

June - September 2026

*Irish Paintings*



MILMO-PENNY FINE ART

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Letitia Marion Hamilton 1878 - 1964

*Sunflowers*

1. Oil on board 16x12 inches

Provenance:

Herman Wilkinson, circa 2010;

Cornelius Bull, 21 Suffolk Street, Dublin,  
Label verso on original backing plyboard.

**SOLD**

The skill with which Letitia Hamilton used her palette knife is evident here, and the sumptuous colours mixed wet on wet matches those of O'Connor at his best. She was an outstanding avant-garde painter in the true sense of the term, and notwithstanding the formidable and diverse influences of Orpen and Brangwyn, neither tutor is immediately discernable in her work. Nevertheless, Letitia absorbed a great deal from these liaisons as she did through her close association with other leading artists at home and abroad. Paul Henry was perhaps the father figure of her group of painters, which also included Mary Swanzy, Grace Henry and Jack Yeats. This group was central to the formation of the Society of Dublin Painters in 1920, which established a new direction in Irish art over the following ten years, the period in which the current work can be placed.

According to Nicole Arnould, "Letitia Hamilton was born in Dublin in 1878, sister of Eva. Educated at Alexandra College, Dublin, she then studied at the Metropolitan School of Art, her teacher being Sir William Orpen. From there she moved to London, studying first with Anne St. John Partridge, then at the London Polytechnic. Following that, she went on to study in Belgium, where her teacher was Frank Brangwyn. She was awarded medals: a silver medal in the Board of Education National Competition for an enamelled panel (1912) and a bronze medal in the Olympic Games Arts section. Like many young ladies of her time, Letitia travelled widely on the continent, especially France, Yugoslavia and Italy. as can be seen from her paintings, for example, Fiesole Hill, Florence.

Letitia was very much influenced by contemporary French artists, particularly Dufy, and also by Paul Henry and by Roderic O'Connor. Like other Irish artists who had continued their training on the continent, she gained a more down-to-earth approach to everyday subjects than was in evidence amongst Irish artists of an earlier generation. In this way she was typical of the manner in which the strong French influence on Irish painting, already much in evidence at the end of the nineteenth century continued into the twentieth. Her chief subjects were Irish landscapes and hunting scenes. A founder member of the Dublin Painters Group, she was made a member of the Royal Hibernian Academy in 1944. She exhibited widely, at the RHA, her first appearance there being in 1909, the Royal Academy, the Burlington Art Gallery, the Kensington Art Gallery, the Paris Salon, the Scottish Society of Women Artists, and the Irish Exhibition in Paris. Her works are to be found in the National Gallery of Ireland, the Hugh Lane Municipal Gallery, Dublin, and the Ulster Museum, Belfast." Alexander Williams RHA 1846-1930

Alexander Williams RHA1846 - 1930



*Church Bay and Roches Point*

*Entrance to the Cove of Cork*

2. Oil on board 10 x 14 inches

Signed A. Williams b.r.

Inscribed verso with title

Literature: 'Beautiful Ireland', Stephen Gwynn, Gresham Publishing, Dublin, 1911; illustrated, Munster, p.32.

Provenance: Private collection, Avoca, Co. Wicklow, 1948, thence by descent.

**SOLD**

“The unhappy inconveniences of sea travel prevent most folk from visiting County Cork under the best conditions. Access should be by boat: and surely the entrance into that wonderful Cove where the great liners halt to take off mails is noblest of all gateways into Ireland.” So wrote Stephen Gwynn in 'Beautiful Ireland', a descriptive book of the four provinces, illustrated by Alexander Williams. Painted from Church Bay, a fishing boat runs up the channel as a flock of gulls leads the eye across the water to the stark whiteness of the lighthouse on Roche's Point where a long row of keeper's cottages is barely visible to the left. Roche's Tower, a folly built circa 1790 on the Trabolgan Demesne, stands on the high ground above.

According to Audrey Baker: 'Alexander Williams, took drawing lessons at the Royal Dublin Society but was a self-taught painter in oils and watercolours; he combined music and art for many years before retiring from singing. Williams was a founder member of the Dublin Sketching Club and became known chiefly as a landscape and marine painter. He worked throughout Ireland with occasional trips to Britain and was most closely associated with Achill Island where he built a house, Bleanaskill Lodge, which he called his 'island home'. He exhibited first in the Royal Hibernian Academy in 1870 and continued till his death sixty years later, the longest consecutive period of any artist. He became an associate member in 1883 and a full member in 1891. He exhibited regularly in London, Manchester, and Bristol, and in overseas venues including Canada and Bermuda. In 1911 he was commissioned by Blackie & Son, publishers, to produce paintings for a set of four books under the title *Beautiful Ireland*, one for each province. Stephen Gwynne wrote the text and subsequently the books were reissued in one volume by Gresham Publishers.



