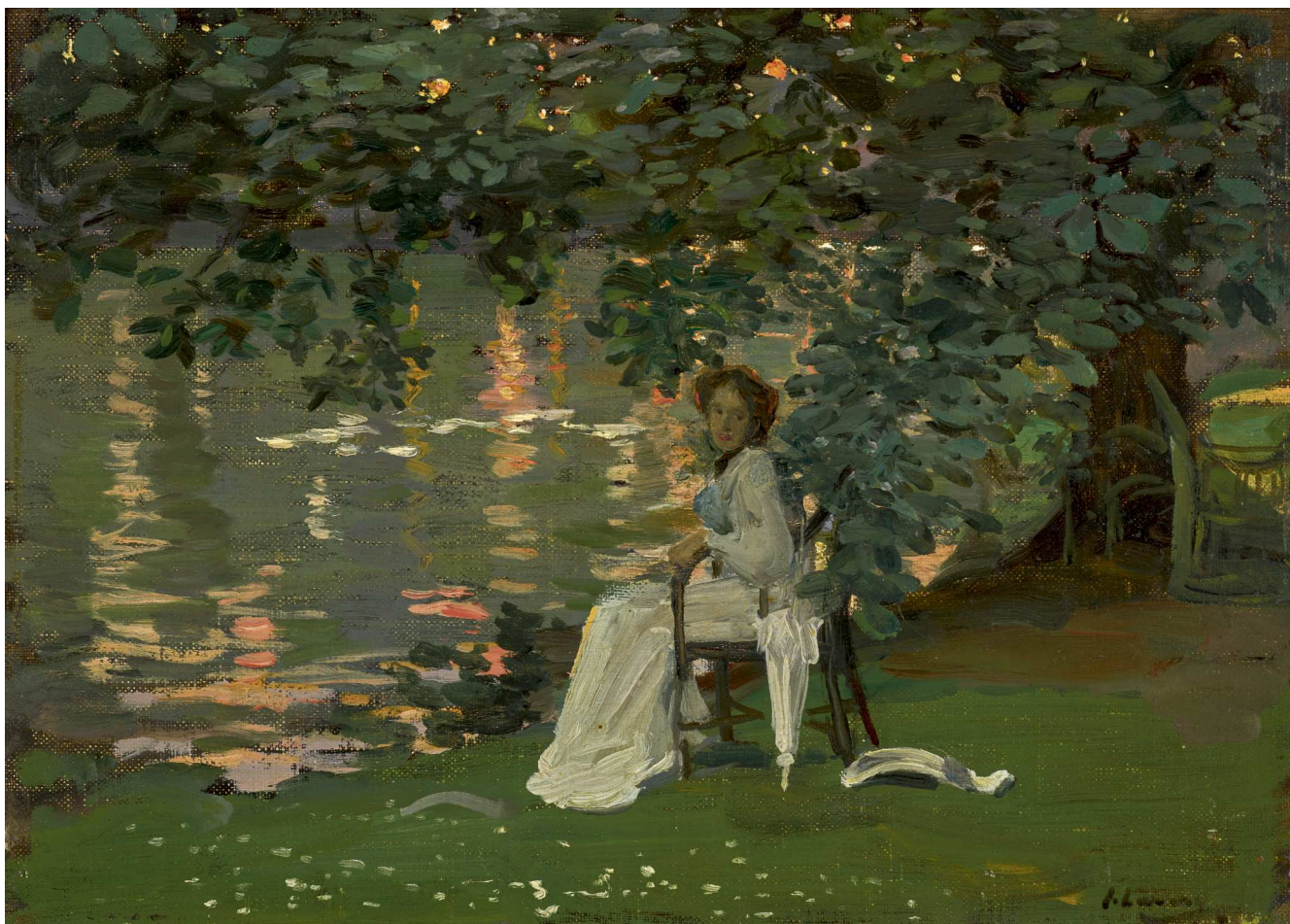
and *Ivory*, (unlocated, probably destroyed), shown at the Society of British Artists winter exhibition in 1886. The *ensemble* nevertheless clarifies the aesthetic context of the present work. At the time it was painted one widely reproduced profile portrait – that of Sarah Bernhardt by Lavery's mentor, Jules Bastien-Lepage – stood above all others. A dramatic white-on-white rendition of the great tragedienne, it conformed to the current emphasis on colour harmony found in Lavery's growing enthusiasm for Whistler. During that year, Lavery was aware of the great importance of the American artist for young painters of his generation. Within a few months he had met the American in London and would go on to exhibit at the British Artists' society in the following spring. While the incidentals of fashion would change in time, pictorial harmony was, and would remain, a primary characteristic of the young painter's approach. *Girl in a Fur Wrap* supplies evidence of both.

Professor Kenneth McConkey

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000





19

19

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

1856-1941

**Under the Trees, Ranelagh**

signed l.r.: *J. Lavery*  
oil on canvasboard  
25.5 by 35.5cm., 10 by 14in.

**PROVENANCE**

The French Galleries, London and Edinburgh;  
Hazlitt, Gooden and Fox, London;  
Sotheby's, London, 8 November 1989, lot 42,  
where purchased by present owner

**EXHIBITED**

Probably London, Leicester Galleries, *Cabinet  
Pictures by John Lavery, 1904, no.8 (as The Lake,  
Ranelagh)*

£ 25,000-35,000  
€ 28,200-39,500 US\$ 33,200-46,400

Ranelagh Gardens with their tree-lined pond, quickly became a favourite sketching ground for Lavery, who had moved to London permanently in 1898. It was but a short cab ride from his new establishment in Cromwell Place and quieter than the big central London parks which were often crowded. Now part of the gardens at Royal Hospital, at the turn of the twentieth century Ranelagh provided the setting for a long series of canvases in which a hammock slung between the trees symbolised summer's ease for a number of different models.

Studying reflections on the surface of the pond under the leafy shade on a summer's day, the painter's thoughts must inevitably have returned to his youthful impressions painted at Grez-sur-Loing, where figures often posed by the water's edge. In the present instance, the hammock has yet to be unfurled and Lavery's model, places her parasol by the side of her chair and her bonnet on the grass beside her. Then, aware of the artist's presence, she looks round to observe him sketching.

Professor Kenneth McConkey



20

20

PROPERTY FROM THE MINA MERRILL PRINDLE COLLECTION

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

1856-1941

**A View of Fez**

signed I.I.: *J Lavery*; inscribed, signed and dated on the reverse: *Fez. / By John Lavery / 1919*  
oil on board  
65 by 80.5cm., 25½ by 30¾in.

**PROVENANCE**

Vose Art Galleries, Boston (acquired from the artist);  
Private collection (acquired from the above, 1926);  
Thence by descent to the present owner

**EXHIBITED**

Boston, Vose Art Gallery, *Exhibition of the portraits and landscapes of Sir John Lavery*, December 1925 - January 1926, no.26

During the winter of 1919-20 Lavery made what was to be his final visit to Tangier. A recently recovered group of letters indicates that the painter, his wife, Hazel, and step-daughter, Alice, had arrived in the city by 7 December 1919, and were staying in the villa of Lavery's old friend, the *Times* correspondent, Walter Harris.

With an exhibition in mind, Lavery planned painting trips to the 'imperial cities' of Marrakech and Fez when all of his practical difficulties were solved. Letters to his daughter, Eileen, and his son-in-law, the Master of Sempill, indicate he set off from Rabat, first to Marrakech and then to Fez where he, Hazel and Alice arrived on 10 April 1920. Earlier suggestions that the present work must have been painted in December 1919, supported by Lavery's mis-dating of it, can now be discounted. It was in fact Lavery's second visit to Fez.

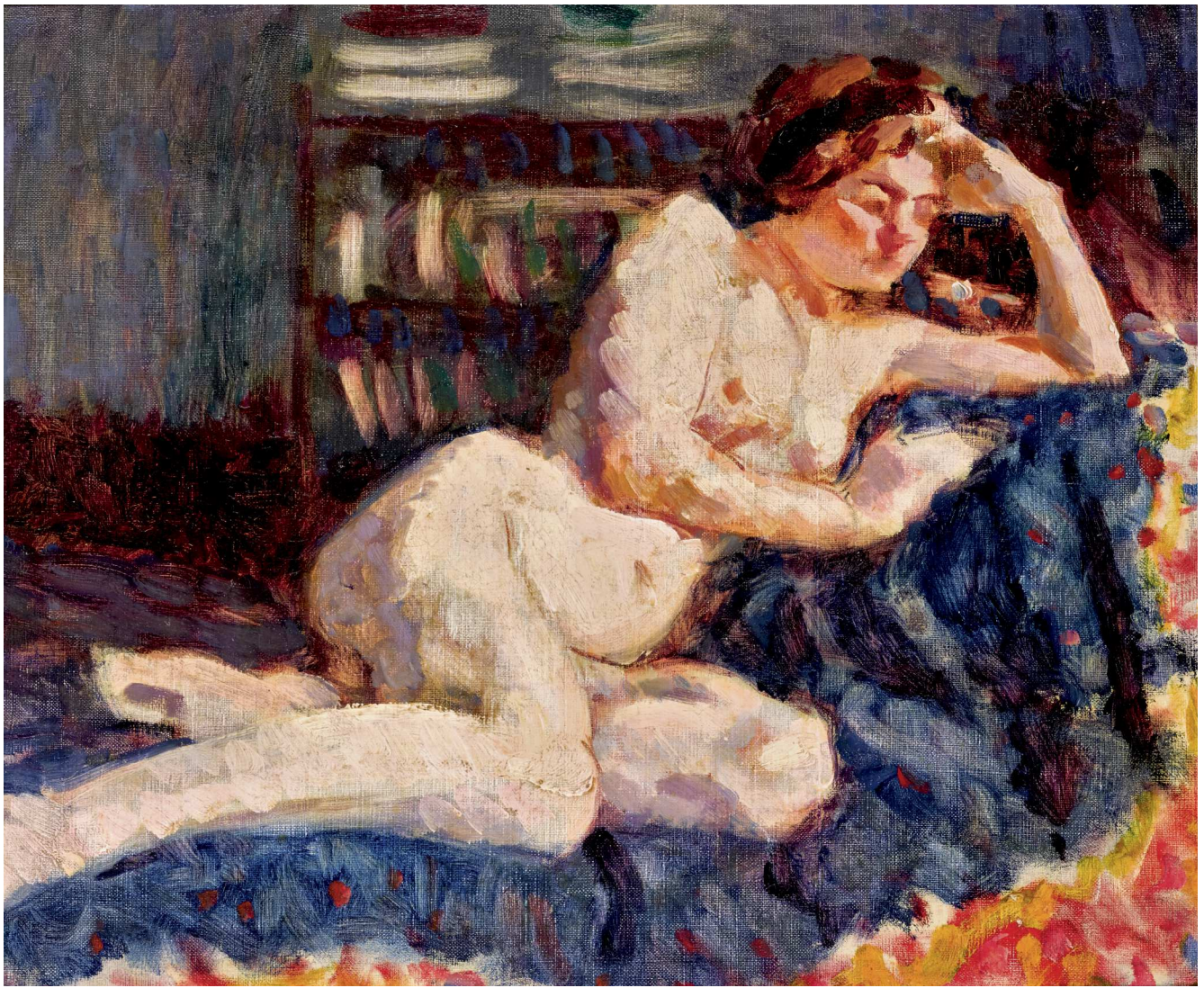
As had been the case on his first visit in 1906-7, the sight of this ancient settlement in the plain of Oued, as one approached from the hills was so striking that it merited a roadside stop – the

result of which is the present canvas-board. Established in 791 by Idris I, it is encircled by fortifications, nine miles in diameter – a section of which are clearly visible in the picture's foreground.

Unlike the small *City of Fez* (1907), seen from a housetop viewpoint, here we are given a magnificent sweep of country looking into the distance to the sharp crystalline peaks of the Middle Atlas range. The Andalusian white architecture of the north meets the red fortresses of the southern Maghreb. The ancient Fez-el-Bali Medina, the northern market destination for the gold traders of Timbuktu, lay before him like a dream of Xanadu – but one recorded with superb executive skill. This was no mere topography but *un coup de foudre*.

Professor Kenneth McConkey  
(see extended catalogue note at Sothebys.com)

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,800-66,500



21

21

## RODERIC O'CONOR

1860-1940

### Reclining Nude

oil on canvas

46 by 55cm., 18 by 21¾in.

#### PROVENANCE

Studio of the artist, sold Hôtel Drouot, Paris, 7 February 1956;

Crane Kalman Gallery, London, c. 1963;

Private collection and thence by descent

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,600-39,800

This study of a female nude with her head leaning against her left hand and a headband encircling her hair is typical of the figure subjects O'Connor composed in his capacious Montparnasse studio in the years leading up to the First World War. He explored a similar pose in an ink drawing (Thierry-Lannon, Brest, 14 October 2009, lot 396), but in the oil the model's legs were bent at the knee rather than held straight. The artist covered his studio divan with brightly coloured drapes and placed it beneath the tall windows lining one side of the first floor premises at 102 rue du Cherche-midi. The light from the windows glances down and across the model's head, torso and limbs, restricting the shadows to little more than contours around her arms and thigh. The net result of this arrangement is that the figure gleams with light, an effect O'Connor reinforces by a masterly use of space, with the far wall and bookcase at a sufficiently remote distance for them to be kept out of the light. By way of

contrast, the front of the divan is picked out in warm pink and yellow, whilst the blue drape is relieved by bright red dots, all rendered in fluidly applied paint.

The way O'Connor reconciles the gloomy recesses of the room with the radiant foreground recalls Walter Sickert's approach to painting the nude. The latter's name was mentioned in a letter O'Connor wrote to Clive Bell on 30 December 1909 (National Gallery of Ireland Archive, Dublin), and it is possible the Irish artist read Sickert's article 'The Naked and the Nude' (*The New Age*, 21 July 1910) in which he attributed 'the chief source of pleasure in the aspect of a nude' to the 'nature of a gleam - a gleam of light and warmth and life.' To enhance this radiance the figure should 'be seen in surroundings of drapery or other contrasting surfaces.'

Jonathan Benington

PROPERTY FROM THE UNIVERSITY OF  
HARTFORD, CONNECTICUT

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

1856-1941

**Portrait of George Bernard Shaw**

signed I.I.: *J. Lavery*; signed, titled and dated on  
the reverse: *George Bernard Shaw/ by/ John*  
*Lavery/ 1929*

oil on canvas

102 by 76.5cm., 40 by 30in.

**PROVENANCE**

Private Collection, U.S.A., by whom gifted to the  
University of Hartford, Connecticut in 1963

**EXHIBITED**

London, Royal Academy, *Summer Exhibition*,  
1925, no.352;

New York, Duveen Galleries, *Portraits, Interiors  
and Landscapes by Sir John Lavery, RA, RSA,*  
*RHA, LLD*, November-December 1925, no.17;

Boston, Robert C. Vose Galleries, *Portraits and  
Landscapes by Sir John Lavery*, December 1925 -  
January 1926, no.13;

Harrisburgh, The Art Association of Harrisburgh,  
*Paintings by Sir John Lavery RA*, February - March  
1926, no.20;

Pittsburgh, Carnegie Institute, *Portraits, Interiors  
and Landscapes by Sir John Lavery*, March - April  
1926, no.23;

Dublin, Royal Hibernian Academy, 1926, no. 29;

Florida, Palm Beach, Whitehall, *Portraits, Interiors  
and Landscapes by Sir John Lavery RA, RSA, RHA,*  
*LLD*, January - February, 1927, no.11;

Stockholm, The British Artists' Exhibition,  
October 1929;

Tokyo, The British Artists' Exhibition, 1930

**LITERATURE**

*The Royal Academy Illustrated*, 1925, p.98 (illus.  
in original state);

'The Royal Academy of 1925', *Aberdeen Press  
and Journal*, 2 May 1925, p.4;

'Many Pictures of the Year', *The Manchester  
Guardian*, 2 May 1925, pp. 7, 9 (illus.) (quoted in  
McConkey, 2010, p. 165);

'Sir John Lavery's Work', *Sheffield Daily  
Telegraph*, 5 May 1925, p.9;

'Clear and Arresting Portraits by Well-Known  
Artists', *The Sphere*, 9 May 1925, p.22 (illus.);

'The Royal Academy – Stage Pictures', *The Stage*,  
7 May 1925, p.19;

'The Royal Academy', *Western Morning News*, 2  
May 1925, p.6;

'The Royal Academy', *Western Daily Press*, 2 May  
1925, p.10;

'Royal Hibernian Academy', *Belfast Newsletter*, 13  
April 1926, p.6;

'Sir John Lavery and Bernard Shaw', *The  
Northern Whig*, 2 October 1929, p.6;

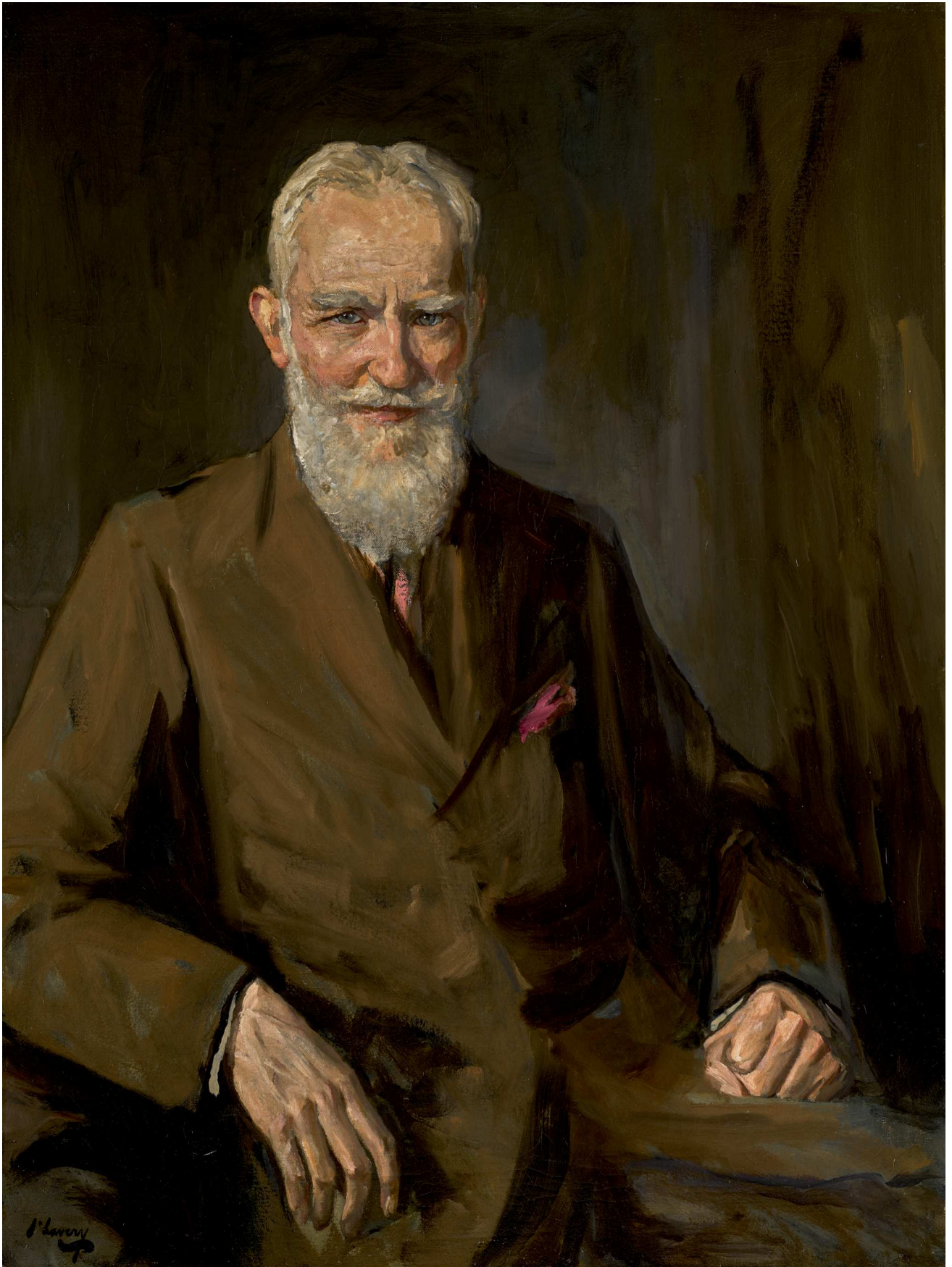
'British Art on Show in Sweden', *Nottingham  
Journal*, 17 October 1929, p.5;

John Lavery, *The Life of a Painter*, 1940, pp.161-2;

Kenneth McConkey, *John Lavery, A Painter and  
his World*, Atelier Books, 2010, pp.165-6, 169  
(illus. in original state), 190, 238 (note 91)

‡ £ 70,000-100,000

€ 79,000-113,000 US\$ 93,000-133,000





(Fig. 1) Anon., John and Hazel Lavery with the present work while in progress

“The artist has managed to catch that particular gleam and glint, half-humorous, half-cynical with which Shaw looks out on the world.”

