

Vivien.

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FRONT COVER
VIVIEN LEIGH, 1941 BY CECIL BEATON
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Vivien Leigh in "Caesar and Cleopatra", 1944 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's

Vivien.

THE VIVIEN LEIGH COLLECTION

AUCTION IN LONDON
26 SEPTEMBER 2017
SALE L17148
10.30 AM

EXHIBITION IN LONDON

Friday 22 September
9 am-4.30 pm

Saturday 23 September
12 noon-5 pm

Sunday 24 September
12 noon-5 pm

Monday 25 September
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Vivien Leigh and Laurence Olivier, British Embassy, Paris, 1947 by Cecil Beaton
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CONTENTS

| | |
|-----|---|
| 3 | AUCTION INFORMATION |
| 5 | SPECIALISTS AND AUCTION ENQUIRIES |
| 8 | VIVIEN: THE VIVIEN LEIGH COLLECTION LOTS 1–321 |
| 199 | ABSENTEE BID FORM |
| 201 | BUYING AT AUCTION |
| 202 | EXPLANATION OF SYMBOLS |
| 202 | VAT INFORMATION FOR BUYERS |
| 203 | CONDITIONS OF BUSINESS FOR BUYERS |
| 205 | WAREHOUSE, STORAGE, COLLECTION INFORMATION |
| 206 | AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS |
| 207 | INTERNATIONAL DEPARTMENTS |
| 208 | INDEX OF ARTISTS INDEX OF NOTABLE CHARACTERS SOTHEBY'S EUROPE |



By Hugo Vickers

VIVIEN LEIGH was one of the best loved and most iconic actresses of the Twentieth Century, hailed for her talent as much as for her beauty and as the wife of Laurence Olivier, one of the greatest actors and directors of the stage. The love story of the Oliviers was legendary and if ultimately doomed, nevertheless lasted longer than many thespian marriages.

This sale affords us the chance to appreciate Vivien as a lady of style and discrimination. There is nothing of Hollywood tinsel in her life. She was not the usual self-obsessed star. She preferred to act on stage, preferably with Olivier both acting and directing. She relished the life of the theatre, and though she could have starred in innumerable films, she returned again and again to the footlights. Whereas it might not be unfair to describe Olivier as an actor, albeit a great one (with a not inconsiderable personal ego), Vivien was a completely rounded human being, the best friend you could ever have, a woman of taste and discrimination in art and décor, an avid reader (poised with torch in hand reading the latest book in the car on her way back to Notley Abbey), and a magnificent if sometimes over-energetic hostess. She created fine homes at Durham Cottage, Notley

Abbey and later at Tickerage Mill, and she herself was the finest adornment of all three.

I was too young to have met her though I stayed many times at Manor Farm House, Zeals, waking as she had done in a room where one of the first paintings you saw was Winston Churchill's study of roses (Lot 245), a personal gift from the great man. When researching her life, I was able to talk to many who had known her, and a picture emerged of a fascinating woman, who was so much more than a celebrated film star and actress. One of the most perceptive was Colin Clark, son of Kenneth Clark, who had worked for the Oliviers at the time of the *Titus Andronicus* play, and became well known to modern filmgoers for his *Week with Marilyn* [Monroe]. He said:

“She had a mind which left most people behind. Most of us simply don't keep our minds in diamond-cutting gear all the time. We get lazy ... Vivien didn't do that. Vivien's mind was like a diamond drill ... People like Isaiah Berlin or John Sparrow, who have very good minds, don't keep their minds in gear the whole time. Vivien didn't seem able to slip the clutch at all ... She could read a book and really thoroughly

“Apart from her looks, which were magical, she possessed beautiful poise... she also had something else: an attraction of the most perturbing nature I had ever encountered.”

Laurence Olivier, recalling Vivien Leigh in 1982



Vivien photographed in the 1950s (Lot 14 part)

and remember everything in a couple of hours. She could see a play and sum it up so cleverly and she could see right through people. And she could see right through poor old Larry. He could only act another person. There was no real Larry behind.

She understood – she was very knowledgeable about art, about furniture, about literature, about music, about opera. She was the most wonderful company.”

The veteran actress, Fabia Drake, told me that Victor Stiebel loved dressing her “because of her beauty and elegance” but more than that on account of her understanding of couture, and she added sharply: “I don’t think any woman is a heroine to her couturier unless she has some great qualities.” The theatre critic, Alan Dent, went on record saying he frequently teased her: “No beautiful woman has the right to be so clever, and no clever woman has the right to look so lovely.” To her many qualities, he added her “sound taste in wine (most especially in red Burgundies) which is the rarest thing in women of any sort.” He also commended her love of Charles Dickens, her

ability to solve crosswords, and her fondness for gardening, gathering and arranging flowers.

An example of her involvement with art is well shown in her friendship with Bernard Berenson. In March 1947 Vivien and Larry visited him at Villa I Tatti, above Florence, the visit proving such a success that B.B. invited them back the next day. On her return home, Vivien wrote to him:

“Of course you have exercised the worst possible influence for I have no wish to work again, my one desire being to rush back to Florence for another visit. The stern reality is that *Anna Karenina* starts next month and so does *Hamlet* for which Larry’s hair is now an alarming ginger en route to being a ravishing blonde! It is also an unusual cut which frightens the children in the village!”

Vivien kept in touch with B.B., telling him soon afterwards: “There has been a heat-wave during which I have had to pretend I was living in Moscow in *deepest* winter ... It does seem a strange way of earning a living sometimes.”



Vivien photographed in the 1930s (Lot 14 part)

She was able to see Berenson again in 1957 on the *Titus Andronicus* tour, by which time he was 91. She later described this visit as the “happiest memory” of what was a difficult tour, while B.B. wrote to their mutual friend, Hamish Hamilton: “Vivien looked remarkably herself. Not a wrinkle on her throat and her eyes more beautiful than ever ... We talked, we chatted, we laughed as if we had seen each other all along and not seven and more years since we last met.” (Lot 177)

She was also greatly respected by Winston Churchill, not a man who gave praise unreservedly. He admired the Oliviers and in particular Vivien. They first met rather formally when she was filming *Fire Over England* in 1937, Alexander Korda bringing him to the set. Presently he became a fan of her films, watching her with Clark Gable in *Gone with the Wind* at Ronald Tree's Oxfordshire house, Ditchley Park, and confessing he was “pulverised by the strength of their feelings and emotions.”

It has been suggested that he promoted the idea of the film, *Lady Hamilton*, and may have contributed some lines to it. He certainly approved of this stirring wartime love drama, and had it screened over and over. Ronald Tree was not sure if it was “the story of Nelson or the beauty of Vivien Leigh” but the Prime Minister loved it. He even had it shown on *The Prince of Wales* when he crossed the Atlantic to meet President Roosevelt in the middle of the war, and sent a copy to Stalin. He invited the Oliviers to Chartwell (his country home in Kent), gave her a copy of *Painting as a Pastime*, which was much used by both her and Larry when they stayed at Opio. And in 1951 he gave her the painting of roses (Lot 245) which she kept in her bedroom so as to see it on waking. “She's a clinker,” he told his son-in-law.

Churchill often came to plays in which the Oliviers starred, merrily quoting lines from *Richard III* and *Antony & Cleopatra* from memory while the play was in progress (to the slight irritation of those seated near him). Following his attendance at a performance of the grim *Titus Andronicus*, he supported her campaign to save the St James's Theatre, though following her disruption of a parliamentary debate in the House of Lords he wrote: “As a parliamentarian I cannot approve your

“The greatest determination to excel of any actress I've ever known. She'd have crawled over broken glass if she thought it would help her performance.”

Elia Kazan
Director, *A Streetcar Named Desire*

disorderly method.” Vivien was amused when she visited him at Chartwell and they discussed a bull. He declared: “Though he leads a life of unparalleled boredom, *remember* it is punctuated by moments of extreme, emotional excitement.”

In his dotage at Chartwell, Churchill would install himself in a chintz-covered armchair to watch *Lady Hamilton* yet again, while the smoke from his cigar curled up through the beam from the projector. Vivien never forgot anniversaries, sending him flowers on his 90th birthday in November 1964. She was moved by the Lying-in-State in Westminster Hall the following year, and watched the funeral on television with a group of distinguished friends at the Savoy Hotel.

In November 1941 Cecil Beaton sat up with Vivien all night in a hotel in Edinburgh and summed up her life to perfection, as it was at that point:

“Vivien is almost incredibly lovely. Hollywood is at her feet. She knows if all else fails she has merely to go out there to make a fortune. Meanwhile she can experiment & indulge her fancies in the theatre. She wants to do Shaw's *Caesar & Cleopatra* next. She is madly in love with her husband – who adores her - & is convinced that he is a much greater person than herself. Her former husband [Leigh Holman] dotes upon her & adores her still – she is unspoiled – has many loyal friends & only ambition to improve as an actress. The adulation of her beauty leaves her cold – she loves talking late into the night & here she found someone intrigued & stimulated to continue even until she was tired.” Diana Vreeland met her in New York at a New Year's Eve party in 1951 and told me later: “Only England could have produced her ... She was the perfect English rose ... She had such an exquisite unreality about her.”



VIVIEN was born in Darjeeling in 1913, the only child of Ernest and Gertrude Hartley. She was sent to the Convent of the Sacred Heart at Roehampton, and because of the First World War and the fact that her parents lived in India, she hardly saw them at all while growing up. She escaped into marriage at the earliest opportunity, marrying Leigh Holman, a good looking barrister who later became one of the great mainstays of her life. But domesticity was not for her. They had a daughter, Suzanne, born in 1933, but Vivien yearned for the stage and achieved "Fame in a Night" in *The Mask of Virtue* in 1935.



Vivien as Scarlett O'Hara photographed circa 1939
(Lot 14 part)

Presently her eye fell on Laurence Olivier, and when they could, they left their spouses, her daughter and his son, to elope together. She then set her heart on winning the part of Scarlett O'Hara in *Gone with the Wind*, a bravura performance by her, which won her a well deserved Oscar®. Marrying Olivier in 1940, they became the greatest acting couple on the London stage, with many distinguished plays and films following. She won a second Oscar® for her exacting role as Blanche DuBois in *A Streetcar Named Desire*.

Vivien had suffered from tuberculosis as a child, causing her mother to describe her as "not a sleepy baby." Maybe partly because of that, she spent much of her life awake, and packed a lot into her relatively short 53 years of life. From the 1940s she suffered from what is now known as bipolar disorder, the cycles coming with increasing regularity. This was a difficult and much misunderstood illness, summed up by a fellow sufferer, the poet Robert Lowell, as: "When you see the light at the end of the tunnel, it is the light of an oncoming train." Despite this, she managed to make courageous recoveries, and to return to the stage, despite pessimistic prognostications.

Her marriage to Laurence Olivier turned them into 20th century icons. It lasted twenty years. When they were first together, they were so in love that most of the cast they acted with were in love with one or other, or sometimes both. There were many notable performances. It is hard to

single one out above the other, but Maxine Audley, the distinguished actress, thought Vivien's Lady Macbeth uniquely special: "You absolutely believed that they had been in love in *Macbeth* and it was beginning to crumble. Most Macbeths and Lady Macbeths don't behave like a married couple. I never believe they actually lived together." Noël Coward noted "a sort of viperish determination and a physical seductiveness which clearly explained her hold over Macbeth."

The current sale is of particular interest since Vivien was an only child and so was her daughter, Suzanne, so everything devolved upon one house. Durham Cottage was a little gem of a house in Chelsea, bright and beautiful, very much adorned with bibelots – more Vivien than Larry. Notley Abbey was the emanation of a kind of post *Henry V* folie de grandeur on Larry's part. Vivien did her best to make that vast medieval edifice habitable. Curiously, her first husband, Leigh Holman, simultaneously bought Woodlands, a medieval manor house in Somerset. He downsized later to Manor House Farm, so eventually many of the contents of Notley Abbey fitted there perfectly.

Vivien's last homes were a flat in Eaton Square, where there is now a blue plaque, and Tickerage Mill in East Sussex, where her chintzes worked well, and where the windows were large and bright. It was in the lake at Tickerage that her ashes were scattered, following her death in July 1967, at the age of 53.

In this sale, there are furniture, pictures, *haute couture* clothes, theatrical sketches and many personal possessions of this much loved actress, affording a unique glimpse into a rare 20th century life, and a chance to possess a tiny part of one of the famous love stories of the 20th century.

Hugo Vickers is a writer and a broadcaster. In 1988 he published the authoritative biography of Vivien Leigh (Hugo Vickers, Vivien Leigh, Hamish Hamilton, London, 1988) and we are grateful for his kind assistance.



Vivien in the garden at Tickerage photographed in the early 1960s (Detail, lot 237 part)

Vivien.

THE VIVIEN LEIGH COLLECTION

LOTS 1-321

Clarke Gable and Vivien Leigh, still from *Gone With the Wind*, circa 1939
(Photograph transposed. Lot 28 part)





1 (part)



1 (part)



1 (part)



2

1

PHOTOGRAPHS

Two Albums of Photographs of Vivien's Early Life

the first containing 149 vintage silver prints (130 x 185mm. and smaller), including studio portraits of Vivien as a baby and young child, photos of Vivien as a child in Calcutta, Ernest Hartley's racehorses (some with studio stamps in blind) and school photos from Roehampton, laid in to the album with Vivien's autograph captions, landscape format album (257 x 390mm.), flexible leather covers, marbled endpapers, with 3 similar photos and a negative loosely inserted, *some photos removed leaving some residue, small section cut out of two school photos, some wear to album covers*; the second containing 14 vintage silver prints (231 x 281mm. and similar) of horse racing in Calcutta, 11 laid in on stiff card sheets, 3 loosely inserted, landscape format album (296 x 372mm.), half black morocco over black boards, *loss to the upper right corner of upper board* (2)

'I was born in one of the most romantic places in the world – Darjeeling', wrote Vivien, (Hugo Vickers, *Vivien Leigh*, London, 1988, p. 4). Her father Ernest Hartley had set off in 1905 to India, where he settled as a junior exchange broker in the firm of Pigott, Chapman & Co. and there met his wife, Gertrude Yackjee who was born in Darjeeling. Despite preliminary reservations about their liaison, they soon became a popular couple in the best circles of European society in Calcutta. (Vickers, *op. cit.*, p. 9). For all its romance, India left little mark on Vivien herself, but as Hugo Vickers says: 'there was an imperious, commanding side to her nature which often came to those brought up in a household of Indian servants. She heard her mother giving commands that she expected to be obeyed.' (*ibid.*, p. 12). She was taken back to England at the age of six in 1920 and joined the Convent of the Sacred Heart at Roehampton, where Mrs Hartley visited her as often as possible before returning to India. Though she longed to reunite her parents, Vivien did not return to India until 1964.

Vivien adored her parents and their life in India, and wrote often to them from school. In the autumn of 1925, she requested "lots of photos of your house and yourself and Dad..." (quoted in Dent, *Vivien Leigh: A Bouquet*, 1969, p.44), some of which may have ended up in these albums.

£ 300-500
€ 350-600 US\$ 400-700

2

INDIA

early 20th century

Gertrude Hartley's Racing Trophy Tray

stamped 'Sterling silver'

engraved with 'GH' monogram in a shield and inscriptions: 'Bangalore Races / 1926 / Yuvanaja of Mysore's Cup', '1927 / Royal Calcutta Turf Club Cup' / 'won by Hillstar' 69.5cm., 27 1/4in. wide; 1514.5gr.; 48oz. 12dwt. Made circa 1926-1927.

Horses were very important to the Hartleys, with Ernest Hartley taking part in a number of ceremonies as part of the Calcutta Light Horse. Hartley owned racehorses, including one named Kilbuck, which competed in the Grand National in 1931, and won at Fontwell Park and Wetherby in 1932.

£ 500-700
€ 600-800 US\$ 700-950



Lot 1 (part) Vivien and her mother, Gertrude Hartley, circa 1922



3



3 (open)

3

HAMILTON & CO LTD.

The Hartley Cocktail Watch

1920s and later

later bracelet with British assay mark for 1959
onyx, diamonds

the manual winding watch with rectangular dial, blued steel hands and Arabic numeral indicators concealed behind a hinged cover of polished onyx inset with circular- and single-cut diamonds, *reverse signed Hamilton Calcutta*, to a later mesh bracelet, *British hallmarks*.

inner circumference approximately 185mm (adjustable)

PROVENANCE

Possibly acquired by Gertrude Hartley

Hamilton & Co. Ltd was a prominent silversmith and jeweller founded in 1808 by Robert Hamilton (1772 - 1848), operating under license from the British East India Company. The first British silversmith to be established in Calcutta, Hamilton & Co. produced silver and items of jewellery for the British market, slowly expanding in throughout the country and earning the nickname 'the Garrard of India'. The Hartley family were exactly the sort of Anglo-Indian family who would have patronised the company.

£ 200-300

€ 250-350 US\$ 300-400



4

4

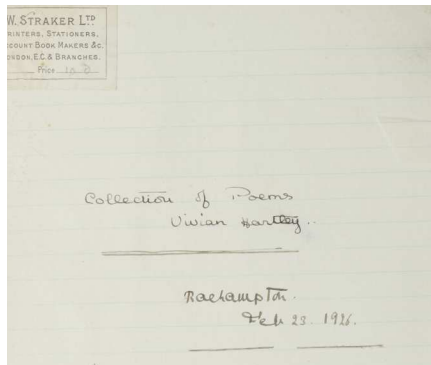
VIVIEN LEIGH

Private Notebook

juvenile autograph manuscript, including works of her own composition and transcriptions of favourite poems and prose passages by authors including Henry Newbolt, W.B. Yeats, and Rupert Brooke, with some poems from "Joe" and "Pat" [Patsy Quinn?], 155 pages, "Summer Term 1928" to 1931, also with a list of letters received during holidays, 10 pages, 1930-32, and an extensive list of books read, 12 pages, 1930-1932, and a few other scattered notes, altogether c.182 pages, plus blanks, 8vo, half cloth on marbled boards, label on upper cover with faded text

£ 100-200

€ 150-250 US\$ 150-300



5

5

VIVIEN LEIGH

Autograph Manuscript Notebook, "My Favourite poems"

schoolgirl fair-copy transcriptions of poems by Walter de la Mare, Kipling, Tennyson, Scott, John Masefield, Shakespeare, and others, with partial list of contents at the back, 143 pages, small 4to, dated Roehampton, 23 February to 2 October 1926, black cloth, binding worn with loss at spine, five leaves loose

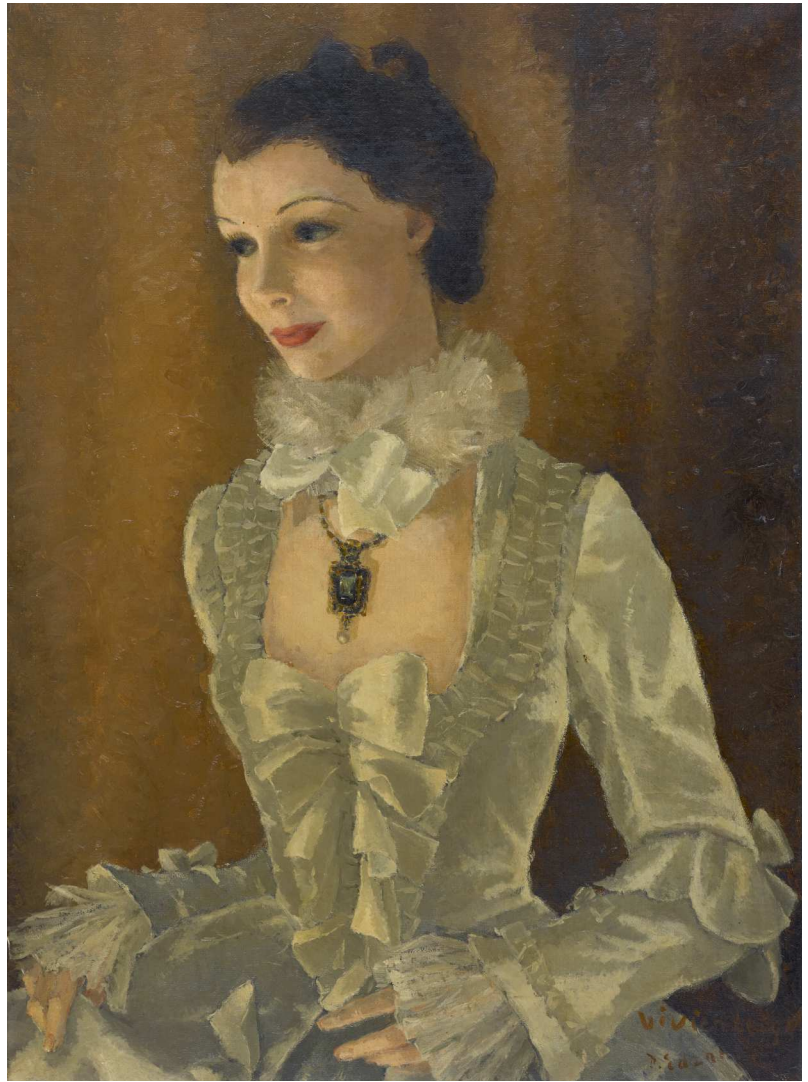
£ 100-200

€ 150-250 US\$ 150-300

“On May 16, 1935, a new English theatrical star blazed into prominence with the suddenness of a supernova. Nearly every London newspaper carried headlines such as “Stage Fame in a Night”, “She Finds Herself a Star in the Morning””

Langston Day

Vivien Leigh: A Brilliant English Actress, The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/9/3)



6

6

DIETZ EDZARD

1893 - 1963

Miss Vivien Leigh in 'The Mask of Virtue'

signed and titled
oil on canvas
72.5 by 53cm.; 28½ by 21in.

PROVENANCE

Leicester Galleries, London

EXHIBITED

London, Leicester Galleries, *Summer Exhibition of Paintings, Drawings, Sculpture and Prints by Modern Artists*, Summer 1935, cat. no. 78.

LITERATURE

Gerd Muehsam, *D. Edzard*, New York, 1948, cat. no. 91, illustrated.

⊕ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

Dietz Edzard was a German painter and graphic artist who found inspiration in Paris, moving there in 1928. There, he found favour with a number of collectors, as well as the famed art dealer Paul Durand-Ruel, whose support aided Dietz's artistic career considerably, with his paintings proving particularly popular in America and Canada. His post-Impressionist style of painting is typically characterised by soft, opalescent colours and a warm, glowing light, as seen in the present work. Here, Vivien is depicted in *The Mask of Virtue*, her first theatre role of real significance, which opened on 16th May 1935. Despite playing only a supporting role, Vivien made such an impression upon the audience of industry grandees and critics that when the reviews were published the following day they spoke almost exclusively of this new young, talented and beautiful actress. A film contract with Alexander Korda and the offer of numerous leading roles soon followed.



7

7

ROGER FURSE

1903 - 1972

Ophelia's Hill, Hamlet

signed and titled

ink, ink wash, gouache and pencil on paper

35 by 44.5cm.; 13¾ by 17½in.

⊕ £ 100-150

€ 150-200 US\$ 150-200

Roger Furse was one of the pre-eminent British theatre designers of the mid-20th Century, and was also a particularly close friend and colleague to both Vivien and Larry. After studying fine art at both the Slade and in Paris, he then moved into theatre design in the 1930s, and achieved considerable success designing settings and costumes for both stage and screen. He often stayed with the Oliviers at Notley Abbey, and there exists in the Vivien Leigh Archive at the Victoria & Albert Museum a lively correspondence between Furse and Vivien detailing the many visits, gifts exchanged, and warm friendship that they shared. Furse worked extensively with Olivier on a number of productions, including on the 1948 film *Hamlet*, which Olivier both produced and starred in the title role, for which Furse and Olivier both won two Oscars®, Furse for the art direction and costumes in a black and white film, and Olivier best actor and best picture. Later on, in 1951, Furse did the set design for Olivier's productions of Shakespeare's *Antony and Cleopatra* and George Bernard Shaw's *Caesar and Cleopatra*, a particularly complex production of the two plays which were performed on alternating nights, in which both Olivier and Leigh starred.



8

8

**SIGVARD BERNADOTTE FOR
GEORG JENSEN, COPENHAGEN**

active 1904-present

The Kronborg Castle Box

Georg Jensen's maker's marks and designer's signature, numbered: 712
silver

rectangular, reeded sides, the lid engraved with a view of Kronborg Castle, the interior inscribed: 'To Vivien Leigh / In appreciation of your performance as Ophelia / in the 'Old Vic' production of 'Hamlet' / at Kronborg Castle, Elsinore, June 1937, / Denmark'
13.4cm., 5¼in. wide; 274.9gr.; 8oz. 16dwt.
Made circa 1937.

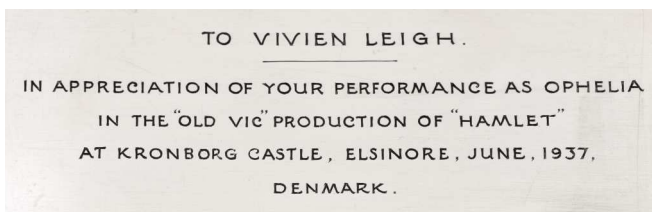
LITERATURE

Notley Abbey Inventory, April 1948, p. 19, principal bedroom, 'A Danish silver flat cigarette box with ribbed border and chased lid, the interior inscribed 4¼ x 3½', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 400-600
€ 450-700 US\$ 550-800

In June 1937 the Old Vic company took up an invitation to perform *Hamlet* in the courtyard of the Kronborg Castle in Denmark, immortalized as Elsinore in Shakespeare's play, in celebration of the Silver Jubilee of King Christian X. The cast rehearsed in the evenings because by day the tourists still filed their way through the ancient fortress. It poured with rain non-stop and on the first night it was clear there could be no outdoor performance. The ballroom was therefore converted into an impromptu stage, with 800 basket chairs surrounding the dance floor on which the actors performed. Crown Prince Frederick and his wife Princess Ingrid were guests of honour. Elsinore thronged with royalty and socialites for the occasion, some of whom were flown in by specially-chartered planes, including Lady Juliet Duff and Lady Diana Cooper. The play has since been performed several times in the Castle's courtyard, with Kenneth Branagh in the title role in 1996 and Jude Law in 2009. The actor John Gielgud also played Hamlet there in 1939, for which he received an identical box to the present example, which was sold at Sotheby's, London, 5 April 2001, lot 458.

By the late spring of 1937, Vivien and Larry were already having an affair which was 'an open secret,' even though contemporary manners required them not to show their affection for each other in public. Larry's first wife, Jill Esmond, had come to Denmark too and Larry recalled the pressure of acting with his mistress in the presence of his wife: 'We could not keep from touching each other, making love almost within Jill's vision. This welding closeness tripped the obvious decision and two marriages were severed.' (Vickers, *op. cit.*, p. 89). On their return to England, Vivien and Larry separated from their respective spouses.



8 (interior inscription)



9

9
MOTLEY (MARGARET HARRIS, SOPHIE HARRIS AND ELIZABETH MONTGOMERY WILMOT)

20th century

Costume Design for George Bernard Shaw's *The Doctor's Dilemma*, Act IV

signed, dated 41 and inscribed ACT IV / DARK PURPLE VEL / COAT & SKIRT / LACE BLOUSE / SABLES

pencil and gouache on paper
 32.5 by 20.5cm.; 12¾ by 8in.

PROVENANCE

Probably Leicester Galleries, London, where acquired by Vivien Leigh, 16th April 1947

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A Water Colour drawing, Lady in Plum colour Skirt, signed Motley, and two others, same artist' (The Vivien Leigh Archive, Victoria & Albert Museum, THM/433/6/1).

⊕ £ 100-150
 € 150-200 US\$ 150-200



10

10
MOTLEY (MARGARET HARRIS, SOPHIE HARRIS AND ELIZABETH MONTGOMERY WILMOT)

20th century

Costume Design for George Bernard Shaw's *The Doctor's Dilemma*, Act I

signed, dated 41 and inscribed ACT I / PALE PINK PLEATED / ROMAINE / BLACK HAT & GLOVES
 pencil and watercolour on paper
 32 by 20.5cm.; 12½ by 8in.

PROVENANCE

Probably Leicester Galleries, London, where acquired by Vivien Leigh, 16th April 1947

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A Water Colour drawing, Lady in Plum colour Skirt, signed Motley, and two others, same artist' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

⊕ £ 100-150
 € 150-200 US\$ 150-200



11

11
MOTLEY (MARGARET HARRIS, SOPHIE HARRIS AND ELIZABETH MONTGOMERY WILMOT)

20th century

Costume Design for George Bernard Shaw's *The Doctor's Dilemma*, Act III

signed, dated 41 and inscribed ACT III / CREAM LACE & NET BLOUSE / WALL FLOWER COLOUR CLOTH / SKIRT / BLACK VELVET BRAIDING
 pencil and gouache on paper
 32 by 20.5cm.; 12½ by 8in.

