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HOME & HERITAGE

PROPERTY FROM THREE HISTORIC HOUSES



27TH MARCH 2024
EDINBURGH
LIVE ONLINE





HOME & HERITAGE

PROPERTY FROM THREE HISTORIC HOUSES

WEDNESDAY
27 MARCH 2024
AT 10AM

Sale Number

LT12346

Lyon & Turnbull

33 Broughton Place

EDINBURGH EH1 3RR

VIEWING

Sunday 24th March 12 noon-4pm

Monday 25th March 10am-4.30pm

Tuesday 26th March 10am-4.30pm

Day of sale from 9am

Front Cover

Lot 48 [detail]

CONTACT

Left

Penicuik House

See Lot 16

EDINBURGH +44 (0) 131 557 8844

LONDON +44 (0) 207 930 9115

info@lyonandturnbull.com

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ORDER OF SALE

Lot No. **WEDNESDAY,
27TH MARCH AT 10AM**

Select Property from
Penicuik House, Midlothian

- 1-15** The Hall
- 16-33** The Sitting Room
- 34-45** The Dining Room
- 46-54** The Drawing Room
- 55-63** The Bedrooms
- 64-69** Stores & Attic

Select Property from
Towie Barclay Castle,
Aberdeenshire

- 70-80** The Entry Hall
- 8-104** The Keep
- 105-115** The Dining Hall
- 116-146** The Great Hall
- 147-165** The Library

166-182 Select Property from
An Historic House



Left
Lot 71



SELECT PROPERTY FROM **PENICUIK HOUSE**, MIDLOTHIAN

Penicuik Estate, situated to the south-west of Edinburgh at the foot of the Pentlands, has been owned by the Clerk family since the middle of the 17th century. In 1654 the merchant John Clerk (1611-1674), who had made his fortune in Paris, purchased the Estate with the existing house Newbiggin from the heirs of Margaret Scott, the Countess of Eglinton. In 1647 John Clerk married Mary Gray, fourth daughter of Sir William Gray of Pittendrum by whom he had five sons and five daughters. He married for a second time in 1670 to Elizabeth Johnston, and upon his death he was succeeded by his eldest son, John Clerk, who became the 1st Baronet in 1679.

Sir John served as a shire commissioner for Edinburghshire in the Scottish Parliament from 1690-1702, and in addition to Penicuik Estate, in 1700 he acquired the lands and Barony of Lasswade, to the south of Edinburgh. He was married twice, first to Elizabeth Henderson by whom he had three sons and three daughters, and second to Christian, daughter of the Reverend James Kilpatrick by whom he had a further four sons and four daughters. He died in 1722 and was succeeded by his son, also John, the second Baronet.

Sir John Clerk, 2nd Baronet (c1676-1755) was a Scottish lawyer, judge, politician, composer, antiquarian and patron of the arts, as well as a key figure in the Scottish Enlightenment. He was a leading supporter of the Act of Union, and sat in the first Parliament of Great Britain in 1707. He served as Baron of the Exchequer for Scotland for nearly fifty years. In the 1720s he built Mavisbank House, designed by William Adam and considered the finest Palladian villa in Scotland, on the Lasswade Estate purchased by his father. At Penicuik, he enclosed pastures, planted over six hundred thousand trees and was responsible for the designed landscape which survives largely unchanged today. At first he intended to make changes to Newbiggin to create a "very fine uniform house", but came to the view that a large part of the building would need to be torn down to create the desired effect, so opted to leave the house as it was. He married Lady Margaret Stewart, eldest daughter of Alexander Stewart, 3rd Earl of Galloway, in 1701, but she sadly died in childbirth in the

same year. Their son, also John, survived but died unmarried in 1722. Sir John married again, to Janet Inglis, daughter of Sir James Inglis of Cramond, 1st Baronet, and that marriage produced seven sons and six daughters.

When Sir James Clerk, 3rd Baronet of Penicuik (1709-1783), inherited Penicuik Estate from his father Sir John, 2nd Baronet, in 1755, it was large and prosperous, with the Clerk family having been in ownership for a hundred years. Newbiggin was a rambling Scottish fortified tower house with origins in the 16th century if not earlier, and had undergone numerous alterations and expansions. Work was certainly done there throughout the 17th century and into the 18th in a continuing schedule of modernisation. Initially Sir James intended to further bring Newbiggin up to date, but perhaps inspired by the impetus for new stately country houses in the Lothians, or influenced by his time spent travelling and studying in Italy, he decided to build a



Newbiggin, the 16th century castle originally built on the plot Penicuik House now occupies. Image from *Memoirs of the life of Sir John Clerk of Penicuik, baronet, baron of the Exchequer, extracted by himself from his own journals, 1676-1755* (1892). Sir John Clerk said of Newbiggin; "It shows an aged and wrinkled brow."



Penicuik House post 1857 when the wing blocks, designed by David Bryce, were added.

new house at Penicuik. Working with architect John Baxter, and with advice from Robert and John Adam, Sir James designed the new Penicuik House, a symmetrical, ordered neo-Palladian country house, demolishing Newbiggin in 1761. Building continued from 1761 to 1776 with Sir James heavily involved in the decision-making, overseeing not only the construction but the interior decoration and furnishings. The design, rigid in its adherence to symmetry both on the exterior and interior, attracted some criticism for its outmoded approach, for example the lack of a central grand staircase, however Sir James was delighted with the result.

Sir James employed, alongside architect John Baxter, James Blaikie as master carpenter on the project, who designed and made furniture to his patron's specifications, or contracted other tradesmen to carry out work. Blaikie was a timber merchant and wright from Leith who must have impressed Sir James greatly; so much so that he was trusted to pay the accounts of other journeymen. In the account books dated from 1762 onwards, Blaikie was paid £968 6s 6 ½d for his own work, and a further £660 6s 6 ½d for settling

other tradesmen's work. Sir James' account book offers an interesting insight into the building and furnishing of a mid-18th century Georgian country house. He chose designs of his own liking and was not overly influenced by contemporary tastes and often bypassed the more well-known Edinburgh cabinetmakers and joiners. Although invoices for the supply of many pieces of furniture acquired by the Clerks survive in the family archive, it's difficult to ascertain which other pieces were specifically made by Blaikie or his men, as Sir James' account book often just lists amounts paid, however there are instances where some itemising takes place and these provide an engaging snapshot into the who and when of the furnishing of Penicuik House. The most famous interior feature of the house was the Ossian Hall, its ceiling lavishly painted by the Scottish artist Alexander Runciman (1736-1785) to depict scenes from the recently published *Poems of Ossian* (1765). This key work by the Scottish poet James Macpherson was hugely influential in development of Romanticism, the concept of the 'noble savage', and the Gaelic Revival. That Sir James chose this subject, rather than classical scenes of antiquity, speaks of his



Above: Photographs from family records showing the efforts to remove the contents of the house to the lawn before they could be consumed by the fire.

position in celebrating a national and international Scottish identity. He wrote in his account book for the building of his new house "I own I have carried extravagance to the highest pitch but can with truth affirm my fortune ... is better than it was when I first entered to it", a testament to his financial prudence balanced against his desire to create a sumptuous country retreat.

The house was further extended in 1857 by Sir George Clerk, 6th Baronet, (1787-1867) to plans by the architect David Bryce, with the addition of large end blocks to house a library, larger reception rooms, and bedrooms necessary for Victorian house party entertaining.

By the end of the 19th century, Sir George Clerk, 8th Baronet, (1852-1911) and his wife Lady Aymée, spent much of their time living elsewhere, leaving the house empty a great part of the year. The cost of maintaining and running a house of its size subsequently became a burden and suitable tenants were found, first being Lord Kinnear, and then the lawyer R.B. Ranken.

In June of 1899 calamity struck Penicuik House when a fire broke out in the attic and spread through the roof and upper floors. The slow-moving nature of the conflagration, which burned for days, allowed for a major rescue with Penicuik's chattels pulled out of the smouldering house and deposited on the lawns. Sadly Runciman's painted ceiling in the Ossian Hall was lost.

Most of the original furniture and works of art were saved, but when difficulties with the insurers made it apparent the house could not be rebuilt, it was decided under the intuitive guidance of Lady Clerk to convert the adjacent Georgian stable block, which comprised a coach house, brew house, and bakery, as well as stables, into the main family home. Under the direction of architects Lessels & Taylor, by 1902 the work had finished and the 'new' Penicuik House was christened, creating one of the most unusual and charming private houses in Scotland. While Sir James Clerk's 18th century vision of a Scottish country seat was gone, much of his furniture, paintings, and works of art lived on in the new location and provided a glimpse of some of the splendour



The stables and coachouse of the original Penicuik House, converted after the fire of 1899 into the 'new' Penicuik House where the Clerk family reside to this day.

originally achieved. The original Penicuik House, surviving as a consolidated ruin, remains as a very fine example of Scottish Palladian architecture

Now a century and a quarter since the devastating fire, Penicuik Estate is changing and evolving once again. With a new generation taking over the running of the Estate, the family are embarking on an exciting new chapter, developing a fifty-year vision including the diversification of the business into leisure and hospitality. The current Penicuik House is now set to be converted to bring it up to date and to equip it

for 21st-century living. As part of this modernisation process, and after taking considered stock of the contents, it became apparent that it wouldn't be possible to retain everything in the new design. The family has now decided to offer some of the furniture and works of art for sale at auction with Lyon & Turnbull, with many pieces having been in the family for two and a half centuries. It is with great hope that new owners will enjoy these wonderful objects as much as they have been enjoyed by the Clerk family over the generations.

THE HALL

1^s

NARWHAL TUSK LATE 19TH CENTURY

whole tusk, drilled and fitted with two brass suspension loops

154,5cm long

CITES STATUS: Narwhal *Monodon Monoceros* - CITES Appendix II - Annex A

Sold with non-transferable transaction specific Article 10 Certificate Reference Number 24GBA10NYCRGP

£3,000-5,000



2

DUTCH OAK, EBONY, AND HOLLY INLAID CUPBOARD LATE 17TH/ EARLY 18TH CENTURY

the moulded cornice above a frieze with ebony and holly arabesque inlay, over six moulded double-panel doors with matching inlaid panels, enclosing a shelved interior, with iron lockplates and keys

180cm wide, 212cm high, 58cm deep

£800-1,200

3

**SET OF FOUR SCOTTISH GEORGE III STAINED ELM DINING CHAIRS
MID 18TH CENTURY**

the shaped top rails carved with acanthus and centred by shell motifs above carved and pierced vasiform splats, over wide stuffer seats covered in red hide with close nail trim raised on square chamfered legs united by stretchers (4)

55cm wide, 92cm high, 43cm deep

£1,000-1,500



Note: Multiple entries for elm chairs appear in Sir James' account ledger, mostly without the name of the wright who made them, as they were frequently paid through Blaikie's account. There is however an entry on 24 March 1769 of payment to a Abraham Gray for '1 Dozen Alem Chairs with stuft seats'.

4

**ANGLO-GERMAN WALNUT AND MARQUETRY
'NONSUCH' CHEST**

LATE 16TH/ EARLY 17TH CENTURY

the hinged top above a panel front with two marquetry reserves depicting a man and woman each holding a crown above their head while standing beneath a canopy supported by owls, separated by arabesque and foliate inlay within chequer and dot-and-reel bands, the panel ends with iron bail handles

151cm wide, 66cm high, 62cm deep

£1,500-2,500

Note: The decoration on this chest is characteristic of 16th century German inlay, however it is now thought to have been made in London, particularly around Southwark, from the second half of the 16th century, probably by immigrant German joiners and inlayers. Chests of this type often feature architectural decoration assumed to represent Henry VIII's celebrated Nonsuch Palace, but current opinion is that it is more likely derived from 16th-century printed designs, for example those published by Hans Vredeman de Vries, (1527-1604).





5

**KING'S COLOUR AND REGIMENTAL COLOUR FOR THE EASTERN REGIMENT, 2ND
MIDLOTHIAN VOLUNTEERS
EARLY 19TH CENTURY**

both centred by the regimental insignia, silk shattered (2)

larger 156cm x 183cm, pole 286cm long; the other 160cm x 164cm, the pole 287cm

£800-1,200



6

OAK IRON MOUNTED CUPBOARD

LATE 17TH CENTURY

the moulded cornice above a pair of folding eight panel doors with pierced iron hinge mounts, opening to a shelved interior, on later bun feet

166cm wide, 221cm high,
69cm deep

£600-800

7^s

GROUP OF SIX CANES

LATE 18TH/ EARLY 20TH CENTURY

to include Georgian, Victorian, and Edwardian examples, comprising an ivory handled malacca dress cane with yellow metal collar stamped 'Brigg'; a solid tortoiseshell 'fritz' handled cane with yellow metal collar engraved 'Aymeí 1887'; a carved ivory and horn inlaid handle cane with chequered right angle grip and whalebone stick; a faux bamboo tole enamel sword stick with steel blade; a silver 'fritz' handled walking cane with whistle, hallmarked London 1903, engraved 'Honor'; a silver 'doe foot' handled bamboo walking cane, cast and chased, hallmarked London 1902; together with an Hispano-Moorish gold damascened steel oval handled bamboo parasol, with green silk (7)

largest 100cm long

Note: Founded in 1836, Thomas Brigg & Sons, were makers of umbrellas and canes in London.

Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference 3979TL9F [Georgian ivory handled malacca dress cane] & KMS76YP3 [Victorian carved ivory and horn inlaid handle cane]

£300-500





8

**DUTCH OAK AND GILT GESSO CARVING OF
THE PASCHAL LAMB
17TH CENTURY**

centered by the lamb on an altar, with a sword above, surrounded by winged cherubim amongst rocaille scroll and stylised clouds; with an associated carved and polychrome painted putto (2)

30cm wide; the putto 19cm high

£300-500

9

**PAIR OF CARVED WOOD PANELS
19TH CENTURY INCORPORATING SOME
EARLIER ELEMENTS**

each panel carved from a large burr section, framed on three sides with foliate carved borders and surmounted by a scroll pediment (2)

each 37cm wide, 92cm high

£300-400



10

**ITALIAN POLYCHROMED AND PARCEL-GILT FIGURAL TORCHERE STAND
LATE 19TH CENTURY**

the shaped circular platform top supported by a blackamoor figure holding grapes and raised on a scrolled tripod base

39cm wide, 96cm high, 35cm deep

£400-600



11

**CARVED PANEL OF DIANA THE HUNTRESS
18TH CENTURY, POSSIBLY EARLIER**

the central panel depicting Diana reclining with her bow and accompanied by hunting dogs, with a stag to the right, within a wide frame carved with strapwork, shells, figures, masks and a pair of sphinxes, bearing initials A.M in two places
132cm wide, 98cm high

£800-1,200



12

**ITALIAN PAINTED AND PARCEL-GILT GROTTA CHAIR
19TH CENTURY**

the shell-form back and seat flanked by dophin arms, raised on shell legs
50cm wide, 84cm high, 48cm deep

£600-800



13

**PAIR OF SCOTTISH GEORGE III
LABURNUM SIDE CHAIRS
MID 18TH CENTURY**

the shaped top rails with scrolled ears above pierced and interlaced splats, over stuffover seats raised on square chamfered legs joined by peripheral stretchers; together with a SCOTTISH GEORGE III LABURNUM SIDE CHAIR, of related design, reduced in height (3)

51cm wide, 95cm high, 42cm deep

£300-500



14

**PAIR OF MAJOLICA
JARDINIÈRE STANDS
19TH CENTURY**

on fluted columns and tripod goats' leg supports with palmettes, on conforming bases, one with the original circular platform top; in blue/green mottled glaze (2)

46cm high, 34cm deep

£250-350



15

**ARTS & CRAFTS LINCRUSTA THREE
PANEL SCREEN**

the panels embossed and polychromed with putti, birds, foliage, fruit, and sunflowers

174cm wide, 184cm high

£300-500



THE
SITTING
ROOM

16

**PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS, POSSIBLY
WILLIAM HAMILTON OF EDINBURGH
CIRCA 1770**

the padded backs with shaped top rails above wide squared seats flanked by padded arms supported on acanthus carved scrolling uprights, raised on fluted, square chamfered legs joined by stretchers, upholstered in deep raspberry pink velvet upholstery (2)

60cm wide, 97cm high, 48cm deep

£6,000-8,000





Penicuik House in 1782, prior to the David Bryce designed end blocks added in 1857. The stable block with its distinctive steeple can be seen on the far right. © RCAH\MS

Much has been written about the celebrated suite of characteristically Scottish 'Cockpen' seat furniture from Penicuik House, commissioned by Sir James Clerk. While Sir James was meticulous in documenting the construction and furnishing of his new country house, his account journals can also be tryingly vague in identifying specific pieces with specific tradesmen. Speculation on the source of the 'Cockpen' furniture has led to the most probable maker, William Hamilton of Edinburgh, who can be linked to chairs of this type in other house collections of the period. It is then not too great a leap to assume that other pieces of upholstered furniture supplied to Penicuik at the same

time may have the same source. In Sir James' ledger there is an entry for the large amount of £33 14s 9d on the 22 October 1772 to Hamilton for payment 'in full of Chairs for Dining room'. This amount is far in excess of what the set of fourteen dining chairs would have cost [see lot 34], so it has been proposed that additional pieces supplied by William Hamilton could also be included in this figure. This would potentially include the suite of various 'Cockpen' chairs and sofas and extend to the present pair of chairs that take on a more conventional Georgian form with their serpentine tops rails, scrolled arm supports and fluted legs.



17

**GEORGE III GILTWOOD PIER MIRROR,
BY JAMES THOMPSON OF EDINBURGH
CIRCA 1767**

the partial divided mirror plate in a frame of
foliate trails, C scrolls and surmounted by a large
anthemion finial, within shaped margin plates

285cm high, 146cm wide

£7,000-10,000



Note: This mirror, and the other pier mirror in the sale, lot 47, were made by the Edinburgh gilder and carver John Thomson and recorded in the Penicuik House ledgers in 1770. Thomson first appears in the journal on 16th September 1767 where he is paid £8 'by the hands of Mr Blaikie to Accompt' and makes his final appearance in an entry on 1 December, 1773 where he is paid £144: 1: 8 'for Carving picture frames and gilding in Dining room'. In total he was paid £410 for his work at Penicuik. Listed as the 'Green Room Frame', it cost £15: 6: 6 for the frame with additional costs of £5:15:- for gilding and burnishing, £6:7:3 for the border glass, and - : 9: 11 for silvering the plates. Thomson also supplied frames and mirrors to Robert Dundas for Arniston House, the Earl of Hopetoun for Dalkeith Palace, and for the Duke of Buccleuch at Drumlanrig Castle.



18

**SET OF FIVE GEORGE III MAHOGANY DINING CHAIRS
MID 18TH CENTURY**

the top rails centred by a pierced pagoda roof above pierced splats with gothic arches, over serpentine stuffer seats covered in horsehair covers, raised on channel moulded legs united by stretchers, to include an armchair and four side chairs (5)

armchair 62cm wide, 94cm high, 50cm deep

£5,000-7,000



This group of chairs appear to be derivatives of Chippendale's Chinese and Gothic influenced backs outlined in the *Director*, and will have been made by an Edinburgh cabinet maker familiar with the latest fashion. Similar chairs appear in the collection of Dumfries House and Winton House, indicating a strong argument for a Scottish origin and maker. Alexander Peter, the Edinburgh cabinet maker who is well-known to have been the supplier of the secondary furniture at Dumfries House, is also recorded in Sir James' account ledger on several occasions, but there is no definitive evidence to link him with any particular piece of furniture.



19

USHAK CARPET
WEST ANATOLIA, LATE 19TH CENTURY

the light blue field with all over salmon pink palmette
 and foliate pattern, within salmon pink border

474cm x 425cm

£600-800



20

**SET OF FOUR GEORGE III MAHOGANY ARMCHAIRS
MID 18TH CENTURY**

the wide flat scrolling top rails and arms above twin wavy pierced ladderback splats and wide serpentine stuffed seats, raised on fluted square chamfered legs (4)
88cm wide, 79cm high, 49cm deep

Note: The ladder backs on these unusual chairs relates to the set of fourteen chairs from the Dining Room (lot 34), attributed to the maker William Hamilton.

£4,000-6,000



21

**GEORGE III MAHOGANY
CENTRE TABLE
18TH CENTURY**

the rectangular top with a moulded edge above a blind fret carved frieze, with two short drawers to one side and a single short drawer opposing, raised on square chamfered legs and pierced corner brackets and ending on block feet with leather castors
142cm wide, 85cm high, 70cm deep

£4,000-6,000



22

**MATCHED SET OF SEVEN GEORGE III
UPHOLSTERED SIDE CHAIRS
MID 18TH CENTURY**

comprising a set four and a set of three, all with shaped upholstered backs above serpetine stuffover seats, raised on blind-fret carved straight legs joined by stretchers, in various upholstery covers (7)

55cm wide, 95cm high, 48cm deep

£2,000-3,000

23

**KASHMIRI LACQUERED PAPIER MÂCHÉ DESK SET
19TH CENTURY**

profusely painted with floral decoration, within gilt foliate borders on a burgundy ground, comprising a stationary box with a domed cover, a blotter and a pen tray, the stationary box and pen tray inscribed to the base 'Ganemedé Srinagar, Kashmir N 2990' (3) the blotter 32cm long, 23cm wide, the box 25cm wide, 15.4cm high, the tray 22.2cm long

£300-500



24

**EARLY VICTORIAN MAHOGANY PARTNER'S DESK
EARLY 19TH CENTURY**

the rectangular top with a leather insert above a central slide with a hinged slope, over a drawer flanked by short drawers to one side and dummy drawers on the other, the same on the reverse, raised on turned and tapered legs (2)

136cm wide, 80cm high, 90cm deep

£400-600



25

GEORGE III GOLD MOUNTED MALACCA DRESS CANE
LATE 18TH CENTURY

the knob top stamped with makers mark 'JG', London 1770, embossed with three Rococo style c-scroll bordered panels engraved with scrolling floral designs, the pommel engraved with an initial 'G' crossed with a coronet and the head of a unicorn, the plain cane with gold mounted cord hole and brass tip

127cm long

£500-700



26

GEORGE III CHANTILLY PORCELAIN AND MALACCA DRESS CANE
18TH CENTURY

the porcelain knob decorated with figures in a landscape in the Kakiemon style, the plain cane with a cord hole, with a brass tip

102cm long

£300-500



27

GEORGE III GOLD MOUNTED MALACCA DRESS CANE
LATE 18TH CENTURY

the knob top stamped with rubbed Georgian hallmarks, embossed with twist gadrooning, the pommel engraved with a heraldic falcon grasping a branch, the plain cane with gold mounted cord hole, later converted to a parasol with maroon pleated silk canopy and brass tips

90cm long

£300-500





28

**ENAMEL PENDANT
OF RACING CLUB INTEREST
19TH CENTURY**

pierced with enamel crowned S of foliate detail, probably a member's badge for Sandown Racing Club, with date of 1889, the S, date, and border all of a white enamel ground, the crown without enamel detailing, the back stamped near the hoop 1828 and the base stamped H. LEWIS 172 NEW BOND ST LONDON, not hallmarked, within a fitted box

3.3cm diameter

£200-300

29

**'MARY QUEEN OF SCOTS'
HEART PENDANT
LATE 19TH CENTURY**

the polished rock crystal heart with crown surmount, with beaded and fleur-de-lis detail, unmarked, in a fitted box for 'Hamilton & Inches, ... Edinburgh'

3.8cm wide, 6.4cm long (including crown)

£300-500



30

**CROCHETED COIN PURSE AND A PAIR OF
EMBROIDERED VELVET CHILD'S SLIPPERS
18TH CENTURY**

the purse of spherical form, crocheted in coloured and metal threads, the lower part of circular form embroidered in metal threads with flower head motifs, with a woven bead issuing tassels, with a drawstring around the top also issuing woven beads and tassels; the slippers with a pale pink velvet ground embroidered in metal threads with stylised foliate designs, with flat leather soles (3)

the purse 10cm high (not including strings), the slippers 15.5cm long

£300-500





31

**FINE CASED PAIR OF SCOTTISH
36-BORE FLINTLOCK DUELLING
PISTOLS, BY INNES, EDINBURGH
CIRCA 1800**

with 9 inch heavy octagonal sighted barrels, the breech-blocks with platinum line and platinum lined touch-holes, the top-flat stamped 'Innes Patent' and signed 'Maker to his Majesty Edinr.', top-tangs engraved with martial trophies, vacant oval white metal escutcheons, flat border engraved lockplates signed 'Innes', sliding safes behind the floral scroll engraved hammers, rainproof pans, rollers to the frizzen-springs, walnut half-stocks with chequered bag-shaped butts, border and trophy engraved spurred square-backed trigger-guard with stylised pineapple finial, barrel-bolt escutcheons, horn tips to the fore-ends, rectangular escutcheons to the wrists and period ramrods; together with a period mahogany compartmented case relined in green baize, with a copper and brass two-way powder flask, brass ring handle to the lid, barrels 23cm long, overall 36cm long case 46cm long, 8cm high, 23cm deep

£2,000-3,000





32

**PAIR OF CASED ENGLISH PERCUSSION PISTOLS, BY MOORE & WOODWARD
EARLY 19TH CENTURY**

with 8 ½ inch round sighted barrels signed 'London' along the top flat, border engraved breeches with threaded plugs, foliate scroll engraved tangs, silver small chambered square escutcheons engraved with heraldic demi-huntsman winding a horn with motto 'Free for a Blast' for the Clark family, shaped locks each decorated with foliate scrollwork, signed 'Moore & Co, London', foliate engraved dolphin hammers, varnished walnut full stocks, partially chequered flat ovoidal butts, foliate engraved trigger-guards with pineapple finial, stirrup ramrods; together with a period oak compartmented case lined in green baize, the lid with a paper trade label for 'Moore and Woodward, Late Charles Moore', lacking accessories, barrels 21.5cm long, overall 34cm long

case 46cm wide, 7cm high, 22cm deep

£2,000-3,000





C. FRIESE in DRESDEN



33

**FINE CASED PAIR OF GERMAN
36-BORE PERCUSSION
TARGET PISTOLS, BY C FRIESE,
DRESDEN**

MID-19TH CENTURY

with 8 ¼ inch octagonal sighted and rifled barrels, the breech-blocks with gold and platinum line, platinum lined touch-holes and threaded plugs, the top-flat signed in gold 'C. Friese In Dresden', retractable rear sights, full tangs engraved with foliate scrolls, also numbered '1' and '2', flat border engraved lockplates signed 'C. Friese' & 'Dresden', foliate engraved dolphin hammers, walnut half-stocks, partially chequered grips with scrolling foliate outline, flat ovoidal butts with oval engraved caps, trigger and set trigger, foliate engraved spurred trigger-guards with stylised pineapple finials, barrel-bolt escutcheons, curled fore-ends; together with a period mahogany compartmented case lined in green baize, with various accessories, barrels 21cm long, overall 34cm long

case 40cm wide, 7cm high, 26cm deep

£2,000-3,000



**THE
DINING
ROOM**

34

**COMPOSITE SET OF FOURTEEN SCOTTISH
GEORGE III MAHOGANY DINING CHAIRS
18TH CENTURY**

having pierced ladderback slats, above stuffer seats covered in gold plush upholstery with close nail trim, raised on square chamfered legs united by stretchers, to include twelve side chairs and a pair of armchairs; three chairs with curved seats (14) armchair 62cm wide, 94cm high, 48cm deep

Provenance: Sir James Clerk, purchased in 1772 from William Hamilton & Sons, Edinburgh for the dining room at Penicuik House

Literature: Francis Bamford, "Plenishings at Penicuik House", *Country Life*, 7 August, 1975, pgs. 332-334

£5,000-7,000



This long set of chairs, with their distinctive pierced ladderbacks are a typically Scottish form and are attributed to the Edinburgh maker William Hamilton. Sir James' journal records the purchase of a set of dining room chairs, presumed to be the present set, in October 1772. Three of the chairs have bowed seats indicating they were replacements or possibly assimilated from other parts of the house into the larger set. The firm of Hamilton & Sons operated from the Tolbooth Wynd in the Canongate where William Hamilton worked until his retirement in 1790. A similar set of chairs, also attributed with William Hamilton was supplied to the Duke of Buccleuch for Dalkeith Palace, but now reside at Drumlanrig Castle. Another set of the same form was in the collection of the Duke of Hamilton at Lennoxlove, while another set is in Trinity House, Leith. The firm also supplied furniture to Paxton House and Arniston House.