THE NORTHERN WHIG

contemporary review of the present work

On 19 February 1925, John Lavery confronted one of the most universally recognizable figures in the western world for a series of portrait sittings. Essayist, playwright, polemicist and universal sage, George Bernard Shaw was in constant demand and his face was familiar to all who consumed the illustrated newspapers of the day. Posing in a loose-fitting khaki overcoat, possibly a long-capped ‘Ulster’, against a green background Shaw had a keen sense of his own celebrity. For someone of Lavery’s maturity – he and his sitter were exact contemporaries – likeness was not a problem, so much as Shaw’s attire. As contemporary photographs indicate, the coat, now buttoned, then unbuttoned (fig. 1), gave the sitter a rather shapeless appearance, such that four years later, it was taken in hand for substantial revision – producing the much more effective ensemble which we now see.<sup>1</sup>

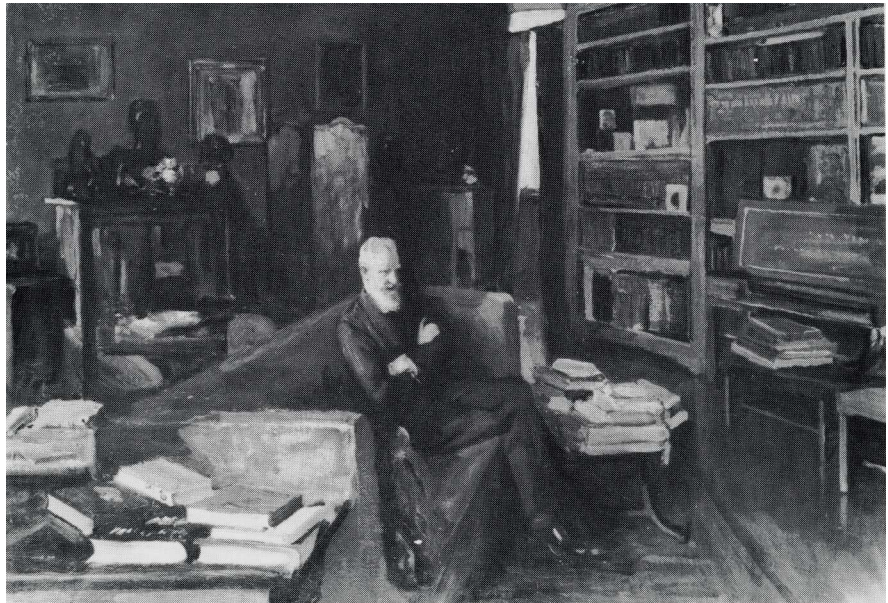
Initial sittings were nevertheless complete before the deadline for submission to the Royal Academy Summer Exhibition where the picture went on display in its original form at the beginning of May 1925. Immediately it excited a great deal of interest. Critics were keen to observe the ‘Fabian cynicism’ in Shaw’s ‘blueish grey eyes’, and given the author’s reputation, found it ‘difficult to study’ Lavery’s faithful rendering of the subject, ‘unbiased’. Shaw was known for his controversial support of Mussolini. For *The Manchester Guardian* however, the harmonies of green in the coat and curtain deepened Shaw’s ruddy complexion, and ‘he glows like a winter sunset, with a perennial hint of spring in the periwinkle of his eyes’.

Fame in the last twenty years had meant that artists such as William Rothenstein, Augustus John and others had been enlisted to paint Shaw’s portrait. Lavery had arranged sittings with Shaw on behalf of his friend, the ‘Glasgow Boy’, Edward Arthur Walton, back in 1911, but these were abandoned when the author apparently requested a fee of £2000 and a 15% royalty on the

proceeds of the exhibition of the picture.<sup>2</sup> Although it was well-recognized that a widely-reproduced portrait of a famous sitter could make a painter’s reputation, such audacity was entirely typical of Shaw. Lavery, who had known of him in the halcyon days of the eighties when Shaw was writing art criticism for minor papers, had probably first met him in the company of RB Cunninghame Graham, the radical Socialist Member of Parliament. Significantly he recalled the cut of Shaw’s ill-fitting worsted jacket, designed by Dr Jaeger, more than the man himself. A legend, passed down through the Lavery family indicates that the idea of a flower-seller, plucked from the street and sent to elocution lessons by a wealthy professor, the story of Shaw’s *Pygmalion* (1914), was actually borrowed from the painter, whose first wife, the beautiful Kathleen McDermott (aka Annie Evans), was just such a character.

There is however, no record of a royalty agreement in 1925 when Shaw finally agreed to sit to Lavery.<sup>3</sup> Credit on this occasion was given to Hazel Lavery, whose face was as familiar as Shaw’s in the popular press – and her husband generously claimed that he merely took advantage of the situation, saying that her head study, although rejected at the Academy, was the better of the two.<sup>4</sup>

While Lavery was unflinching self-effacing, he may not be acquitted of calculation. By the summer of 1925 he was in conversation with Sir Joseph Duveen in order to take his current exhibition of ‘portrait-interiors’ to New York.<sup>5</sup> This extremely successful Leicester Galleries show was a collection of through-the-keyhole portraits of famous society figures in their living rooms. It included the likes of the singer, John McCormack, the socialite, Emerald Cunard, and JM Barrie, author of *Peter Pan*. The portrait of Shaw would be inserted into this show when, in November 1925, it travelled to Duveen’s gallery on Fifth Avenue, followed by a tour to Boston, Harrisburgh and Pittsburgh. The Laverys accompanied the exhibition, returning in



(Fig. 2) John Lavery, *George Bernard Shaw at Adelphi Terrace*, 1927 (Hugh Lane Gallery, Dublin)

March 1926.<sup>6</sup> When, in November, the delayed 1925 Nobel Prize for Literature was awarded to Shaw, the artist's choice of the laureate seemed thoroughly appropriate.<sup>7</sup>

In the following year, the battle with his notorious sitter continued when Lavery painted a 'portrait interior' of the dramatist at 10 Adelphi Terrace, the apartment rented by his wife, Charlotte Payne Townsend (fig.2 Collection Hugh Lane Gallery, Dublin). This shows the famous writer wearing a brown suit and surrounded by books and papers. After the opening of *Saint Joan* in 1923, he had temporarily forsaken plays and was working on *The Intelligent Woman's Guide to Socialism* at the time.

The renewal of friendship must have reminded Lavery that he remained dissatisfied with the sitter's rather shapeless overcoat. Despite its extensive exposure in the eighteen months after it was painted, and in the light of this more recent encounter, he decided to repaint the present portrait, replacing the offending garment with the suit Shaw had worn in the portrait interior. This greatly clarified the pose by concentrating the attention on the sitter's quizzical gaze, and, removing the element of 'swagger', brought the picture to its present satisfactory conclusion.

As this was going on *The Northern Whig* published an interesting note on Lavery and Shaw. They were, said the columnist, 'good friends', and it was 'the natural sequel that the famous Irish portrait painter should execute a picture of the famous Irish author and dramatist'. The article continues: "A friend who had the privilege of seeing the painting, upon which Sir John has been working assiduously for some time past, tells me it is a very fine piece of work. It shows GBS in a sitting position, with his arms lightly resting on the arms of a chair, with one hand hanging down open and the other closed on his lap. It was the eyes that particularly attracted my friend's notice. The artist, he said, has managed to catch that particular gleam and glint, half-humorous, half-cynical with which Shaw looks out on the world."

Thus, the reworked version of the Nobel laureate was triumphantly described and within a few months it seemed thoroughly appropriate that its first stop en route to the Far East, in an exhibition of British Art, should have been in Stockholm.<sup>8</sup>

Professor Kenneth McConkey

<sup>1</sup>Close examination of the reverse of the present canvas reveals that the final numeral in the original autograph date has been changed from, '5' to '9'. The overcoat in the Royal Academy Illustrated 1925 version differs from that seen in Fig 1.

<sup>2</sup>Unpublished ms. Diary, Private Collection.

<sup>3</sup>Lavery also indicates that when the sitter heard that it was not his intention to sell the Shaw portrait, but present it to the National Gallery of Ireland, Dublin, 'he at once commissioned John Collier to paint him and have it presented instead' (unpublished ms. Diary).

<sup>4</sup>Lavery 1940, p. 162. An apparently unfinished portrait of Shaw, possibly by both Hazel and John Lavery, was retained in the artist's studio, and exhibited at Spink in 1971. It was subsequently relined (Phillips 14 November 1983 lot 18), obscuring the verso inscription. Hazel Lavery's small 'John-like' portrait of Shaw, wearing a grey jacket, (Manchester City Art Gallery), shows the younger author, and may have been painted c. 1920. It may also be the picture rejected at the Royal Academy in 1925.

<sup>5</sup>Letters related to this proposal between Lavery, his secretary, CR Chisman, and John O'Connor and Homer Saint Gaudens of the Carnegie Institute, Pittsburgh are contained in the Archives of American Art, Detroit Institute of Arts.

<sup>6</sup>For a fuller account of this and Lavery's subsequent exhibition in Florida over the following winter, see McConkey 2010, pp. 166-174.

<sup>7</sup>See [https://www.nobelprize.org/nobel\\_prizes/literature/laureates/1925/](https://www.nobelprize.org/nobel_prizes/literature/laureates/1925/)

<sup>8</sup>These exhibitions of modern British Art, held in Paris, Brussels, Buenos Aires, Stockholm, Tokyo and Rome were organized by the Duveen organization; see Meryle Secrest, Duveen, *A Life in Art*, 2004 (Alfred A Knopf, New York), p. 333. Lavery's portrait of Lord Duveen at Home, 1936 is contained in the Ferens Art Gallery, Hull.

# THE JOSEPH & BRENDA CALIHAN COLLECTION

BY MAGGY WILLIAMS

Lots 23–38

I first met Joe and Brenda Calihan quite by chance in Dublin in 1992. Even during this first meeting it was clear that we had a mutual understanding and trust in each other. This relationship continued to grow over the following years and has become a lasting friendship.

They were in Ireland for a few days, and, enamoured by our art and cultural heritage, they explained that they would like to buy an Irish painting that would celebrate Joe's ancestry and also compliment their existing collection of American art. They suggested that I might help them find a suitable work. I was struck by their sincerity even during our first conversation. As they were unsure of what they would like and unfamiliar with Irish painters, we decided to meet the next day in the Municipal Gallery to see a selection of Irish artists. We walked through the rooms discussing each of the artists together. It was when we came to a work by Paul Henry that the powerful imagery of the west of Ireland instantly connected with them. Looking at the painting together, they realised that they had found what they were looking for. They agreed there and then that they would like me to buy them a similar Paul Henry.

Not long after this first meeting, I received a letter from Joe and Brenda saying that they would like to begin a collection of Irish Art. And in 1994 they and their family came to Ireland for a holiday and asked me to join them on a visit to the West. It was a wonderful trip which has left us with great memories; I showed them the places that I loved and that have so often been the chosen subject matter of many of our great and influential painters. This

trip not only placed a very secure foundation for our relationship but it also gave strength to what was to become Joe and Brenda's crystal clear vision for the collection.

Initially, they were keen to buy a Yeats - an early one - having been impressed with the examples of his work that they had seen during their recent visits to Ireland. But over time, their interest grew and broadened and together they allowed my clearly defined brief to become a very simple but effective mission; this was to collect only the finest example of the artist that we could find; each work was to be Museum quality; and in addition to this, each had to tell a story. Something about Ireland and our past so that any viewer could in some way get a sense of the country and our history. All Irish painters were to be considered once their work fitted the criteria for the collection.

Over the eight years we spent compiling the collection, Joe and Brenda became more and more receptive to different examples of paintings by Irish artists. What began with a Paul Henry gradually grew to a very carefully selected representation of Irish painting of the 19th and 20th Centuries. I would send monthly reports outlining details of any works of note that were coming up for sale. I rarely recommended buying anything, but occasionally I would find one that I knew they should have. Sometimes, I would have to persuade them, there would be long conversations, and occasionally Joe would ask me to commit to paper why I wanted a particular picture to be included in the collection. Once we decided to buy a picture we rarely missed it.



*The Circus* (lot 32) was the first Yeats that we bought; painted in 1921, it fulfilled their desires for an early example that narrates a story of past lives and times in rural Ireland. We bought the Moynan (lot 26) on the same day; it was covered in discoloured varnish, but was perfect for the collection. On the morning of the sale, I changed my mind about how much we should spend on it just hours before the sale began and I had to go to a phone box on Clare Street to ring Joe to increase our final bid. But I had to wait until the time difference meant that he would be in his office; that was 2pm and the sale began at 2.15pm. Once he agreed, I ran back to the auction house, and left our newly revised bid with our friend Oliver, the porter. Hotly contested as I thought it would be, the hammer finally fell to Oliver for our final bid. This one is extra special too because I met George, my husband while buying it. He was one of the under-bidders.

Of all the paintings in the collection I think I am most attached to *Pax* (lot 35). I had to persuade Joe and Brenda quite hard to buy it, but once they were on board there was no way we were going to miss it. Our purchase caused quite a stir. The Phoenix magazine wrote about it, suggesting how much it had cost per square inch, and they wrote 'Maggy Brittain's Pax' on the front cover which went up onto all the billboards across Dublin. Soon after this George and I travelled to Pittsburgh with some of our latest acquisitions for the collection, but we were so worried about *Pax* going in a crate that George hand carried it all the way.

We never deviated from our brief, and the Calihan Collection took its shape naturally as each work was added, growing in harmony with Joe and Brenda's appreciation and interest. One of the last pictures we bought was *Sunday Evening in September* by Yeats (lot 38); painted in 1949, this ethereal celebration of Dublin life is a testament to this.

Every collection is naturally different but by coincidence, *Sunday Evening in September* and *Early Sunshine* (lot 29) both belonged to the celebrated Vickerman collection. My greatest hope is that some of these pictures will stay together going into the future, since they are not only works of art but they have also been part of the lives of the collectors that have owned them. This is their provenance, which is part of the essence of the works themselves.

I am so fortunate to have met Joe and Brenda in 1993. Together they have allowed me to share my passion for Irish paintings, and have given me the confidence and freedom to always trust my judgement.

It has always been the Calihan's wish that their paintings should be loved and enjoyed by many people. Going to auction now, I hope that these wonderful works will continue to give as much inspiration and joy to their new owners as they have done for us during our time with them.

27th July 2018.

Maggy Williams is a Fine Art Consultant and together with her husband George they run George Williams Antiques in Co. Meath.

PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## NICHOLAS JOSEPH CROWLEY, R.H.A.

1819-1857

### Fortune Telling by Cup Tossing

signed l.l.: *N J Crowley* and signed and indistinctly dated l.r.: *N J Crowley RHA/ 1842*

oil on canvas

71 by 91.5cm., 28 by 36in.

#### PROVENANCE

Purchased by the Royal Irish Art Union, 1842, and won as a prize by Mr and Mrs R. Grubb, Cahir Abbey, Co. Tipperary, and thence by descent; Their sale, Sotheby's, London, 21 May 1998, lot 280, where purchased by the present owners

#### EXHIBITED

London, British Institution, 1843, no.252;

Dublin, Royal Hibernian Academy, 1844, no.145

#### LITERATURE

Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, Yale University Press, New Haven & London, 2002, p.234

£ 15,000-25,000

€ 17,000-28,200 US\$ 19,900-33,200

A painter inclined towards soulful and romantic portraits, Nicholas Joseph Crowley also produced popular genre scenes, including *Love, or Faint Heart never won Fair Lady*, *A Listener too Many*, *The Caution* and *Keeping Warm*. Of these genre scenes, by far and away the most successful was his *Cleas an Ćopáin* or *Fortune Telling by Cup Tossing*, a painting exhibited first in 1843, then at the RHA a year later, engraved by Charles Sharpe, and circulated as a print by the Art Union. *Cup Tossing* depicts a young woman, passionate and intense, gazing at a cup held by a gypsy woman who is divining the future by reading tea leaves. The tea has been swirled, then poured into a saucer on the table, leaving the leaves to form a pattern inside the porcelain cup; a technique—not unlike Rorschach ink-blot tests—known as tasseography. Such fortune tellers attempted to predict the future for their hopeful, and often gullible, clients.

Born in Dublin in 1819, Nicholas J. Crowley trained as a portrait painter at the Dublin Society Schools and Royal Hibernian Academy, before moving to Belfast, where, in 1835, he sent a painting, *The Eventful Consultation*, to be exhibited in London at the Royal Academy. The following year he was involved in setting up the Belfast Association of Artists. Around this time also he was elected a member of the RHA, but decided to pursue his career in London. During his years in England, Crowley exhibited forty-seven works at the RA and seventeen at the British Institution. He returned frequently to Dublin, where he exhibited eighty-nine works at the RHA. His portraits include depictions of marchionesses, lord-lieutenants, story-tellers, earls, gypsies, actors, clergymen, lawyers and politicians. In 1845 he painted *Taking the Veil*; portraits of Archbishop

*Murray and Mrs. Aikenhead*, foundress of the *Sisters of Charity in Ireland*, and *Miss Jane Bellew being received as a nun* (St. Vincent's Hospital, Dublin). That year also he painted Daniel O'Connell, at that time imprisoned in Richmond Jail. Several of his paintings, including *The Desmond Bride*, were inspired by the patriotic songs of Thomas Moore.

In his choice of subject-matter, including Shakespearean scenes, such as *Samuel Phelps as Hamlet* (Collection Royal Shakespeare Company), Crowley consciously emulated his fellow-Irish artist Daniel Maclise, who had moved to London from Cork in the 1820's and achieved success in the Royal Academy, not least with paintings such as *Snap-Apple Night*, which also includes scenes of divination. Other theatre portraits by Crowley include *Madam Celeste-Elliott, as Marie Ducange* (lithographed by T. Fairland) and *Tyrone Power, as Connor O'Gorman, in Mrs. Carter Hall's "The Groves of Blarney"*. Engraved by C. G. Lewis in 1845 this is now in Annaghmakerrig House, Co. Monaghan. Many of Crowley's paintings were owned by Tyrone Power's great-grandson, theatre director Tyrone Guthrie, who lived at Annaghmakerrig. Crowley's self-portrait in the Ulster Museum, painted around 1854, shows the artist self-confidently holding a palette. However, he was to die just three years later, aged thirty-eight. This painting of fortune-telling is significant for several reasons; the subject-matter, the date it was exhibited (three years before the Great Famine), and the use of the Irish language in the title of the engraving. The word 'cleas' in Irish means a trick, perhaps indicating that the print was intended to dissuade Irish-speaking people from coming under the influence of charlatans.

Peter Murray



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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

## DANIEL MACLISE, R.A.

1806-1870

### The Ballad Seller

signed and dated I.I.: *D+Maclise+1858*  
oil on canvas  
60.5 by 46cm., 24 by 18in.

#### PROVENANCE

Frederick Brown Esq., of Broomfield Hall,  
Sunningdale;  
His sale, Christie's, London, 12 February 1906,  
lot 29;  
Sotheby's, London, 2 June 1995, lot 256, where  
purchased by the present owners

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,800-66,500

Born in Cork, the son of a Scottish soldier and Irish mother, Daniel Maclise early showed an aptitude for drawing.<sup>1</sup> He entered the Royal Academy Schools, London in 1828, becoming a regular exhibitor there throughout his life. Elected an RA in 1840, he was one of the leading painters and illustrators of the Victorian period, and mixed with literary and artistic circles. Best-known for his historical and literary subjects, his massive canvas *The Marriage on Strongbow and Aoife*, and his murals for the House of Lords, an important theme running through Maclise's work was his depiction of beautiful women in landscapes.

In the present painting, Maclise depicts a young woman in lush countryside singing a song. She has a sleeping child on her shoulder, and she holds a basket of apples on her right arm, and a ballad sheet in her hands. The woman has the kind of dark Mediterranean or Irish looks favoured by the artist, with shining black hair, strongly defined eyebrows, lustrous brown eyes, and rosy cheeks and lips. She is clad in a red cape, white blouse and orange scarf, into which a rose is tucked. She wears a ring on her index finger, denoting her marital status. In her hands she holds a sheet of paper, the title of which, seen through the flimsy paper, seems to be 'Sailor's Wife'.

In 1798 Wordsworth and Coleridge had published their *Lyrical Ballads* drawing attention to the rustic figures who they encountered on their walks; and throughout the Romantic period there was a belief in the importance of collecting traditional ballads and folk tales of regions around Europe. Irish painter and antiquarian George Petrie travelled around Ireland collecting traditional songs and airs, and published his *Ancient Music of Ireland*, containing 150 songs, in 1855.<sup>2</sup>

The Ballad Seller in Maclise's painting looks happy, with ruddy cheeks and fine clothes. On her right arm is a wicker basket full of shining apples, suggesting health and plenty, and two containers; one earthenware, one glass. The woman is immersed in nature, beneath a bower of shiny leaves and small four-petalled lilacs. Behind her is a wooden fence on which a robin perches, and up which ivy climbs. In the landscape to her

left a tower can be glimpsed against an evening sky. The robin is the most popular garden bird, but here it is listening to the woman rather than singing its own song. The robin is sometimes used as a symbol of the bird which plucked a thorn from the crown of Jesus and was stained with his blood. Equally, the rose is the most loved of flowers, associated with the Virgin Mary, and also symbolising the heart and love, romantic, sensual or spiritual. The pink rose, as in Maclise's painting denotes new love. The ivy symbolises tenacity and immortality, and is a tribute to the woman's steadfast character.<sup>3</sup> The round tower may be a reference to Ireland's Romantic past.