PROVENANCE

Probably Leicester Galleries, London, where acquired by Vivien Leigh, 16th April 1947

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A Water Colour drawing, Lady in Plum colour Skirt, signed Motley, and two others, same artist' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

⊕ £ 100-150
 € 150-200 US\$ 150-200

Motley was a theatre design firm made up of three English designers, sisters Margaret Harris (1904–2000) and Sophie Harris (1900–1966), and Elizabeth Montgomery Wilmot (1902–1993). They achieved great success in designing for both stage and screen, and worked on many of John Gielgud's productions during the 1930s, including his 1935 production of *Romeo and Juliet* starring Laurence Olivier, who played first Romeo and then Mercutio (exchanging parts with Gielgud) at the New Theatre, London. These three works are costume designs by Motley for Vivien's part as Jennifer Dubedat in the 1942 production of George Bernard Shaw's *The Doctor's Dilemma*, held at the Haymarket Theatre.



*"She sails exquisitely into
the play as it were from a
Sargent canvas"*

Ivor Brown
Punch, quoted in Vickers, *op. cit.*, p.151.



12

12

ROGER FURSE

1903 - 1972

Vivien Leigh - A Sketch From *The Doctor's Dilemma*, 1941

signed and dedicated *Wishing you a great success / dear Vivien*
pencil on paper
30.5 by 21.5cm.; 12 by 8½in.

Together with: **Ruth Pittter**. *The Rude Potato*. London: *The Cresset Press*, 1941, 8vo, PRESENTATION COPY INSCRIBED BY ROGER FURSE ("To darling Vivien. | in gratitude for such | a lovely "Jennifer" | and my first - | Roger") on the front free endpaper, with an autograph letter loosely inserted ("...I am coming in to see the Dilemma again this evening... Here is the little book that I spoke of - it might amuse you - Would you be remaining in the theatre between shows on Saturday & if so would it be possible to come & make a little drawing of you?..."), illustrations by Furse, original cream boards, dust-jacket designed by Furse, *jacket a little worn at extremities*

⊕ £ 600-800
€ 700-900 US\$ 800-1,100

13

MICHAEL RELPH

1915 - 2004

Dubedat's Studio from *The Doctor's Dilemma*

signed, titled and dated 41
watercolour and charcoal on paper
48 by 73.5cm.; 19 by 29in.

Michael Relph designed the sets for *The Doctor's Dilemma*, which ran for 474 performances.

⊕ £ 300-400
€ 350-450 US\$ 400-550



13

14

PHOTOGRAPHS

A Large Collection of Photographs of Vivien and Larry

56 black and white photos, including photos of Vivien and Larry in various films and theatre productions (including four by Angus McBean, with his stamp on verso), studio portrait of Vivien (one by Paul Tanqueray, signed on the mount and with his stamp on verso), 3 half length and one full length portrait of Vivien on her wedding day to Leigh Holman by Lenare, 3 PHOTOS SIGNED BY VIVIEN, ONE INSCRIBED TO HER DAUGHTER ("With lots of love my [?]baby | from | Mummy"), ONE PHOTO INSCRIBED BY LARRY ("Darling | Gertrude, | with love, | Larry"), and a small group of photos of the Oliviers with their friends, including Noël Coward, and one negative, 340 x 263mm. and smaller, *Vivien's inscription faded, occasional light wear to edges of prints* (56)

This group includes photographs of Vivien in *A Yank at Oxford* (1938), *Caesar and Cleopatra* (1945), with Larry in *The Sleeping Prince*, in *The Doctor's Dilemma*, *Ship of Fools* and a small group of Vivien as Blanche DuBois and one as Scarlett O'Hara.

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600





15

15

ROGER FURSE

1903 - 1972

Early Sketch for *The Skin Of Our Teeth*

signed and titled
gouache and pencil on paper
27.5 by 36.5cm.; 10¾ by 14¼in.

⊕ £ 200-300
€ 250-350 US\$ 300-400

16

THOMAS BRADBURY & SONS LTD., SHEFFIELD

active 1831-1943

The Skin of our Teeth Salver

maker's mark, Sheffield standard and date letter
for 1931
silver

inscribed 'Vivien / November 1946 / with love /
"Skin of our Teeth"
15cm., 5¾in. wide ; 203.7gr., 6oz. 10dw.

LITERATURE

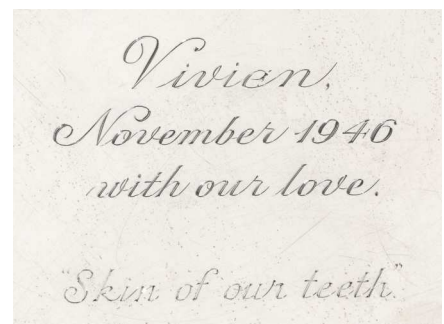
Notley Abbey Inventory, April 1948, p. 39, silver / dining room, 'A modern square salver with moulded border on four feet 5¾ inscribed on back' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey in the dining room circa 1959.

The Skin of our Teeth was to give Vivien the chance to prove herself on stage as a comedienne. A complicated allegory on the history of mankind, the play, written by Thornton Wilder, first opened in New Haven in 1942, and Brooks Atkinson, of *The Times*, called it 'one of the friskiest and liveliest plays written in a long time.' Vivien longed to play the role of Sabina and she wrote in January 1945: 'I don't think I have ever been more excited on the eve of any venture - or more nervous.' (Vickers, *op. cit.*, p. 172). Directed by Larry, the play opened in London on 15 May 1946 at the Phoenix Theatre, then transferred to the Piccadilly Theatre on 11 September 1946. Vivien was widely praised and, looking back, Larry declared, 'In the face of all critical prejudice, she had now established herself as a stage actress and star of the brightest metal.' (*ibid.*, p. 174). Vivien and Larry then toured Australia and New Zealand from 1 November 1948.

£ 500-700
€ 600-800 US\$ 700-950



16



16 (detail)



17



18

17

ROGER FURSE

1903 - 1972

The Boudoir, The Sleeping Prince

signed, titled and dated 56
watercolour, gouache and pen and ink on paper
32.5 by 47cm.; 12¾ by 18½in.

In 1953 Vivien starred alongside Larry in *The Sleeping Prince* at the Phoenix Theatre in London's West End. A lavish production which told the tale of an unlikely love affair between a prince and an actress, it would go on to be adapted for film as *The Prince and the Showgirl* (1957) in which Olivier reprised his role alongside Marilyn Monroe.

⊕ £ 400-600
€ 450-700 US\$ 550-800

18

ROGER FURSE

1903 - 1972

Archway and Statue

signed
pen and ink and gouache on paper
31 by 22cm.; 12¼ by 8¾in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A small water colour drawing, Archway and Statue, by Furse', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

⊕ £ 200-300
€ 250-350 US\$ 300-400



19 (detail)

19

GERTRUDE HARTLEY

Gertrude Hartley's scrap album, 1940s-1960s

containing numerous press clippings, including articles discussing Vivien and Larry, promotional features on films (including *Waterloo Bridge* and *Lady Hamilton*) photos and articles on plays, (including performances at Stratford-upon-Avon in 1955, *Titus Andronicus*, and *Ivanov*), numerous clippings relating to Vivien's protest in the Lords over the closure of St. James's Theatre, articles about public appearances, interviews, one letter ("Copy of a letter from Lord Sempill to Vivien"), photos of Vivien and her daughter (including wedding photos, two photos loose), and a transcript of an article in the *New York Times* copied by Alan Dent ("with pleasure, admiration and pride...for Gertrude Hartley"), some modern clippings relating to the Leigh archive at the V&A loosely inserted, folio, green cloth, some clippings coming loose, some staining to boards

£ 600-900

€ 700-1,050 US\$ 800-1,200

20

THEATRE

A collection of published plays, comprising:

i) Miles Malleson. *Yours Unfaithfully. London: Victor Gollancz, 1933*, small 8vo, with the playwright's ownership inscription on the front free endpaper, AUTOGRAPH LETTER TO VIVIEN LEIGH LOOSELY INSERTED ("My dear Vivien, would you please read this play sometime..."), dated 15 September 1946, original printed wrappers, spine worn at foot; **ii) Ruth Gordon.** *Years Ago. New York: The Viking Press, 1947*, 8vo, PRESENTATION COPY INSCRIBED BY THE PLAYWRIGHT ("For Vivien and | Larry, with the author's | love and wildest | admiration. | Ruth Gordon | April 16, 1947") on the front free endpaper, original mustard cloth; **iii) Harriet Hinsdale.** *Robert Louis Stevenson. Caldwell, Idaho: The Caxton Printers, 1947*, 8vo, PRESENTATION COPY INSCRIBED BY THE PLAYWRIGHT ("To | Sir Laurence Olivier | in admiration - | while still under the | spell of his "Hamlet!" | Harriet Hinsdale | Hollywood, 1949") on the front free endpaper, original pale yellow cloth, dust-jacket; **iv) Jerome Lawrence and Robert E. Lee.** *Auntie Mame. New York: Vanguard Press, 1957*, 8vo, PRESENTATION COPY INSCRIBED BY THE PLAYWRIGHTS ("For Vivien Leigh | With a deep | and respectful bow | to a great actress | Jerome Lawrence | Robert E. Lee* | 1960 | (*Pronounced "Leigh")") on a preliminary blank, original black cloth over patterned boards, dust-jacket; together with 9 others (13)

£ 700-900

€ 800-1,050 US\$ 950-1,200

21

THEATRE

A collection of playscripts and programmes, comprising:

i) Clemence Dane and Richard Addinsell. *The Happy Hypocrite. A Play in Words and Music. c.1936*, typed script, square 8vo, VIVIEN LEIGH'S COPY with her ownership signature on the upper wrapper, original printed wrappers, some staining to page edges, wrappers a little worn; **ii) Jacques Deval.** *Tovarich. New York: Samuel French, 1937*, 8vo, PROBABLY THE DIRECTOR'S COPY, with pencil annotations throughout, inscribed "DM" [Delbert Mann] on the upper wrapper, original printed wrappers; **iii) Helen Jerome.** *Charlotte Corday. London: Hamish Hamilton, [1937]*, 8vo, THE PLAYWRIGHT'S COPY, with her annotations and emendations throughout, inscribed "The following cuts made by the author in March 1938" above the Character list, original green cloth, front free endpaper removed; together with one other script, 3 theatre programmes, one magazine and one promotional booklet (9)

£ 400-600

€ 450-700 US\$ 550-800

22

PHOTOGRAPHS

Three black and white photographs, comprising:

i) Vivien and José Quintero during the filming of *The Roman Spring of Mrs Stone*, circa 1961, 175 x 216mm., black and white print; ii) Vivien holding a Siamese cat next to a marble bust of a young girl in her garden, 282 x 235mm., black and white print; iii) Vivien seated at a table on a patio with two male guests and a Labrador, 232 x 281mm., black and white print; each glazed and framed in a black painted wooden frame, *some rubbing to frames* (3)

£ 150-250

€ 200-300 US\$ 200-350



22 (part)

23

SCRIPTS

Two scripts belonging to Vivien Leigh

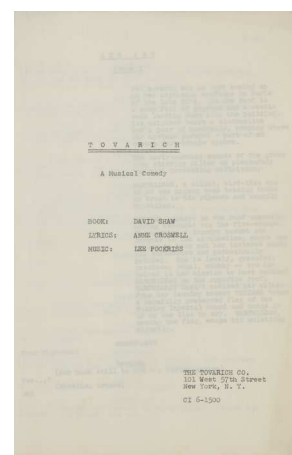
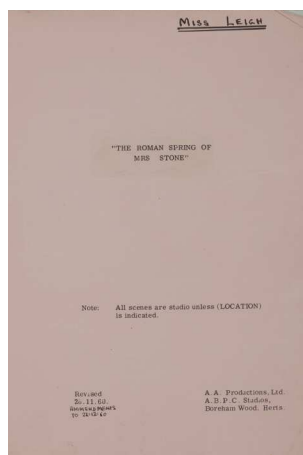
i) "The Roman Spring of Mrs Stone", revised shooting script dated 28 November 1960 ("Revised"), later dated 22 December 1960 ("Amendments"), inscribed "Miss Leigh" on title, typed, folio, c.142 pages, rectos only, mostly pale pink and green paper, a few sheets of yellow and pale blue, stiff black card wrappers, *one spot of wear to lower edge of upper wrapper*; ii) "Tovarich. A Musical Comedy", typed playscript, c.1963, folio, c.104 pages, rectos only, stiff black plastic boards, *title page loose* (2)

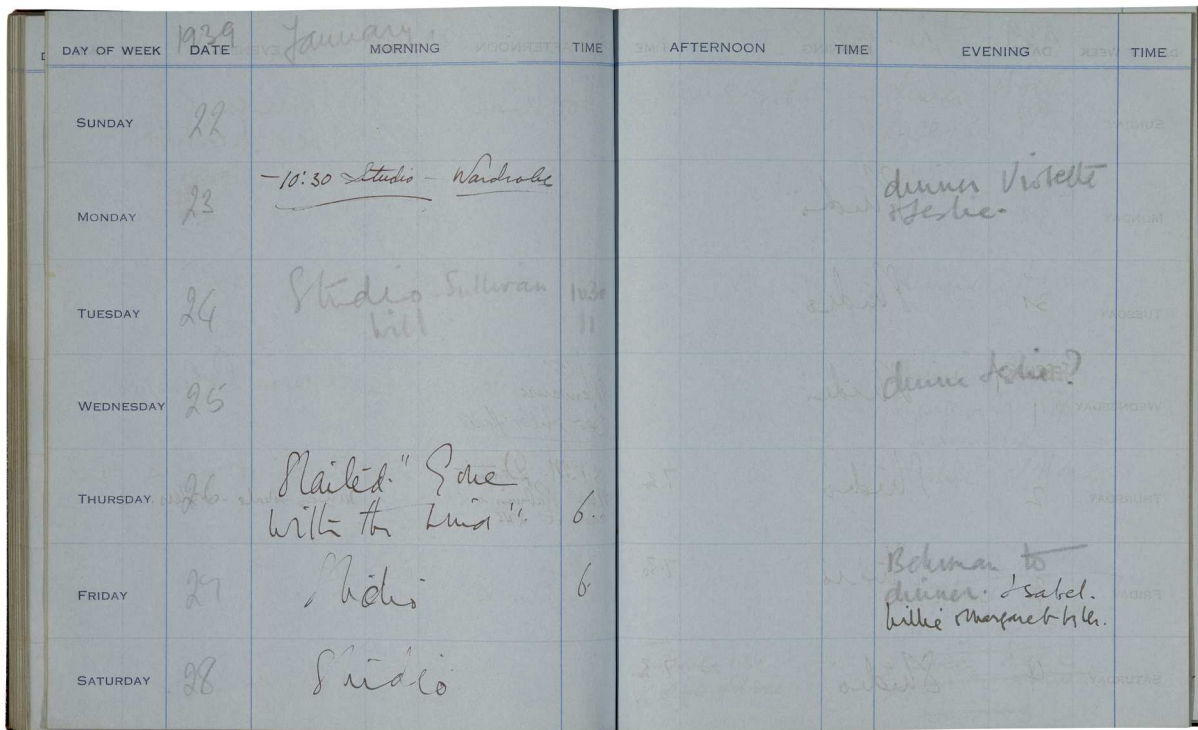
£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



23





24

24

VIVIEN LEIGH

Appointment diary

Smythson appointment book, with each day dated in autograph and with entries for most days in pencil and blue ink, 10 January 1937 - 25 November 1939, detailing social engagements, rehearsals and professional appointments (including for *Hamlet* in Elsinore, and screen tests and filming for *Gone with the Wind*), travel plans and holidays, personal appointments, occasional news events (including the Coronation and the declaration of World War II), numerous references to Laurence Olivier, other actors, friends, and family, WITH OCCASIONAL OBSERVATIONS OF A PERSONAL NATURE, blank leaves at end with addresses and rough notes, 4to (214 x 175mm.), blue "featherweight" paper, dark navy flexible morocco covers, gilt edges, marbled endpapers, *some light soiling to covers, very occasional light soiling to pages*

A UNIQUE INSIGHT INTO THE PERSONAL AND PROFESSIONAL LIFE OF VIVIEN DURING 1937, 1938 AND 1939.

The final years of the 1930s were to be crucial years for Vivien, both as an actress and in her personal life. Having begun her affair with Larry the previous year, in the first months of 1937 they tried to live apart as much as possible, Vivien with Leigh and Larry with Jill and his new-born son Tarquin. However, their resolution was not long lasting, and soon Vivien was making regular visits to watch Larry perform as Hamlet: "She went to see at least half the performances, just so

that she could be near Larry during a time when she was supposed to be staying away from him" (Kenneth Tynan, quoted in Vickers, *op.cit.*, p.87). Many such trips are recorded in this diary.

Thenceforth, Vivien's diary notes numerous engagements with Larry and his wife Jill throughout the spring of 1937, as well as rehearsals (for *Because We Must* and *Bats in the Belfry*), filming for *21 Days*, and the premiere of *Fire Over England* on 24 February. On 29 May 1937, Vivien departed with Larry, Jill and the Old Vic company for Denmark.

By the time Vivien returned from Elsinore, it seems her mind was made up. On 10 June, her notes for the day evocatively read "Told Leigh". On 16 June, in an increasingly frantic hand, she records "Left with Larry". Her marriage to Leigh was over, but not without distress on her part. That day and several following are struck through and scribbled over, almost as if she wished to erase them from the record.

This diary also provides a fascinating record of Vivien's casting as Scarlett in *Gone with the Wind*. On 27 November, Vivien sailed to New York where she docked on 1 December, and then immediately flew on to see Olivier (beneath the details of her journey she has written "LARRY"). It was during this trip that Myron Selznick presented her to his brother David, and on the 22 December, her diary records "Scarlett Test [...] Test til late". By 22 January 1939 ("Started 'Gone with the Wind'"), she had secured the role she had desired for so long.

The subsequent weeks record time spent in the studio, punctuated by calls from Larry. Occasionally, Vivien includes personal notes on her mood ("Very unhappy [...] Drove on to Headland at sunset - happy again" on 22 February) alongside her social engagements.

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000

25

VIVIEN LEIGH

Appointment Diary

Fortnum and Mason "Regent Diary" for 1953, with autograph entries for most days in pencil and blue ink, detailing her travel to Ceylon to film *Elephant Walk* and her subsequent nervous breakdown leading to her stay in hospital in Surrey from 20 March to 10 April, the gradual improvement of her health, recording trips to the theatre and cinema, social meetings with friends such as David Niven and Ralph Richardson, then preparations and performance in Rattigan's *The Sleeping Prince* alongside Olivier (opened in London on 5 November), with nine pages of names and telephone numbers, small 12mo (107 x 70mm), blue paper, brown morocco lettered in gilt on the upper cover ("Vivien"), *hinges splitting*

not illustrated

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000

To Vivian Leigh -

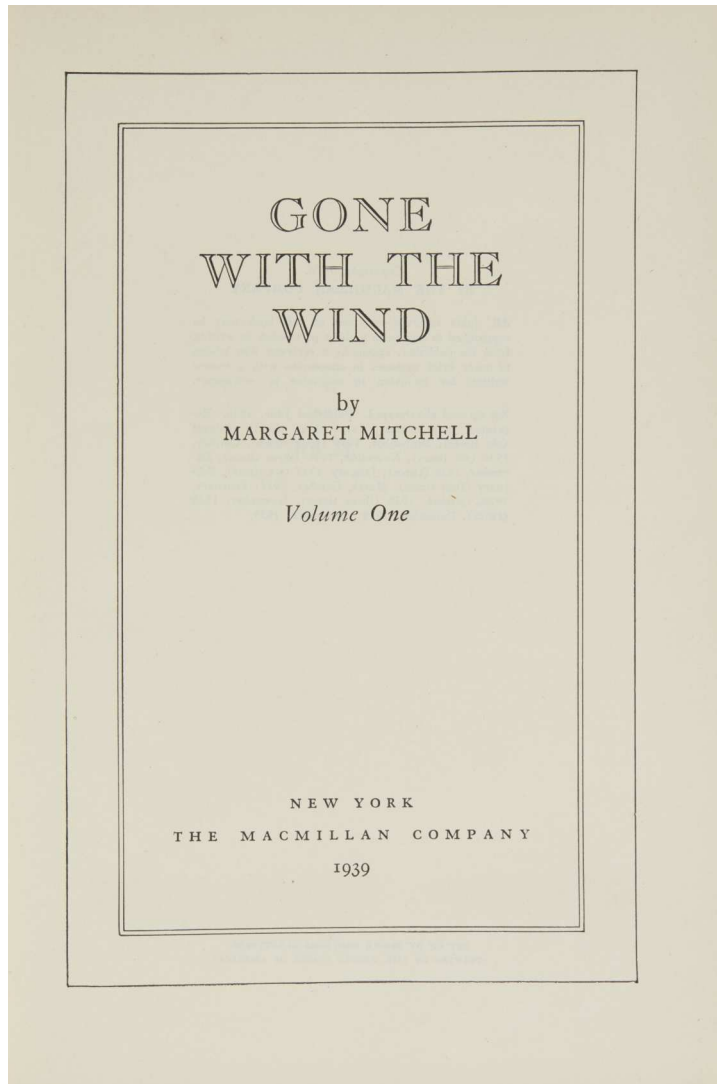
"Life's pattern picked with a
scarlet thread

"where once we wove with
a gray,

To remind us all how we
played our parts

"In the shock of an epic day."

Margaret Mitchell



26

26

MARGARET MITCHELL

Gone With The Wind. New York: The Macmillan Company, 1939

2 volumes, 8vo, FIRST EDITION THUS, NUMBER 36 OF 1000 COPIES, WITH AN FOUR LINE AUTOGRAPH VERSE ADDRESSED TO VIVIEN LEIGH ("To Vivien Leigh | 'Life's Pattern pricked with a scarlet thread | where once we worked with a gray, | to remind us all how we played our parts | in the shock of an epic day' | Margaret Mitchell") on a folded card laid down to the front pastedown endpaper, original brown and pale blue-green cloth, top edges gilt, patterned endpapers, gilt on spines slightly faded, some minor soiling to boards of volume one

VIVIEN LEIGH'S AUTHORIAL PRESENTATION COPY OF *GONE WITH THE WIND*. Margaret Mitchell gave Vivien this book when the two women met in Atlanta, Georgia, during preparations for the world premiere of the film that took place in the city on 15 December 1939. Vivien wrote to Mitchell on 14 December thanking her for the book and asking her to inscribe it for her.

Mitchell replied on 10 January 1940 explaining that she had stopped inscribing copies of *Gone With The Wind* several years earlier: "there is no one for whom I'd rather do this favour than you who brought Scarlett to life in a way that left me shaken and almost speechless. But I just can't do it. I hope you'll understand." (John Wiley, *The Scarlett Letters: The Making of the Film Gone With the Wind* (2011), pp.329-31).

By way of compromise, however, Mitchell enclosed with her letter a loose leaf with four lines of verse taken from Robert W. Service's poem 'The Revelation', inscribed to Vivien. Vivien replied to her on 8 February, informing her that she had placed the verses in the book. She also told Mitchell that her love for *Gone With The Wind* long pre-dated her involvement in the film ("...Even if I had not played 'Scarlett' I should owe you a great debt of gratitude...").

Sotheby's is grateful to John Wiley for his assistance with cataloguing this lot.

£ 5,000-7,000
€ 5,600-7,900 US\$ 6,700-9,300

27

ANDREW A. TAYLOR, NEW JERSEY

active 1930-1973

Cigarette Box from Myron Selznick

stamped with maker's mark, Sterling standard and series 472 silver, gilt interior, wood lining and compartments

rectangular, lid engraved 'Vivien and Larry/ Love Myron'
25.5cm., 10in. wide
Made circa 1939-1944.

LITERATURE

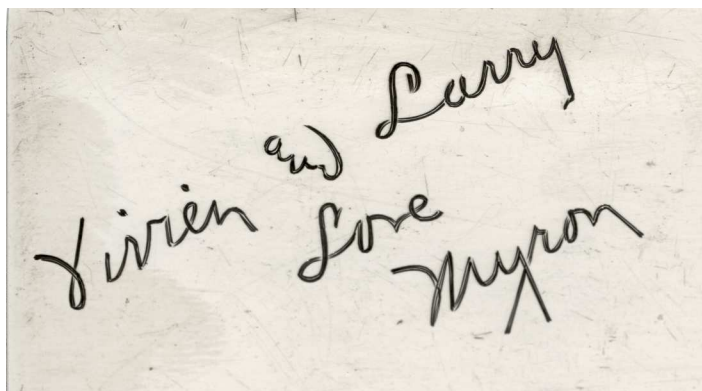
Possibly, *Notley Abbey Inventory*, April 1948, p. 39, silver / dining room, 'A sterling plain oblong cigarette box with cushion lined cedar wood 10" by 3½ by 1½ (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Anthony Denney, 'The Oliviers off stage,' *House and Garden*, May 1958, p. 64, illustrated on a low table in Vivien's drawing room at Eaton Square, Belgravia.

Myron Selznick (1898-1944) was Larry's American agent and the brother of the renowned film producer David Selznick who had bought the rights to produce *Gone with the Wind*. Despite spending \$50,000 in the quest for his Scarlett, David was desperate to find the new girl the public wanted to fit the heroine as described in the novel: striking green eyes, slanted brows, black hair, magnolia white skin and an arresting face. It was very late in December 1938, when filming had started, that Vivien appeared, introduced by Myron. As described by David 'when [Myron] introduced me to her, the flames were lighting up her face and Myron said: 'I want you to meet Scarlett O'Hara.' I took one look and I knew that she was right.' (Vickers, *op. cit.*, p. 112)

After a triumphant opening in Atlanta, *Gone with the Wind* opened in Hollywood on 27 December, after which Vivien and Larry spent New Year's Eve at Myron's mountain house.