35

**EARLY GEORGE III MAHOGANY DINING TABLE
MID 18TH CENTURY AND LATER**

comprising two demi-lune ends and two drop-leaf centre sections with gateleg supports, the rounded rectangular top over a plain frieze raised on tapered legs ending in pad feet
518cm long, 75cm high, 156cm deep fully extended

£3,000-5,000



Two potential entries for the current lot appear in the house accounts. The first, described simply as 'a Mahoganie table to hold 16 or 18' was invoiced for £3 15s by Daniel Miller, joiner, 20 April 1733, but this predates the furnishing of Penicuik House by thirty-five years. The other possibility is a bill for £7 7s 11d billed by William Hamilton for '4 Mahogany planks & 2 Cutts measuring in all 26ft. 10in.', 23 July 1770. The style of the table suggests the earlier date, but could be explained that the table was made by local joiners to the older style as a matter of choice. The same journal entry from 1770 also lists a payment to William Tait and Robert Euart for 'Making a Large table'. One further section was made later in the 20th century to extend the table further.



36

FEREGHAN CARPET
WEST PERSIA, LATE
19TH CENTURY

the indigo field with
allover herati pattern,
lemon spandrels, within
rust brown border

483cm x 395cm

£300-500



37

**SET OF FOUR PAINTED AND
PARCEL GILT GESSO TORCHERE
STANDS, AFTER ROBERT ADAM**
THIRD QUARTER 18TH CENTURY

of concave triform section, the
triform platform tops with rams'
masks in gilt moulded panels and
corresponding plinth bases (4)

63cm wide, 91cm high, 63cm deep

£4,000-6,000

38

REGENCY MAHOGANY CELLARET
EARLY 19TH CENTURY

of sarcophagus form, with a hinged cover opening to a lead lined interior, raised on carved lion paw feet and a moulded plinth

57cm wide, 57cm high, 44cm deep

£600-800



39

PAIR OF REGENCY MAHOGANY URN PEDESTALS
EARLY 19TH CENTURY

the stepped square tops above panel moulded doors, one with a drawer to the interior, raised on carved lion paw feet (2)

52cm wide, 103cm high, 47cm deep

£2,500-3,500



40

**PAIR OF GEORGE III MAHOGANY DOVE GREY MARBLE TOPPED SIDE TABLES,
ATTRIBUTED TO JAMES BLAIKIE
CIRCA 1769**

the rectangular Italian dove grey marble tops over cushion moulded and fluted friezes
marked with carved flowerhead blocks, and raised on chamfered blind-fret carved legs
with pierced corner brackets and ending in block feet (2)

169cm wide, 91cm high, 77cm deep

£40,000-60,000





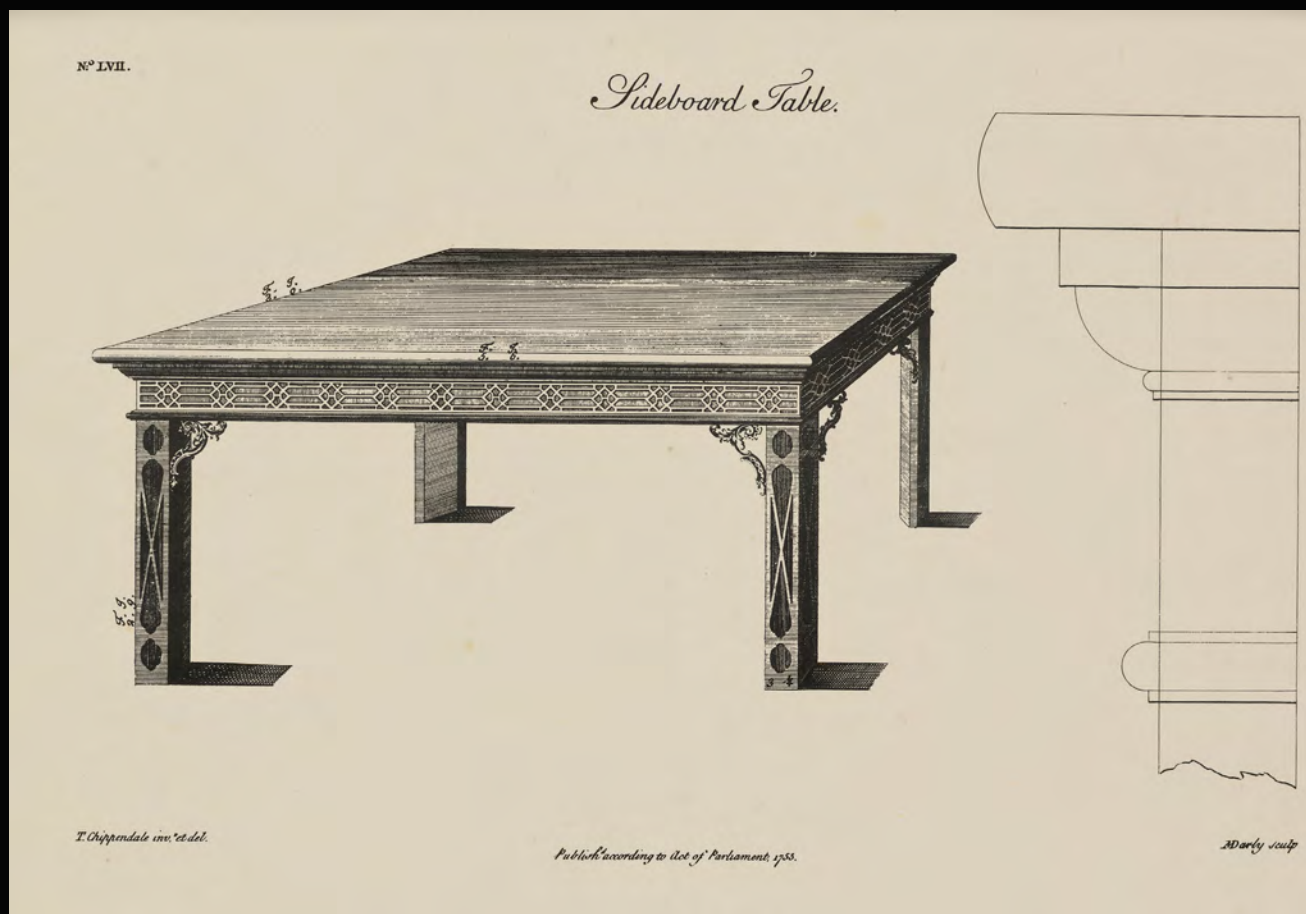


Plate LVII of Thomas Chippendale's 'Director'

In 1764 John Baxter, the son of Penicuik House's architect John Baxter, senior, was sent to Rome by Sir James to study, and while there he was tasked with sourcing marble chimneypieces, slabs of marble for table tops, and advising on the selection of lifesize classical marble statuary to grace the interiors of Penicuik House whose decoration was carrying on apace. Correspondence between Sir James and the younger Baxter culminated in September 1767 when Sir James sent the final payment of £67 3s 9d "which compleats the payt. of Chimnys, Statues and Tables of Leghorn". This last reference probably describes slabs of marble to be used for tables once shipped back to Scotland, and would

certainly have included the two 'Dove coloured Slabs for tables' which he mentions in his accounts in February, 1769. Sir James would have then relied on his principle carpenter James Blaikie with the construction of the table frames. As with other furniture commissioned for the house, there is no evidence to suggest that Blaikie made the table bases himself, but instead would have acted as agent and outsourced their construction to a trusted Edinburgh cabinetmaker. The tables' design is clearly taken from plate LVII of Thomas Chippendale's *Director*, and clearly shows the influence of current London fashion all the while eschewing London makers.



41

**VICTORIAN PAINTED PAPIER MÂCHÉ TRAY BY
JENNENS & BETTRIDGE
MID 19TH CENTURY**

Painted to the centre with a St Bernard dog lying by the water's edge with seagulls flying overhead, within gilt scrolling and foliate borders, the shaped, barbed rim with gilt line decoration, stamped to the reverse JENNENS & BETTRIDGE, BIRMM LONDON, MAKERS TO THE QUEEN
59cm wide, 46cm high

£300-500



42

**BLOOR DERBY PART DINNER SERVICE
EARLY 19TH CENTURY**

Painted throughout in puce and gilt with stylised foliage, the shaped plate rims with gadrooned moulding and gilt highlights, comprising: twenty dinner plates, 26cm diameter; six soup bowls, 26cm diameter; a large oval meat plate, 45cm wide; two further oval serving dishes, 36cm wide; two shaped rectangular tureens and covers; a pair of small oval sauce tureens with covers, and one small sauce tureen without a cover, 16.5cm wide; a similar associated small sauce tureen with rope twist handles and cover, 18.3cm wide; an associated jug, 17cm wide; six coffee cans; six tea cups; nine saucers; Bloor Derby and Derby factory marks (qty)

meat plate 45cm wide

£300-500

43

**PAIR OF BOW PORCELAIN WHITE SHELL SALTS
CIRCA 1750-53**

of large size, each of fluted shell form resting on a triangular shell and seaweed encrusted base, one with an incised factory mark to the base (2)

14.5cm wide

Note: These salts were made in four sizes. A slightly smaller model is illustrated in *Bow Porcelain*, Gabszewicz and Freeman, 1982, p. 43, fig. 42

£1,000-1,500



44

**BLUE AND WHITE TRANSFER PRINTED DAVENPORT
SUPPER SET ON MAHOGANY TRAY
EARLY 19TH CENTURY**

printed with 'Chinoiserie Ruins' pattern, comprising: a twin handled oval footed bowl and four segmented dishes (covers lacking), all on an oval mahogany fitted tray with brass scroll handles, impressed factory marks and various numerals

tray 56cm wide

£200-300



45

**ENGLISH IMARI PATTERN PART DESSERT SERVICE
EARLY 19TH CENTURY**

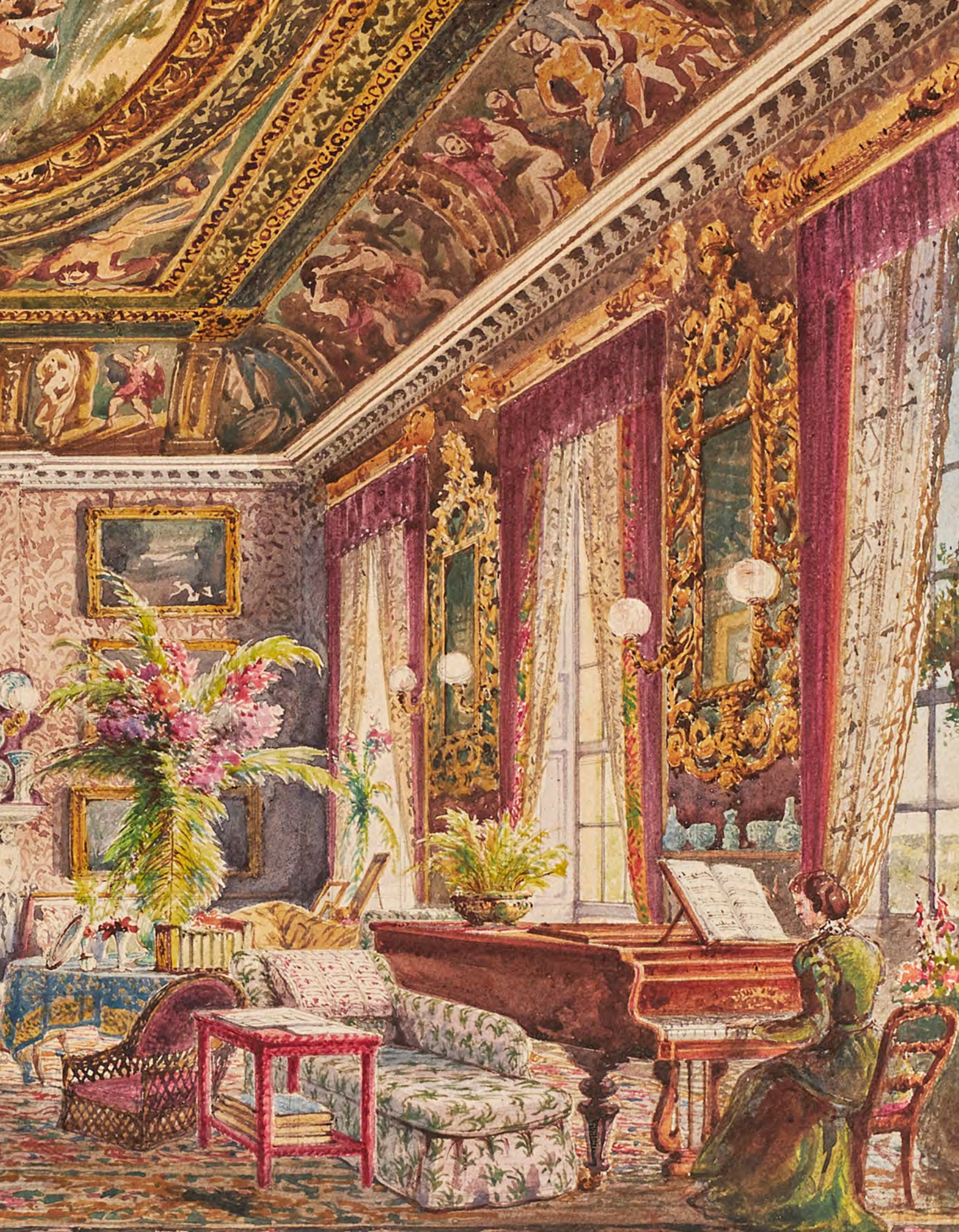
painted with panels of floral decoration, alternating with a design of a bird within a cartouche on a dark blue ground, gilt highlights throughout, comprising: a pair of ice pails, one with a cover, 27cm high (including cover); a footed navette shaped bowl, 33cm wide; a pair of shell shaped dishes, 20.7cm wide; a pair of lozenge shaped dishes, 28cm wide; a pair of small sauce tureens with covers on stands, stand 21cm wide, tureens 14.5cm high; unmarked (qty)

ice pail with cover 27cm high

£500-700



504, Caselli 1878





THE DRAWING ROOM

46

**GEORGE III GILT WOOD PIER MIRROR, BY JAMES THOMPSON OF EDINBURGH
CIRCA 1767**

the divided mirror plate within a frame of foliate scrolls, hung with swags and intertwined ornamentation, a shell motif to the apron below, flanked by shaped and bevelled margin plates

249cm high, 124cm wide

Note: The present lot, and the other pier mirror in the sale, lot 17, were made by the Edinburgh gilder and carver John Thomson and recorded in the Penicuik House ledgers in 1770. Thomson first appears in the journal on 16th September 1767 where he is paid £8 'by the hands of Mr Blaikie to Accompt' and makes his final appearance in an entry on 1 December, 1773 where he is paid £144: 1: 8 'for Carving picture frames and gilding in Dining room'. In total he was paid £410 for his work at Penicuik. Listed as the 'Carved Peir frame for Drawing Room', it cost £18: 9: 10 for the frame with additional costs of £7:-- for gilding and burnishing, £6:7:3. Interestingly, notations to the invoice state that Sir James provided glass for the margin plates providing a deduction of £2:2:6 from the total cost. Thomson is also credited with supplying frames and mirrors to Arniston House for Robert Dundas, Hopetoun House for the Earl of Hopetoun, and Drumlanrig Castle for the Duke of Buccleuch.