The subject of the girl or woman in a landscape or outside a door, with decorative and symbolic use of plants, is one which preoccupied Maclise in both his paintings and illustrations. For example, in his illustrations for Mrs S. C. Hall's book *Sketches of Irish Character*, published in 1844, he features girls with hooded capes, holding baskets, seated by a well, and so on. Notable amongst his paintings of women are *The Butterfly* and *An Adherent of the Stuart*, 1854.<sup>4</sup> The Ballad Seller is characterised by Maclise's love of detail. This can be seen in the intricate weave of the wickerwork basket, the variegated hues of the shining apples, the stitching on the woman's leather bag visible on her hip, and the ballad sheet, with its image of a storm-tossed ship, and edges which catch the light.

Julian Campbell

<sup>1</sup>For recent studies of Maclise, see Peter Murray, ed. *Daniel Maclise, 1806-1870. Romancing the Past*. Crawford Art Gallery, Cork, 2008; John Turpin, 'Maclise, Daniel' in N. Figgis, ed. (Irish) *Painting, 1600-1900*, RIA/Yale, 2014; Brendan Rooney, ed. *The Marriage of Strongbow and Aoife*, National Gallery of Ireland, 2017.

<sup>2</sup>See Peter Murray, *George Petrie, 1790-1866: The Rediscovery of Ireland's Past*, Crawford Art Gallery, Cork, 2004. In contrast, as noted by German musicologist Carl Engel in 1866, England was slow to value the preservation of its own folk music. See Rob Young, *Electric Eden*, London, 2010, p. 59-60.

<sup>3</sup>For the interpretation of symbols, see; *Hall's Dictionary of Subjects and Symbols in Art*, London, 1974, 1984, and *The Complete Dictionary of Symbols in Myth, Art and Literature*, ed. Jack Tresider, London, 2004.

<sup>4</sup>*The Butterfly*, 'Irish Paintings', Gorry Gallery, Dublin, Nov.-Dec. 1988, no.10; and *An Adherent of the Stuart*, 'Important Irish Art', Adam's, Dublin, 26 March, 2013, lot 93.



PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## AUGUSTUS NICHOLAS BURKE, R.H.A.

1838-1891

### On the Apple Tree, Brittany

signed I.I.: A. Burke. RHA.  
oil on canvas  
44 by 65cm., 17 by 25½in.

Painted circa 1875-77.

#### PROVENANCE

Sotheby's, London, 2 June 1995, lot 268, where purchased by the present owners

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1877, no.475; Brittany, Musée de Pont-Aven, *Peintres Irlandais en Bretagne*, 26 June - 27 September 1999, no.5, with tour to Cork, Crawford Municipal Art Gallery; Dublin, National Gallery of Ireland, 2004-2010 (on loan from the Calihan Collection)

#### LITERATURE

Julian Campbell, *Peintres Irlandais en Bretagne*, 1999, p.35;  
Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, Yale University Press, New Haven & London, 2002, no.342, illustrated p.253

£ 25,000-35,000

€ 28,200-39,500 US\$ 33,200-46,400

Best-known for his picture *Connemara Girl* (National Gallery of Ireland), Augustus Burke also painted landscapes in the Netherlands, Brittany, Wicklow, Walberswick and Italy, as well as some portraits. He was one of the first Irish Realists and an influential figure for a younger generation of Irish plein-air painters. He was descended from the McDavid Burkes of Glinsk, Co. Galway, and was born into a landowning family in Tuam in 1838.<sup>1</sup> He studied in London, then returned to Dublin in 1869, becoming an Associate of the RHA, and then a full Member in 1871. He served as Professor of Painting there from 1879- 1882, among his pupils being Walter Osborne, Joseph M. Kavanagh and others. Burke exhibited regularly at the RHA, at the Royal Academy, at Liverpool, and at other venues. His life was marked by a tragic political event: the assassination of his brother Thomas Henry Burke, Under Secretary in Ireland, by the Invincibles in the Phoenix Park, Dublin in 1882. Burke left for England, worked in the artists' colony at Walberswick, then spent his last years in Florence with his sister Dorothy.

One of the most fruitful periods in Burke's creative life was spent in Brittany, c. 1875-1877. He was one of the first Irish artists, along with Thomas Hovendon and Aloysius O'Kelly, in the painters' colony at Pont-Aven.<sup>2</sup> Basing himself in the hamlet of Tremalo, Burke represented women praying and beggars outside the church there, a feast day and a farmyard, in careful Realist style, with strong emphasis on light and shade. His recently rediscovered *Breton Reapers*, featuring two Breton girls, evokes a sense of beauty and piety.<sup>3</sup>

The present painting has a gentle, relaxed mood, with a palette of glowing richness, evoking the heat of a sunny day. Burke features four young Breton women taking the ease in the shade of trees in a sunny orchard. The setting is probably near Pont-Aven on the hillside above the river Aven. The figures are placed left of centre, and are seen mainly in shadow. They are close to one another, but each holds a different posture, and there is a variety in their costumes. The

woman on the left stands upright, and reaches up to pick an apple. She wears a plain, navy blue dress, brown apron, white stockings and clogs. Unusually for a Breton woman she is bare-headed, although she wears a small head band. To her right a small girl is seated on a branch in a relaxed, winsome pose. One hand leans against a branch, the other holding an apple. Her figure is in shadow, but sunshine delicately lights up the top of her bonnet and the side of her jerkin.

She looks out at the viewer, as does the woman reclining on the ground below her, engaging our interest. The latter's face and hands are expressively painted, and she is clad in a more elaborate headdress and collar, with red, white and gold trimmings around her navy dress. The fourth girl reclines near her, her figure viewed from behind. She wears a bonnet with red top and belt, white collar and blue dress lit up by sunlight, and shoes rather than clogs. The presence of the young women, away from their work in the fields or as chamber maids, relaxing together, but lost in their own thoughts, creates a quietly enigmatic mood.

Burke composes the picture in a skilful way, the wiry tree and branches framing the figures, the landscape sloping down to the bend of the river. He makes use of the rich colours: navies and lighter blues in the dresses, whites, silvery blue and green leaves, touches of blue and pink in the landscape, siennas and browns, skilfully balancing colours together in different parts of the picture. For example, the blue of the reclining girl's dress is echoed by the blue of the estuary, the white in her headdress by that in the distant sailing boat.

Julian Campbell

<sup>1</sup> See Mary Stratton Ryan, 'The Burke Family of Waterslane House, in *Journal of Tuam Society*, vol. vi, 2009, p.46-54; Brendan Rooney, 'Burke, Augustus Nicholas', in *(Irish) Painting 1600-1900*, ed. N. Figgis, RIA/Yale, 2014, p. 194-195.

<sup>2</sup> J. Campbell, *Peintres Irlandais en Bretagne*, Musée de Pont-Aven, 1999.

<sup>3</sup> Sold Sheppards, Durrow, 4 December 2014, lot 1976.



PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

## RICHARD THOMAS MOYMAN

1856 - 1906

### Ball in the Cap

signed and dated I.I.: *R. T. Moynan. R.H.A. 1893.*  
oil on canvas  
61 by 101.5cm., 24 by 40in

#### PROVENANCE

Private Collection;  
Adams, Dublin, 14 December 1994, lot 41, where  
purchased by the present owners

#### EXHIBITED

Dublin, Royal Hibernian Academy, 1893, no.34

£ 100,000-150,000

€ 113,000-170,000 US\$ 133,000-199,000









Fig. 1 The extended Moynan family on holiday near Greystones. Moynan's wife, Suzanna, is seated on the extreme left with Richard Jr, on her lap. Their daughter, Bridget, stands in the centre of the composition, dressed in white. (Photograph courtesy of Zalie Moynan)

The Dublin-born painter, Richard Thomas Moynan, abandoned his medical studies at the Royal College of Surgeons at the age of twenty-four, in order to commence his art education at the Dublin Metropolitan School of Art. He continued his studies at the Royal Hibernian Academy Schools, where he won both the Cowper Prize and the Albert Prize. In 1883, he travelled to Antwerp, with another significant Irish artist, Roderic O'Connor, and enrolled at the Académie Royale des Beaux Art. The following year, he won first place for drawing the human figure from life, in the all-college competition known as the *Concours*. This entitled him to personal tuition from the head of the academy, Karel Verlat, and a private studio space. It also meant that he was present at the academy during Vincent Van Gogh's brief sojourn there. Moynan completed his education in Paris at the Académie Julian, returning home to Dublin at Christmas in 1886.

This high level of training explains the artist's diverse corpus of work; that includes portraiture, landscape, military and political subjects, *genre* pieces, scenes of domestic life, literary topics, as well as historical subject-matter. Moynan had a great affinity with children and frequently engaged family and friends as models.

*Ball in the Cap* is a masterful composition. The use of the triangle, as a visual tool has been popular since before Egyptian times, but, here, the artist has employed the triangle as a subtle and engaging device. He juxtaposed the triangular effect of the steep slope of the streetscape and

the flight of steps on the right hand side, with the large triangular shadow cast from the other side of the street, leading the eye up towards the inverted triangle of sky. This complex composition engages the viewer in a dynamic reading of the work. Most of the action takes place in the sepia shadow of summer sunshine and this is enlivened by yellow ochres, mauves, blues and dappled whites. There is a sense of immediacy about this picture which suggests that it was largely painted on site.

Set in a hillside village, a group of children take turns testing their skills at tossing a small ball into an upturned cap. The narrative hinges on the action of a well-dressed boy on the left, who weighs the ball in his right hand, while measuring the distance to the cap. Five other boys flank the cap, their body-language conveying their immersion in the game. One child bends forward with his hands on his knees, while a smaller, ragged boy rests his hand on the flight of steps leading to a fine, but run down, Georgian dwelling. The streetscape is full of contrasts. There is a row of multi-storey, slated houses on the right, while the far side of the street is lined with small cottages, some in a sad state of repair. The entrance to the nearest cottage is cluttered with rain barrels and an upturned farm cart, occupied by two small children. In the middle distance, a woman and a girl carry a pail of water towards the village. The boys' clothes suggest that they are from different socio-economic backgrounds, but they are united in their common interest, thus giving the impression that participation in sports cuts across all class boundaries. A male/female

divide is also in evidence, as the male children are free to enjoy themselves, while the girls are engaged in domestic chores.

In 1891, Moynan exhibited *Military Manoeuvres* (one of the centrepieces of the National Gallery of Ireland's Irish collection) in the annual exhibition at the Royal Hibernian Academy. This marked a watershed in Irish art, as it was the first significant large-scale painting depicting village children in a wider social context. Yet, unlike *Ball in the Cap*, the artist's sketchbooks in the National Gallery archive indicate that it was painted from studies assembled in a studio context, rather than being painted on site.

A family photograph, dating from this period (see fig.1), depicts Moynan's wife, Suzanna, and their children in company with the artist's extended family, on holiday in Greystones, County Wicklow. The similarity between some of the boys in the photograph and *Ball in the Cap* suggests that the artist, once again, used family members as models. The painting was created in the summer of 1892 and exhibited at the Royal Hibernian Academy in the spring of the following year. Unlike many of his peers, Moynan inscribed his signature on the left side of the canvas, using a rigger brush. The bright palette and the vibrant brush strokes are typical of Moynan's emerging Impressionist style. *Ball in the Cap* shows the artist at the height of his powers.

Maeabh O'Regan (with thanks to Barbara Clark and Zalie Moynan)





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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## GRACE HENRY

1868-1953

### The Gardener, Portrait of Paul Henry

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

Painted circa 1906.

#### PROVENANCE

Christie's, Dublin, 29 June 1994, lot 192, where purchased by the present owners

⊕ £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,300-19,900

Grace Henry has too often been under the shadow of her husband Paul, yet she was a talented artist herself and a pioneering woman painter of the early twentieth century. She studied in Brussels and at the Paris ateliers from 1900 and it was there that she met and married Paul in 1903. She was 35 years of age and Paul 28; although they were later to separate, Paul said the marriage was a happy one. According to S. B. Kennedy, Paul appears around 37 at the time of the present painting, not long after the couple made their first trip to Achill in 1910, and which had such a formative impact on Paul's painting career. What was intended as a short holiday turned into eight years – Achill represented everything Paul wanted and here he established himself as a painter of Irish landscape and peasant life. Grace was less taken with life in Achill, and regularly visited Dublin and London. However, the work she produced in Achill shows her artistic talent, boldly ranging from near abstract to highly atmospheric renderings of the landscape.

After Achill, the Henrys returned to Dublin and founded the Dublin Painter' Society in 1920 as an alternative venue to the Royal Hibernian Academy. By the end of the decade the couple separated; however, no such tension is evident in the present work. Paul cuts an appropriately bohemian artistic figure surrounded by pots and flowers. Relaxing with one leg crossed over the other, he sports a wide-brimmed hat that he typically wore and smokes a pipe. Not only does this portrait provide a rare view of the man behind some of Ireland's most recognisable paintings, it also displays Grace's painterly technique and confident, experimental approach. While Grace painted portraits throughout her career, only two are known to exist by her of Paul – one in the Ulster Museum, Belfast, and the present example.

We are grateful to S. B. Kennedy for his assistance with the cataloguing of the present work, which is numbered 1349 in his on-going catalogue off Paul Henry's oeuvre.



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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## PAUL HENRY, R.H.A., R.U.A.

1876-1958

### Evening on Killary Bay

signed I.I.: PAUL HENRY  
oil on board  
30.5 by 35.5cm., 12 by 14in.

Painted circa 1935-6.

#### PROVENANCE

Private collection, U.S.A.;  
Adams, Dublin, 10 December 1997, lot 18, where  
purchased by the present owners

#### EXHIBITED

Possibly Toronto, Eaton Galleries, *Recent  
Paintings by Paul Henry*, 1936, no.18

#### LITERATURE

S. B. Kennedy, *Paul Henry*, Yale University Press,  
2007, no.915, p.280, illustrated

*'Almost single-handedly Paul Henry defined a view of the Irish landscape, in particular that of the West, that remains as convincing to modern eyes as it was in his own time. Like Constable's Suffolk and Cézanne's Provence, once experienced it is difficult to see the landscape of the west other than through Henry's eyes.'* (S. B. Kennedy, *Paul Henry*, National Gallery of Ireland exhibition catalogue, 2003, p.5)

Paul Henry's destiny as a painter was realised once he encountered the majestic landscape of the west of Ireland on his first trip to Achill in 1910. The mountains and lakes, dramatic light and ever-changing climate, inhabited by little white thatched cottages and peat stacks, provided Henry a subject with which he would never tire. The marvel of Henry's work is that a century on from his first paintings there, it continues to inspire and enthral audiences. A significant reason for this is the artist's painterly approach. Having taken himself to Paris at the end of the 20th century, he immersed himself in its buzzing, artistic atmosphere and critically, attended classes at the Academie Carmen where

Whistler expounded the principles of harmonious arrangements, restrained palette, considered brushwork and 'art for art's sake.' Thus on arriving on the west coast of Ireland, Henry put his Parisian art education into practice, seeing the landscape with a wholly modern eye.

Painted in 1935-36, *Evening on Killary Bay* is such an example; the clouds, mountains and lake subtly vary between tones of blues and whites and are given form and substance by Henry's brushwork. In the foreground, the famous thatched cottages sit nestled amongst such grandeur. The painting embodies a view that has become symbolic of Ireland and which continues to captivate both those who know the landscape well and those that wish to visit on account of such imagery.

We are grateful to S. B. Kennedy for his assistance with the cataloguing of the present work.

⊕ £ 50,000-70,000  
€ 56,500-79,000 US\$ 66,500-93,000

PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

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

1871-1957

### Early Sunshine

signed l.r.: JACK B/ YEATS; titled on the stretcher  
oil on canvas  
35.5 by 46cm., 14 by 18in.

Painted in 1946.

### PROVENANCE

Victor Waddington Gallery, Dublin, 1946;  
Mr and Mrs F. L. Vickerman, Dublin and thence by  
descent, from whom purchased by the present  
owners in 1996

### LITERATURE

*Ireland of the Welcomes* 20, no.2 (July-August  
1971), p.19, illustrated in colour p.21;  
Hilary Pyle, *Jack B. Yeats, A Catalogue Raisonné  
of the Oil Paintings*, Vol.II., Andre Deutsch,  
London, 1992, no.794, p.715

⊕ £ 120,000-180,000

€ 136,000-203,000 US\$ 160,000-239,000

“The artist...feels he is part of everything that surrounds him. He knows what is happening every hour: the corn is springing, or a storm is coming and the floating archipelago of clouds are baking together. He may find himself in the very centre loop of a whirlwind. After a time, the sun comes shouldering his way thro' the storm clouds and they scatter away, and under the sun the country lies like a new land; of all this the artist has been part.”

JACK B. YEATS

'Modern Aspects of Irish Art', quoted in *Irish Arts Review Yearbook*, 1993, p.95



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In this poetic work a man stands on high ground surveying the view of the emerging day expanding before him. His pose, in which his hands are clasped to his chest and his face in profile, has a distinctly religious aura. The strange formation of the sun in the centre of the light filled sky suggests an apparition. Its dynamic movement through the firmament contrasts with the static forms of the water and trees below. The reflected light transforms the man's coat into a garment of deep yellows and reds, while his head remains a ghostly white. He is an ethereal presence, waiting for sunrise to take hold and make him solid once more. Behind the figure touches of sunshine enliven a thick hedge of shrubbery with flecks of bright blue, yellow and red, evocative of the invigorating power of daylight.

Dawn is a key theme in Yeats's later work. It offers the idea of hope and renewal, in which the heat and light of the rising sun overcomes the cold and darkness of night and transforms the landscape into a colourful, vibrant cosmos. The treatment of the theme can be compared to several other works by Yeats of the mid 1940s such as *Rockhill, Dawn*, (1944, Private Collection) and *Morning Glory* (1945, Private Collection) and most notably *The Dawn* (1946, Private Collection), in which a weary old man, possibly Yeats himself, sits in a West of Ireland landscape, with the sea and the sky behind him.

As can be gleaned from his hat and clothing and from similar figures in many of Yeats's other works of this period, the figure in *Early Sunshine* is a homeless wanderer. This traveller or outsider is much more in tune with the cycle of day and night than his fellow citizens and, as can be understood from a perusal of Yeats's novels and paintings, has chosen to live his days in harmony with the natural world. This rejection of conventional life in Yeats's work was recognised and admired by several commentators including the writer and friend Ernie O'Malley and later by the artist and critic Brian O'Doherty.

Dr Róisín Kennedy





PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

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

1883-1970

### The Intruder

signed with monogram l.r. and dated in the  
central tree: 1931; also inscribed on a label  
attached to the reverse: 'The Intruder Beatrice  
Elvery (Lady Glenavy) Conrad Kimmage Road  
Terenure Dublin'  
oil on canvas  
71 by 96.5cm., 28 by 38in.