£ 400-600

€ 450-700 US\$ 550-800



27 (detail)

28

PHOTOGRAPHS

Album of photographic stills from *Gone With The Wind*, c.1939

album of 28 production still photographs from *Gone With The Wind*, most with still references, with two photographs from *Fire Over England* mounted at the end, also with five photographic portraits of Leigh loosely inserted, including three studio portraits, by Lenare (on her wedding day, 1932, photographer's stamp on the reverse), Vivienne (c.1930s, photographer's stamp on reverse), and Dollings (photographer's stamp on the reverse), a photograph of her seated in furs (stamp of C. Norman Probert on the reverse), and a further still from *Gone With The Wind*, oblong folio, green roan gilt, binding worn

£ 3,000-5,000

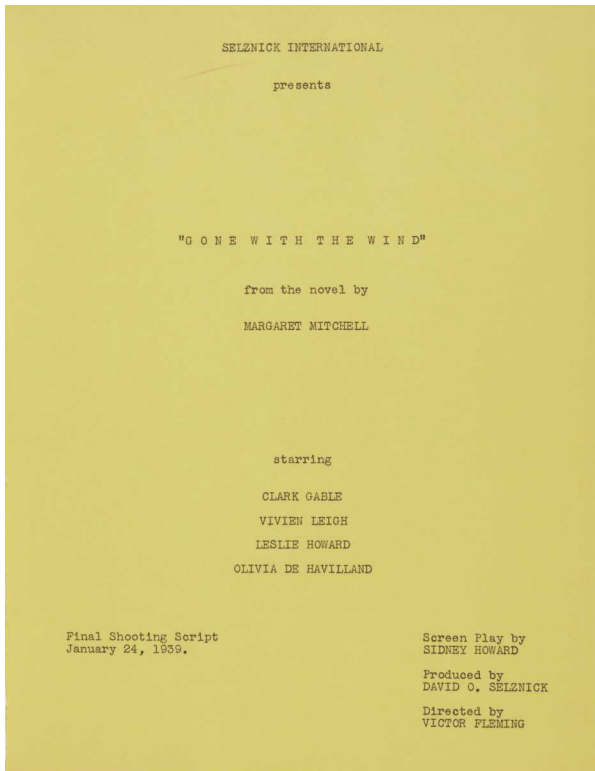
€ 3,400-5,600 US\$ 4,000-6,700



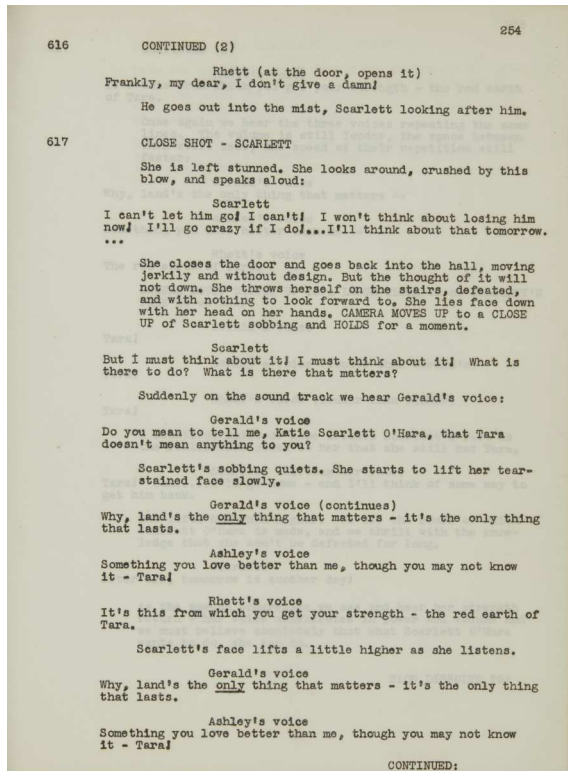
28 (part)



28 (part)



29



29

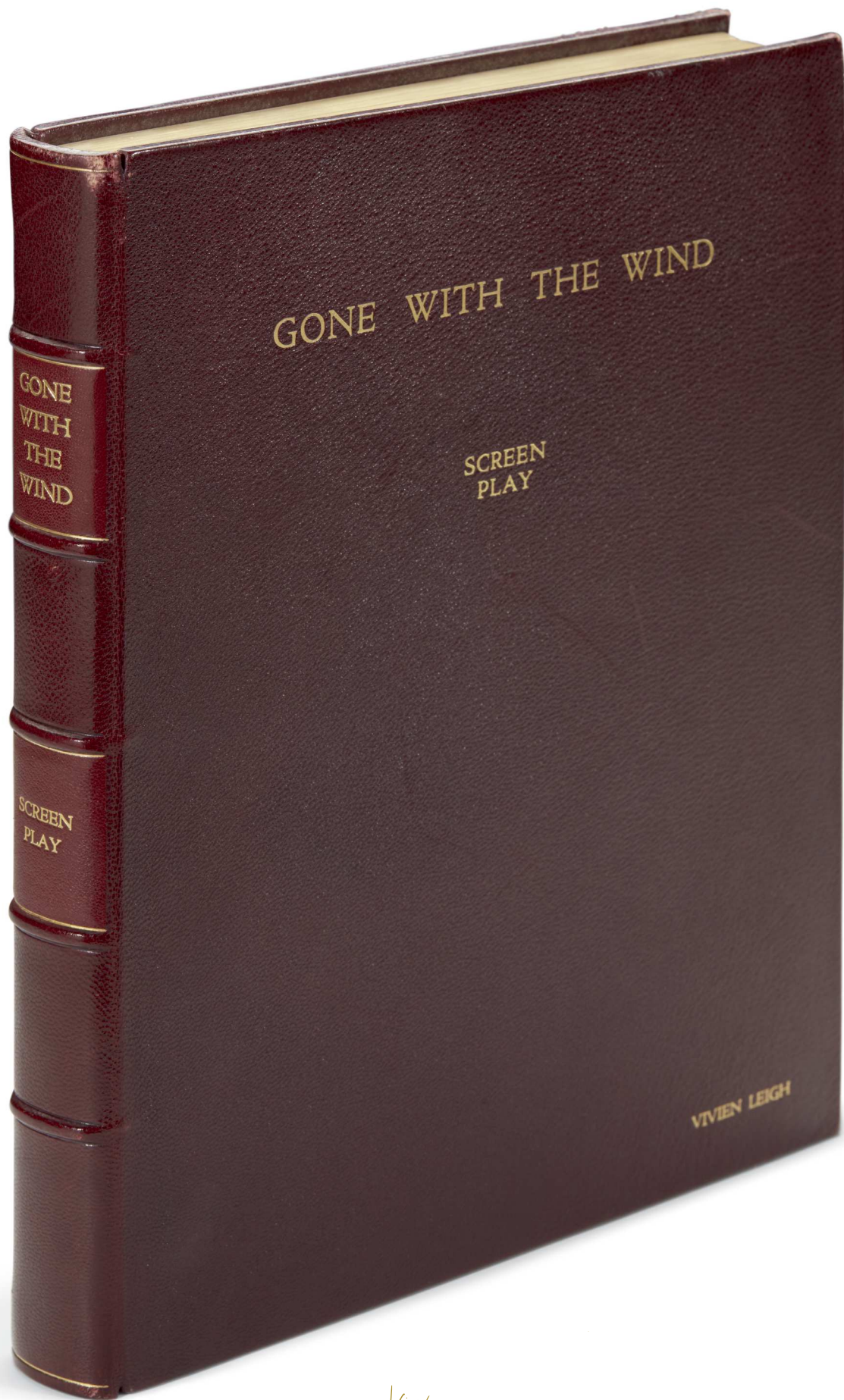
SIDNEY HOWARD

Gone With The Wind

final shooting script, VIVIEN LEIGH'S PRESENTATION COPY FROM DAVID O. SELZNICK, a complete mimeograph typescript without amendments, 256 numbered pages, bound with seven photographic stills from the film, dated 24 January 1939, in full maroon morocco gilt, spine in compartments, lettered in gilt on upper cover ("Gone With The Wind | Screen | Play | Vivien Leigh") and with two lettering pieces on the spine, *stub where front free endpaper bearing inscription has been cut away, light wear to binding*

PRESENTATION COPY OF THE SCREENPLAY OF *GONE WITH THE WIND*, GIVEN BY THE PRODUCER TO VIVIEN FOR HER OSCAR-WINNING [®] PERFORMANCE AS SCARLETT O'HARA. David O. Selznick's ideas for a Christmas present for members of the cast, crew, and others who had been involved in the production of *Gone With The Wind* originally included prints of a specially commissioned painting of Tara, or plates or glassware with a picture of Tara, before he settled on specially bound copies of the script (see John Wiley, 'How many scripts did DOS present', *The Scarlett Letter*, Vol. 19, No. 3 (Winter 2014), 14-16). 53 copies of the screenplay, all inscribed by the producer, were given as Christmas presents, just a few days after the film's premiere in Georgia on 15 December 1939. Most copies were bound in half-morocco but this is one of a few copies, presumably to especially favoured recipients, that is fully leather bound. Each copy also included a personal inscription by Selznick on the front free endpaper, but Vivien's copy now has a jagged-edged stub where the inscribed leaf has been cut out with a pair of scissors.

£ 10,000-15,000
€ 11,200-16,800 US\$ 13,300-19,900



GONE WITH THE WIND

SCREEN
PLAY

GONE
WITH
THE
WIND

SCREEN
PLAY

VIVIEN LEIGH



30 (I)



30 (II)



30 (III)



30 (VI)

30

VIVIEN LEIGH

A collection of awards and certificates, comprising:

- i) **The Guildhall School of Music.** Pass certificate for the Preparatory Grade in Elocution awarded to Vivian Mary Hartley, signed by the principal and secretary, London, December 1925, framed and glazed;
 - ii) **The New York Film Critics.** Calligraphic certificate presented to Vivien Leigh for "best performance by an actress during 1939" for *Gone with the Wind*, New York, c.1939, framed and glazed;
 - iii) **Academy of Motion Picture Arts and Sciences.** Certificate of nomination for Vivien Leigh as Best Actress for *A Streetcar Named Desire*, signed by the president and secretary, Los Angeles, 31 December 1951, mounted on board;
 - iv) **The New York Film Critics.** Calligraphic certificate on vellum presented to Vivien Leigh for "best actress of 1951" for *A Streetcar Named Desire*, New York, c.1951;
 - v) **Actors Fund of America.** Certificate awarding life membership to Vivien Leigh, signed by the president and secretary, New York, 12 July 1956, framed and glazed;
 - vi) **Ordre National de la Légion d'Honneur.** Certificate awarding Vivien Leigh with the Légion d'Honneur, signed by René Coty, President of France, and two others, Paris, 27 May 1957, mounted, framed and glazed;
 - vii) **Citta de Marostega.** Certificate awarding Vivian [sic] Leigh the "Dama de Honor del Nobil Ziogo", with wax seal, Marostega, 23 May 1957, mounted, framed and glazed (7)
- INCLUDING VIVIEN LEIGH'S CERTIFICATE OF NOMINATION FOR 'BEST ACTRESS' AS BLANCHE IN *STREETCAR*, WHICH SHE WON IN 1952.

£ 1,500-2,000
 € 1,700-2,250 US\$ 2,000-2,650



Vivien as Scarlett O'Hara, circa 1939
(Lot 28 part)



31



31 (part)

31

AFTER THE LION OF ST. MARK

20th century

The 1951 Venice Film Festival 'Coppa Volpi' Award for Best Actress

bronze, verde antico marble

originally with an engraved plaque **together with** a photographic print, probably from the same period showing Vivien and Larry with the award, c.1951, (photograph 205 by 255mm.)

(2)

16 by 18 by 6.5cm., 6¼ by 7 by 2½zin.
Cast in 1951.

Awarded to Vivien Leigh for best actress in *A Streetcar Named Desire* at the Venice Film Festival. The award called the 'Coppa Volpi' is named after the founder of the festival Count Giuseppe Volpi di Misurata.

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600

32

WIG CREATIONS LTD., POSSIBLY TO A DESIGN BY LUCINDA BALLARD

20th century

The Wig Worn by Vivien Leigh as Blanche DuBois in *A Streetcar Named Desire*

with nametape embroidered 'Wig Creations Ltd.' and hand embroidered wardrobe number '1696', hair, netting

with 'Vivien Leigh / 22¾' in manuscript to a sewn label **together with** a photograph, taken as a hair and make-up test shot of Vivien made up as Blanche and wearing the wig. There is a clapperboard, which appears in this head shot, chalked with the date 'Aug - 7 - 1950' (photograph 130 by 102mm.)

(2)

Specially made by Wig Creations Ltd., London circa 1950.

Made by Stanley Hall for Wig Creations and possibly after a design by Lucinda Ballard, who was Oscar® nominated for her costume design in the film.

£ 400-600

€ 450-700 US\$ 550-800

Hugo Vickers writes, 'In August [1950] Vivien flew to America to make the film *Streetcar*. Originally neither Tennessee Williams nor Elia Kazan favoured Vivien, though the Producer Charles K. Fieldman wanted her from the start. At one time Anne Baxter was considered for Blanche. Lucinda Ballard was chosen to create the costumes and was sent to England to discuss them with Vivien 'She was very anxious to do what was right for the character' (Vickers, *op. cit.* p. 198).

Larry, writing to Stanley Hall on the 10th of August 1950, requested a wig for the character to be sent to Vivien in California, specifying the 'parting to be central, but the character of the dressing...to be untidy, unkempt, poor and tatty.' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/2/8). This untidiness was a deliberate decision to reflect the 'nervous worn out character' of Blanche, with Hall and Leigh favouring a thin, dull coloured wig (as recalled by Hall in an interview to the V&A in the 1980s). For the film, the wigs were bleached, and Leigh, distrustful of American hairdressers, would send the wigs back to London by airmail for Hall to clean and redress. There is also a handwritten note from Vivien, in the Vivien Leigh Archive at the V&A, which suggests how important she saw the use of a wig in the role, she writes 'when I said roundabout the way I look I meant RIGHT but good - wigs because the hair could be thin + poor'.



32



14 (part)



32 (part)



14 (part)



33

33

AFTER WILLIAM ZORACH

1887-1966

Look Film Achievement Award for *A Streetcar Named Desire*

medallion signed *Zorach* and the reverse with a label stamped *Medallic Art Company, New York*
gilt-metal, ebonised wood

the ebonised mount with easel support
25.5 by 17cm., 10 by 6¾in.
Made circa 1950.

There is an atmospheric film-clip of Vivien being presented with this award for best actress by Gardner Coles, the editor of *Look* magazine in a Warner Pathe News Reel from 1952, '*Vivien Leigh Wins 'Look' Award*'.

The previous year this award had been awarded to Bette Davis (a visitor to Notley Abbey) for *All About Eve*.

£ 400-600
€ 450-700 US\$ 550-800

34

UNATTRIBUTED DESIGNER

20th century

The F.R.C.T.C Award

gilt-metal, ebony, fruitwood

with a brass plaque engraved '*F.R.C.T.C / A / Vivien Leigh / 1951*'
26cm., 10in.
Made circa 1951.

£ 300-500
€ 350-600 US\$ 400-700



34

35

GEORG VINDEVOGEL

1923 - 1977

'Het Laaste Nieuws' Award for *A Streetcar Named Desire*

inscribed *Geo Vindevogel 1951 / Brons. / Vindevogel Gebra () Eders /Zwijmaakde*
patinated bronze

with a brass plaque inscribed 'Filmreferendum 1951-52 / Het Laaste Nieuws / Best Actress / Vivien Leigh', on a Belgium slate base
32cm., 12½in.

'Het Laaste Nieuws' is a Dutch / Belgian newspaper.

£ 400-600

€ 450-700 US\$ 550-800



35



36

36

AFTER THE WINGED VICTORY OF SAMOTHRACE

20th century

'Les Victoires du cinéma français' Award for *A Streetcar Named Desire*

green patinated bronze

with a silvered metal plaque printed 'Vivien Leigh / Victoire Du Cinema Francias 1952 / "Le Film France"'
21cm., 8¼in.

Probably cast in France circa 1951.

LITERATURE

Photographed at Notley Abbey in the library circa 1959.

Les Victoires du cinéma français were French film awards, created in 1956 by *Cinéma* magazine. The awards were for best actress, the best foreign actress, the best actor, the best foreign actor and the best director.

Vivien appeared on the cover of *Cinéma* in March 1952 (issue no.919).

£ 400-600

€ 450-700 US\$ 550-800



37

37

PHOTOGRAPHS

Photograph of Laurence Olivier, Inscribed by Him to Vivien Leigh

black and white studio portrait, image 186 x 237mm., sheet 203 x 254mm., showing Olivier in a suit looking to the right, signed in the plate "H.P.1-P.3", INSCRIBED BY OLIVIER IN THE BOTTOM RIGHT CORNER "From L | to | his V | for Ever" in black and red ink, the red letters spelling "LOVE" diagonally, some very light soiling to white border of image

£ 200-300
 € 250-350 US\$ 300-400



38

38

GORHAM, NEW YORK

active 1865-present

The Romeo and Juliet Cigarillos Box

Gorham maker's mark and numbered 280
 silver, interior with wood compartments

rectangular, the lid with coat of arms and initials 'LO / VL / RJ,' the interior of lid engraved 'For Larry and Vivien / with Affectionate Godspeed / from their ardent fans, / the company and crew / New York / June 1940'
 15cm., 5 7/8 in. wide
 Made circa 1940.

The initials 'R' and 'J' stand for *Romeo and Juliet*. As Sunny Alexander, Vivien's secretary, said: 'what could be more perfect casting those two darlings for R. and J.' (Vickers, *op. cit.*, p. 136). After a disappointing first showing in Chicago, *Romeo and Juliet* opened in New York on 9 May 1940 with the novelty of an elaborate revolving stage. The production was a failure, however, eating up \$96,000 invested jointly by Vivien and Larry, the bulk of their savings from recent film triumphs. The play closed after a mere thirty-five performances but that did not stop the two celebrated actors moving on to new projects, supported by their 'ardent fans.'

£ 400-600
 € 450-700 US\$ 550-800

39

GEORG JENSEN

active 1904-present

The Hepburn Wedding Goblet

Georg Jensen maker's mark, pattern number: 149
silver

Cosmos pattern, reverse later inscribed 'Vivien Leigh Laurence Olivier 1940 from Katharine Hepburn'
12.5cm., 4 $\frac{7}{8}$ in. high ; 214.3gr.; 6oz. 16dw. Made between 1925-1932.

PROVENANCE

A wedding gift from Katharine Hepburn (1907–2003) to Vivien and Larry, 1940

LITERATURE

Probably, *Notley Abbey Inventory*, April 1948, p. 39, silver / dining room, 'A Danish hammered wide top cup on scroll supports and circular base 5 $\frac{1}{2}$ high [sic]' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



39 (inscription)

On 31 August 1940, Vivien and Larry were married at the San Ysidro Ranch in Santa Barbara, California, in a ceremony attended only by their hosts, Ronald and Benita Colman and witnesses, Katharine Hepburn and Garson Kanin. Despite being regularly in competition for roles, especially for *Gone with the Wind*, Katharine Hepburn (1907-2003) and Vivien were close friends. As Katharine said: 'What to say... Vivien, dear Vivien, exquisite actress, thoughtful, fearless, gracious and enormously kind... a lovely little pink cloud floating through the lives of all her friends, hovering over the setting sun, and thinking of everyone but herself.'

Garson Kanin, who was trying to make his name as a movie producer, shared Vivien and Larry's Beverly Hills home at 9560 Cedar Brook Drive, ostensibly to help with the rent. He was a good friend and Larry asked him to be best man. Kanin was dating Katherine Hepburn and it was he who introduced her to Vivien and brought about her role as a 'snappy maid of honour' for the bride to be (Garson Kanin, *Tracy & Hepburn*, New York, 1971, p. 75). Kanin was also in the process of trying to persuade Hepburn to star in his project, a picture about the wife of President Ulysses Grant.

Interestingly, Katharine Hepburn had received a Georg Jensen silver kettle on the occasion of her own wedding in 1928, see *The Katherine Hepburn Collection*, Sotheby's New York, 10 and 11 June 2004, lot 15.



39



The drawing room at Durham Cottage, circa 1954
(photograph: lot 237 part) showing lots 44, 45, 49, 53 in situ

DURHAM COTTAGE
CHELSEA



A COTTAGE IN LONDON

DURHAM COTTAGE, CHELSEA

“It is in London and we’ve furnished it for our life here.....”

Vivien Leigh
Spring 1954¹

On Christchurch Street in London’s Chelsea, behind a high panelled gate neatly painted ‘Durham Cottage’, stands a pretty white house, formerly a coachman’s cottage of *circa* 1850.

This little oasis was Vivien’s first home with Larry and by the autumn of 1937, the couple were firmly ensconced there whilst she was starring in *A Yank in Oxford*.

It was a special place for the lovers who were together, but still married to their respective partners. This was to be Vivien’s home, as recognised by Larry in July 1937 when he wrote in his Will that Jill Esmond, his wife, should receive nearly all he had, but that Durham Cottage should be Vivien’s if anything was to happen to him.

Despite the London location, the house had a ‘semi-rural’ feel and Felix Kelly’s painting of ‘the cottage’ (lot 40) captures this, with ivy clad walls over a neat Georgian style façade echoing the idyllic name of their home.

Vivien’s apparent love of all things ‘English’ could be displayed within the white painted brickwork, a sentiment perhaps resulting from her background. The house was certainly far removed from the flats she had previously lived in and tellingly, her childhood in India. Her acquaintance with John Fowler and Sibyl Colefax, who later became her friends and both of whom were involved in decorating Notley Abbey, the couple’s home in the country (pp. 84-86), had an impact and as well as supplying furniture, may have inspired some of the decorative choices she made at Durham Cottage.

Her love of flowers was demonstrated not only through Impressionist flower paintings, but also through the use of wallpapers and fabrics. She preferred wallpapers to bare walls and told the London correspondent of the Sydney Morning Herald, ‘One thing I am really keen about is wallpaper. It’s impractical in London, but I have a different one in every room.’ (‘The Olivier Cottage is Close by The Thames’, *The Sydney Morning Herald*, 25 February 1954). Her bedroom and bathroom had densely foliate-patterned walls which led a Swedish magazine to comment in 1954, ‘you can take a bath in a sea of roses’. Photographs taken that year seem to have been widely syndicated and we see the classic ‘Country House’ flourishes enjoyed by Vivien, deployed throughout the cottage and for which Colefax and Fowler were so well known. This ‘Country House’ look, so favoured by the great British decorators of the 20th century, was the perfect setting for Vivien’s antique furniture and her small collections of tôle-ware, enamels and porcelain, with books from her collection suggesting that this was done with great thoroughness (lots 54, 73-75). Her taste was not to everyone’s liking and her friend, Mrs Anne Norwich commented, ‘it was tiny and sweet and bijou’ and ‘I had an awful feeling of Larry being like a bull in a china shop... I could hardly move for objects; it was an almost claustrophobic prettiness that Vivien surrounded herself with.’ (Philip Ziegler, *Olivier*, London, 2013, p. 173). There was, however, a lightness of touch which contrasts with this comment. Her small collection of antique glass (which included lots 101-103) filled arched niches in the dining room, there was ebonised and cane furniture (lot 85) and Venetian style etched glass wall mirrors (lot 260) which all helped to create a sense of space within the small rooms they inhabited and in which Vivien entertained.



DURHAM COTTAGE

4

TRADESMEN
NEXT GATE
→

The gate of Durham Cottage, circa 1954
(photograph: lot 237 part)

The couple's Regency furniture was reserved for the London home, with early mahogany and walnut pieces selected for Notley. Vivien told *The Sydney Morning Herald*, 'I have chosen no particular period in furnishing, although in the dining room and drawing room it is nearly all Regency (lots 49, 58, 60 and 85). Do I consult Sir Laurence on furnishing? Well, not exactly; I always tell him what I intend doing so he has the opportunity of disagreeing – he never does'. This perhaps enforces the comment by Mrs Anne Norwich about Larry's view of Vivien's choices and his preference for the large and spacious Notley Abbey. One suspects though, that Larry was happy if Vivien was happy and the diversion of decoration was of much more interest to him if it related to his world, the sets and costumes of the projects he was involved in. 'When we buy pictures we do it together', (Vivien comments in the *Sydney Morning Herald*). The art which the couple bought together was fine and their pictures were expensive and fashionable: Degas, Corot, Renoir, Dufy (lot 47), Valtat (lot 91) and Sickert (a particular favourite, with several works in her collection). These 'modern' paintings were juxtaposed with classic antiques and the Degas was hung above Vivien's compact walnut writing bureau (lot 263), as Larry had his own study upstairs. The kitchen and Vivien's blue and silver bedroom



Vivien's bedroom at Durham Cottage, circa 1954 (photograph: lot 237 part)

were modern with practical fittings, which included a long dressing table below the window, on which an Art Deco folding mirror (lot 263) was placed. In Queen Anne style with a modern twist, the mirror perfectly

reflected, in both senses, her exquisite taste.

The décor at Durham Cottage prevailed in her later London home on Eaton Square, which bore the influence of Colefax and Fowler more obviously, (see Martin Wood, *John Fowler, Prince of Decorators*, London, 2007, pp. 81-83).

Vivien experienced all sorts of highs and lows in this first home, but she also had fun there. Dinner, supper and cocktail parties in the drawing and dining rooms often ran into the small hours and in 1950, the dining room was enlarged when Durham Cottage was remodelled by the architect, Trenwith Wills.



The drawing room at Durham Cottage, circa 1954 (photograph: lot 237 part)

These were memorable gatherings which included an impromptu pyrotechnic display for Vivien's birthday on Guy Fawkes Night in 1938. Their friend Ralph Richardson succeeded in detonating a firework, which found its way into her newly decorated drawing room, much to the horror of his hostess. (Hugo Vickers, *Vivien Leigh*, London, 1988, p. 87). Richardson was also to create havoc at Notley, where he succeeded in putting his foot through a ceiling whilst inspecting some rare frescoes. (Ziegler, *op. cit.*, 174).

In 1957, the Oliviers sold Durham Cottage, but it continued to hold a special place in Vivien's heart. The first home of a couple so in love was commemorated in Kelly's charming painting, a picture which touchingly was later always to be found hanging in Vivien's bedroom.

¹ 'The River Cottage is Close by the Thames', *The Sydney Morning Herald*, 25 February, 1954.



40

40

FELIX KELLY

1914-1994

Durham Cottage

signed and dated 54

oil on board

43 by 57cm.; 17 by 22½in.

⊕ £ 3,000-5,000

€ 3,400-5,600 US\$ 4,000-6,700

Felix Kelly was born in New Zealand, moving to London in 1935, where he worked as a graphic artist for an advertising agency, before enlisting in the RAF during the Second World War. He began painting seriously whilst in the RAF, and the Lefevre gallery gave him his first solo show in 1943, with further success to follow over the coming years, with a number of commissions, as well as stage designs and book illustrations. Kelly also had a number of exhibitions at the Leicester Galleries in London in the years preceding the present work, and it is possible Vivien first encountered his work there, before commissioning this painting of Durham Cottage.



41

41

ITALIAN

20th century

Lemon Tree Four-Light Ceiling Pendant

painted tôle and metal

some losses

83cm., 32¾in. with suspension chain

Made *circa* 1950.

W £ 500-700

€ 600-800 US\$ 700-950

42

ENGLAND

18th century

Pier Mirror

gilt-gesso, giltwood and mirror-glass

107 by 56.5cm., 42 by 22½in.

Made *circa* 1735.

LITERATURE

Possibly that described, *Notley Abbey Inventory*, April 1948, p. 15, The Study, 'A small wall mirror in heavy gilt carved frame of scroll design' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/5/1).

W £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



42

43

FRENCH

20th century

Pair of Foliate Twin-Branch Wall Lights

porcelain, green painted tôle

losses

approximately 32cm., 12½in.

Made in Louis XV style *circa* 1930.

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 63, one illustrated in Vivien's hall at Eaton Square, Belgravia.

W £ 600-800

€ 700-900 US\$ 800-1,100



43



44

44

CONTINENTAL

19th century

Foliate and Figural Garniture de cheminée

porcelain, painted tôle, gilt-bronze

with a 2in. enamel dial, losses (3)
clock 33cm., 13in. candlesticks 30cm., 12in.
Made circa 1900.

The movement late 18th century.

PROVENANCE

Acquired from Asprey, 'Dresden [sic] candelabra and clock set' for £157 10s, 23 December 1950, Laurence Olivier Archive, The British Library, London, Add MS 79841

LITERATURE

Cecily Finn, 'Den Förtröllande Lådyn' [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, fig. 3, part illustrated in the drawing room at Durham Cottage, Chelsea;

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65, illustrated in Vivien's drawing room, below her Degas at Eaton Square, Belgravia.

£ 600-800

€ 700-900 US\$ 800-1,100

45

BLOOR, DERBY

1815-1848

Urn

red printed mark
gilt and painted porcelain

lacking handles, adapted as a lamp
23.5cm., 9in.

Made circa 1830-40.

LITERATURE

Photographed in the drawing room at Durham Cottage, Chelsea before 1954.

There is an extant letter (not dated, but written at Christmas, probably in the late 1940s) from Sibyl Colefax to Vivien (see lot 219). Colefax writes, 'The vase must be made into a lamp'. It is impossible to say what vase this was but it does show that Colefax was converting vases into lamps.

£ 300-500

€ 350-600 US\$ 400-700



45

46

MARIE LAURENCIN

1885 - 1956

Tête de Femme

signed and dated 1926
pencil and crayon on paper
34 by 25.1cm.; 13³/₈ by 9³/₄in.

PROVENANCE

Leicester Galleries, London, where acquired by Laurence Olivier, 28th December 1943

LITERATURE

Notley Abbey Inventory, April 1948, p. 23, Guest's Bedroom Blue, 'A ditto (crayon) Head of a Lady, by Marie Lauseane (sic), framed and glazed', (The Vivien Leigh Archive, Victoria & Albert Museum, London THM/433/6/1).

Marie Laurencin was a French painter, printmaker and stage designer. A member of the Parisian avant-garde, she knew and worked alongside both Braque and Picasso in the early 20th Century, going on to develop her own very individual style. She is best known for her sensitively rendered portraits, such as the present work.

⊕ £ 5,000-7,000
€ 5,600-7,900 US\$ 6,700-9,300



46



47

47

RAOUL DUFY

1877 - 1953

Marché au Poisson

signed
pen and ink on paper
26 by 40.8cm.; 10¹/₄ by 16¹/₈in.

PROVENANCE

Marlborough Fine Art, London

⊕ £ 2,500-3,500
€ 2,800-3,950 US\$ 3,350-4,650

48

THOMAS & CIE, PARIS

late 19th / early 20th century

The Falstaff Presentation Timepiece

the 3-inch enamel dial painted *Thomas & Cie, Paris*
gilt-bronze, white marble

the clock with a brass plaque engraved with a quote from Henry IV, Part II, 'We have heard the chimes at midnight Master Shallow' and the date 'October 3rd 1945' (27cm., 10½in. high) **together with** a pair of Empire style white marble and gilt-metal vases, *adapted as lamps* (3)
The timepiece made *circa* 1900.

PROVENANCE

Presented to Laurence Olivier (possibly a gift from Sir Ralph Richardson 1902–1983)

LITERATURE

Photographed in the dining room at Durham Cottage, Chelsea before 1954;

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65, illustrated in Vivien's dining room at Eaton Square, Belgravia.

This line of Shakespeare, said by Falstaff to Shallow in Henry IV, Part II, is a good one for a clock. The date that follows, October 3rd 1945, commemorates the opening night of John Burrell's Henry IV Part Two at the Old Vic. Larry performed as Shallow, alongside Ralph Richardson's Falstaff. As Shallow, Larry 'threw across the stage a golden autumnal veil, and made the idle sporadic chatter of the lines glow with same kind of delight as Gray's Elegy'. (Stanley Wells, quoted in James N. Loehlin, *Henry IV: Parts I and II*, 2008).

Philip Ziegler (*op. cit.*, p.133) writes 'The two parts of "Henry IV" will be remembered above all for Richardson's Falstaff. No performance of any part can be definitive, but few indeed of those who saw him doubted that they were witnessing something which they could never hope to see rivalled in their lifetime.'