Literature: Francis Bamford, "Plenishings at Penicuik House", *Country Life*, 7 August, 1975, pgs. 332-334

£10,000-15,000



Preceding page

G. Carelli, *The Ossian Hall, Penicuik House*, dated 1878, watercolour



The Drawing Room, New Penicuik House,
showing lots 46, 47, 50, 53 and 54 in situ.
Image © RCAH/MS

47

**PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS, POSSIBLY
WILLIAM HAMILTON OF EDINBURGH
CIRCA 1770**

the shaped backs with serpentine top rails above wide stuffover seats flanked by padded open arms supported on scrolled supports carved with flower head terminals, raised on blind-fret carved straight legs joined by stretchers, covered in yellow damask upholstery (2)

68cm wide, 98cm high, 59cm deep

Note: This pair of library armchairs bears many of the hallmarks of the influence of Thomas Chippendale post publication of the *Director* in 1754.

£8,000-12,000



48

**PAIR OF ITALIAN GILTWOOD AND BRECCIA PERNICE MARBLE TOPPED SIDE TABLES
CIRCA 1770**

the thick rectangular mottled breccia pernice marble tops above pierced friezes centred by a pair of carved dolphin masks, their entwined tails extending to the scrolling open friezes, raised on foliate carved and sea serpent wrapped cabriole legs, ending in scrolled feet (2)

157cm wide, 91cm high, 82cm deep

£40,000-60,000









This remarkably lively pair of giltwood side tables, with their somewhat menacing dolphins or sea serpents, do not appear in the Penicuik papers or invoices, but were certainly saved from the fire in 1899, residing in the new Penicuik House since its conversion from a stable block. The impressively thick breccia pernice marble slabs may have been part of the shipment of marble slabs shipped from Rome in the late 1760s, arranged by John Baxter the Younger, son of Penicuik's chief architect John Baxter.



49

**CHARLES X GILT BRONZE MANTEL CLOCK
CIRCA 1825-30**

the gilt dial with Roman numerals, signed indistinctly 'H TH. Recontre A Carn', the square case flanked the figures of Orpheus playing his lyre to a lion on a rocky outcrop, the base with a rectangular relief frieze of Orpheus travelling through the underworld with Eurydice to save her, on a plinth base with four toupie feet, the twin brass movement with silk suspension pendulum striking to a bell

33cm wide, 43cm high, 12cm deep

£400-600

50

**VICTORIAN GILTWOOD AND
GLAZED FOUR-FOLD SCREEN
LATE 19TH CENTURY**

each fold with an arched top with carved floral details, the upper sections with painted panels of British birds, signed and dated 1871, with glazed panels below

178cm wide, 110cm high overall

£300-500



51

PAIR OF FRENCH GILT BRASS ROCOCO STYLE CANDLESTICKS**19TH CENTURY**

made in three sections with a detachable drip tray, the three-sided baluster stem on a spreading base with three scroll feet, moulded throughout with rocaille, c-scroll and floral designs (2)

20.2cm high

£300-500

52

GREEN SERPENTINE MARBLE EWER**18TH CENTURY**

of long slender tapering urn form with a long fluted spout terminating in a scroll, on a socle base raised on a square plinth with moulded rim

66cm high, 16cm square

£800-1,200

53

**FRENCH LOUIS XVI GILTWOOD FAUTUEIL,
LATE 18TH CENTURY**

the square back in a moulded frame above a wide seat flanked by part padded arms, raised on fluted tapered legs

62cm wide, 91cm high, 47cm deep

£300-500





54

**SUITE OF REGENCY MAHOGANY SEAT FURNITURE, ATTRIBUTED TO WILLIAM TROTTER
EARLY 19TH CENTURY**

to include a pair of sofas and a pair of armchairs, the sofas with straight low backs and scrolled top rails above squab seats flanked by high scrolling arms, the frames carved with flower head roundels, palmettes and reeding, raised on reeded tapered legs ending in brass caps and castors; the armchairs of enclosed bergere form with high backs and scrolled top rails above loose cushion seats, the frames similarly carved, on matching legs (4)

armchairs 75cm wide, 101cm high, 53cm deep, sofas, 223cm wide, 88cm high, 73cm deep

£6,000-8,000

Note: The Edinburgh furniture maker William Trotter is known to have supplied furniture to Penicuik House in 1809. Various tables, a wardrobe, a canterbury, and trays and stands were invoiced and accounts paid in September of that year. While this suite does not appear in that journal entry, it is commonly accepted and consistent with family history that it was supplied by Trotter around the same time.



THE
BEDROOMS





55

SCOTTISH GILTWOOD MIRROR
19TH CENTURY

the shield shaped mirror plate within a thistle and foliate carved giltwood frame, previously with an easel support

72cm wide, 90cm high

£300-500



56

GEORGE III WING ARMCHAIR
18TH CENTURY

the arched padded back and shaped ears above a tufted seat flanked by high scrolled arms, raised on square tapered legs joined by stretchers and ending in brass caps and castors on the forelegs and ceramic castors to the rear, covered in distressed olive green velvet

72cm wide, 120cm high, 46cm deep

£500-700

57

VICTORIAN BURR WALNUT FOUR DOOR WARDROBE
MID 19TH CENTURY

the projecting breakfront cornice over a central pair of panel doors opening to an interior with sliding trays with drawers below, flanked by matching doors enclosing hanging space and a base drawer, on a plinth base

245cm wide, 225cm high, 63cm deep

£600-800





58

**GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS, ATTRIBUTED TO JAMES BLAIKIE
CIRCA 1769**

the serpentine top with a carved foliate gadrooned edge over two short and three long graduated drawers outlined with cockbeading, flanked by angles carved with trailing vines and berries and headed by acanthus scrolls, above leaf-tip carved base moulding and raised on gadrooned and C-scroll carved ogee bracket feet

119cm wide, 87cm high, 60cm deep

Note: One of two chests of drawers supplied by James Blaikie to Penicuik House in 1769, and listed as a 'half-Chest' in Sir James' journal. Blaikie, as the principle carpenter on the development of the Penicuik interiors and furniture, would have acted as agent and had the chest made by an Edinburgh cabinetmaker to his specifications. The two chests of drawers supplied came with a combined bill of £4 10s and are heavily influenced by designs from Chippendale's *Director*. This example, slightly squatter than its counterpart, lot 60, is embellished with rich carving to its edge moulding and angles, and sits on pronounced C-scroll carved ogee bracket feet, and is similar to chests made by the London cabinetmaker William Gomm. Frustratingly, the names of these craftsmen don't appear in the journal of Sir James.

£8,000-12,000



59

**GEORGE III MAHOGANY
SERPENTINE CHEST OF
DRAWERS, ATTRIBUTED TO
JAMES BLAIKIE
CIRCA 1769**

the serpentine top with a C-scroll and bellflower carved edge over four graduated long drawers flanked by angles carved with trailing flowers, the base moulding carved with leaf tips, all raised on foliate carved ogee bracket feet with castors

116cm wide, 101cm high, 58cm deep

Literature: Francis Bamford, "Plenishings at Penicuik House", *Country Life*, 7 August, 1975, pgs. 332-334

£8,000-12,000





Note: One of two chests of drawers supplied by James Blaikie to Penicuik House in 1769, and listed as a 'half-Chest'. Blaikie, as the principle carpenter on the development of the Penicuik interiors and furniture, would have acted as agent and had the chest made by an Edinburgh cabinetmaker to his specifications. The two chests of drawers supplied came with a combined bill of £4 10s and are heavily influenced by designs from Chippendale's *Director*. This chest has a more restrained ornamentation than its counterpart, lot 58, but still benefits handsomely from the foliate carved mouldings that outline its shape. Like in lot 58, the names of the individual craftsmen who made this piece, have not been recorded in the journal of Sir James.



60

VICTORIAN MAHOGANY WING ARMCHAIR
19TH CENTURY

with a shaped back and ears above a deep seat flanked by scrolled arms, covered in oxblood red leather, raised on cabriole legs

81cm wide, 108cm high, 57cm deep

£300-500



61

REGENCY MAHOGANY BED STEPS
EARLY 19TH CENTURY

with three fabric lined treads, raised on reeded tapered legs

49cm wide, 66cm high, 74cm deep

£400-600



62

VICTORIAN
EBONISED SETTEE
MID 19TH CENTURY

the low cushioned back and seat flanked by padded open arms with turned supports, raised on turned feet with brass caps and castors

131cm wide, 79cm high,
57cm deep

£400-600



63

**VICTORIAN BURR WALNUT TRIPLE WARDROBE, BY JOHN TAYLOR & SONS, EDINBURGH
19TH CENTURY**

the projecting moulded cornice over a central arched mirrored door flanked by two further doors, opening to hanging space and sliding trays with drawers below, on a plinth base, stamped 'John Taylor and Sons, Manufacturers, Edinburgh'

225cm wide, 208cm high, 66cm deep

£500-700

STORES & ATTIC

64

**PAIR OF LATE GEORGIAN MAHOGANY
FOLDING TRAY STANDS, POSSIBLY
WILLIAM TROTTER
EARLY 19TH CENTURY**

of x-frame form with chamfered legs joined by stretchers with through tenons (2)

66cm wide, 56cm high, 46cm deep

Note: This pair of tray stands may be those mentioned in the Penicuik archives supplied by William Trotter 25 September 1809. Listed in the accounts as '2 Ditto [i.e. mahogany] butlers tray stands' at a cost of £1:13:-.

£400-600



65

**GEORGE II STYLE OAK FRAMED SETTEE
19TH CENTURY**

the rectangular padded back above a stuff-over seat flanked by open scrolling arms, raised on cabriole forelegs ending in trifid feet, upholstered in mustard velvet

135cm wide, 83cm high, 58cm deep

£300-500



66

**THREE GEORGE III
WING ARMCHAIRS
MID 18TH CENTURY**

in distressed condition, with arched backs and serpentine ears above short scrolled arms, raised on square chamfered legs (3)

69cm wide, 110cm high, 47cm deep

£800-1,200



67

GROUP OF CARVED PUTTI
18TH CENTURY

comprising a polychromed putto with a red draped cloth, an unpainted putto, and a white painted putto head and torso (3)

66cm high; 66cm high; and 44cm high

£400-600



68

ASSEMBLED SET OF NINE GEORGE III DINING CHAIRS

LATE 18TH CENTURY

comprising oak and elm examples, with shaped top rails above pierced tapered splats, above stuffer seats and raised on square chamfered legs joined by stretchers, to include eight side chairs and an armchair (9)
side chair 52cm wide, 93cm high, 40cm deep

£1,000-1,500

69

REGENCY SIMULATED ROSEWOOD THREE-SEAT SOFA
EARLY 19TH CENTURY

the straight back and slight scrolled arms over a three cushion seat, raised on reeded front legs ending with brass caps and castors; with a green loose slipcover

220cm wide, 80cm high, 68cm deep

£500-700





SELECT PROPERTY FROM **TOWIE BARCLAY CASTLE**

Towie Barclay, a picturesque tower house castle, lying just a few miles southeast of Turiff, in Aberdeenshire, has the qualities you would dream of in a Scottish castle. Walking over the threshold is like stepping back in time, with much of the interior in keeping with how it would have looked in the 16th century. For over 50 years the Ellington family have been custodians of Towie Barclay and made it their family home.

The site of the castle was gifted to Clan Barclay in the 11th century by Malcolm III of Scotland and there is evidence that there has been a dwelling there since the 12th century. The present structure, in the form a traditional keep with rib and groin vaulted interiors, was completed in 1593. The castle remained in the Barclay family until 1752, when it was sold to the Earl of Findlater, and then some years later in 1792, to Robert Gordon's Hospital in Aberdeen.

Karen and Marc Ellington, both from the USA, purchased the property in 1972, when it was a desperately overgrown ruin, which had lain empty for over 200 years. The story



Marc Ellington

began in Oregon, in 1967, when Karen and Marc jumped on a flight to Glasgow to avoid Marc being drafted into the US forces to serve in the Vietnam war. Marc was a folk singer and musician, who recorded with the likes of Fairport Convention and Byrds. Between gigs the couple explored Scotland. They first visited Towie Barclay in 1969 and fell in love with the red sandstone building. "When I first saw Towie Barclay I saw not what it was but what it could be" reflected Marc in 2017. They went on to buy it in 1972 for £4,000, which was every penny that they had.

The couple embarked on an extensive restoration project and developed a passion for conservation and traditional building skills, becoming well recognised for their knowledge. They faced challenges such as trees growing out of windows, water leaking through the roof



The Great Hall, Towie Barclay, image courtesy of Savils.

of the Great Hall, and no electricity. They carried out laborious, painstaking work with their own hands, such as spending several months chipping cement off the walls in the entrance hall and cleaning the external stonework with a wire brush. Eventually they added two further stories to the castle. Years later Marc went on to set up the Scottish Traditional Skills Training Centre, aimed at encouraging students to learn traditional skills such as lime mortar work and dyking, in order to ensure the future of our built heritage.

The restoration was funded by Marc's work as a folk singer and musician, and Karen project managed the restoration. Karen went on to become an award-winning landscaper and garden designer, and her work included recreating the original sunken garden at Towie Barclay, with stunning results. The couple raised their two children at the castle, continuing with plans and projects for Towie Barclay and

its gardens along the way. The work that was carried out was considered to be one of the finest 20th century castle restorations, receiving a Saltire Society award in 1973, and drawing various royal visitors to observe the work. The first royal guest was the Queen Mother, who was served cookies made by the Ellington's young daughters. King Charles, then the Duke of Rothesay, also visited on several occasions.

