

LINDENHOF

DREWEATTS

EST. 1759

PIET JONKER

Garden Statuary and Ornament

AUCTION DATE | WEDNESDAY 3 MAY 2023



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DREWEATTS

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- 25 & 26 April | Live Online
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- 3 May | Live Online
Piet Jonker: Garden Statuary and Ornament
- 10 May | Timed Online
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- 16 May | Live Online
Interiors
- 17 & 18 May | Live Online
Chinese Ceramics and Works of Art | To include Japanese, Indian and Islamic Art
- 23 May | Live Online
Guinevere | 60 Years on the King's Road
- 7 June | Live Online
Interiors
- 14 June | Live Online
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- 23 June | Live Online
Art Online
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- Every Tuesday | London
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DREWEATTS
EST. 1759
PIET JONKER
Garden Statuary and Ornament
AUCTION DATE | WEDNESDAY 3 MAY 2023 | 12PM (BST)

AUCTION FORMAT: LIVE ONLINE
This is a live online auction with an auctioneer. Bidding is available in person at Dreweatts Donnington Priory, online, by telephone or commission (absentee) bids. If not bidding in person or online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (BST) on Tuesday 2 May.

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The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

REGISTRATION:
We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (BST) on Tuesday 2 May.

BUYER'S PREMIUM:
Buyer's premium is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000.

PAYMENT:
Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

CONDITION REPORTS:
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± UK import VAT at the reduced rate (currently 5%)
Ω UK import VAT at the standard rate (currently 20%)

AUCTION NO. 14519

SPECIALIST/HEAD OF SALE:
Ashley Matthews MRICS
Silas Currie Leigh-Wood

VIEWING AND COLLECTION:
Please note that all lots are stored at Piet Jonker (not at Donnington Priory). Lots will be available to view from Friday 28 April – Tuesday 2 May (11am – 5pm CET).

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AUCTION:
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

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Front cover: Lots 28 and 218
Inside front cover: Lot 146
Inside back cover: Lot 313
Back cover: Lot 232

Catalogues £15 (£20 by post)

All photographs courtesy of Jan J. van Esch



STORAGE:
All items are stored at Piet Jonker B.V., Rijksweg 23, 1396 JC Baambrugge, The Netherlands. Items will be available for collection from Piet Jonker B.V. once the hammer price plus all applicable commissions have been paid in full to Dreweatts. Piet Jonker B.V. will provide one month's storage free of charge until close of business on Friday 2 June 2023. Items not collected by this date will incur storage charges at a rate of £750 per pallet per week. These charges will be the sole liability of the purchaser and will be billed directly to them by Piet Jonker B.V. On payment of all sales and storage costs, items will be available for collection by appointment from Piet Jonker B.V.

SHIPPING:
We do not offer a shipping service ourselves, but we give below details of a company that would be happy to give you a quote for shipping. Please note that lots will not be released until they are paid for in full, and the cost of shipping/despatch is payable direct to the company concerned. Please also note that we will need your prior authorisation before we release goods to any packer / shipper.

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For any other shipping enquiries, please contact:
Tel: +44 (0) 1635 553 553 | Email: sculpture@dreweatts.com | dreweatts.com



1 Ω
A SET OF FOUR WHITE COMPOSITION STONE GARDEN URNS IN THE ROMANTIC CLASSICAL MANNER
SECOND HALF 20TH CENTURY
Each 95cm high, 37cm square at the base

£3,000-5,000



2 ‡
A PAIR OF CARVED SANDSTONE GARDEN PLANTERS IN GOTHIC REVIVAL TASTE
LATE 19TH CENTURY
Of octagonal section, with ogee moulded rims above quatrefoils cast in relief panels
Each 59cm high, 57cm wide

£2,000-3,000

3 ‡
TWO SUBSTANTIAL CAST IRON MORTARS
PROBABLY 18TH CENTURY
Each of tapering form, with raised thin band decoration and twin ‘mushroom’ pattern handles
One 43cm high, 47cm diameter
The other 32cm high, 35cm diameter

£2,000-3,000



3

4 ‡
A GROUP OF THREE CAST IRON MORTARS
PROBABLY 18TH CENTURY
Two with side handles and the third, smaller, example with a pestle
The largest 40.5cm high, 48cm diameter
The smallest 29cm high

£2,000-3,000



4

5 ‡
A PAIR OF LARGE EGLOMISE DECORATED APOTHECARY JARS
FRENCH OR ENGLISH, LATE 19TH CENTURY
Each richly decorated with heraldic designs, above Latin script for “MAGNESIA” and “DIGITALIS”
slight size variance, approximately 64cm high, 25cm diameter,

Apothecary jars of this size were often displayed in the window or atop the main banks of the chemist’s cabinets not so much for practical use- but as promotional advertising wares

£2,000-£3,000



5



6

6 ‡
A FRENCH CAST BRONZE BELL WITH IRON CLAPPER
DATED 1872, BY FRANÇOIS-JOSEPH BOURNEZ
Of traditional form, the front inscribed CITEE CONSTANT PEUGEOT ET Cie
SALLE D'ASILE 1872, the rear with foundry details FRANÇOIS JH BOURNEZ,
FONDUER DE CLOCHES, AUX FINS DE MORTEAU (DOUBS)
42cm high, 47cm diameter

£1,500-2,500

7 ‡
A FRENCH WHITE PAINTED CAST IRON WALL PLANTER
LATE 19TH CENTURY
Of semi-elliptical outline, with stiff leaf banding
56cm high

Now set on an 19th century French limestone base, of pillar box form,
132cm high, 79cm wide, 43.5cm deep
188cm high overall

£3,000-5,000



7



8

8 ‡
AN UNUSUAL PAIR OF FRENCH CAST IRON VASES WITH WINGED DRAGON HANDLES
THIRD QUARTER 19TH CENTURY
The dragon pattern handles flanking the campana shaped urn with everted rim and lobed base section
81cm high, 22cm square at the base

The handles appear to be modelled after the model in the Parterre du Midi, Versailles by Claude Ballin, the designs can also be seen in etchings produced by Jean Le Pautre.

See John Davis, Antique Garden Ornament, p 135 (plate 3.2) for an illustration of a copy of the Versailles 'Dragon' vases from the Wallace Collection

£4,000-6,000

9 ‡
A LARGE CAST IRON GARDEN URN
19TH CENTURY
Of Campana shape, the everted rim above a tapering body and lobed vase, socle, and square section base
105cm high, 80cm diameter

£1,500-2,500



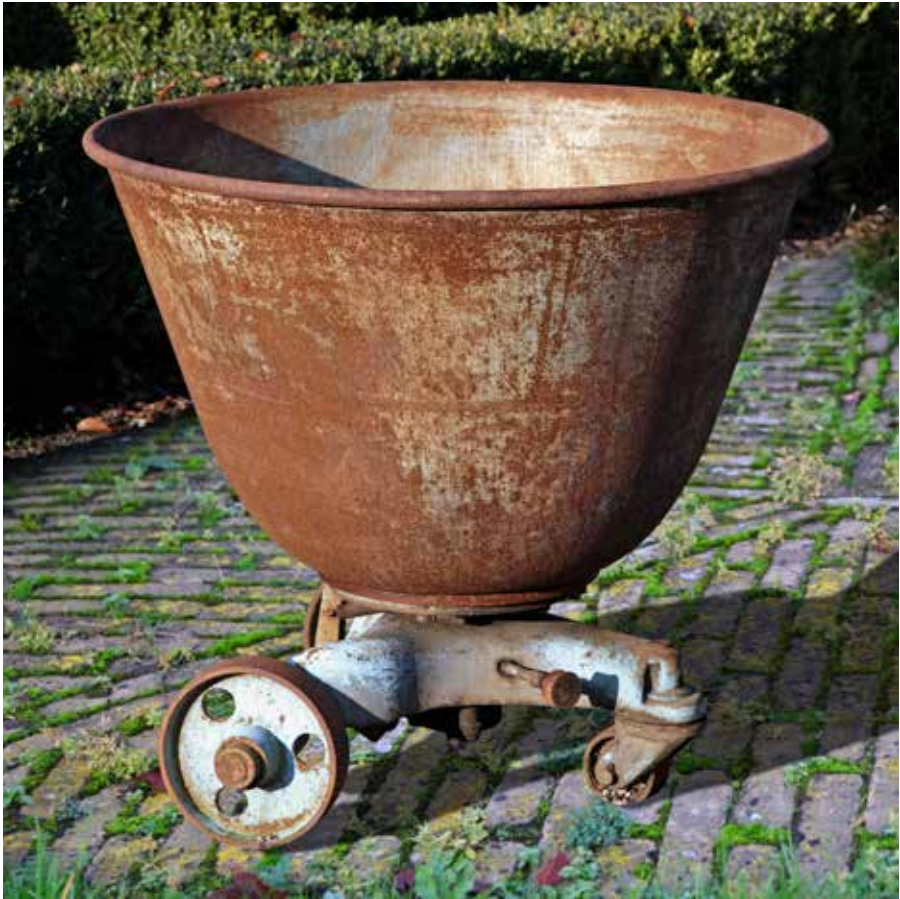
9



10

10 +
**A CONTINENTAL RIVETTED COPPER
WASHER OR LOG BASKET**
19TH CENTURY
With roll-over rim and three protruding
handles, now set on a wrought iron stand
83cm high overall, 93cm diameter

£2,000-3,000



11

11 +
**A FRENCH CAST AND WROUGHT IRON
INDUSTRIAL CART**
CIRCA 1900
The oval vessel above a painted three
wheel base
80cm high, 80cm diameter

£1,500-2,500



12

12 +
A PAIR OF FRENCH ENAMELLED CAST IRON OVAL TWIN HANDLED PLANTERS
LATE 19TH CENTURY, ATTRIBUTED TO FONDERIE CORNEAU ALFRED, CHARLEVILLE
38cm high, 82cm wide

This model of vase is shown in the 1891 trade catalogue 'Vases Corbeille', page 21 - a facsimile copy of the relevant page is available with the lot

£1,500-2,500



13

13 +
A PAIR OF LEAD GARDEN URNS
PROBABLY FRENCH, 18TH OR
19TH CENTURY,
Each decorated with grotesque masks
Each 67cm high, 55cm diameter

£6,000-7,000



14 #
A SET OF THREE FRENCH BLACK PAINTED CAST IRON VASES
LATE 19TH CENTURY, BY FONDERIE CORNEAU ALFRED, CHARLEVILLE
Each of lobed form and with lion mask ring handles and maker's plaque,
set on their original separate socles
51cm high, approximately 54.5cm wide overall

This model of vase is shown in the 1891 trade catalogue 'Vases pour
Jardins' 'Vases Louis XV' 'a tete de lion' page 13 - a facsimile copy of the
relevant page is available with the lot

£3,500-4,500



15
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16 #
A PAIR OF ORNATE CAST IRON GARDEN URNS AND COVERS
PROBABLY FRENCH, LAST QUARTER 19TH CENTURY
Each with a floral finial lid above the classically inspired River God mask
and fruit frieze, each with bold scrolling griffon handles
Apparently unsigned
90cm high, 59cm wide

£6,500-9,500



17
11



18



19



20

18 Ω
WILLY GUHL (SWISS 1915-2004),
A SET OF FOUR ETERNIT (FIBRE CEMENT)
PLANTERS
CIRCA 1970
Each of tilted footed dished form
Some size variance, approximately 47.5cm
high, 64cm diameter

£3,500-4,500

19 Ω
WILLY GUHL (SWISS 1915-2004),
A LARGE ETERNIT (FIBRE CEMENT)
CIRCULAR PLANTER
CIRCA 1970
Of shallow dished form
31cm high, 150cm diameter

£2,500-3,500

20 Ω
WILLY GUHL (SWISS 1915-2004),
A LARGE ETERNIT (FIBRE CEMENT)
CIRCULAR PLANTER
CIRCA 1970
Of shallow footed dished form
53cm high, 151.5cm diameter

£3,000-5,000



21

21 Ω
WILLY GUHL (SWISS 1915-2004), A PAIR OF ETERNIT
(FIBRE CEMENT) 'SERVIËT' PLANTERS
CIRCA 1970
Each modelled as a stylised handkerchief
Each 34cm high, 79cm wide

£2,000-3,000

22 Ω

WILLY GUHL (SWISS 1915-2004), TWO SIMILAR ETERNIT
(FIBRE CEMENT) 'DIABOLO' PLANTERS
CIRCA 1960
Of flattened hourglass form
Each 90.5cm high, 54cm diameter at the tops

£2,000-3,000



22



23



24

23 Ω
A PAIR OF COMPOSITION STONE GARDEN URNS ON PLINTHS
 SECOND HALF 20TH CENTURY, IN THE FRENCH 1860s MANNER
 The urns each with projecting lion's head and flanking handles joined by moulded festoons, on square section plinths
 Each 160cm high overall, 108cm wide, 158cm deep overall, the pedestals 60,5cm square at their tops

£4,000-6,000

24 ‡
A CARVED LIMESTONE PEDESTAL PLANTER
 LATE 19TH CENTURY
 Of large gadrooned cistern form, on a floral carved stem and associated plain oval plinth 108cm high, the planter 93cm wide, 152cm long at the base

£10,000-12,000



25

25 Ω
A PAIR OF LARGE COMPOSITION STONE GARDEN URNS
 LATE 20TH CENTURY
 Each with body decorated with a band of classical dancing maidens 118cm high, 83cm diameter, 62cm square at the base

£2,500-3,500



26 Ω
A SET OF FOUR COMPOSITION STONE GARDEN PLANTERS
SECOND HALF 20TH CENTURY
Each with a projecting rim and a raised mid-band
Each 56cm high, 70cm diameter

£2,000-3,000



27
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28 ‡
A SUITE OF EIGHTEEN PAINTED LIMESTONE PLANTERS
LATE 19TH CENTURY
Each approximately 40cm high, 20cm square at the base

£6,000-9,000



29

29 Ω
A COMPOSITION STONE GARDEN URN IN 18TH CENTURY TASTE
SECOND HALF 20TH CENTURY
With applied twin ram's heads and swag decoration
143cm high

**Atop an associated square section pedestal base, 73.5cm high,
51cm wide, 53cm deep at the base
216.5cm high overall**

£2,500-3,500



30

30 Ω
A COMPOSITION STONE LIDDED URN ON PEDESTAL
SECOND HALF 20TH CENTURY
With applied masks to each side
The urn 151cm high, the stand 74cm high; 225cm high overall,
the stand 52cm square at the base

£2,500-3,500



31

31 Ω
**A PAIR OF COMPOSITION STONE
GARDEN URNS ON PLINTHS**
2ND HALF 20TH CENTURY
Each urn with festoons and ram's
heads to the bodies, the square
section pedestals with stepped bases
227cm high overall, the pedestals
75cm square at the base

£7,000-9,000



32



32 (detail)



33

32 †
A PAIR OF FRENCH BLUE ENAMELLED CAST IRON PLANTERS
LATE 19TH CENTURY BY FONDERIE CORNEAU ALFRED, CHARLEVILLE
Each with applied maker's label
Each 42cm high, the top 40cm diameter, 23cm diameter at the base

This model of vase is shown in the 1891 trade catalogue 'Vases pour Jardins' 'Vases Renaissance (sans chimères)' No. 2. page 13 - a facsimile copy of the relevant page is available with the lot

£2,000-3,000

33 †
AFTER CLAUDE BALLIN (1615-1678) A FRENCH CAST IRON URN
LATE 19TH CENTURY, CAST BY ANTOINE DURENNE
The ovoid and part-lobed body with lattice border and flanked by twin putti handles and raised on a waisted socle and square plinth, the plinth stamped A. DURENNE SOMMEVOIRE
86cm high, 77cm wide, 48cm deep

Claude Ballin was goldsmith to Louis XIV, and was commissioned by the Sun King to create thirteen pairs of vases for the Parterre du Midi and Parterre du Nord at Versailles. Each of the thirteen pairs shows the influence of Mannerist designs, and some incorporate symbols of Apollo, God of the Sun, with whom Louis XIV famously identified himself.

Antoine Durenne's foundry at Sommevoire was renowned for the high quality of its bronze and iron casting (see lot 255 for another work from this foundry). He is also thought by some to have cast the versions of Ballin's vases commissioned by Sir Richard Wallace (from whom the Wallace collection takes its name), for the Chateau de Bagatelle.

£5,000-8,000



34 Ω
A SCULPTED WHITE MARBLE PLANTER IN THE MANNER OF A CISTERN OR BASIN
SECOND HALF 20TH CENTURY
The basin with moulded sides and lobed underside above a baluster pillar and moulded tripod plinth base, the base initialled B/S/M to the angles
125cm high, 90cm diameter

£7,000-9,000

34



35



36

35 Ω
A SET OF FOUR CARVED LIMESTONE GARDEN URNS
 SECOND HALF 20TH CENTURY
 Each with everted cable moulded rim above a semi-lobed body
 70cm high, 57cm diameter

Each atop a square section pedestal plinth,
 50cm high, 43cm square
 120cm high overall

£8,000-12,000

36 Ω
A PAIR OF COMPOSITION STONE PEDESTAL URNS ON PLINTHS
 LATE 20TH CENTURY
 Each decorated with prunus fruit and swag festoons above a plain base
 118cm high overall, 62cm diameter at the tops, the plinths 46cm square at the base

£2,000-3,000



37

37 ‡
A PAIR OF SCULPTED LIMESTONE PEDESTAL PLANTERS
 LATE 19TH CENTURY
 Each modelled as an opposing putto holding the planter basin aloft above a spread base
 135cm high overall, the basins 60cm diameter, 45cm diameter at the base

£6,000-9,000



38



38 ‡
A FRENCH CARVED HARDSTONE PLANTER
 LATE 19TH CENTURY
 With ogee moulded exterior and
 rough-hewn interior
 42cm high, 105cm wide, 35cm deep

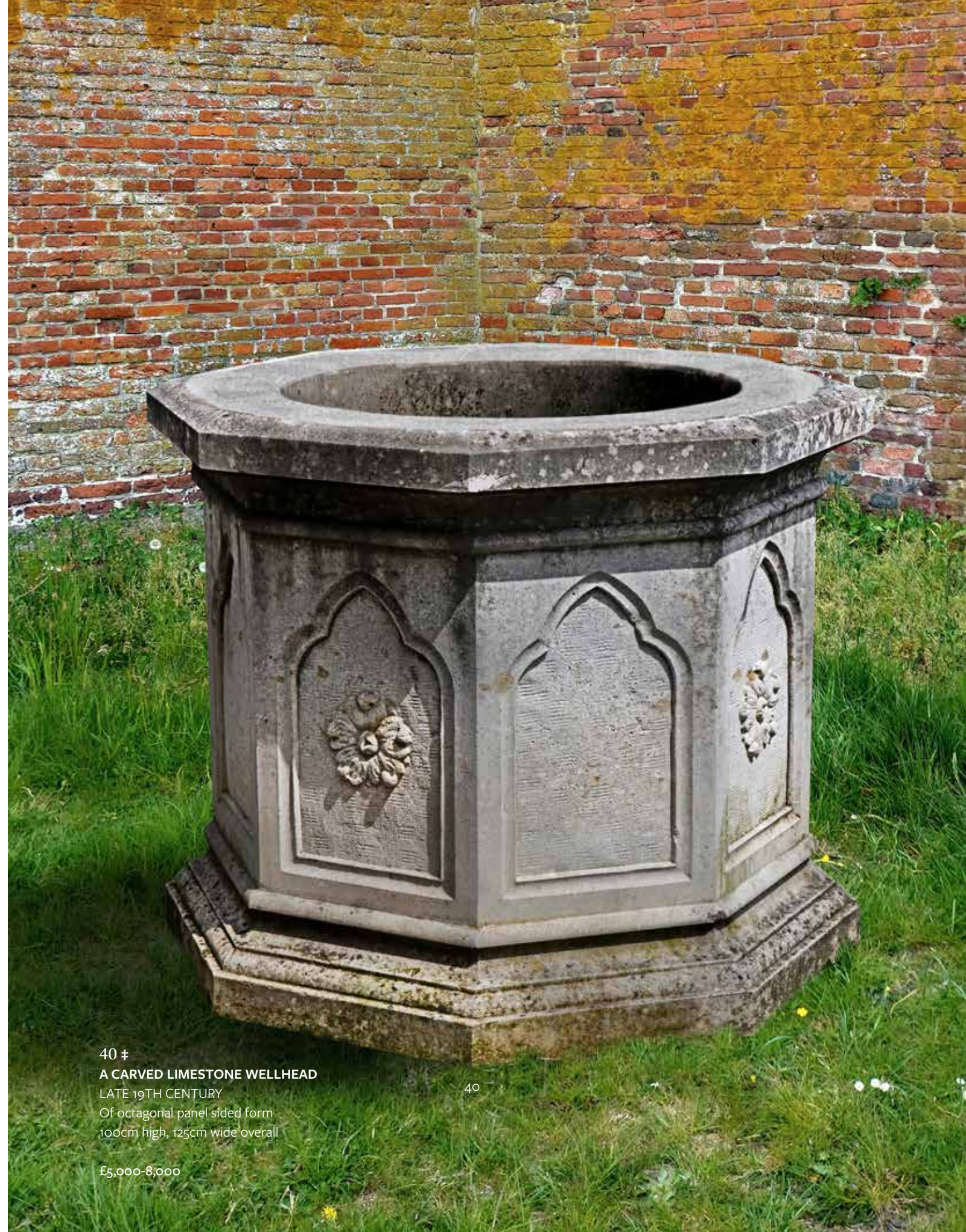
£1,500-2,500

39 ‡
**A FRENCH CARVED LIMESTONE
 FRUIT BASKET**
 LATE 18TH CENTURY
 The basket with rope-twist upper rim
 50cm high, 44cm wide

**Atop an associated cylindrical short
 pedestal base, 38cm high
 88cm high overall**

£1,500-2,500

39



40

40 ‡
A CARVED LIMESTONE WELLHEAD
 LATE 19TH CENTURY
 Of octagonal panel sided form
 100cm high, 125cm wide overall

£5,000-8,000



41

41 Ω
A SET OF FIVE TERRACOTTA RECTANGULAR PLANTERS
SECOND HALF 20TH CENTURY, ITALIAN
Each with a wild cat cast in relief to the front
37cm high, 62cm wide, 39cm deep

£3,500-5,500



42

42 ‡
A PAIR OF WROUGHT IRON FLOWER BED SURROUNDS
LATE 19TH CENTURY
Each of scrolled form, with spikes for insertion into the ground
43cm high overall, 193cm long, 75.5cm wide

£2,000-3,000



43 Ω
A CONTINENTAL SCULPTED LIMESTONE AND WROUGHT IRON MOUNTED WELLHEAD
LATE 20TH CENTURY
Of cylindrical form, the projecting rim above a carved body decorated with fruiting grape vines in relief, on a plinth step base, the wrought iron superstructure with scrollwork
The wellhead 130cm high, 80cm diameter, 240cm high overall

£6,000-9,000

43



44



45

44 ‡
A PAIR OF TERRACOTTA VASES
 PROBABLY ITALIAN OR FRENCH,
 19TH CENTURY
 Each of Campana form, with everted rims
 and lobed undersides and flanking handles,
 on square section bases
 63cm high, 41cm diameter

£2,500-3,500

45 ‡
A PAIR OF TERRACOTTA VASES
 PROBABLY ITALIAN OR FRENCH,
 19TH CENTURY
 Each of Campana form, with everted rims
 and lobed undersides and flanking handles,
 on square section bases
 63cm high, 41cm diameter

£2,500-3,500

46 ‡
A CARVED LIMESTONE WELLHEAD
 LATE 19TH CENTURY
 With wrought iron superstructure above the
 wellhead of stylised column capital form, on a
 square section base
 The well head 85cm high, 80cm square, the
 base 125cm square
 235cm high overall

£6,000-9,000



46



47

47 ‡
TWO SIMILAR GRITSTONE PLANTERS
 18TH OR 19TH CENTURY
 Of circular outline
 Each approximately 48cm high, 80cm diameter

£4,000-6,000



48

48 Ω
A SCULPTED LIMESTONE ARMORIAL PANEL
 SECOND HALF 20TH CENTURY
 Almost certainly Continental, of rectangular form, relief carved with a central shield with cross, beneath a helmet and rising foliage, flanked by heraldic bearers, above the motto 'CARUS DOMUM MEAM VENIS'
 83cm high, 90cm wide

Whilst the arms displayed here are likely to be credible (heraldically correct) and are most likely to have been recently granted or assumed, Dreweatts have sadly had no success in tracing the grantee.