£ 400-600
€ 450-700 US\$ 550-800



48



48



49

49

MANNER OF GILLOWS

late 18th / early 19th century

The Durham Cottage Cabinet

ebony and boxwood strung, kingwood banded, satinwood
with later trompe l'oeil concave panels and mirrored doors
98 by 117 by 38.5cm., 38½ by 46 by 15¼in.
Made *circa* 1790-1800.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, drawing room, '25. Satinwood cabinet with mirror doors and glass top', (Laurence Olivier Archive, The British Library, London, Add MS 79838);

Photographed in the drawing room at Durham Cottage, Chelsea before 1954;

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65, illustrated in Vivien's dining room at Eaton Square, Belgravia

W © £ 3,000-5,000
€ 3,400-5,600 US\$ 4,000-6,700



50

50

MANNER OF GILLOWS

18th century

Book Carrier-Stationery Case

satinwood, rosewood, mahogany, boxwood and ebony strung
35.5 by 35.5 by 4cm., 14 by 14 by 9½in.
Made circa 1790

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 67, one illustrated in Vivien's bedroom at Eaton Square, Belgravia;
Martin Wood, *John Fowler, Prince of Decorators*, London, 2007, p. 82, in the same room.

W • £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

51

CATHARINE HOUGH

active circa late 18th / early 19th century

Strawberry Hill

dated and signed to the reverse 1796 / *Catharine Hough's Work / M^{rs} Dawson's School / Folkingham*
hair, silk, giltwood

in a giltwood frame
58 by 38cm., 23 by 15in.
Executed 1796.

LITERATURE

Photographed on the staircase at Durham Cottage, Chelsea before 1954.

£ 200-300
€ 250-350 US\$ 300-400



51



52

52

MANNER OF MAYHEW AND INCE

18th century

Card Table

rosewood, harewood, mahogany, boxwood marquetry,
kingwood banded and satinwood

with a baise lined playing surface supported by twin gatelegs,
the brass castors later and frieze drawer possibly later
76 by 115 by 57cm., 30 by 45¼ by 22in.
Made circa 1790.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, drawing room, '26. Inlaid satinwood folder top card table'. (Laurence Olivier Archive, The British Library, London, Add MS 79838);
Cecily Finn, 'Den Förtrollande Lady'n [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, fig. 2, illustrated in the drawing room at Durham Cottage, Chelsea.

W • £ 2,500-3,500
€ 2,800-3,950 US\$ 3,350-4,650

53

ENGLAND

circa 1790-1800

Trinket Boxes

enamel

the first oval green linen-ground, decorated with a swimming swan, Staffordshire, circa 1790, 8.5cm., 3¼in.; a rectangular pink-based example, the lid with a pastoral subject, circa 1800, 4 cm, 1½in.; and six 19th century French examples of various forms, in Staffordshire taste, decorated with flowers or mottoes, two with Samson crossed-S mark, and a 'porcelaine de Paris' pill box, 4.5-6.5 cm., 1¾ - 2½in. (9)

LITERATURE

Two boxes photographed at Durham Cottage, Chelsea before 1954.

£ 150-250
€ 200-300 US\$ 200-350



53

54

ENGLAND

late 19th / early 20th century

Pair of 'Pontypool' Chestnut Urns

painted tôle

decorated en grisaille

33cm., 13in.

Made in George III style, circa 1900.

Similarly decorated urns were produced by the Pontypool factory owned by the Allgood family from the mid-18th century until circa 1820. Urns such as the offered pair were conceived for moving hot chestnuts from the hearth to the table.

£ 600-900
€ 700-1,050 US\$ 800-1,200



54

55

ENGLAND

19th century

Vitrine Table

brass, boxwood strung rosewood, painted, ebonised and parcel-gilt

77.5 by 48.5 by 36.5cm., 30½ by 19 by 14¼in.

Made circa 1815.

LITERATURE

Notley Abbey Inventory, April 1948, p. 16, principal bedroom, 'A French Empire oval Show Table the interior lined ruby velvet glazed top with ormolu gallery mahogany and fine framing on japanned and gilt turned pillar and scroll tripod 19½" wide' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

This was used to display Vivien's collection of antique watches and latterly, snuff boxes.

W • £ 500-1,000
€ 600-1,150 US\$ 700-1,350



55



56



57

56

ROGER FURSE

1903 - 1972

Street Scene

signed
gouache and ink on paper
38 by 50.5cm.; 15 by 20in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A ditto (water colour drawing), Continental Buildings, by Furse', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

⊕ £ 400-600
€ 450-700 US\$ 550-800

57

ENGLAND

18th century

Pier Mirror

mahogany, silvered mirror glass, parcel-gilt
118 by 42cm., 46½ by 16½in.
Made circa 1740.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, Dining Room, '5. Mahogany frame wall mirror', (Laurence Olivier Archive, The British Library, London, Add MS 79838).

W £ 400-600
€ 450-700 US\$ 550-800



Vivien with New Boy at Durham Cottage, circa 1946.
(photograph: lot 237 part)



58

58

ENGLAND

19th century

Clematis Wreath Table

painted softwood

with a tilt-top

72.5 by 40.5 by 32cm., 28¼ by 16 by 12½in.

Made *circa* 1800.

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 64, illustrated in Vivien's drawing room at Eaton Square, Belgravia;

Martin Wood, *John Fowler, Prince of Decorators*, London, 2007, p. 82, in the same room.

W £ 400-600

€ 450-700 US\$ 550-800

59

FRANCE

19th century

Pair of Restauration Style Lamps

gilt and patinated bronze

now fitted as lamps and with a pair of distressed red-velvet half-shades from *circa* 1935

height without shades 47cm., 18½in.

Made *circa* 1890-1910.

W £ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



59

60

ENGLAND

19th century

Painted Chinoiserie Table

painted softwood

with a hinged top

60.5 by 46.5 by 35cm., 24 by 18¼ by 14in.

Painted by a copyist of Anglo-Indian Vizagapatam export-ware *circa* 1810.

PROVENANCE

Acquired from Colefax & Fowler, 'an antique painted Regency table' for £12, 28 November 1945, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

W £ 300-500

€ 350-600 US\$ 400-700



60

61

**ROYAL WORCESTER
MANUFACTORY, ENGLAND**

established 1751

Mantel Clock

impressed mark
porcelain
height: 38.2cm., 15in.
Made *circa* 1875.

LITERATURE

Photographed on the drawing room mantelpiece at Tickerage Mill, East Sussex *circa* 1962.

£ 500-700
€ 600-800 US\$ 700-950



61

62

EUROPE

late 19th century / early 20th century

Warwick Vase

earthenware
moulded in high-relief with Bacchus and mask profiles, with metal liner (2)
height: 27cm., 10⁵/₁₆in.

LITERATURE

Photographed in the drawing room at Durham Cottage, Chelsea before 1954;
Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 64, illustrated in Vivien's drawing room at Eaton Square, Belgravia.

£ 100-150
€ 150-200 US\$ 150-200



62

63

MANNER OF JOHN GEE

18th century

Turquoise Regency Armchair

beech, cane
later painted and with a later squab cushion
Made *circa* 1790.

This type of painted Regency chair is absolutely typical of seat furniture supplied by John Fowler and Sibyl Colefax to their clients at the time Vivien was decorating Durham Cottage and Notley Abbey. A similar chair appears in a photograph of the library at Notley, *circa* 1959.

W £ 300-500
€ 350-600 US\$ 400-700



63



64

64

ENGLAND

19th century

Tightrope Walker, Probably the Clown Tonkinson

gilt-brass

mounted on a velvet lined maple frame, the frame crudely incised *BLONDIN*
45 by 37.5cm; 18 by 14in.

Other examples of this rare figure have been identified as the clown Tonkinson, although no contemporary records of him have been found. The triple-tufted wig and tights are typical of the French performers of the day, which perhaps explains why he was previously thought to be the French daredevil Charles Blondin. In June 1859, Blondin made history in when he strung a 1,300-foot rope between the American and Canadian sides of Niagara Falls and calmly strolled across the chasm, even pausing along the way to enjoy a few swigs from a bottle of wine in true Gallic style.

£ 400-600

€ 450-700 US\$ 550-800

65

20TH CENTURY

Modern Reproductions of Illustrations by Diana Sperling from *Mrs Hurst Dancing & Other Scenes from Regency Life 1812-1823*

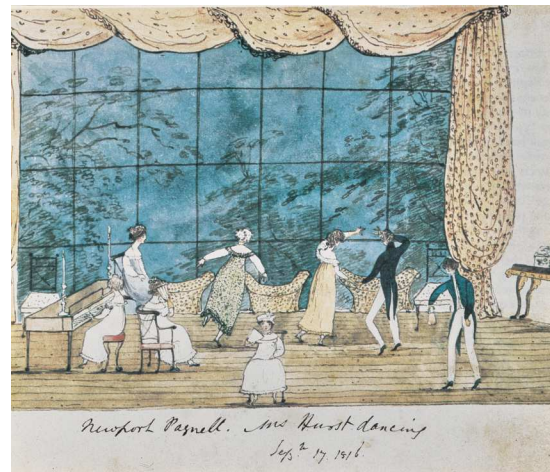
reproductive print on paper (5)
largest: 13 by 16.5cm.; 5 by 6½in.

LITERATURE

Diana Sperling and Gordon Mingay, *Mrs Hurst Dancing & Other Scenes from Regency Life 1812-1823*, London, 1981, illustrated fig. nos. 13, 33, 41, 51 and 58.

£ 60-80

€ 100-100 US\$ 100-150



65 (one of five)



66

66

ENGLAND

late 19th / early 20th century

Music Cabinet

gilt-brass, ebony, boxwood and rosewood strung satinwood

with cedar lined drawers
93 by 89 by 34cm., 36½ by 35 by 13¼in.
Made in a George III style circa 1900.

LITERATURE

Photographed in the dining room at Durham Cottage, Chelsea before 1954.

W • £ 400-600

€ 450-700 US\$ 550-800

67

LILA DE NOBILI

1916-2002

Place Vendôme, Paris; Street Scene

each signed
oil on canvas; gouache on paper
(2)
largest: 34.5 by 46cm.; 13½ by 18in.

LITERATURE

Place Vendôme photographed in the drawing room at Durham Cottage, Chelsea before 1954;
Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, *Place Vendôme* illustrated in the hall at Eaton Square, Belgravia, p. 63.

Lila de Nobili was a visionary Italian stage and costume designer known and admired for her work throughout the 1950s and 60s. Embracing the use of found materials and vintage fabrics she pioneered a style of costume design which allowed for fantastical leaps of imagination through grounding a production in practical reality. She was also a skilled painter, and devoted much of her later life to this.

⊕ £ 100-150
€ 150-200 US\$ 150-200



67



68

68

NADIA BENOIS

1896 - 1975

Blue Flowers

signed and dated 46
oil on canvas
44 by 36cm.; 17¼ by 14¼in.

PROVENANCE

Arthur Tooth and Sons Ltd, London, where acquired by Laurence Olivier, 29th October 1947

EXHIBITED

London, Arthur Tooth and Sons Ltd, *Paintings by Nadia Benois*, 24th September - 18th October 1947, cat. no. 17.

⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000

69

LILA DE NOBILI

1916-2002

Three Portraits Of Children

each signed
oil on panel
(3)
each: 34 by 26cm.; 13½ by 10¼in.

⊕ £ 100-150
€ 150-200 US\$ 150-200



69

61



70

GERMAN

19th century

Figural Table Lamp

white porcelain

adapted from a centrepiece, *losses together with a Neoclassical gilt-metal mounted opaline glass baluster vase, modern (2) figural example 38cm., 15in.*

The figural lamp photographed at Tickerage Mill, East Sussex *circa 1962.*

W £ 400-600

€ 450-700 US\$ 550-800

71

MANNER OF GILLOWS

18th century

Prince of Wales Plume Armchair

polychrome decorated beech

together with another painted beech armchair in a similar style but of a *later date (2)*

The earlier ebonised armchair *circa 1790* and the later example *circa 1890.*

LITERATURE

One photographed at Notley Abbey *circa 1959.*

For designs which relate to the offered lot and in particular the ebonised 'Prince of Wales of Plume' chair, see Lindsay Boynton, *Gillow Furniture Designs 1790-1800*, Royston, 1995, figs. 260 and 278. The design sketch for this chair, referred to as a 'Drapery and Feather Back chair' is dated 1788.

W £ 600-800

€ 700-900 US\$ 800-1,100



72

ENGLAND

18th century

Serpentine Side Table

mahogany

with boxwood and ebony strung drawers and apron frieze, *losses and restorations*

78 by 104 by 57cm., 30½ by 41 by 22½in.

Made *circa 1770.*

W £ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



72

73

PONTYPOOL, WALES

late 18th / early 19th century

The Foliate Decorated Tôle Tray Collection

painted and gilt-tôle

comprising: three shallow trays with pierced sides and a further tray with carrying handles; **together with** a book on tôle by W.D. John titled, *Pontypool and Usk Japanned Wares*, Newport, 1953 (5) (largest 61cm., 24in.)
Made circa 1790-1815.

PROVENANCE

One possibly acquired from Colefax & Fowler, 'a small circular Tole Paint Tray with pierced border' for £4 4s, 9 February 1950, (Laurence Olivier Archive, The British Library, London, Add MS 79840)

Vivien seems to have been particularly interested in pretty, painted tôle ware from the 18th century and most of the pieces she had were decorated with flowers. Her small group was put together with care as the book accompanying this lot attests and she may have had the advice of John Fowler and Sybil Colefax, both of whom regularly used tôle in their clients' decorative schemes and whom supplied Vivien with pieces.

£ 400-600

€ 450-700 US\$ 550-800



73

74

PONTYPOOL, WALES

19th century

Two Trays Mounted as Tables

painted and gilt-tôle, painted wood

the oval tray depicting a landscape, the other tilt-top example with a couple in a wood, *later mounted as tables* (larger 56 by 77 by 60cm., 22 by 30¼ by 23½in)
Both trays probably first half 19th century.

PROVENANCE

The first possibly acquired from Colefax & Fowler, 'a circular Tole Paint Tray' for £28 10s, 'mounting above Tray on Stand' for £6 2s 6d, 9 February 1950, (Laurence Olivier Archive, The British Library, London, Add MS 79840)

LITERATURE

The second photographed in Vivien's bedroom at Durham Cottage, Chelsea before 1954;
Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 64, the first illustrated in Vivien's drawing room at Eaton Square, Belgravia.

W £ 500-700

€ 600-800 US\$ 700-950

75

PROBABLY BIRMINGHAM, ENGLAND

early 19th century

Tray Depicting the Old Infirmary Building from Oldham Street, Manchester

painted and gilt-tôle

with two pierced handles
71 by 54.5cm., 28 by 21½in.
Made circa 1810.

For an oval tray painted with a rural scene and similar border, which is initialed 'SR', (perhaps for Samuel Raven), see Yvonne Jones, *Japanned Papier Mâché and Tinware*, Woodbridge, 2012, p.57.

W £ 500-700

€ 600-800 US\$ 700-950



75



76

76

'CHINESE CHIPPENDALE' STYLE

20th century

Pair of Side Chairs

red and gold lacquer

with 'bizarre' patterned wool-work drop-in seats
Made circa 1930.

From 1900 until the start of the second World War, there was a vogue for lacquered revival pieces like the offered lot (and a table, *ensuite*, lot 78). Many leading designers, decorators and cabinetmakers sold copies of 18th century examples, or produced more practical pieces in a take on this style. See similar red and gilt 'Chinese Chippendale' pieces formerly in the collection of the Duke and Duchess of Windsor, Sotheby's New York, 11-19 September, lot 2590-2591.

W £ 400-600
€ 450-700 US\$ 550-800

77

UTAGAWA HIROSHIGE I

1797-1858

Spring Morning in the New Yoshiwara (Shin Yoshiwara Haru Akebono No Zu)

woodblock print (nishiki-e); ink and color on rice paper

from the series 'Famous Places in Edo' (Edo meisho no uchi) together with another *later* work after Hokusai 'Hodogaya on the Tokaido Road' from the series, 'Thirty-six Views of Mount Fuji', both *later* framed and glazed (2) the first impression size 21.7cm. by 34cm., 8½ by 13¼in. and the second sheet size 24.5 by 35.5cm., 9¾ by 14in. The first work issued 1839-42.

£ 300-500
€ 350-600 US\$ 400-700



77



77



78

78

'CHINESE CHIPPENDALE' STYLE

20th century

Small Gateleg Table

red lacquered and painted
extended 61.5 by 74.5 by 50cm., 24¼ by 29¼ by 19¾in.
Made circa 1930.

W £ 400-600
€ 450-700 US\$ 550-800

79

STAFFORDSHIRE, ENGLAND

second half 19th century

Shakespeare

pottery

height: 47.3cm., 18⁵/₁₆in.

Made circa 1865.

LITERATURE

Photographed at Notley Abbey in the drawing room circa 1959.

Vivien got to know George Bernard Shaw well. She was the star of his *Caesar and Cleopatra* produced in 1946. An identical Staffordshire figure of Shakespeare is illustrated on Shaw's mantelpiece in an edition of *Life* magazine dedicated to the movie and the great writer (See 'GBS is 90', *Life*, 29 July 1946, p. 42). The caption for this image reads, 'Above Shaw's Mantel is a portrait of his late wife Charlotte Payne-Townshend, who died three years ago. Below picture is [an] Academy Award Statuette (for Pygmalion) and a porcelain figure of Shakespeare who Shaw admires though he thinks his own plays are better...'

£ 300-500

€ 350-600 US\$ 400-700



79

80

EUROPE

19th century

Snuff Box With Theatrical Figures

crowned N mark in underglaze-blue
porcelain

moulded and painted, gilt-metal mount

width: 7.4cm., 2⁷/₁₆in.

Made circa 1880.

LITERATURE

Notley Abbey Inventory, April 1948, p. 13, drawing room, 'A Capo di Monti [sic] embossed oblong patch box with figures painted in colours 3³/₄" [?]', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);
Photographed at Notley Abbey in the drawing room circa 1959.

£ 300-500

€ 350-600 US\$ 400-700



80

81

JACOP PETIT MANUFACTORY, PARIS

1834-1848

Knight and a Lady

J.P marks in underglaze-blue, she with incised letter 'Z', he incised 'ISS L'

porcelain

each figure standing on an octagonal base

height: 50cm., 19⁵/₁₆in. and 44.5cm., 13¹/₂in.

Made circa 1840-45.

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, principal landing, 'A pair of white glazed porcelain figures, a Knight and a Lady on Octagonal bases 18" [sic]' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 500-700

€ 600-800 US\$ 700-950



81



82

82

JULES PASCIN

1885 - 1930

Pensions-Ausflug (Pensions Trip)

signed and titled
gouache on board
25 by 54.1cm.; 10 by 21in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, principal landing, corridors and staircase to hall, 'A Water Colour sketch, Several Girls, signed Pascin' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 1,500-2,500
€ 1,700-2,800 US\$ 2,000-3,350

83

NEAPOLITAN SCHOOL

20th century

Veduta di Catania e Mont Etna in Sicilia

gouache on paper
29 by 41.5cm.; 11½ by 16¼in.

LITERATURE

Hugo Vickers, *Vivien Leigh*, London, 1988, illustrated in the background of a photo of Vivien with John Merivale, opposite p. 223.

£ 250-350
€ 300-400 US\$ 350-500



83



84

84

JULES RENÉ HERVÉ

1887-1981

Figures Outside a Village Hall

signed; also signed on the reverse
oil on canvas
22.5 by 28cm.; 8¾ by 11in.

⊕ £ 600-800
€ 700-900 US\$ 800-1,100

85

MANNER OF GEORGE SMITH

19th century

Ten Regency Dining Chairs

painted beech, cane

some branded 'E.T.', including a pair of armchairs, two chairs with drop-in rush seats, *re-decorated*
Made circa 1810 and later.

PROVENANCE

Possibly eight acquired from Colefax & Fowler 'a set of 8 single chairs and 2 armchairs regency rosewood grained' for £95, 2 October 1946, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Cecily Finn, 'Den Förtrollande Lady'n [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, figs. 3-4, illustrated in the drawing room and dining room at Durham Cottage, Chelsea; Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 62, p. 65, illustrated in Laurence's study and the dining room at Eaton Square, Belgravia; Martin Wood, *John Fowler, Prince of Decorators*, London, 2007, p. 82, in the same rooms.

Martin Wood, *op. cit.* p. 82 writes, 'A pillared alcove, which opened off the hall, served as a dining room [at Eaton Square]... Black and gilt cane back chairs were chosen so as not to appear too heavy or solid in the confined space'.

W £ 3,000-5,000
€ 3,400-5,600 US\$ 4,000-6,700



85

86

FRENCH

19th century

'Victory' Figural Candlesticks

gilt-bronze
38cm., 15½in.
Made in Empire style circa 1890.

LITERATURE

Photographed in the dining room at Durham Cottage, Chelsea before 1954; Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65, illustrated in Vivien's dining room at Eaton Square, Belgravia.

W £ 400-600
€ 450-700 US\$ 550-800



86

87

ENGLAND

18th century

Oval Dining Table

mahogany, brass

with a tilt-top, *possibly reduced in width*
71.5 by 166.5 by 135cm., 28¼ by 65¼ by 53in.
Made circa 1790.

W £ 1,500-2,000
€ 1,700-2,250 US\$ 2,000-2,650



87



88

88

STYLE OF THOMAS CHIPPENDALE

18th century

Serpentine Sideboard

mahogany

seven drawers, including two deep drawers with double dummy fronts, one fitted as a cellaret

91 by 162 by 64.5cm., 35¾ by 63¾ by 25½in.

Made *circa* 1780.

W £ 1,200-1,800

€ 1,350-2,050 US\$ 1,600-2,400

89

POSSIBLY IRISH

18th century

Pier Mirror

giltwood, mirror glass

107 by 52cm., 42 by 20½in.

Made between *circa* 1765 and 1780.

PROVENANCE

Probably that acquired from Asprey, 'Chippendale Carved Giltwood Mirror' for £220 10s, 28 July 1951, (Laurence Olivier Archive, The British Library, London, Add MS 79844)

LITERATURE

Photographed in the dining room at Durham Cottage, Chelsea before 1954;

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 63, illustrated in Vivien's hall at Eaton Square, Belgravia, Denny writes, 'A resplendent Chinese Chippendale mirror hangs over a small console table' (*op. cit.* p. 63).

The design of this mirror suggests an Irish origin. The shallow treatment of the carving, the mirror's narrow proportions and pilaster-form uprights relate to similar pieces also surmounted by Ho-ho birds, see The Knight of Glin and James Peill, *Irish Furniture*, London, 2007, p. 266.

W £ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



89

90

NORTHERN ENGLAND

19th century

Georgian Style Cellaret

mahogany, satinwood, boxwood, rosewood and ebony

with a dozen interior bottle compartments, brass carrying handles to each side

46 by 59.5 by 41cm., 18 by 23½ by 16in.

Made *circa* 1890.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, drawing room, '16. Inlaid mahogany wine cooler', (Laurence Olivier Archive, The British Library, London, Add MS 79838);

Photographed in the drawing room and used as Vivien's telephone table at Durham Cottage, Chelsea before 1954.

W € £ 400-600

€ 450-700 US\$ 550-800



90



91

91

LOUIS VALTAT

1869 - 1952

Les Anemones

signed with initials
oil on canvas
46.2 by 38.1cm.; 18 by 15in.

PROVENANCE

Arthur Tooth and Sons Ltd, London

⊕ £ 18,000-25,000
€ 20,200-28,000 US\$ 23,800-33,100

Louis Valtat lived through a period of great artistic transition and was privileged to know and collaborate with such artists as Pierre-Auguste Renoir and Henri de Toulouse-Lautrec. Inspired in his use of simple forms, bold lines and pure colours by the Fauves, he did however stand apart from them, content to forge his own path. A student of the École des Beaux-Arts and the Académie Julian, Valtat would go on to produce an impressive catalogue of work spanning the disciplines of painting, printmaking and sculpture. Vivien had a love for the colourful works of French painters such as Valtat, Degas and Toulouse-Lautrec, corresponding with the dealer Dudley Tooth about works by these artists and their contemporaries. The floral subject of the present work is in keeping with Vivien's love for flowers and the pretty, feminine decoration that she arranged at Durham Cottage.



92

92

**ROYAL COPENHAGEN
MANUFACTORY, DENMARK**

established 1775

Assembled Part-Dinner Service

green printed marks, wave marks in underglaze-blue,
impressed marks
porcelain

comprising 7 dinner plates, 6 dessert plates, 12 side plates, 4
oval dishes in 4 sizes, 1 large circular dish, 1 pair of oval stands,
1 circular bowl, two sauceboats and a stand, 9 double-handled
broth bowls and 11 stands, **together with** 1 Herend sauceboat
and a pair of plates
(58)

Made circa 1880 and 1950.

LITERATURE

Cecily Finn, 'Den Förtrollande Lady' [The Enchanting Lady],
Bonniers Månadstidning, 1954, p. 35, fig. 7, part illustrated in
the kitchen at Durham Cottage, Chelsea.

£ 300-500

€ 350-600 US\$ 400-700

93

LONDON

18th century

Condiment Set

makers' marks, London standard marks and date letters
silver, blue glass liner

comprising: two salts, William Abdy, 1779, and a barrel-shaped
mustard pot, London, 1786 with an associated cover, London,
1813

(3)

salts: 8cm., 3¼in. wide ; mustard pot: 8cm., 3¼in. high;
187.3gr., 6oz. excluding liners

£ 300-500

€ 350-600 US\$ 400-700



93

94

ENGLAND

20th century

Set of Twelve Wine Glasses

cut and engraved with flowering vines
height: 17.3cm., 6¾in.

PROVENANCE

These were possibly the '12 wine glasses' forming part of
a larger group acquired from Thomas Goode & Co. which
included '12 liqueur glasses and 12 champagne glasses', for £11
5s, 29 July 1946, (Laurence Olivier Archive, The British Library,
London, Add MS 79839)

LITERATURE

Hugo Vickers, *Vivien Leigh*, London, 1988, part illustrated
between pps. 286-287, on the dining room table at Tickerage
Mill, Vivien's last country home.

£ 400-600

€ 450-700 US\$ 550-800



94



***“She gave excellent dinner-parties ...
with wonderful China and crystal”***

Sunny Alexander recalling Vivien's hospitality in Hollywood,
quoted in Hugo Vickers, *Vivien Leigh*, London, 1988, p.110



95

95

MAPPIN BROTHERS, SHEFFIELD

established 1810, amalgamated with Mappin & Webb Ltd., 1902

Fish Forks and Knives

maker's mark, Sheffield standard and date letter for 1899
silver, ivory handles

comprising nine of each, blades and prongs engraved with scrolls
(18)

• £ 250-350

€ 300-400 US\$ 350-500

96

LONDON

18th century

Condiment Set

makers' marks, London standard marks and date letters
silver, blue glass and gilt metal liners

comprising: two condiment baskets, one with blue glass liner, Thomas Foster, 1771, the other with gilt metal liner, James Sutton & James Bult, 1802, numbered 758, each 6.5cm., 2 1/2 in. high; and a mustard pot with blue glass liner, Charles Aldridge & Henry Green, 1772, 8cm., 3 1/8 in. high
(3)

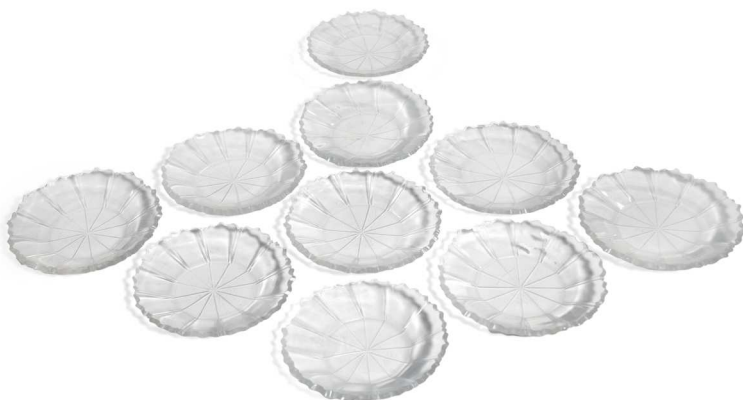
224.3gr.; 7oz. 4dwt. excluding liners

£ 300-500

€ 350-600 US\$ 400-700



96



97

97

ENGLAND

20th century

Set of Ten Stands or Saucers

cut-glass
diameter: 13.5cm., 5 1/4 in.

LITERATURE

Two photographed in the dining room at Durham Cottage, Chelsea before 1954.

£ 80-120

€ 100-150 US\$ 150-200

98

LONDON

18th-19th centuries

Condiment Set

makers' marks, London standard marks and date letters
silver, blue glass liner

comprising: two salt cellars with pierced body and blue glass liners, Francis Spilsbury II, 1769, and a mustard pot with pierced body, without liner, Edward Barnard & Sons, 1834 (3)

8.3cm., 3¼in. wide ; 7.5cm., 3 in. high ; 309.9gr.; 9oz. 18dwt. excluding liners

£ 300-500

€ 350-600 US\$ 400-700



98

99

ENGLAND AND ITALY

20th century

The Glass Candlestick Collection

cut-glass, blown-glass

comprising: a pair of Edwardian examples with knopped stems; a pair of hollow shaped baluster examples, drilled and formerly fitted as lamps, possibly Italian and circa 1950; and a single Edwardian knopped example (5)

tallest pair 33cm. 13in. single example 23.5cm. 9¼in.