In terms of architectural history the castle has one of the finest preserved medieval Great Halls north of York, and there are numerous features of interest such as stone ceiling bosses carved with the arms of the Barclay family and King James I / VI, a shot hole by the main entrance, for defending the castle from attack, spyholes or 'laird's lugs' on the staircase for listening into conversations, and timber beams dating from the 1500s. Yet this historical building was a warm and lively family home, where the



“I now look back on the exciting years we had collecting antiques from all over the country for Towie Barclay. And now with a sense of pride and a little sadness in saying goodbye to these treasures we release them from Towie Barclay for others to enjoy, while holding onto the memories we shared with the many friends who have visited over the years.”

Karen Ellington

children enjoyed bum crawling down the stone spiral staircase and ‘playing house’ in the minstrels’ gallery. It also played host to musical gatherings with sessions attended by friends such as Richard Thompson and his wife Nancy, Dave Swarbrick and Fiona Kennedy. Billy Connolly also visited and when out with the Ellington’s for fish and chips one evening they left the restaurant to find a queue of people the length of a football pitch waiting to see him.

Marc and Karen were passionate about the history and heritage of Scotland, and this is reflected in the contents of their home, which they collected

over the years. Antique shopping was a favourite pastime for them both. Marc had a particular interest in paintings and works of art, and the house is richly furnished with pieces that are in keeping with the period and style of the building. Their fascinating collection was built up over the decades and acquired from a range of sources all over the country. The collection includes early oak and Scottish vernacular furniture, historical portraits, religious works of art, tapestries, weapons and armour.

Following Marc’s death in 2021 Karen made the difficult decision

to put Towie Barclay on the market. It was now gone to new owners and will begin a new chapter in its history. Karen looks back with happy memories on the exciting years spent collecting antiques for Towie Barclay. It is now with a sense of pride, and some sadness in saying goodbye to these treasures, that the time has come for the selected contents of the property to be offered for sale and passed on for future generations to enjoy.

THE ENTRY HALL



70

**CONTINENTAL CHESTNUT RENT TABLE
17TH CENTURY**

the three plank top over a single frieze drawer, raised on trestle supports with scroll carved stretchers

85cm wide, 68cm high, 67cm deep

£800-1,200



71

**NORTH GERMAN OR
NETHERLANDISH
CARVED OAK FIGURE
OF ST JAMES THE
GREATER**

16TH CENTURY

the standing robed figure holding a book under his right arm and a staff with hanging satchel in his left hand, his bearded uncovered head with a hat hanging behind, mounted in a composition stand

Figure 57cm high,
60cm high overall

£1,000-1,500



72

**DUTCH CARVED OAK
FOOT WARMER
LATE 17TH CENTURY**

the hinged top and side panels carved and pierced with swans within foliate borders, raised on bun feet

24cm wide, 20cm high, 21cm deep

£250-350



73

**CHARLES II OAK
PANEL CHEST
17TH CENTURY**

the three panel hinged top above a three panel front, raised on stile feet

138cm wide, 91cm high,
66cm deep

£700-1,000



74

**TAPESTRY BORDER FRAGMENT,
BRUSSELS, PROBABLY WORKSHOP
OF GERARD PEEMANS**

17TH CENTURY

with a cartouche depicting a winged putto mask, rams' masks and a lion's pelt, inscribed 'HISTORIA TITI ET VESPASIANI', with modern edging and lining

53cm high, 94cm wide

Note: A tapestry with the same medallion and presumably from the eight part series of the Story of Titus and Vespasian, after Charles Poerson, sold Druot, 10 October, 2023, lot 12; and another tapestry from the series depicting the Massacre at Jerusalem is in the collection of the Art Institute of Chicago, 1952.1243.

£300-500

75

**CARVED OAK
CAQUETEUSE ARMCHAIR
17TH CENTURY**

the arched top rail carved with stylised plant forms above a panel back carved with a stylised urn issuing scrolling leaves, tulips, and buds, flanked by egg and dart carve stiles, over a plank seat flanked by outscrolling arms, on turned legs joined by peripheral stretchers

68cm wide, 116cm
high, 37cm deep

£2,500-3,500



76

**TWO IRON SIGNAL CANNONS
EARLY 19TH CENTURY AND EARLIER**

with ring cast barrels, the largest on an oak naval carriage lacking wheels; the other on a naval type carriage with two cast iron wheels; together with a SMALL IRON MORTAR SIGNAL CANNON, mounted on modern wood carriage, 32cm long

Provenance: barrels 92cm and 81cm long

£700-1,000







77

**17TH CENTURY DUTCH SCHOOL
HEAD AND SHOULDER PORTRAIT
OF YOUNG MAN WITH LACE JABOT**

Oil on copper

17.5cm x 13.5cm (7in x 5.25in)

£400-600



78

**CIRCLE OF
WOLFGANG HEIMBACH
THE TOWN GUILDS**

Oil on canvas

59cm x 46cm (23.25in x 18in)

£2,000-3,000





79

**MANNER OF GEORGE JAMESONE
HALF LENGTH PORTRAIT OF A GENTLEMAN**

Bears date 1663, oil on canvas

65cm x 54cm (25.25in x 21.25in)

£400-600

80

**FOLLOWER OF REMBRANDT VAN RIJN
HEAD AND SHOULDERS OF A YOUNG
WOMAN IN LAMPLIGHT**

Oil on canvas

61cm x 51cm (24in x 20in)

£300-500



THE **KEEP**





81

**ITALIAN MORION OR CABASSET HELMET
LATE 16TH CENTURY**

in the 'Spanish' fashion, formed in one piece of steel with a rounded almond-shaped crown rising to a curved 'stalk' and a flat integral brim, pierced with a later wiring-hole, the base of the skull encircled by dome-headed lining rivets on brass washers embossed as florets (losses); together with another ITALIAN MORION OR CABASSET HELMET, of near identical form (2)

28cm wide, 20cm high, 22cm deep

£300-500



82

**TWO CAST IRON EXECUTIONER STYLE AXES
18TH CENTURY**

probably German or Scandinavian, the larger with foliate decoration and a makers stamp to one face, the other with initials and two stamps, both with substantial integral socket and later wooden handles; together with another CAST IRON AXE HEAD, with a triangular socket, the trapezoidal blade with indistinct punched motif to one face, 21cm long (3)

the larger 111cm long

£700-1,000

83

**ITALIAN STONEBOW
17TH CENTURY**

with slender steel bow retained by an iron bracket, carved fruitwood tiller of characteristic form, reinforced with a slender steel panels to both sides at the front, the rear portion incorporating a carved scroll, turned knob finial, fitted with iron forward prong finial, fixed two-prong iron fore-sights, moulded iron trigger operating the string release, and arched steel back-sight

90cm long, 99cm wide

£300-500





84

PAIR OF ETCHED FINGERED GAUNTLETS
LATE 16TH / EARLY 17TH CENTURY

probably Southern German, each formed of a long flared and pointed cuff with a short fixed separate inner plate, both plates decorated at their upper edges with a file-roped inward turns accompanied by etched borders and small bosses, four metacarpal-plates, a knuckle-plate, the lower end of which is shaped between the fingers, four scaled finger-defences and a fixed angled thumb-defence, the front plates decorated with an etched foliate front band flanked by rope twist borders

38cm long, 12cm wide

£400-600



85

CONTINENTAL WARHAMMER
18TH CENTURY

with steel hammer and axe head, on a studded wooden handle with grip

50cm long

£300-500



86

CONTINENTAL COMPOSITE SET OF STEEL ARMOUR
LATE 17TH CENTURY

including a CUIRASS, PROBABLY NORTH ITALIAN, comprising breastplate in the 'peascod' fashion, formed with shallow neck and arm-openings, separate riveted plate flanged outwards at its base, together with a three-piece backplate formed of a main plate with a riveted articulated plate flanged outwards at its lower edge, both decorated with roped inward turns accompanied by recessed borders; together with a GORGET/COLLAR, of two main plates; an ARTICULATED ARM DEFENCE, with pauldrons each of six overlapping plates, the three upper plates extending over the front and back, the elbow cap with turning joints to the vambrace; another PLAUDRON, of six overlapping plates, the upper plate extending over the front and back; a single front VEMBRACE plate, with later leather straps, also a paper auction label dated 1974 and painted inventory number to the interior; and a BURGONET HELMET, with one-piece skull rising to a comb, integral upward pointing riveted peak and neck-guard each with roped inward turn, two hinged cheek-pieces (7)

the breastplate 48cm high

£1,200-1,800



87

**LARGE GERMAN SPORTING CROSSBOW (GANZE RÜSTUNG)
LATE 17TH / EARLY 18TH CENTURY**

with heavy steel bow retained by steel brackets, large steel cocking stirrup, without string, slender tapering fruitwood tiller, inlaid with a bone stringing over the full length and mother of pearl decoration to the top, the sides inlaid with scrolling steel design, fitted with bone/staghorn flat/flight groove and wooden sight, brass bolt-clip, steel trigger with acorn terminal

113cm long, 83cm wide

£800-1,200

88

**FRENCH WROUGHT IRON WINDLASS
17TH CENTURY**

with a pair of twist cranks and a pair of pulley wheels, formerly at the end of a crossbow

60cm long, 38cm wide

£400-600



89

**THREE PIECES OF CONTINENTAL STEEL BODY ARMOUR
LATE 16TH CENTURY**

including breast-plate with medial ridge, a one-piece backplate and a rivetted articulated backplate with four plates (3)

the breastplate 48cm high

£1,000-1,500



90

**GERMAN SPORTING CROSSBOW (GANZE RÜSTUNG)
LATE 17TH/EARLY 18TH CENTURY**

with heavy steel bow retained by cords, small iron stirrup and string of twisted cord, fruitwood tiller swelling about the centre and shaped for the cheek with carved acanthus scroll, inlaid with a bone/staghorn panels engraved with fluer de lys, rosettes and shells, fitted with bone/staghorn flat/flight groove with acanthus engraving, an adjustable horn sight, steel bolt-clip, steel trigger with a spurred guard

70cm long, 58cm wide

£800-1,200



Top



91

**TWO ENGLISH STONEBOWS
LATE 17TH CENTURY**

each with slender steel bow, slender fruitwood tiller inlaid with engraved bone to the tops, fitted with built-in steel gaffle with folding back-sight, button-shaped cocking lever retained by a slender steel band, one with folding fore-sight (2)

the larger 61cm long

£600-800







Left: Detail of boss on groined vault in entrance lobby of Towie Barclay Castle © Crown Copyright HES Scottish National Buildings Record



92

**GERMAN TWO HANDED SWORD
LATE 17TH CENTURY**

the broad flat tapering double-edged blade with partial fuller, long rectangular ricasso and curved petal lugs, the hilt with decorated quillons of diamond section, the scrolled terminals matching curved petals and two ring guards, octagonal wood grip retaining some of the original canvas covering, the oval flat sided drop pommel with turned terminal, blade 124.5cm

159cm long

£2,000-3,000



93

**COLLECTION OF TEN
STRATHSPEY FENCIBLE PIKES
LATE 18TH CENTURY**

each of conventional form with straight wooden shaft, pointed steel mount to base and spear points to the other, painted inscriptions to each of NO. 3, 14, 19, 34, 38, 52, 58, 68, 178 and 367; together with a further polearm (11)

£1,500-2,500

Note: Sir James Grant of Grant (1738-1811), who owned large estates in Strathspey, was a politician and the Chief of Clan Grant. In 1783 he was a co-founder of the Royal Society of Edinburgh and served as its first president. Upon the declaration of war by France in 1793, Grant raised the Strathspey Regiment of fencible infantry, an army of volunteers formed to counter the French invasion. He was appointed colonel. Fencibles (from the word defensible), were raised during the late 18th and early 19th centuries, to defend against the threat of invasion during the Seven Years' War, the American War of Independence, the Napoleonic Wars, and the War of 1812. The volunteers of the Strathspey Fencibles were mostly Highlanders, raised from Sir James's own tenants. In June 1793 they marched south and were stationed in most of the towns in southern Scotland. Whilst quartered at Dumfries in 1795, a mutiny broke out amongst the Strathspey Fencibles. A spirit of jealousy and distrust of their officers had taken root in the men, resulting in the imprisonment of several men of the regiment. This was followed by an uprising amongst some of the men who, in defiance of their officers, released the prisoners. This act had dire consequences. The regiment of Strathspey Fencibles were marched to Musselburgh, where four privates were tried, and being found guilty of mutinous conduct, condemned to be shot. They were marched to Gullane Links in East Lothian on 16th July 1795 where it was declared that only two should suffer and that lots should be drawn to determine who. It was Charles Mackintosh and Alexander Fraser who were shot that day. No other act of insubordination occurred in the regiment, which was disbanded in 1799.