£1,500-2,500

49 ‡
A CARVED LIMESTONE WELLHEAD
 19TH CENTURY
 With wrought iron superstructure, the wellhead of inverted scrolled baluster form, on a square section base
 90cm high, 108cm square, the plinth base 150cm wide overall
 295cm high overall

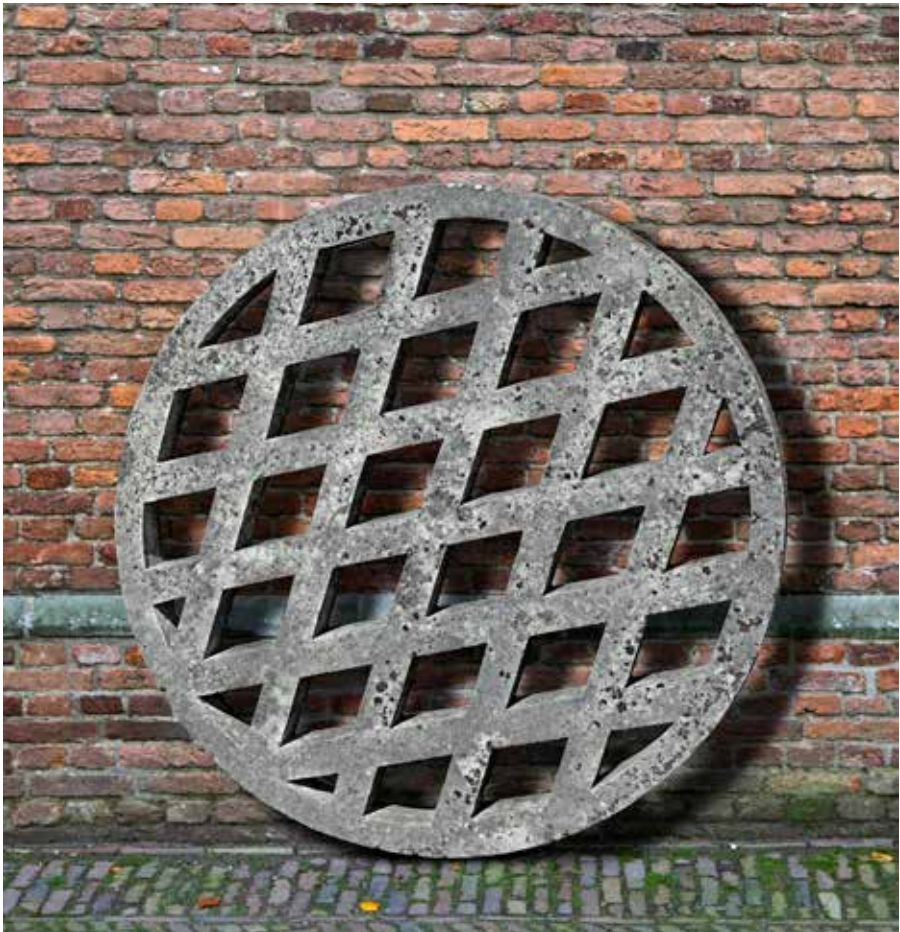
£10,000-15,000



49



50



50 ‡
A CARVED STONE TROUGH
18TH OR 19TH CENTURY
Of rectangular form
32cm high, 85cm wide, 50cm deep

£1,000-1,500

51 Ω
A CARVED STONE WELL GRATE
LATE 20TH CENTURY
Of latticed form
110,5cm wide, 8cm thick

£1,500-2,500



52

52 ‡
A LARGE CARVED STONE DODECAGONAL WELLHEAD
LATE 19TH CENTURY
Presented as a planter, of facettèd panel form
Set on associated octagonal stepped bases
100cm high overall, the well head approximately 120cm diameter, 210cm wide overall

£9,000-12,000



53

53 ‡
**TWO SIMILAR CIRCULAR CARVED
 LIMESTONE TROUGHS**
 18TH OR 19TH CENTURY
 The larger 40cm high, 82cm diameter
 The smaller 38cm high, 76cm diameter

£2,500-3,500



54

54 ‡
**TWO SIMILAR CIRCULAR CARVED
 LIMESTONE TROUGHS**
 18TH OR 19TH CENTURY
 Size variance, each approximately 36cm high,
 the larger 81cm diameter, the smaller 78cm
 diameter

£2,500-3,500



55

55 ‡
**TWO SIMILAR CIRCULAR CARVED
 LIMESTONE TROUGHS**
 18TH OR 19TH CENTURY
 Each 38cm high, the larger 82cm diameter,
 the smaller 80cm diameter

£2,500-3,500



56

56 ‡
A PAIR OF CARVED LIMESTONE GARDEN URNS IN 18TH CENTURY STYLE
 19TH CENTURY
 Each with an egg-and-dart rim above a lobed lower portion
 100cm high, 80cm diameter

**Atop cylindrical tapering bases, 55cm high
 155cm high overall**

£8,000-12,000



57

57 ‡
A CONTINENTAL CARVED LIMESTONE TROUGH
 18TH OR 19TH CENTURY
 With a canted block feature to one end and with drainage hole to the other
 55.5cm high, 172cm wide, 55cm deep overall

£2,000-3,000



58

58 ‡
A CARVED GRITSTONE TROUGH
 18TH OR 19TH CENTURY
 Of rectangular form, with interior drainage hole to one side
 36.5cm high, 145cm wide, 53cm deep

£800-1,200



59

59 ‡
A CARVED LIMESTONE TROUGH
 18TH OR 19TH CENTURY
 Of rounded-rectangular form, with bulge to the front longest side possibly for a (now absent) metal insert
 25cm high, 101cm wide, 47cm deep

£800-1,200



60 Ω
A PAIR OF CARVED LIMESTONE GARDEN URNS
 LATE 20TH CENTURY
 With everted acanthus rims, fruit and floral swags, leaf carved base and pedestal
 Approximately 120cm high, the top 114cm diameter, 67.5cm square at the base

£12,000-18,000

60



61

61 ‡

A PAIR OF CARVED BELGIAN BLUESTONE TROUGHS
19TH CENTURY
The tops each with a pair of oval basins and with iron hitching handles
each approximately 28cm high, 244.5cm long, 43.5cm deep

62 ‡

A CARVED BELGIAN BLUESTONE TROUGH
19TH CENTURY
The top with a pair of oval basins
27.5cm high, 298cm long, 51cm deep

£4,000-6,000

£1,500-2,500



62



63 Ω

A PAIR OF CARVED LIMESTONE GARDEN URNS ON PEDESTALS IN LATE 18TH CENTURY TASTE
SECOND HALF 20TH CENTURY
Each of flared tapering form with everted rim above the bodies decorated with cartouches and trailing bell-flowers,
above square section pedestal base
155cm high overall

£9,000-12,000

63



64

64 Ω
A PAIR OF CARVED LIMESTONE PLANTERS
SECOND HALF 20TH CENTURY
Each of basin form, the ogee moulded bodies with central foliate scroll motif
Each 36cm high, 110cm wide, 55cm deep

£4,500-6,500



65

65 #
A PAIR OF FRENCH LIMESTONE GARDEN URNS ON PLINTHS
LATE 19TH CENTURY
The urns modelled with acanthus leaves each 51cm high, 49.5cm diameter at the tops, the associated plinths bases 35.5cm square 101cm high overall

£2,000-3,000



66

66 Ω
A PAIR OF CARVED LIMESTONE URNS
SECOND HALF 20TH CENTURY
Each with vine and grape banded decoration above fluted undersides
110cm high

Atop square section pedestal bases,
100cm high, 62cm square, 210cm high overall

£10,000-15,000



67



67 Ω
A CARVED LIMESTONE PLANTER
 SECOND HALF 20TH CENTURY
 The ovoid body above a petal carved tapering lower section
 80cm high, 65cm diameter

£1,500-2,500

68 ‡
A CONTINENTAL CARVED STONE GARDEN URN
 19TH CENTURY
 Of octagonal section with lobed rim, waisted neck, lobed body, and spreading base
 68cm high, 48cm wide

£1,200-1,800

68



69 ‡
A PAIR OF CARVED LIMESTONE GARDEN URNS
 LATE 19TH CENTURY
 70cm high, 57cm diameter,

Atop associated, later, plinths, each 78cm high, 38cm square, 148cm high overall

£5,000-7,000

69



70



71

70 Ω
A PAIR OF CARVED LIMESTONE PLANTERS
 LATE 20TH CENTURY
 Of cylindrical form with everted rim and base,
 each carved with masks, festoons, and tassels
 58cm high, 54cm diameter

£4,000-6,000

71 ‡
A PAIR OF LIMESTONE PLANTERS
ON PEDESTALS
 LATE 19TH CENTURY AND LATER
 With lobed and lotus decoration
 100cm high, 35cm diameter overall

£2,000-3,000

72 ‡
A PAIR OF CARVED LIMESTONE GARDEN URNS
 EARLY 20TH CENTURY

The everted egg-and-dart rim above the body with stylised lion masks and rings
 Each 80cm high, 60cm diameter

**Atop associated, later, square section pedestal plinths, 70cm high, 40cm square,
 150cm high overall**

£6,000-9,000



72



73



73 Ω
A PAIR OF CARVED LIMESTONE PINECONE
PIER FINIALS
 SECOND HALF 20TH CENTURY
 63cm high, 30cm wide at the base

£3,000-5,000

74 Ω
A PAIR OF CARVED LIMESTONE PINECONE
PIER FINIALS
 SECOND HALF 20TH CENTURY
 57cm high, 24cm wide at the base

£2,500-3,500



75 Ω
A PAIR OF CARVED LIMESTONE URNS ON PEDESTALS
 LATE 20TH CENTURY
 With stiff carved decoration above fluted pedestals
 133.5cm high overall 81cm diameter, 59cm square at the base

£8,000-10,000

75



76

76 ÷
A PAIR OF CARVED LIMESTONE
PIER FINIALS
LATE 19TH OR EARLY 20TH CENTURY
Each with a sphere on a socle and square
section base
39cm high, 24,5cm square at the base

£1,500-2,500



77

77 ÷
A SET OF FOUR CARVED LIMESTONE
PIER FINIALS
LATE 19TH OR EARLY 20TH CENTURY
Each with a sphere on a socle and square
section base
39cm high, 24,5cm square at the base

£3,000-5,000

78 ÷
A CARVED LIMESTONE OCTAGONAL
PLANTER
LATE 19TH CENTURY
With panel sides on stepped base
104,5cm high, 98cm wide

£6,000-9,000



78



79



79#
A PAIR OF LARGE EDWARDIAN CARVED LIMESTONE URN FINIALS
 EARLY 20TH CENTURY
 Each modelled with four upscrolling stylised handles to the body, on waisted stems and square section bases and plinths
 108cm high overall, 80cm diameter, 55cm wide at the bases

£5,000-7,000

80 #
A PAIR OF FRENCH CARVED LIMESTONE URN FINIALS
 EARLY 19TH CENTURY
 Each carved with ring handles and swags in low relief
 70cm high, 36cm wide

£1,500-2,500

81 #
A PAIR OF SICILIAN CARVED LIMESTONE PLANTERS
 LATE 19TH CENTURY
 Of flared form, decorated with fruiting swag and with acanthus undersides above a narrow socle and domed base
 52cm high

Atop later associated square section plinths, 55cm high, 30cm square, 107cm high overall

£4,000-6,000



81



82

82 ‡
A CARVED LIMESTONE URN
LATE 19TH CENTURY
With floral finial above scrolling handles
82cm high

Now set on a turned, tapering limestone column, of a probably similar date, 150cm high

£4,000-5,000



83

83 ‡
A PAIR OF CARVED LIMESTONE PIER FINIALS
EARLY 20TH CENTURY
Modelled as urns and covers, the bodies carved with festoons, on square section bases
85cm high, 27cm square at the base

£3,000-5,000



84 Ω
A ROSSO VERONA MARBLE FOUNTAIN OR PLANTER IN MID 19TH CENTURY STYLE
SECOND HALF 20TH CENTURY
With everted edge with moulded rim above a tapering support with lappet carved vase
140cm high, 140cm diameter, et on a raised plinth 35cm square

£8,000-12,000



85

85 Ω
A PAIR OF SCULPTED LIMESTONE PIER FINIALS IN THE FORM
OF BASKETS OF FRUIT
EARLY 20TH CENTURY
With waisted socle and ropetwist base
47cm high

£3,000-5,000



86

86 ‡
A PAIR OF CARVED LIMESTONE PIER FINIALS IN THE FORM
OF FRUITING BASKETS
LATE 19TH OR EARLY 20TH CENTURY
On stepped rectangular plinth bases
62cm high, 49cm wide, 27cm deep

£2,500-3,500



87

87 Ω
A PAIR OF LARGE AND IMPRESSIVE CARVED LIMESTONE GARDEN URNS ON PLINTHS IN IMPERIO TASTE
LATE 20TH CENTURY
Of circular section with everted rims and waisted necks, the shoulders with beading above fluted hemispherical
bodies and waisted socles, the square section pedestals with panel sides
140cm high, 65cm diameter overall, the bases 60cm high, 46cm square

£5,000-7,000



88 Ω

A PAIR OF LARGE AND IMPRESSIVE CARVED LIMESTONE GARDEN URNS ON PLINTHS IN IMPERIO TASTE
LATE 20TH CENTURY

Of circular section with everted rims and waisted necks, the shoulders with beading above fluted hemispherical bodies and waisted socles, the square section pedestals with panel sides
160cm high, 74cm diameter overall, the plinth bases 70cm high, 54cm square

£6,000-9,000



89 Ω

A PAIR OF LARGE AND IMPRESSIVE CARVED LIMESTONE GARDEN URNS ON PLINTHS IN IMPERIO TASTE
LATE 20TH CENTURY

Of circular section with everted rims and waisted necks, the shoulders with beading above fluted hemispherical bodies and waisted socles, the square section pedestals with panel sides
160cm high, 74cm diameter overall, the plinth bases 70cm high, 54cm square

£6,000-9,000



90 Ω

A CARVED LIMESTONE PLANTER

SECOND HALF 20TH CENTURY

Of urn form, the body applied with swags issuing from lion masks, atop a square section plinth
150cm high overall

£4,000-6,000



91 Ω

A CARVED LIMESTONE PLANTER

SECOND HALF 20TH CENTURY

Of urn form, the body applied with scroll supported busts issuing swags
150cm high overall

£4,000-6,000

92 ‡
A PAIR OF CARVED LIMESTONE GARDEN URNS

LATE 19TH OR EARLY 20TH CENTURY
Each with an everted egg-and-dart rim above the body with stylised lion masks issuing swags and lobed lower portions
Each 75cm high, 50cm diameter, 30cm square at the base

Atop square section pedestal plinths, 60cm high, 0cm square, 35cm high overall

£6,000-9,000



92

93 ‡
TWO SIMILAR CARVED LIMESTONE GARDEN URNS

LATE 19TH OR EARLY 20TH CENTURY
Each with an everted egg-and-dart rim above the body with stylised lion masks issuing swags and semi-lobed lower portions
Each 75cm high, 55cm diameter, 30cm square at the base

Atop square section pedestal plinths, 60cm high, 40cm square
135cm high overall

£5,000-8,000



93



94

94 ‡
A PAIR OF CARVED LIMESTONE PLANTERS
 19TH CENTURY
 Each with an everted rim and raised 'ring' decoration to the body above the lobed underside, waisted socle and square section base
 Each 75cm high, 60cm diameter

£3,500-5,500



95

95 ‡
A PAIR OF CARVED LIMESTONE PLANTERS
 19TH CENTURY
 Each with an everted rim and raised 'ring' decoration to the body above the lobed underside, waisted socle and square section base
 Each 75cm high, 60cm diameter

£3,500-5,500

96 Ω
A SCULPTED MARBLE MODEL OF VENUS
 MID 20TH CENTURY
 The maiden portrayed nude and standing next to a tree-stump, her right arm truncated
 149cm high, 38.5cm diameter at the base

On an associated fluted pedestal base,
 65cm high
 The pose and overall form of this model seems to be loosely derived from Bertel Thorvaldsen's 1821 work 'Venus with an apple'

£7,000-10,000



96



97

97 ÷
A GROUP OF FIVE LIMESTONE ORNAMENTAL SPHERES
LATE 19TH CENTURY
Probably lawn markers
Each ball approximately 25cm diameter

£1,500-2,500



98

98 Ω
A GROUP OF FOUR LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 40cm diameter

£1,500-2,500



99

99 Ω
A GROUP OF FOUR LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 50cm diameter

£2,000-3,000



100

100 ÷
A SET OF FOUR CARVED LIMESTONE PILLARS OR DRIVEWAY OR
BORDER MARKERS
LATE 19TH OR EARLY 20TH CENTURY
Of turned, tapering form with square section bases above rough-hewn
lower portions for placement sub-soil
108cm high overall, the visible portions 66cm high approximately

£2,000-3,000



101

101 Ω
A LARGE PAIR OF LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 60cm diameter

£3,000-5,000



103

103 Ω
A LARGE PAIR OF LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 70cm diameter

£4,000-6,000



102

102 Ω
A LARGE PAIR OF LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 60cm diameter

£3,000-5,000



104

104 Ω
A LARGE PAIR OF LIMESTONE ORNAMENTAL SPHERES
LATE 20TH CENTURY
Probably lawn markers
Each ball approximately 70cm diameter

£4,000-6,000



105



105 (detail)



106

105 ‡
A FRENCH CARVED LIMESTONE BALUSTER PEDESTAL
 18TH CENTURY
 Of swept square section form, now fitted as a sundial, with a rounded square shaped iron register dial with a plain gnomon
 106cm high overall

£3,000-4,000

106 Ω
A BRONZE ARMILLARY SPHERE SUN DIAL MOUNTED ON A COMPOSITION STONE PLINTH BASE
 LATE 20TH CENTURY
 166cm high overall, the pedestal 47cm square at the base

£2,000-3,000



107 ‡
A CARVED BLUESTONE PEDESTAL
 DUTCH, 18TH CENTURY
 Decorated with Rococo motifs and stylised tulip base, now fitted with a white and gilt painted armillary sphere
 174cm high overall, the pedestal 47cm square overall

Provenance:
 Removed from an Amsterdam Canal House garden

£5,000-7,000

107



108

108 Ω
A PAIR OF CONTINENTAL CAST IRON GARDEN BENCHES IN 19TH CENTURY STYLE
MID 20TH CENTURY, AFTER THE 'MEDALLION' DESIGN BY COALBROOKDALE
The central medallion depicting a maiden with a resting bird upon her bent and raised right arm
Each 108cm high, 187cm wide, 75cm deep

£4,000-6,000

Georg Himmelhebber notes that the original design for the benches presented in lots 108 and 109 were registered on 13.3.1862 no. 149 933, the model was also reproduced by Shickle, Harrison & Co. Also see John Davis, Antique Garden Ornament, p. 266 (Plate 6.18) for an illustration of the Coalbrookdale design of this bench from circa 1865



109

109 Ω
A PAIR OF CONTINENTAL CAST IRON GARDEN BENCHES IN 19TH CENTURY STYLE
MID 20TH CENTURY, AFTER THE 'MEDALLION' DESIGN BY COALBROOKDALE
The central medallion depicting a maiden with a resting bird upon her bent and raised right arm

£4,000-6,000



110 Ω
A PAIR OF LARGE CONTINENTAL SCULPTED LIMESTONE PIER ORNAMENTS IN 18TH CENTURY TASTE
SECOND HALF 20TH CENTURY
Each modelled as a basket of flowers, each basket with a loop handle rising above the blooms
75cm high, 92.5cm diameter

Atop associated panel sided plinths, 76cm high, 50cm square 151cm high overall

£9,000-12,000

110



111

111 Ω
A SUITE OF WHITE PAINTED WIREWORK GARDEN FURNITURE
ITALIAN, 1970S

Comprising; a set of six 'Peacock' garden chairs, each 128cm high, and a centre table 74cm high, 91cm wide overall

£2,500-3,500

112 Ω
A SUITE OF WHITE PAINTED WROUGHT IRON GARDEN FURNITURE
SECOND HALF 20TH CENTURY

Comprising a table and four chairs
The table 97.5cm diameter, the chairs each 94cm high

£1,000-1,500



112



113

113 ‡
A PAIR OF ORNATELY CARVED WHITE MARBLE URNS AND COVERS
LATE 19TH OR EARLY 20TH CENTURY

Each with a flambeau finial above the bodies carved in bold and shallow relief with scrolling decoration above the square section stepped plinth bases
89cm high, 31cm square at the base

£10,000-15,000



114



115

114 Ω
A SUITE OF COMPOSITION STONE
GARDEN FURNITURE
 SECOND HALF 20TH CENTURY
 Comprising: a pair of tables and set of six
 benches
 The tables each with a wrythen tapering
 stem and spread foot, the benches each
 of exedra form
 The tables 70cm high, 137cm diameter, the
 benches 44cm high, 132cm wide, 50.5cm
 deep overall

£3,500-4,500

115 ‡
A SUITE OF COMPOSITION STONE
‘FAUX BOIS’ GARDEN FURNITURE
 EARLY 20TH CENTURY
 Comprising: a table, with shaped square
 top and naturalistic supports, 78cm high
 83cm square; and a set of four tub chairs,
 each 76cm high

£3,000-4,000



116

116 Ω
A PAIR OF MONUMENTAL CARVED LIMESTONE URNS AND COVERS IN BAROQUE TASTE
 LATE 20TH CENTURY
 Each with a lobed finial above covers, the stop-fluted tapering bodies flanked by twin handles and
 a laurel leaf carved edge,
 waisted socles, and square section base; atop fluted square section plinths
 215cm high overall

£8,000-12,000



117

117 ‡
**A FRENCH PIERRE DE BOURGOGNE
 LIMESTONE GARDEN BENCH**
 PROBABLY 17TH OR 18TH CENTURY
 With open back and high scrolled arms
 above the plain seat
 118cm high, 139cm wide, 58.5cm deep

£3,000-4,000



118

118 Ω
**A CARVED LIMESTONE CIRCULAR
 GARDEN TABLE**
 MID 20TH CENTURY
 74cm high, 105cm wide, 78cm deep

£1,500-2,500

119 Ω
**A PAIR OF CARVED LIMESTONE URNS AND
 COVERS IN 19TH CENTURY STYLE**
 SECOND HALF 20TH CENTURY
 The bodies carved with festoons, on square
 section bases
 110cm high

Atop square section panel sided plinths,
 50cm high, 47cm square
 160cm high overall

£7,000-9,000



119



120



121

120 ‡
A CARVED LIMESTONE FIGURAL GARDEN SEAT IN THE MESOAMERICAN STYLE
EARLY 20TH CENTURY
In the form of a Chacmool
88cm high, 116.5cm wide, 62cm deep at the base

£4,000-6,000

121 Ω
A CARVED LIMESTONE GARDEN BENCH IN LOUIS XVI STYLE
SECOND HALF 20TH CENTURY
The backrest formed of two opposed and reclining amorini, above a bow tied ribbon carved in recessed relief to a triangular reserve, the seat with upscrolling ends, above twin voluting acanthus carved supports
120cm high, 185cm wide, 60cm deep

Comparative Literature:
This model of bench is illustrated in Plumptre, George, Garden Ornament, Thames & Hudson, 1989, p. 248

£5,000-8,000



122 Ω
A PAIR OF SUBSTANTIAL CARVED LIMESTONE PEDESTAL URNS
SECOND HALF 20TH CENTURY
Each with a cylindrical body with diapered decoration and on stepped bases, atop panel sided plinths
235cm high overall, the plinths
70cm square
£10,000-15,000

122



123 ‡
A FRENCH CARVED PIERRE DE BOURGOGNE LIMESTONE BASIN
18TH CENTURY
Of semi-elliptical outline
63cm high, 141cm wide, 87cm deep

Together with an associated, probably 19th century, fountain mask, in the form of a visage, the water issuing from the lips, 32cm high, 24cm wide, approximately 17cm protuberance

£4,500-6,500

123

124 Ω (footnote)

Literature:
The original vase was designed by William Kent for Mr Pope - as illustrated in John Vardy's Some Designs of Mr. Inigo Jones and Mr William Kent (1744). Quite a number of stone vases of this design were produced and one of the most impressive, standing on his pedestal at least fifteen feet high, adorns one of the vistas at Longford Castle, Wiltshire (that example dating to circa 1765).