Cast, cut or blown first half 20th century.

LITERATURE

Possibly one described, *Notley Abbey Inventory*, April 1948, p. 16, principal bedroom, 'A glass table standard on circular dome base 13" high' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);

A pair photographed at Notley Abbey in Vivien's bedroom on her dressing table circa 1959.

£ 400-600

€ 450-700 US\$ 550-800



99

100

ENGLAND

18th-19th centuries

Two Sets of Peperettes

makers' marks, London and Birmingham standard marks and date letters
silver

the first, a matching pair of George III peperettes, one Henry Dutton, London, 1753, the other maker's mark I.D., London, 1765 ; the second, a pair of Victorian peperettes, John Millward Banks, Birmingham, 1888, in leather case (4)

12.5cm., 5 in. high ; 6.8cm., 2⅝in. high ; 192gr. ; 6oz. 2dwt.

£ 300-400

€ 350-450 US\$ 400-550



100



101

101

ENGLAND

18th century

Five Wine Glasses

comprising a pair with fluted bowls and opaque-twist stems, a similar smaller example and two glasses with airtwist stems, **together with** a book on antique table glass by Percy Bate titled *English Table Glass*, London, 1910 (6) heights: various between 13.3cm., 5¼in. - 16.3cm., 6⅜in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 2, dining room, possibly amongst those listed as 'Four Jacobean wine glasses with thread twist stems' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 400-600

€ 450-700 US\$ 550-800

102

ENGLAND

18th century

Jacobite Firing Glass

the ogee bowl engraved with a rose, on an opaque stem and ribbed foot

3¾in

Made circa 1750.

LITERATURE

Notley Abbey Inventory, April 1948, p. 2, dining room, 'A Jacobean [sic] wine glass rose etched on thread twist stem' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 600-800

€ 700-900 US\$ 800-1,100



102

103

ENGLAND

18th century

Two Wine glasses

one with an ogee bowl on knopped opaque-twist stem, the other with trumpet bowl and teared stem (2)

heights: 14.8cm., 5¾in and 16.2cm., 6⅜in.

£ 400-600

€ 450-700 US\$ 550-800



103



104

105

**SOUTH STAFFORDSHIRE,
ENGLAND**

18th century

Pair of Candlesticks

enamel

of typical form, transfer-printed and coloured with mercantile and rural vignettes, within raised blue and yellow flowers and scrolls, later detachable sconces
31.5 cm., 12½in.
Made circa 1770.

LITERATURE

Photographed at Notley Abbey in the dining room circa 1959.

£ 300-500
€ 350-600 US\$ 400-700



106

104

**SOUTH STAFFORDSHIRE,
ENGLAND**

18th century

Pair of Candlesticks

enamel

of typical form, painted overall with blue flower sprigs, detachable sconces
24.5 cm., 9¾in.
Made circa 1765.

LITERATURE

Notley Abbey Inventory, April 1948, p. 2, Dining Room, 'A pair of French [sic] enamel candlesticks with dome bases with panels painted scenes etc. gilt. 12" high' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1). This pair of candlesticks and the following two lots are probably those from five pairs listed at Notley Abbey in 1948. Vivien was a keen collector of 18th century enamel ware. Hugo Vickers writes 'There seemed little evidence of rationing at Notley's dining-room table, exquisitely adorned with Battersea enamel candelabra, flowered Capodimonte dinner plates and Georgian silver' (Vickers, *op. cit.*, p. 170)

£ 400-600
€ 450-700 US\$ 550-800



105

106

**SOUTH STAFFORDSHIRE,
ENGLAND**

18th century

Pair of Candlesticks

enamel

brightly painted with summer flower sprays, gilt-metal mounts, detachable sconces
24 cm., 9½in.
Made circa 1765.

LITERATURE

Photographed at Notley Abbey in the dining room circa 1959.

£ 400-600
€ 450-700 US\$ 550-800



107

107

PROBABLY VENICE, ITALY

20th century

Set of Ten Wine Glasses

green-tinted glass

with 'beaded' stems

height: 23cm., 8⁵/₁₆in.

Made circa 1950.

PROVENANCE

By repute these were acquired by Vivien in Venice in 1951.

LITERATURE

Hugo Vickers, *Vivien Leigh*, London, 1988, part illustrated between pps. 286-287, on the dining room table at Tickerage Mill, Vivien's last country home.

£ 400-600

€ 450-700 US\$ 550-800

108

BILSTON, ENGLAND

18th century

Two Pairs and a Single Salt

enamel

each circular, painted with flower sprays, the two pairs each on three paw supports with gilt-metal rim (5)

6-7 cm, 2¹/₄ - 2³/₄in. diameter

Made circa 1770.

LITERATURE

Notley Abbey Inventory, April 1948, p. 3, dining room, 'A set of four French [sic] Enamel salts cellars, each on 3 feet and painted flowers in colours' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);

Photographed in the dining room at Notley Abbey, circa 1959.

£ 300-500

€ 350-600 US\$ 400-700



108

109

EUROPE

20th Century

'Cabbage Ware' Part-Service

py monogram in black enamel

earthenware

modelled in the form of cabbage leaves, comprising a circular stand, seven plates, five bowls and a larger bowl, rim chips, (14)

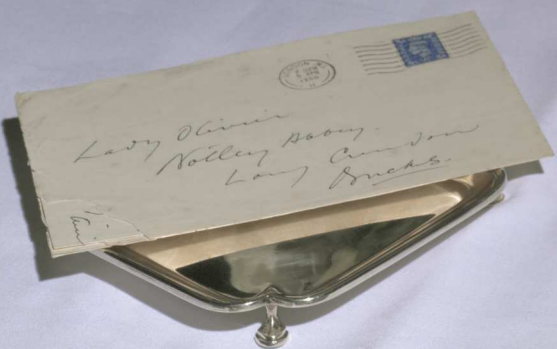
Made circa 1960.

£ 500-700

€ 600-800 US\$ 700-950



109





110

111

**SOUTH STAFFORDSHIRE,
ENGLAND**

18th century

Small Candlestick

enamel

Painted with flowers and landscapes in crimson *camaieu* within raised white scrolls, integral latticework nozzle, gilt-metal mounts

16 cm., 6¼ in. high

Made circa 1765.

PROVENANCE

Acquired from Antique Art Galleries Ltd., 'a Battersea candle stick' for £17 10s, 15 December 1944, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Notley Abbey Inventory, April 1948, p. 19, principal bedroom, 'A pink decorated Battersea enamel candlestick 6½' (The Vivien Leigh Archive, Victoria & Albert Museum, London THM/433/6/1);

Photographed at Notley Abbey in Vivien's bedroom, next to her bed circa 1959.

£ 200-300

€ 250-350 US\$ 300-400



112

110

LONDON

18th-19th centuries

Three Cream Jugs

makers' marks, London standard marks and date letters
silver

the first, maker's mark CS, 1781, on circular base, later decoration, crest and motto, 10cm., 4 in. high; the second, maker's mark EW, 1794, square base and helmet shaped, later initials 'WHR', 14.5cm., 5 ¾ in. high; the third, maker's mark WS, 1841, on three feet, with initial 'H' under a marquess's coronet, 10cm., 3 7/8 in. high

261.6gr.; 8oz 8dwt

LITERATURE

One listed, *Notley Abbey Inventory*, April 1948, p. 41, silver / dining room, 'A Geo. III 1794 plain shaped cream jug on square base' and probably 'A Geo. III 1761 [sic] embossed bulbous cream jug on 3 scroll feet, 4" high' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 250-350

€ 300-400 US\$ 350-500



111

112

JOHN ROBINS, LONDON

active 1771-1831

Hot Water Jug

maker's mark, London sterling standard and date letter for 1786

silver, wood handle

engraved with a coat-of-arms within a ribbon-tied shield-shaped cartouche

30cm., 11¾ in. high; 598.7gr.; 19oz. 4dwt.

The arms are those of Garrard impaling another. For a pair of silver candlesticks, Joseph Steward, London, 1719, engraved at a later date (circa 1750) with the arms of Garrard within a rococo cartouche, see Christie's, King Street, London, 4 June 2013, lot 353.

£ 300-400

€ 350-450 US\$ 400-550



113

113

EUROPE

19th century

Decanter and Stopper and Set of Seven Beakers

glass

etched with foliate motifs picked out in gilding (height of decanter 40.4cm., 15 7/8 in.)

Made *circa* 1880.

£ 150-250

€ 200-300 US\$ 200-350

114

ROBERT HENNELL, LONDON

active 1763-1811

Pair of Coasters

maker's mark, London standard marks and date letter for 1775

silver, wood base

12.5cm., 5in. diameter

LITERATURE

Notley Abbey Inventory, April 1948, p. 39, silver / dining room, 'A pair of pierced and garland design circular coasters with wood bases 4 3/4' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey in the dining room *circa* 1959.

£ 500-700

€ 600-800 US\$ 700-950

115

ENGLAND

20th century

Set of Six Water Glasses

glass

engraved with a rose branch and buds

height: 14cm., 5 1/2in.

£ 80-120

€ 100-150 US\$ 150-200



114



115

“LA BANDE”

Duff and Diana Cooper were great friends of Vivien and Laurence, sharing trips, presents, and numerous letters over the years, with Diana an especially close confidant. Duff Cooper was a Conservative politician, serving as the British Ambassador to France from 1944-7, and his wife Lady Diana a famously glamorous and eccentric society figure. The friends would often stay with each other at Notley Abbey, or at the Cooper's residence at Chantilly, France. In a typically affectionate letter to Vivien, Diana writes: 'Loving blessings for all – I wonder where you are, when back and with what projects. Whatever they may be I hope they prosper and flourish - burst in gold and shine' (undated letter, The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/2/3).

Cecil Beaton was also a friend of the Oliviers and he photographed Vivien many times over the years, capturing her beauty not only in the studio and on film sets but also in her private life, remarking that she was 'in looks the acme of prettiness. Beautiful

nose, lips, violet eyes, long neck, heartshaped face'. Many of Beaton's striking images pepper this catalogue and show through his skill, a delight in capturing her form.

He came to see Vivien in *The Doctor's Dilemma* in Edinburgh in 1941 and they dined together, staying up chatting until 3 in the morning. At this time he said of her, 'She is a remarkable little person to have the character not to be spoiled by her tremendous success'. Beaton designed her costumes for the 1947 film *Anna Karenina* and for the 1948 Old Vic tour of *School for Scandal*. They were also fellow guests at the British Embassy in Paris in 1947 and were part of the group known as 'La Bande' that Duff and Diana Cooper gathered at the Embassy, that included Christian Berard, Jean Cocteau, Marie-Louise Bousquet and Louise de Vilmorin. Beaton captures himself and members of 'La Bande' in the gorgeous image illustrated opposite. Here we have Vivien and Larry, photographed in a rare portrait 'off duty', relaxed within the elegant Parisian surroundings of Duff Cooper's Embassy.



116

CECIL BEATON

1904-1980

'Les Duff', Portrait of Duff and Diana Cooper

titled

ink and watercolour on paper

22 by 14.5cm.; 8¾ by 5¾in.

⊕ £ 300-400

€ 350-450 US\$ 400-550



Louise de Vilmorin, Vivien Leigh, Cecil Beaton and Laurence Olivier,
British Embassy, Paris, 1947 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



The library at Notley Abbey, circa 1959
(photograph: lot 237 part) showing lots 36, 122, 125, 128, 137, 150, 151, 168, 167 *in situ*



NOTLEY ABBEY,
BUCKINGHAMSHIRE

A HOUSE IN THE COUNTRY NOTLEY ABBEY, BUCKINGHAMSHIRE

In 1944, Larry and Vivien bought their ultimate home, a place that was to become synonymous with them as a couple. This house was a remnant of the once vast 12th century Notley Abbey and originally the Medieval Abbot's Lodge. It was to provide a respite from their busy lives and the ravages of war-torn London and became an intoxicating project. Vivien was initially reserved about undertaking this ancient property, 'Larry has lost his heart far more than I have', wrote Vivien, (Hugo Vickers, *Vivien Leigh*, London, 1988, p. 162), but war damage at Durham Cottage may have helped expedite her decision about the purchase. Like Larry, who had discovered the house, she was to fall in love with it and the quest for an additional place to call home was settled. It's significance throughout their relationship was important.

“GREETINGS

*To the
Wondrously Beautiful
Dearest Beloved
Most Adorable
MISTRESS OF NOTLEY”*

Larry to Vivien in a letter home from Germany, May 1945¹

Notley was a commodious and rambling house with twenty-two rooms and attractive grounds, a far cry from the compact nature of Durham Cottage. It was possibly due to the war that the Oliviers were able to secure the house cheaply and it included all that one would expect of a stately pile, with a hall, parlour and solar, windows of stone tracery, vast chimneypieces, solid oak beams and the remnants

of a frescoed ceiling within its deep walls. The sense of history was deeply appreciated by Larry, 'I have never had anything in my life I loved like that house', and, 'It was absolute idolatry ... I have always been over-romantic about antiquity.' (Philip Ziegler, *Olivier*, London, 2013, p. 175). The historic abbey of Notley had been endowed by Henry V, whom Larry had portrayed in the film version of Shakespeare's play in 1944, and it is therefore perhaps not entirely coincidental that he was so attracted to the house and its 'antiquity'. In his study, he hung a document signed by Elizabeth I (lot 169).

'It was absolutely enchanting, and it enchanted me. At Notley I had an affair with the past. For me it had mesmeric power; I could easily drown in its atmosphere. I could not leave it alone, I was a child lost in its history. Perhaps I loved it too much, if that is possible.' (Laurence Olivier, *Confessions of an Actor*, London, 1982, p. 115).

In addition to the great age and romance of the place, there was also a sense of theatre about Notley, as noted by Cecil Beaton. In a letter to Greta Garbo, he wrote of it as the perfect place for the Oliviers: 'the life they lead is most suitable for Shakespearean actors. The whole atmosphere of the place is suitable for performances of 'Twelfth Night', 'Midsummer Night's Dream' and 'Hamlet.' (Ziegler, *op. cit.*, p.175). John Piper's evocative picture of Notley (lot 117), a work treasured by Vivien, captures this essence, suggesting a suitable backdrop to a great stage set. Indeed, their country home became a setting for Hollywood and theatrical royalty. This was where one might easily have found 'Marlene Dietrich or Katherine Hepburn weeding the garden.' (Vickers, *op. cit.*, p. 168).

Larry loved the estate, and the knighthood bestowed on him in 1947 may have subconsciously allowed him to feel that this ennoblement was befitting his role as squire at Notley. He focused on the grounds and gardens. Planting included a grand procession of lime trees and his interests lay in the extension and development of his land, with a market garden, which along with the estate, was run by his brother Dickie. Flowers from the gardens were cut and arranged by Vivien and also sent up to Durham Cottage.

If the atmosphere and estate at Notley appealed to Larry, it was the interior, with the assistance of John Fowler, which was Vivien's realm. During their tenure, the rooms for such an old house appear in contemporary photographs as being light and airy, with bowls and jugs (lot 128) brimming with cut-flowers. Dozens of magazines are laid out next to a large drinks tray on a scrubbed oak trestle table, in a room known as both the 'lounge' and library

(p.82-83). In an extant inventory in the Vivien Leigh Archive at the Victoria and Albert Museum from 1948, we read of a comfortably appointed country house (THM, 433/6/1, Ralph Pay & Taylor, *Notley Abbey, Long Crendon, Bucks, An Inventory of the Furniture and Effects ... Lord and Lady Olivier*, April 1948). Rooms in this document come to life, filled with antiques, historic theatrical memorabilia (lots 167, 168, 210) and delicate pictures on paper (lots 121, 147, 148, 175), as well as an upstairs landing that was hung with fine modern British paintings, often and typically for Vivien, of flowers (lots 119, 129, 166). There were portraits of the couple too, appropriate for such stately surroundings. There was also a piano, which on one occasion Vivien played, to great hilarity, in accompaniment to David Niven's rendition of the Messiah. Niven wrote of Notley in this early period as a place where 'there were few tears and gales of laughter.' (David Niven, *The Moons a Balloon*, Hamilton, 1971, p. 359).



Notley Abbey, Buckinghamshire circa 1959 (photograph: lot 237 part)

John Fowler's work at Notley continued over a few years, not just because of wartime rationing, but possibly due to the exacting demands and travel plans of his clients. His diary on the 15th April 1945 recalls possibly his first visit, motoring down 'to see Notley Abbey'. (Martin Wood, *John Fowler Wood, Prince of Decorators*, London, 2007, notes no. 14 (II), p.268). The work at the house was principally Fowler's, and according to Imogen Taylor, (a member of Fowler's studio and who later took on the role of head designer at Colefax and Fowler) he was still working on the house as late as 1947. Although Vivien's friendship with Sibyl Colefax and the items supplied jointly by her and Fowler cannot be discounted, the work on the interiors seem largely to have been that of Fowler, his studio and Vivien. Fowler even devised a wallpaper 'The Notley Nuts' (Wood, *op.cit.*, pp. 81-83), a design inspired by surviving frescoes at Notley and which could be viewed via a viewing walkway constructed in the attic.

"It is very romantic in a medieval kind of way"

Cecil Beaton to Greta Garbo, Spring 1947

Vivien and John Fowler's interior decoration was not to everyone's taste, with Kenneth Clark commenting 'The Drawing Room, when it was finished, was too big for me and made me feel I was staying at Petworth.' (Ziegler, *op. cit.*, p. 175). Descriptions though, from friends and house guests, recall different feelings about the house, as Vivien went to great lengths to create a heavenly atmosphere. Nora Swinburne writes in a letter to Hugo Vickers dated 11th of February 1987, 'The thing that really fascinated me was when we went into the abbey, there was the most gorgeous smell of Jasmine. She had some sort of spray which she used when guests were coming.' (Vickers *op. cit.*, p. 172).

Most visitors recognised the exquisite taste deployed by Vivien, albeit one that Lady Susanna Walton found a little too pervading. Her room at Notley had 'curtains chosen to match the sheets, as well as the breakfast set [breakfast was always served to guests in their bedrooms], and the colour scheme continued down to the loo paper. It was

sybaritic.' (Susanna Walton, *Behind the Façade*, Oxford, 1988, p. 45.).

It was a dreamy place, and like the White House of the Kennedys it took on an almost ethereal presence in the lives and recollections of those who visited. It was 'designed for entertaining: without company it was diminished.' (Ziegler, *op. cit.*, p. 175). The actor Godfrey Winn captured the theatrical nature and the fun that was had there. He writes evocatively that staying there was like 'being part of an exquisite charade by an all-star cast'. (Godfrey Winn, *The Positive Hour*, London, p. 244). On one occasion Winn remembers driving in convoy with Orson Welles, Rex Harrison and Lilli Palmer, 'the party drove down after the theatres were closed on the Saturday night and a substantial dinner was served at 1.30am. Lilli Palmer caused some surprise and dismay by going to bed'.

For the Oliviers at Notley, the curtain finally fell in 1960, when they divorced. In a letter to Garson Kanin, Larry wrote, 'It is the first time we can feel thoroughly in line with the gentle break-up of the aristocracy'. (Ziegler, *op. cit.*, p. 230).

Vivien was devastated and the sale of the house affected her deeply, as it perhaps represented the finality of the couple's situation. In a letter to Tarquin Olivier she wrote, 'Notley is sold. I can hardly even write the words. I walk from precious place to precious place and gaze at each beloved view with tears pouring down my face'. (*ibid*, p.230).

¹ Terry Coleman, *Olivier: The Authorised Biography*, London, 2005, p. 179.



A corner of the library at Notley Abbey, circa 1959 (photograph: lot 237 part) showing lots 125, 147, 148, 149, 151, 167 *in situ*

'I always look for the gables of Notley Abbey across the fields from that lovely road between Long Crendon and Waddesdon, and would enjoy a chance of trying a drawing or watercolour of it...'

John Piper, 1946
(letter to Vivien Leigh, 27th November 1946, The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/2/16)



117

117

JOHN PIPER, C.H.

1903-1992

Notley Abbey

signed
watercolour, gouache, pen and ink and chalk on paper
39 by 54cm.; 15¼ by 21¼in.
Executed circa 1946.

PROVENANCE

Acquired from the Artist circa December 1946

LITERATURE

Photographed in the drawing room at Durham Cottage, Chelsea before 1954;
Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65, illustrated in Laurence's study at Eaton Square, Belgravia, p. 63.

Together with a Christmas card that Vivien and Larry created featuring a reproduction of the present work.

⊕ £ 8,000-12,000
€ 9,000-13,500 US\$ 10,600-15,900

John Piper spent a lifetime exploring historic architecture across Britain. His interest had taken on an added significance during World War II when so many buildings and monuments were destroyed by the Blitz and his series of paintings capturing the ruinous aftermath of the bombing of Coventry Cathedral are amongst the most poignant images of the Home Front. As Chairman of the War Artists Advisory Committee, Vivien's great friend Kenneth Clark had been instrumental to Piper's involvement as an Official War artist and also secured what is now one of his most famous commissions, that from Queen Elizabeth to paint a series of watercolours of Windsor Castle in the early 1940s which were intended to serve as a record in case the Castle was bombed. The resulting paintings display Piper's topographical draughtsmanship at its best, filled with his characteristically dramatic skies, a quality which prompted King George VI's famous remark: 'you seem to have very bad luck with your weather, Mr Piper'. Painting only a few years later at Notley, Piper has captured the same sense of extensive history. The castellated tower and several wings of accommodation are brought to life in a warm and rich palette, nestled beneath brooding skies.

Piper wrote directly to Vivien to ask if he could paint Notley, no doubt encouraged by Kenneth Clark's description of the place, knowing full well that he would like the atmosphere there. He assured Vivien: 'In case the price is a worry, it would be about £25 if it comes off, and nothing of course if it doesn't! But I hope it will' (*ibid.*).



118

ENGLAND

18th century

The Notley Mirror

carved giltwood

re-gilt, with later mirror glass
156 by 99cm., 61½ by 39in.
Made circa 1730.

PROVENANCE

Probably that acquired from Colefax & Fowler, '1 antique George II mirror' for £68, 31 January 1947, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Notley Abbey Inventory, April 1948, p. 11, drawing room, 'An antique oval wall mirror 36" x 29½" [? sic] in gilt carved frame of floral design the pediment formed as basket of flowers and the base with cherub masks.' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/9/11).

W £ 10,000-15,000
€ 11,200-16,800 US\$ 13,300-19,900

118

The design of this superbly carved giltwood mirror demonstrates a confluence of styles and influences, making it an interesting transitional example of the emerging neo-Palladian taste which came to prominence during the reign of George II (r. 1727-1760).

Oval mirrors had long been popular, appearing in inventories from 1700 onwards, and the naturalistic treatment of the boldly carved fruit and flowers which cascade from cornucopia recalls the work of Grinling Gibbons (1648-1721). Other late Baroque traits include the lambrequin crown of the winged cherub which relates to the classicised engravings of the French émigré designer Daniel Marot (1661-1752).²

Looking forward, the unfurling acanthus leaves are a typically George II motif, whilst the chubby winged putto has a distinctly Kentian feel and might be found on any number of Palladian

pieces given to the great architect. Winged putti evidently remained a fashionable motif and one can be found anchoring a design for a mirror by Mathias Lock from 1744³. The Lock design is pure English rococo and perhaps reveals the natural evolution of the present mirror, which already displays a fluidity to the foliate carving.

For a related mirror with a similarly winged putto, see that illustrated Adam Bowett, *Early Georgian Furniture 1715-1740*, China, 2009, p. 299, pl. 6:65.

¹ Adam Bowett, *Early Georgian Furniture 1715-1740*, China, 2009, p. 299

² See Marot's designs for mirrors in *Nouveaux Livre d'ornements pour Lutillite des Sculpteurs et Orfèvres*, circa 1700.

³ See Lock's design from *Six Sconces*, 1744 (2nd Edition 1768)

119

SIR JACOB EPSTEIN

1880 - 1959

Tulips

signed
gouache and pencil on paper
43.5 by 56.5cm.; 17 by 22¼in.

See catalogue note at SOTHEBYS.COM

⊕ £1,500-2,000
€1,700-2,250 US\$ 2,000-2,650

“From about 1910 to 1930, Jacob Epstein was the best artist working in England, and he defended most nobly the repeated assaults of Philistinism. He started as a master of style; he ended as a master of truth.”

Kenneth Clark quoted in *Epstein Centenary 1980, Bronzes, Drawings and Watercolours* (exh. cat.), Ben Uri Gallery, London, 1980, p. 3.



119



120

120

SIR JACOB EPSTEIN

1880 - 1959

Peonies

signed
gouache and pencil on paper
56.5 by 44cm.; 22¼ by 17¼in.
Executed in 1936.

PROVENANCE

Arthur Tooth & Sons Ltd, London

LITERATURE

Photographed on the staircase at Durham Cottage, Chelsea before 1954 (please see p.195); Hugo Vickers, *Vivien Leigh*, London, 1988, p. 87.

⊕ £1,500-2,000
€1,700-2,250 US\$ 2,000-2,650

VIVIEN AND ART: A PRIVATE PASSION

Whilst on tour around the world, Vivien famously brought her favourite pictures with her - visitors to her dressing room were as likely to experience a masterpiece by Degas or Renoir as they were the iconic actress herself. She loved visiting exhibitions, museums and galleries and had a genuine interest in young artists - her friend Anne Norwich recalls taking her to the art school in Belgrade to meet the students: 'She was interested in all their lives - she was a real kind sympathetic patron. She would have bought a hundred pictures if I'd let her...' (Anne Norwich, unpublished interview with Hugo Vickers, 16.3.1987). Vivien's archive at the V&A is full of correspondence with all the leading art dealers of the day such as Dudley Tooth of Arthur Tooth & Sons and Gerald Corcoran, Director of Alex Reid & Lefevre, one of the most famous avant-garde galleries of the 20th century, who was married to Vivien's great friend, the costume designer Bumble Dawson. Indeed, Willy Peploe, Corcoran's partner at the gallery, had to come to the rescue when Vivien's Renoir was held by customs at Cherbourg on arrival from New York: 'I never travel without it. I like to have something pretty to look at when I'm on tour...' (quoted in Vickers, *op.cit.*, p. 286).

But perhaps the greatest influence on her knowledge of the visual arts and her closest friend in the art world was Kenneth Clark, the youngest ever Director of the National Gallery in London who went on to become Chairman of the Arts Council and later Lord Clark of Saltwood. They met in the late 1930s and became particularly close when Vivien was playing in Shaw's *The Doctor's Dilemma* at The Haymarket in 1942 just round the corner from Clark's office at the National Gallery. He would drop in during shows on matinee days: 'I used to make for her rather better tea than her dresser would have done. At first I went because I enjoyed looking at her... But very soon I went because I enjoyed her company and was fascinated by her character. She

was not only intelligent, she had style...' (quoted in Vickers, *ibid.*, p. 140). What better guide to the visual arts than the man credited with making art history universally appealing through his award-winning 13 part series for television *Civilisation*. Kenneth and his wife Jane became regular visitors at Notley and rarely missed one of her performances or films and developed a passionate admiration for her own form of art. On seeing *Caesar and Cleopatra* he wrote: 'I have never seen a more perfect piece of acting on the films. You are truly a great artist, dear Vivien, with a sense of style and a certainty which one only finds in the most perfect Classical art. I wept with joy at your style and your beauty...' (undated letter, Kenneth Clark to Vivien Leigh, The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/2/3).

It can be no coincidence that the nude by Edgar Degas which Vivien owned and which hung above her desk at Durham Cottage was similar to that in Clark's own collection or that Kenneth's protégé John Piper painted Notley Abbey (see lot 117). Indeed, his letters to her are peppered with recommendations, sending her 'the correct address of the antique shop in Eton kept by Mrs Cox. I hope she still has the chairs. She isn't cheap, but much less expensive than Sibyl, who in turn is less expensive than someone like Partridge...' (undated letter, *ibid.*); 'I am sending you a snapshot of the gothic relief which I thought might go well somewhere at Notley..' (undated letter, *ibid.*) and 'we could go to the Romantic Exhibition together: it is rather confusing and a guide is useful' (23rd July 1959, *ibid.*). Most importantly though, he and Jane were devoted friends and tellingly, he wrote shortly after her announcement of divorce from Larry: 'This is only a word of sympathy in your troubles from an old and devoted friend... I want you to know that we are thinking of you with love and sympathy all the time...' (14th June 1960, *ibid.*).



121

121

AUGUSTUS JOHN, O.M., R.A.

1878-1961

Study for Portrait of Vivien Leigh

signed and dated 1942
red chalk on paper
39.5 by 28cm.; 15½ by 11in.