94

SCOTTISH HIGHLAND TARGE
EARLY 18TH CENTURY

the leather outer surface embossed with knotwork designs, with a central brass boss and cornered by four brass outers (one lacking), with dome headed brass nails throughout, braces to the reverse lacking, remnants of an old paper label verso

50cm diameter

£300-500

95

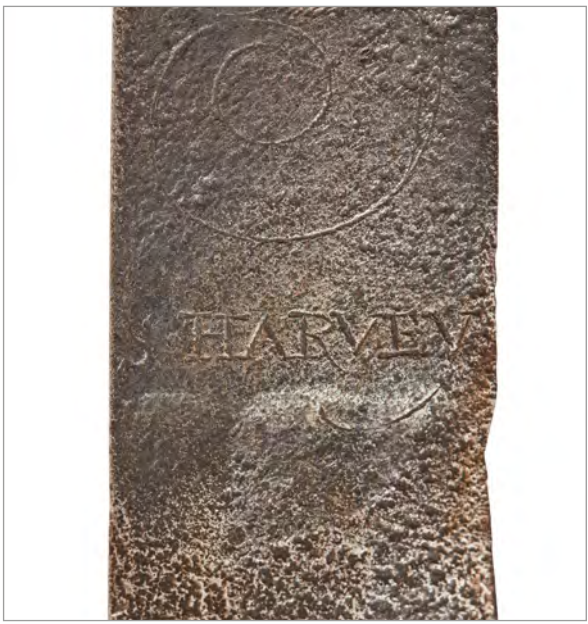
SCOTTISH BASKET HILTED BROADSWORD
MID 18TH CENTURY

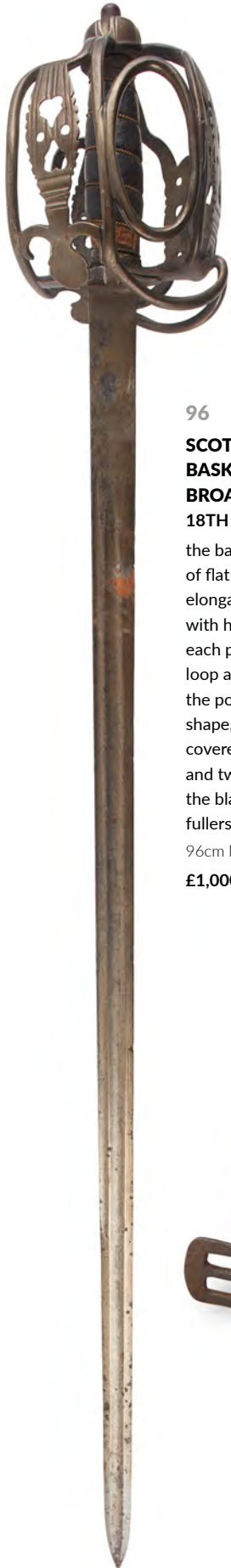
the basket formed of flat section bars with incised lines, elongated side guards with crosses pierced on each plate, a dragoons loop and arched quillon, the pommel of flat bun shape, replacement wooden grip, the blade with two fullers and engraved with a crowned 'PG' to both sides, signed 'S. Harvey' to one side and dated 1752 to the other, blade 97cm long

116cm long

£1,000-1,500







96

**SCOTTISH
BASKET HILTED
BROADSWORD
18TH CENTURY**

the basket formed of flat section bars, elongated side guards with hearts pierced on each plate, a dragoons loop and arched quillon, the pommel of flat bun shape, the wooden grip covered in black fishskin and twisted brass wire, the blade with two fullers, blade 80cm long

96cm long

£1,000-1,500



97

**GROUP OF FIVE POWDER HORNS
AND A SHOT FLASK
19TH CENTURY**

all of teardrop form, in embossed metal and leather, all with brass mounts (6)

largest 22cm long

£300-500

98

**GROUP OF SIX SINGLE
ROWEL SPURS
17TH CENTURY**

either in steel or russet iron, each with star-shaped rowel, on either straight, curved or cane-necks, various decoration (6)

largest 19cm long

£300-500





99

**FLINTLOCK STEEL BARRELLED COACHING BLUNDERBUSS, BY NOYES, WARMINSTER
LATE 18TH / EARLY 19TH CENTURY**

with two-stage banded damascus steel 16inch barrel, Dublin registration mark, engraved 'Warminster' above the breech, plain flat stepped lock having roller on the frizzen spring, with engraved trophy detail and signed 'NOYES' forwards of the hammer, walnut fullstock with brass mounts including trophy engraved trigger guard with foliate finial and an engraved butt plate stamped 'DU-2083'; steel ramrod
80cm long

£400-600



100

**SCOTTISH PRESSED AND
ENGRAVED HORN POWDER FLASK
LATE 17TH CENTURY**

flattened form decorated with pinwheels, thistels, fleur-de-lis, and braided bands, the nozzle bearing the date 167[4] and inscribed on the inner edge

33cm long

£800-1,200



101

**SCOTTISH BASKET HILTED SWORD
LATE VICTORIAN**

the basket formed of flat section bars, elongated side guards with hearts pierced on each plate, the pommel of turned finial shape, the wooden grip covered in tan leather and twisted brass wire, the blade with three short partial fullers, blade 86cm long

102cm long

£300-500



102

**SILVER-PLATE MOUNTED DRESS SPORRAN
EARLY 20TH CENTURY**

the canted kiltie with three knobs and embossed with thistles and a vacant cartouche, with long black horse hair body and corresponding white tassels; together with a CARVED WOOD SGIAN DUBH, 20TH CENTURY, the single edged blade notched along the back, the grip within brass mounts, carved with basket weave set with brass pins, the blade 9cm long (2)

16.5cm wide, 44cm long approx.

£300-500

103

**SCOTTISH WHITE METAL
MOUNTED DRESS POWDER HORN
EARLY 19TH CENTURY**

the cover engraved and punched with a band of thistles and mounted with a facet cut Cairngorm, the body with white metal thistle hanging mounts and the nozzle with a spring loaded thumbpiece

31cm long overall

£500-800



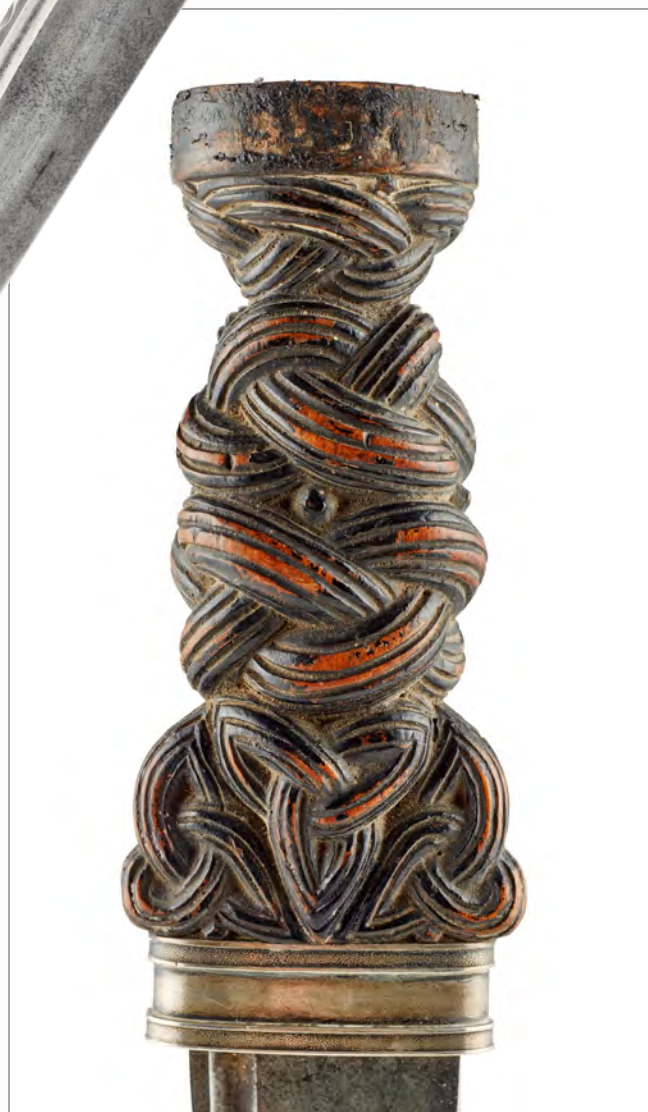
104

**18TH CENTURY STYLE CARVED WOOD DIRK
19TH CENTURY**

the steel blade with faceted back edge, the hilt
deeply carved with celtic knotwork, the pommel
lacking its mount

the blade 30cm long

£600-800



THE
DINING
HALL



105

**FOLLOWER OF PIETER SNAYERS
THE BUTCHER'S BOY**

With inscription, oil on canvas

83cm x 67cm (32.75in x 26.25in)

£1,500-2,500



106

**LARGE TURNED AND STAINED WOOD BOWL
19TH CENTURY**

turned with fine incised lines throughout

51cm diameter, 14.7cm high

£300-500



107

**CHARLES II OAK REFECTORY TABLE
17TH CENTURY AND LATER**

the two board cleated top above a plain frieze raised on baluster turned legs joined by peripheral stretchers with a wavy apron, on later bun feet

222cm wide, 76cm high, 78cm deep

£1,500-2,500

108

**OAK JOINT LONG
BENCH
LATE 17TH
CENTURY**

the single plank top with a moulded edge above a panel frieze, raised on ring turned tapered legs joined by peripheral stretchers

211cm long, 52cm high, 30cm deep

£600-800





109

**PAIR OF TAPESTRY PANELS
17TH CENTURY**

each with the figure of Triton blowing a conch shell horn within a scrolled cartouche, with modern borders and linings (2)

116cm high, 66cm wide

£500-700

110

**PAIR OF BAROQUE STYLE GREEN
PAINTED AND EBONISED BOBBIN
TURNED TABLES
19TH CENTURY**

the tops lined with green paper raised on X-form supports joined with a stretcher (2)

84cm wide, 74cm high, 54cm deep

£300-500



111

**PAIR OF WILLIAM AND MARY
WALNUT SIDE CHAIRS
LATE 17TH CENTURY**

the backs pierced and carved with foliate scrolls, one with cresting of putto holding a coronet, with caned panels and spiral carved supports, above caned seats raised on foliate carved legs joined by corresponding putto and crown pierced stretchers (2)

51cm wide, 122cm high, 41cm deep

£250-350



112
DUTCH SCHOOL
THE HUNTING PARTY

Oil on canvas
39cm x 143cm (15.25in
x 56.25in)

£300-500

113
**SET OF EIGHT LARGE SILVER-
PLATED ECCLESIASTICAL**
COMMUNION CHALICES
19TH CENTURY

with knopped stems and circular
moulded feet (8)

22cm high, 13cm diameter

£300-500



114

ASSOCIATED PART CANTEN OF SILVER PLATED CUTLERY
SALVAGED FROM THE S.S BREDA

20TH CENTURY

mostly Shell and Thread pattern and Fiddle Pattern, with slight variations in style, comprising: four large serving forks; five large serving spoons; two ladles; ten soup spoons; twelve dessert spoons; fourteen dinner forks; twenty three various dessert forks; three fruit forks; eleven fruit knives; fourteen dinner knives, together with an assortment of various teaspoons, condiment spoons and sugar tongs (qty)

the largest ladle 35cm long

Provenance: In the summer of 1969 the Ellingtons were enjoying a summer holiday in Oban and became friendly with four scuba divers who were staying in the same hotel. The divers were searching for salvage on the wreck of the SS Breda in Ardmucknish Bay. In the bar in the evening the divers would tell of their finds under the waves and one night they proudly offered the Ellingtons a box of tarnished cutlery (lot 114) salvaged from the officers mess onboard Breda, which the Ellingtons were delighted to accept.

Note: The S.S Breda was a Dutch cargo passenger ship sunk off Oban during World War II. In December 1940 she left London bound for Mombassa, Bombay and Karachi with valuable cargo including Hawker Biplanes, Tiger Moths, military vehicles and horses. She reached Oban eight days after departure and on 23rd December two German bombers flew overhead dropping explosives on either side of the ship causing serious damage. The twelve passengers were put on the life boat, the horses were set free to swim for their lives, and Captain Foy and the crewmen finally abandoned the ship before she sank some 600 yards from shore in Ardmucknish Bay. She has now become one of the best known wrecks in the UK and was heavily salvaged during the 1960s and 70s.

£300-500

115

PAIR OF LARGE PEWTER COMMUNION FLAGONS
18TH CENTURY

with domed hinged covers and open thumbpieces, the straight-sided ring-banded bodies inscribed 'BELONGING to the Associate CONGREGATION of Sanquhar 1777', touchmarks 4 and COLDWELL (2)

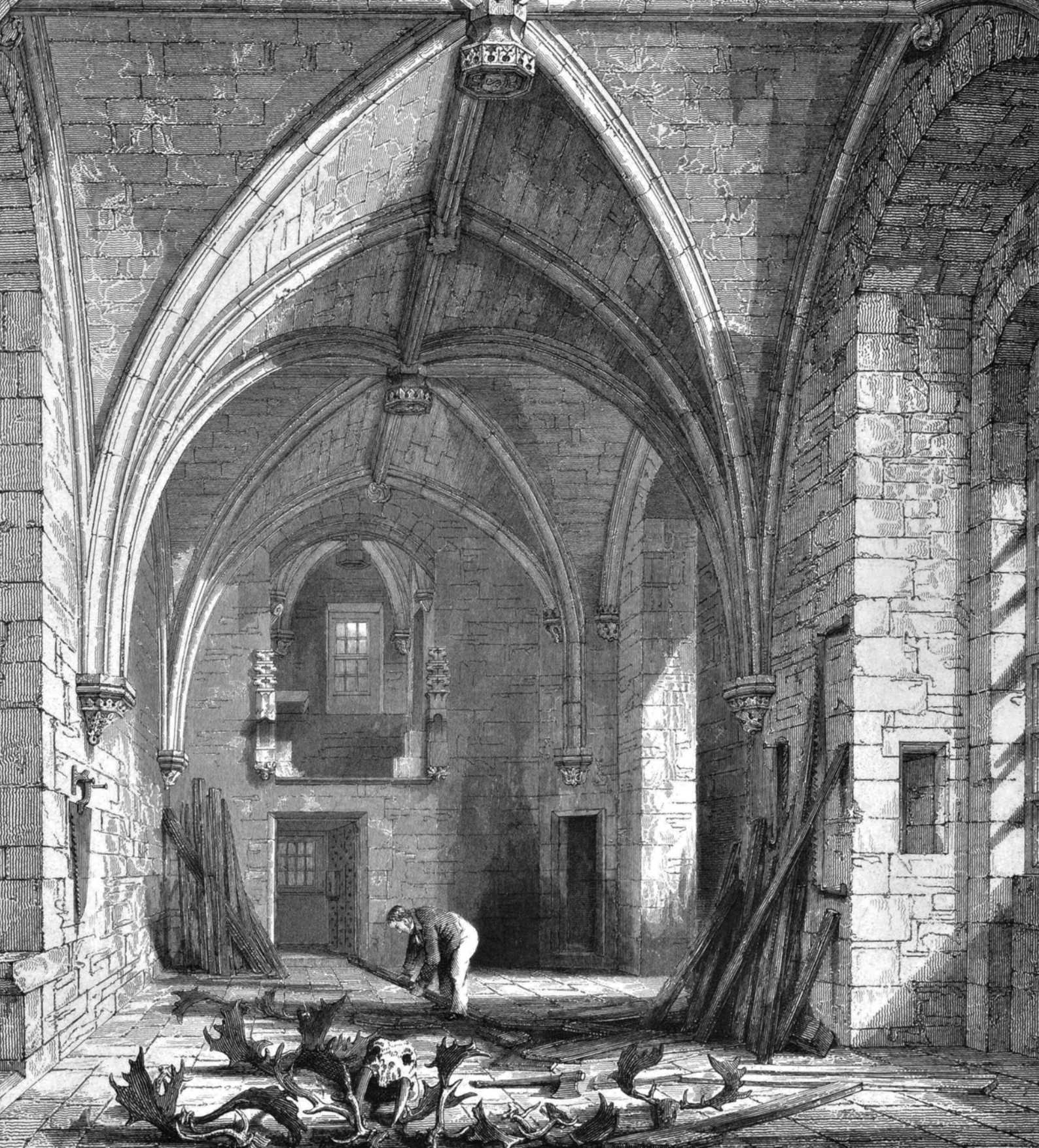
32cm high

£300-500





THE GREAT HALL





116

**SILK NEEDLEWORK
CUSHION AND AN
EMBROIDERED BOX**
17TH/ 18TH CENTURY

the cream silk ground of the cushion embroidered with coloured silk threads, metal threads and sequins, with raised and coiled work, the design in the form of an urn issuing flowering and leafy branches, with strawberries and small flowers on the mossy ground below, one corner with a tassel; the box of rectangular form with linen panels embroidered with silk and metal threads, with sequins and raised details, designed with stylised floral and scrolling motifs, the interior lined with paper with red painted foliate decoration (2)

the cushion 24cm x 23.5cm, the box 6cm high, 9.5cm wide, 6.8cm deep
£250-350



117

**SCOTTISH OAK WAINSCOT
ARMCHAIR**
17TH CENTURY

the scroll carved crest rail with stylised plant forms and leaves above a panel back carved with stylised tulips, over a plank seat flanked by shaped downward scrolling arms, raised on bobbin turned forelegs joined by peripheral stretchers