The design of this spirally fluted urn is illustrated in John Vardy's Some Designs of Mr. Inigo Jones and Mr. William Kent, 1744, in which this urn, alongside another, are described as 'Two Vases with Pedestals for Mr Pope'. This refers to designs for Alexander Pope's garden at Twickenham, overlooking the Thames, which was to become one of the most original contributions in the history of English garden design.

See John Davis, Antique Garden Ornament, p 116 (plates 257 and 258) for an illustration taken from John Vardy's opus.



124 Ω (footnote)
**A PAIR OF CARVED LIMESTONE
URNS ON PEDESTALS**
LATE 20TH CENTURY, AFTER THE
DESIGN BY WILLIAM KENT
With ovoid wrythen and stop-fluted
bodies above an acanthus carved socle
and panel sided plinth bases
225cm high overall

£10,000-15,000

124



125

125 Ω
A CARVED LIMESTONE GARDEN SEAT IN ITALIAN CLASSICAL TASTE
LATE 20TH CENTURY
On heron front supports each in the form of a winged sphinx
189.5cm high, 115cm wide, 65.5cm deep

£6,000-9,000



126

126 Ω
AN ITALIAN CARVED LIMESTONE GARDEN SEAT
LATE 20TH CENTURY
With serpentine raised back
90cm high, 160cm wide, 52cm deep

£3,000-5,000



127

127 Ω
A PAIR OF LARGE AND IMPRESSIVE CARVED LIMESTONE GARDEN URNS ON PLINTHS
LATE 20TH CENTURY
Each modelled with a cover above the ovoid body with flanking ring handles, waisted socle and panel sided plinths
226cm high overall

£10,000-15,000



128



129

128 Ω
A CARVED LIMESTONE GARDEN SEAT IN LATE 18TH CENTURY FRENCH STYLE
LATE 20TH CENTURY
The rectangular backrest with ropetwist cresting rail above a panel back with central carved flowerhead, with volute shaped armrests to each side, the seat on three conforming supports
103cm high, 180cm wide, 53cm deep

£3,500-5,500

129 Ω
A CARVED LIMESTONE GARDEN TABLE IN THE EARLY 19TH CENTURY STYLE
SECOND HALF 20TH CENTURY
The circular top supported on 6 folded leaves issuing from the stem, with lappet vase and spread foot, 80cm high, 105cm diameter

£2,500-3,500

130 Ω
A PAIR OF CARVED LIMESTONE GARDEN TWIN HANDLED URNS WITH COVERS
SECOND HALF 20TH CENTURY
Each squat urn with projecting scrolled handles to the sides and acanthus leaf bands to the rim above a lobed undersection, waisted socles and spread foot
100cm high

Atop square section panel sided plinths, 65cm high, 52cm square
165cm high overall

£10,000-15,000



130



131

131 Ω
A PAIR OF CONTINENTAL LIMESTONE GARDEN SEATS
LATE 20TH CENTURY
The rectangular tops with moulded edges, each on three fluted supports
49cm high, 230cm wide, 44cm deep

£3,000-5,000



132

132 Ω
A PAIR OF CONTINENTAL LIMESTONE GARDEN SEATS
LATE 20TH CENTURY
The rectangular tops with moulded edges, each on three fluted supports
49cm high, 230cm wide, 44cm deep

£3,000-5,000



133 Ω
A PAIR OF SUBSTANTIAL AND IMPRESSED CARVED LIMESTONE GARDEN URNS ON PLINTHS
LATE 20TH CENTURY, IN 18TH CENTURY 'ADAM' STYLE
Each with stop-fluted gadrooned body applied with lion mask and swags above spreading stepped bases
240cm high overall, the plinths 87cm square at the base

£15,000-20,000

133



134 Ω

A SUITE OF CARVED LIMESTONE GARDEN FURNITURE
SECOND HALF 20TH CENTURY

The circular table with egg-and-dart moulded edge, above a central pedestal with acanthus carved vase and a square base, 77cm high, 100cm diameter; the three curved seats with plain moulded edges above scrolled supports, each 48cm high, 100cm wide overall

£5,000-8,000



135 ‡

A DUTCH CARVED BLUESTONE GARDEN CENTRE TABLE
18TH CENTURY

The shaped circular top with carved bell-flowers flanking martial trophies, atop a possibly associated baluster base with shell carved stem and octagonal base 93cm high overall, the top approximately 92cm wide,

Provenance:
Removed from an Amsterdam canal house garden

£2,500-3,500



136 Ω

A SUITE OF CARVED LIMESTONE GARDEN FURNITURE
SECOND HALF 20TH CENTURY

Comprising a garden table on square section baluster support, 79cm high, 152cm long, 90cm wide, and a pair of shallow-curved benches, each with winged lion supports, 50.5cm high, 150cm long, 59.5cm deep

£6,000-9,000



137

137 ‡
A MASSIVE CONTINENTAL CARVED LIMESTONE GARDEN DINING TABLE
INCORPORATING 18TH CENTURY ARCHITECTURAL ELEMENTS
The rectangular top above the twin supports
79cm high, 258cm long, 130cm wide

£4,000-5,000



138

138 ‡
A FRENCH MILLSTONE
PROBABLY 18TH CENTURY
Of typical form, now mounted on a later split pedestal base
88.5cm high overall, the millstone 170cm diameter

£7,000-9,000

139 ‡
A FRENCH LIMESTONE WELLHEAD
17TH CENTURY
Of drumhead form, now fitted with a
19th century wrought iron superstructure
294cm high overall, 146cm diameter

£7,000-9,000



139



140

140 ‡
A PAIR OF CARVED LIMESTONE GARDEN TABLES
INCORPORATING 19TH CENTURY ELEMENTS
120.5cm high overall, the tops 100.5cm square

£4,000-6,000



141



142 Ω
A PAIR OF CARVED LIMESTONE GARDEN URNS
SECOND HALF 20TH CENTURY
Each decorated with tied ribbon swags
The urns 133cm high

Atop panel sided plinth bases, 105cm high, 60cm square at the bases
238cm high overall

£10,000-15,000

142



143

143 ‡

A PAIR OF MONUMENTAL ITALIAN SCULPTED WHITE MARBLE URNS IN THE MANNER OF THE MEDICI VASE

LATE 19TH CENTURY

Each with everted rim above a frieze of fruiting grapevines in low relief, the main registers of the bodies of the urns relief carved with figural and equestrian scenes, each with twin handles rising from foliate carved undersides, on knopped and waisted socles with square bases
160cm high, 105cm diameter

It was not uncommon for sculptors inspired by ancient works to reinterpret them and to make changes to either the form or the decorative scheme as they saw fit, as is the case in the pair of marble urns offered in this lot. They are of course of Campana form, like the *Medici Vase*, but the similarities go much further than that. The egg-and-dart moulding to the everted rims, above figural friezes which use the upper edge of the foliate carved underside as a flat ground for the figural scene is very reminiscent of the *Medici Vase*, as are the twin reeded handles rising from masks. The knopped socle and square base are also fairly generic, but when all the similarities are taken into account together it is reasonable to suggest that the urns offered here were at the very least, inspired by the Medici urn

As for the *Medici Vase*, it was probably a part of the Medici collection by the late 16th century and within one hundred years or so was one of the most celebrated antiquities in Europe

See John Davis, *Antique Garden Ornament*, p.298, these are the model illustrated which was a known example available from J P White circa 1906

£35,000-45,000



144

144 ‡

A PAIR OF MAGNIFICENT ITALIAN SCULPTED WHITE MARBLE URNS

17TH CENTURY

The square section bodies each with a stepped finial above arched pediments over recesses with standing figures carved in relief, supporting foliate swags across the angles, the foliate carved undersides above spreading square section socles; the plinths of square section with canted and panel recessed angles
195cm high overall, the bases 85cm square

£25,000-35,000



145

145 Ω
A BELGIAN BLUESTONE GARDEN OR TERRACE TABLE
OF RECENT MANUFACTURE
The canted rectangular top above dual standard ends
75cm high, 100cm wide, 300cm long

£5,000-8,000

146 ‡ (footnote)
This bench belongs to a rare set produced in Italy in the late 19th century. As yet less than a dozen seem to have appeared at auction with the majority of cataloguing ascribing them probably to a Florence marble carving studio. Each seems to combine elements from the past- the dynamic shape of the “Bacchus Throne” marble chair now displayed in the Louvre (Ma 389) , Annibale Carracci’s “Triumph of Bacchus” from the ceiling fresco of the Galeria Farnese, Rome (1597-1601) together with the more figural composition approach to furniture of the celebrated sculptor Andrea Brustolon.

One of the first identifiable benches was sold at Christie’s in June 1999 as part of “*The Secret Courtyard: The Seago Collection*”, lot 308 £35,600. Of almost identical size and form to this lot it was offered with a footnote ascribing the style of seat to inspiration from Thomas Hope’s Household Furniture and Interior decoration , 1807 pl XLX.

The next comparable example was sold at Christie’s South Kensington, formerly from the collection of Sir Julius Wernher, 1st Bt. (1850-1912) and by descent to Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893-1973), Luton Hoo, Bedfordshire, in the Marble Hall, and by descent. Lot 142, sold for £97,250 on 7th July 2000, shares an almost identical back design and overall size but with more classical satyr musician arms and supports carved as recumbent rams. Another very similar bench to this lot was sold at Sotheby’s *The Piet Jonker Collection*, 18 May 2005, lot 328 £35,000

However, this lot is notable among all the comparable examples for the distinctive design of the musician arms. These conform with the Venetian taste at the time for the ‘Blackamoor’ and are redolent of the work being executed at the same time in wood by Francesco Toso. .



146 ‡
A RARE AND IMPRESSIVE SCULPTED AND CARVED WHITE MARBLE NEOCLASSICAL BENCH
LATE 19TH CENTURY ITALIAN, PROBABLY FLORENTINE
The back with relief carving of Bacchus in triumphal procession, with the arms carved as reclining satyrs with musical pipes, on bold leaf and acanthus carved supports
121cm high, 221cm wide, 65cm deep

£30,000-50,000

146



147 ‡
A PAIR OF VARIEGATED WHITE MARBLE COLUMNS
FIRST QUARTER 20TH CENTURY
Of Tuscan order, the square capitals above tapering cylindrical shafts
Each 193cm high, 24.5cm square at the bases and tops

Each surmounted by a pair of 19th century French enamelled cast iron urns, each 29cm high, 20cm diameter

£2,000-3,000



148 ‡
AN ITALIAN BRECCIATED YELLOW MARBLE PEDESTAL COLUMN
19TH CENTURY
Of cylindrical form and with spreading socle and square plinth base
116.5cm high, 34cm diameter at the top, the base 46cm square

£3,000-5,000



149 ‡
A CARVED VARIEGATED GREEN MARBLE BASIN OR CISTERN
LATE 19TH OR EARLY 20TH CENTURY
The octagonal basin above the baluster pedestal and spread base
110cm high, 92cm diameter, 42cm square at the base

£6,000-9,000



150 Ω
A CARVED MARBLE BAS RELIEF
PANEL FRAGMENT
OF RECENT MANUFACTURE, AFTER
THE ANTIQUE
With lions savaging a sheep, possibly
symbolic of the lamb of God, with iron
staples, and inscribed HV6OR to the
lower edge
74cm high, 184cm wide

£5,000-8,000

151 Ω
A SCULPTED MARBLE PLAQUE WITH THE VENETIAN LION OF SAINT MARK
LATE 20TH CENTURY, AFTER THE ANTIQUE
The winged lion modelled standing with right paw resting on an open book, the book inscribed from
left to right
PAX EVAN | TIBI GELI | MAR STA | CE MEUS
95cm high, 130cm wide, 30cm thick

The text inscribed on the present lot refers to the Latin phrase ‘Pax tibi, Marce, evangelista meus’
(‘Peace to you, o Mark, my evangelist’).

£7,000-10,000



151



152

152 Ω
A MONUMENTAL ITALIAN CARVED MARBLE WELLHEAD IN THE FORM OF A CORINTHIAN CAPITAL
LATE 20TH CENTURY
The top with circular aperture, on a shaped and square marble base
90cm high, the socle 99cm square

£8,000-12,000



153

153 #
A CAST AND WROUGHT IRON GARDEN ARBOUR OR ROSE PERGOLA
PROBABLY FRENCH, 19TH CENTURY
Of rectangular open form and with opening for access to one end, the pinecone finials above scrollwork decoration and spandrels to the corners
316cm high overall, 251cm wide, 379cm long

£3,000-5,000

154 Ω
A COMPOSITION STONE EXEDRA PERGOLA
SECOND HALF 20TH CENTURY
The slatted top above fluted double columnar supports and panelled pedestals
280cm high, 427cm wide, 213.5cm deep overall

£6,000-8,000



154



155 Ω
A CARVED LIMESTONE AND WROUGHT IRON MOUNTED ROTUNDA
LATE 20TH CENTURY
The wrought iron openwork dome formed of segments of scrollwork and with floral sprig finial above a relief moulded frieze with cartouches and festoons, supported on six Ionic order capitals and fluted columns on square section plinths, joined by semi-elliptical seats
450cm high, 300cm diameter overall

£30,000-40,000

155



156

156 Ω
A SCULPTED WHITE MARBLE WALL FOUNTAIN BASIN IN RENAISSANCE STYLE

LATE 20TH CENTURY
Of oval section and tapering from, the front with projecting lion's masks and festoons, each end with a stylised upscrolling handle, raised on twin accentuated hairy paw feet, on an oval socle, the basin inscribed TLCLAVDIVS AVG L PALLAS above further tablet ME FECIT ROMA to the front, the rear further inscribed HVIC SENATUS OB FIDEM and further tablet H - S
78cm high overall, 150cm wide, 75cm deep

£9,000-12,000

157 Ω
A CARVED MARBLE AND WROUGHT IRON MOUNTED ROTUNDA

LATE 20TH CENTURY
The wrought iron openwork dome formed of segments of scrollwork and with finial above a relief moulded frieze with stylised flowers and foliate scrolls, supported on six Corinthian order capitals and spiral fluted columns on square section plinths, joined by semi-elliptical seats
450cm high, 300cm diameter overall

£25,000-35,000



157



158 (details)

158 Ω

A CARVED LIMESTONE ARCADE

SECOND HALF 20TH CENTURY

The frieze with raised semi-elliptical central section above Corinthian capitals and Solomonic columns

260cm and 360cm high overall, 558cm wide

The arcade presented here is reminiscent of a similar, but larger, architectural feature that can be seen around the *canopus* at Hadrian's Villa, Tivoli.

£15,000-25,000





159

159 Ω
A SCULPTED CARVED LIMESTONE LION MASK WALL FOUNTAIN
 SECOND HALF 20TH CENTURY
 Carved in deep and bold relief
 51cm high, 48cm wide, 35cm protuberance
 £1,000-1,500



160

160 Ω
A COMPOSITION STONE FOUNTAIN MASK
 SECOND HALF 20TH CENTURY
 Of bearded grotesque mask form
 53cm high, 26cm wide
 £700-1,000



161

161 Ω
A CARVED LIMESTONE WALL FOUNTAIN MASK
 SECOND HALF 20TH CENTURY
 In the form of a Bacchic child
 46.5cm high, 45cm wide, 27cm protuberance
 £1,000-1,500



162

162 Ω
A CARVED LIMESTONE WALL FOUNTAIN MASK
 SECOND HALF 20TH CENTURY
 In the form of a crowned Poseidon
 49cm high, 48cm wide, 19cm protuberance
 £1,000-1,500



163

163 #
A CAST IRON FOUNTAIN MASK
 LATE 19TH OR EARLY 20TH CENTURY, AFTER THE MODEL BY VAL D'OSNE
 In the form of a horned daemon
 44cm high, 31cm wide
 Val D'Osne book 60 - 508

£1,500-2,500



164

164 #
A BRONZE LION'S HEAD FOUNTAIN MASK
 LATE 19TH OR EARLY 20TH CENTURY
 The spout formed as the beast's mouth with protruding tongue, with iron mounting bracket to reverse
 31.5cm high, 30cm wide, 30cm protuberance

£2,000-3,000

165 #
A PAIR OF CAST IRON FOUNTAIN MASKS
 LATE 19TH CENTURY, ALMOST CERTAINLY FRENCH AND IN THE MANNER OF VAL D'OSNE
 Each with an egg-and-dart projecting moulded rim and central lion mask
 Approximately 44cm diameter, 14cm protuberance

£3,000-4,000



165



166 #
A PATINATED BRONZE AND MARBLE CONSERVATORY FOUNTAIN
 FIRST QUARTER 20TH CENTURY
 The fountain top with standing figural surmount, probably Minerva, above a masked spout and Roman style base, supported upon a veined white marble stand and base, assembled and plumbed
 The whole 172cm high overall, the table top 95cm wide, 75cm deep

£6,000-9,000

166



167



167 ‡
A FRENCH CARVED STONE GARGOYLE
18TH CENTURY
Of grotesque canid form, with internal water channel and block back
28cm high, 66cm long, 40cm wide

£1,500-2,500

168 Ω
A FRENCH LIMESTONE WALL FOUNTAIN
LATE 20TH CENTURY
The arched top with concave recess with cherub mask spout, above
a lobed circular basin projecting above a spherical moulding, the
rectangular base with up-rolled sides
147cm high, 89cm wide, 49cm deep

£3,000-4,000



169

169 Ω
AN ITALIAN CARVED LIMESTONE WALL FOUNTAIN
LATE 20TH CENTURY
Of framed architectural form, the pediment above an ashlar block back and flanking pilaster columns, and with wrought iron spout, the basin with
ogee molded front and sides
165cm high, 152cm wide, 98cm deep overall

£5,000-8,000



170

170 Ω
A CARVED LIMESTONE FOUNTAIN
SECOND HALF 20TH CENTURY
Modelled as a putto holding a dolphin, the water designed to issue from the agape mouth, above a block base
115cm high overall

Together with an associated ogee-moulded pool surround, 25cm high, 150cm diameter

£4,000-6,000

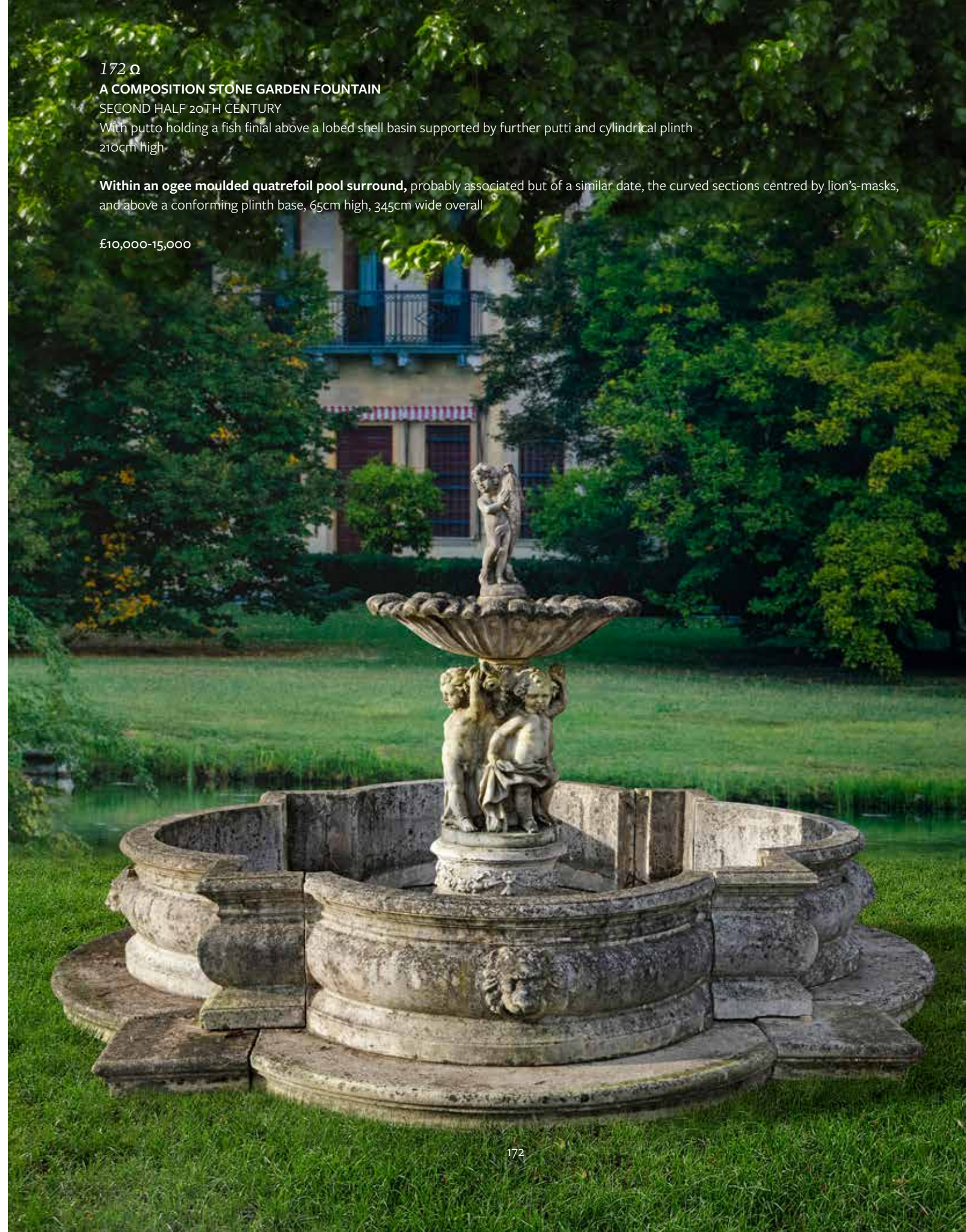
171 Ω
A CONTINENTAL COMPOSITION STONE FIGURAL GARDEN FOUNTAIN
SECOND HALF 20TH CENTURY
The central fount modelled as a putto seated on a stylised dolphin, above rockwork with carved foliage,
136cm high, 56cm wide