Alexander Williams RHA1846 - 1930

*Cathedral Rocks*

*Minaun Cliffs, Achill Island*

3. Oil on board 15 x 8 inches

Signed by the artist Alex Williams RHA

Exhibited:

Royal Hibernian Academy, 1928, number 192,  
title as above.

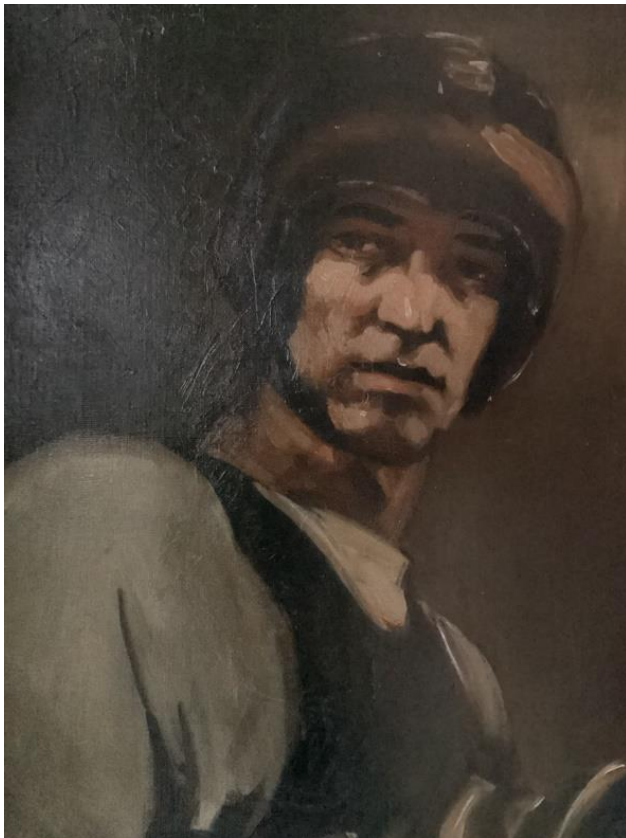
€2,500

Williams painted this dramatic view of the Cathedral Rocks from the Minaun Cliffs looking north-west towards Dooagh with Croaghnaun under grey Atlantic cloud sitting on the horizon. In the middle distance is the small island of Inishgaloon with Keel Strand out of view to the right. A view from the opposite direction is illustrated in 'Beautiful Ireland'. Taken from the northern end of the beach, this version shows the rocks with the cliffs in the background as low cloud drifts across the island. This is a view the artist knew well. At the RHA in 1874 he exhibited his first view of the cliffs with islanders gathering seaweed on the beach. Over the following fifty years, he painted many different aspects of life on the island from the most remote locations to the most populated.

His art is found in many public institutions including the Hugh Lane Gallery, the National Gallery of Ireland, Crawford Art Gallery, Cork, Monaghan County Museum and Ireland's Great Hunger Exhibition, Connecticut, USA. He contributed occasional articles to the *Irish Naturalist* magazine, an ornithological diary (1909–1911) is held by the Ulster Museum, Belfast, and letters relating to Williams & Son are in the Natural History Museum, Dublin. He left memorabilia, including unpublished memoirs and diaries; exhibition catalogues and letters, amounting to some thirty-six volumes, along with numerous sketchbooks.'

Source: Gordon T. Ledbetter, *Privilege and Poverty*, 2010

Roderic Montagu O'Connor 1907-2001



*Jack Dempsey in Training 1926*

4. Oil on canvas 61x50cm

Signed by the artist top left and dated 1926

€5,500

Dempsey won his first heavyweight world title on the 4<sup>th</sup> of July 1919 beating Jess Willard and defended his title six times before losing to Gene Tunney in 1926. One of these matches became known as 'The Fight of the Century' and took place in Jersey City in 1921 against the French challenger, Georges Carpentier. It was a bruising battle in which Carpentier suffered a crushing defeat. Nevertheless, the two became life-long friends and paid each other regular visits in their native cities.