58cm wide, 105cm high,
38cm deep

£1,000-1,500



118

PAIR OF BAROQUE BRASS FIRE DOGS
17TH CENTURY

with pierced baluster bodies with acanthus scrolls and shell motifs, surmounted by flame finials, on foliate scroll feet (2)

29cm wide, 61cm deep, 14cm deep

£400-600

Left: The Great Hall, Towie Barclay, The Baronial and Ecclesiastical Antiquities of Scotland, 1852



119

**CHARLES I SMALL OAK
CENTRE TABLE**
EARLY 17TH CENTURY

the two board top with cleated ends above a base with a channel moulded frieze, raised on turned baluster legs joined by peripheral stretchers

181cm wide, 78cm high,
78cm deep

£800-1,200

120

**ITALIAN CARVED PINE FIGURE OF CHRIST
LATE 16TH CENTURY**

the draped figures standing contrapposto on a
scrolled plinth carved with a sunburst

57cm high

£400-600



121

**OAK WAINSCOT ARMCHAIR
EARLY 17TH CENTURY**

the scrolled crest rail carved with stylised flowers and flower heads, above a panel back
carved with a lozenge and plank seat flanked by down scrolling open arms, the channel
moulded seat rail raised on turned baluster forelegs joined by peripheral stretchers

£600-800



122

**SPANISH CARVED WOOD POLYCHROME
BUST OF SAINT PAUL****EARLY 18TH CENTURY**

holding an orb in his left hand, his right hand
outstretched, on a plinth base carved with flutes and
dentils, with a metal hanging hook to the reverse

49cm high, 38cm wide

£800-1,200



123

16TH CENTURY GERMAN SCHOOL
NOLI ME TANGERE

Oil on cradled panel

119cm x 82cm (46.75in x 32.25in)

£4,000-6,000

124

**GERMAN CARVED LIMWOOD PANEL OF THE CORONATION OF THE VIRGIN MARY
16TH CENTURY**

depicting the standing figure of Mary flanked by the figures of God the Father and Christ on a bank of cherubim and swirling clouds, a kneeling patron below

89cm wide, 85cm high, 14cm deep

£4,000-6,000

125

**CIRCLE OF LAMBERT LOMBARD
CHRIST AND THE WOMAN OF SAMARIA
AT THE WELL**

Oil on cradled panel

112cm x 60cm (44in x 23.5in)

£4,000-6,000







126

**SOUTH GERMAN FRUITWOOD, MARQUETRY AND LEATHER TABLE CABINET-ON-STAND
AUGSBURG/ ULM, LATE 16TH/17TH CENTURY; THE STAND 19TH CENTURY**

with a hinged top and fall front opening to reveal an arrangement of drawers around a central cupboard, all with geometric landscapes, the fall with a musical trophy, on a later stand with slides faced with green man masks, on a spindle turned trestle base
62cm wide, 125cm high, 41cm deep overall

Note: Lorenz Stoer was born in Nuremberg and from 1577 was living in Augsburg; active as painter, draftsman, and printmaker, intarsia, and map designer his highly influential book *Geometria et Perspectiva* (Augsburg, 1567), comprised surreal images of polyhedra in landscapes of ruins for cabinetmakers working with inlaid wood.

£4,000-6,000





127

**FOLLOWER OF
BERNARDINO LANINO
MADONNA AND CHILD**

Oil on canvas

117cm x 58cm (46in x 22.75in)

£1,500-2,500



128

**JERUSALEM ENGRAVED
MOTHER-OF-PEARL AND
WOOD CRUCIFIX**

EARLY 19TH CENTURY

with Christ with the Virgin Mary
below, the triangular base with a
monk saint with flowers

36cm high, 17cm wide, 6cm deep

£300-500

129

**FLEMISH CARVED AND POLYCHROME PAINTED FIGURE OF
MARY MAGDALENE**

17TH/ EARLY 18TH CENTURY

the figure depicted standing with her hands in prayer, wearing a gathered
red gown and blue mantle, her long hair hanging in wavy tresses

125cm high

£3,000-5,000



130

**ITALIAN BAROQUE GILTWOOD
RELIQUARY STAND**

LATE 17TH/ EARLY 18TH CENTURY

the architectural case with female terms and seven apertures, with six retaining their original relics and labels and glass covers, on a gilt and ebonised scrolled base centred by a winged cupid mask

55cm high, 23cm wide, 13cm deep

£800-1,200



131

PAIR OF CONTINENTAL CARVED, POLYCHROMED, AND PARCEL-GILT FIGURAL PRICKET STICKS
18TH CENTURY

each carved as a draped angel holding a scrolling torchere, mounted on composition bases (2)

68cm high, 72cm high overall

£600-800





132

**PAIR OF RENAISSANCE STYLE PATINATED
METAL PRICKET STICKS**

19TH CENTURY

with a knopped stem, moulded with scroll
decoration throughout and with baskets of flowers
and snails to the triform base, raised on scroll feet (2)

68.5cm high

£400-600



133

FLEMISH STYLE WALNUT CENTRE TABLE WITH PORTSOY MARBLE TOP
19TH CENTURY

the large rounded rectangular slab top with a moulded edge, on an associated
base with panel moulded frieze raised on cup and cover baluster and block legs
161cm wide, 81cm high, 107cm deep

Note: Portsoy, on the northeast Banffshire coast, was famed for its polished green and
reddish veined stone taken from a nearby quarry. Known as Portsoy marble, it is in
fact a type of serpentine, and was popular in the 18th century for chimneypieces and
reputedly exported to France for use in the Palace of Versailles.

£2,000-3,000

134

**GILT BRONZE AND BRASS PROCESSIONAL CRUCIFIX
16TH CENTURY**

with roundels depicting symbols of the four apostles and
standing figures of Mary and John the Baptist, mounted on a
modern stepped oak base

Crucifix 43cm high, 55cm high overall

Note: For a near identical example see V&A 136-1879

£400-600





135

**TWO ITALIAN CARVED WOOD AND GESSO PUTTO FIGURES
18TH CENTURY**

each polychrome painted with gilt highlights, modelled in flight with an arm raised in the air, with a flowing robe around the shoulders, each drilled and fitted with a suspension loop to the reverse (2)

46cm high

£250-350

136

**ITALIAN CARVED WOOD POLYCHROME
FIGURE OF THE INFANT CHRIST
18TH CENTURY**

modelled unclothed, looking heavenward, with his arms raised

37.2cm high

£400-600



137

JCLARK (18TH CENTURY BRITISH)
THE INFANT JOHN THE BAPTIST AND SAINT ELIZABETH**

Signed, inscribed and dated 1767 on the reverse, oil on canvas

75cm x 63.5cm (29.5in x 25in)

£500-700



138
LARGE
NEEDLEWORK
PANEL OF THE
HOLY FAMILY
18TH CENTURY
 worked in wool,
 depicting the Holy
 Family walking in
 a landscape with
 trees, flowers,
 sheep, a goat, a
 stag, a dog, and a
 rabbit, mounted or
 a wood stretcher
 57cm high, 52cm
 wide
£300-500



139
GEORGE III BLACK
JAPANNED
LONGCASE CLOCK,
WILLIAM STERCK,
LONDON
MID 18TH CENTURY
 the pagoda pediment
 with gilt flaming urn
 finials above an arched
 brass dial with Strike/
 Silent dial to the
 arch, over a Roman
 numeral chapter ring,
 subsidiary seconds dial,
 and date aperture, a
 brass signature band
 beneath the hands. the
 trunk with an arched
 moulded door painted
 with a scene of the
 Holy Family, and Christ
 Cleansing a Leper, on a
 plinth base, all enriched
 with gilt details
 256cm high, 50cm wide,
 23cm deep
£1,500-2,500

140

**18TH CENTURY SCOTTISH SCHOOL
HALF LENGTH PORTRAIT OF MOTHER AND CHILD**

Oil on canvas

73cm x 63cm (28.75in x 24.75in)

£300-500



141

**BAROQUE STYLE BRASS AND EBONISED MIRROR
19TH CENTURY**

the rectangular mirror plate enclosed by margin plates enclosed by ripple cut mouldings and brass foliate mounts, surmounted by a pierced and repoussé brass cresting with flower heads and foliate scrolls

121cm high, 73cm wide

£400-600

142

**ITALIAN CARVED GILTWOOD MARBLE
TOPPED CONSOLE TABLE**

18TH CENTURY

the serpentine veined white marble top above a pierced and carved frieze centred by a roundel with musical putti, raised on foliate carved C scroll legs headed by winged masks and joined by a ribbon-tied laurel wreath

120cm wide, 80cm high, 56cm deep

£1,000-1,500







143

GEORGIAN CREWELWORK PANEL

18TH CENTURY

previously a bed hanging, worked with wool on linen, depicting a scene of a hound chasing a stag issuing scrolling foliate branches, later mounted on a cream tweed bedspread with a green cotton backing, the panel 216cm long, 133cm wide 285cm long, 258cm wide

Provenance: by repute, Warwick Castle

£1,000-2,000

144

**18TH CENTURY SCOTTISH SCHOOL
HALF LENGTH PORTRAIT OF HER
GRACE, MARY DUCHESS OF ATHOLL**

Inscribed, oil on canvas
76cm x 63.5cm (30in x 25in)
£400-600



145

**GEORGIAN BEADWORK AND
SILK STITCH PANEL
18TH CENTURY**

depicting a flowering urn worked in
a variety of coloured beads outlined
with silk chain stitch on a silk ground,
in a modern mount and frame
42cm high, 51cm wide, sight size
£300-500



146

**LATE GEORGIAN SILK
NEEDLEWORK PICTURE
EARLY 19TH CENTURY**

the oval panel depicting an angel
addressing a kneeling man by a
footbridge, in a gilt gesso frame
41cm high, 34.5cm wide
£250-350



THE LIBRARY

147

JAN VAN TEYLINGEN (DUTCH 1603-1655) ST JOHN THE EVANGELIST

Signed and dated indistinctly dated 16.., oil on panel
61cm x 47cm (24in x 18.5in)

£800-1,200



148

CONTINENTAL FRUITWOOD LECTERN 18TH CENTURY

the bookrest slope on a
turned column support
and scrolled tripod base
113cm high, 38cm wide

£300-400



149

CHARLES I OAK WAINSCOT ARMCHAIR EARLY 17TH CENTURY

the panel back carved with a lozenge and line
scrolls withing channel moulded stiles, above
a replaced plank seat flanked by downward
scrolling open arms, on turned baluster
forelegs joined by peripheral
stretchers

57cm wide, 95cm
high, 38cm deep

£500-700



150

WILLIAM AND MARY WALNUT FOOTSTOOL LATE 17TH CENTURY

the cushion seat on above a wavy seat rail raised on baluster and scroll carved legs
joined by moulded arch stretchers, covered in tartan
47cm wide, 46cm high, 38cm deep

£300-500



151

**OAK AND ELM WAINSCOT ARMCHAIR
MID 17TH CENTURY**

the rectangular panel back carved with lozenge and foliate motifs, above a plank seat and lunette carved seatrail flanked by downward scrolling open arms, raised on baluster turned legs joined by a peripheral stretcher
62cm wide, 102cm high, 42cm deep

£500-700



152

**CONTINENTAL CARVED AND
POLYCHROMED CORPUS CHRISTI
18TH/ EARLY 19TH CENTURY**

the elongated figure mounted on a black painted cross enhanced with gilding
Figure 41cm high, 81cm high overall

£250-350

153

**SPANISH STYLE WALNUT TRESTLE TABLE
19TH CENTURY**

the three board top with a moulded edge and punched decoration, raised on S-scroll end supports and stretchers
200cm long, 82cm high, 77cm deep

£500-700





154

**CASED COLLECTION OF
ANNULAR BROOCHES
MEDIEVAL AND LATER**

to include fifteen examples
of various metals, in a green
velvet lined mahogany case

Largest 6.5cm diameter;
smallest 18mm diameter

£1,000-2,000



155

**CARVED OAK PANEL
19TH CENTURY**

relief carved with a figure of a man holding
his hat and glove, in an arched alcove

36cm high, 19.5cm wide

£250-350





156

**EASTERN ORTHODOX ICON, CHRIST PANTOCRATOR
18TH CENTURY**

on a panel with two staves, with a gilt metal oklad with embossed border and pierced halo

32cm high, 26.5cm wide

£300-500

157

**EASTERN ORTHODOX ICON, SAINT PAUL
EARLY 18TH CENTURY**

the saint seated in a throne-like chair, wearing a red mantle and holding a book on his knee, his right hand raised in blessing

33cm high, 24cm wide

£250-350



158

**EASTERN ORTHODOX ICON, THE
MOTHER OF GOD OF THE SIGN
EARLY 18TH CENTURY**

the double staved panel in a silver-gilt oklad with pierced halos, with a Maria Andipa's Icon Gallery paper trade label to the reverse