Together with an associated pool surround, 30cm high, 180cm diameter overall

£4,000-6,000



171



172

172 Ω
A COMPOSITION STONE GARDEN FOUNTAIN
SECOND HALF 20TH CENTURY
With putto holding a fish finial above a lobed shell basin supported by further putti and cylindrical plinth
210cm high

Within an ogee moulded quatrefoil pool surround, probably associated but of a similar date, the curved sections centred by lion's-masks, and above a conforming plinth base, 65cm high, 345cm wide overall

£10,000-15,000



173

173 Ω
A CONTINENTAL CAST IRON WALL FOUNTAIN
LATE 20TH CENTURY, AFTER THE MANNER OF VAL D'OSNE
The backplate with scallop-shell cresting above scrollwork, the spout issuing from the mouth of a satyr cast in relief within a recessed panel on a rectangular base, the basin beneath of trefoil form with openwork cast grille above reverse fluted sides
137cm high, 89cm wide, 56cm deep

£1,500-2,500



174

174 ‡
A FRENCH MUNICIPAL CAST IRON WATER PUMP
LAST QUARTER 19TH CENTURY, BEARING DATE 1880
Now as a fountain, the top to simulate a tiled roof above the rectangular body decorated with a dolphin spout, the base with inscription E CAPITAN GENY & CIE BUSSY Hte MARNE and date MDCCCLXXX
84cm high, 61cm wide, 47cm deep

£3,000-4,000



175

175 Ω
A CONTINENTAL SCULPTED LIMESTONE WALL FOUNTAIN
LATE 20TH CENTURY
The shaped backplate modelled as a pediment with Bacchic mask in relief, the deep basin with canted front corners, the front with a scallop-shell and foliate work in recessed relief, above a moulded base
143.5cm high, 164.5cm wide, 85cm deep

£5,000-8,000



176 ‡
A LARGE FRENCH CAST IRON FEED TROUGH
LATE 19TH OR EARLY 20TH CENTURY
Of U-shaped form, by GROSERRIN FRERES, BESANCON,
with overspill to one end
450cm wide, 54cm deep

Together with a set of four associated water spouts, for use as
a fountain, probably of recent manufacture, each 20cm diameter,
14cm protuberance

£4,000-6,000



177 ‡
A FRENCH GREEN PAINTED CAST IRON FOUNTAIN
LATE 19TH/EARLY 20TH CENTURY,
IN THE MANNER OF DURENNE
With finial above the lobed dish, the vase
support with applied with cherub mask
spouts, the cylindrical stem with Art Deco
motifs and spreading foot, on octagonal
plinth base
204cm high, 103cm diameter

See John Davis, Antique Garden Ornament,
p.336 (plate 7.66) for an illustration of a design
of a fountain which incorporates comparable
elements such as the scrolled bust baluster
section

£6,000-10,000

176 ‡
A FRENCH CAST IRON FOUNTAIN TROUGH
LATE 19TH CENTURY, BY FORGES DE VARIGNEY
54cm high, 201cm long, 100cm wide

Together with an associated dolphin pattern spout, second half
20th century, 106cm high

A facsimile copy of a page of the trade catalogue showing similar
models of trough is available with the lot

£6,000-8,000



178



179 ‡
A FRENCH CARVED LIMESTONE OVAL CISTERN
19TH CENTURY
The oval gadrooned body on a tapering stem
48,5cm high

Now set on an associated blockwork base, and
presented as a planter
126cm high overall, 100cm wide, 45cm deep at the base

£3,500-4,500



180 ‡
A SANDSTONE WALL FOUNTAIN
INCORPORATING ASSOCIATED FRENCH
18TH CENTURY ELEMENTS
The backplate with a cast iron spout above a basin
168cm high overall, 135cm wide, 85cm deep

£6,000-8,000



181 ‡
A MONUMENTAL CARVED BELGIAN BLUE STONE WALL FOUNTAIN
INCORPORATING VARIOUS 19TH CENTURY ARCHITECTURAL ELEMENTS
The high back with central cast iron stylised lion's head spout flanked by relief carved panels each with two further spouts, the pool surround of ashlar cut blocks and with stylised pineapple finials to the angles
234cm high, 230cm wide, 145cm deep overall

£6,000-9,000



182

182 Ω
A CONTINENTAL SCULPTED LIMESTONE WALL FOUNTAIN
SECOND HALF 20TH CENTURY
The arched backplate with male visage as a the spout above the lobed clam-shell pattern basin and moulded support
165cm high, 75cm wide, 50cm deep

£2,500-3,500



183

183 ‡
A CARVED LIMESTONE COLUMN
19TH CENTURY
The capital carved with acanthus leaves above the cylindrical shaft and square section base
270cm high, 65cm wide, 65cm deep at the base

£3,000-5,000



184

184 Ω
A CARVED WHITE VERONA MARBLE WALL FOUNTAIN
SECOND HALF 20TH CENTURY
With raised shaped backplate above a ogee moulded basin
172cm high, 200cm wide, 100cm deep

£8,000-12,000



185



186

185 Ω
A COMPOSITION STONE FOUNTAIN HEAD
SECOND HALF 20TH CENTURY
Modelled as a putto with a swan standing within a moulded circular surround and with further plinth base
123cm high overall

Within an ogee moulded pool surround, probably associated but of a similar date, the cavetto sections above a plinth base, the pool surround 186cm diameter, 245cm diameter overall

£3,000-4,000

186 Ω
A COMPOSITE STONE AND WROUGHT IRON MOUNTED WALL FOUNTAIN
COMPRISING ASSOCIATED SECOND HALF 20TH CENTURY ELEMENTS
The standing figure of Neptune modelled holding his trident above a dolphin pattern spout and D-shaped fountain base
159cm high overall, the base 42cm high, 246cm wide, 126cm deep

£4,000-6,000



187

187 Ω
A SCULPTED LIMESTONE FIGURAL WALL FOUNTAIN
SECOND HALF 20TH CENTURY
The figure, possibly Neptune, portrayed nude and standing above a dolphin, the water issuing from the beast's agape mouth, above a raised plinth and concave moulded pool surround
The figure 115cm high, 190cm high overall, the surround 180cm wide, 150cm deep

£10,000-15,000



188

188 Ω
A SCULPTED LIMESTONE FIGURAL
FOUNTAIN
LATE 20TH CENTURY
The putto modelled nude with legs astride
the stylised dolphin, on a shaped base and
twin supports
75cm high, 125cm long, 60cm wide

£3,000-5,000



189

189 Ω
A SCULPTED LIMESTONE MODEL OF A
HIPPOCAMPUS
SECOND HALF 20TH CENTURY
Modelled with a putto clinging to the mythical
beast's back as it emerges from the waves,
raised on associated limestone blocks to form
a base
95cm high, approximately 100cm long, 50cm
deep overall

£3,000-5,000



190 ‡
A CARVED LIMESTONE AND BRONZE
MOUNTED FOUNTAIN
FIRST QUARTER 20TH CENTURY AND LATER
Of pedestal form, the figural
spout above the basin
150cm high overall,
the basin 100cm diameter

£3,000-5,000

190



191



191 (detail)

191 ‡
A FRENCH CAST IRON FOUNTAIN
 LATE 19TH CENTURY
 The fountain modelled as rising reeds and bull-rushes with a central spout
 128cm high

Within an associated, and later, limestone ogee moulded octagonal pool surround, 50cm high, 230cm wide overall

£7,000-10,000



192 (detail)

192 Ω
AN ITALIAN CARVED LIMESTONE FOUNTAIN OBELISK
 LATE 20TH CENTURY
 Of carved simulated blockwork construction, drilled for water, the obelisk with stylised mask and pomegranate spouts
 370cm high, 70cm square at its base

£6,000-9,000



192



193



194

- 193 ‡
A CAST IRON TWO TIER BLACK PAINTED FOUNTAIN
PROBABLY FRENCH, LATE 19TH CENTURY
Of graduated two circular tiered form, baluster stem
160cm high, 70cm diameter

£3,500-4,500
- 194 ‡
A GREEN PAINTED CAST IRON PLANTER FOUNTAIN
ALMOST CERTAINLY FRENCH, LATE 19TH CENTURY
On a later granite tapering pedestal
140cm high overall, 53cm diameter at the top

£3,000-4,000
- 195 ‡
A LARGE FRENCH CAST IRON TWO STAGE FOUNTAIN
LATE 19TH OR EARLY 20TH CENTURY, IN THE MANNER OF DURENNE
The lobed and graduated tiers on a central column with applied cherub mask above sea-monster spouts, the whole on stepped sea-shell base
345cm high overall, the larger tier approximately 147cm diameter

See John Davis, *Antique Garden Ornament*, p.336 (plate 7.66) for an illustration of a design of a fountain which incorporates comparable elements such as the scrolled bust baluster and the sea-shell moulded base.

£10,000-15,000



195



196



197

196 Ω
A SUBSTANTIAL SCULPTED MARBLE WALL FOUNTAIN MASK

SECOND HALF 20TH CENTURY
 The arched reserve panel carved with a bearded man, his lips agape for the issuing water
 91cm high, 84cm wide, 12cm thick

£4,000-6,000

197 Ω
A SCULPTED MARBLE WALL FOUNTAIN HEAD IN THE FORM OF A LION'S MASK

SECOND HALF 20TH CENTURY
 The beast portrayed with bared and with central aperture to the mouth, surrounded by a stylised mane
 52cm high, 58cm wide, 36cm protuberance

£3,000-5,000

198 ‡
A CARVED WHITE AND SPECIMEN MARBLE WALL FOUNTAIN

19TH CENTURY
 With scrolled upper section and central cartouche containing the spout, above a projecting break front basin, the whole with yellow banded dark blue stone inserts
 193cm high, 121cm wide, 70cm deep

£7,000-10,000



198



199

199 Ω
**A SCULPTED MARBLE WALL FOUNTAIN
 HEAD IN THE FORM OF A LION'S MASK**
 SECOND HALF 20TH CENTURY,
 IN RENAISSANCE TASTE
 The beast portrayed with bared and with
 central aperture to the mouth, surrounded
 by a stylised mane
 Approximately 65cm diameter, 35cm
 protuberance

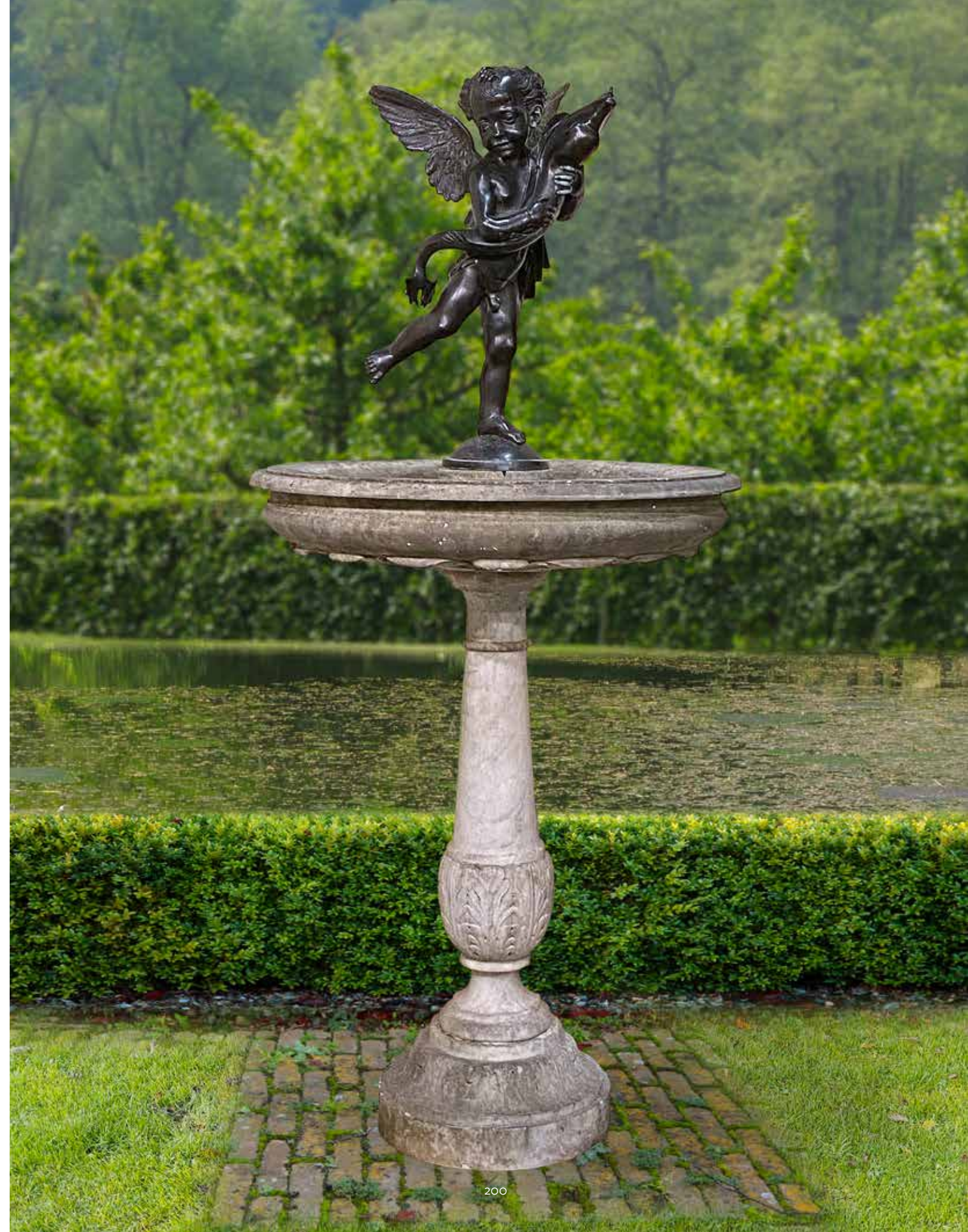
£3,000-5,000



200 (detail)

200 ‡
**A FLORENTINE CARVED MARBLE AND
 BRONZE MOUNTED FOUNTAIN**
 LATE 19TH CENTURY
 Of dished, pedestal form, with acanthus
 carving to the underside of the basin and
 the vase of stem, the whole surmounted by
 a bronze figural spout modelled as a cherub
 and dolphin, the water issuing from the
 cetacean's mouth
 159cm high overall, the basin 90cm diameter

£10,000-15,000



200



201 ‡
A PAIR SCULPTED SANDSTONE PIER FINIALS CARVED AS HERALDIC LIONS
ALMOST CERTAINLY ENGLISH, 19TH CENTURY,
The beasts each portrayed sejant, each with forepaws supporting a shield, on octagonal bases
124cm high

Comparative Literature:
A comparable pair of 19th century sculpted sandstone heraldic beasts are illustrated in Plumptre, George, Garden Ornament, Thames & Hudson, 1989, p. 220

201

The armorials might have been painted at some point, but sadly no traces of painted decoration remain. However, in the appropriate colours the *three lions passant guardant in pale with a label* is recorded for PLANTAGANET and BROTHERTON and is a quartering in the shield used by the Dukes of Norfolk. The second armorial is more enigmatic, but whatever family is represented, the armorial finials clearly represent an individual of very high rank, and it could certainly be very reasonably postulated that the finials might have originated in one of the stately properties owned by the Howard family

£10,000-15,000



202 ‡
MANNER OF GIOVANNI MARIA BENZONI (ITALIAN 1809-1873), A CAST IRON GROUP REPRESENTING CUPID SEATED ON A PANTHER
LATE 19TH CENTURY
The integrally cast oval base stamped 'A53'
110cm high

Atop a plinth base, with canted angles, 80cm high, 75cm square at the base

Giovanni Maria Benzoni was an Italian Neoclassical sculptor. He trained in Rome, where he later set up his own workshop, producing work largely in marble and aimed at the Grand Tour market in high quality 'souvenir sculpture', (indeed many of his works were specifically selected so as to be easily copied by artisans in his workshop). He gained acclaim for his own work too though and copies in iron of some of these were cast after his death

£8,000-12,000

202



203



204

203 ₣
A PAIR OF FRENCH SCULPTED LIMESTONE FIGURES OF WATCHDOGS
EARLY 18TH CENTURY
Possibly originally gate post finials, modelled opposing and portrayed seated on their haunches
Each approximately 75cm high

£3,000-5,000

204 ₣
A SCULPTED LIMESTONE MODEL OF A SEATED LION
FIRST QUARTER 20TH CENTURY
The beast modelled standing and looking forward, on a rockwork base
73cm high, 35cm wide, 44.5cm deep

£1,500-2,500

205 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF WINGED LIONS
SECOND HALF 20TH CENTURY
Each portrayed sejant with a paw raised over an armorial cartouche, on integral slab-work socles, above chiselled blockwork plinths
The lions 91cm high, 56cm long, 34cm wide
141cm high overall

£9,000-12,000



205



206



207

206 ‡
A PAIR OF COMPOSITION STONE MODELS OF LIONS IN THE 17TH CENTURY STYLE
 LATE 19TH CENTURY
 Modelled opposing, each with mouth agape and with one raised paw resting on an orb
 90cm high, 90cm long, 48cm wide

£4,000-6,000

207 Ω
A PAIR OF COMPOSITE STONE MODELS OF SEATED LIONS
 SECOND HALF 20TH CENTURY
 Each modelled staring forward
 80cm high, 32cm wide, 44.5cm deep at the base

£4,000-6,000

208 ‡
A PAIR OF ITALIAN SCULPTED WHITE MARBLE MODELS OF SEATED LIONS
 PROBABLY LATE 19TH CENTURY
 Modelled sitting upright and with mouths agape
 Each 79cm high, 28cm wide, 30cm deep at the bases

£8,000-12,000



208



209



210

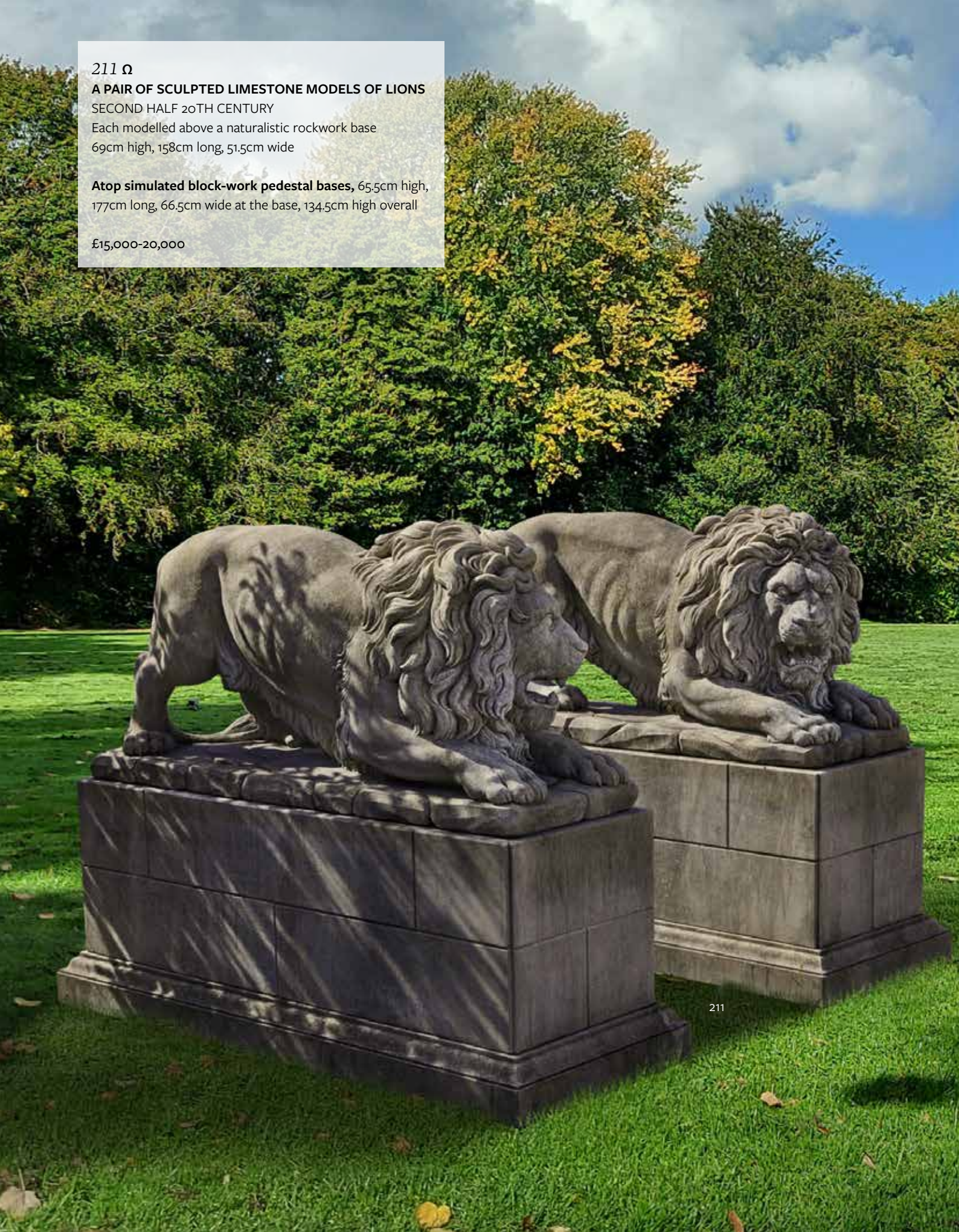
209 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF LIONS ON PEDESTALS
SECOND HALF 20TH CENTURY
Modelled opposing and each with one raised paw resting on an orb,
70cm high, 35cm wide, 56cm deep, atop square section pedestals with panel sides,
50cm high, 48cm wide, 70cm deep
120cm high overall