The standard F12 size of the current canvas suggests that it was painted by O'Connor in Paris and portrays Dempsey at a training session in 1926. Notwithstanding his Irish roots, O'Connor was born in Paris and had a studio there at this time. Whether he was a friend of Dempsey or was working on commission is open to speculation. Nevertheless, he succeeds in capturing the stealthy determination of the boxer without a hint of sentimentality.

Not to be confused with Roderic Anthony O'Connor 1860-1940, his Franco Irish American roots produced a painter of great talent, known for his murals and compositions of Roman architectural ruins in gouache and oil. He also painted Venetian scenes, landscapes, figurative works and still lifes and is particularly noted as a portrait painter. He signed his paintings with only his first name, occasionally coupling it with his middle name, which led to much confusion over the years as to his real identity. However, he was born on the 29<sup>th</sup> of October 1907 in Clamart, a commune in the southwestern suburbs of Paris, the son of the well-known Irish sculptor Andrew O'Connor 1874-1941.

John Skelton 1923-2009



*Shower*  
*Malahide Estuary*

5. Oil on board 11 x 15 inches

Signed by the artist

Titled verso by the artist and signed again

Provenance:

Herman Wilkinson, clearance auction, Rathmines, circa 2010.

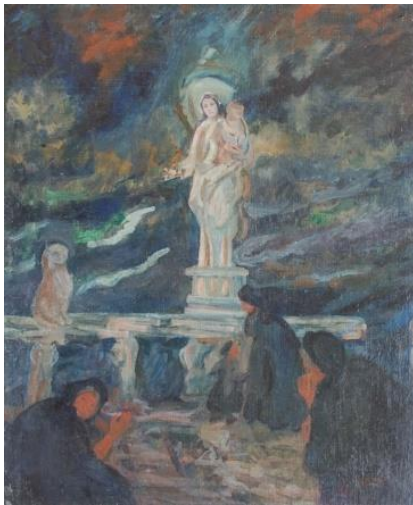
€2,850

Although sadly departed, it is a privilege to present a painting by a gifted artist, a poet in paint, and a pleasure to describe the painting in the poet's own words. 'From a very early age, when I could recognize the need to draw and paint, I determined to achieve skills which would bring me beyond the difficulties of technique. This would allow me to perform and improvise in my paintings like a good jazz musician. I felt that a painting was not just a mirror image of the world but existed parallel to it - working in somewhat the same way as a biblical parable. I discovered that pictorial energy was the result of the tension of image in opposition. In a landscape, for example, the counterpoint between the rhythm of stormy skies and solid undulating earth. These things become visible only when you look for them. When you do, you find they surrender up a painting without effort. That, I feel, is secret. Painting is visible music and can only work when, as the poet Patrick Kavanagh put it, you wait in the unconscious room of the heart for God to find you.

I'm eternally thankful to have been given the means and desire, to record this treasure house of a world. I am more interested in single moments than in stories; my aim is to set down a vision, without a narrative to convey or an axe to grind. In this way I hope to convey a sense of the world which, while deeply personal, will also be recognised and understood.'

And so, we present here one of his single moments, a stormy sky off Malahide, painted without effort and a match for Hone at his best, the dramatic sky setting the stage as the local fleet round a distant mark.

Grace Henry HRHA 1868-1953



*A Storm at Sea*

*Madonna della Sagraèto, Chioggia*

6. Oil on canvas laid on board 24 x 20 inches

Signed b.r. G.Henry

Provenance:

Private collection, County Dublin

€3,500

It has been the custom of the women of Chioggia to pray for the safe return of their fishermen since Tagliapietra's *Madonna and Child* was moved to the Sagraèto churchyard in 1837. This is the scene portrayed by Grace Henry in the current work. The turbulent clouds suggest a storm at sea. Daylight is gone and boats are long overdue. One of the women turns towards us, her hands joined in a plea for help. It was a scene which Grace must have encountered many times during her years on Achill Island where much of her work was painted at night. She made several visits to Chioggia in the 1930s. However, the closeness of this painting to her work from Achill suggests that it was painted on her first visit to Chioggia in 1920. *The Storm*, exhibited in 1991 at the Municipal Gallery, Dublin, is very similar in manner and is perhaps a related work painted about the same time.

