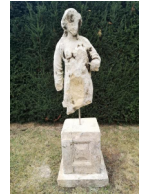


1. An early fragmentary carved stone torso of a woman

on Cotswold stone pedestal
170cm high overall



£500-800

2. A pair of rare medieval gothic carved stone crocheted spire sections

13th century
60cm high



£2000-4000

13. An unusual pair of carved stone square tapering planters

late 19th century
61cm square



£2000-3000

14. A substantial carved sandstone urn

mid 19th century
100cm high by 135cm wide



£6000-10000

17. A pair of carved stone tables with millstone tops on staddlestone bases

one base sandstone, the other slate
80cm high by 66cm diameter



£800-1200

19. A pair of rare and impressive Victorian carved Cotswold stone reclining lions

mid 19th century
their paws resting on bones
80cm high by 100cm long

Carved stone lions have been a popular feature of British gardens since the 18th century and earlier of which probably the most well-known and copied are the 1792 originals by Canova for the tomb of Pope Clement XIII in St Peter's in Rome and Landseer's celebrated bronze examples in Trafalgar Square. This impressive pair are rare in having the bones of their most recent victim carved between their front paws. This unusual device would probably point to them being an individual commission for a suitably grand house.

£30000-50000

21. **A similar slightly larger finial**

mid 19th century
250cm high

£2500-4000

24. **A carved Cotswold stone D-shaped trough**

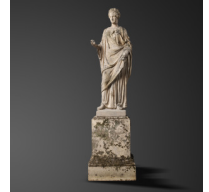
34cm high by 90cm long by 72cm deep



£400-600

27. **After the Antique: An extremely rare and fine Pulham terracotta figure of the Capitoline Flora**

early 20th century
stamped *Pulham Broxbourne*, 170cm high, on earlier pedestal signed *J. M. Blashfield, Stamford*, 262cm high overall



The Pulham company was established in 1820 but made terracotta from around 1846 onwards into the 20th Century, with workshops in Broxbourne, Hertfordshire. By the 1880's the company was concentrating on garden and landscape ornaments. A catalogue of 1915, indicates that their wares were made of "Pulhamite" stone, which, is considered the best material for all designed stonework in connection with the garden for the following reasons: Pulhamite stone is more durable than natural stone, for it never decays and never shells or flakes, cement is not used in its composition, it is a lighter substance, making more elegant productions than any other so called artificial stone. This is an important point, as the sides of a Pulhamite vase give more space for soil. It is the colour of light stone. There is nothing deleterious to plant life in it, in fact, owing to the nature of the material, the opposite may be said in its favour. We guarantee its durability, and can refer to work which has been exposed for 70 years. If desired we can reproduce in the antique style, and copies can be made from practically any existing examples. The company held appointments to H.M. King Edward VII, H.M. King George V and H.M. Queen Alexandria.

This extremely rare figure of the Capitoline Flora does not appear in either of the early 20th century Pulham catalogues, suggesting that it was a one off commission. This is certainly borne out by the quality and detailing especially in the face and floral entwined hair, which is of the highest standard.

The Capitoline Flora was discovered in 1744 at Hadrian's Villa and was placed in the Capitoline Museum in Rome. Such was its importance as a much admired work of art, that in 1797 it was ceded to the French under the terms of the Treaty of Tolento and put on display in the Musee Centrale des Arts in Paris, before being returned to the refurbished Capitoline Museum in 1816.

The associated pedestal, rather than bearing the usual impressed Blashfield stamp, has the makers name and date hand signed into the clay prior to firing suggesting that this was an individual commission. See **LOT NO 53** for further information on J.M. Blashfield.

£30000-50000

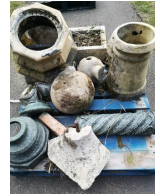
29. **A carved sandstone corner trough**

28cm high by 140cm long by 80cm deep



£300-500

36. **Another collection of stone architectural fragments for a rockery garden**



£200-400

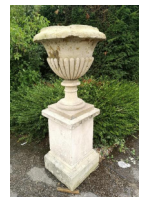
37. **Another collection of stone architectural fragments for a rockery garden**



£200-400

40. **A pair of substantial carved Cotswold stone urns**

18th century
158cm high



£12000-18000

44. **A carved D-shaped Cotswold stone trough**

28cm high by 90cm long by 54cm deep



£300-500

47. **A carved Cotswold stone small table**

(made up)
57cm high

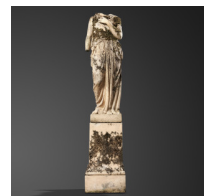


£100-200

52. **A rare Blashfield terracotta figure of a Roman goddess on pedestal**

with hand-written signature *J M Blashfield, Stamford, dated 1871, head lacking*, 144cm high, the pedestal stamped *published by J.M. Blashfield, Stamford*, 232cm high overall

This figure, rather than bearing the usual impressed Blashfield stamp, has the makers name and date hand signed into the clay prior to firing suggesting that this was an individual commission. **See the following lot** for further information on J.M. Blashfield.