£5,000-8,000

210 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF LIONS ON PEDESTALS
SECOND HALF 20TH CENTURY
Portrayed sejant and opposing, each with one raised paw resting on an orb
Each 59cm high, 38cm wide, 32cm deep

Atop square section pedestals with panel sides, 54.5cm high, 45.5cm wide, 47cm deep
113cm high overall

£5,000-8,000



211 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF LIONS
SECOND HALF 20TH CENTURY
Each modelled above a naturalistic rockwork base
69cm high, 158cm long, 51.5cm wide

Atop simulated block-work pedestal bases, 65.5cm high, 177cm long, 66.5cm wide at the base, 134.5cm high overall

£15,000-20,000

211



212

212 Ω
A PAIR OF SUBSTANTIAL AND IMPRESSIVE STONE COMPOSITION GARDEN MODELS OF RECUMBENT LIONS
SECOND HALF 20TH CENTURY
Modelled opposing, each on integral rectangular socles, 88cm high, 100cm long, above rectangular bases with moulded edges, 140cm high overall, 176cm long, 81cm wide

£5,000-8,000



213 ‡
AFTER ANTOINE-LOUIS BARYE (1795-1875), LION AU SERPENT, A SCULPTED
BLUESTONE MODEL OF A LION AND SERPENT
SECOND HALF 19TH CENTURY
The beast modelled crushing a snake with his paw above a naturalistic rockwork and snake entwined base, and above a further octagonal plinth base with faint monumental inscription '...LION BELGE...'
165cm high overall, 109cm wide at the base, 70cm deep overall

£9,500-12,500



214

214 Ω
A SCULPTED LIMESTONE MODEL OF
A RECUMBENT LION

SECOND HALF 20TH CENTURY
 Modelled with head raised and lying
 on all fours, on an integrally carved
 rectangular socle
 70cm high, 125cm long, 50cm wide

£3,000-5,000



215

215 Ω
A PAIR OF SCULPTED LIMESTONE
MODELS OF HERALDIC LIONS

SECOND HALF 20TH CENTURY
 Probably pier finials, modelled opposing,
 each with one forepaw raised over a vacant
 armorial cartouche
 80cm high, 30cm wide, 43cm deep

Atop square section panel sided plinths,
 69.5cm high, 42cm wide, 45cm deep
 Approximately 150cm high overall

£5,000-8,000

216 Ω
A PAIR OF SCULPTED LIMESTONE
MODELS OF RECUMBENT LIONS
 SECOND HALF 20TH CENTURY, AFTER
 ANTONIO CANOVA (VENETIAN 1757-1822)
 Each typically portrayed with forepaw resting
 above the other,
 on integrally carved rectangular socles,
 Each 65cm high

Atop rectangular section plinths,
 each 55cm high, 137cm long,
 46cm wide, 120cm high overall

Please see lots 217 and 218 for a note
 regarding Canova's commission for the tomb
 of Pope Clementine XIII

£10,000-15,000



216



217 Ω

A PAIR OF SCULPTED LIMESTONE MODELS OF SLEEPING LIONS

MID 20TH CENTURY, LOOSELY AFTER THE MANNER OF ANTONIO CANOVA (VENETIAN 1757-1822)

Each typically portrayed with forepaw resting above the other, and with eyes closed, on integrally carved rectangular socles

Each 78cm high

Atop later associated rectangular section plinths, each 70cm high, 160cm long, 60cm wide, 148cm high overall

£20,000-30,000

On his death in 1769 Pope Clement XIII was laid to rest in the Vatican, but Senator Abbondio Rezzonico (the nephew of the late pontiff) commissioned Canova to create a more fitting tomb for him in St Peter's. The work which includes Canova's lions in marble was completed in 1792, when the late pope's remains were removed to the new tomb

218 Ω

A PAIR OF SCULPTED LIMESTONE MODELS OF RECUMBENT LIONS

SECOND HALF 20TH CENTURY, AFTER ANTONIO CANOVA (VENETIAN 1757-1822)

Each typically portrayed with forepaw resting above the other, on integrally carved rectangular socles

Each 77cm high

Atop rectangular section plinths, each 70cm high, 160cm long, 60cm wide, 147cm high overall

£15,000-20,000



217

218

219 Ω

AN ITALIAN CARVED MARBLE COLUMNAR SARCOPHAGUS
LATE 20TH CENTURY, AFTER THE ANTIQUE

Carved in relief with the front with arcaded frieze containing classical figures centred by Pan playing the pipes interspersed by wrythen columns, to one end a vignette of Heracles and Nessus

98cm high, 170cm wide, 77cm deep

£18,000-25,000



219

220 Ω

A PAIR OF SCULPTED MARBLE MODELS OF EGYPTIAN SPHINGES
SECOND HALF 20TH CENTURY

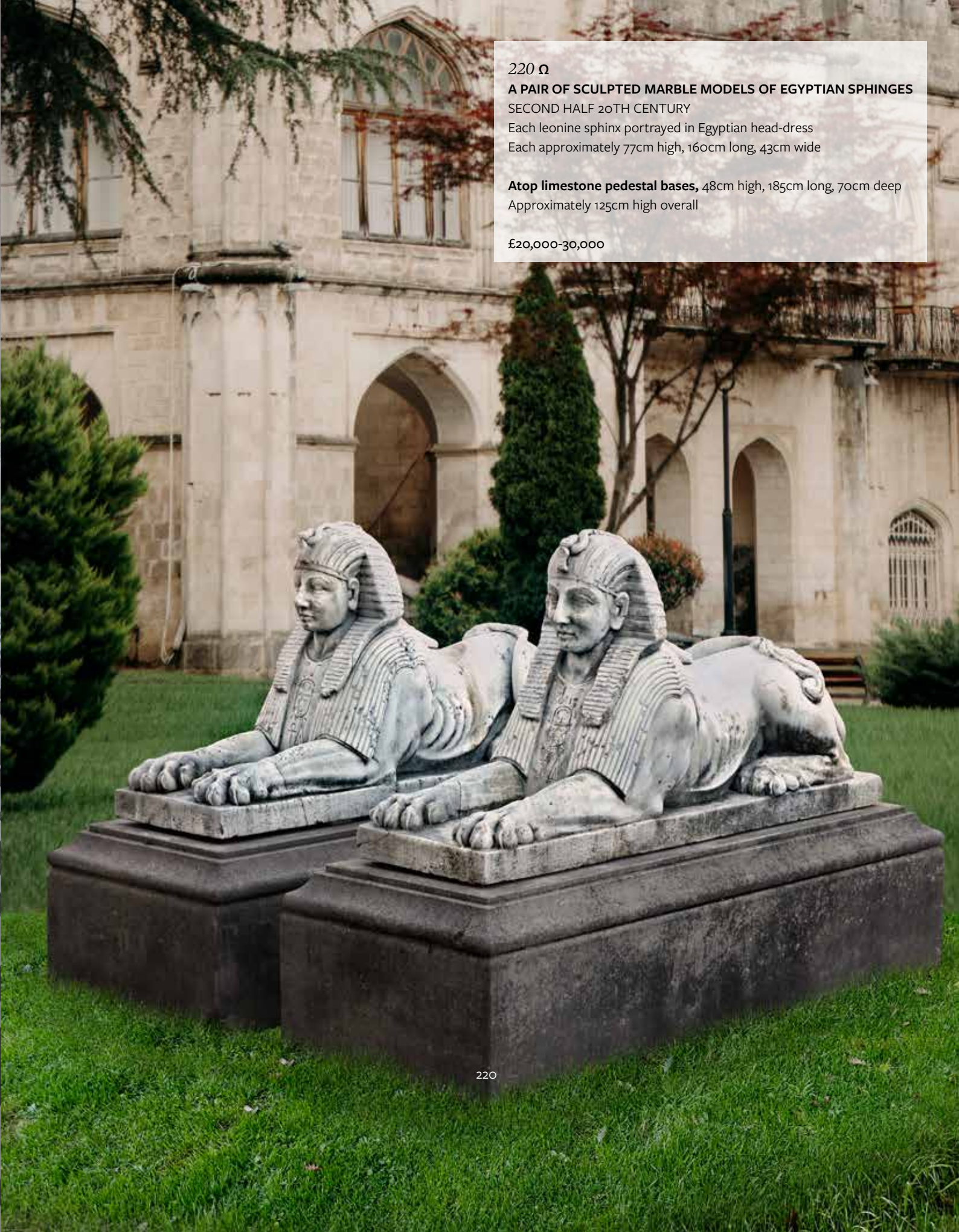
Each leonine sphinx portrayed in Egyptian head-dress

Each approximately 77cm high, 160cm long, 43cm wide

Atop limestone pedestal bases, 48cm high, 185cm long, 70cm deep

Approximately 125cm high overall

£20,000-30,000



220



221

221 Ω
A RARE TOLE-PEINTE ALUMINIUM CAROUSEL HORSE

MID 20TH CENTURY
The whole in orange-red colourway with black details to the hair and hooves, set on a black painted iron rocker base and plinth support
114cm high overall, approximately 184cm long

£3,000-5,000

222 λ Ω
M PIOCHE (FRENCH, 20TH CENTURY) A LARGE CAST BRONZE ANIMALIER FIGURE OF A PARROT
The bird naturalistically detailed with varying shades of patination, perched on a branch, signed to underside of cast
143cm high overall, 157cm wide at the base

£3,500-5,500



222



223 λ Ω
SERGIO CAPELLINI, (ITALIAN B. 1942), A PATINATED BRONZE GARDEN STATUE OF A REARING STALLION
1977
Portrayed with mouth agape and standing on hind legs with front legs poised to stamp, on a shaped rectangular granite base
188.5cm high overall, the base 117 wide, 52cm deep

£6,000-9,000

223

224 Ω
A CARVED LIMESTONE MODEL OF A GIANT TORTOISE
LATE 20TH CENTURY
70cm high, 145cm long, 85cm wide

£3,000-5,000



224

225 Ω
A SUBSTANTIAL LIMESTONE MODEL OF A GIANT TORTOISE
LATE 20TH CENTURY
Of massive proportion
108cm high, 190cm long, 95cm wide

£4,000-6,000



225

226 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF FROGS ON SPHERES
LATE 20TH CENTURY
Each formed as a fountain head with aperture to the mouth
Each 66cm high, 43cm wide, 44.5cm deep

£2,500-3,500



227 Ω
AN ITALIAN SCULPTED LIMESTONE MODEL OF A FROG
SECOND HALF 20TH CENTURY
Modelled with mouth agape and fitted as a fountain, standing on all fours and on integrally carved socle
57.5cm high, 47cm wide, 55cm deep

£1,800-2,500





228

228 Ω
A LARGE SCULPTED LIMESTONE MODEL OF A SEATED FROG
LATE 20TH CENTURY
For use as a fountain head
79cm high, 97cm long, 66cm wide

£2,500-3,500

229 Ω
A SCULPTED LIMESTONE MODEL OF A GARDEN SNAIL
LATE 20TH CENTURY
Modelled with head raised and tentacles out
52cm high, 118cm long overall

£2,500-3,500



229



230 Ω
A PAIR OF SCULPTED LIMESTONE
MODELS OF SEATED FROGS
LATE 20TH CENTURY
Each as a fountain head, with heads
raised and mouths agape
47cm high, 43cm wide, 30cm deep at
the bases

£2,000-3,000

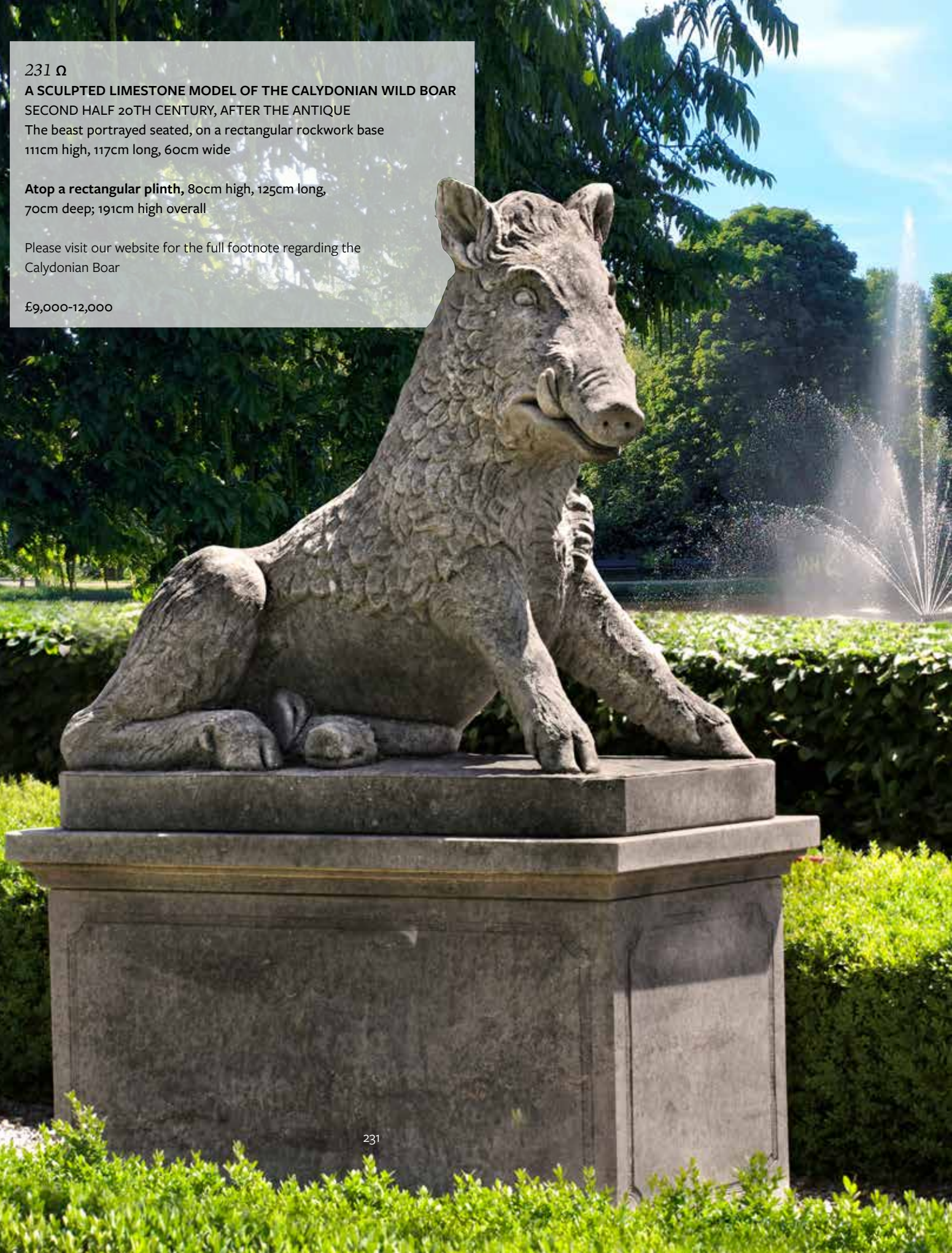
230

231 Ω
A SCULPTED LIMESTONE MODEL OF THE CALYDONIAN WILD BOAR
SECOND HALF 20TH CENTURY, AFTER THE ANTIQUE
The beast portrayed seated, on a rectangular rockwork base
111cm high, 117cm long, 60cm wide

Atop a rectangular plinth, 80cm high, 125cm long,
70cm deep; 191cm high overall

Please visit our website for the full footnote regarding the
Calydonian Boar

£9,000-12,000



232 Ω
A LARGE AND IMPRESSIVE SCULPTED LIMESTONE
AND ANTLER MOUNTED MODEL OF A STAG
LATE 20TH CENTURY
Naturalistically modelled standing and with
naturalistic tree-trunk support and base
250cm high, 165cm wide, 55cm deep

Atop a rectangular section limestone plinth,
101cm high, 196cm wide, 85cm deep
Approximately 351cm high overall

£25,000-35,000



233 Ω
A BRONZE MODEL OF A BEAR
OF RECENT MANUFACTURE
The beast modelled sat atop a
rocky promontory
146cm high

£7,000-10,000



234 Ω
A SCULPTED LIMESTONE MODEL OF
A GRIZZLY BEAR
OF RECENT MANUFACTURE
The beast modelled standing with head
turned and paws out in front, stood on an
integral rockwork socle with two carved
salmon to the front
140cm high

Atop a rockwork plinth, 35cm high,
65cm wide, 65cm deep, 175cm high overall

The grizzly bear, *Ursus arctos horribilis*, is a
subspecies of the brown bear and inhabits
North America, there is some dispute
amongst natural historians whether grizzly
refers to the animals (grisly) behaviour or
its grizzled appearance. Undeniably, the
American zoologist formally classified it
U horribilis for its character.

£7,000-10,000



235

235 Ω
A PAIR OF SCULPTED LIMESTONE MODELS OF
RECUMBENT HOUNDS
SECOND HALF 20TH CENTURY
Each portrayed looking straight forwards and with forelegs
and paws outstretched, 44.5cm high, 96cm long, 29.5cm wide

Set on rectangular section blockwork plinths, 76cm high,
105.5cm long, 38.5cm wide
122cm high overall

£6,000-9,000

236 ‡
A VENETIAN TERRACOTTA MODEL OF
A SEATED HOUND
19TH CENTURY
Portrayed seated on its haunches, on a canted
rectangular socle
59cm high, 32cm wide, 33cm deep at the base

£18,000-25,000

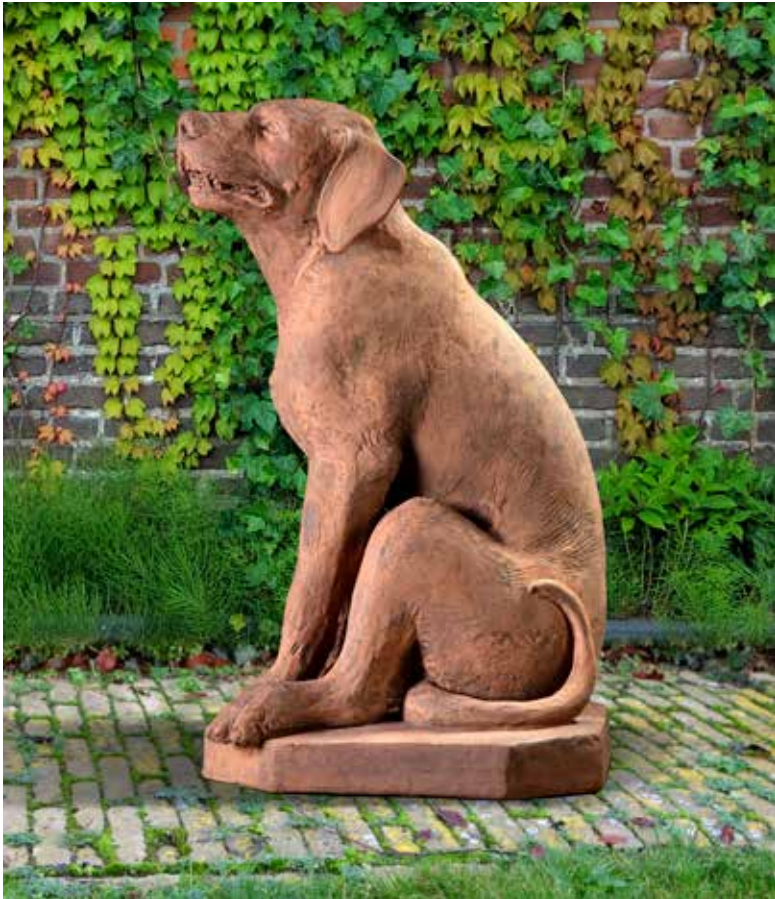
237 Ω
A PAIR OF SCULPTED MARBLE MODELS OF
MOLOSSIAN GUARD DOGS
SECOND HALF 20TH CENTURY, AFTER A 2ND CENTURY
AD ROMAN MODEL KNOWN AS THE 'JENNINGS DOG' OR
'THE DOG OF ALCIBIADES'
Portrayed as seated on their haunches and opposing
Each 84cm high

Set on rectangular section marble plinths with panel
sides, 71cm high, 65cm wide, 50cm deep
155cm high overall

The *Jennings Dog* (also known as the *Duncombe Dog*
or the *Dog of Alcibiades*) is named after its first modern
owner Henry Constantine Jennings. It is a 2nd century AD
Roman copy of a Hellenistic bronze original, and is 1.05
metres high. Although it is one of only a small number of
animal sculptures surviving from antiquity, a pair of similar
marble mastiffs of the same model can be seen in the
Belvedere Court of the Vatican Museums

The breed has been identified by the British Museum as
a Molossian guard dog. This breed was native to Epirus in
north-western Greece, which was sacked by Rome in 168
BC, so it is assumed to have been associated with some
civic monument in Epirus and to have been brought to
Rome after the sacking. Pliny mentions a highly valued
bronze dog surviving in Rome into his lifetime, before being
lost in 69 AD

£10,000-15,000



236



237



238

238 λ Ω
DANILO CERVIETTI (ITALIAN, 20TH CENTURY), A PAIR OF SCULPTED WHITE MARBLE CANOVA LIONS
SECOND HALF 20TH CENTURY
Loosely after the manner of Antonio Canova (Venetian 1757-1822), one portrayed sleeping, the other alert
Signed D. Cervietti to plinths
The larger 33cm high, 79cm long, 26cm wide

Danilo Cervietti established his studio and workshop with his son Franco in Pietrasanta, Italy in 1962. The workshop has gone on to produce work in collaboration with Botero, Koons, Mitoraj and Bruno Lucchesi. For an example of his work please see Christie’s London, “The Collector: Silver & 19th Century Furniture, Sculpture & Works of Art”, 14 November 2018, lot 670 “A priestess of Isis” sold for £31,250

Please see lot 218 for a note regarding Canova’s commission for the tomb of Pope Clementine XIII

£10,000-15,000



239

239 Ω
A LARGE PAIR OF SCULPTED WHITE MARBLE MODELS OF MASTIFF DOGS
LATE 20TH CENTURY
Each modelled standing on rocky bases, their heads raised as if in howl
Each 120cm high, 110cm long, 45cm wide

£8,000-12,000



240



240 Ω
**AFTER WALT DISNEY, A POLYCHROME
 PAINTED COMPOSITION STONE GROUP OF
 SNOW WHITE AND THE SEVEN DWARFS**
 SECOND HALF 20TH CENTURY
 Various heights, the tallest 55cm high

Snow White and the Seven Dwarfs is a 1937 animated musical fantasy film produced by Walt Disney Productions and released by RKO Radio Pictures. The story is based upon the Brothers Grimm's 1812 fairy tale. It is credited as being the first full-length traditionally animated feature film and the first Disney animated feature film.