Having returned to live in Dublin in 1919 the Henrys were founder members of the Society of Dublin Painters along with Laetitia Hamilton, Mary Swanzy and Jack B. Yeats. This provided a much-needed venue for the exhibition of modern art by younger Irish artists. In the 1920s and through the 1930s Henry continued to develop her individual style, and during these years she spent much of her time in France and Italy. In Paris (1924–5) she studied with the cubist painter André Lhote, as did several other Irish women artists including Mainie Jellett, though he exerted the least influence on the style of Henry. She also painted in Venice and around the Italian lakes. Works such as *The Red House at Mougins*, painted in the south of France, and *Sails at Choggia*, painted in Italy, with their fauvist tendencies, show the freedom of brushwork and vibrancy of colour she achieved at the height of her artistic powers. Her work could also be expressionistic, as in *Spring in Winter* of the 1920s. The overriding concern with all this formal experimentation, however, was to convey to the viewer the keenly felt sensations aroused in her by her subjects.

[Rebecca Minch: Grace Emily Henry, Dictionary of Irish Biography](#)

Nathaniel Hone R.H.A. 1831–1917



*Fishing Boat*  
*Malahide Estuary*

7. Oil on canvas laid on board 9 x 12 inches  
Label verso, 'Cambridge', Madderton & Co. Loughton, Essex  
O'Brien catalogue number 447 verso  
Provenance: Herman Wilkinson,  
Rathmines, circa 2010; lot 186  
Reference: Thomas Bodkin, *Four Irish Landscape Painters*,  
Appendix XVI, number 446  
€2,650

The first line of the title is taken from Bodkin's book on four of our best landscape painters, published in 1920. The Malahide location is suggested by the Madderton trade label, which dates the painting to post 1996 and Hone's return to Ireland despite the similarities to beached fishing boats painted in Brittany and Normandy in the preceding decades. The 'Cambridge' label was established in 1891 by A.P. Laurie in the cottages on Baldwins Hill, Loughton, and from 1896 traded as Madderton & Company Ltd. Its products, known as 'Cambridge' colours, had a high worldwide reputation. Brushes and other accessories were added later to their products list, which carried the same trade name.

In 'Four Irish Landscape Painters', Thomas Bodkin makes some enlightened observations on Hone: "He had always the greatest interest in, and sympathy with, good painting, no matter in what manner: but he had the sense and character to adhere unswervingly to the way he had found best for the expression of his own personality. The many extant pictures of his early continental period, those scenes from Barbizon, Fontainebleau, and the Mediterranean coast show his work to have been sure and tender, strong and capable, comprehensive and observed, to degrees that young men can seldom attain. To his deep feeling for the colour of a landscape and his marvellous power to reproduce it, he joined a talent for bold design, a breadth of vision and a vigour of execution that combined to lift him to a foremost place among the landscape painters of his age. Hone was a master of his medium from the start of his career. His best work is painted in rich, liquid pigment, laid on thinly and boldly, with that caressing ease which only comes through ceaseless effort. With the matured technique may be noticed a tendency to simplification in subject and composition." His biography is well covered here:

[Bridget Hourican: Nathaniel Hone, Dictionary of Irish Biography](#)

John Faulkner RHA 1835-1894



*Among the Blackberries*

8. Watercolour on paper 18 x 38 inches

Signed and inscribed with title

Provenance:

Sotheby's, The Irish Sale, 18 May 2001, lot 158;

Private collection, County Dublin

€3,850

The landscape and marine painter, John Faulkner, was born in Dublin and trained at the School of Landscape and Ornament of the Royal Dublin Society Schools (1848). He exhibited his first works, with the RHA (1853), from an address at 29 Upper Rathmines, Dublin, showing views of Killiney and the Wicklow coast. He was made an associate of the RHA in July 1861 and was a full member by the following September. His preferred medium was watercolour, and he painted large-scale landscapes and marine paintings inspired in the early years by the countryside and coastline of south Dublin and Wicklow. One of his best-known works, *Off Crookhaven, County Cork*, was painted in 1877. Other works typical of his output are *On the River Bandon, Co. Cork* and a fine seascape of *Ballydevlin Bay and Cape Clear, Co. Cork*. The present work illustrates a joyful story of a group of children picking blackberries on high ground above a river. On the far bank, a fishing party row ashore, perhaps for lunch. In the middle distance, smoke drifts off a tall chimney stack, and just in front of the horizon, a church tower rises above the trees.