### PROVENANCE

Acquired directly from the artist by Professor  
Fearon and thence by decent;  
Their sale, Christie's, London, 9 May 1996, lot 84,  
where purchased by the present owners

### EXHIBITED

Dublin, *Aonach Tailteann Exhibition of Irish Art*,  
1932, no.133;  
Dublin, Royal Hibernian Academy, 1932, no.37;  
London, Royal Academy, 1933, no.12;  
Dublin, Dublin Painters' Society Gallery, *Solo  
Exhibition*, 1935;  
Dublin, Hugh Lane Municipal Gallery of Modern  
Art, April-July 1953, no.21;  
Dublin, Waddington Gallery, *Solo Exhibition*, 1955;  
Dublin, National Gallery of Ireland, *Irish Women  
Artists from the Eighteenth Century to the Present  
Day*, 1987, no.112, with tour to Trinity College,  
Douglas Hyde Gallery and Hugh Lane Municipal  
Gallery of Modern Art;  
Dublin, Hugh Lane Municipal Gallery of Modern  
Art, *Irish Art & Modernism 1880-1950*, 20  
September - 10 November 1991, no.115, with tour  
to Ulster Museum, Belfast;  
Pont Aven, Brittany, Musee de Beaux Arts, June -  
September 1999;  
Dublin, National Gallery of Ireland, 2003-2010 (on  
loan from the Calihan Collection)

### LITERATURE

'Fine Work of Irish Artists. Exhibits of the  
Academy', *Irish Independent*, 11 April 1932, p.9;  
'Our London Letter. Academy Pictures', *Irish  
Independent*, 29 April 1933, p.8;  
H.F.E. 'Around the R.A. (1933)', *Punch*, 10 May  
1933, p.514;  
Lady Glenavy, *Today we will only gossip*, London,  
1964, p.148 and illustrated pl.148;  
Dublin, National Gallery of Ireland, *Irish Women  
Artists from the Eighteenth Century to the Present  
Day*, 1987, no.112, illustrated pl.19 and p.133;  
S. B. Kennedy, *Irish Art & Modernism 1920-1949*,  
1987, Vol.2, pl.169;  
S. B. Kennedy, *Irish Art & Modernism 1880-1950*,  
1991, p.56, 184, illustrated no.115, p.329;  
Nicola Gordon Bowe, 'The Art of Beatrice Elvery,  
Lady Glenavy', in *Irish Arts Review*, 1995, pp.168-  
175, illustrated p.169;  
Theo Snoddy, *Dictionary of Irish Artists, 20th  
Century*, Wolfhound Press, Dublin, 1996, p.143;  
Anne Crookshank and the Knight of Glin, *Ireland's  
Painters 1600-1940*, New Haven & London, 2002,  
p.286;  
Fionna Barber, *Art in Ireland since 1910*, London,  
2013, pp.78-79, illustrated pl.66

⊕ £ 40,000-60,000

€ 45,100-68,000 US\$ 53,500-80,000



Painted in 1931 and exhibited in Dublin a year later *The Intruder* is widely believed to be Lady Glenavy's masterpiece. Although never belonging to a public collection it was exhibited extensively during Glenavy's own lifetime and subsequently after her death in 1970. It depicts an Arcadian forest scene in which a buxom centaur entices a Nijinsky-like, flame-haired, young aesthete, in eighteenth century dress of loose chemise, red pantaloons, stockings and pumps, to leave a party of young women with whom he is picnicking. In the background, and foreground, the central drama is echoed by groups of amorous young couples who are disturbed from their various activities. The dense forest is envisioned as a sort-of dream-state, its grasses, river and hills rendered in deep emerald, bright ultramarine and fiery crimson. Drawing on Glenavy's interest in modern theatre the scene seems to re-imagine the Rococo *fête galante* through the prism of Post-Impressionist colour. It is unlike anything painted in the highly conservative years of the Irish Free State (1922-39). When it was first displayed in Dublin and London the Irish press and public were puzzled by Glenavy's 'sylvan and classical painting of a fanciful nature' (*Irish Independent*, 29 April 1933, p. 8) finding it 'rather novel, with its strange whimsical figures' (*Irish Independent*, 11 April 1932, p. 9). Its most obvious comparatives are Rex Whistler's celebrated murals in the Tate Gallery restaurant or the 'amusing style' of Bloomsbury painters such as Dora Carrington.

In her published memoir Glenavy tried to account for the contemporary hostility to the painting: 'It portrayed an imaginary woodland scene with people having a picnic; a female centaur has galloped through the wood and beckons to a young man in the picnic party who is leaping madly forward to follow her. The picture was hung in the Royal Hibernian Academy exhibition – I had just been made a member of the Academy. Richard Orpen, who was already an Academician, was very keen that my picture should be bought by the Haverty Trust, which was like the Chantry Bequest in Burlington House. Unfortunately, some of the members of the committee considered that it was 'obscene', so they did not buy it. My meaning, if any, had been that the unknown was more interesting than the known. Next year I sent the picture to the Royal Academy, where it was hung on the line, got good notices, and was caricatured by George Morrow in *Punch* under the title 'The Home Wrecker'

(Glenavy, 1964, p.148). More recent critics have followed Glenavy's reading of the painting as 'a sort of Thessalian allegory of desire' which is both surreal and subversive (Kennedy, 1991, p.184; Bowe, 1995, p.169; Crookshank and Glin, 2002, p.286; Barber, 2013, pp.78-79).

Born into a cultured, well-healed Dublin family Beatrice Glenavy (née Elvery) was one of several important women artists who helped modernise early twentieth century Irish art. Her mother, her mother's family (notably the Edinburgh-based Phoebe Traquair) and her sisters were all artistically gifted. From an early age she showed precocious talent. Entering the Dublin Metropolitan school of Art in 1896 aged just 13, where she struck up a life-long friendship with the school's 'star' pupil William Orpen, she then went onto to study in London and Paris. She studied sculpture, painting, decorated furniture, drew illustrations (including biting caricature), designing everything from small, exquisite domestic stained glass panels to metalwork to book covers, working prodigiously and winning prizes everywhere she studied or exhibited. She won the Taylor competition at the Royal Dublin Society over four consecutive years eliciting disbelief from the judges that all the work was by her own hand. Aside from her painting she is best known for the work she did at Sarah Purser's An Túr Gloine stained glass co-operative and for Elizabeth Yeats at the Cuala Press.

Feted in Dublin for her extraordinary physical beauty, especially her long red hair, she was sculpted by her Dublin art school contemporary Oliver Sheppard as 'Roisin Dubh' for the memorial to the poet James Clarence Magnan on St. Stephen's Green (1909). She was painted by her friend William Orpen as a symbol of Ireland's rebirth in the early twentieth century, as a *Colleen* (1908) and as *Bridget* (1909). In 1912 she married the barrister Gordon Campbell and moved to London. Here, she quickly became associated with Bloomsbury circles and the writers D.H. Lawrence, Katherine Mansfield and S.S. Koteliansky. She and her husband returned to Ireland and settled in Dublin after the war. In the 1920s she turned to painting exclusively. Of all her work *The Intruder* remains exceptional and formed the central focus in her two major solo exhibitions, in 1935 at the St. Stephen's Green Galleries, and in 1955 at the Victor Waddington Galleries, South Anne Street, Dublin. It is unquestionably a major work.

Dr. Joseph McBrinn



PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## GERARD DILLON

1916 - 1971

### Lobster Pots

signed l.r.: *Gerard Dillon*; titled on the reverse oil on board

51 by 61cm., 20 by 24in.

Painted in 1951.

#### PROVENANCE

Christie's, London, 20 May 1999, lot 21, where purchased by the present owners

#### EXHIBITED

*Irish Exhibition of Living Art*, 1951, no.107;

London, Piccadilly Gallery, *Two Irish Painters, George Campbell & Gerard Dillon*, June 1955, no.61;

The Irish Club, London, *Gerard Dillon & George Campbell*, July-August 1955, no.11

#### LITERATURE

J. White, *Gerard Dillon An Illustrated Biography*, Dublin, 1994, p.45 (illustrated), p.112;

J. MacIntyre, *Three Men on an Island - George Campbell, Gerard Dillon, James MacIntyre*, Belfast, 1996, p.89 (illustrated)

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

⊕ £ 60,000-80,000

€ 68,000-90,500 US\$ 80,000-107,000

In the preface to his biography of the artist, (*Gerard Dillon, An Illustrated Biography*, 1994) James White writes of his friendship with Gerard Dillon: '*He cultivated simplicity and a love of childhood openness and honesty and he was the only artist whom I ever believed was really sincere when he declared that he wanted to paint with a child's directness.*'

Like many influential Irish artists of the 20<sup>th</sup> century, Gerard Dillon was enchanted with the West of Ireland. But his paintings offer us a very different view of what was in some cases portrayed as an idealized landscape. Dillon utilizes his unique simplicity and directness to record landscapes full of the people of the West, busy accounts of daily life and customs. His scenes, like bird's-eye snapshots, record his days in Connemara with a lively lyrical narrative, providing a relaxed and informal visual diary. We are introduced to cottages, children, hens, haystacks and currachs; every canvas is spilling with stone walls and sea, and each one is overflowing with the essence of life in the west of Ireland in the mid-20<sup>th</sup> century.

The present work dates from 1951 and was painted the same year that Dillon had been offered the use of a cottage on the island of Inislacken just off Roundstone, and he invited fellow artists George Campbell and James

MacIntyre to join him on the trip. This picture, set in Roundstone harbour in Connemara, depicts two central figures who appear to be discussing the rental of two lobster pots with a local fisherman. A third man approaches laden with a heavy bag. There is an obvious contrast between the three men and the fisherman, and it is easy to imagine that these three men are not locals. The fisherman seems to be flicking a stack of coins from his right hand to his left; as though the deal has been done.

Dillon's paintings are often auto-biographical, and in *Lobster Pots* we can envisage that here we have the artist and his friends preparing their supplies for their trip to the island, before descending the steps of the pier, loading the empty currach that awaits them in the water below and setting off to row to Inislacken. Although there is no documented evidence, it has been previously suggested that the figure staring directly at the viewer is the artist himself.

Dillon had abandoned classes at the Belfast School of Art mindful that they might interfere with his strongly held belief in his artistic vision to always strive to retain and nurture the simplicity and originality in his painting. This vision flourishes in the present work, and Dillon's paintings from this period as a whole form some of the most distinctive of the twentieth century.



PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

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

1871-1957

### The Circus

signed u.l.: JACK B. YEATS

oil on canvas

35.5 by 46cm., 14 by 18in.

Painted in 1921.

### PROVENANCE

John Burke, 1943;

Karl Mullen, Dublin;

James Adam, Dublin, 1975;

Private collection;

Adams, Dublin, 14 December 1994, lot 42, where

purchased by the present owners

### EXHIBITED

Dublin, Society of Dublin Painters, 1921

### LITERATURE

Hilary Pyle, *Jack B. Yeats, A Catalogue Raisonné of the Oil Paintings*, Vol.I., Andre Deutsch, London, 1992, no.159, p.138, illustrated; further illustrated Vol.III, p.70;

T. G. Rosenthal, *The Art of Jack B. Yeats*, Andre Deutsch, London, 1993, no.130, illustrated p.166

⊕ £ 200,000-300,000

€ 226,000-339,000 US\$ 266,000-398,000

“The choice of subject matter, the masquerade and spectacle of the circus, is intrinsically connected to the manner in which Yeats painted. Both are concerned with the creation of a world of fantasy and illusion. In both the physical formation of this world is an inherent part of its meaning. Like a circus performer Yeats was not afraid of taking risks.”

RÓISÍN KENNEDY

‘Masquerade and Spectacle’, *Irish Arts Review*, vol.24, no.3 (Autumn 2007), p.63





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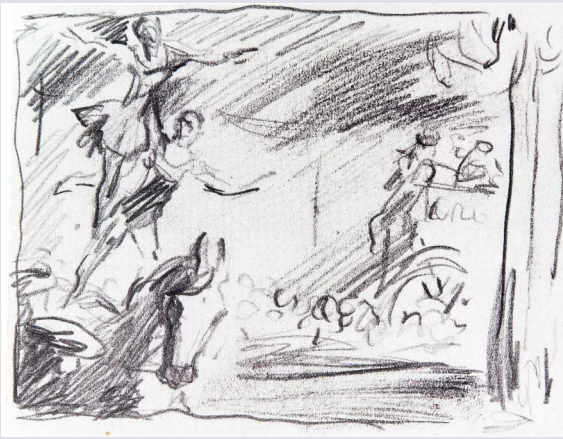


Fig.1 Jack B. Yeats sketch relating to the present work

Jack B. Yeats had a life-long fascination with the circus, visiting and drawing circuses and travelling fairs in England and Ireland throughout his career. The composition of this painting is partly inspired by a drawing of Wilson's Circus, Skerries, near Dublin, made by Yeats in one of his pocket sketchbooks in 1920. The final version of the painting differs quite substantially however from the drawing. In the sketch of the interior of a circus tent, the ring is largely empty, and the band is on the extreme right foreground of the composition with the main tent pole in the centre. Yeats notes the colours of 'yellow and red' at the top of the tent which came, he wrote, 'from the sun shining through wet'.<sup>1</sup> A trapeze type construction stands beside the main pole. Yeats's interest appears to be in the physical construction of the tent and the impact of daylight on the interior

The painting, by contrast, depicts an elaborate evening performance in which a male acrobat stands on a horse's back, while a female acrobat delicately balances on his leg, her body stretched high into the air.<sup>2</sup> The arms of the two figures are extended into space as they maintain their balance and poise. The majestic horse canters round the ring, its large noble head bent forward as if in synergy with its human companions. The composition is devoted to the crowd of onlookers who sit in rows, transfixed by the gravity defying act in front of them. On a high stand to the right the circus band, in smart red and blue uniform, play. Burning gas flames emit light from the top of the central pole, sending warm orange tones across the large interior of the tent. Two young

boys stand in the left foreground, between the viewer and the circus act. These repoussoir figures, a device familiar from many other paintings by Yeats, encourage our participation in the scene.

The skilled undertaking of the bare back rider was considered to be the most accomplished of the circus acts and the highpoint of the programme. Yeats used the Haute Ecole act, in which a female performer stands on a horse's back, in several other notable works including the *Haute Ecole Rider* and *This Grand Conversation was Under the Rose*, (1943, National Gallery of Ireland). *The Circus* brings together the performers and the audience in a way that heightens the tension of the moment and evokes the sensory impact of the sounds, smells and sights of the performance. Like many other modernist artists, Yeats recognised the metaphorical power of the make-believe world of the circus to parallel that of the art work. Both artist and performer create alternative realms of imagination out of basic materials of paint and board and both are outsiders who live and work apart from conventional society. The inclusion of the audience in Yeats's painting acknowledges his belief that the viewer is vital to the creative act and ultimately a key part of its purpose.

Dr. Róisín Kennedy

<sup>1</sup>Sketchbook NGI/1/JY/1/1/172. Yeats Archive, National Gallery of Ireland. My thanks to Andrew Moore of the NGI. (See also H. Pyle, *op. cit.*, p.138).

<sup>2</sup>A drawing of the performance by Yeats which is much closer to this painting's composition is illustrated in H. Pyle, *op. cit.*, p.138 (see fig.1). This may have been made after the painting, rather than as a preliminary drawing.





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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

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

1893-1954

### Gathering Kelp

signed with monogram l.l.  
oil on canvas  
63.5 by 73.5cm., 25 by 29in.

#### PROVENANCE

Sotheby's, London, 21 May 1998, lot 358, where purchased by the present owners

#### EXHIBITED

Possibly Dublin, Royal Hibernian Academy, 1928, no.187 (as *Kelp Gatherers*)

The gathering of kelp was a longstanding traditional industry that flourished round the coasts of Ireland, used for its antiseptic properties and the ability to extract iodine from

it. It was a seasonal activity that usually began in May in finer weather and would often involve women and children working alongside men. The kelp would be cut from rocks or raked from the surf with kelp hooks or 'drags'.

It would have been a sight familiar to Davidson and in the present painting she depicts three men with a horse and cart going about their work. Heavily influenced by the various styles found in Paris and across the continent during the late nineteenth century and early twentieth century, Lilian Davidson regularly depicted scenes of native traditions found across Ireland, often including the varied landscapes of her country. During the eighteenth century in Ireland, any form of landscape painting tended to be an extension of portrait painting; depicting wealthy landowners exhibiting their property and land. However, by the following century landscape painting had become a genre in its own right due to the increasing interest in the idea of the picturesque, and by the time Davidson was working, a much more naturalistic approach was taken and precedence given to the rural people working the

land. In France, paintings such as Jean-Francois Millet's *The Gleaners* (1857, Musée d'Orsay) and Jules-Bastien Lepage's *Haymaking* (1877, Musée d'Orsay) were critical in influencing this new direction at the close of the 19th century.

Born in 1879 in County Wicklow, Davidson first exhibited at the Royal Hibernian Academy in 1914 and for the next 40 years exhibited 135 works, proving to be one of the most influential female Irish artists of her period. She was influenced by the early painting career of Jack B. Yeats and this is evident here in the delineated approach to the figures. Situating the three figures and horse and cart against the pale sky highlights their forms and strengthens their presence. In tonality, it also recalls the work of Nathaniel Hone and Paul Henry. Using soft, harmonious colours, punctuated with the orange-browns of the kelp and the blue of the cart, it creates a highly atmospheric work which stands as a striking visual record of a tradition now passed.

⊕ £ 20,000-30,000  
€ 22,600-33,900 US\$ 26,600-39,800



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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN COLLECTION

## GERARD DILLON

1916 - 1971

### The Haymakers (Inishlacken)

signed l.l.: *Gerard Dillon*; titled on the reverse  
oil on board  
46 by 61cm., 18 by 24in.

#### PROVENANCE

Waddington Galleries, Montreal;  
Sotheby's, London, 16 May 1996, lot 540, where  
purchased by the present owners

#### EXHIBITED

Dublin, Victor Waddington Galleries, *Gerard  
Dillon*, October-November 1953, no.10;  
San Francisco, Maxwell Galleries, *Gerard Dillon*,  
July-August 1954, no.23

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

Seated against a fresh haycock, a farmer takes a rest from his labours in the hay field, his wooden rake placed against a stone wall. His strong hands rest on his thighs and he quietly smokes his pipe while a faithful collie dog lies in the sun at his feet. In the background, a woman leans over a haycock and looks out at us, while another man is still hard at work with a scythe. Bathed in vibrant yellow and greens, one can sense the heat of the day, and the quiet ease of the pace of life.

Such a party of haymakers is a typical West of Ireland scene that would have sparked Gerard Dillon's imagination. He was enraptured by the local inhabitants, their traditional way of life and the beauty of the landscape. He wrote of the challenges of painting the 'small and irregular' fields, 'marked off by lace-like stone walls' and their ever changing colours: 'a yellow

field with a violet stone fringe...an emerald one with a grey-green wall and it can go on and on endlessly' (Gerard Dillon, writing for *Ireland of the Welcomes*, May/June 1955). In the present painting, Dillon incorporates the stone walls, haycocks and cottages with a characteristically playful use of perspective and form, which adds a sense of movement to it. Combined with the vivid use of colour, there is a joyful innocence to the work typical of his response to the life and landscape he encountered there. As he himself remarked: 'One could live here forever but being neither a fisherman nor a farmer but only a painter, I'm forced to come back to city life to sell work – and hope to save enough to come back to Connemara.' (Gerard Dillon, writing for *Ireland of the Welcomes*, May/June 1955).

⊕ £ 30,000-50,000  
€ 33,900-56,500 US\$ 39,800-66,500

PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

## JOHN LUKE

1906 - 1975

### Pax

signed and dated l.r.: *J. LUKE./ 1943*; inscribed on a label attached to the reverse: *No 2 Medium - Oil/ "PAX"/ NOT FOR SALE/ John Luke/ Knappagh House/ Killylea/ Co. Antrim*; further signed and inscribed with a detailed inscription of the artist's painting technique on another label attached to the reverse  
tempera and oil on board  
29.5 by 39cm., 11<sup>3</sup>/<sub>4</sub> by 15<sup>1</sup>/<sub>2</sub>in.

### PROVENANCE

Mr P. Terris, thence by descent to Mr B. Terris; Christie's, London, 28 June 1995, lot 106, where purchased by the present owners

### EXHIBITED

Belfast, Arts and Crafts exhibition, Feis Béal Feirste, May 1944;  
Armagh, Arts and Crafts exhibition, Armagh Feis, June 1944;  
Belfast, Ulster Academy of Arts, *Annual Exhibition*, October 1944, no.25;  
Belfast, Belfast Museum and Art Gallery, *Ulster Artists Exhibition: The Work of John Luke*, 4-28 September 1946, no.34;  
Belfast, CEMA Gallery, *Exhibition of Paintings by John Luke*, November 1948, no.14;  
Dublin, Royal Hibernian Academy, *Annual Exhibition*, Summer 1950, no.82;  
Belfast, Queen's University Common Room, *John Luke Exhibition*, 1960, no.12;  
Belfast, Ulster Museum, *John Luke (1906-1975)*, 27 January–4 March 1978, no.43, with tour to Douglas Hyde Gallery, Dublin

### LITERATURE

'Art Exhibition Reaches Higher Level', *The Northern Whig*, 19 October 1944, p. 2;  
John Hewitt, *John Luke (1906-1975)*, Belfast and Dublin, Arts Councils of Ireland, 1978, p.47, illustrated p.49;  
Joseph McBrinn, *Northern Rhythm: The Art of John Luke (1906-1975)*, Belfast, National Museums Northern Ireland, 2012, p.51

⊕ £ 80,000-120,000

€ 90,500-136,000 US\$ 107,000-160,000



“It is ‘Gloriously, Brilliant Technicolor. It’s Stupendous. It’s COLOSSAL! but it is only 15 x 11.’”

JOHN LUKE

describing *Pax* in a letter to John Hewitt, 1944

In October 1944 when John Luke first showed his painting *Pax*, at the annual exhibition of the Ulster Academy of Arts in Belfast, Northern Ireland, reviewers were quick to notice his characteristic blend of modernism, fantasy and technical precision had a new resolve: ‘one doubts if John Luke has ever achieved anything lovelier’ (*The Northern Whig*, 19 October 1944, p. 2). Critics further noted that the painting departed from his work of the 1930s in fully realizing his desire ‘to arrange and represent in a personal and orderly manner the spatial relations of forms and masses’, as Luke had argued in the ‘symposium’ section of the Ulster Unit exhibition catalogue a decade earlier.