£8000-12000

53. A Blashfield terracotta figure of Diana de Gabies

with signed signature *J M Blashfield, Stamford* and dated 1870, the pedestal hand signed *J M Blashfield, Stamford*.
the figure 166cm high by 262cm high overall

John Marriott Blashfield, remarked in his essay *Account of the History and Manufacture of Ancient and Modern Terracotta* (1855) that he had been inspired to make a kind of artificial stoneware by seeing the kind of pieces for which Mark Blanchard had been awarded prizes at the Great Exhibition of 1851. He obtained Letters Patent in 1854 for "Improvements in the Manufacture of China, Pottery, Bricks" and other articles, made for the most part from clay and again in 1860 for "improvements in burning pottery and china ware". He had a manufactory in Millwall, Poplar with a sales outlet at No. 1 Praed Street, Edgware Road, London, but moved to Stamford, Lincolnshire in 1859, to be nearer the clay-beds. He won medals for Terra Cotta, in the glass and pottery and architectural objects classes at the International Exhibition in 1862 and a silver medal at the Paris International Exhibition of 1867. One of the most important commissions with which he was involved was supplying architectural terracotta for the decoration of the new Museum of Fine Arts in Boston, but this undertaking stretched his resources too far and by 1874 the Stamford Terracotta Company works, machinery as well as models and moulds were for sale; it finally closed in 1875.

As with lot 52 rather than bearing the usual impressed Blashfield stamp, this figure and pedestal have the makers name and date hand signed into the clay prior to firing, suggesting that this was an individual commission, although the figure does appear in Blashfields 1857 catalogue.



£15000-25000

58. A run of six carved Cotswold stone finials

1st half 19th century

Provenance: This and the following lot came from The Rocks, Marshfield, Gloucestershire.

The Rocks was a 17th century house situated on level ground with a steep sided valley that was the inspiration for the 18th century "romantic" gardens. The house was "gothicised" in the 1830's and it is this period that this magnificent gargoyle dates to. The sculptor H. Blazer is not recorded but given the strength of carving, he was an accomplished artist. It is also very unusual to find a signed piece as part of an architectural adornment, especially when the signature would not have been a visible one as it was incorporated into the house. The house was demolished in 1957 and subsequently much of the gardens and parkland has been planted with commercial forestry. The steps down to the valley floor, the tunnel and the lake remain but the site generally is very overgrown and hard to interpret.



£6000-10000

59. A rare and fine carved Cotswold stone gargoyle lion

signed and dated *H. Blazer 1833 Aug 9*, mouth drilled for water
78cm high by 77cm wide by 84cm deep

see footnote to previous lot.



£20000-30000

61. A carved sandstone D-shaped trough

27cm high by 67cm deep, together with **another trough** 74cm long



£400-600

62. A rare harlequin set of three Forest of Dean sandstone staddlestones

average height 83cm



£300-500

64. After Antonio Canova: A carved white marble figure of Hebe

2nd quarter 19th century
on original stone pedestal
the figure 165cm, 250cm high overall

Antonio Canova 1757-1822 was an Italian Neoclassical sculptor famous for his marble sculptures. Often regarded as the greatest of the Neoclassical artists, his sculpture was inspired by the Baroque and the classical revival.

Hebe is among Antonio Canova's most successful and recognisable models. From its conception in 1795 it was frequently praised for its originality, signifying Canova's transcendence of the sculptors of antiquity, and became the subject of many sonnets and poems. Canova let Hebe glide from the clouds, pouring the wine she served to the gods. The weightless, rhythmically arranged drapes provide a sense of movement whilst the bared upper body adds to the sensuality of the youthful goddess. No less than four full-size versions were commissioned from Canova by some of the great collectors of the age and further versions were executed after the great sculptor's death by several members of the workshop. The quality of this example would suggest that it was made not long after the sculptors death and it still bears the marble strengtheners between the fingers which would normally be filed off after transport from Italy to the U.K.



£20000-30000

65. A two tier carved sandstone rill cascade

each trough 20cm high by 107cm



£600-1000

66. A Portland stone bench

(*made up*) including Edwardian elements
143cm long



£500-800

70. An unusual carved Cotswold stone table

2nd half 19th century
123cm long by 50cm wide



£600-1000

72. A carved sandstone square mortar

2nd half 19th century
34cm high by 54cm square



£100-200

75. A set of six carved staddlestone bases

£300-500

76. A similar set of six

£300-500