EXHIBITED

Possibly London, Leicester Galleries, *Drawings by Augustus John*, May 1943, either cat. nos.13, 23 or 35;
London, Upper Grosvenor Galleries, *A Loan Exhibition of Drawings and Murals by Augustus John*, 1st - 30th April 1965, cat. no.61.

Larry commissioned a painting of Vivien by Augustus John in 1942. Vivien had around three to five sittings with the Artist, and whilst the painting was never finished, John also did a number of drawings of Vivien, of which the present work is one. Especially renowned for his portraiture, John's figural paintings and drawings capture effortlessly the mood and essence of his sitters, and the present work, with its fluid and expressive handling, is no exception. The unfinished painting was exhibited at Arthur Tooth & Sons Ltd, London, in March 1961.

⊕ £ 5,000-7,000
€ 5,600-7,900 US\$ 6,700-9,300



122

122

MEISSEN

established 1710

Pair of Baluster Lamps

with blue cross swords mark
porcelain

with bisque masks, *mounted as lamp bases, chips*
bases 32.5cm., 12³/₄in.

Made *circa* 1825.

LITERATURE

Notley Abbey Inventory, April 1948, p. 10, drawing room, 'A pair of French white and gilt oviform vases each with two open handles and unglazed female masks, 13" high fitted lamp and white masks, 13" fitted lamp...' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/11); Photographed in the drawing room at Notley Abbey *circa* 1959.

W £ 600-800

€ 700-900 US\$ 800-1,100

123

ENGLAND

18th century

Tea Table

carved and inlaid mahogany

with tilt-top and bird-cage action, the feet with later dot inlay and stylised anthemion, *restoration*

74.4 by 75cm., 29¹/₄ by 9¹/₂in.

Made *circa* 1750.

PROVENANCE

The underside with a paper label stamped 'Sir L. Olivier'

LITERATURE

Notley Abbey Inventory, April 1948, p. 10, drawing room, 'A Chippendale mahogany circular top table with spindle gallery 29" diameter on finely carved pillar and tripod' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey in the drawing room *circa* 1959.

W £ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



123

124

**S. BLANCKENSEE & SONS LTD.,
BIRMINGHAM**

active 1894-1939

The Canasta Trophy

maker's mark, Birmingham standard and date letter for 1947 silver, on ebonised wood base

engraved: 'Canasta / the Challenge cup / highest score in one hand / 5-4-49 Vivien Leigh 4555'

11.2cm., 4 $\frac{3}{8}$ in. high with the base; 38.1gr.; 1oz. 4dwt. without base

LITERATURE

Photographed at Notley Abbey in the library *circa* 1959.

Along with crosswords, playing cards were Vivien's favourite distraction. During long weekends with friends or between performances or on film sets, any rest time would be spent in card games. On the set of *Gone with the Wind*, her secretary and companion, Sunny Alexander, remembered playing endless hands of canasta with Vivien. (Vickers, *op. cit.*, p. 123).

£ 400-600

€ 450-700 US\$ 550-800



124



125

125

ENGLISH

19th century

Games Table

brass, rosewood

the sliding top with a chessboard to the reverse, the interior with gilt-tooled leather backgammon board

78 by 82 by 43cm., 30 $\frac{1}{2}$ by 32 by 17in.

Made *circa* 1810.

PROVENANCE

Acquired from L. Loewenthal, London, 'antique inlaid rosewood games table with brass gallery and mounts' for £110, 12 April 1950, (Laurence Olivier Archive, The British Library, London, Add MS 79840)

W © £ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



126

126

SPAIN

17th century

Dish

pottery

painted in lustre with birds amongst foliage, the reverse with a large bird
diameter: 50.8cm., 20in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 34, the china room, lobby and flower room, 'A Spanish copper lustre circular dish of scroll design 20" diameter', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 200-300

€ 250-350 US\$ 300-400

127

ANGLO-DUTCH

18th century

Card Table

fruitwood-banded, walnut

with twin gatelegs supporting a top with counter wells and candlestick reserves

72 by 79 by 40cm., 29¼ by 31 by 15¾in.

Made in the second quarter of the 18th century.

LITERATURE

Photographed at Notley Abbey in the drawing room *circa* 1959.

W £ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



127

128

**ELSMORE AND FORSTER
MANUFACTORY, ENGLAND**

1853-1871

Large Jug

transfer printed earthenware

printed and overpainted with clowns, animals and vignettes
height: 37cm., 15in.

Made in Tunstall *circa* 1860.

PROVENANCE

Possibly acquired from H. W. Keil

LITERATURE

Photographed at Notley Abbey in the library *circa* 1959.

For a similar jug see that sold, *The Bill Bass Collection*, Sotheby's, New York, 21-23rd October 2003, lot 546.

£ 300-500

€ 350-600 US\$ 400-700



128



129

129

SIR MATTHEW SMITH

1879-1959

White Tulips and Pears

oil on canvas
46.5 by 55.5cm.; 18¼ by 21¾in.
Executed in 1939.

PROVENANCE

Arthur Tooth & Sons, London, where acquired by Vivien Leigh,
29th December 1947

EXHIBITED

London, Arthur Tooth & Sons, *An Exhibition of Paintings by Matthew Smith of the Years 1938-1940*, 22nd October - 15th November 1947, cat. no. 21;
London, Royal Academy of Arts, *A Memorial Exhibition of Works by Sir Matthew Smith C.B.E.*, 1960, cat. no. 199.

LITERATURE

Notley Abbey Inventory, April 1948, p. 6, Lounge, 'A modern Oil Painting "Bowl of Flowers and Fruit" 18" by 21½"', framed and glazed', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);
John Russell and Francis Halliday, *Matthew Smith*, London, 1962, illustrated pl. 46;
John Gledhill, *Matthew Smith Catalogue Raisonné of the Oil Paintings*, Farnham, 2009, cat. no. 519, illustrated p. 203.

Matthew Smith, a student of the Manchester School of Art and the Slade, would go on to study under Henri Matisse in Paris. Matisse's influence and that of the wider Fauvist movement is apparent in much of Smith's work through his deft handling of paint and considered yet bold use of colour. Smith's still lifes beautifully capture the physicality of their subject as well as a moment in time. He is particularly regarded for his skill in rendering flowers, juxtaposing the tenderness of the stems with the solidity of the vessel in which they stand.

⊕ £ 12,000-18,000
€ 13,500-20,200 US\$ 15,900-23,800



130

130

HENRI HARPIGNIES

1819 - 1916

A Wooded Landscape

signed and dated '78
pencil and watercolour on paper
22.5 by 36.5cm.; 9 by 14¼in.

£ 1,200-1,800
€ 1,350-2,050 US\$ 1,600-2,400

131

ELLIOTT SEABROOKE

1886-1950

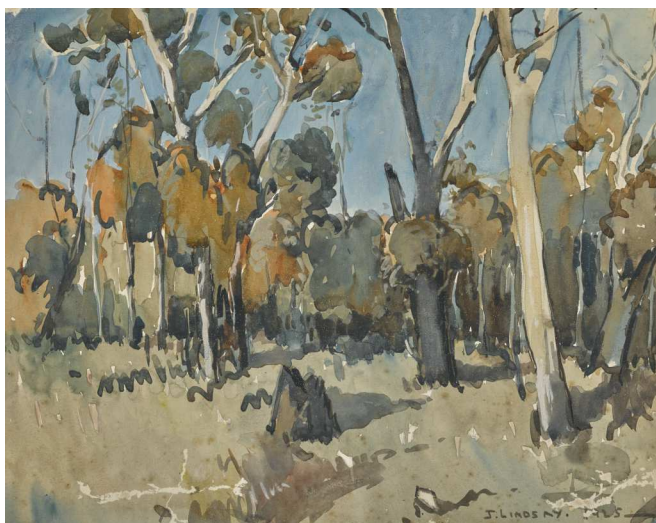
Heybridge Basin

signed, titled and dated 1941 on the reverse
oil on canvas
41 by 51cm.; 16 by 20in.

⊕ £ 600-800
€ 700-900 US\$ 800-1,100



131



132

132

JOAN LINDSAY

1896 - 1984

Summer Sketch

signed and dated 1925
watercolour on paper
25 by 32cm.; 10 by 12½in.

⊕ £ 120-180
€ 150-250 US\$ 200-250

133

THOMAS FARREN, LONDON

1680-1743

Larry's Mug

maker's mark, London standard and date letter for 1722
silver

later embossed and chased with scrolls, flowers and fruits and
engraved with initials 'LO' and inscription: '12th June 1947 /
from G[?]'...

11.2cm., 4⁵/₁₆in. high

LITERATURE

Notley Abbey Inventory, April 1948, p. 39, silver / dining room,
'An embossed pint tankard floral and scroll design Geo. 1st
1722 (the embossing is probably later)'

(The Vivien Leigh Archive, Victoria & Albert Museum, London,
THM/433/6/1);

Photographed at Notley Abbey in the dining room *circa* 1959.

The presentation year refers to 1947 when Larry was knighted
and the day when his knighthood appeared in the honours list.
The signature at the bottom remains unidentified, however it
could possibly be that of the British actress Dame Gwen Lucy
Ffrangcon-Davies (1891-1992).

£ 300-500

€ 350-600 US\$ 400-700



134

ENGLAND

19th century

Travelling 'Campaign' Cigar Humidor

lock stamped *BRAMAH*
brass, burr walnut

with three fitted interior drawers and inset campaign handles
33 by 40 by 27cm., 13 by 15³/₄ by 10³/₄in.
Probably made *circa* 1890.

W £ 600-900

€ 700-1,050 US\$ 800-1,200



135

135

ENGLAND

late 19th / early 20th century

Neoclassical Style Timepiece

painted wood, tôle

with a 3in. enamel dial and French movement

27.5cm., 11¾in.

Made circa 1890.

£ 600-800

€ 700-900 US\$ 800-1,100

136

AUBUSSON, FRANCE

19th century

Rug

wool, flatweave

approximately 230 by 171cm; 7ft. 7in., 5ft. 8in.

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 64, the first illustrated in Vivien's drawing room at Eaton Square, Belgravia;

Hugo Vickers, *Vivien Leigh*, London, 1988, part illustrated between pps. 286-287, in the same room.

Denney writes, 'The expanse of pale lime-green close-fitted carpet is relieved by a beautiful Aubusson in rose pink and coral.' (Denney, *op. cit.*, p. 65)

Aubusson carpets were favoured by Vivien and Larry in their London and country homes and there are examples photographed in both and recorded in the 1948 Notley Inventory. John Fowler apparently also supplied one for Vivien's flat on Eaton Square.

W £ 600-800

€ 700-900 US\$ 800-1,100



136

137

ENGLAND

19th century

Library Armchair

boxwood strung mahogany

Made in Regency style circa 1890-1900.

PROVENANCE

Possibly the chair acquired from Colefax & Fowler, 'An antique Hepplewhite carved Berger upholstered in yellow velvet' for £125, 30 September 1949, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Notley Abbey Inventory, April 1948, p. 5, lounge, 'A mahogany and fine line square shaped easy chair with turned rail arm supports on square tapering legs and spade feet, the seat sides and back stuffed and covered in buff coloured' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);

Photographed at Notley Abbey in the library circa 1959.

W £ 500-700

€ 600-800 US\$ 700-950



137

138

ITALY

19th century

Pair of Figural Torchères

painted gesso laid on softwood
122cm., 48in.
Made *circa* 1890.

PROVENANCE

Probably those acquired from Colefax & Fowler, 'a pair of Nubian figures' for £95, 16 November 1946, (Laurence Olivier Archive, The British Library, London, Add MS 79849)

LITERATURE

Notley Abbey Inventory, April 1948, p. 1, dining room, 'A pair of carved wood painted and gilt Nubian figures on Octagonal Bases, 4'5" high [sic]', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey *circa* 1959, part illustrated in the dining room.

W £ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



138



139

139

ENGLAND

20th Century

Unusual Scallop-Form Wing-Back Armchair

elm, walnut

covered in green-silk damask, with suspended head cushion
Made in Charles II style *circa* 1930.

W £ 500-700
€ 600-800 US\$ 700-950

140

FRANCESCO MESSINA

1900 - 1995

Youth in Armour

inscribed *Messina*
bronze with green-black Patina

on a black marble base
24cm., 9½in.

£ 200-300
€ 250-350 US\$ 300-400



140



141

141

**ROBERT PRINGLE & SONS,
LONDON**

active 1886-1947

The 'Wallflower' Matchbox Cover

maker's mark, London standard and date letter for 1936

silver, steel

lid inscribed 'Wallflower / 10 April 1937', with a steel and enamel cigar cutter, the handle set with a glass cabochon

(2)

matchbox 6.3cm., 2½in.; 60.8gr., 1oz 18dwt ;

cigar cutter 5.7cm., 2¼in. high

£ 400-600

€ 450-700 US\$ 550-800

142

FULLER WHITE, LONDON

1739?-1775

Mug

maker's mark, London standard and date letter for 1763

silver

of baluster form, leaf-capped scroll handle
11cm., 4½in. high ; 287.3gr., 9oz. 18dwt.

£ 250-350

€ 300-400 US\$ 350-500



142

143

FRANCE, PROVINCIAL

early 19th century

Wine Taster

French provincial 2nd standard for 1819-1838

silver

chased with grapevine, flowers, garlands,

engraved 'J. Vinet'

10cm., 3⅞in. diameter ; 34.2gr.; 1oz.

LITERATURE

Notley Abbey Inventory, April 1948, p. 39, silver / drawing room, 'An old French Embossed circular wine taster with ring handle' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 100-150

€ 150-200 US\$ 150-200



143

144

EUROPE AND AMERICA

20th century

Bar Accessories

silver-plate, electro-plate brass

comprising; a cocktail-shaker; a cocktail-shaker jug; an ice bucket and a late 19th century brass corkscrew (4)

LITERATURE

Probably, *Notley Abbey Inventory*, April 1948, p. 42, electro plate / china cupboard, 'A plain cocktail shaker' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 400-600

€ 450-700 US\$ 550-800



144

145

GUCCI

established 1921

Pair of Vintage High Ball Glasses

stamped *Gucci / Italy*
glass, silver-metal

painted with Gucci livery and monogram
(2)

each 14.5cm., 5¾in.

Manufactured in the third quarter of the 20th century.

£ 200-300

€ 250-350 US\$ 300-400



145

146

ENGLAND OR AMERICA

20th century

Empire Style Drinks/Cocktail Trolley

brass, black laminated plywood
89 by 58 by 41cm., 35 by 22¾ by 16in.
Made circa 1950.

PROVENANCE

Possibly acquired from the General Trading Company, London, 'tea trolley' for £5 5s, 1947, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

W £ 500-700

€ 600-800 US\$ 700-950



146



Detail of the library at Notley Abbey, circa 1959
(photograph: lot 237 part) showing lots 148-149, 151 in situ

147

JOHN KLIMO

20th Century

Happy Birthday Vivien Leigh

signed, titled and inscribed *Best Wishes / John Klimo*
gouache and oil pastel on paper
71.5 by 52.5cm.; 28 by 20¾in.
Executed circa 1953.

'I am absolutely overjoyed to have the beautiful birthday present you have devised for me. How could you know that this is my favourite Lautrec poster: in fact, I have a copy at home and have always thought what fun it would be if and when Sir Laurence and I go to a Fancy Dress Ball we should appear as these two characters.'

Vivien Leigh, letter to John Klimo, 13th November 1953

⊕ £ 150-200
€ 200-250 US\$ 200-300

148

AFTER HENRI DE TOULOUSE-LAUTREC

Chocolat Dansant

signed with monogram
photolithograph and gouache on paper
38 by 29cm.; 15 by 11½in.

£ 40-60
€ 50-100 US\$ 100-100



147



148



149

149

AFTER A DESIGN BY JOHN MACLEAN

19th century

Backgammon and Chess Table

brass, parcel-gilt, boxwood stringing, rosewood, satinwood, leather

the pull-out top with inlaid chess board to one side over a tooled leather interior playing surface
76.5 by 82 by 43cm., 30 by 32¼ by 17in.
Made circa 1810.

PROVENANCE

Probably acquired from L. Loewenthal, London, 'antique inlaid rosewood games table with brass gallery and mounts' for £110, 12 April 1950, (Laurence Olivier Archive, The British Library, London, Add MS 79840); The underside with a metal label branded 'Barber / Dealer of Antique Furniture / Windsor' and a paper depository label stamped 'Sir L. Olivier'.

LITERATURE

Photographed at Notley Abbey in the library circa 1959.

This Regency table closely relates to a design for a 'Pouch Table' in Thomas Sheraton's *Cabinet Dictionary*, 1803, pl. 65. Sheraton comments, 'The design was taken from one executed by Mr M'Lean in Mary-le-bone Street, near Tottenham Court Road, who finishes these small articles in the neatest manner'. Comparable tables include an example with a veneered top, illustrated in Frances Collard, *Regency Furniture*, 1985, p.75 and a games table sold, Sotheby's, *Tynninghame*, East Lothian, 28 September 1987, lot 93 (interestingly Tynninghame was also a Colefax and Fowler project).

W • £ 500-700
€ 600-800 US\$ 700-950

150

ENGLISH

20th century

Unusual Bowed Wing-Back Armchair

walnut

covered in cream silk damask
Probably made circa 1930.

LITERATURE

Photographed at Notley Abbey in the library circa 1959; Photographed at Tickerage Mill, near Uckfield, East Sussex, where it appears in an album dated June 1965 (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/5/1).

W £ 600-900
€ 700-1,050 US\$ 800-1,200



150



151

151

PROBABLY ENGLAND

20th century

The Notley Sofa-Daybed

buttoned and *now* upholstered gold velvet

of large and unusually shaped form, on castors
approximately 240cm. wide., 94½in.
Made *circa* 1945.

LITERATURE

Notley Abbey Inventory, April 1948, p. 4, lounge, 'A shaped back and concave front stuffed over settee covered in biscuit colour floral pattern tapestry buttoned 7'6" wide'. (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey in the Library *circa* 1959.

This extraordinary sofa must have been a favourite of Vivien's as it moved from Notley to Tickerage and appears in photographs of both of her country houses. The large proportions and curved sides making it an ideal day bed as well as an ample sofa.

Although the maker is unknown, the original shape and buttoned upholstery of the present sofa can be compared with examples by Maison Jansen, see J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 332.

W £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

152

ITALY

19th century

Table

painted leather, walnut, oak, parcel-gilt

the *associated* painted leather top with faded neoclassical decoration, on castors, *adapted*
71 by 67cm., 28 by 26½in.

The top possibly late 18th century with a 19th century moulded edge and tripod base.

W £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



152



153

153

GEORGE ORRY-KELLY

1897-1964

Still Life

signed
oil on board
8.5 by 22cm.; 3¼ by 8¾in.

The Australian born Orry-Kelly is one of the most celebrated costume designers of Hollywood's Golden Age. Working on hundreds of productions, he was chief costume designer at Warner Bros. from 1932-44, and was nominated for four Academy Awards, winning three for *An American in Paris*, *Les Girls* and *Some Like it Hot*. Vivien knew and was friends with Orry-Kelly, and may have acquired the present work and *Flowers in a Glass Vase* (lot 155) directly from him.

⊕ £ 200-300
€ 250-350 US\$ 300-400

154

SIR PETER THORNEYCROFT

1909-1994

Still Life of Strawberries

signed with initials
oil on board
18 by 25.5cm.; 7 by 10in.

⊕ £ 200-300
€ 250-350 US\$ 300-400



154



155

155

GEORGE ORRY-KELLY

1897-1964

Flowers in a Glass Vase

signed
oil on board
20.5 by 18cm.; 8 by 7in.

⊕ £ 200-300
€ 250-350 US\$ 300-400

156

ENGLAND

18th century

Gateleg Table

mahogany

with two single 'gates', each cabriole leg ending in a hoof foot extended 71.5 by 123 by 138cm, 28 by 48½ by 54¼in. Made circa 1750.

This table could possibly be that which Vivien had in the dining room at 6 Little Stanhope Street in Mayfair. This small Queen Anne cottage was her home with her first husband Leigh Holman (from whom she took her stage name). 'The dining-room on the ground floor was more traditional with its panelling, oval gate-legged table and dark green curtains edged with silver brocade' (Vickers, *op. cit.*, p. 39).

W £ 1,200-1,800

€ 1,350-2,050 US\$ 1,600-2,400



156



157

157

ENGLAND

18th century

Tapestry Wing-Back Armchair

carved walnut

covered with 'Verdure' tapestry fragments
Made in the first quarter of the 18th century.

PROVENANCE

Acquired from H. W. Keil, Broadway, Worcestershire in 1949.

In a letter dated 19 July 1949 Keil writes, 'Dear Lady Vivien, We were very pleased indeed to see Sir Laurence and yourself in our showrooms yesterday' he goes on, 'I am sending a photograph of the fine Queen Anne chair covered in the 17th Century tapestry. This armchair is well worth possessing since it has a very fine frame and the upholstery is thoroughly clean, in fact the stuffing was renewed when the tapestry was replaced. The colours, too, will give dignity to any room and I have offered this chair at a very reasonable figure to you - £260.' (The Vivien Leigh Archive, Victoria and Albert Museum, London, THM/433/6/1)

LITERATURE

Photographed at Notley Abbey in the drawing room circa 1959.

W £ 2,500-3,500

€ 2,800-3,950 US\$ 3,350-4,650



158

158

CENTRAL ITALY

17th century

Pair of Throne Chairs

walnut

with with antique panels of silver thread on a red velvet ground, restorations

Made in the last quarter of the 17th century.

LITERATURE

Photographed at Notley Abbey, between January 1955 - November 1960, (Laurence Olivier Archive, The British Library, London, Add MS 79855).

W £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



159

159

NORTHERN EUROPE

17th century

Casket

iron, polychrome decorated beech

locked

19.5 by 26.5 by 15.5cm., 7½ by 10½ by 6in

Possibly Swiss or South German and made in the second half of the 17th century.

LITERATURE

Possibly that described, *Notley Abbey Inventory*, April 1948, p. 14, drawing room, 'An old English varnished wood workbox with floral and figure decorations 10½" wide' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



160

160

MANNERIST STYLE

20th century

Pair of 'Theatrical' Torchères

gilt-gesso laid on softwood

with shades, losses

without lamp fixings 158.5cm., 62½in.

Made circa 1935.

W £ 600-900

€ 700-1,050 US\$ 800-1,200



161

161

AUBUSSON, FRANCE

18th century

'Village Fête' Tapestry

wool, woven

with a scene of a village market, *lacking border*
approximately 202 by 407cm; 6ft. 7in. by 13ft. 4in.

In a letter to Greta Garbo written between March and April 1947, Cecil Beaton recounts a stay at Notley Abbey, the house from where this tapestry possibly comes. The designer was visiting the Oliviers as he was involved with the productions of both 'Anna Karenina' and 'The School for Scandal'. Beaton writes to Garbo 'It is very romantic in a medieval way and it is lovely to see something that has been neglected taking on a new life. They have planted avenues of trees, 500 rose trees and are making great improvements both in and outside the house. This morning a tapestry was hung with everyone giving advice in their pyjamas' (Hugo Vickers, *Vivien Leigh*, London, 1988 p. 173).

W £ 3,000-3,500
€ 3,400-3,950 US\$ 4,000-4,650



162

162

FOLLOWER OF PIETER GYSELS

Travellers Loading a Horse and Cart in a Wooded Landscape

oil on panel
34.6 by 36.4cm.; 13⁵/₈ by 14³/₈in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 3, Dining Room, 'A Dutch oil painting on copper, Landscape with figures, Horse and Cart in the foreground, 13¹/₂ X 14"', by Jan Brueghel De Velours 1568-1625, framed' [sic], (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000



163

164

STYLE OF THOMAS CHIPPENDALE

18th century

Side Chair

carved mahogany

Made in an English provincial town circa 1760.

W £ 300-500

€ 350-600 US\$ 400-700



165

163

ANN TENNANT

active second half 18th century

Map of England and Wales

embroidered, signed *Ann Tennant* and dated 1779

linen, wool, worked in a variety of coloured silk threads and stitches

later framed and glazed

visible panel 52 by 42cm., 20½ by 16½in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 8, the cloakroom, 'An Antique needlework sampler Map of England in red painted frame glazed' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 500-700

€ 600-800 US\$ 700-950



164

165

ENGLAND

17th century

Lowboy

walnut, oak

oak legs and stretcher possibly later

71 by 77 by 50cm., 28 by 30¼ by 19¾in.

Made circa 1690 and later.

PROVENANCE

Acquired from H.W. Kell, 'Late 17th c. walnut...filled drawers...turned legs and stretchers, c. 1770' for £150, 1 May 1945, (Laurence Olivier Archive, The British Library, London, Add MS 79849);

The underside partly chalked 'Olivier' and with a paper label stamped 'Sir L Olivier'

LITERATURE

Notley Abbey Inventory, April 1948, p. 10, drawing room, 'A William and Mary walnut and banded oblong table with one drawer on spiral turned supports and cross stretcher, 30½' wide' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

W £ 600-900

€ 700-1,050 US\$ 800-1,200



166

166

SIR MATTHEW SMITH

1879-1959

Flowers in a Vase

signed with initials
oil on canvas
62 by 51cm.; 24½ by 20in.

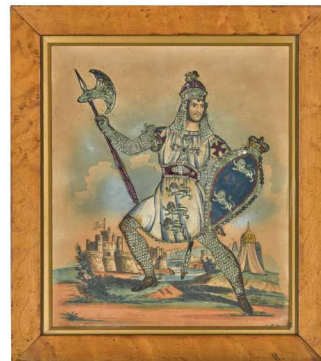
PROVENANCE

Leicester Galleries, London

LITERATURE

Hugo Vickers, *Vivien Leigh*, London, 1988, illustrated in the background of a photo at Tickerage Mill between pps. 286-287.

⊕ £ 10,000-15,000
€ 11,200-16,800 US\$ 13,300-19,900



167 (variation to sizes not shown)

167

J. GOLDING & A. PARK, ET AL.

19th century

Eight Theatrical 'Penny Plain' and 'Twopence Coloured' Portraits

hand coloured, appliqué silk and tinsel prints each in a glazed satinbirch frame, depicting Mr Rowbotham as Count Godfrey Prince of Damascus, Miss Ford as Victorine in *My Old Woman*, Mr Wynne as Charles King of France in *Joan of Arc*, Mr Elton as Richard Coeur de Lion, Mr Phelps as Hamlet, Mr King as Little John, Mr. N. T. Hicks as Richard the 1st, or, the Lion King

and another figure not identified **together with** a similar portrait of Admiral Nelson at the Battle of Trafalgar

(9)

smallest 23.5 by 19cm.; 9¼ by 7½in. largest 33 by 29cm.; 13in. by 11½in.

Executed between 1812 and 1848.

LITERATURE

Possibly those described, *Notley Abbey Inventory*, April 1948, p. 29, first floor / first room, 'Three silk and tinsel pictures framed and glazed' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed at Notley Abbey in the library circa 1959.

Tinsel prints were created from etched portraits of the theatrical stars of the day, playing their best loved roles on the London stage. Each print was then hand-painted in watercolour and decorated with scraps of silk, leather and tinsel. A popular pursuit during the first half of the 19th century, they were considered an adult hobby, rather than a child's. The prints were colloquially known as "penny plains" and "twopence coloureds", the names of which originated from the prices each cost to purchase. For other examples see those in the collection of the V&A Museum, London.

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



168 (showing four alternate stage sets)

168

ENGLAND

19th century

The 'Prince of Wales' Model Theatre

parcel-gilt, polychrome decorated mahogany, mirror glass

the proscenium painted with the crest for Mitton or Moxton and initials 'BM' centred by the Prince of Wales feathers, **together with** two painted oak backdrops and a set of conforming wings and a large group of hand coloured printed card scenery, comprising; eleven backdrops and ten wings for Richard III, five for Edward the Black Prince, five for Mary the Maid of the Inn, five for Cherry & the Fair Star, three for Montrose, two for Guy Manners, five for the Forty Thieves, one each for Gilderoy, Tekeli, Romeo & Juliet, the Mountaineers and four unknown backdrops **and including** two associated mixed-media theatrical dolls (qty) 42 by 54 by 32cm., 16¾ by 21¼ by 12½in. Made circa 1840 and later.



168 (figures)

PROVENANCE

By repute acquired by Laurence Olivier in 1945.

EXHIBITED

Topsham Museum, Devon, *Vivien Leigh: A Century of Fame*, 2013 (on loan).

LITERATURE

Notley Abbey Inventory, April 1948, p. 15, the study, 'A painted and decorated model stage' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

One of the figures that comes with this theatre is said to depict a character played by Vivien, that of Sabina the maid in Thornton Wilder's play *The Skin of Our Teeth*. This figure appears in a photograph of Notley Abbey in the library circa 1959

£ 5,000-7,000

€ 5,600-7,900 US\$ 6,700-9,300



169

169

QUEEN ELIZABETH I

Document signed ("Elizabeth R")

commanding Sir Thomas Heneage to pay £133 6s. 8d., to her chief almoner Richard Fletcher, Bishop of Worcester, or his assistant John Dix, as Maundy money for distribution during Holy Week, one vellum membrane (175 x 257mm), "at our manor of St James", 7 April 1593, papered seal, docketed on the verso by Dix, window mounted, together with two prints of Elizabeth I, bound in brown straight-grained morocco gilt, lettered on the upper cover, inside dentelles, blue endpapers, *small smudge to signature, spotted*

The distribution of money by the English royal family on Maundy Thursday is a ceremony that stretches back to the 13th century, although the striking of coins specifically for the purpose only began in the 1660s under Charles II. The distribution of royal alms is the responsibility of the Lord High Almoner, in this case Richard Fletcher (1544/5-1596). The mention of Fletcher in this document may have given it particular resonance to Vivien as he was the father of the great Jacobean dramatist John Fletcher, collaborator with Shakespeare and his successor as playwright to the King's Men.