Faulkner travelled quite extensively, judging by the titles of the works he sent to the RHA exhibitions, and the early 1860s found him in Scotland. He exhibited *Pass at Glencoe* in 1861, and views from Cork in 1863 and Sligo and Donegal in 1864. Strickland described his life and habits as irregular, leading in some way to his losing his membership of the academy in 1870. Certainly, no work of his was exhibited between 1869 and 1880. He must have been in America for some of that period, as there is a painting by him of the Shenandoah valley that is dated 1869. On his return, he seems to have settled in London, making the odd painting trip to Ireland: he sent work to the RHA in 1880 from an address in London and again in 1885–6. His final exhibit was a continental work, *Coblentz from the Moselle* (1887). While in London, he made his living painting for the dealers. His sea pictures are particularly striking, full of life and energy. His *Cliffs at the Base of Slievemore, Achill Island* (1879) and *Off Cape Clear, Co. Cork*, both in the Whitworth Art Gallery, Manchester, demonstrate his mastery in the painting of sea and sky, and his ability to create mood and atmosphere. He died in 1890.

[Ruth Devine: John Faulkner, Dictionary of Irish Biography](#)

Aloysius O'Kelly 1853 – 1936



*Harbour Market, Concarneau*

9. Oil on panel 9 1/2 x 7 inches

Provenance: Verso of *Breton Market*,

Exhibited Milmo-Penny Fine Art, 1984,

Private collection, Dublin,

Adam's Auction, 15th March 1984, lot number 2.

**SOLD**

Exhibited here for the first time, the view taken from the water is unique in O'Kelly's work. The boatman, with one hand on the tiller, manoeuvres into position as he approaches the harbour wall at low tide; or is he about to throw a line to one of the three men above who stand beside a covered stall covered in its distinctive blue and white canvas. An array of masts already moored add interest to the skyline and set the perspective for the landmark clock tower that sits on the edge of the 14th century walled port.

Aloysius O'Kelly, painter and illustrator, was born in Dublin, son of John Kelly, blacksmith, from Roscommon, and Bridget Kelly (née Lawlor) from Queen's Co. (Laois). He emigrated to London in 1861, where he, like the rest of his family, adopted the Irish prefix 'O'. Aloysius was the youngest of this political and artistic family, the most notable member being James J. O'Kelly, soldier, journalist, and MP. His other brothers, Stephen and Charles, were sculptors; his sister Julia married Charles Hopper, brother-in-law of the Fenian leader, James Stephens. In 1874 O'Kelly was among the first Irish artists to study at the École des Beaux-Arts in Paris under the orientalist Jean-Léon Gérôme and with Léon Bonnat. Although he also worked in Paris and Fontainebleau, he painted mainly in Brittany. Here, under the additional influence of Jules Bastien-Lepage, his paintings displayed a marked eclecticism as he oscillated between a type of rural realism and naturalism, with hints of the pleinairism of the pseudo-impressionist style. In his interiors, he reverted to a traditional genre style while his landscapes displayed considerable technical verve, as well as a knowledge and understanding of the more avant-garde trends of the time. He seems to have had a clear understanding of Breton separatism, and perceived underlying similarities with the interrelationship of history, religion, land, and nationalism in Ireland.

[Niamh O'Sullivan: O'Kelly, Dictionary of Irish Biography](#)

Stanley Pettigrew 1927-2022



*Amongst the Bens*  
*Clifden, Connemara*

10. Oil on canvas laid on board, 16 x 20 inches.

Signed by the artist

**SOLD**

Stanley was passionate about painting in the open-air painter and preferred to set up his easel at dawn rather than dusk. Consumed by what he found in nature and the design found there, he worked in a traditional style with roots tracing back directly to Paul Henry. Most of his work depicts the scenery of County Wicklow's highlands and valleys with special treatment reserved for the Murrough Lakes. For the most part, his paintings portray reflections of light on water with skies painted as majestically as Hone and the landscape as alluring as James Humbert Craig. However, he was at his best in the West of Ireland, and his views of the remote Connemara wilderness are exceptional.