£1,000-1,500

241 ‡
**A SCULPTED LIMESTONE PORTRAIT BUST
 OF JEAN RACINE (1639-99)**
 19TH CENTURY
 Inscribed RACINE to the front of the socle,
 indistinctly signed V. RAGOT a Chauinon (?) to
 the side of the plinth
 59cm high, 18cm wide at the base

Jean-Baptiste Racine (22 December 1639 - 21 April 1699) was a French dramatist and important literary figure. A noted tragedian, Racine's plays displayed his mastery of the dodecasyllabic (12 syllable) *French alexandrine*.

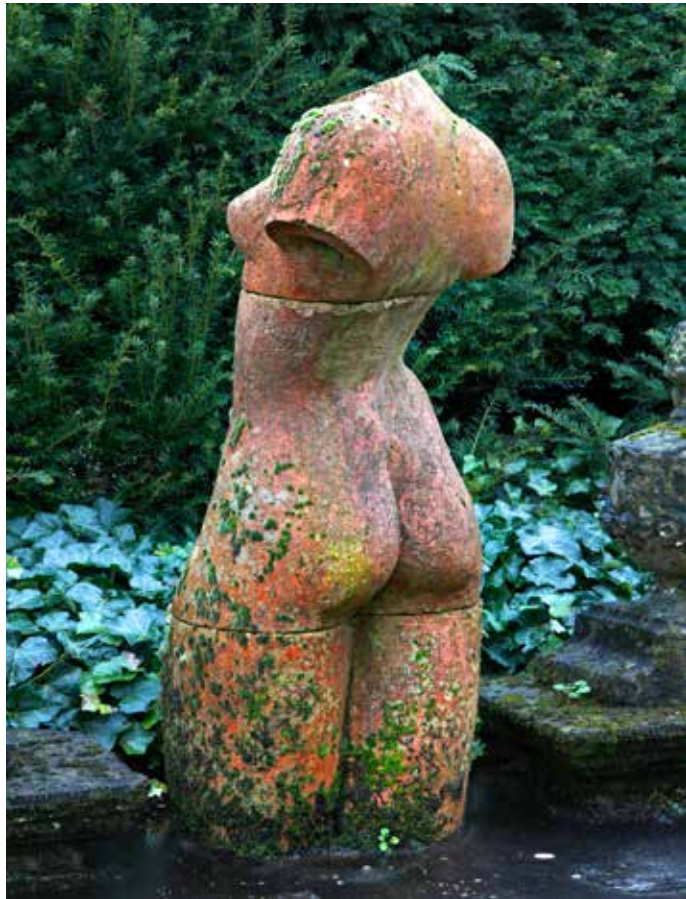
£2,500-3,500



242 λ Ω
**ANTONIO MAURIELLO (ITALIAN, CONTEMPORARY),
 A PATINATED BRONZE SCULPTURE OF AN ACRBAT**
 LATE 20TH CENTURY
 The figure modelled on stilts and standing amongst bamboo,
 above a carved travertine base
 Approximately 245cm high, 199cm diameter overall

£10,000-15,000

242



243

243 λ Ω
A TERRACOTTA MODEL OF THE TORSO OF A WOMAN
 PROBABLY CONTINENTAL, DATED 1970
 Composed of three separately modelled sections
 Indistinctly signed 'MA' to rear
 102cm high, 44cm wide

£1,000-1,500

244 Ω
A TERRACOTTA COLOURED COMPOSITION MODEL OF THE BATHING VENUS
 SECOND HALF 20TH CENTURY, AFTER ANTONIO CANOVA (VENETIAN 1757-1822)
 The Goddess modelled standing and partially draped to her front, stood atop a fluted short column
 Approximately 228cm high overall, the base 62cm diameter

£2,000-3,000

245 ‡
A PAIR OF TERRACOTTA FIGURES, EMBLEMATIC OF SUMMER AND WINTER
 19TH CENTURY
 Modelled as opposing female figures, with traces of a former painted surface
 Approximately 95,5cm high

Set on associated, probably contemporaneous, columnar pedestals
 186cm high overall

£5,000-8,000



244



245



246

246 ‡
A SCULPTED LIMESTONE MODEL OF A
TORCH-BEARER IN CLASSICAL TASTE
LATE 19TH CENTURY
The semi-clad child holding a flaming
cornucopia
90cm high

Atop an associated plinth base, with lancet
shaped panel to the front, 60cm high, 35cm
square, 150cm high overall

£2,500-3,500



247

247 ‡
A FRENCH CAST IRON FIGURAL
JARDINIERE BY J J DUCLE
LATE 19TH CENTURY IN THE MANNER OF
VAL D'OSNE
Modelled as a putto holding an open basket
weave planter upon its head, on a circular base
with raised maker's details
106cm high, 28cm diameter

£2,500-3,500

248 ‡
A PAIR OF CONTINENTAL SCULPTED
LIMESTONE MODELS OF INFANT
MUSICIAN FAUNS
LATE 19TH OR EARLY 20TH CENTURY
Each portrayed standing, one with a
tambourine the other a flute, on integral
square bases
75cm high

On later associated stone plinths with
square section tops and panel sides,
75cm high, 41cm square
Each 150cm high overall

£4,000-6,000



248



249 Ω
A COMPOSITION STONE PLANTER
OR FOUNTAIN
MID 20TH CENTURY
Modelled with a partially draped maiden
perched sensuously on the rim of the basin
139cm high, 83cm wide at the base

Atop an associated pedestal, 30cm high
169cm high overall

£3,000-5,000



250

250 ‡
A RARE PAIR OF FRENCH LARGE CAST IRON
MODELS OF WINGED PUTTI BY VAL D'OSNE
LATE 19TH CENTURY
'L'attention' and 'L'Reverie' respectively
Each modelled reclining and opposing and on
naturalistic bases
The taller 77cm high, approximately 91cm wide

See Val D'Osne's catalogue PL 585 for these models

£22,000-25,000



250 (details)



251

251 Ω
A COMPOSITION STONE FIGURE OF HERCULES
SECOND HALF 20TH CENTURY
After the Antique, modelled with his club and the Nemean lion,
atop a neo-classical pedestal with laurel wreath motif
244cm high overall

£3,000-5,000



252

252 Ω
A COMPOSITION STONE FIGURE OF BACCHUS
SECOND HALF 20TH CENTURY
After the Antique, modelled with a ewer and wine amphora,
on a rusticated base
240cm high overall

£2,000-3,000

253 ‡
A PAIR OF CONTINENTAL SCULPTED LIMESTONE MODELS EMBLEMATIC OF SPRING AND SUMMER
LATE 19TH CENTURY
Modelled as partially draped maidens in opposing contrapposto form, one depicted with a wheatsheaf, the other flowers
Each approximately 150cm high

Each atop an associated bases of late Baroque form, 77cm high, 60cm square
227cm high overall

£15,000-25,000



253



254

254 Ω
A COMPOSITION STONE FIGURE OF A RIACE WARRIOR, POSSIBLY TYDEUS
LATE 20TH CENTURY, AFTER THE ANTIQUE 460-450 BC GREEK ORIGINAL
With patinated bronzed finish overall, the figure modelled standing and nude, his left forearm raised at the elbow, and stood atop a matching pedestal
207cm high overall

Discovered in 1972 off the coast of Riace, Calabria, the Riace Warriors are two full-size Greek bronzes of naked bearded warriors. Believed to have been cast about 460-450 BC. The model offered here is a copy of ‘Statue A’, who is believed to possibly represent Tydeus.

£3,500-5,500



255

255 Ω
A MODERN COMPOSITION STONE MODEL OF ATLAS
Modelled kneeling lifting the world above his head and resting on his shoulders, with drapery to his left shoulder and his modesty protected by a fig-leaf
138cm high

Atop an associated marble panel sided plinth, 70cm high, 60cm square, 208cm high overall

£2,500-3,500



256 ‡
A PAIR OF SCULPTED LIMESTONE MODELS OF FLORA AND DIANA
LATE 19TH CENTURY
Of lifesize proportion and portrayed with classical attributes
Each approximately 175cm high

Atop tapering square section plinths, each 46cm high, 47cm square at the base, 221cm high overall

£20,000-30,000

256



257 #
FOLLOWER OF JAN CLAUDIUS DE COCK
(FLEMISH, 1667-1735), A PAIR OF FLEMISH
SCULPTED CARRARA MARBLE MODELS
OF PUTTI
17TH OR 18TH CENTURY
Each portrayed standing, opposing and nude,
each with a floral garland draped from one
shoulder and around his back,
Each 91cm high

On rectangular bases, 34cm high,
45.5cm wide, 37.5cm deep
125cm high overall

£5,000-8,000

258 #
A PAIR OF SCULPTED LIMESTONE
MODELS OF SAINTS PETER AND PAUL
17TH OR 18TH CENTURY
Portrayed in cassocks and drapes, and
with their respective attributes
The taller 96cm high, 32cm wide, 27cm deep

£6,000-9,000



258



259 #
A PAIR OF SCULPTED LIMESTONE MODELS OF MAIDENS
LATE 19TH CENTURY
Each portrayed nude, one holding grapes the other flowers
Each approximately 125cm high

Set on associated, contemporaneous, bases, each 57cm high, 50cm square
Approximately 182cm high overall

£15,000-20,000

259

260 ‡
AFTER MICHELANGELO (1475-1564), A VAL D’OSNE CAST IRON FIGURE OF GIULIANO DE’ MEDICI
FRENCH, LATE 19TH CENTURY

Portrayed in armour and seated, his head turned to sinister, the rectangular section base stamped for the ‘Val d’Osne’ Foundry
92cm high, 35cm wide

Michelangelo created the tomb of Giuliano de’ Medici for the Medici Chapel of San Lorenzo in Florence between 1520 and 1534. It is widely held to be one of Michelangelo’s greatest achievements.

The pose of the central figure on the tomb is depicted with arms resting at his sides and legs comfortably apart. The open composition suggests a contented Duke, generous in both mind and spirit and at ease with himself. Light plays freely on his serene face, yet the figure is lacking in energy and seems to wilt under the burden of the Roman armour. Michelangelo did not intend for this sculpture, nor that of Lorenzo, to be a recognizable portrait of the Duke, but instead an ideological tribute through its enhanced beauty and dignity.

Val D’Osne 109 Julien Pl. 575

£7,000-10,000



260

261 ‡
AFTER JEAN DE BOULOGNE, CALLED GIAMBOLOGNA, (1529-1608), A LARGE CONTINENTAL PATINATED BRONZE MODEL OF MERCURY

LATE 19TH OR EARLY 20TH CENTURY
Characteristically portrayed wearing a winged petasus and sandals, and holding his caduceus, held aloft on the breath of Zephyrus, 190cm high, 100cm wide overall

The Mercury is one of the most famous and replicated works of the Renaissance, but was originally intended by Giambologna to be viewed on its own and importantly, from all sides -thoroughly in line with his Mannerist ideals. It was only in the 19th century that casts after the original model were offered for sale as pairs, the Mercury more usually being allied with Fortuna, but sometimes with Iris, and more rarely with Fame (Pheme in Greek, Fama to the Romans).

Giambologna’s original bronze of 1580 was first installed at the Villa Medici in Rome, being positioned at the order of Ferdinando de Medici atop a fountain which formed a focal point on the formal staircase between the sumptuous gardens and the loggia entrance to the Villa. In 1780 the Mercury was moved to the Uffizi Museum, and then finally in 1865, to the Museo Nazionale del Bargello, Florence.

Mercury is the god of trade and is a symbol of the Exchange in the Netherlands, a similar model to the present lot adorns the gallery over the trading floor Beursplein 5 in the Berlage Stock Exchange, Amsterdam, keeping a watchful eye on the traders below.

£8,000-12,000



261



262 #
**A SCULPTED LIMESTONE MODEL OF
A YOUNG GIRL**
LATE 19TH OR EARLY 20TH CENTURY
71cm high, 55cm wide, 31cm deep

Atop a later associated pedestal base,
75cm high, 60cm wide, 36cm deep
146cm high overall

£3,000-5,000

262



263 #
**A PAIR OF SCULPTED LIMESTONE FIGURAL
GROUPS OF PUTTI**
LATE 19TH CENTURY

Probably from a set of the four seasons, the
cavorting amorini emblematic of the seasons
'Summer' and 'Autumn', one with wheatsheaf
and ram, the other with bunches of fruiting vines
90cm high

On associated, later, plinth bases,
each 75cm high, 165cm high overall

£9,000-12,000

263

264 (no lot)

265 #
**A SCULPTED WHITE MARBLE MODEL OF
A MAIDEN**
19TH CENTURY

The maiden, possibly Persephone, portrayed standing and turning, a band of fruit to her hair and a floral bouquet in her hands, on a circular socle base
153cm high, 48cm wide at the base

£12,000-15,000



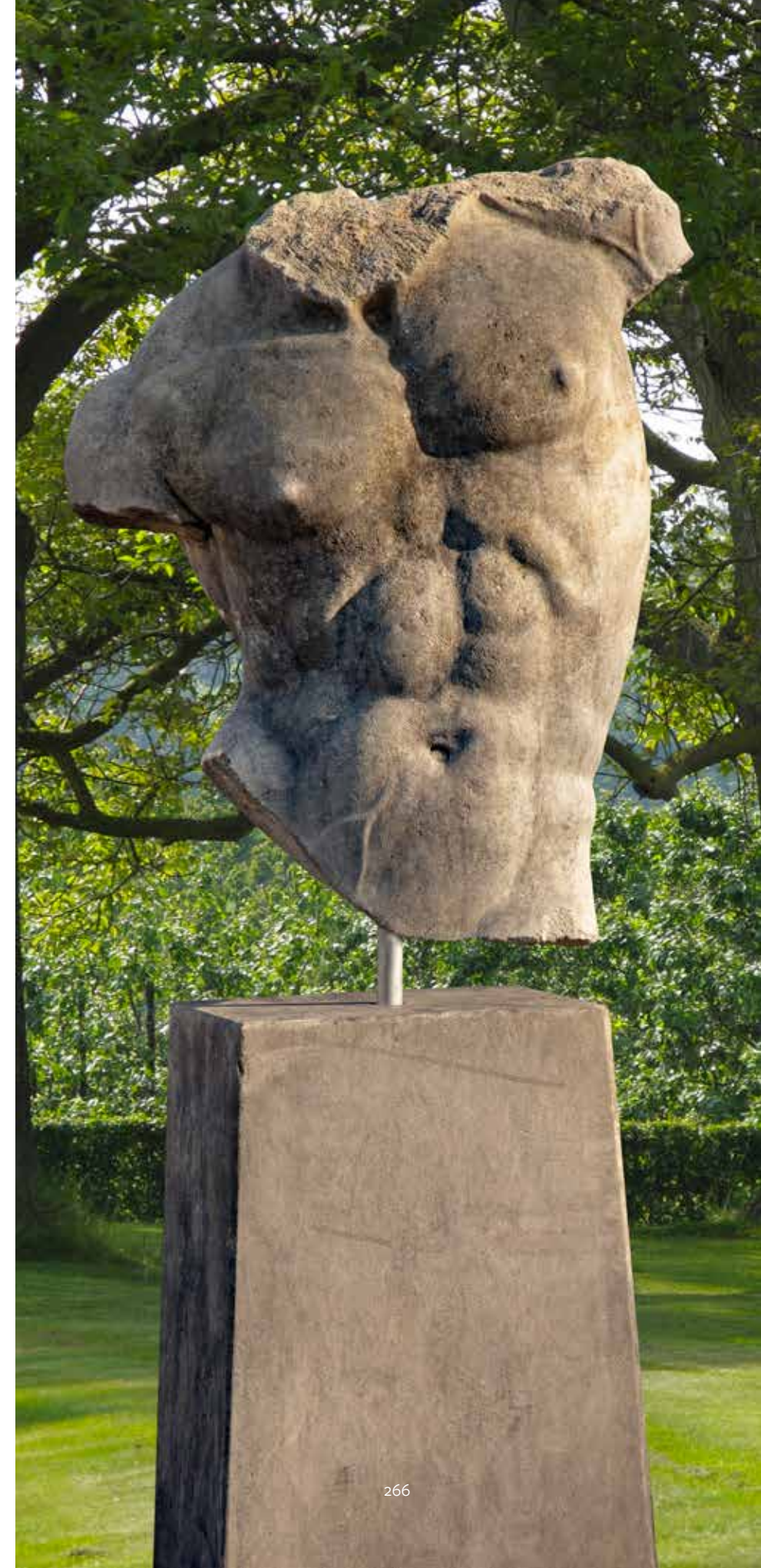
265

266 Ω
**A SCULPTED LIMESTONE MODEL OF
A MALE TORSO**
SECOND HALF 20TH CENTURY,
AFTER THE ANTIQUE 'GADDI' TORSO
Truncated by design and portrayed with
pronounced musculature overall
120cm high

The torso supported on a metal rod above
a tapering rectangular section pedestal,
84cm high, 48cm wide, 210cm high overall

The torso presented here is derived from a circa 2nd century BC Hellenistic, probably Pergamene, prototype, now in the collection of the Uffizi Gallery, Florence. Little is known about its provenance prior to its 1778 purchase by Peter Leopold, Grand Duke of Tuscany, from the Gaddi collection, though Gloria Fossi notes in her book *Uffizi* (Giunti, 2004, p. 46) that the torso was documented in the Gaddi inventory as early as 1520. Its frequent appearance in drawings and paintings from the 16th and 17th centuries attests to its early popularity with artists and admirers. The sculpture is thought to have once represented a centaur with his hands tied behind his back.

£4,000-6,000



266



267

267 Ω
A MODERNIST CARVED LIMESTONE GARDEN SCULPTURE
 SECOND HALF 20TH CENTURY
 The circulating frieze carved with nude Aztec-type walking figures
 The sculpture 100cm high, 100cm wide, 30cm deep
Atop a rectangular block base, 60cm high, 80cm wide, 34cm deep
 160cm high overall

£5,000-8,000



268

268 ‡
A SCULPTED LIMESTONE FRIEZE SECTION
 19TH CENTURY
 Carved in high relief with woman holding a bouquet of flowers, within a part carved framework
 54cm high, 67cm wide, 60cm deep

£1,000-1,500



269 Ω
A PAIR OF CARVED LIMESTONE MODELS OF 'LIBERTY' FIGURES
 LATE 20TH CENTURY
 Modelled in tribal costume
 175cm high
Atop pedestal bases, 37cm high
 212cm high overall
 £20,000-30,000

269



270

270 ‡

A GRAND TOUR SCULPTED WHITE MARBLE HEAD

19TH CENTURY, AFTER THE MANNER OF ROMAN EXAMPLES
modelled looking ahead, with hair falling across the forehead, the rear
socketed, now mounted on a modern wrought iron display stand
48.5cm high overall, the base 19.2 x 20cm

£3,500-5,500



271

271 ‡

A FRENCH SCULPTED WHITE MARBLE BUST OF A BACCHANTE

LATE 19TH CENTURY
Her smiling visage turned to sinister her hair adorned with tiara and
fruit, her décolletage adorned with flowers, cymbals and a thyrsus
74cm high, 40cm wide, 39cm deep

£5,000-8,000

272 Ω

AN ITALIAN SCULPTED TRAVERTINE MARBLE GROUP, THE ABDUCTION OF PROSERPINA

LATE 20TH CENTURY, AFTER GIAN LORENZO BERNINI (1598-1680)
The demi-god held aloft in the arms of Pluto, with Cerberus crouched at his feet
205cm high

On a rectangular section travertine base, 50cm high, 83cm wide, 77.5cm deep
Overall height 304cm

As with many of Bernini's early works, the original was commissioned by Cardinal Scipione Borghese, and executed between 1621 and 1622. Bernini was only 23 years old at its completion. Soon after its completion the statue was given by Scipione to Cardinal Ludovisi, who transported it to the Villa Ludovisi. After later having been purchased by the Italian State, the work was returned to the Villa Borghese in 1908

£15,000-20,000



272



273 ‡
A FRENCH PAINTED CAST IRON FIGURAL TORCHERE
LATE 19TH CENTURY
Stamped 'Tusey Meuse', the maiden portrayed as standing and draped in the classical manner, the torchere with glass shade held aloft in her raised right hand
215cm high

Pierre-Adolphe Muel established a foundry at Tusey in the Meuse district between 1832 and 1835, gaining royal permission from Louis Philippe to install a blast furnace in 1837. The foundry is known to have specialised in statuary and decorative ironwork although cast iron pieces bearing the foundry's stamp are rare. Artistic production ceased at the outbreak of the First World War, when the foundry was given over to munitions production

£4,000-6,000



274 (detail)



274 (detail)



274 (detail)



274 (detail)



274
AFTER FREDERIC AUGUSTE BARTHOLDI (1834-1904), A BRONZE COLOURED RESIN MODEL OF THE STATUE OF LIBERTY (*LIBERTY ENLIGHTENING THE WORLD*)–
SECOND HALF 20TH CENTURY
Typically modelled with arm aloft and holding a book, the book bearing date 15 Novembre 1889, the side with inscriptions for A BARTHOLDI, THIEBAUT FRERES and with a Musee de Louvre button
275cm high, the plinth 73cm square

This Louvre Museum copy is a replica of the 1889 version of The Statue of Liberty which was given by Bartholdi to the Musee du Luxembourg

£7,000-10,000



275 ‡
A CONTINENTAL PATINATED BRONZE MODEL OF NIKE
LATE 19TH CENTURY
The Nike (Victory) portrayed as a winged and classically draped maiden, stood on a green marble plinth
Indistinctly signed to her drapery Di*illi D'Ulo*e (?)
111cm high

£3,000-5,000



276 Ω
A SCULPTED LIMESTONE MODEL OF A STANDING WOMAN
SECOND HALF 20TH CENTURY
Modelled standing but slightly hunched, her diaphanous robes covering her décolletage and with heavier drapes around her waist
96cm high

Atop a square section panel sided plinth 90cm high, 40cm square
186cm high overall

£3,000-5,000



277 ‡
A SCULPTED LIMESTONE MODEL OF HERCULES
FIRST QUARTER 20TH CENTURY
The hero portrayed standing and draped, with the head of the Nemean lion to his side, and resting on his club, on an integral socle
188cm high

Stood atop a rectangular section plinth, 90cm high, 75cm square
278cm high overall

£12,000-18,000



278 Ω
A SCULPTED STONE GARDEN FIGURE OF A MAIDEN EMBLEMATIC OF SPRING
 SECOND HALF 20TH CENTURY
 Portrayed standing and with her breasts bared, her drapes gathered around the midriff, holding a flower in her right hand to her nose, bow to her right, and with attendant hound to her side
 155cm high

Atop a square section panel sided plinth, 227cm high overall, the plinth 71.5c, high, 50cm square

£7,000-10,000

279 ‡
A MONUMENTAL AND IMPRESSIVE ITALIAN SCULPTED LIMESTONE GROUP OF BACCHUS WITH A SATYR
 FIRST QUARTER 20TH CENTURY
 The god of wine portrayed nude and standing, a cup in his raised right hand, the infant satyr at his feet