The date and circumstances of Vivien's acquisition of this document is unknown, but it is listed in a 1948 inventory of Notley Abbey. It may have been a gift associated with a performance, most likely her first major film role in the 1937 Elizabethan romance *Fire Over England*, in which Vivien played a lady-in-waiting to the ageing Queen, whose heroic lover (Laurence Olivier, in their first pairing) engaged himself in uncovering perfidious traitors and (not entirely single-handedly) thwarting the Spanish Armada. Flora Robson as Queen Elizabeth had the best lines, mostly taken as they were from genuine speeches by the Queen.

£ 9,000-12,000
€ 10,100-13,500 US\$ 11,900-15,900

170

QUEEN ELIZABETH II

Coronation Commemorative Mug Designed by Richard Guyatt for Wedgwood

dated 1953
pottery

the interior rim printed 'GOD SAVE THE QUEEN', the underside printed 'TO COMMEMORATE THE/ Coronation/ OF HER MAJESTY/ QUEEN ELIZABETH II/ 1953/ WEDGWOOD/ MADE IN ENGLAND/ DESIGNED BY RICHARD GUYATT
height: 10cm., 4in.

Professor Richard Guyatt (1914–2007) was one of the foremost graphic designers of the 20th century. Asides from designing work for Wedgwood he was a professor at the Royal College of Art and then Rector there from 1978 until 1981. Interestingly, before the Coronation, he co-designed the Lion and the Unicorn Pavilion for the Festival of Britain in 1951. Part of this site, on London's Southbank, was used for the construction of The National Theatre, a project of great importance to Laurence.

£ 120-180
€ 150-250 US\$ 200-250



170

171

ENGLAND

19th century

Two Waterfall Bookcases

ebonised and gilt-decorated pine
larger 138.5 by 71 by 29cm. and smaller 124.5 by 89 by 30cm.;
54¼ by 28 by 11½in. and 48¾ by 35 by 12in.
Both made in the first half of the 19th century.

These bookcases could well have been supplied by John Fowler to Vivien. Their Regency form and painted finish would have appealed to him enormously. At the start of his career he learnt and honed an array of decorative painting techniques, working for Thornton Smith a commercial decorator in Soho and then for Margaret Kunzer an antique dealer who would source early 19th century painted pine and beech furniture which Fowler would enhance (see Chester Jones, *Colefax & Fowler*, London, 1989, p. 11). This sort of furniture became a key ingredient in his stock and decorative schemes, most notably in his celebrated partnership with Sibyl Colefax.

W £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



171



172

172

ENGLAND

19th century

Pair of Book Carriers

Brass, rosewood
cast-brass, rosewood
15 by 54 by 22cm., 6 by 21¼ by 8¾in.
Made circa 1815.

PROVENANCE

The underside of one with a paper label stamped 'Sir L. Olivier'

LITERATURE

Probably those described, *Notley Abbey Inventory*, April 1948, p. 19, principal bedroom, 'A mahogany [sic] gilt-metal mounted book rack' and p. 22 in the guest's bedroom blue, 'A mahogany [sic] and brass gallery book rack' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); One photographed in Vivien's bedroom at Notley Abbey circa 1959.

W € £ 600-900
€ 700-1,050 US\$ 800-1,200

173

ENGLAND

19th century

Two Unusual Low Chair-Stools

gilt-brass, ebonised beech
of small proportions, with buttoned silk upholstery
Made circa 1870.

PROVENANCE

One possibly acquired from Colefax & Fowler, '1 Victorian black and gold slipper chair covered in petunia satin' for £32, 12 April 1949, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 66, one illustrated in Vivien's bathroom at Eaton Square, Belgravia.

W £ 400-600
€ 450-700 US\$ 550-800



173

VIVIEN AND HER CATS

Vivien Leigh's fondness for cats can be dated to her school days, when, as she later recalled 'I was the youngest child there and so I imagine I was rather spoiled [*sic*]. I remember I was allowed to take cats to bed with me. I've always been mad about cats.' In the mid-1930s Vivien adopted Tissy, a black-and-white stray which figures in Furse's watercolour (lot 175). In 1946, Laurence presented her with her first Siamese cat, New Boy, named after the New Theatre in London's St Martin's Lane (now the Noël Coward Theatre), and who travelled with them everywhere as well as appearing in a number of magazine articles of

the time, and being a regular on set at Shepperton Studios during the shooting of Julien Duvivier's *Anna Karenina* (1948). Armando, later purchased by Olivier, wore the same bell collar – from Paris – that New Boy had. Named after Jones Harris, an admirer, Poo Jones was Vivien's last companion and one of her very favourite cats, who would always travel with her – even accompanying her on board the Queen Elizabeth. Lifelong friend and *Gone with the Wind* co-star Olivia De Havilland aptly evoked Vivien's 'elegance and composure, like a small Siamese cat; and the tinkling charm of a Chinese wind lantern.'



New Boy
(photograph: lot 237 part)

174 CATS

Three books about cats, comprising:

i) **Micheal Joseph**. Charles. The Story of a Friendship. *London: Michael Joseph, 1943*, 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH BY GEORGE RELPH AND MERCIA SWINBURNE ("Love from | George, Mercia and | 'Bikey'!") on the front free endpaper, original red cloth, *some light soiling to binding*; ii) **Marcel Uzé**. The Cat in Nature, History and Art. *Milan: The Hyperion Press. [c.1955]*, 8vo, presentation copy inscribed to Vivien Leigh ("Miss Leigh, | I hope you like cats as much as I have | assumed that you do. Happy Birthday! | Love you as ever, | Joy Thomason") on the front free endpaper, original printed boards; iii) **Beverley Nichols**. Cats' A.B.C. *New York: E.P. Dutton, 1960*, large 8vo, presentation copy inscribed to Vivien Leigh ("Dear "Katie Scarlett" - | I'm sure you know your | A.B.C.'s about cats [...] Best wishes to you always. | Sincerely, | Robert Rosterman") on the verso of the front free endpaper, original printed boards, dust-jacket, *jacket price clipped* (3)

£ 100-150
€ 150-200 US\$ 150-200

175 ROGER FURSE 1903 - 1972

Vivien Leigh Reading With Tissy

signed
watercolour, pen and ink and pencil on paper
40 by 35cm.; 15¾ by 13¾in.

LITERATURE

Notley Abbey Inventory, April 1948, p. 25, Guest's (Green) Bedroom, 'A Water Colour Sketch, Lady with a Book and Cat at her side, signed Furse', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

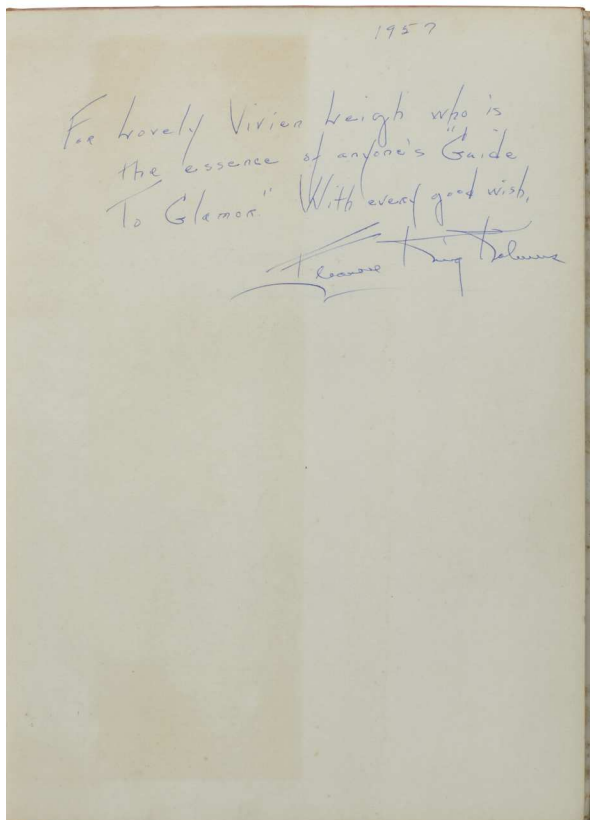
⊕ £ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000



175



The library at Notley Abbey, circa 1959
(photograph: lot 237 part) showing lots 124, 137, 151 in situ



176



177

176

ART REFERENCE

A collection of art reference books, comprising:

- i) **Aubrey Beardsley**. *A Book of Fifty Drawings*. London: Leonard Smithers, 1897, 4to, original red pictorial cloth; ii) **Claude Roger-Marx**. *L'Oeuvre Gravé de Vuillard*. Monte-Carlo: André Sauret, 1948, 4to, number 370 of 2500 copies, PRESENTATION COPY INSCRIBED BY KENNETH CLARK ("To dear Vivien | with love | from K. | after Antigone, March 1949") on the front free endpaper, original grey cloth, dust-jacket; iii) **Kenneth Clark**. *Moments of Vision*. Oxford: The Clarendon Press, 1954, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Larry & Vivien | with love from K") on the title page,

original printed wrappers, wrappers a little soiled; iv) **[Augustus John]**. Augustus John. *Fifty-Two Drawings*. London: George Rainbird, 1957, folio, number 85 of 150 copies signed by the Augustus John and David Cecil, vellum backed brown boards by Zaehnsdorf, publisher's slipcase, slipcase a little stained; v) **Fleur Cowles**. *The Case of Salvador Dali*. Boston: Little Brown and Company, 1959, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Vivien | with so much affection - | Fleur | Feb. 1967") on the front free endpaper, original red cloth; together with 16 others (21)

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

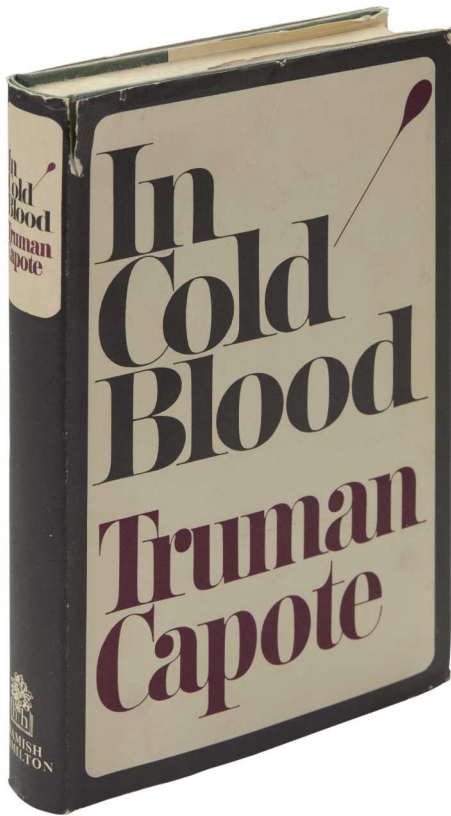
177

PHOTOGRAPHS

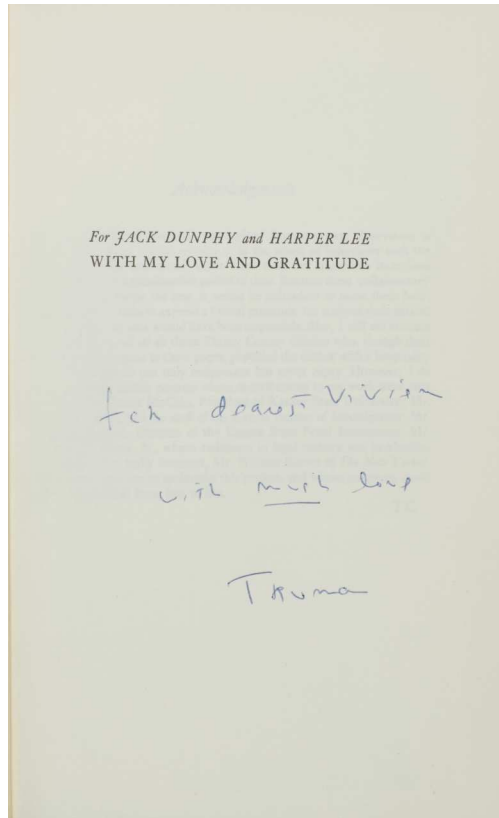
Photograph of Bernard Berenson, inscribed by him to Vivien and Larry

black and white photographic portrait, laid down on stiff card, image 250 x 201mm., sheet 270 x 209mm., card 273 x 219mm., showing Berenson seated in an armchair surrounded by books and papers and beneath Veneziano's *Madonna and Child* (now in the Berenson Collection, Florence), INSCRIBED BY BERENSON "To Vivien and Laurence with the love of B.B. July 1951" along the lower edge, some light spotting to white border, one small tear (10mm.) to left edge, slightly affecting image

£ 100-150
€ 150-200 US\$ 150-200



179



179

178

BIOGRAPHICAL

A collection of books of biographical interest, comprising:

i) **Felix Barker**. *The Oliviers*. London: *Hamish Hamilton*, 1953, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Mr and Mrs Hartley | in appreciation of all their help, | and in the hope that I have done | right by them and their daughter. | Felix Barker | II.VI. 53") on the front free endpaper, with Gertrude Hartley's ownership signature, original red cloth, dust-jacket, *dust-jacket worn*; ii) **Margaret Mitchell**. *Gone with the Wind*. New York: *Macmillan*, 1961, 8vo, presentation copy inscribed to Vivien Leigh ("To "Katie Scarlett" herself [...] with every good wish - | Robert Rosterman | 61") on the front free endpaper, original patterned boards, with accompanying commemorative booklet, publisher's slipcase; iii) **Tarquin Olivier**. *Eye of the Day*. London: *Heinemann*, 1964, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Vivien | Wishing so much I could be | there to give it to you. | Tarquin") on the half-title, original green cloth, dust-jacket, *dust-jacket a little worn at edges*; together with 4 others and 2 printed funeral eulogies (9)

£ 150-250

€ 200-300 US\$ 200-350

179

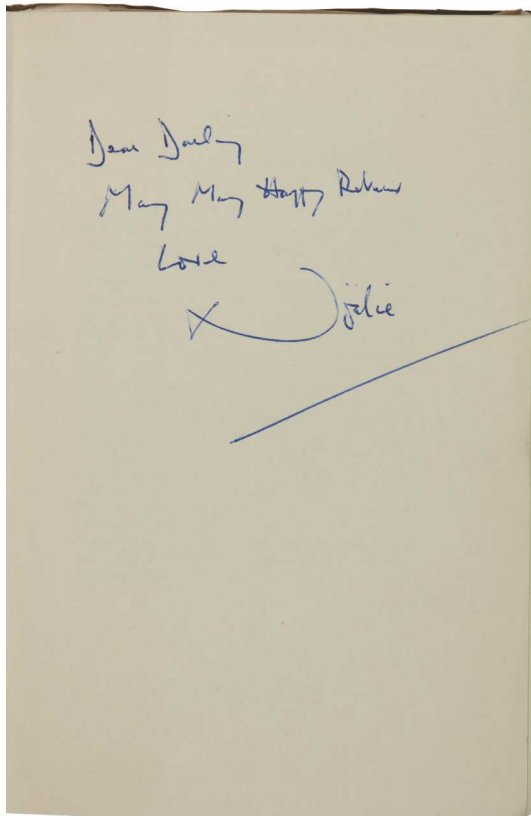
TRUMAN CAPOTE

In Cold Blood. A true account of a multiple murder and its consequences. London: *Hamish Hamilton*, 1966

8vo, FIRST UK EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO VIVIEN LEIGH ("for dearest Vivien | with much love | Truman") on the dedication leaf, original green cloth, lettered in silver on spine, top edge yellow, dust-jacket, *dust-jacket with small tears at extremities*

£ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



180

180

NOËL COWARD

1889 - 1973

Four works, comprising:

i) *Private Lives*. London: Heinemann, 1930, 8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO LAURENCE OLIVIER ("For Larry | from | Noël | 1930") on the front free endpaper, the part of Sybil marked and annotated in pencil throughout, original blue cloth, spine perished, boards worn; ii) *Look After Lulu!* London: Heinemann, 1959, small 8vo, FIRST EDITION, THE DEDICATION COPY INSCRIBED BY THE AUTHOR ("Kindly see dedication | and oblige") on front free endpaper, further inscribed ("So there!") beneath the dedication, Christmas card from Coward ("Darling Dear | love | Dear Darling") depicting himself loosely inserted, original blue cloth, dust-jacket, slightly soiled along upper edge of upper board; iii) *Pomp and Circumstance*. London: Heinemann, 1960, 8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Dear Darling | Many Many Happy Returns | Love | Noëlie") on the front free endpaper, original blue cloth, dust-jacket; iv) *Pretty Polly Barlow and other stories*. London: Heinemann, 1964, 8vo, FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Dear Darling | with Amore | Noëlie") on the front free endpaper, original blue cloth, dust-jacket, spine of jacket a little browned;

[with]: T.E. Lawrence. *Revolt in the Desert*. New York: Doubleday, Doran & Company, 1927, large 8vo, FIRST AMERICAN EDITION, PRESENTATION COPY INSCRIBED TO LAURENCE OLIVIER ("For Larry | A gallant spirit | Noël | 1930") on half-title, plates, folding map at end, original brown cloth, spine slightly worn (5)

On Vivien, Coward later observed: "She was wonderful company and her wit was keen. We laughed and giggled over so many things [...] Her command of words, not always respectable ones, was remarkable, and her vehemence earth-shattering. She was a lass unparalleled" (in Dent, *Vivien Leigh: A Bouquet* (1969), p.62).

£ 600-800
€ 700-900 US\$ 800-1,100



181

181

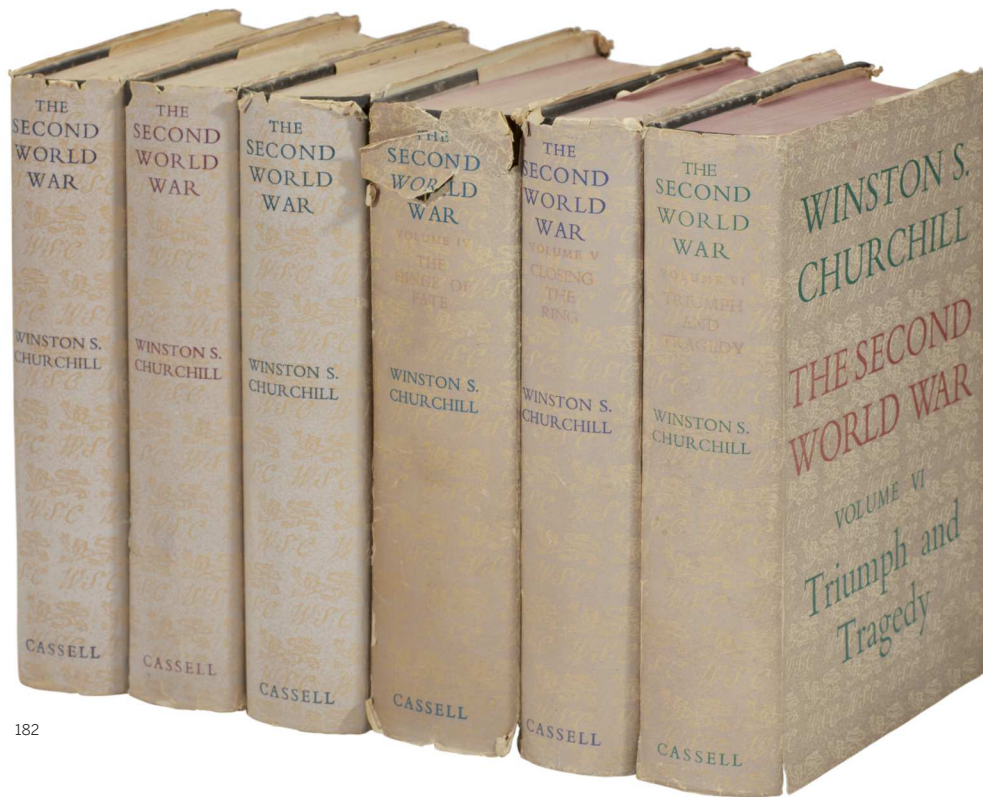
DOROTHY WILDING

1893 - 1976

Photograph of Noël Coward, inscribed by him to Vivien Leigh

matte silver print, [c.1951?], laid down on tissue, black paper and stiff card mount, image 295 x 237mm, card 346 x 264mm., showing Coward in a bow tie looking off camera, signed "Dorothy Wilding" below the image and with her studio label on verso (numbered 015819 V), INSCRIBED BY COWARD "For Vivien | 'Steady girl! | My love | Noël" in ink on the image above his left shoulder, some spotting to tissue, hole punched in mount at each corner (slightly affecting the top left corner of the image)

£ 150-250
€ 200-300 US\$ 200-350



182

182

SIR WINSTON CHURCHILL

The Second World War. London: Cassell & Co., 1948-1954

6 volumes, 8vo, FIRST BRITISH EDITIONS, volume one the Bayliss printing (signed with numbers throughout), the rest first printings, FOURTH VOLUME INSCRIBED BY THE AUTHOR TO VIVIEN LEIGH ("To | Vivien Olivier | from | Winston S. Churchill | 1957") on a preliminary blank, author's note and errata slips in volume one, maps, charts and tables (some folding), original black cloth, lettered in gilt on spines, top edges red, dust-jackets, some spotting to foreedges of volumes, top edges faded, binding of volume 4 a little soiled, volume 3 with a Farrington family ownership inscription and presentation inscription dated 1949, dust-jacket for volume 4 worn with some loss at head and foot of spine, dust-jackets for other volumes worn at extremities and spines of vol. 1-3 faded;

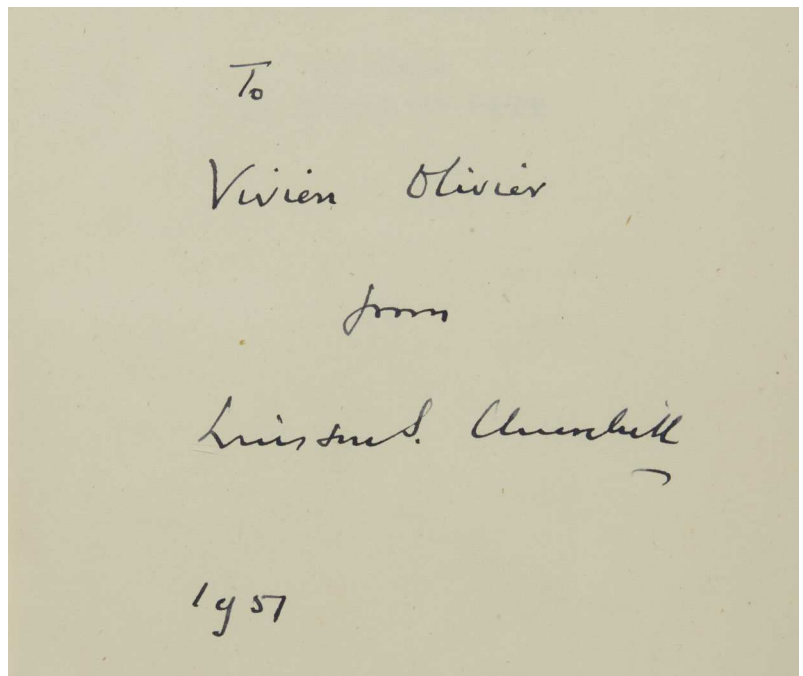
[with]: duplicate copies of volumes 1, 2, 4, and 5, lacking dust-jackets, ownership inscription ("E.R. Hartley") to title of volume 1 (10)

LITERATURE

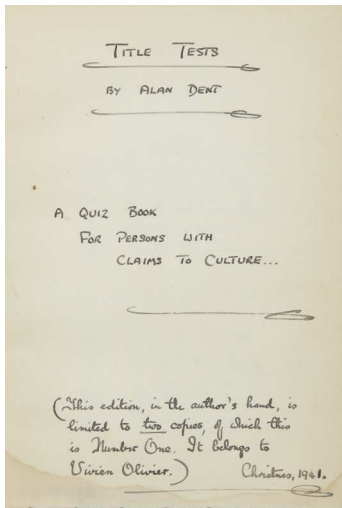
Cohen A240.4(I).b, A240.4(II).a, A240.4(III).a, A240.4(IV).a, 240.4(V).a, A240.4(VI).a; Woods A123(b)

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



182 (detail)



183

183

ALAN DENT

1905 - 1978

“Title Tests... A Quiz Book for Persons with Claim to Culture...”

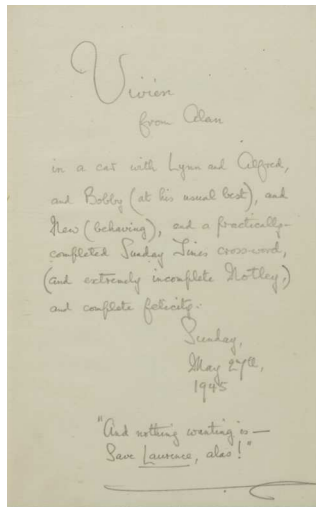
autograph manuscript quiz book, inscribed on the title page “This edition, in the author’s hand, is limited to two copies, of which this is Number One. It belongs to Vivien Olivier. Christmas 1941”, consisting of five hundred quiz questions on art, literature, drama and film, with the answers given at the foot of the even numbered pages, 36 pages, small 8vo, cream buckram over blue boards, inscribed with the title along spine, *upper inner joint cracked, staining to the lower edge of each leaf (possibly water damage)*

Scottish film and theatre critic Alan Dent first met Vivien when she was in rehearsals for *The Doctor's Dilemma* in the autumn of 1941, although he had been an admirer since seeing her on stage in *The Happy Hypocrite* in 1936. He came to be a good friend of both Vivien and Larry, and helped Larry during the preparations for his three Shakespeare films.

After her death, Hamish Hamilton (see lot 193) commissioned Dent to write his *Vivien Leigh: A Bouquet* (1969), in which he remarked: “I thought the world of Vivien Leigh as a friend, and I think the world a much dimmer and duller place in her absence” (p.14).

In the same book, he quotes the letter Vivien wrote thanking him for this gift: “That is really the most splendid little book. I am completely enchanted with it and bursting with admiration of you [...] I won't tell you what our marks were. But we were highly delighted to pass muster - and that in spite of the fact that Larry though Red Russule, Scarlet Cap, The Slayer and Stinkhorn were names of rustics in Thomas Hardy! I nearly gave him one mark because I laughed so much...” (*ibid.*, p.19).

£ 100-150
€ 150-200 US\$ 150-200



184

184

ALAN DENT

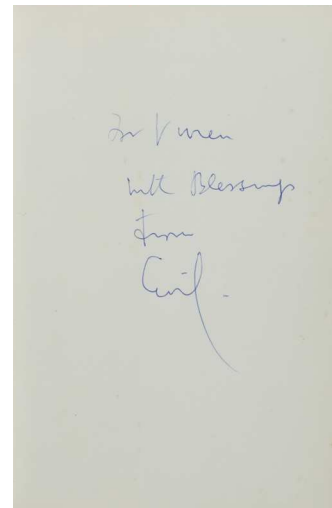
1905 - 1978

A collection of books inscribed by Alan Dent, comprising:

- i) **Alexander Woollcott**. Long. Long Ago. London: Cassell and Company, 1945, 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH (“Vivien | from Alan | in a car with Lynn and Alfred, | and Bobby (at his usual best), and | New (behaving), and a frantically | completed Sunday Times crossword. | (and extremely incomplete Notley.) | and complete felicity. | Sunday, | May 27th, | 1945 | “And nothing wanting is - | Save Laurence, alas!””) on in the front free endpaper, original black cloth; ii) **Eleanor and Herbert Farjeon**. Kings and Queens. London: J.M. Dent, 1953, 4to, PRESENTATION COPY INSCRIBED TO VIVIEN AND LARRY (“Laurence and Viv - | an ideal bed-book | for the dear pair of you. | Alan | August | 1954”) on the front free endpaper, original blue cloth, *some pencil marks, spine faded*; iii) **Max Beerbohm**. Letters to Reggie Turner. London: Rupert Hart-Davis, 1964, 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH (“To Vivien - | darling and dear friend | (these letters from another | darling to his dear friend) | Alan D | 5th November, 1964”) on the front free endpaper, original bluish buckram, dust-jacket; together with 3 others and an autograph letter signed (“Alan”) to Vivien requesting to see her and Larry, 2 pages, London, 24 January 1956 (8)

“New” probably refers to Vivien’s Siamese cat “New Boy”.