32cm high, 27cm wide

£300-500



159

GREEK ORTHODOX ICON OF JOHN THE BAPTIST
17TH/ EARLY 18TH CENTURY

John the Baptist depicted with wings as a divine messenger and wearing a animal skins beneath a green draped robe, holding a scroll in his hand as he addresses Christ in heaven, his severed head at his feet on a platter encircled by a gilt halo

44cm high, 26cm wide

£400-600



160

SPANISH ICON OF SAINT LAZARUS
18TH CENTURY

Painted with an image of a bishop in a red draped frame, inscribed at the base 'DICIEMB. 17. SAN LAZARO OBISPO', in an ebonised moulded frame

38cm high, 25.5cm wide

£300-500

161

ORTHODOX ICON, THE RESURRECTION OF CHRIST
19TH CENTURY

Christ depicted in red draped raiments holding the Christian banner with his other hand raised in blessing, a pair of kneeling angels at his feet, on panel and later box frame

Icon 36cm high, 26.5cm wide

£250-350



162^s

**ENGLISH SCHOOL PORTRAIT MINIATURE OF A YOUNG MAN
EARLY 19TH CENTURY**

oval, worked in watercolour and body colour on ivory, the sitter with dark hair and sideburns, wearing a high collared jacket and white stock, mounted in a gilt mask and embossed leather case

Portrait 7cm high x 5.7cm wide; 9.2cm x 8cm overall

Note: Sold in compliance with UK Government and APHA regulations, with (non-transferable) exemption registration reference BYFJPRZA

£250-350



163

**VICTORIAN TAPESTRY UPHOLSTERED FOOTSTOOL
19TH CENTURY, THE TAPESTRY 17TH CENTURY**

the serpentine padded seat covered in a tapestry fragment, raised on moulded cabriole legs

92cm wide, 40cm high, 40cm deep

£300-500



164

**LEATHER CHESTERFIELD SOFA
20TH CENTURY**

in brown buttoned hide, with close nail trim, on turned mahogany legs

219cm wide, 72cm high, 59cm deep

£1,000-1,500

165

**REGENCY
NEEDLEWORK PICTURE
EARLY 19TH CENTURY**

worked in wool in long and
boucle stitches, depicting
three dogs playing in a
landscape beneath a stormy
sky, framed

38cm x 52cm [frame excluded]

£400-600





SELECT
PROPERTY FROM
AN **HISTORIC**
HOUSE



166

**CIRCLE OF ROBERT PEAKE
HALF LENGTH PORTRAIT OF A YOUNG WOMAN
BELIEVED TO BE LADY ANNE CLIFFORD**

Feigned oval, oil on cradled panel

55cm x 44cm (21.75in x 7.25in)

Provenance: Christie's New York, 26 January 2005, lot 288, sold for \$36,000 from the Estate of Lord Robert D. L. Gardiner Appleby Castle, Cumbria

£20,000-30,000

Note: Lion Gardiner (1599-1663), and antecedent of Lord Robert Gardiner, was an English engineer and colonist who founded the first English settlement in New York acquiring land on eastern Long Island courtesy of King Charles I. As a loyal supporter of the King it is possible the portrait was acquired at this time and passed down through the family. King Charles I was a visitor to Wilton House, the home of Philip Herbert and Lady Clifford.

Literature: Jessica Malay, *Anne Clifford's Autobiographical Writing*, 2018, where illustrated as frontispiece



167

FRENCH RENAISSANCE STYLE OAK CABINET
19TH CENTURY INCORPORATING EARLIER ELEMENTS

the projecting moulded cornice bears the date '1679' over a pair of carved panel doors, above a further pair of carved panel doors flanked by spiral carved columns, profusely carved throughout with geometric motifs, medallions, and linen-fold panels with iron strap hinges, raised on stile feet

152cm wide, 170cm high, 64cm deep

£3,000-5,000

168

FRENCH LATE GOTHIC OAK CABINET
16TH CENTURY

the stepped moulded cornice over a central panel flanked by doors, all carved with Gothic arches and tracery, over two similarly carved short drawers and an open undertier, raised on stile feet

118cm wide, 156cm high, 47cm deep

£4,000-6,000







169

17TH CENTURY ENGLISH SCHOOL
HALF LENGTH PORTRAIT OF A MAN IN ARMOUR IN A LANDSCAPE

Oil on canvas

74cm x 69cm (29in x 24in)

Note: A label verso suggests the sitter is Francis, Earl of Cumberland

£4,000-6,000



170

**OAK AND FRUITWOOD
WAINSCOT ARMCHAIR
17TH CENTURY**

the double scroll arched crest rail carved with stylised flower and leaf motifs, above a two panel back carved with tulips, above a plank seat flanked by sloping scroll arms, on turned legs joined by peripheral stretchers,

55cm wide, 116cm high, 39cm deep

£1,500-2,500



171

**JACOBAN CARVED OAK CENTRE TABLE
17TH CENTURY AND LATER**

the rectangular top with a leaf-tip carved edge above a frieze with carved pointed guilloche and leafy quatrefoils, raised on foliate carved and reeded supports with bun feet, joined by peripheral stretchers

157cm wide, 82cm high, 83cm deep

£1,000-1,500



172

**FRENCH VERDURE
TAPESTRY
LATE 17TH CENTURY**

depicting a verdant natural landscape with large overhanging trees, the foreground with various flowering plants and shrubs, a large bird-of-prey in a clearing on the left with its prey, with two further exotic birds concealed in the branches above, woven into a pieced border of tapestry fragments, the side panels depicting spiral carved columns, the upper border with a flower garland centred by foliate scrolls and a flower cluster, the bottom border with a flowering urn, flower trails and fruit within a ribbon outer edge

263cm x 137cm

£3,000-5,000

173

**JACOBAN OAK
CHEST ON STAND
EARLY 17TH CENTURY, THE
STAND 19TH CENTURY**

the hinged twin linen-fold panel top opening to a void interior, the front panel carved with a winged angel mask flanked by elongated lion's masks, the side panels with carved strapwork, the later stand with baluster legs and a wavy X-form stretcher, on bun feet

62cm wide, 81cm high, 41cm deep

£600-800







174

**FLEMISH OLD TESTAMENT BIBLICAL SUBJECT TAPESTRY, THE JUDGEMENT OF SOLOMON
MID 17TH CENTURY**

depicting Solomon seated on a raised throne backed with drapery, flanked by the figures of two women, one standing, the other kneeling in protest, a dead infant at his feet while another infant is held aloft by a soldier with a raised sword, with various elders and court figures look on, woven within an elaborate four-sided border with strapwork binding the narrow inner and outer borders, enclosing various elements including vases of fruit and flowers, allegorical figures in reserves, with standing figures to the lower corners, the upper and lower border with a central bridge flanked by terraces populated by seated allegorical figures

387cm x 306cm

£5,000-7,000



175

**PAIR OF WALNUT
ARMCHAIRS
19TH CENTURY**

square backs covered in red velvet with metallic embroidered roundels depicting saints, over padded seats in red damask silk, flanked by barley-twist arms terminating in carved recumbent lions, raised on barley-twist legs joined by stretchers (2)

61cm wide, 102cm high,
46cm deep

£800-1,200

176

**LOW COUNTRIES CARVED
OAK CUPBOARD
17TH CENTURY AND LATER**

in two parts, the frieze with two short drawers carved with foliate scrolls and centred by putti and sea serpent handles, flanked and divided by lions' masks, above a pair of doors carved with panels depicting scenes from the life of Christ, within draped niches; the lower part with a pair of geometric moulded doors centred octagonal panels carved with a saint, flanked by barley twist pilasters, on block feet

159cm wide, 135cm high,
63cm deep

£4,000-6,000





177

MANNER OF SIR PETER LELY
HALF LENGTH PORTRAIT OF CHARLES II IN ARMOUR

Feigned oval, oil on canvas
75cm x 63.5cm (29.5in x 25in)

£3,000-5,000



178

**FLEMISH CARVED OAK LOW CHEST
19TH CENTURY INCORPORATING
EARLIER COMPONENTS**

the top with a gadrooned edge above a pair of frieze drawers, over a pair of doors carved with four niches enclosing figures, the sides with Romayne panels, on a base with carved and moulded bands of gadrooning and leafy vines, raised on carved block feet

191cm wide, 103cm high, 62cm deep

£3,000-5,000







179

**RENAISSANCE REVIVAL OAK COMMUNION
CABINET**

19TH CENTURY

the hinged top opening to a shallow well with opposing slides and a swing-out shelf, above a cupboard door carved with strapwork and a centre panel with the initials JR, the corners with male and female terms, over a sliding bidet drawer to one side fitted with a metal liner, raised on scrolling supports and an undertier with bun feet
66cm wide, 110cm high, 50cm deep

£1,000-1,500

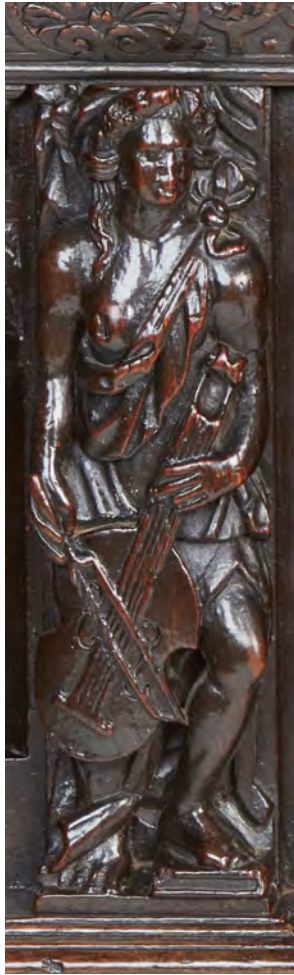
180

**FRENCH GOTHIC
STYLE OAK CABINET**
19TH CENTURY, POSSIBLY
INCORPORATING EARLIER
ELEMENTS

with a pair of panel doors blind point carved in the Gothic manner, flanked by square columns capped with crocketed spires, over two short drawers and a plinth base
125cm wide, 123cm high, 52cm deep

£600-800





181

**FRANCO-FLEMISH OAK
WEDDING COFFER**

LATE 16TH/ EARLY 17TH CENTURY

the hinged moulded top over a carved cushion frieze, the front with a central carved panel and four figures of musicians carved in high relief, on an inverted breakfront moulded base and stile feet

142cm wide, 92cm high, 69cm deep

£2,500-3,500





182

**PAIR OF 32 INCH FACSIMILE TERRESTRIAL AND CELESTIAL LIBRARY GLOBES, AFTER VINCENZO CORONELLI
MODERN**

made up of two sets of twelve hand-coloured photocopied half-gores and two polar calottes, the terrestrial with numerous decorative cartouches, graduated equatorial, tropic and polar circles, ecliptic and meridian, the oceans with descriptive notes, some in decorative cartouches, historical and geographical information, pictures of ships, boats, marine flora and fauna and the tracks of numerous explorers with notes and dates, finely detailed cartography to the continents and numerous depictions of inhabitants, buildings and wildlife, California shown as an island; the celestial with various cartouches, graduated equatorial, tropic and polar circles, ecliptic and colures, the constellations finely depicted as mythical beasts and figures, the stars fixed for 1700 and variously labelled, with numerous notes on stars, clusters, constellations and comets; both spheres with a meridian circle and octagonal horizons applied with paper rings from the *Libro dei Globi*, the terrestrial with a repeated motif of a wind-blowing cherub alternated with circular astronomical diagrams and tables, the celestial with a Zodiac scale with large pictorial representations; in gilt metal frames mounted on spreading octagonal bases with gilt masks and paw feet (2)
£10,000-15,000



Vincenzo Maria Coronelli (August 16, 1650 - December 9, 1718) was a Franciscan monk and an important 17th century cartographer and globe maker based in Venice. Though his works include the phenomenal *Atlante Veneto*, Coronelli is best known for his globes. In 1678 Coronelli was commissioned to make his first major globes by Ranuccio II Farnese, Duke of Parma. Louis XIV of France, having heard of the magnificent Parma globes, invited Coronelli to Paris where he constructed an impressive pair of gigantic globes measuring over twelve feet in diameter and weighing two tons each, now known as the 'Marly

globes'. At the height of his career, Coronelli founded the world's first geographical society, the Accademia Cosmografica degli Argonauti and was awarded the official title Cosmographer of the Republic of Venice. His extraordinary globes can be seen today at the Bibliothèque Nationale François Mitterrand in Paris, Biblioteca Marciana in Venice, in the National Library of Austria and in the Globe Museum in Vienna, in the library of Stift Melk, in the Special Collections Library of Texas Tech University and the British library.

END OF SALE

**ROMAN OVER-LIFE-SIZE
MARBLE PORTRAIT HEAD
OF POMPEIA PLOTINA**
TRAJANIC PERIOD, C. 110 -
120 A.D.

bust: 97cm high

Provenance: John Bligh, 4th
Earl of Darnley (1767 - 1831),
Cobham Hall, thence by descent
Sotheby's, London, Cobham
Hall, July 22nd 1957, lot 388

£25,000-35,000 + fees



**ROMAN MARBLE
PORTRAIT BUST OF A LADY**
HADRIANIC PERIOD, C. 125 -
130 A.D.

60cm high

Provenance: John Bligh, 4th
Earl of Darnley (1767 - 1831),
Cobham Hall, thence by descent
Sotheby's, London, Cobham Hall,
July 22nd 1957, lot 398

£20,000-30,000+ fees

CLASSICAL
ANCIENT
ART

AUCTION
21ST MARCH 2024
LIVE ONLINE



VIEWING AT
CROMWELL PLACE, LONDON
18-20TH MARCH 10AM-5PM

LYON & TURNBULL
AUCTIONEERS SINCE 1826

CONDITIONS OF SALE 22.3

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(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

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(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for

any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no

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(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

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(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

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We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards or forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

- (a) Bidders in the saleroom;
- (b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;
- (c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and

bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction. Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outside the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [Q]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outside the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol [§] indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

- (a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;
- (b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD

or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted 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

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by

the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until

You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day

of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your

property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain:

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security

arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data.enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland 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 Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates

stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO

BIDDING & PAYMENT

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING IN THE SALEROOM

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence. All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.



LYON & TURNBULL
AUCTIONEERS SINCE 1826

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