Luke had, in fact, ceased painting at the outbreak of the war and his self-imposed exile from his native city. This painting was to be a major turning point for the artist. It remains one of the most exquisitely beautiful paintings of his entire oeuvre – remarkably small like a miniature yet imbued with a radiant and delicate luminosity and wrought by a profound, almost religious, workmanship that would become his *leitmotif*. Named in tribute to the ‘peace’ he found in Knappagh, Killylea in Co. Armagh, the painting depicts a pastoral scene, an Arcadian vision of the local landscape populated by rolling hills, glassy lakes and harmoniously populated by vernacular buildings, figures and a whippet that look like emblems drawn from medieval heraldry or a Renaissance altarpiece. Completed in the summer of 1943 *Pax* broke a dark four-year cycle in which Luke was almost overwhelmed by depression. Since his arrival in Armagh he had been preoccupied with a teaching job he had taken in a local school out of financial necessity and somewhat unexpectedly he began to give what was left of his time to gardening. Being an evangelical vegetarian it was here that he was able for the first time to grow his own food. Impassioned commitment to a small kitchen garden perhaps helps explain, in part, his turn to the landscape after the experiments, in painting

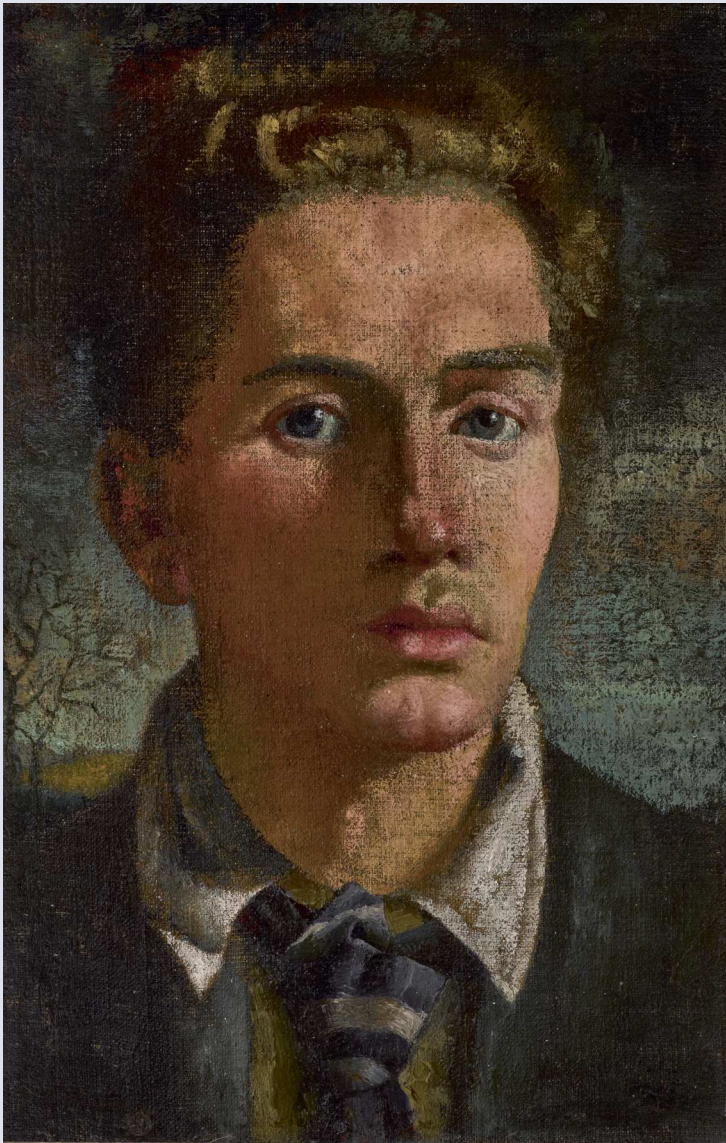
and printmaking, with portraits, still life and urban imagery, as well as with sculpture and mural decoration, in the 1930s.

*Pax* was immediately bought by his friend Major Paul Terris on whose farm Luke and his mother would live for the duration of the war. Invitations to send the painting to London or Dublin were declined and Luke remained even unsure whether to let the painting go to the Ulster Academy exhibition in the autumn of 1944. Sensing his difficulty, Major Terris encouraged Luke to show the painting first at the Arts and Crafts sections of the Belfast and Armagh *feiseanna* (festivals) that summer, where it received rapturous praise. Before committing the painting to the Ulster Academy show, in the late summer of 1944 Luke invited his friend, the poet, museum curator and art critic, John Hewitt and his wife, the potter Ruby Black, to come stay with him at Knappagh. Luke wanted Hewitt’s opinion of *Pax*. The trip, that August, made a strong impact on Hewitt who penned a long poem about it, (‘Freehold’), in which he paid tribute to his friend, ‘the tall dark painter who / no careless line or lazy contour drew’, clearly seeing the link between Luke’s identity as an artist and his new life in ‘organic horticulture’. Hewitt saw in *Pax* a new beginning for Luke joyously reflected in ‘the buoyancy of his spirits’. Indeed, Luke wrote to Hewitt in December 1943 describing *Pax* as ‘bright and luminous, yet rich and colourful. Very precise yet soft. Firm but yet gentle. Smooth yet lively. Broad yet detailed’ stopping short of calling it ‘material yet spiritual’. Amusingly, he continued – it is, ‘Gloriously, Brilliant Technicolor. It’s Stupendous. It’s COLOSSAL! but it is only 15 x 11”. At the end of their visit the Hewitts commissioned a landscape painting from Luke to mark their tenth wedding anniversary. This painting, known as *Road to the West* (coll. Ulster Museum), continued Luke’s exploration of a visionary yet modern-day ‘et in arcadia ego’ that was first conceived in *Pax*.

Dr. Joseph McBrinn







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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

## PATRICK HENNESSY, R.H.A.

1915 - 1980

### Self-Portrait

oil on canvas laid on board  
51 by 33cm., 20 by 13in.

#### PROVENANCE

Christie's, Dublin, 29 June 1994, lot 267, where  
purchased by the present owners

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000

Born in Cork in 1915, Patrick Hennessy was educated at Dundee College of Art and at the Paris studio of Fernand Léger. Forced to return to Ireland by the outbreak of the Second World War, both the present work and lot 37 date from *circa* 1939 and capture the sombre mood of the war years. The 30s and 40s saw a period of radical experimentation in visual art; however Hennessy rejected abstraction in favour of a style of academic realism infused with an eerie mood derived from the surrealist movement. The quality of his work was recognised by Mainie Jellett who opened his first solo exhibition in Dublin in 1939 and *Self-Portrait* may indeed date precisely from that time. Hennessy's commitment to figuration alienated a number of art critics in Ireland but many acknowledged its strangeness calling it, 'very un-Irish', 'standing alone', 'a strange and exotic presence in Irish art'.

Following the penury of the 40s, Hennessy went on to become one of the most commercially successful artists in Ireland in the mid-20<sup>th</sup> century. He was instrumental in the founding of the Ritchie Hendriks Gallery in Dublin and he exhibited there regularly as well as in London and Chicago. In the late 50s he began to winter in Tangier, Morocco which was a focus for gay men like the Beat poets and the artists Francis Bacon and Cecil Beaton. Hennessy settled there permanently in the 1970s and it was here that he began to make work with queer subject matter which was very radical for the time and holds a significant place within the canon of Irish art.

Seán Kissane (Curator of Exhibitions at IMMA)



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PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

## PATRICK HENNESSY, R.H.A.

1915 - 1980

### The Yew Walk

signed l.r.: *Hennessy*  
oil on canvas  
61 by 51cm., 24 by 20in.

#### PROVENANCE

Associated American Artists, New York;  
Christie's, Dublin, 26 May 1993, lot 171, where  
purchased by the present owners

Portraits and landscapes in the style of the present work and *Self-Portrait* (lot 36) represented the majority of Patrick Hennessy's output at this time and although they are made with an obsessively detailed technique there is also the suggestion of the sinister in the everyday. The classical bust seen in *The Yew Walk* is indicative of the symbolist direction Hennessy's work would take in the following years but the clarity and detail is similar to Dutch genre painting of the 17<sup>th</sup> century. Sitting somewhere between still-life and landscape, it defies categorisation along with the best of the artist's works.

Seán Kissane (Curator of Exhibitions at IMMA)

⊕ £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,300-19,900

PROPERTY FROM THE JOSEPH & BRENDA CALIHAN  
COLLECTION

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

1871-1957

### Sunday Evening in September

signed l.r.: JACK/ B YEATS

oil on board

35.5 by 46cm., 14 by 18in.

Painted in 1949.

#### PROVENANCE

Sold through Victor Waddington by the artist to  
Mr and Mrs Frank Vickerman, Dublin, 1950;  
Private Collection, Dublin;  
Sotheby's, London, 21 May 1999, lot 332, where  
purchased by the present owners

#### EXHIBITED

Copenhagen, Gammel Holtegaard, *Jack B. Yeats*,  
1999, no.28, illustrated

#### LITERATURE

Jack B. Yeats, *And to You Also*, Routledge,

London, 1944, pp.47-48, 51, 56;

Hilary Pyle, *Jack B. Yeats, A Catalogue Raisonné*

*of the Oil Paintings*, Vol.II., Andre Deutsch,

London, 1992, no.966, p.875

⊕ £ 300,000-500,000

€ 339,000-565,000 US\$ 398,000-665,000

“I love this hour of the sun’s  
retiring...It’s the dissolving hour  
between the sunset and the night.”

JACK YEATS

*And to You Also*, 1944, p.56



“Form almost disappears under the passion for life and movement expressed by thick oil paint slashed on the canvas with brush and palette knife. The result is at first glance disconcertingly chaotic and restless. But Yeats, like Van Gogh, whose passionate temper he shares, somehow has these runaway canvases under an inner control. Out of the rush and speed of form and colour emerges the thing he wants.”

#### APOLLO MAGAZINE

Jack B. Yeats exhibition review, Tate Gallery, 1948

This densely painted work depicts a crowd of people walking in a glade of trees on a warm evening. The title and the subject matter recall George Seurat's masterpiece, *Sunday Afternoon at La Grande Jatte*, a forensic exploration of modern leisure. In Yeats's painting, however, the formality of Seurat's work is replaced by intimacy, with the gestures and poses of the figures evoking empathy and companionship. Its pastoral mode in which people intermingle in an atmospheric and pleasurable setting is more reminiscent of the work of the French Rococo painter, Antoine Watteau. Samuel Beckett noted the comparison between the two artists when he referred to Yeats's work as becoming 'Watteauer and Watteauer'. For, Thomas MacGreevy, who quoted Beckett, 'the human beings represented in the work of the two painters are equals in that they are artists in living' (Thomas MacGreevy, *Jack B. Yeats - An Appreciation and an Interpretation*, Dublin, 1945, p.15). Hilary Pyle has compared their characterisation and the tranquil mood to an excerpt from Yeats's 1944 novel, *And to You Also*. The extract refers to a gathering of acquaintances in St. Stephen's Green in Dublin. The park is described as 'a blue, grey and green pleasure ground, woody, in the middle of the city.' The narrator notices, as he strolls with his friends, 'a few paces from us, pacing in time to our thoughts, and they are weaving about in a Malton print, a couple, an old blade, gay but droopy. While leaning on his arm is a stately young woman still in the mind of the Eighteenth Century. There are other people in the half-light...' (quoted in Hilary Pyle, op. cit., p.875).

Figures coming and going, chance encounters and fleeting conversations are central motifs in Yeats's later paintings and writings. Such events build up the notion of life as being based on random and coincidental incidents that may have sinister or more usually humorous consequences. Intertwined with memories of past meetings, such interactions enforce the collective and arbitrary nature of individual experience, drawn

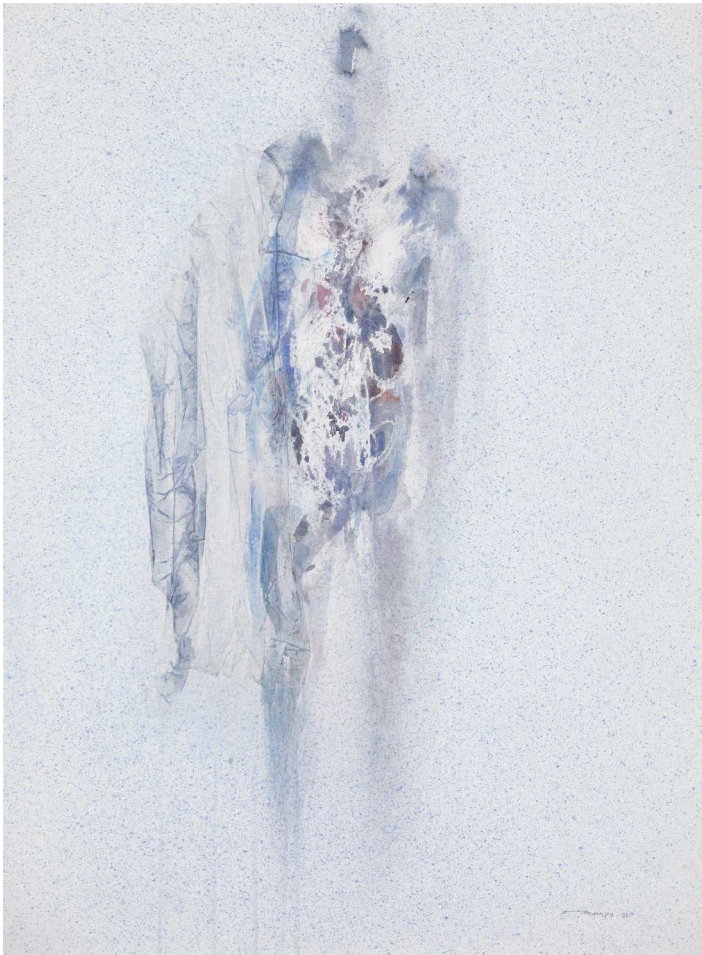
as it is from both private thoughts and public communication with others. As Robin Skelton has observed, in Yeats's work, 'Human intentions are pointless: we are prisoners of a will greater than our own: we can only, if we are wise, accept what life brings us and live as much by chance as by choice' (Robin Skelton, ed. *The Selected Writings of Jack B. Yeats*, André Deutsch, 1991, p.13).

In *Sunday Evening in September* several strong personalities are evident. The formally dressed gentleman, [the old blade], to the right of the composition with his hands holding firmly onto his lapels, recalls the wealthy farmers of Yeats's earlier West of Ireland scenes. His companion, a striking-looking young woman is also reminiscent of some of the female figures of the oils of the 1920s. But as Pyle's quotation from *And to You Also* suggests, these are more likely to be Dublin based figures, ghosts or modern versions of the fashionable inhabitants of the city's Ascendancy past. Other figures recall other contexts. The male figure standing in a striking pose in the centre of the composition appears to be acting in a drama. To the left the bowler hatted old gent and his cap headed companion bring to mind Bowsie and No Matter, nomadic characters from another Yeats's novel, *The Charmed Life* (1938). The two are recurring characters in his late paintings.

Light and colour are strongly affected by the canopy of leaves under which the scene takes place. The dappled light and the movement of changing luminosity and shadow across the figures is suggested by the diversity of brushstrokes and textures. The palette of dark greens and blues with subtle touches of pink and yellow and expanses of white create a dynamic and shimmering surface. Several sections of paint are very thickly applied, almost sculpted, creating a three-dimensional surface that brings to the fore the artificiality and mystery of painting itself.

Dr. Róisín Kennedy





39



40

39

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

1916-2012

### Cúchulainn

signed and dated l.r.: *LE BROCQUY 98*  
watercolour with collage  
61 by 46cm., 24 by 18in.

#### PROVENANCE

Taylor Galleries, Dublin, where purchased by the present owner in 1998

#### EXHIBITED

Dublin, Taylor Galleries, *Human Images: Early and Recent Works on Paper*, 1998

The legend of the Irish mythological hero Cúchulainn was to occupy stages of le Brocquy's career in various forms, from ink illustrations, tapestries and as in the present work, watercolour. In line with le Brocquy's treatment of the human figure in other works, he has an ethereal presence. Emerging from the white paper, with collage skilfully used to represent his shield, Cúchulainn's transient nature subtly examines the mythology itself.

⊕ £ 15,000-25,000

€ 17,000-28,200 US\$ 19,900-33,200

40

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

b.1916

### Riverrun: Procession with Lilies (W1222)

signed l.l.: *LE BROCQUY*  
watercolour  
48 by 63.5cm.: 19 by 25in.

#### PROVENANCE

Taylor Galleries, Dublin

'Each child surrounded yet alone in an instant of time.' (le Brocquy, quoted in *Louis le Brocquy, Paintings 1939-1996*, IMMA, Dublin, p.50)

In direct contrast to le Brocquy's focus on the single isolated figure in his series of *Presences* and *Heads*, in the mid-1950s he developed two series of dynamic *Processions* featuring multiple figures within a horizontal compositional arrangement. The genesis for the present work was a photograph from 1939 depicting Dublin schoolgirls returning from the Church of Adam and Eve. It shows a procession of girls each clutching lilies walking along the banks of the Liffey, most probably after confirmation, and le Brocquy translated that imagery into the frieze like quality of the present work.

† ⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000





41

41

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

**Child Assuming a Shawl**

signed l.r.: *LE BROCQUY*  
oil on board  
30.5 by 34cm., 12 by 13½in.  
Painted circa 1945.

**PROVENANCE**

Kraushaar Galleries, New York, where purchased by the present owner's mother in the early 1950s

**EXHIBITED**

San Francisco, Museum of Art, *New Irish Painters*, 1950 (lent by Institute of Contemporary Art, Boston);  
New York, Cornell University, Herbert F. Johnson Museum of Art, 1995 (lent by May Ellen Rossiter)

We are grateful to Pierre le Brocquy for his kind assistance with the cataloguing of the present work.

This rare, early work which has recently come to light belongs to le Brocquy's pivotal 'Tinker' period from 1945-47 when the artist encountered the travelling way of life in Connemara. He became utterly absorbed in a community whose customs and language had not been eroded by modern society, and it stimulated some of the most critical paintings of not only his career but in Irish art of the century.

The present, intimate oil is based on an earlier version entitled *A Child Anticipates a Woman's Shawl* which le Brocquy showed at his second studio exhibition in Dublin in 1945 titled 'Sketches and Studies'. A contemporary review in the Irish Times by Arthur Power declared: 'He has

*the delicacy of the orientals and, in his figures, the realism of the modern painters, yet underneath lies a firm structure. His constant search is for beauty'* (23 April 1945). The soft use of colour is also a response to the light of the area which gave a distinct mood. As James White of the National Gallery of Ireland noted: '*The curiously liquid light of the West of Ireland affected Louis le Brocquy's whole vision, and its influence can still be seen in his love for greenish shades, in his soft colouring and in a certain haziness which, in water-colour especially, tones down all his contrasts'*' ('Contemporary Irish Artists (VI): Louis le Brocquy', *Envoy*, vol.2, no.6, Dublin, 6 May 1950, p.56).

† ⊕ £ 20,000-30,000  
€ 22,600-33,900 US\$ 26,600-39,800

**PAUL HENRY, R.H.A., R.U.A.**

1876-1958

**Windy Day, Co. Kerry**

signed I.I.: PAUL HENRY

oil on canvas

40.5 by 61cm., 16 by 24in.

Painted circa 1934.

**PROVENANCE**

Adams, Dublin, July 1983, where purchased by the present owner

**LITERATURE**

Irish Times, 2 July 1983, illustrated

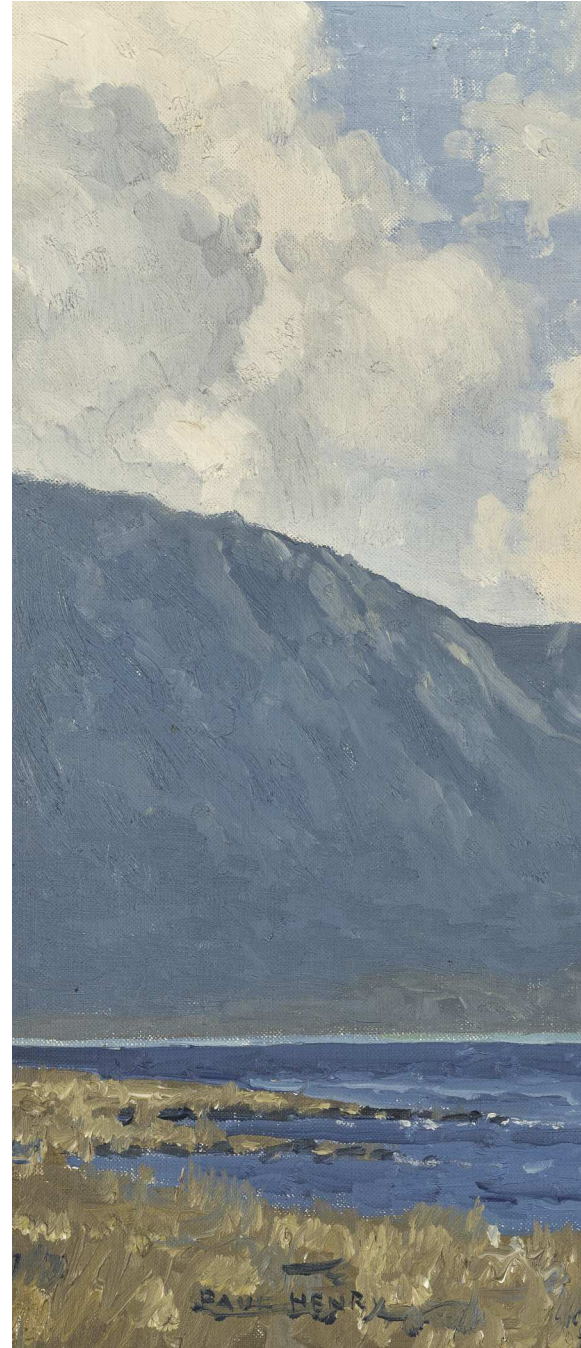
Paul Henry went in September 1934 with Mabel, his second wife, to County Kerry. He stayed in a bungalow that belonged to a friend, Patrick Browne, then Professor of Mathematics at St Patrick's College, Maynooth. This was Paul's second visit to Co. Kerry, the first having taken place a year or eighteen months earlier. 'It is lovely. Wherever one turns there is material for dozens of pictures', he told James Healy in America. In the main he stayed in the neighbourhood of Glenbeigh, but also explored the Dingle peninsula, which reminded him of Cape Cod, 'very lonely & wild but not very paintable... nicer at a distance'. This picture was probably made on his return home. He was in good spirits at the time and recounted to Healy that economically 'things are definitely brighter in Ireland [after the recession of the 1930s] than I have known them for several years'.