Stanley was born in the Andes in Chile in 1927, the son of a mining engineer whose Scottish family had settled in Sligo a generation earlier. His mother was a Blennerhassett from Tralee. The family returned to Ireland in 1930 when he was three years old. His ancestry traces back to the Huguenots, driven out of France in the sixteenth century. One of his more famous ancestors is Professor James Bell Pettigrew, a pioneer of the theory of flight who wrote and illustrated many books on the subject. There is a museum dedicated to his memory in St. Andrew's University, Scotland. Another remarkable ancestor is Henry Bell, who invented 'The Comet', the first steam ship known to man.

Harry Scully R.H.A. 1863 – 1935



*An Old Mill House*

11. Watercolour on paper 8 x 11 inches

Signed and dated 1915

Provenance:

Private collection, County Dublin.

**SOLD**

In the early 1880s Harry Scully enrolled in the School of Art in his native city of Cork. He progressed from there to Heatherley's Academy in London and further study in Paris. He met William Gerard Barry in Cork around 1885 and may have been encouraged by him to go to Normandy and join the artist colony at Étapes, which was followed by trips Brittany, Italy, Holland and England. In 1913, Just before the current work was painted, the Cork Historical and Archaeological Society Journal described Scully as, "a versatile artist, painting equally well in oils or watercolours, and in landscape, genre, or portrait subjects he is quite at home". He sent over a hundred works to the RHA, the first of these from his studio at Nelson's Place in 1893. Very few of them have come to light. Painted at sunset, this derelict mill house, partially hidden by dense woodland, is a typical example.

Joseph Poole Addey 1852-1922



*Swallows Feeding*

12. Watercolour on paper 10 x 14 inches

Signed J. Poole Addey b.l.

and dated 1910

**SOLD**

Swallows swooping down to feed on insects are reflected in the still water of this slow-flowing river. The theme recurs in several other works by the artist. For example, *The Kingfishers Haunt, Glengariffe, Co. Cork*, was his first exhibit at the RHA in 1877 and, in 1899, *The Haunt of the Water Ouzel, Stream at Glen Druid*. According to Snoddy's Dictionary of Irish Artists, Joseph Poole Addey was 'of Cork'. Following on from Newtown, Waterford, he studied at the RDS School of Design, and afterwards at the Cork School of Art. He had a studio at Lichfield, Ballintemple, Cork, in the early 1900s. He painted landscapes at Crosshaven and Youghal, harbours at Kinsale and Haulbowline and river scenes on the Lee. His watercolour *View of Haulbowline*, painted in 1900, is in the Crawford Municipal Gallery, Cork.

Estella Solomons 1882–1968



*Self Portrait*

13. Etching 6¾ x 5 inches

Signed in the plate, E.F.S.

Inscribed in the margin 3/50

Exhibited:

Frederick Gallery, Dublin, 2000, number 1b.

**SOLD**

Although best known as an oil painter of landscapes and portraits, Estella developed an interest in printmaking early in her career producing fine etchings, wood block prints and occasional lithographs under the guidance of George Atkinson. She was a pupil at the Metropolitan School in Dublin where she studied drawing under Orpen and at the Royal Hibernian Academy Schools under Osborne. This early training was followed by further study at the atelier Colarossi in Paris. Her career was launched in 1903 at an exhibition of Young Irish Artists at the Leinster Hall in Dublin in the company of Frances Beckett, Beatrice Elvery and her sister Dorothy. Two years later, she sent the first of her work to the RHA and continued to do so until her final days.

According to Theo Snoddy: ‘she was a member of Cumann na mBan and her apartment, at the time of the Easter rising, was a safe house for those on the run. She also painted some of the leaders as they passed through her care. She continued producing portraits and etchings before and after Independence. Her sitters included the writer Alice Milligan, the poet Joseph Campbell, the artist Jack B Yeats, Frank Aiken, and her husband, Seamus O’Sullivan amongst many others. Over time, landscapes became Estella Solomons focus. In the 1920s, she taught etching in Dublin and was elected Associate Member of the RHA in 1925. She painted until the mid-1950s, mainly Kerry landscapes, exhibiting her work in most of the Dublin venues.

Estella Solomons 1882–1968



*Bridge over a River*

14. Etching 3½ x 4¼ inches

Inscribed in the margin 28/50

Exhibited:

Frederick Gallery, Dublin, 2000, number 57c.

**SOLD**

Most of Estella's landscapes depict the scenery of Counties Dublin and Kerry, the latter being most distinctive and, on those grounds, it is reasonable to suggest a scene on the River Dodder for the current work.

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*Irish Master Paintings*

September 2026. Catalogue in preparation.

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