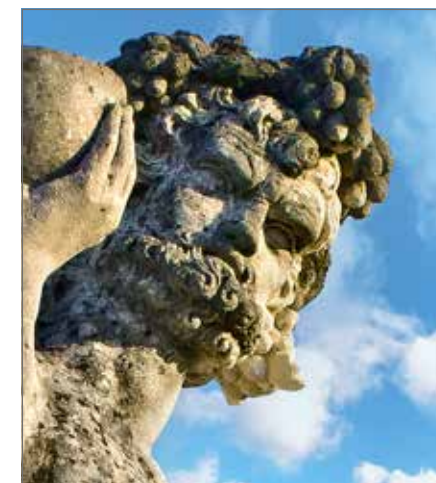
250cm high, atop a rectangular section limestone plinth with moulded upper edges and base, 100cm high, 350cm high overall

It seems that the sculptor of this striking limestone group was heavily influenced by Michelangelo's marble *Bacchus* of 1496-7, in which the master portrayed the wine god in a reeling, drunken posture. The inspiration for the work appears to be the description in Pliny the Elder's *Natural History* of a lost bronze sculpture by Praxiteles, depicting "Bacchus, Drunkenness and a Satyr". The sense of precariousness resulting from a high centre of gravity can be found in a number of later works by the artist, most notably the David

If anything the representation of the inebriated unsteadiness of the god in this lot is more emphasised, his torso almost involuntarily arching to his left in an apparent over reactionary attempt to balance. The more obviously portrayed drunkenness in the current example is further underlined by the differences in the treatment of the eyes in relation to the drinking cup. In Michelangelo's *Bacchus* the god is seemingly trying to focus his eyes in a concentrated manner on the skyphos before him, and succeeding; whereas in the example offered here there is more of a narrowing of the eyes, more of a suggestion of the blurred vision more associated with advanced inebriation that will come just prior to collapse

In this respect, the rendition here is in fact a portrayal of a less refined and more animalistic Bacchus altogether. This Bacchus has been sculpted with more pronounced musculature than the more refined and Antinous-like model in the Museo Nazionale del Bargello and importantly, has been carved with pubic hair, where Michelangelo's was not. The depiction of the wine god as a more barbaric figure in this instance is therefore almost certainly by design

£22,000-28,000



279 (detail)



279



280 Ω
**A SCULPTED WHITE MARBLE BUST OF HERCULES
AND THE NEMEAN LION**
LATE 20TH CENTURY
Truncated by design, the Hero portrayed holding
the beast's head to his idealised breast
99cm high, the base approximately 42cm diameter

£7,000-10,000

281 ‡
**A PAIR OF CARVED WHITE MARBLE RELIEF
FRIEZE PANELS**
CIRCA 1920
Each with a floral and fruit festoon above a panel
decorated with male and female figures in the
Neoclassical manner
96cm high, 57cm wide, 7.5cm thick

£2,000-3,000



281



282 Ω
A SCULPTED MARBLE MODEL OF BACCHUS
19TH CENTURY
Portrayed nude but for a fig-leaf, and typically
depicted holding his wine cup, nonchalantly
resting on a support
98cm high, 28cm square at the base

£6,000-9,000

282



283 (no lot)

284 Ω
A MODERN SCULPTED CARRARA
MARBLE MODEL OF A MAIDEN

The maiden portrayed standing and barely draped, possibly depicted about to bathe
167cm high, the integral base 40.5cm square at the base

£5,000-8,000

284



285 Ω
A SCULPTED MARBLE MODEL OF
VENUS BATHING 'VENUS AU BAIN'

LATE 20TH CENTURY, AFTER ETIENNE-MAURICE FALCONET (1716-1791)
Of life-size proportion, the maiden depicted nude save for minimal drapery, on a shaped circular integral base
185cm high, approximately 55cm wide at the base

£8,000-10,000

285



286

286 Ω

A SCULPTED MARBLE MODEL AFTER THE ‘HOPE ISIS’ LATE 20TH CENTURY,

AFTER A 1ST-2ND CENTURY AD ARCHAISTIC MARBLE OF THE ROMANO-EGYPTIAN EARTH GODDESS

The standing figure faithfully carved after the Antique, portrayed standing and wearing chiton and himation over her voluptuous form, the left breast exposed beneath the folds of her himation draped diaphanously, the head and forearms missing in the manner of the original
155cm high

The famed ‘*Hope Isis*’ was originally secured by Sir William Hamilton, the diplomat, antiquarian, archaeologist and vulcanologist, whilst serving as British Ambassador to the Kingdom of Naples. Hamilton could reasonably be described as having been obsessed with collecting antiquities and his buying habits nearly bankrupted him more than once. His collection was highly important though and he negotiated its sale in entirety in 1771 to the British Museum, but on his return to Naples he found it difficult to stop amassing further antiquities

In 1798, as Hamilton’s posting drew to a close he organised for the shipment of his replenished collection of antiquities and Magna Graecia vases back to England, (a small part of the second vase collection being lost when HMS Colossus foundered off the Scilly Isles). In financial trouble again, Hamilton attempted to negotiate for the sale of the surviving part of the second collection to the British Museum, but this time was unsuccessful. The compulsive collector was forced to have the whole collection catalogued for sale at Mr James Christie’s auction house, when at the eleventh hour Thomas Hope (1769-1831) stepped in and purchased the lot. The Roman marble of Isis that the version offered here so finely reproduces was part of that collection

On Hope’s death ownership of the Isis passed through his family descendants, being offered for sale at Christie’s again in July 1917, after which it graced various private collections before coming to auction one last time, this time at Sothebys New York in 2004.

Comparative Literature:

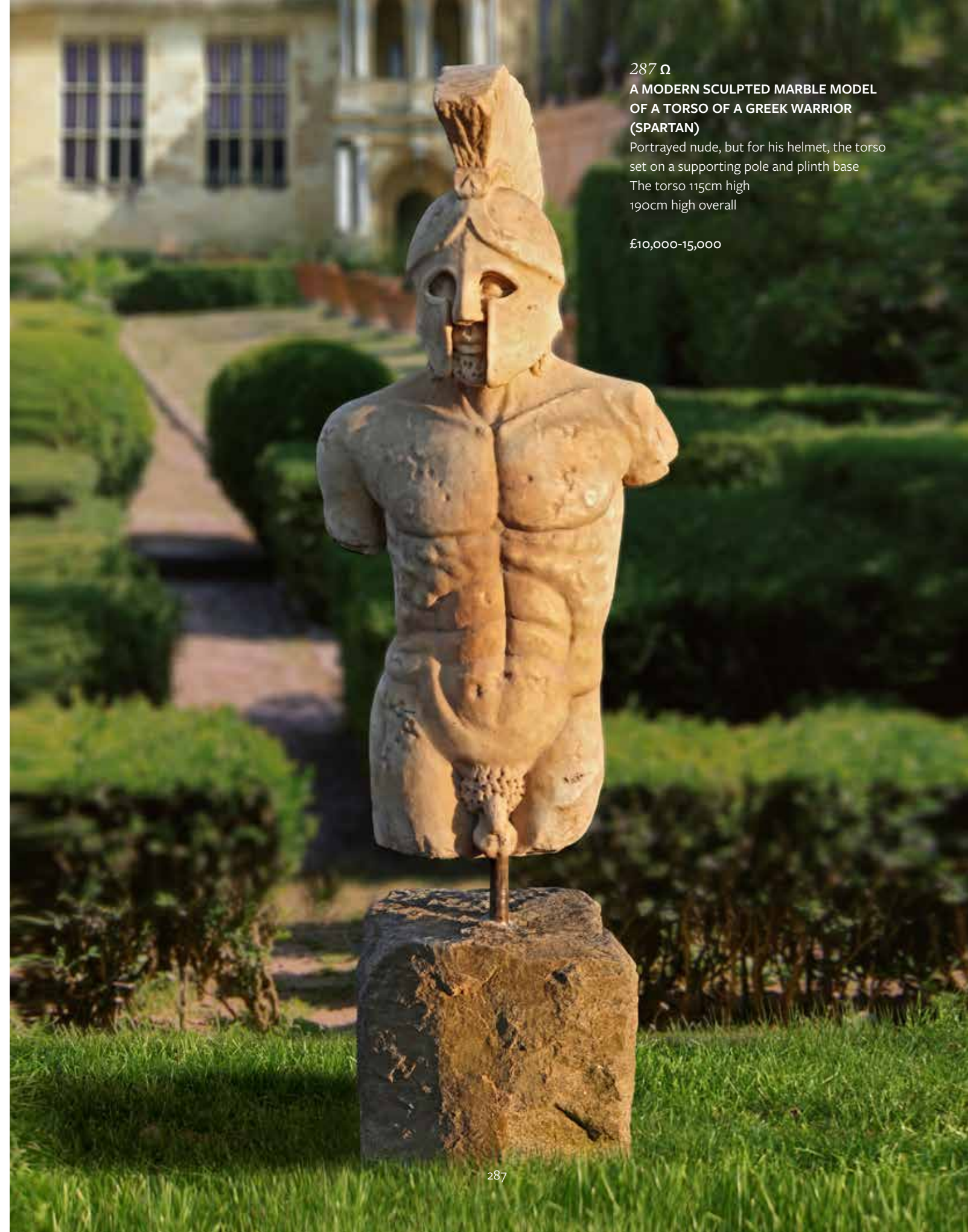
T.Hope, *Costume of the Ancients*, London 1809

C.M.Westmacott, *British Galleries of Painting and Sculpture*, London 1824

T.D.Fosbroke, *Encyclopaedia of Antiquities*, London 1825

Extensive further publications

£10,000-15,000



287

287 Ω

A MODERN SCULPTED MARBLE MODEL OF A TORSO OF A GREEK WARRIOR (SPARTAN)

Portrayed nude, but for his helmet, the torso set on a supporting pole and plinth base
The torso 115cm high
190cm high overall

£10,000-15,000

288 Ω
A COLOSSAL SCULPTED WHITE MARBLE MODEL OF THE HEAD OF HERCULES

20TH CENTURY, IN THE MANNER OF ANTIQUE EXAMPLES
Portrayed bearded and with beads of sweat on his brow
74cm high, 59cm wide, 72cm deep

There are various examples from the ancient world of sculpture executed on a monumental scale, the immense head and left foot of the Emperor Constantine, held at the Capitoline Museum, Rome being obvious examples

Direct comparison can be made with a colossal Hellenistic marble head of Heracles dating to the first half of the 2nd century B.C. The piece was discovered in a later wall at Pergamon, and is now held at New York's Metropolitan Museum of Art

£9,000-12,000

289 ‡
A CARVED LIMESTONE PEDESTAL COLUMN

19TH CENTURY
The square section capital above the cylindrical column and facettted base section
103.5cm high, the top 68cm square

£2,500-3,500



288

289

290 Ω
A SCULPTED LIMESTONE MODEL OF THE LEFT FOOT OF HERMES IN THE ROMAN STYLE

LATE 20TH CENTURY
Modelled with strapped and winged sandal
80cm high, 135cm long overall, 50cm wide

£4,000-6,000



290



291

291 Ω
**A SCULPTED MARBLE MODEL OF
A YOUNG GIRL**
THIRD QUARTER 20TH CENTURY
Modelled lying on her back and holding her
drapes to her body, on a shaped granite base
80cm high overall, 104cm wide, 71cm deep
overall at the shaped base

£2,000-3,000

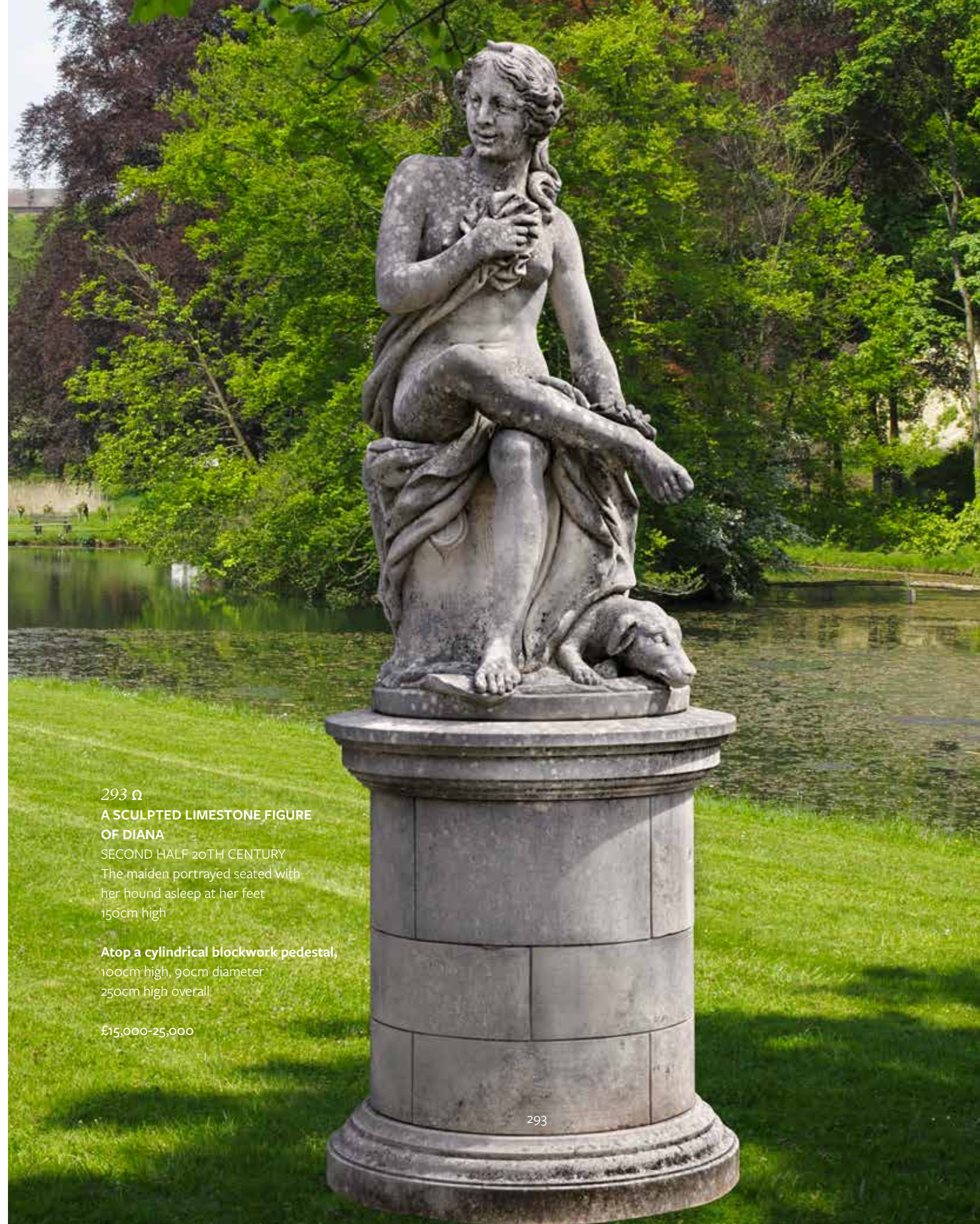


292

292 ‡
**A CAST IRON MODEL OF THE
CROUCHING VENUS**
PROBABLY FRENCH, LATE 19TH OR
EARLY 20TH CENTURY
After the Hellenistic model of Venus
surprised while bathing
91.5cm high, 49cm wide, 45cm deep
at the base

Atop an associated pedestal,
60cm high, 88cm wide, 80cm deep
151.5cm high overall

£5,000-8,000



293

293 Ω
**A SCULPTED LIMESTONE FIGURE
OF DIANA**
SECOND HALF 20TH CENTURY
The maiden portrayed seated with
her hound asleep at her feet
150cm high

Atop a cylindrical blockwork pedestal,
100cm high, 90cm diameter
250cm high overall

£15,000-25,000

294 ‡

**A SCULPTED LIMESTONE FIGURE OF
DIANA THE HUNTRESS**

FIRST QUARTER 20TH CENTURY

The maiden portrayed standing with
quiver over her shoulder and an
attendant deer by her side
195cm high

Atop a fluted pedestal base, 97cm high,
82cm wide, 80cm deep
292cm high overall

This model is loosely based on the Diana of
Versailles, currently held in the Louvre, Paris. The
Louvre example being a partially restored Roman
copy (1st or 2nd century AD) of a lost Greek bronze
original attributed to Leochares, (circa 325 BC)

£12,000-18,000



294

295 Ω

**AN ITALIAN SCULPTED LIMESTONE
MODEL OF SAINT GEORGE**

SECOND HALF 20TH CENTURY

Depicted with the dragon,
inscribed San Giorgio
129cm high

**Atop a square tapering pedestal
base**, 119cm high, 70cm square
248cm high overall

The oldest known record of Saint George
slaying a dragon is found in stele reliefs in
Georgia from the 6th or 7th century. By
the 8th century the saint was venerated in
England and the pilgrim father's ship The
Mayflower sailed bearing the flag of Saint
George- then established as the patron
saint of England.

£10,000-15,000



295



296

296 ‡

A SET OF FOUR SCULPTED LIMESTONE MODELS OF MAIDENS REPRESENTING THE FOUR SEASONS

LATE 19TH OR EARLY 20TH CENTURY

Each portrayed as standing and draped, on integral square section bases

Each approximately 150cm high

Each stood atop a square section panel sided plinth, 80cm high, 75cm square

Approximately 230cm high overall

£18,000-25,000



297

297 Ω

A SET OF FOUR COMPOSITION STONE MODELS OF MAIDENS REPRESENTING THE FOUR SEASONS

SECOND HALF 20TH CENTURY

Each portrayed as standing and draped, on integral square section bases

Approximately 130cm high

Each stood atop associated panel sided plinths, 80cm high, 45cm square

Approximately 210cm high overall

£15,000-20,000


298 ‡
CIRCLE OF IGNATIUS VAN LOGTEREN (DUTCH 1685-1732) AND AFTER MICHEL ANGUIER (FRENCH 1612-1686), A CONTINENTAL SCULPTED LIMESTONE GROUP OF MERCURY AND COCKEREL
18TH CENTURY

The god portrayed standing and ‘heroically nude’ but for drapery around his midriff, the petasus helmet worn back on his head, the cockerel beside him on the rectangular section base 194cm high, 46cm wide, 42cm deep

Atop a limestone square section plinth, of spreading form, 105cm high, 90cm square, 299cm high overall

Mercury, usually recognisable by his petasus, caduceus and winged sandals was, other than his chief role as messenger of the gods, also associated with trade and commerce. He was also the patron god of financial gain, eloquence (and thus poetry), messages/ communication (including divination), travellers, boundaries, luck, trickery and thieves as well as being the guide of souls to Hades. In this group his association with a cockerel marks him as the Herald of the New Day, and he was similarly portrayed by the Flemish sculptor Artus Quellinus, and by the Dutch artist Hendrik Goltzius in a work of 1611

£30,000-40,000






299 Ω
A PAIR OF SCULPTED LIMESTONE LIFESIZE FIGURES OF APOLLO AND DIANA
SECOND HALF 20TH CENTURY

Modelled opposing, nude, and draped, with their hunting equipment, each with a hound to their side Each approximately 170cm high

Atop bases, 80cm high, 62cm square 250cm high overall

£20,000-25,000





300 ₣
AFTER THOMAS REGNAUDIN (1622-1706), A CARVED LIMESTONE GARDEN FIGURE OF BACCHUS
 LATE 19TH CENTURY
 Faithfully portrayed with grapes to his headdress and wine cup raised in his left hand, by his feet a further punnet of grapes, stood on an integral base
 150cm high

Atop a later panel sided plinth,
 70cm high, 60cm square
 220cm high overall

The original *model L'Automne sous les traits de Bacchus* (the autumn represented as Bacchus) was created as one of a set of the four seasons for the parterre d'eau at Versailles.

£12,000-18,000



301 ₣
A SCULPTED LIMESTONE GARDEN FIGURE OF A MAIDEN, EMBLEMATIC OF FERTILITY
 LATE 19TH OR EARLY 20TH CENTURY
 Portrayed with a plethora of grapes
 165cm high

Atop an associated pedestal base,
 65cm high, 58cm square
 230cm high overall

£10,000-15,000



302 ‡
TWO SIMILAR SCULPTED LIMESTONE MODELS REPRESENTING VENUS
EACH FIRST QUARTER 20TH CENTURY
One portrayed standing and scantily draped, clutching right breast and robes to her midriff, the other portrayed standing and nude, holding an apple aloft in her right hand and her drapes in her right, leaning nonchalantly against a tree-stump
Each approximately 150cm high

Each stood atop a square section baluster plinth, 59cm high, 47cm square
Approximately 209cm high overall

£15,000-25,000



303 Ω
A SCULPTED LIMESTONE GARDEN MODEL OF PAN
SECOND HALF 20TH CENTURY
Modelled as a standing faun with head turned to the right, his pipes raised, Heroically nude save for his drapes which appear to be the skin of another faun or cervid, stood on a naturalistic rock-work base
170cm high

Atop a panel sided plinth, 80cm high, 70cm wide, 60cm deep
250cm high overall

£10,000-15,000

304 Ω

A SCULPTED LIMESTONE GROUP OF
A MAIDEN AND CHERUB
SECOND HALF 20TH CENTURY

The maiden modelled standing, partially draped
and holding a bouquet of flowers, a cherub
peering out from behind her right leg
175cm high

Atop a square section panel sided plinth, with
crossed floral festoon to the front, 85cm high,
74cm square

£15,000-20,000



304

305 Ω

A SCULPTED LIMESTONE GROUP OF
LEDA AND THE SWAN
SECOND HALF 20TH CENTURY

The maiden depicted partially draped,
her breasts bared, the God Zeus in the
guise of a swan atop a fluted column
and pecking at her midriff
175cm high

Atop a square section pedestal,
carved with a central trefoil flowerhead,
85cm high, 74cm square
260cm high overall

£15,000-20,000



305



306 Ω

AFTER THE ANTIQUE, A SCULPTED LIMESTONE MODEL OF MERCURY

FIRST QUARTER 20TH CENTURY

Portrayed standing and nude but for drapery across his midriff, wearing the winged petasus and with his caduceus in his right hand, on a rectangular base
180cm high

Atop a square section pedestal base,
70cm high, 57cm square
250cm high overall

The stance and general demeanour of restful repose in this model is far more reminiscent of ancient Greek originals, and indeed 18th century versions, than it is of the more well known Baroque models by sculptors like Giambologna, where the god was more typically portrayed in more active poses. An example held at the Louvre in Paris, previously in the ownership of Louis XIV which is based on a 5th century BC work by Polyclitus illustrates this, with the god standing against rockwork, in a placid and unhurried posture, his caduceus propped up against the rockwork plinth below

£10,000-15,000

307 Ω

A PAIR OF SCULPTED LIMESTONE LIFESIZE FIGURES OF MINERVA AND JUNO

LATE 20TH CENTURY

Each Goddess portrayed partially draped, standing and with an attribute; Juno with a peacock, and Minerva her helmet
Each 180cm high

Each stood atop a panel sided plinth,
80cm high, 70cm wide, 60cm deep
260cm high overall

£20,000-30,000



306

307



308 Ω
A PAIR OF SCULPTED
LIMESTONE GARDEN
FIGURES OF APOLLO
AND DIANA
SECOND HALF 20TH
CENTURY
Modelled opposing and
partially draped, with their
hunting equipment, each
with a hound to their side
Each approximately
150cm high

Atop panel sided plinths,
75cm high, 52cm wide,
57cm deep
225cm high overall

£18,000-25,000



309 Ω
A LARGE AND IMPRESSIVE SCULPTED
LIMESTONE MODEL OF THE
SAMOTHRACE NIKE
LATE 20TH CENTURY
Carved after the Antique, with wings
outstretched and drapery billowing around,
atop a cylindrical stone fluted plinth
The figure 220cm high, the base 112cm high
332cm high overall

The Winged Victory of Samothrace, discovered in 1863, is thought to have been created around 200-190 BC. The work is 2.44 metres (8 feet) in height and was commissioned to commemorate victory in a sea battle as well as in honour of the goddess. It is famed for the way in which it conveys a sense of action and triumph as well as portraying artful flowing drapery, the goddess being portrayed as descending to alight upon the prow of a warship. Rendered in grey and white Thasian and Parian marble, the figure originally formed part of the Samothrace temple complex dedicated to the Great gods, Megaloi Theoi. It stood on a rostral pedestal of grey marble from Lartos representing the prow of a ship (most likely a trihemiolia), and represents the goddess as she descends from the skies to the triumphant fleet.