On his return home in early October he had been very busy working at his sketches and doing 'some large things for exhibitions,' he told Richard Campbell, such as his majestic *The Mountains and Lake, Connemara* (1934) and his equally majestic *The Village by the Lake* (1935). In the present work, his characteristic compositional technique remains unchanged: the visual aspect of the scene is as before, but he has inserted a lake before the distant mountains and a fishing boat to stimulate the eye. The blue of the lake is particularly vibrant and the reflections of the water superbly achieved with impastoed highlights. His tonal variation in the mountains is equally effective and enhances their monumentality, while above the voluminous clouds loom. The overall effect creates a dramatic view in keeping with the glory of Paul Henry's best pictures.

S. B. Kennedy. The present work is numbered 1341 in Kennedy's ongoing catalogue raisonné of Paul Henry's oeuvre.

⊕ £ 100,000-150,000

€ 113,000-170,000 US\$ 133,000-199,000







43

## JOHN LUKE

1906 - 1975

### Self-Portrait

signed and inscribed on the reverse: *DIPLOMA / J. LUKE*

oil on canvas laid on board  
40 by 30cm., 15¾ by 12in.

#### PROVENANCE

Private collection, Ireland

#### EXHIBITED

Belfast, Queen's University Common Room, *John Luke Exhibition*, 1960, no.24;

Belfast, The Bell Gallery, *John Luke: Work from the Studio*, February-March 1980, no.71;

Dublin, Irish Museum of Modern Art, *The Moderns: The Arts in Ireland from the 1900s to the 1970s*, 20 October 2010–13 February 2011, no.75

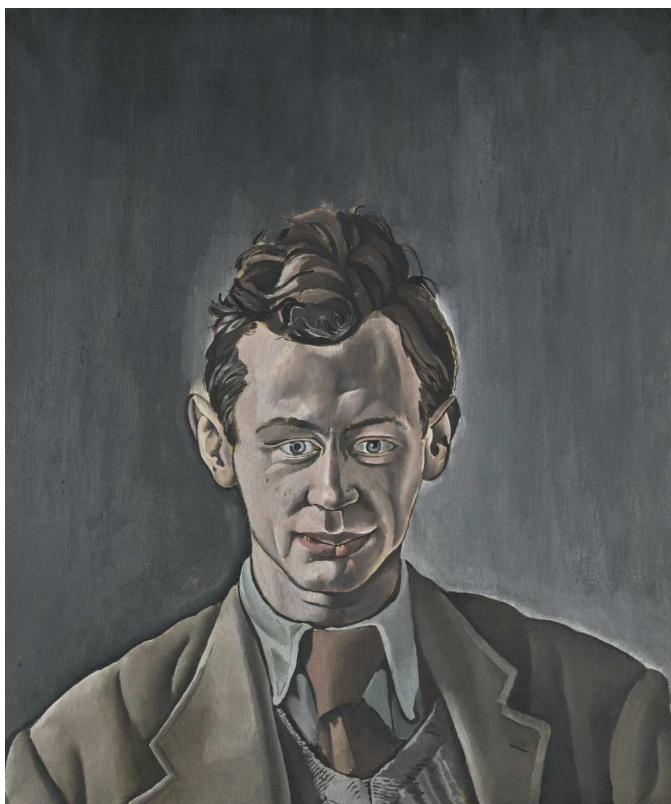
#### LITERATURE

Joseph McBrinn, *Northern Rhythm: The Art of John Luke (1906-1975)*, Belfast, National Museums Northern Ireland, 2012, p.16

The present work was painted in 1929 and was submitted by Luke as part of his 'Diploma' work at the Slade School of Fine Art, London in June 1930. It remained in the artist's possession until his death. The painting's heightened decorative qualities indicate the increasing importance of the Italian Primitives, who Luke studied assiduously in the National Gallery as a student and which led him to a lifelong study of tempera and fresco painting.

Dr. Joseph McBrinn

⊕ £ 7,000-10,000  
€ 7,900-11,300 US\$ 9,300-13,300



44

## PATRICK SWIFT

1927 - 1983

### Portrait of Patrick Pye

inscribed and signed on the reverse: *PORTRAIT / BY PATRICK SWIFT*

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

#### PROVENANCE

The Artist's Estate

This portrait of the artist Patrick Pye (1929-2018) most likely dates to 1950, when Pye rented a shared studio in Dublin from Swift.

⊕ £ 6,000-8,000  
€ 6,800-9,100 US\$ 8,000-10,700



45

45

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

**Studies towards an image of James Joyce**

one signed with initials l.r.; the other signed and dated l.r.: *LE BROCQUY 83*  
watercolour and crayon  
each 58.5 by 43cm., 23 by 17in.  
(2)

**PROVENANCE**

Maison Franco, Paris, where purchased by a private collector and thence by descent

⊕ £ 15,000-20,000  
€ 17,000-22,600 US\$ 19,900-26,600

*'I have never known Joyce, but am bound to him as a Dubliner. For it is said that no-one from that city can quite escape its microcosmic world, and I am no exception. Joyce is the apotheosis, the archetype of our kind and it seems to me that in him - behind the volatile arrangement of his features - lies his unique evocation of that small city, large as life and therefore poignant everywhere'* (Le Brocquy, *Portrait Heads*, exh cat., National Gallery of Ireland, 2006, p.62).

The present work belongs to le Brocquy's seminal portrait series concerned with revealing the inner spirit of prominent literary figures. le Brocquy produced around 120 studies of Joyce and these two portraits show different stages in the artist's almost obsessive fascination with the novelist. He had meticulously studied Joyce's writings and photographed his bronze death mask in an attempt to aptly capture his subject. Using a synthesis of warm and cool tones, applied with sensitive handling of feathered brushstrokes, le Brocquy uniquely invokes the spirit of the writer.



46

46

## DANIEL O'NEILL

1920-1974

### Seated Nude

signed I.L.: *D O'Neill*

oil on board

51 by 61cm., 20 by 24in.

#### PROVENANCE

Waddington Galleries, Montreal;  
Collection of Joshua and Elizabeth Peterfreund,  
New York;

Acquired from the above, 1960, thence by  
descent to the present owner

O'Neill reinterpreted the art historical subject of the reclining nude in a number of key works in his career (such as *The Blue Skirt*, 1949, Ulster Museum, Belfast and *Reclining Nude*, sold these rooms 7 May 2008, lot 181). O'Neill travelled to Paris in the late 1940s, most probably sponsored by his dealer Victor Waddington, where in addition to the Old Masters, he encountered more contemporary takes of this classical genre, including Manet's *Olympia*. He was also inspired by the Expressionist works of Maurice Vlaminck whose influence is clear in the deep colour combinations of the present work.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,300-19,900



47

47

## DANIEL O'NEILL

1920-1974

### Maureen

oil on board

61 by 51cm., 24 by 20in.

#### PROVENANCE

Tom Caldwell Gallery, Belfast;  
Adam's, Dublin, 27 May 1998, lot 55, where  
purchased by the previous owner and thence by  
descent

This enigmatic portrait depicts Daniel O'Neill's partner Maureen (the couple never married but Maureen changed her name to O'Neill by deed in the 1960s when they moved to London). Although O'Neill received no academic training, the painting echoes Old Master portraiture in the precise, focused pose, the low, receding landscape and air of stillness. His career as a whole forms a unique reflection on the themes of birth, death and love, imbued with a strong sense of mystery.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



48

48

## PATRICK HENNESSY

1915 - 1980

### Landscape with Monk and St John the Baptist

signed I.L.: *Hennessy*; also signed, titled and dated 1955 on the stretcher bar  
oil on canvas  
91.5 by 127cm., 36 by 50in.

#### PROVENANCE

Gorry Gallery, Dublin, where purchased by the present owners *circa* 1980

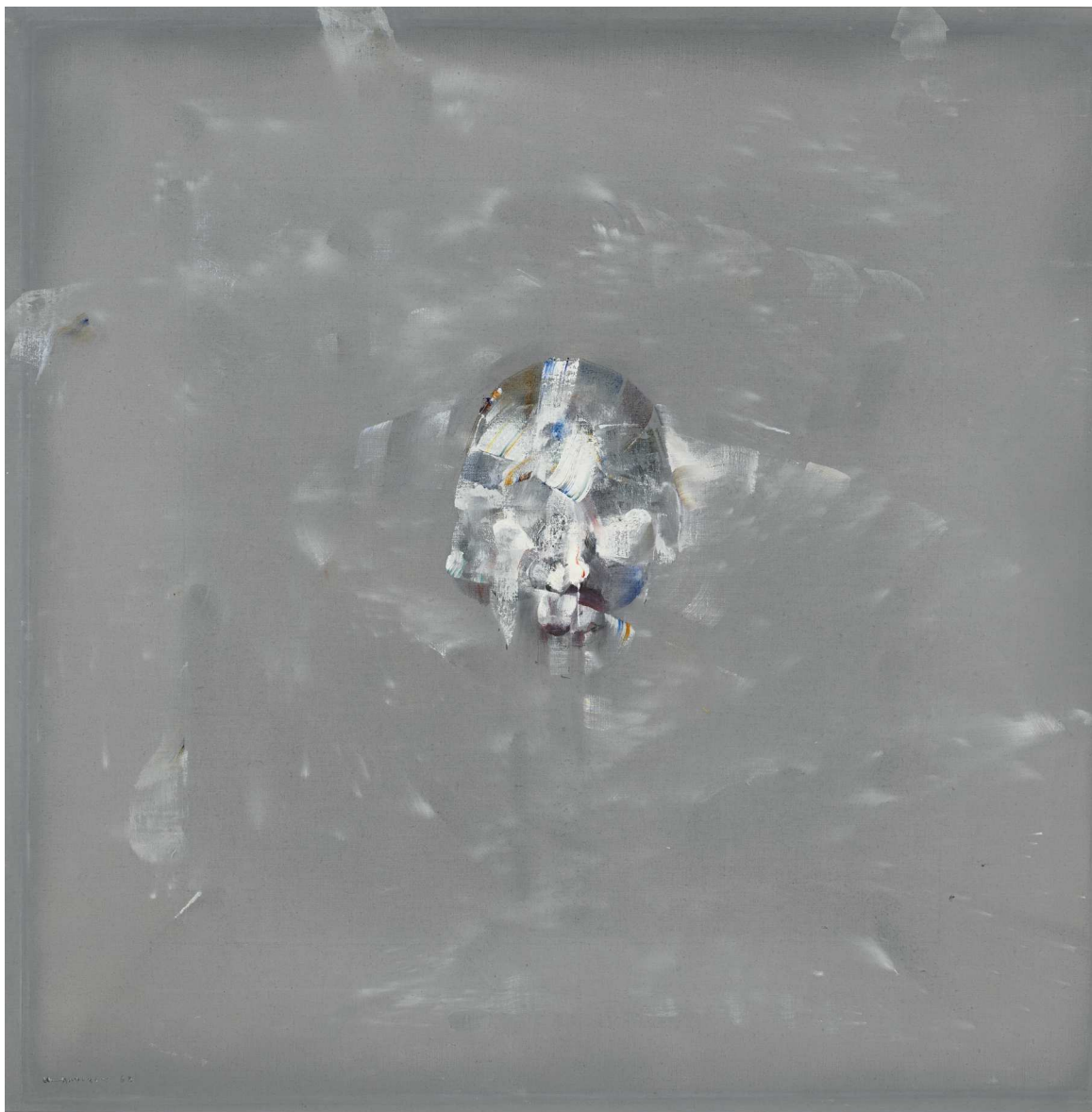
#### EXHIBITED

Dublin, Royal Hibernian Academy, 1955, no.26;  
Dublin, Irish Museum of Modern Art, *Patrick Hennessy de Profundis*, 24 March - 24 July 2016, illustrated in exh. cat., p.90

The present painting belongs to a series of religious-themed work Patrick Hennessy produced in the 1950s, which hold a distinct

place within his *oeuvre* and more widely within a religious context in 20th century Ireland. In Hennessy's paintings, wooden religious figures, in this case John the Baptist, seemingly removed from their church interiors are situated within an Irish landscape; the result is both other-worldly and familiar, ancient and modern. The stillness within the painting and the mysterious relationship between the monk and St John is captivating, even if it does not supply any easy answers. Are these relics from a past no longer relevant? Or as Sean Kissane observes, does their placement in an expansive landscape suggest real communion with God is found here in the glory of nature? (*de Profundis*, exh. cat., p.87). The series was never open to a clear interpretation but as Kissane also comments, Hennessy addresses the complications of Irish religion in a highly personal way interweaving the pagan, classical and Catholic (*ibid.*), resulting in a complex and striking visual imagery. Technically, they also demonstrate Hennessy's high accomplished craftsmanship.

⊕ £ 15,000-25,000  
€ 17,000-28,200 US\$ 19,900-33,200



49

49

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

1916-2012

### Head of a Man

signed and dated I.I.: *LE BROCQUY 68*; titled, inscribed with dimensions and numbered 214 on the reverse; further signed, titled and dated on the stretcher

oil on canvas

73 by 73cm., 28¾ by 28¾in.

#### PROVENANCE

Gimpel Fils, London;

Sotheby's, London, 22 May 1997, lot 369, where purchased by the present owner

#### EXHIBITED

London, Gimpel Fils and Zurich, Gimpel & Hanover Galerie, *Louis le Brocquy*, 1968-69, no.26;

New York State Museum, Boston College, Massachusetts and Westfield College, *Louis le Brocquy and the Celtic Head Images*, 1981, no.17; Dublin, Kerlin Gallery, *Louis le Brocquy - Paintings 1940-1990*, 1991;

Dublin, Irish Museum of Modern Art, *Louis le Brocquy - Paintings 1939-1996*, 1996, no.48 (illustrated)

The artist began painting his *Ancestral Heads* in 1964, inspired by Polynesian decorative skulls in the Musée de l'Homme, Paris as well as the traditional Celtic veneration of the head. These works mark a vital new direction for Le Brocquy and their creation was preceded by his destruction of the entire output of the previous year.

In the catalogue of the 1996 Dublin exhibition (ed. Brenda McParland, Sarah Glennie and Róisín Kennedy) it is noted that the present work is unusual in that it presents the head simultaneously full-face and in profile. Although these works were not painted with particular models in mind, unlike the later portraits, possible sources for this may be the Celto-Lingurian two-faced Hermes at Rocquepertuse, in southern France, which he visited in 1965 or the three-faced Corlech head, from Co. Cavan (coll. National Museum of Ireland, Dublin).

⊕ £ 30,000-50,000

€ 33,900-56,500 US\$ 39,800-66,500



## PATRICK SCOTT

1921 – 2014

### Gold Painting 20

signed and titled on the canvas overlap  
tempera and gold leaf on unprimed canvas  
122 by 122cm., 48 by 48in.

#### PROVENANCE

The Estate of the Artist

#### LITERATURE

Aidan Dunne, *Patrick Scott*, 2008, illustrated  
p.109

The present work was painted in 1965, at the outset of Scott's exploration of applying gold leaf in his painting, which heralded the new direction - and now celebrated motif - of his *oeuvre*. It remained in Scott's collection, hanging in the living room, until his death.

⊕ £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,300-19,900



50

## MAKIKO NAKAMURA

b.1951

### White-C

signed and titled on the reverse  
acrylic on canvas laid on board  
183 by 183cm., 72 by 72in.

#### PROVENANCE

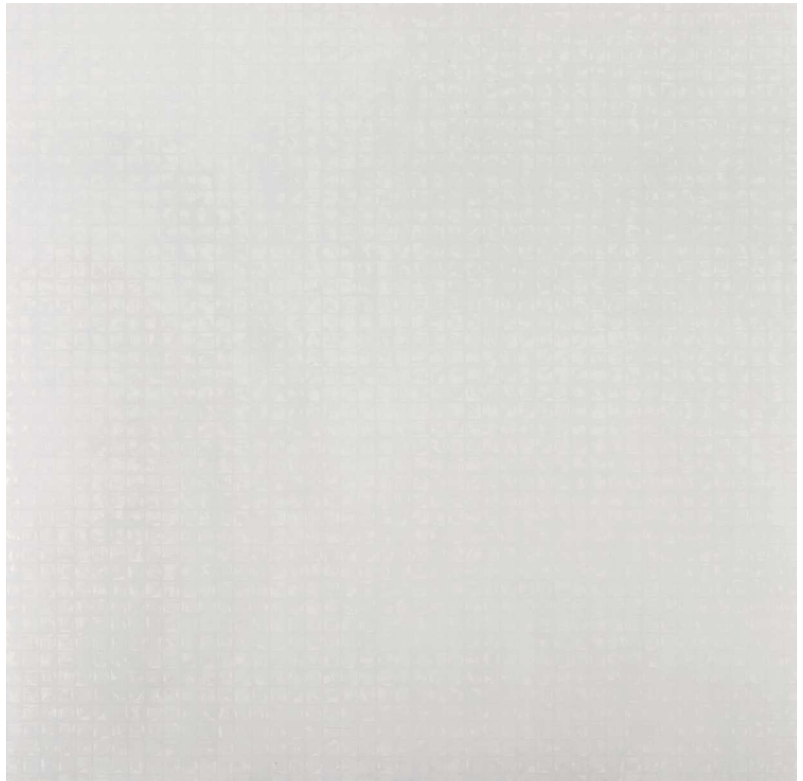
Farmleigh Gallery, Dublin, where purchased by the present owner

#### EXHIBITED

Dublin, Farmleigh Gallery, *Makiko Nakamura Paintings*, 10 November - 10 December 2006

The present work belongs to a series Nakamura produced paying homage to Beckett in the centenary year of his birth. *'I was enamoured with reading Beckett, the beauty and fear of Beckett's repetition. The repetition swirls with subtle differences, sitting in his world makes me calm and makes my mind open.'* (Makiko Nakamura, Farmleigh Gallery, exh. cat., 2006). The surface reflects the artist's methodical painting technique, built up in layers of paint, each applied over the armature of a grid and then sanded back. The grids that take shape are therefore not as ordered as they first appear, reflecting the imperfections and changes which take place through the process thus inviting further contemplation.

⊕ W £ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300



51



52

52

## LOUIS LE BROCCQUY, H.R.H.A.

1916-2012

### Study towards an Image of Seamus Heaney

signed and dated l.r.: *LE BROCCQUY 1982*; also signed, titled, dated and numbered *W 649* on the reverse

watercolour and crayon  
61 by 46cm., 24 by 18in.

#### PROVENANCE

Private collection, Ireland, since c.1990

Portraiture was to dominate a significant part of Louis le Brocquy's artistic career. The 'Portrait Heads' series (1975–2005) came to be a distinctive period in his life with numerous oils and watercolours completed of literary figures and poets. This study depicts Seamus Heaney, one of the first he made of his friend between 1982 and 1998.

Observing this watercolour and crayon closely shows a multitude of brilliant colours, heavily diluted. The colours subtly blend into the surface, making it difficult to define the form, however, the build-up of these irregular strokes reveals a different image once you stand back, and the features - particularly the eyes - of Heaney's face become increasingly discernible, an aspect that dominates the majority of his portraits.

When approaching a painting, le Brocquy has said that for him, 'painting is not a means of communication or even self-expression, but rather a process of discovering, or uncovering.' (National Gallery of Ireland, *Louis le Brocquy, Portrait Heads*, 2006, p.67). Inspired by Heaney's own poetry, le Brocquy reveals the personality and inner thoughts of the sitter. Seamus Heaney sums up the complete effect of the portraits: 'They take hold of the air, they probe it with a deep pure stare... They complete: they have come through.' (New York State Museum, *Louis le Brocquy and the Celtic Head Image*, 1981, p.39).

⊕ £ 12,000-18,000

€ 13,600-20,300 US\$ 16,000-23,900

80

SOTHEBY'S

FREDERICK EDWARD MCWILLIAM,  
R.A.

1909-1992

Seated Woman II

bronze

24 by 38cm., 9½ by 15in.

Executed in 1961 in an edition of 5.

PROVENANCE

The artist, and thence by descent to the present owner

LITERATURE

Denise Ferran and Valerie Holman, *The Sculpture of F. E. McWilliam*, 2012, no.229, p.133, illustrated

A plaster maquette and plaster study of the present work are in the collection of the F. E. McWilliam Gallery and Studio, Banbridge.

⊕ £ 8,000-12,000

€ 9,100-13,600 US\$ 10,700-16,000



53

FREDERICK EDWARD MCWILLIAM,  
R.A.

1909-1992

Torso with Legs

bronze

height 39cm., 15¼in.

Executed in 1970 in an edition of 5

PROVENANCE

The artist, and thence by descent to the present owner

EXHIBITED

Waddington Galleries, London, *F.E. McWilliam: Sculpture*, 1971;  
Hillsborough, Co. Down, Arts Centre, 1971

LITERATURE

Denise Ferran and Valerie Holman, *The Sculpture of F. E. McWilliam*, Farnham, 2012, no.359, p.152, illustrated

⊕ £ 7,000-10,000

€ 7,900-11,300 US\$ 9,300-13,300



54

STEPHEN LAWLOR

b.1958

Horse

bronze

28 by 23in.

From an edition of 9, only 1 cast

PROVENANCE

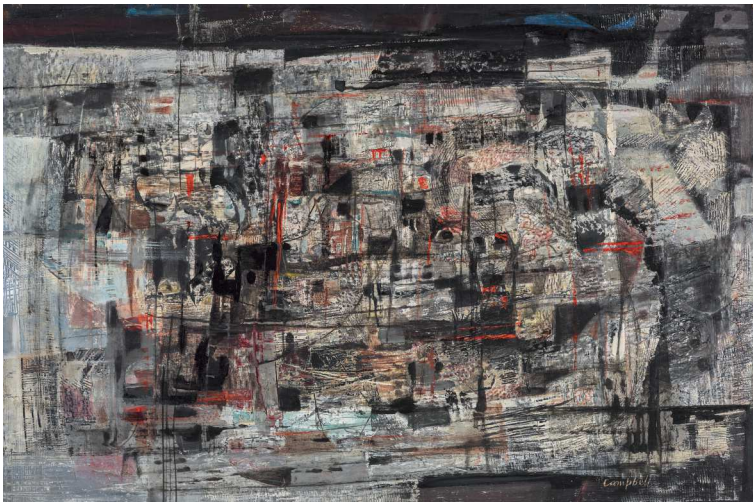
Private collection, Ireland, direct from the artist

⊕ W £ 4,000-6,000

€ 4,550-6,800 US\$ 5,400-8,000



55



56

56

**GEORGE CAMPBELL, R.H.A.**

1917-1974

**Fishing Town**

signed l.r.: *GF Campbell*; signed, titled and inscribed with artist's address on a label attached to the reverse  
oil on board  
61 by 91.5cm., 24 by 36in.

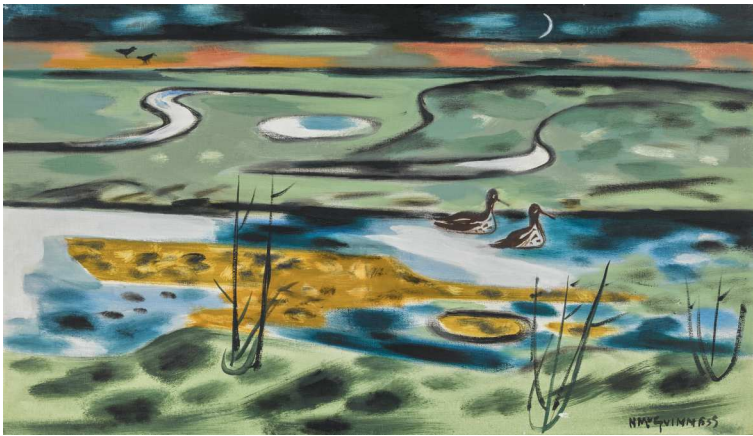
**PROVENANCE**

Private collection, Ireland

The present work has a 'John Moores Liverpool Exhibition 1959' label on the reverse; however according to records the work does not appear to have been included in the final show.

⊕ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



57

57

**NORAH MCGUINNESS, H.R.H.A.**

1901-1980

**Evening**

signed l.r.: *N M<sup>c</sup>GUINNESS*  
oil on canvas  
37 by 65cm., 14½ by 25½in.

**PROVENANCE**

The Dawson Gallery, Dublin, where purchased by the present owner c.1970

⊕ £ 4,000-6,000

€ 4,550-6,800 US\$ 5,400-8,000



58

58

**BREON O'CASEY**

1928-2011

**Cherry Tree**

titled, signed and dated 09 on the backboard  
oil on board  
38 by 64cm., 15 by 25in.

**PROVENANCE**

Lemon Street Gallery, Truro, where purchased by the present owner in 2008

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



59

59

## PATRICK HENNESSY

1915 - 1980

### Eros en Grece

signed l.r.: *Hennessy*; inscribed, numbered *P.H.233*, dated *1980* and titled on the reverse  
oil on canvas  
61 by 96.5cm., 24 by 38in.

#### PROVENANCE

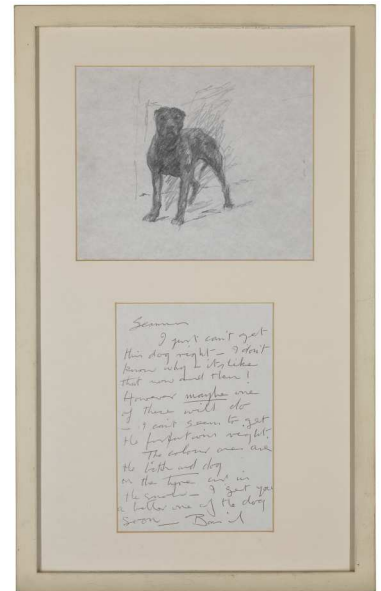
The Robertson Craig Collection;  
Christie's, London, 10 July 1986, lot 8, where  
purchased by the present owners

The present work belonged to Hennessy's partner  
Henry Robertson Craig and is recorded in Craig's  
journal as the first entry of his collection (made  
after Patrick died).

It was painted in Portugal after Hennessy and  
Craig were forced to leave their home in Tangier  
and made in the last year of his life (he died in  
December 1980 in London). 'Éros en Grèce' was  
a book that Hennessy owned which discussed  
sexuality and the erotic in ancient Greek art in a  
scholarly manner, but would have been thought  
'unsuitable reading' by more conservative types.  
As such, its inclusion here represents a subtle  
undermining of the conventional content of a  
still life painting. It was probably intended for the  
Guildhall Gallery in Chicago but that exhibition did  
not happen due to his untimely death.

We are grateful for Sean Kissane for his  
assistance with the cataloguing of the present  
work.

⊕ £ 12,000-18,000  
€ 13,600-20,300 US\$ 16,000-23,900



60

60

**BASIL BLACKSHAW, H.R.H.A**

1932-2016

**A Set of 12 Dog Studies**

together with one letter and a printed reproduction of a dog drawing, the group contained in three frames with mounts one signed and inscribed on mount: *For Shane/ Basil Blackshaw*; another signed, dated and inscribed on mount: *For Shane May 2002/ from Basil*

variously pencil and pen and ink  
largest 18 by 21cm., 7 by 8¼in.  
(14)

**PROVENANCE**

Gifted by the artist to the present owner in 2002

⊕ £ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300



61

61

**BASIL BLACKSHAW, H.R.H.A**

1932-2016

**Untitled (Gypsy Caravan)**

signed l.l.: *BLACKSHAW*  
oil on canvas  
35.5 by 30.5cm., 14 by 12in.

**PROVENANCE**

Purchased from the artist by the present owner in 2006

⊕ £ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300

## BASIL BLACKSHAW, H.R.H.A

1932-2016

### Patch

signed l.r.: *BLACKSHAW*; inscribed and dated l.r.:  
*For Shane / Dec 06*  
oil on paper  
20 by 18cm., 8 by 7in.

#### PROVENANCE

Gifted by the artist to the present owner in 2006

⊕ £ 2,000-3,000

€ 2,300-3,400 US\$ 2,700-4,000



62

## BASIL BLACKSHAW, H.R.H.A

1932-2016

### Judy

signed l.r.: *BLACKSHAW*; inscribed and dated l.l.:  
*For Seamus June 98*; also inscribed and signed  
on the backboard: *For Seamus & Pat/ Basil  
Blackshaw*  
oil on paper  
25.5 by 30.5cm., 10 by 12in.

#### PROVENANCE

Gifted by the artist to the present owner in 1998

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



63

## BASIL BLACKSHAW, H.R.H.A

1932-2016

### Lucky

signed, titled, dated and inscribed l.r.: *'LUCKY'/  
For Shane/ from Basil/ June 09/ BLACKSHAW*  
oil on board  
33 by 25.5cm., 13 by 10in.

#### PROVENANCE

Gifted by the artist to the present owner in 2009

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



64



65

65

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## PETER CURLING

b.1955

### Crowded Paddock, Tipperary

signed l.l.: *P. Curling*; titled, dated and signed  
on the stretcher bar: *CROWDED PADDOCK,  
TIPPERARY PT.-TO-PT., DUNDRUM 2003 Peter  
Curling*

oil on canvas

76 by 101.5cm., 30 by 40in.

#### PROVENANCE

Purchased directly from the artist in 2003

Louise (Peter Curling's wife) is the central female  
figure in the painting.

⊕ £ 15,000-25,000

€ 17,000-28,200 US\$ 19,900-33,200





66

66

## BASIL BLACKSHAW, H.R.H.A

1932-2016

### Racehorses Exercising I

signed l.l.: *BLACKSHAW*  
oil on canvas  
76 by 76cm., 30 by 30in.

#### PROVENANCE

The Tom Caldwell Gallery, Belfast, 1973, where purchased by the late husband of the present owner

⊕ £ 50,000-70,000  
€ 56,500-79,000 US\$ 66,500-93,000

From an early age Blackshaw had a strong affinity with horses. The son of a professional horse trainer, there were always one or two horses about the family's yard while he was growing up in Co. Down, and this close connection would continue throughout the artist's life, inspiring some of his most seminal paintings. These works display a clear understanding of not only the form and movement of horses, but also their innate power and that intimate relationship with rider. The range of Blackshaw's approaches to this subject, from the energy and drama of such masterpieces as *Grand National (Foinavon's Year)* (private collection) to the serene 'exercise' works such as the present example, show the

scope of his abilities. In *Racehorses Exercising I*, vigorous brushwork and a dynamic composition is substituted for a gentler outlook with soft, tonal colours heightening the sense of harmony. Here, we have the moments of preparation and calm in contrast to the heat of race day.

The structure and overall atmosphere reveals the important early influences of Cézanne and Degas, whose love of horses is well documented and seen in his series of race pictures. Blackshaw picks up this mantle and an example such as *Racehorses Exercising I* demonstrates his place as one of the finest equestrian painters of the 20<sup>th</sup> century, in Ireland and beyond.



67

67

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

1916-2012

### Image of Shakespeare

oil on canvas

76.5 by 76.5cm., 31¼ by 31¼in.

Painted in 1982.

#### PROVENANCE

Gimpel & Weitzenhoffer Gallery, New York, where purchased by a private collector and thence by descent

#### EXHIBITED

Paris, Galerie Jeanne Bucher, *Louis le Brocquy, Studies Towards an Image of William Shakespeare*, October-November 1982, no.477 (illus. in exh. cat.), with tour to Gimpel Hanover Emmerich, Zurich; Gimpel Fils, London; Gimpel & Weitzenhoffer, New York and Taylor Galleries, Dublin

#### LITERATURE

*Louis le Brocquy, Portrait Heads*, 2007, National Gallery of Ireland exhibition catalogue, illustrated p.65

Louis le Brocquy is best remembered for his dramatically unique portrait series of key literary figures and poets entitled *Portrait Heads* (c.1975-2005). In this series, which includes notables such as William Shakespeare, Seamus Heaney and W.B. Yeats, le Brocquy sought to 'paint [them] inside out' (Le Brocquy, *The Head Image*, 1996, p.25).

Le Brocquy developed a mode of portraiture where he abandoned conventional composition and physical accuracy in an attempt to visually articulate his subject's inner artistic genius. Le Brocquy's Irish contemporary, Francis Bacon, shared his desire to capture the innerness of a sitter. While Bacon achieved this through the kinetic energy of his brushstrokes, le Brocquy

subverted and destabilised the traditional portrait genre further by detaching the head from any form of figuration. The sole focus of the portraits in this series is therefore the mind, devoid of any distraction. By avoiding any of the traps of traditional portraiture such as recognisable physicality, fashion and props, le Brocquy presents timeless representations of his sitters.

Le Brocquy created numerous studies of Shakespeare from 1980-83. In the present work, the subject's detached head emerges ghost-like from the white abyss of the picture plane. The vivid strokes of saturated colour which resemble anatomical tones puncture the seemingly translucent skin as if revealing the pulsating talent that lay beneath. The almost skull-like representation of Shakespeare gives the impression of an artistic death mask – although the sitter is physically deceased his creative output lives on.

£ 40,000-60,000  
 € 45,100-68,000 US\$ 53,500-80,000



68

“O’Donoghue sees Van Gogh as a model for a way to escape the post-modern attitude to art-making, obsessed by appropriation and irony. “Van Gogh’s journey, which is striving for some sort of truth, is the absolute opposite of irony”. As a young artist, O’Donoghue found Van Gogh a vital role-model.”

MARTIN GAYFORD

*Hughie O’Donoghue: Scorched Earth*, Marlborough Fine Art, 201

68

## HUGHIE O’DONOGHUE

b.1953

### Man with a Bandaged Head

each signed, titled, dated 2009 and individually numbered *I*, *II* and *III*

oil on canvas laid on board  
each 43 by 35.5cm., 17 by 14in.

(3)

#### PROVENANCE

James Hyman Gallery, London, where purchased by the present owner in 2010

The subject of these charged, psychological portraits is Vincent Van Gogh - a theme which Hughie O’Donoghue has worked on over many years and was the subject of his most recent exhibition, ‘Scorched Earth’, at the Marlborough Gallery, London, March - April 2018.

⊕ £ 15,000-20,000

€ 17,000-22,600 US\$ 19,900-26,600



69

69

## JOHN KINGERLEE

b.1936

### The Harbour (SRIKS series)

signed with monogram I.I.; also signed, titled and dated 2015-16 on the backboard  
 painted collage on Indian card  
 40.5 by 48.5cm., 16 by 19in.

#### PROVENANCE

Purchased from the artist by the present owner

#### EXHIBITED

Athlone, Luan Gallery, *Kingerlee Retrospective*, 2016;  
 Belfast, The Crescent Gallery, *Beyond the Beyonds: Work by John Kingerlee*, 2018

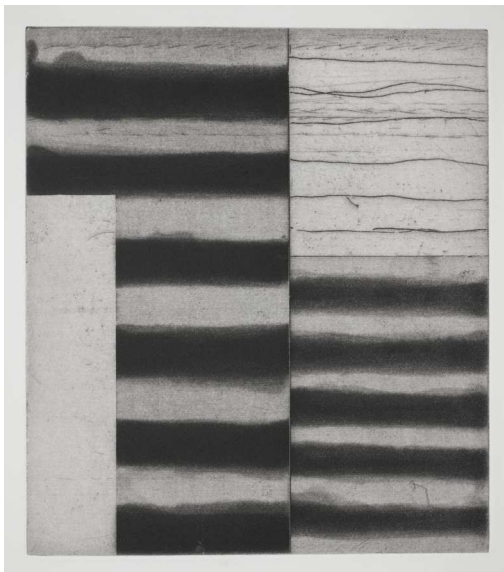
Kingerlee's ongoing SRIKS series of mixed media paintings pays homage to two of his favourite artists: the German Dadaist Kurt Schwitters (1887-1948) and the American Robert Rauschenberg (1925-2008), whose 'Combinex' of the 1950s broke new grounds. As Kingerlee explains: '*SRIK is a word derived from three surnames - Schwitters, Rauschenberg, Kingerlee. A small family tree. A line of inheritance. ... housing a lifetime's random collection of memorabilia. Old notes, old letters, old drawings etc.*'

Because much of the glued material in the SRIKS is picked up on Kingerlee's travels or salvaged from parcels and envelopes, the finished works allude to journeys, real and imagined. The present work features a piece of brown wrapping paper bearing an Eire post stamp for €4.80. Just to the right, images of a dove and Picasso's portrait belong to a Russian postal souvenir sheet from 1981 (the centenary of Picasso's birth).

In *The Harbour* paint and collage combine seamlessly, each medium registering the physical actions of the artist. The dynamism of the gestures evokes the activity of boats with their sails and rigging, whilst the blue paint could be the water within the harbour. Such an interpretation makes biographical sense, for Kingerlee's studio is in the small West Cork town of Skibbereen, meaning 'little boat harbour.'

Jonathan Benington

⊕ £ 4,000-6,000  
 € 4,550-6,800 US\$ 5,400-8,000



70 (1 of 13)

70

## SEAN SCULLY

b.1946

### Pomes Penyeach

The complete book, comprising 13 etchings and aquatints printed in colours, 1993, with poems in English and German by James Joyce, signed and dated in pencil on the justification page, also numbered 47/66 in ink, on sturdy wove paper, bound (as issued) in the original green cloth-covered boards, in the original slipcase of the same material  
 each sheet: 358 by 257mm 14<sup>1</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>8</sub>in

See all images at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 4,000-6,000  
 € 4,550-6,800 US\$ 5,400-8,000



70 (2 of 13)



71

71

COLIN DAVIDSON, R.U.A.

b.1968

Window (Kurt Geiger, Regent St. London)

signed l.r.: *CDAVIDSON*; titled, signed and dated 2010 on the reverse

oil on canvas

101.5 by 127cm., 40 by 50in.

**PROVENANCE**

Tom Caldwell Gallery, Belfast, where purchased by the present owner in 2010

⊕ £ 10,000-15,000

€ 11,300-17,000 US\$ 13,300-19,900



72

72

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## HUGHIE O'DONOGHUE

b.1953

### Darraragh (Place Full of Oaks)

signed, titled and dated 2001 on the reverse

oil on canvas

114.5 by 147.5cm., 45 by 58in.

#### PROVENANCE

Rubicon Gallery, Dublin;

Solmon Gallery, Dublin, where purchased by the  
previous owner;

Purchased from the above by the present owner

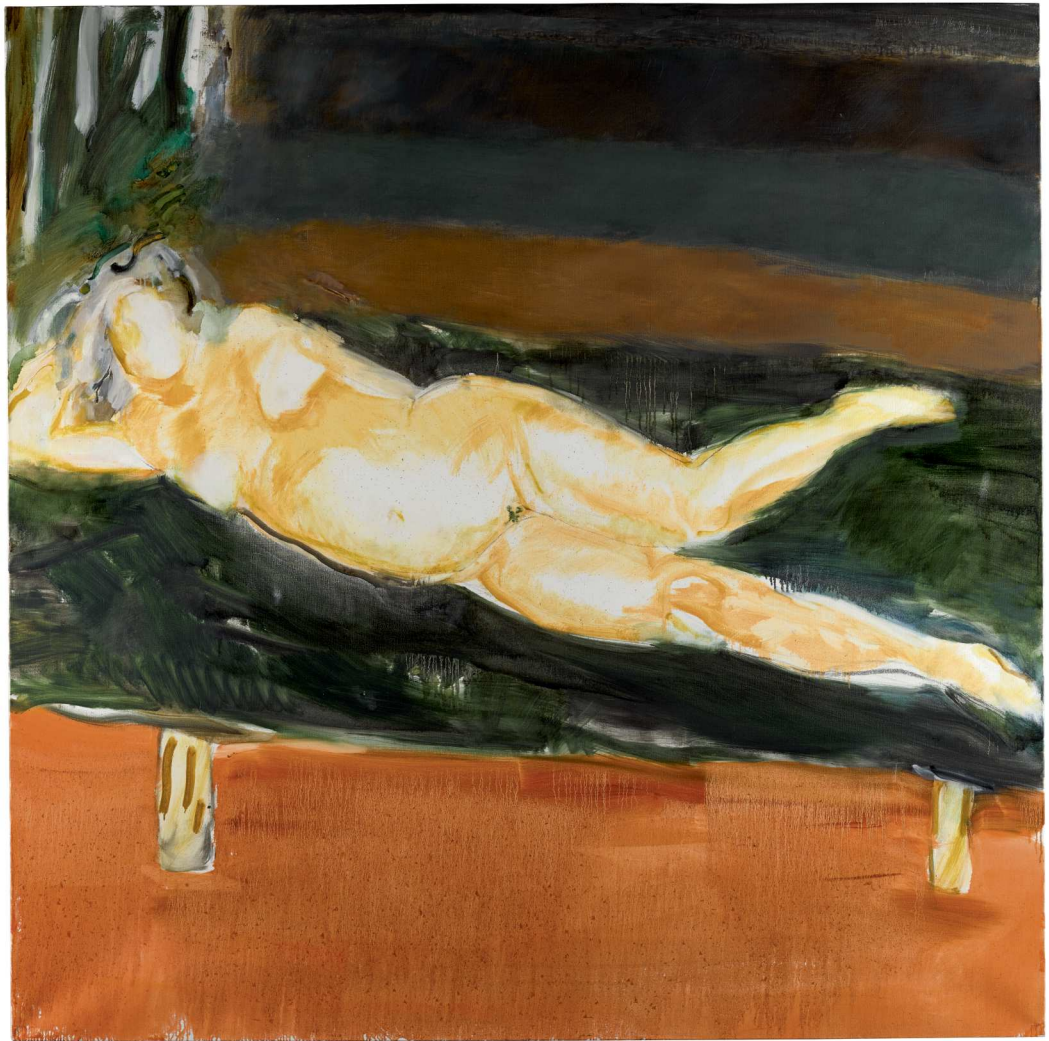
#### EXHIBITED

Dublin, Rubicon Gallery, *Naming the Fields*, 2001

'Darraragh' is the name of a townland near  
O'Donoghue's mother's birthplace in Erris, Co.  
Mayo, Ireland. The painting is an exploration  
of landscape and memory - themes that hold a  
central place within the artist's *oeuvre*.