The Hellenistic original is currently held in the Louvre collection in Paris

£15,000-25,000



310 Ω
A NORTH ITALIAN SCULPTED LIMESTONE GARDEN MODEL OF MERCURY
 SECOND HALF 20TH CENTURY
 Portrayed heroically nude and standing, wearing petasus, and clutching the caduceus in his right hand
 The figure 170cm high

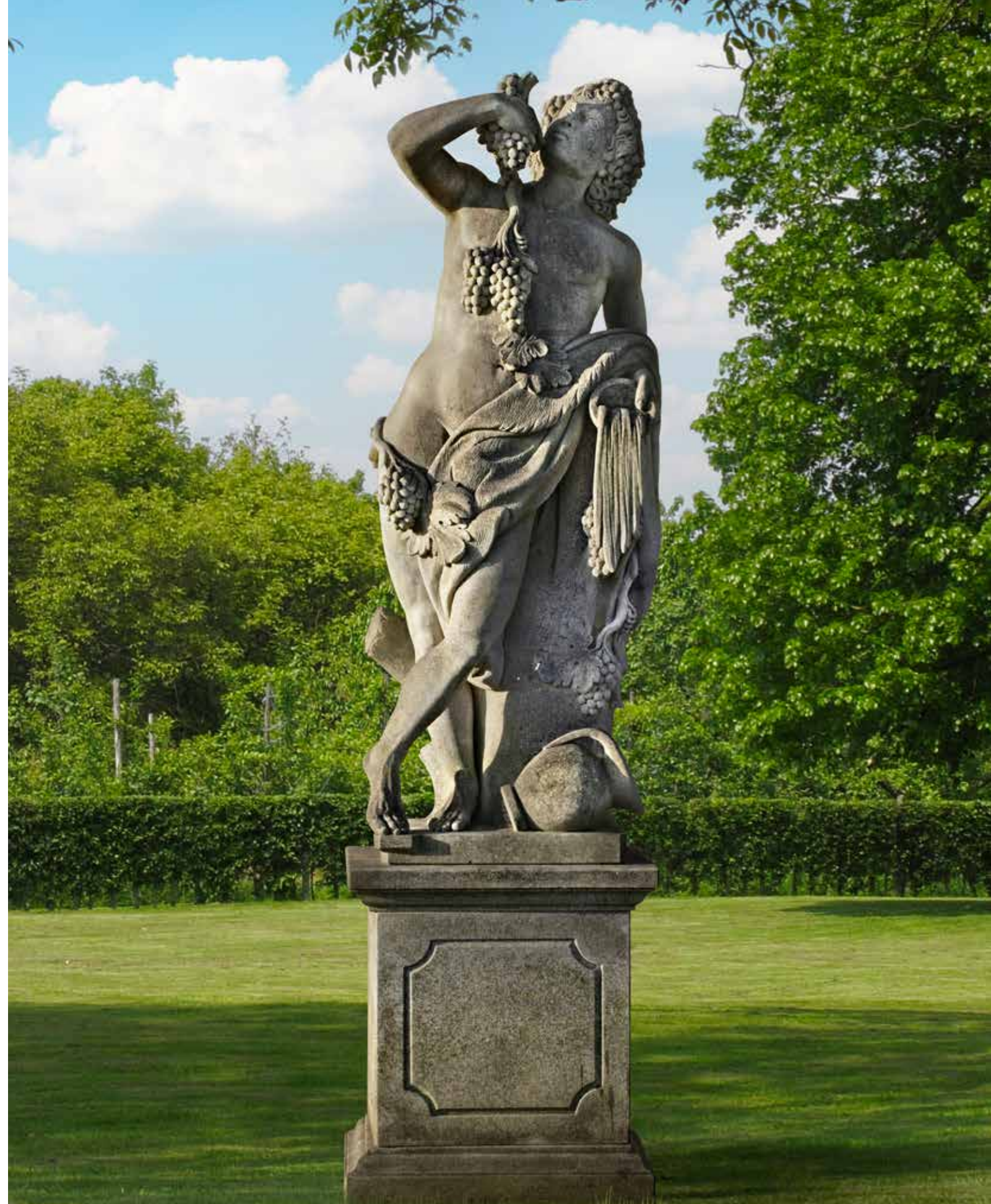
Atop a pedestal, 83cm high,
 66cm wide, 56cm deep
 253cm high overall

£10,000-15,000

311 Ω
A SCULPTED LIMESTONE MODEL OF BACCHUS
 SECOND HALF 20TH CENTURY
 portrayed standing and draped, and with fruiting vines to his body, and nonchalantly holding his chalice to one side its contents spilling
 180cm high

Atop a rectangular panel sided plinth,
 79cm high, 70cm wide, 60cm deep
 259cm high overall

£12,000-18,000





312 ‡
A SET OF FOUR SCULPTED
LIMESTONE MODELS OF
MAIDENS REPRESENTING
THE FOUR SEASONS
LATE 19TH CENTURY
Each portrayed as standing
and draped, on integral square
section bases and a stood atop
scrolling plinths with a reeded
cartouche to the front
Each approximately 175cm high,
the bases 60cm wide, 35cm
deep overall

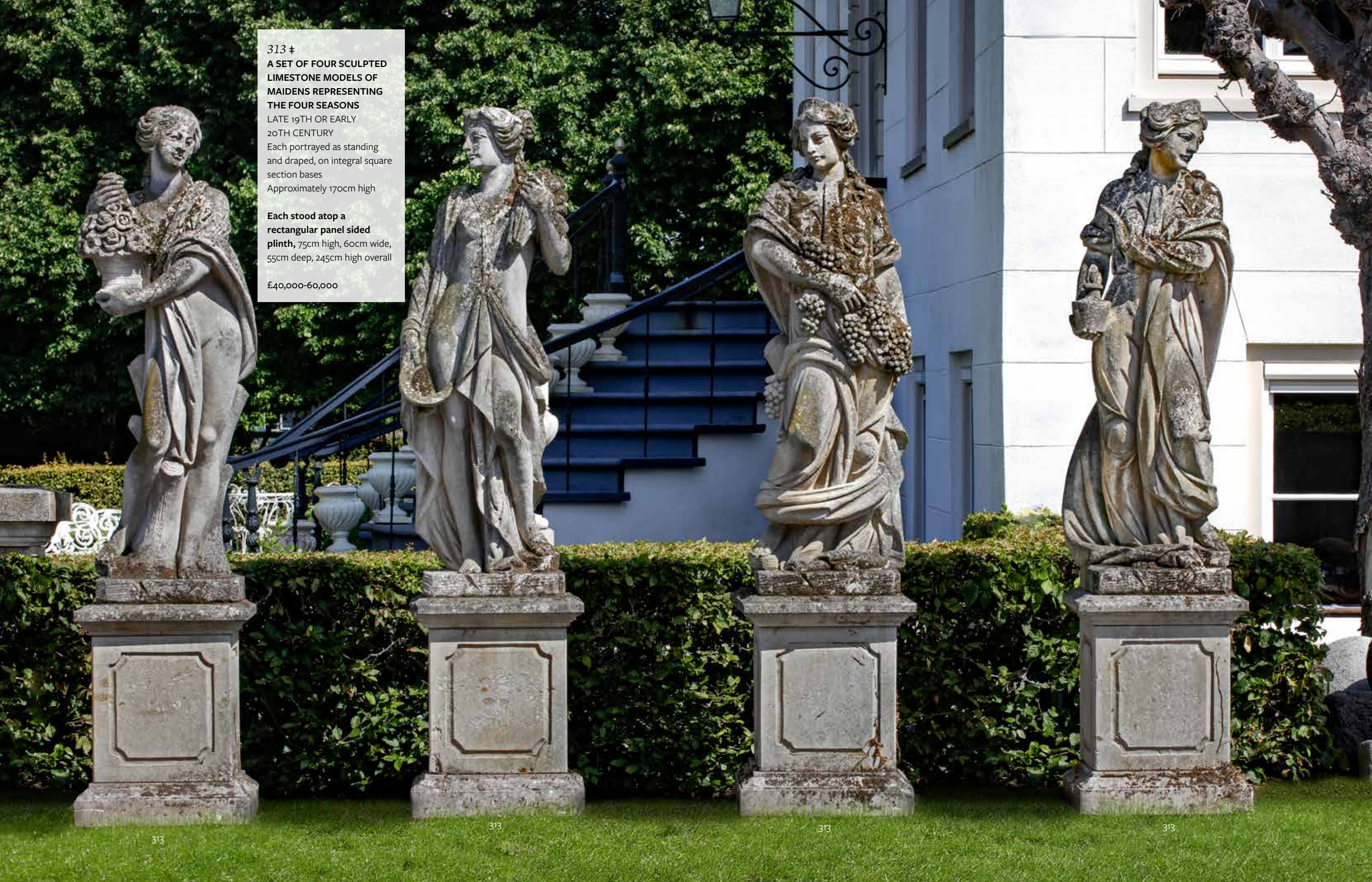
£25,000-35,000

313 ‡
**A SET OF FOUR SCULPTED
LIMESTONE MODELS OF
MAIDENS REPRESENTING
THE FOUR SEASONS**

LATE 19TH OR EARLY
20TH CENTURY
Each portrayed as standing
and draped, on integral square
section bases
Approximately 170cm high

**Each stood atop a
rectangular panel sided
plinth, 75cm high, 60cm wide,
55cm deep, 245cm high overall**

£40,000-60,000



314 Ω
A SET OF
FOUR SCULPTED
LIMESTONE MODELS
OF MAIDENS
REPRESENTATIVE
OF THE ARTS

SECOND HALF
20TH CENTURY
Each portrayed as
standing and draped
and an attribute,
representing Music,
Painting, Theatre, and
Literature, each on
integral square section
bases
Each approximately
170cm high

Each atop a
rectangular pedestal
base, 77cm high, 61cm
wide, 51cm deep

£40,000-60,000





315 ‡

**A NEAR PAIR OF CONTINENTAL
CARVED, PAINTED, AND PARCEL
GILT WOOD ARCHITECTURAL
INTERIOR PANELS**

PROBABLY FRENCH OR ITALIAN,
LATE 18TH OR EARLY 19TH CENTURY,
Incorporating oak and softwood
Size variance to the panels, one
approximately 264cm high, 224cm
wide, 32.5cm deep
The other approximately 264cm high,
162cm wide, 41cm deep

£20,000-30,000

315



315



316

**316 ‡
A FRENCH LOUIS XIV CAST IRON FIREBACK**

DATED 1688
With central armorial and with text to the upper edge 'DLE A C HVSSON MSL, DE FORGE 1688'
94.5cm high, 121cm wide, 4cm thick

Literature:
This fireback is depicted in: Henri Carpentier, Plaques de Cheminées, F. de Nobele Paris, 1967, p.272
See also article 3095, fireback by A.C.Husson and M.Beguinet from 1680.

From a very old family of forge masters in Saint-Clair, near Villerupt; Anne-Catherine Husson was married to Martin Beguinet, the wealthiest merchant and mayor of Longwy. This fireback was made after the death of M. Beguinet around 1685. In 1693 A.C. Husson remarried Charles d'Haraucourt. She died in 1708.

£2,000-3,000



317

**317 ‡
A FRENCH CAST IRON FIREBACK**

16TH OR 17TH CENTURY
With central oval filled with the Crown, Shield, and Fleur-de-lis of France
113cm high, 105.5cm wide, 5cm thick

Literature:
A comparable fireback, albeit with differing central arms, is illustrated and described in Carpentier, Henri. Plaques de Cheminées, F. de Nobele Paris, 1967, p.265

£3,000-5,000



318

**318 ‡
A CAST IRON FIREBACK**

17TH OR 18TH CENTURY
With dated tablet '1599' above a relief cast frieze with biblical scene for the Adoration of the Magi above a panel of text, the whole flanked by herm pilasters
115cm high, 134cm wide, 3cm thick

£3,000-5,000



319

**319 ‡
A FRENCH WHITE CARRARA MARBLE FIRE SURROUND**

EARLY 19TH CENTURY
The stepped mantel above panel frieze, circular roundel corner decoration, volute scrolling jambs
106cm high, 151cm wide, 32.5cm deep
The aperture: 86cm high, 114.5cm wide

£3,000-5,000

**320 Ω
AN ENGLISH LIMESTONE FIRE SURROUND, IN THE MANNER OF EDWIN LUTYENS**

OF RECENT MANUFACTURE
With a projecting mantel above stepped frieze, moulded frame and jambs
115cm high, 141.5 wide, 22.8cm deep
The aperture: 83cm high, 96.8cm wide

Sir Edwin Lutyens (1869-1944) is considered one of the greatest British architects. His work comes in a wide variety of styles and includes private homes, garden landscapes, commercial buildings and war memorials. His mantel designs have a timeless quality that comes from the strong detailing and architectural form.

£3,500-5,500



320



321

321 ‡

A CAST IRON FIREBACK

PROBABLY 17TH CENTURY

Of architectural form, the shaped arched top with festoons of fruit and griffins, centred by a portico containing a depiction of Mercury, a further architectural loggia containing an armorial cartouche supported by further griffins

120cm high, 97cm wide, 4,5cm thick

£4,000-5,000



322

322 ‡

A FRENCH LOUIS XIII CAST IRON FIREBACK

DATED 1610

The central field with arms for Catherine de Cleves, Comtesse d'Eu

113cm high, 105,5cm wide, 5cm thick

Catherine of Cleves (or of Nevers), Countess of Eu (1548 - 11 May 1633) was the wife of Henry I, Duke of Guise and the matriarch of the powerful and influential House of Guise. By marriage, she was Duchess of Guise from 1570 to 1588, and Dowager Duchess of Guise thereafter. She was also Countess of Eu in her own right from 1564.

Literature:

This model of fireback is illustrated and described in Carpentier, Henri. Plaques de Cheminées, F. de Nobele Paris, 1967

£2,000-3,000



323

323 ‡

A FRENCH CAST IRON FIREBACK

PROBABLY 18TH CENTURY

Of rectangular form, with central oval filled with the Crown, Shield, and Fleur-de-lis of France and wreathed by laurel, the crown supported by heralding angels

97cm high, 113cm wide, 4cm thick

£2,500-3,500



324

324 ‡

A FRENCH SARRANCOLIN MARBLE FIRE SURROUND

EARLY 19TH CENTURY, EMPIRE/ RESTAURATION PERIOD

The mantel above chamfered 'diamond' frieze, volute scrolling jambs with paw feet

101cm high, 161cm wide, 41cm deep

The aperture: 69cm high, 113cm wide

£6,000-8,000



325

325 ‡

A FRENCH VARIEGATED BROWN MARBLE FIRE SURROUND

EARLY 19TH CENTURY, EMPIRE/ RESTAURATION PERIOD

The mantel above plain frieze, volute scrolling jambs with paw feet

108cm high, 158cm wide, 44cm deep

The aperture 81cm high, 111cm wide

£5,000-8,000



326



327

326 ‡

A FRENCH PAINTED COMMODE

19TH CENTURY

With arrangement of three long drawers within fluted and rosette decorated frame, the top painted to simulated marble above greyish painted front and sides
90cm high, 121cm wide, 55cm deep

£3,500-5,000

327 ‡

A PAIR OF FRENCH PAINTED BEDSIDE TABLES

19TH CENTURY

Each with arrangement of two short drawers, the top painted to simulated marble above greyish painted front and sides
Each 80cm high, 78cm wide, 45cm deep

£3,500 -4,500

328 ‡

A PAIR OF DUTCH STRIPPED OAK INTERIOR COLUMNS

LATE 18TH CENTURY

Of tapering plain form below protruding hollow tops
146cm high, 34cm diameter

£1,500-2,500

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Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer’s premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK

billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser’s risk and expense.

STORAGE

All items are stored at Piet Jonker B.V., Rijkssstraatweg 23, 1936 JC Baambrugge, The Netherlands.

Items will be available for collection from Piet Jonker B.V. once the hammer price plus all applicable commissions have been paid in full to Dreweatts.

Piet Jonker B.V. will provide one month’s storage free of charge until close of business on Friday 2 June 2023. Items not collected by this date will incur storage charges at a rate of £7.50 per pallet per week. These charges will be the sole liability of the purchaser and will be billed directly to them by Piet Jonker B.V.

On payment of all sales and storage costs, items will be available for collection by appointment from Piet Jonker B.V.

SHIPPING

We do not offer a shipping service ourselves, but we give below details of a company that would be happy to give you a quote for shipping. Please note that lots will not be released until they are paid for in full, and the cost of shipping/despatch is payable direct to the company concerned. Please also note that we will need your prior authorisation before we release goods to any packer / shipper.

Hedley’s Group London | +44 (0) 20 8965 8733 | harry@hedleysgroup.com
Hedley’s Group Paris | +33 (0) 1 48 13 01 02 | advertising@hedleysgroup.com

For any other shipping enquiries, please contact:

Tel: +44 (0) 1635 553 553 | Email: sculpture@dreweatts.com | dreweatts.com

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the UK and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the UK and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so.

Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **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 because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
 - (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
 - (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
 - (d) Bidders shall be deemed to act as principals;
 - (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). 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. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).
6. **PAYMENT**
- (a) Immediately a Lot is sold you will:
 - (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.
 - (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
 - (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
7. **TITLE AND COLLECTION OF PURCHASES**
- (a) 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.
 - (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
 - (c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
- (a) 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 seller and on our own 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:
 - (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
 - (iii) to resell the Lot (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). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
 - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
 - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
 - (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
10. **COMMISSION BIDS.** Whilst 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 will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or 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.
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
14. **DESCRIPTIONS AND CONDITION**
- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
 - (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (i) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.
- GENERAL**
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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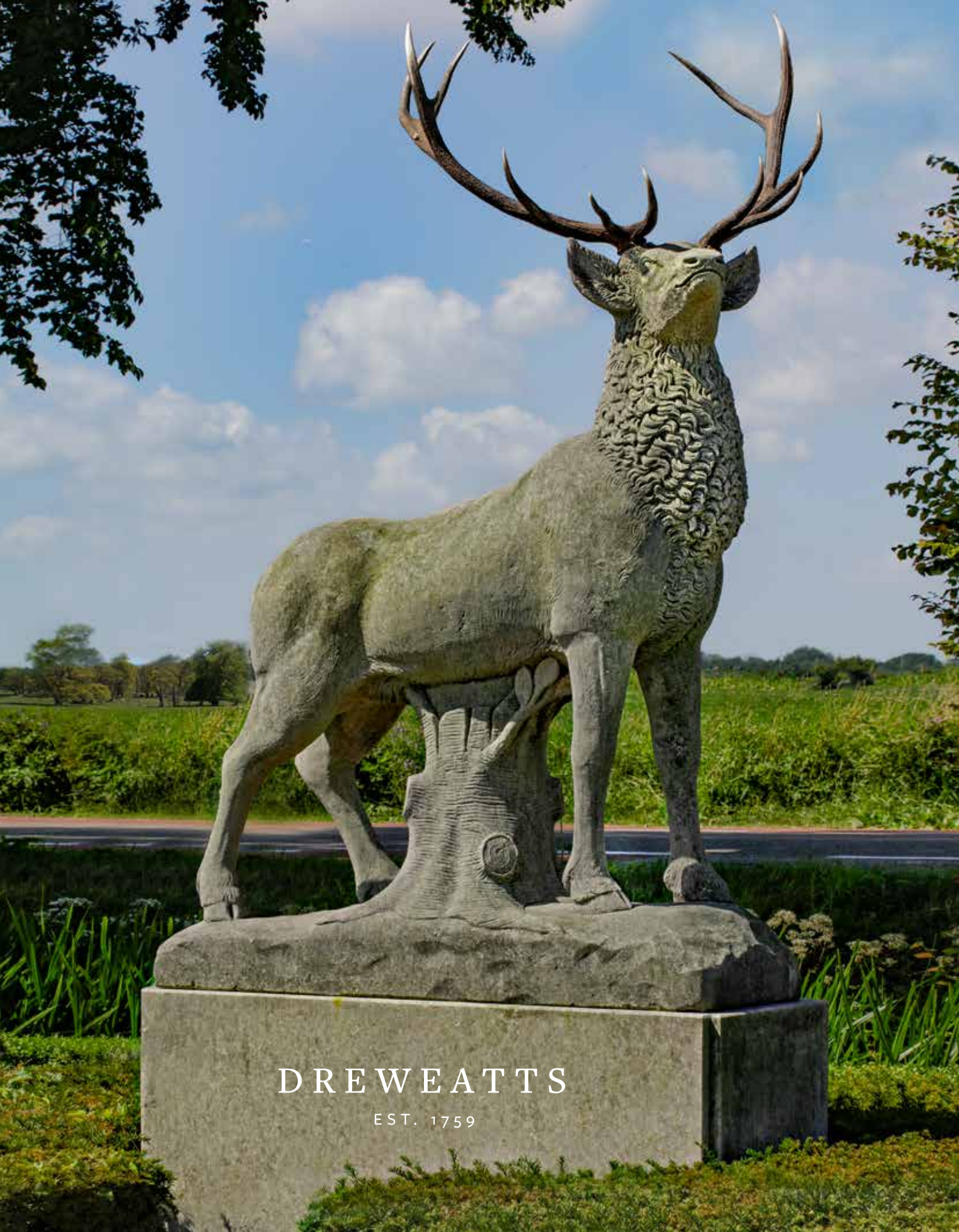
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