⊕ £ 15,000-25,000

€ 17,000-28,200 US\$ 19,900-33,200



73

73

## BARRIE COOKE

1931-2014

### Long Nude

signed, titled and dated on the reverse: *Long Nude/ Barrie Cooke/ 2006*  
oil on canvas  
185 by 185cm., 72¾ by 72¾in.

#### PROVENANCE

Kerlin Gallery, Dublin, where purchased by the present owner

#### EXHIBITED

Dublin, Kerlin Gallery, *Barrie Cooke*, 2006;  
Dublin, Irish Museum of Modern Art, *Barrie Cooke*, June - September 2011, no.65, illustrated, with tour to Cork, Crawford Art Gallery and Paris, Centre Culturel Irlandais

Having extensively travelled for much of his life, Barrie Cooke's style has undoubtedly been influenced by the encounters and sights he witnessed in the numerous countries he visited across the world. His richly expressionist, semi-abstract style is typically displayed in this oil on canvas- *Long Nude*- displaying a female form lying languidly across a dark bed. Over his artistic career, Cooke continuously returned to painting the nude in varying poses and this focus can be viewed as one of his most consistent subjects of expression - the present work being a seminal example.

The stark contrast in the colours between the pale nude and black background highlights the reclining figure, focusing our attention on the brushstrokes and technique producing the varying contours of her curving form. The fluid

effect of the thinned down oil paint allows the rich colours to spread smoothly across the canvas, giving an almost watercolour-like quality.

Forgetting past artistic traditions set by Old Masters, Cooke does not idealise his female nudes, painting directly from life. This work represents the modern emblem of the reclining nude, displaying a sexual and desirable energy that focuses on the physical form and consequently reinvents a theme that has been consistently practised over the history of art.

⊕ W £ 15,000-25,000  
€ 17,000-28,200 US\$ 19,900-33,200



74

74

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## PETER CURLING

b.1955

### Hell For Leather

signed l.l.: *P Curling*

oil on canvas

61 by 152.5cm., 24 by 60in.

#### PROVENANCE

Dublin, de Veres, 29 September 2015, lot 17,  
where purchased by the present owner

⊕ W £ 25,000-35,000

€ 28,200-39,500 US\$ 33,200-46,400





75

75

## ANTHONY PALLISER

b.1949

### Portrait of a Lady

signed I.I.: *Palliser*; also signed, indistinctly inscribed and dated 1979-80 on the reverse  
oil on canvas  
120 by 120cm., 47 by 47in.

#### PROVENANCE

Commissioned from the artist and gifted to the present owner

The present work hung in the dining room of Luggala House, Ireland from 1998-2018.

⊕ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,000-10,700



76

76

## JENNIFER TROUTON

b.1971

### Looking at the Overlooked

each signed and dated 2003 on the reverse  
oil on canvas  
each 14.5 by 14.5cm., 5¾ by 5¾in.  
(36)

Jennifer Trouton is a figurative painter whose work expresses a formal adherence to established painterly methodology and a seductive aesthetic quality. Initially this suggests a traditional interpretation of her work. However, in reality, her practice is a feminist response to the patriarchy within the Art world and wider society. Trouton deliberately appropriates the

tools, materials and styles of the past to explore contemporary ideas around gender, class and identity within Irish history.

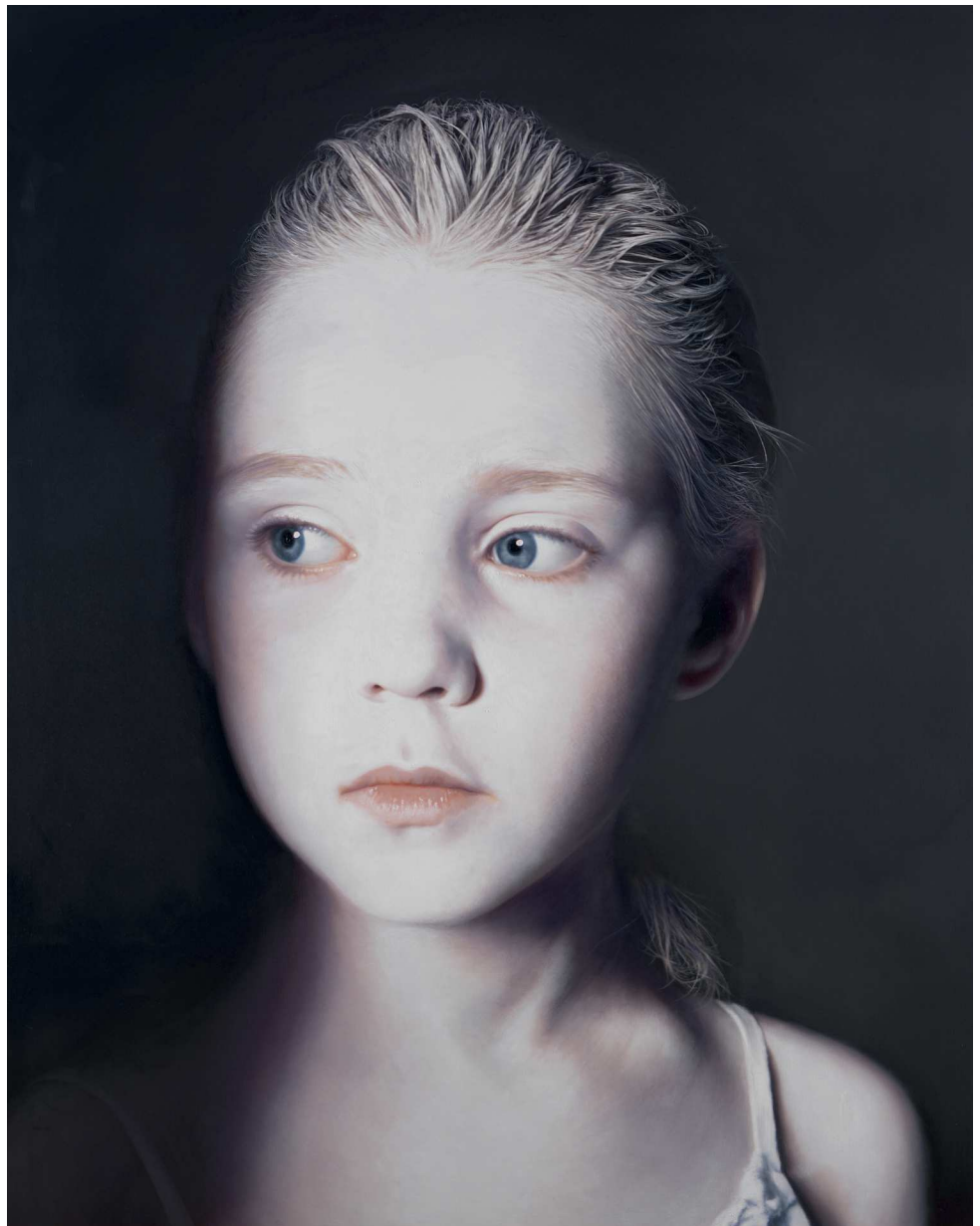
*Looking at the Overlooked* is a body of 304 works that was created in reaction to a quote by the Royal Academy's founding president, Joshua Reynolds. In his statement, Reynolds dismissed 'still life' as mere (female) craft only capable of producing sensuous pleasure and not conducive to higher (male) forms of artistic expression. Trouton made the work at the beginning of the noughties when Brit Art was in ascendance and figurative art was all-but-invisible.

Trouton deliberately utilised the style, the subject and even scale that Reynolds would have recognised as feminine and readily dismissed. However, she presented her small works on a

scale, which made it physically impossible to overlook. At ten metres wide, it was a substantive twenty-first-century rebuke to an ongoing eighteenth-century affront.

In 2006, EL James, author of the publishing phenomenon *Fifty Shades of Grey*, saw the installation in a Cork Street gallery in London. Struck by Trouton's ability to, as she saw it, elevate the ordinary to the extraordinary, the author later included a grouping of thirty-six of the paintings in her trilogy. By choosing to have her protagonists meet in front of the paintings, the pieces were a metaphor for seeing the exceptional in the seemingly everyday objects around us.

£ 15,000-25,000  
€ 17,000-28,200 US\$ 19,900-33,200



77

77

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## GOTTFRIED HELNWEIN

b. 1948

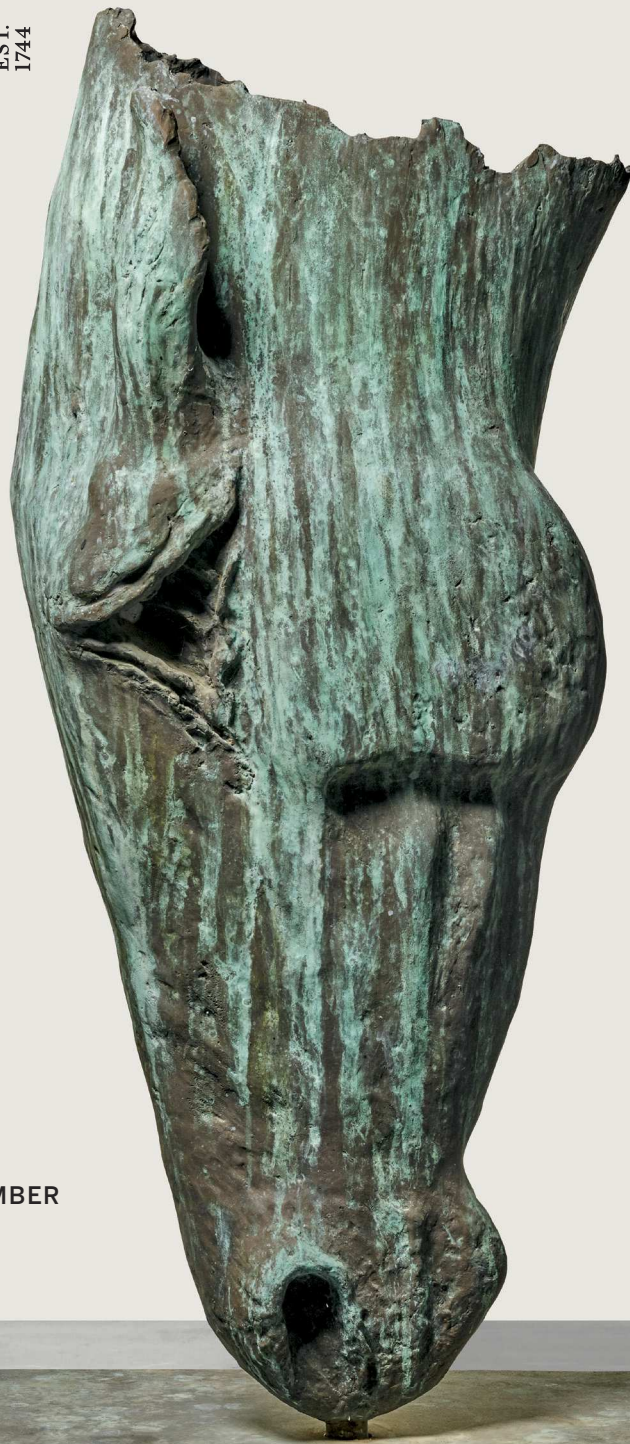
### Summer

signed, titled and dated 2018 on the reverse  
oil and acrylic on canvas  
180 by 143cm., 71 by 56in.

† W £ 30,000-50,000

€ 33,900-56,500 US\$ 39,800-66,500

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NIC FIDDIAN-GREEN  
*Horse at Water XV*, 2001  
Estimate £60,000–80,000

**Made in Britain**

AUCTION LONDON 18 SEPTEMBER

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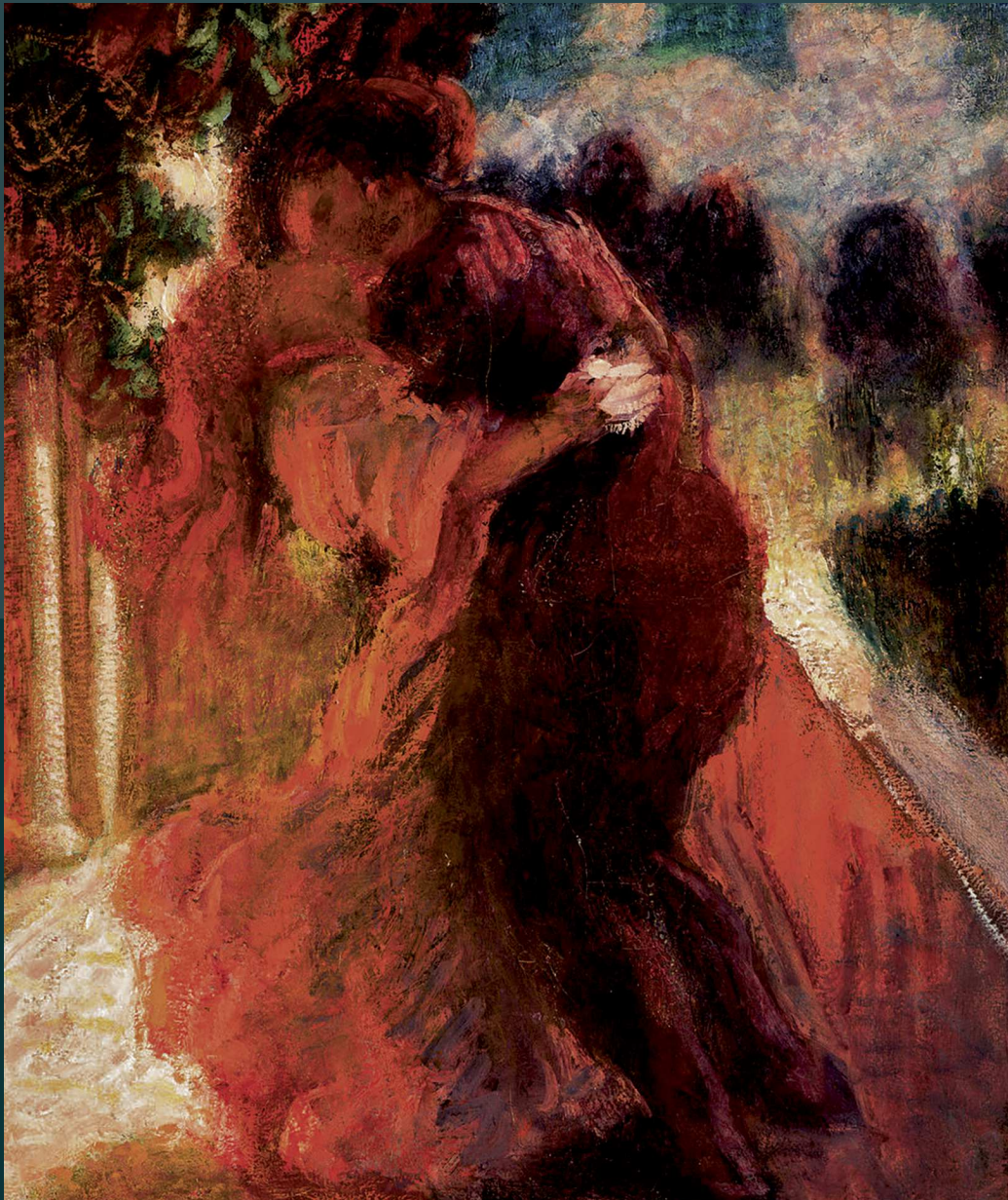
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'Romeo and Juliet'

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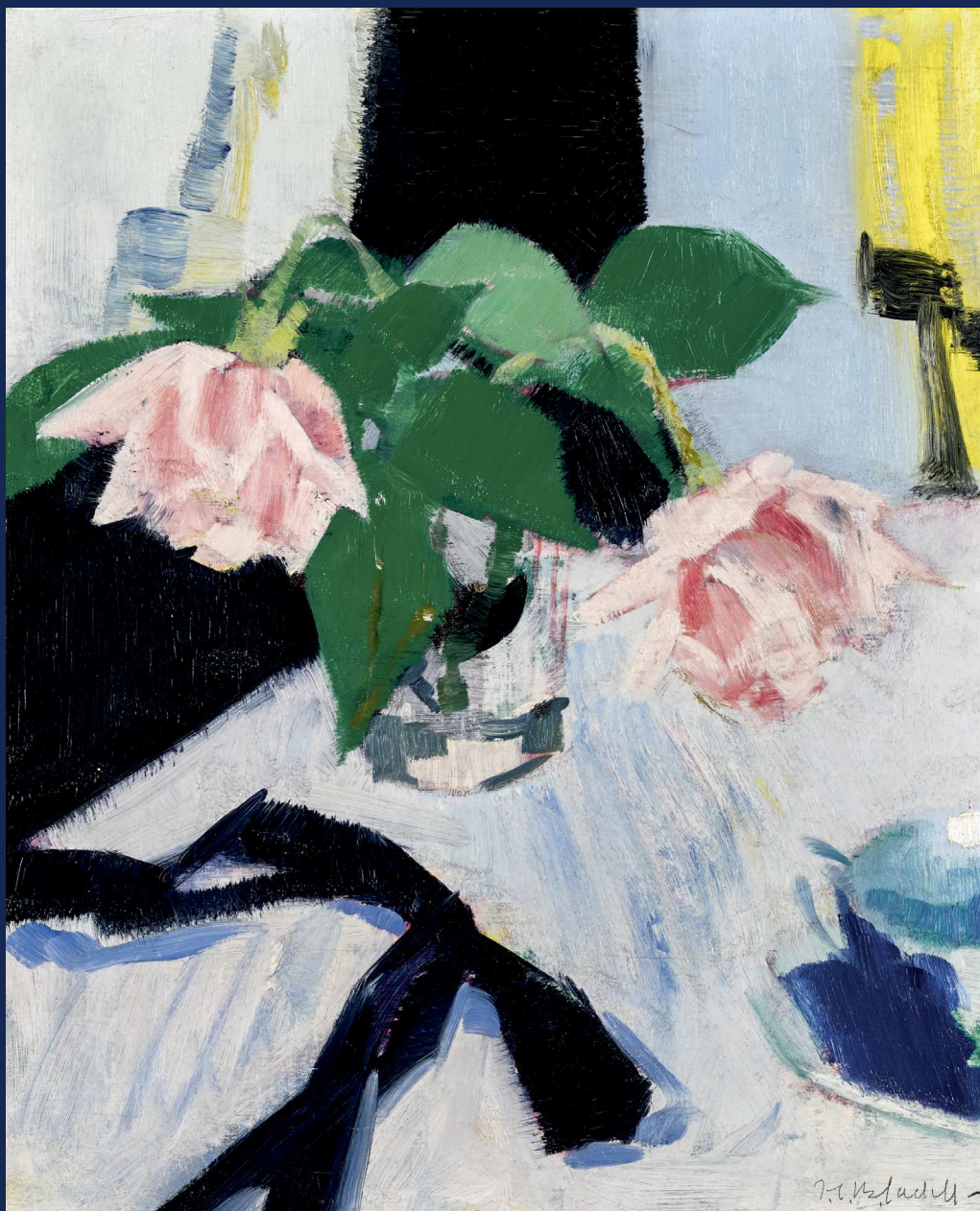
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FRANCIS CAMPBELL  
BOILEAU CADELL  
*Roses in a Glass Vase*  
Estimate £100,000–150,000

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DAME LAURA KNIGHT

*Motley*

Estimate £100,000–150,000

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Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

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

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

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid

via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**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 £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

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: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

#### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

#### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be

required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### II 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that

they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids



on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

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

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

## 7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

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

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

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

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

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior

agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

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

(b) cancel the sale of the lot;

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

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

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

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

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless

collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where

proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you

are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

### COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: **Sotheby's Property Collection**

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

### ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART

### STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the

description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

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 = US\$1.32**

**£1 = €1.12**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

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Please see the Buying at Auction guide for further information.

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Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

### EXPORT LICENCES

Export licenses will be required for purchases exceeding the values set out below, including items to be transported to the Republic of Ireland. In some cases, these may take up to 4-6 weeks to arrange. This note is intended as an approximate guide to the relevant thresholds for a UK

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### IMPORTANT NOTICE TO BUYERS OF LARGE PAINTINGS

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Greenford Park Fine Art Storage Facility on the afternoon of the sale.

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