£ 100-150
€ 150-200 US\$ 150-200



185

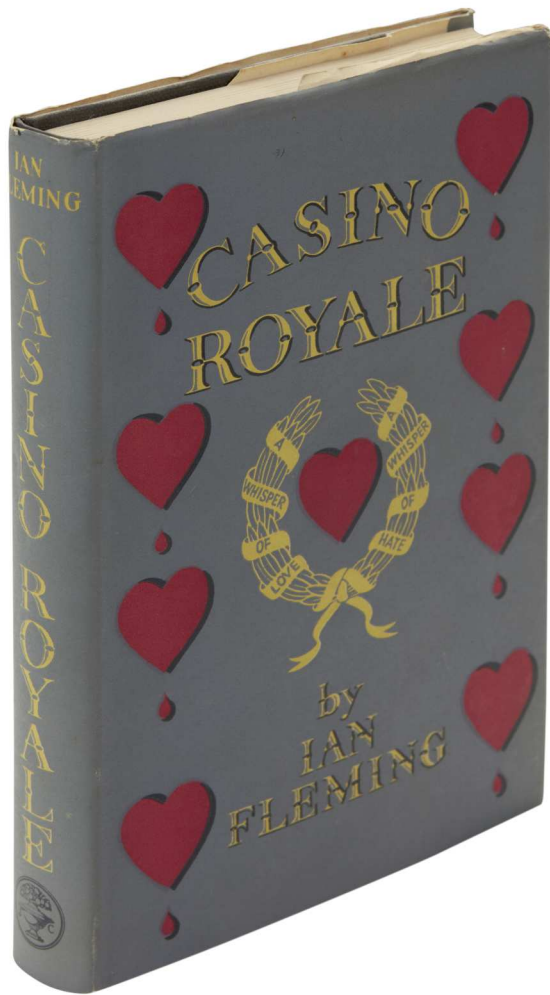
185

FASHION

A collection of fashion and photography books, comprising:

- i) **Journal des Dames et des Modes**. Numbers 14-39. Frankfurt: 1 April 1812 – 21 September 1812, 2 volumes, 8vo, printed title pages for each volume (one numbered 13 and one 27), engraved colour plates, plain blue wrappers, *incomplete, some leaves missing at end of second volume, wrappers somewhat worn*; ii) **Eleanore King**. Guide to Glamour. New Jersey: Prentice-Hall, 1957, 4to, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“1957 | For lovely Vivien Leigh who is | the essence of anyone’s ‘Guide | to Glamour’. With every good wish, | Eleanore King [?]Holmes”) on the front free endpaper, original pink cloth, dust-jacket, *jacket a little worn*; iii) **The World in Vogue**. New York: Viking Press, 1963, folio, presentation copy inscribed to Vivien Leigh (“Merry Xmas, Vivien darling, with all | my love always - | Dec 25 / 63”) on the front free endpaper, original brick red cloth over red cloth boards, dust-jacket, *jacket worn at edges*; iv) **Cecil Beaton**. My Fair Lady. New York: Holt, Rinehart and Winston, 1964, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR (“For Vivien | with blessings | from | Cecil”) on the front free endpaper, original cream and pink pictorial boards, dust-jacket, *jacket a little worn at extremities*; together with 5 others, 3 of which inscribed (10)

£ 300-500
€ 350-600 US\$ 400-700



186

186

IAN FLEMING

Casino Royale. Jonathan Cape, 1953

8vo, FIRST EDITION, FIRST ISSUE, half-title, original black cloth with red heart stamped on upper board, spine lettered in red, FIRST STATE DUST-JACKET (without the *Sunday Times* review on the upper flap), *front free endpaper torn out, some light wear to edges of jacket*

LITERATURE

Gilbert A1 (1.1)

A FINE COPY of the first James Bond novel.

£ 7,000-9,000

€ 7,900-10,100 US\$ 9,300-11,900

187

IAN FLEMING

The Man with the Golden Gun. London: Jonathan Cape, 1965

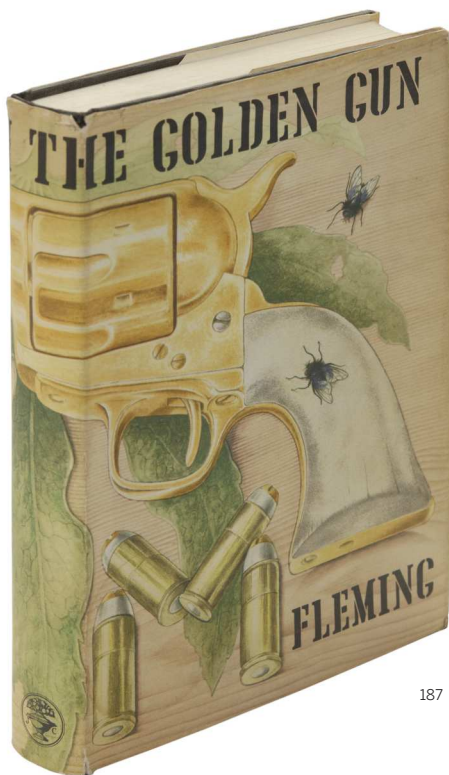
8vo, FIRST EDITION, SECOND STATE (without the gun blocked on the upper board), original black cloth (type C), lettered in rose gold on spine, patterned green endpapers, dust-jacket, *dust-jacket a little worn at head and foot of spine*

LITERATURE

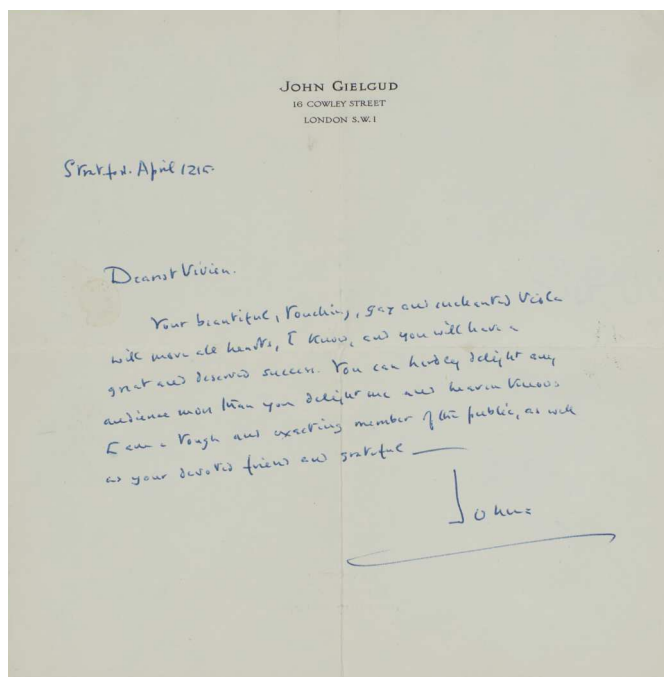
Gilbert A13a(1.3)

£ 200-300

€ 250-350 US\$ 300-400



187



188

188

JOHN GIELGUD

1904-2000

Autograph letter signed (“John”), to Vivien Leigh

congratulating her on her “beautiful, touching, gay and enchanted” performance as Viola in *Twelfth Night*, 1 page, headed stationery, Stratford-upon-Avon, 12 April [1955]

This note of encouragement was written on the opening night of *Twelfth Night* in Stratford. Gielgud directed the production, in which Larry appeared alongside his wife in the part of Malvolio.

£ 150-250

€ 200-300 US\$ 200-350

189

JAMES HAMISH HAMILTON

1900 - 1988

A collection of books inscribed by James and Yvonne Hamilton, comprising:

- i) **Bernard de Fontenelle**. *A Plurality of Worlds*. London: *The Nonesuch Press*, 1929, 8vo, number 1119 of 1600 copies, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH (“... from Jamie | September 1944 | with love”) on the front free endpaper, original vellum wrappers; ii) **Ben Jonson**. *The Masque of Queenes*. London: *The King’s Printers*, 1930, folio, number 131 of 350 copies, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH WITH A 16 LINE VERSE (“... In sign of her ascent to fame | through ten triumphant years, | As month by month her flight became | the envy of her peers. [...] with love and congratulations | from Jamie May 15 1945”) on the front free endpaper, original red boards, *slightly soiled*; iii) **Nancy Mitford**. *Love in a Cold Climate*. London: *Hamish Hamilton*, 1949, small 8vo, proof copy, PRESENTATION COPY INSCRIBED TO VIVIEN AND LARRY (“... with love from Jamie | Summer 1949”) on the half-title, original paper wrappers; iv) **E.B. White**. *Charlotte’s Web*. London: *Hamish Hamilton*, 1952, 8vo, first UK edition, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH (“To Vivien, who | loved Stuart Little, | from Jamie | 1952”) on the front free endpaper, original blue cloth lettered in red, *spine slightly browned*; v) **J.D. Salinger**.

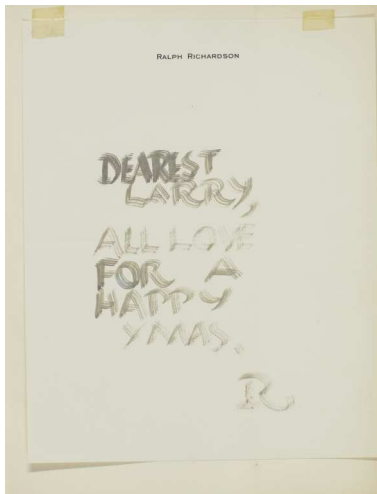
For Esmé – with Love and Squalor. London: *Hamish Hamilton*, 1953, 8vo, first UK edition, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH (“Darling Vivien | from Jamie | May 1953”) on the front free endpaper, original blue cloth; together with 9 others, each inscribed (14)

Publisher Hamish Hamilton (1900-1988), known universally as ‘Jamie’, was a friend of Leigh Holman and first met Vivien when she and Leigh were courting: “Leigh was no dancer and would sit stolidly watching Vivien and me enjoying ourselves at the Old Berkeley opposite the Ritz. Both were my confidants...” (quoted in Vickers, *Vivien Leigh* (1988), p.33).

After their marriage, Leigh approached Hamilton for advice regarding Vivien’s desire to continue her acting career. Hamilton’s prescient response was: “You can’t stop her. But it will be the end of your marriage” (*ibid.*, p.51). Although they had been close friends, after the end of her marriage to Leigh Vivien and Hamilton were estranged until a chance meeting on board the *Majestic* on the way to America: “When I reached the dining room that irresistible laughing face popped up [...] *Inter alia* she said, “You will love Larry.” I replied: “No I hate him for robbing my best friend of his wife.” Vivien said: “You won’t.” And of course she was right.” (*ibid.*, p.106).

£ 400-600

€ 450-700 US\$ 550-800



190

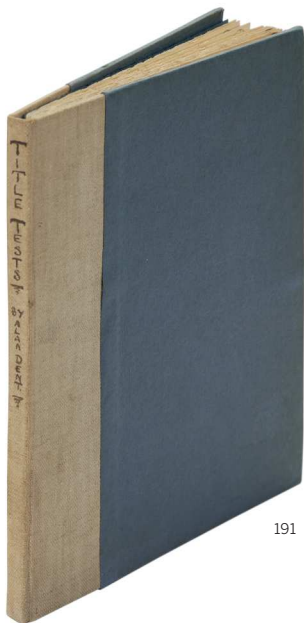
190

GEOFFREY KEYNES

Blake's Pencil Drawings. Second Series. *London: Nonesuch Press, 1956*

4to, NUMBER 1293 OF 1440 COPIES, PRESENTATION COPY INSCRIBED TO LAURENCE OLIVIER BY RALPH RICHARDSON ("Dearest | Larry, | all love | for a | happy | Xmas, | R") on a sheet of headed writing paper tipped in at the front free endpaper, plates, original red cloth, patterned dust-jacket, *dust-jacket worn at extremities and label with small chip*

£ 100-150
€ 150-200 US\$ 150-200



191

191

D. H. LAWRENCE

1885 - 1930

Pansies. London: Privately Printed for P.R. Stephenson, 1929

8vo, NUMBER 46 OF FIFTY SPECIAL COPIES OF THE DEFINITIVE EDITION, SIGNED BY THE AUTHOR, portrait frontispiece, original pale blue leather, ruled in blue and lettered in gilt, with Laurence phoenix stamped in gilt on lower board, top edge gilt, original blue marbled slipcase, *some light spotting, binding a little soiled, spine browned, slipcase worn at extremities*

£ 700-900
€ 800-1,050 US\$ 950-1,200

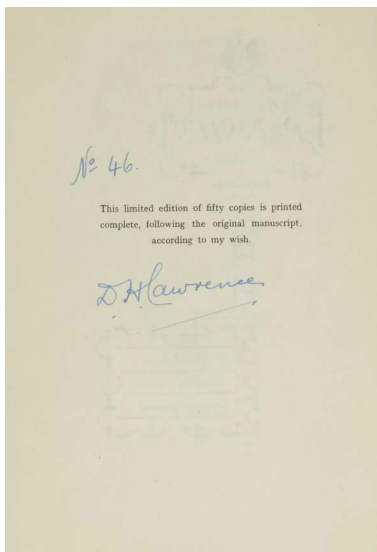
192

LIMITED EDITIONS

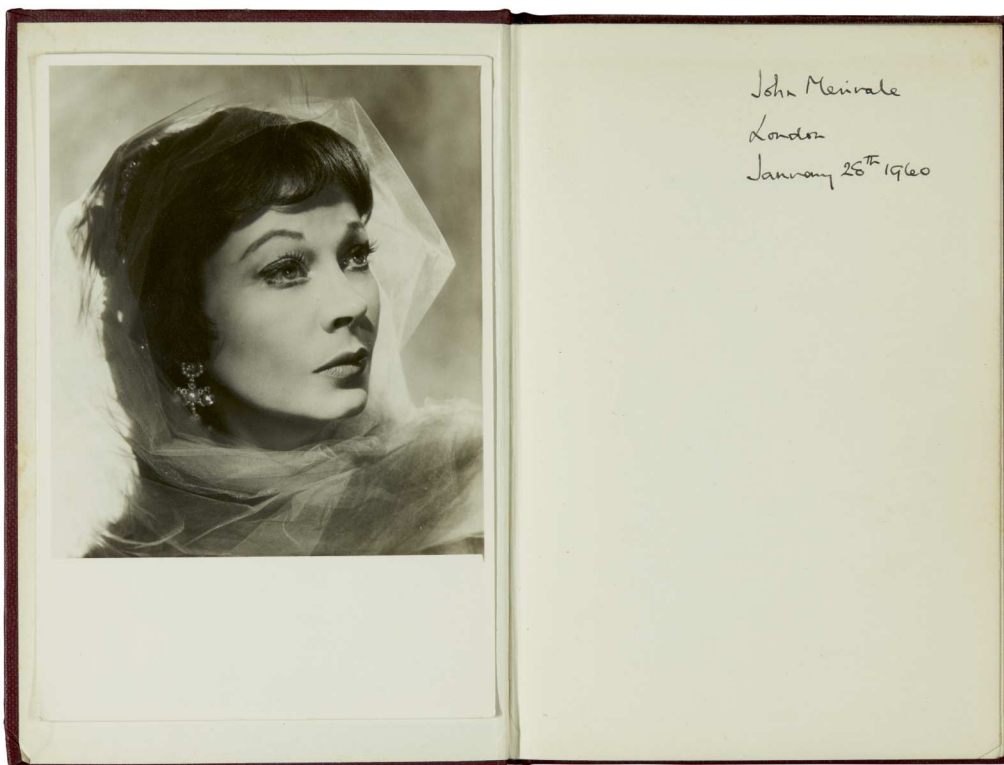
A collection of limited editions, comprising:

i) William Shakespeare. The Poems of William Shakespeare. *London: Edward Arnold, 1899*, square 8vo, ONE OF 450 COPIES, printed in red and black, woodcut initials, FROM THE LIBRARY OF SIBYL COLEFAX with her bookplate loosely inserted, original limp vellum, ties; **ii) Julia Frankau.** The Story of Emma, Lady Hamilton. *London: Macmillan and Co., 1911*, 2 volumes, folio, NUMBER 60 OF 250 SIGNED COPIES, colour frontispiece and 14 colour plates in each volume, 8 monochrome plates at end of volume 2, original full vellum gilt, top edge gilt; **iii) John Steinbeck.** The Grapes of Wrath. *New York: The Limited Editions Club, 1940*, 2 volumes, 4to, NUMBER 167 OF 1146 COPIES SIGNED BY THE ILLUSTRATOR, illustrations by Thomas Hart Benton, original rawhide over "grass cloth", all edges yellow, glassine jackets, *rawhide mottled, glassine worn; together with 9 others (14)*

£ 1,200-1,800
€ 1,350-2,050 US\$ 1,600-2,400



191



194

193

JOHN HERMAN MERIVALE

1779 - 1844

A collection of books owned or inscribed by John ("Jack") Merivale, comprising:

i) Lord Alfred Douglas. *Sonnets*. London: Rich and Cowan, 1935, 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ("Vivien 1935 | p.50") on the front pastedown endpaper, original blue cloth; **ii) [Augustus John].** *Drawings*. London: Faber & Faber, 1945, 4to, fifth impression, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ("for Vivien from John | see p.11") on the front free endpaper, original blue cloth, some light soiling to upper edge of first few leaves; **iii) [George Bernard Shaw].** *Shaw on Music*. New York: Doubleday Anchor Books, 1955, 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ("Darling | The wrong collection | I fear : but for the | right girl. | With my love, | Jack | July 1st 1960") on the title page, original printed wrappers; **iv) Jean Giraudoux.** *Duel of Angels*. London: Methuen, 1958, 8vo, JOHN MERIVALE'S COPY with his ownership inscription dated 28 January 1960 and his annotations throughout, postcard portrait of Vivien Leigh loosely inserted, original maroon cloth; **v) Joy Adamson.** *Born Free*. New York: Pantheon Books, 1960, large 8vo, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ("For darling Vivien | who is beautiful and | only half-tame too! | With my love | Jack

| 20.6.60. N.Y.") on the front free endpaper, original green cloth; **vi) Philip and Cecil N. Sidney Woolf.** *Stendhal on Love*. Mount Vernon: The Peter Pauper Press, [n.d.], large 8vo, WITH AN AUTOGRAPH NOTE LOOSELY INSERTED ("For my beloved Angelica; this book will explain to you far better than I can exactly how and why I love you - Jack"), original black cloth, all edges pink, slipcase (6)

John Merivale, always known as Jack, had first met Vivien as an understudy in *A Midsummer Night's Dream* in 1937, and again when he was cast in the 1940 production of *Romeo and Juliet*. However, it was not until he was cast alongside her in Giraudoux's *Duel of Angels* that they became close friend and, later, lovers. Whilst performing in New Haven, Jack apparently told Vivien, "It's terrible to have fallen in love with the most famous woman in the world."

Jack had a habit of giving books to Vivien with inscriptions directing her to certain pages or passages (see also lot 207). Their nicknames for each other with 'Angelica' (Vivien) and 'Angel' (Jack).

He later wrote, "She taught me so much, her appreciation, her taste in colours. She wanted to see everything that was good and going" (quoted in Vickers, *Vivien Leigh* (1988), p.1).

£ 200-300
€ 250-350 US\$ 300-400

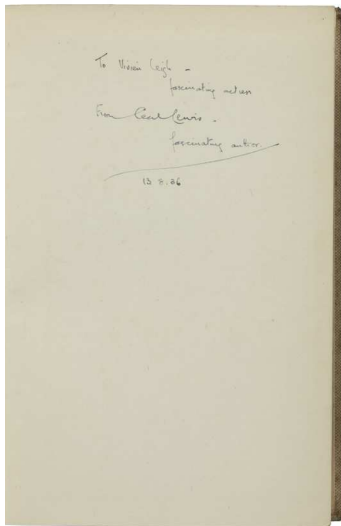
194

NON-FICTION

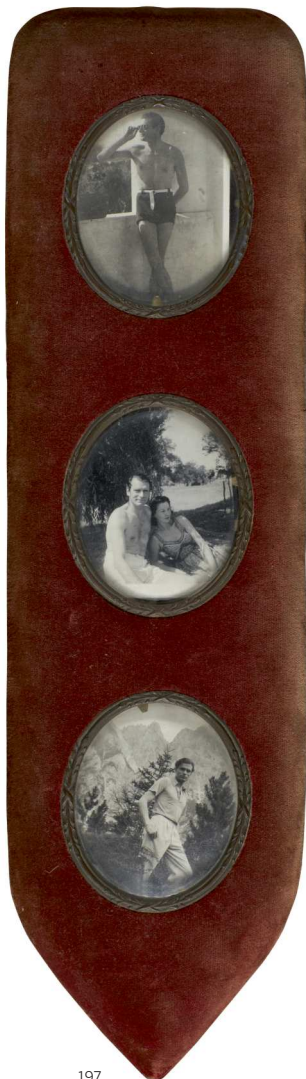
A collection of memoirs and non-fiction works, comprising:

i) Clare Sheridan. *Across Europe with Satanella*. London: Duckworth, 1925, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Dear Leigh & Vive | you didn't know 'us' | then ... but you | know us now! | love | Clare | (Oct 1935)") on the half-title, 8vo, original green cloth, two spots of soiling to boards; **ii) Christopher Sykes.** *Character & Situation*. London: Collins, 1949, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Vivien | with love from | Christopher | October 1949 | (useful for passing the time | between calls - not | much more.)") on the front free endpaper, original red cloth, dust-jacket; **iii) Helen Keller.** *Teacher*. Anne Sullivan Macy. New York: Doubleday, 1955, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Vivien Leigh | whose sweet personality | I remember with delight, | I present this heart | television [sic] of my | teacher as I knew her. | Affectionately | Helen Keller | November 16th 1955") on the front free endpaper, original black cloth; **iv) Moss Hart.** *Act One*. New York: Random House, 1959, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Larry and Vivien - | Fondly and always | Moss | July 1959") on the half-title, original buckram; together with 17 others, each inscribed (21)

£ 700-900
€ 800-1,050 US\$ 950-1,200



195



197

195

NOVELS

A collection of novels, comprising:

i) Cecil Lewis. *Sagittarius Rising.* London: Peter Davies, 1936, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Vivien Leigh - | fascinating actress | From Cecil Lewis - | fascinating author. | 13.8.36") on a preliminary blank, original buckram; **ii) Axel Munthe.** *The Story of San Michele.* London: John Murray, 1936, large 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Vivien Leigh | from a new admirer | Axel Munthe") on the front free endpaper, with a note from John Murray paperclipped in ("It must be rare for promises, made in the late hours, to be fulfilled..."), original buckram, *some soiling*; **iii) Ginette Spainer.** *Nothing Really Happened to Us.* c.1950, typescript of a unpublished novel, 372pp., rectos only, title written in ink on a preliminary blank, original wrappers; **iv) Garson Kanin.** *Remembering Mr. Maugham.* New York: Atheneum, 1966, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("NYC | Nov [?] 66 | This one is for my | beloved Vivien - | with thanks for | so many years and | hopes for so many | more. And a kiss. | Gar | (Please try to like | your part in this!)") on the front free endpaper, original blue cloth; together with 18 others, mostly inscribed (22)

Vivien, accompanied by Oswald Frewen, visited Axel Munthe on Capri in the autumn of 1936. The Oliviers were conveniently holidaying nearby, and Vivien, Oswald, Larry and Jill spent a number of happy days together. It is likely that it was during this trip that Munthe promised Vivien an inscribed copy of *The Story of San Michele*, which arrived from the publishers. Many of the other books in this lot are inscribed by their authors including Vivien's friends Garson Kanin and Ginette Spainer.

£ 1,500-2,500
€ 1,700-2,800 US\$ 2,000-3,350

196

LAURENCE OLIVIER

1907-1989

A collection of books owned by or inscribed to Laurence Olivier, comprising:

i) Jane Austen. *Jane Austen's Novels.* Edited by Richard Brimley Johnson. London: J.M. Dent, 1895-1896, 10 volumes, 8vo, fifth editions, LAURENCE OLIVIER'S COPIES with his ownership inscription ("Olivier") on the a preliminary blank in each volume, title pages printed in black and red within a decorative border, half olive green calf over marbled boards, top edges gilt, *boards very worn, some boards and spines detached*; **ii) Will Durant.** *The Story of Philosophy.* London: Ernest Benn Limited, [c.1926], 8vo, LAURENCE OLIVIER'S COPY WITH HIS OWNERSHIP

SIGNATURE ("This book belongs to | Laurence Olivier ") and address ("The Gates, Baldock, Herts") on the front free endpaper, original green cloth, *joints fragile*; **iii) A.A. Milne.** *The Ivory Door.* New York: G.P. Putnam's Sons, 1928, 8vo, FIRST AMERICAN EDITION, PRESENTATION COPY INSCRIBED TO LAURENCE OLIVIER BY THE AUTHOR ("To Laurence Olivier | this legend of a King | in return for Henry V and Richard III | from | A.A. Milne | 13.xii.45") on the front free endpaper, original yellow printed boards; **vi) G.W.L. Day.** *Libellous Lyrics on Superior People.* London: Herbert Jenkins, 1937, 8vo, PRESENTATION COPY INSCRIBED TO LAURENCE OLIVIER BY HIS SISTER SYBILLE ("For my adored Larry - with love from | the author's | Wife! | Syba | (To bring you. Macbeth.) | 22.11.37") on the front free endpaper, original green cloth, dust-jacket; **v) Henry James.** *The Turn of the Screw.* [London?]: The Hand and Flower Press, 1940, 4to, number 88 of 200 copies, presentation copy inscribed to Laurence Olivier ("To Larry | from | your fans Nos 1 an 2 | The Sammies | Dec 1946") on the front free endpaper, original cloth over marbled boards, *some rubbing to upper edge of boards*; **vi) Tullia Gasparrini Lepoace.** *Il Mappamundo di fra Mauro.* Venice: Istituto Poligrafico Dello Stato, 1956, folio, number 203 of 700 copies, presentation copy inscribed to Laurence Olivier in Italian and dated 30 May 1957, in cream cloth folio with 49 plates and one acetate sheet, publisher's slipcase, *some soiling to cloth folio*; together with 20 others (35)

£ 600-800
€ 700-900 US\$ 800-1,100

197

PHOTOGRAPHS

Three holiday photographs of Vivien Leigh and Laurence Olivier

77 x 48mm. and similar, three black and white prints, two depicting Olivier (one standing against a wall in shorts and the other against a backdrop of mountains) and one of the couple sitting together on a lawn, glazed and framed together in a long velvet frame with three oval apertures and an ornate metal handle, *some discolouration to frame*

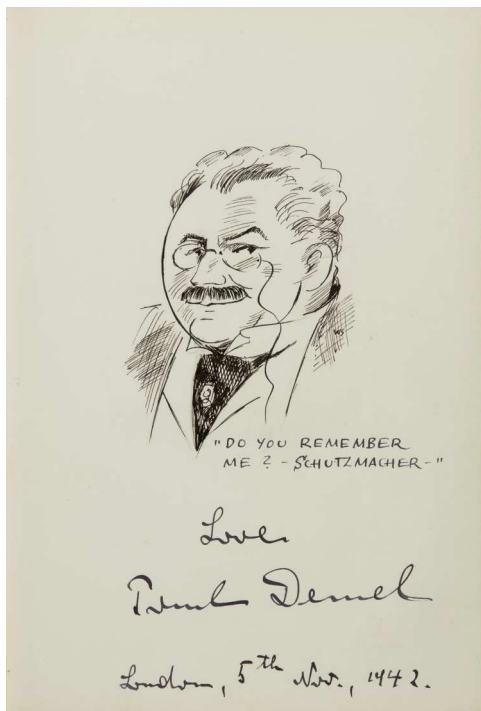
£ 150-250
€ 200-300 US\$ 200-350



Darius
Gertrude,
with love,
Larry

Larry in uniform photographed by Paul Tanquary
(photograph: lot 14 part)

Tanquary



199



200

198

POETRY

A collection of poetry, comprising:

i) Edith Sitwell. *The Song of the Cold.* London: Macmillan & Co., 1945, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | Vivien Leigh | with great admiration | and best wishes from | Edith Sitwell") on the front free endpaper, original navy cloth, *spine faded*; **ii) Edith Sitwell.** *I Live Under a Black Sun.* London: John Lehmann, 1948, small 8vo, "holiday library" edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | Miss Vivien Leigh | with greatest admiration | from | Edith Sitwell") on the front free endpaper, original blue cloth; **iii) Edith Sitwell.** *The American Genius.* London: John Lehmann, 1951, 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For | Vivien Leigh | with greatest admiration | from | Edith Sitwell") on the front free endpaper, original blue cloth, *spine faded*; **iv) Duff Cooper.** *Translations and Verses.* London: The Dropmore Press, 1949, 8vo, number 70 of 600 copies, WITH AN AUTOGRAPH LETTER FROM COOPER ("Beloved Vivien, Here's another book for you...") tipped in at the front endpaper, original red cloth, dust-jacket, *jacket a little worn at extremities*; together with 4 others, each inscribed (8)

£ 200-300

€ 250-350 US\$ 300-400

199

PRIVATE PRESS

A collection of private press books, comprising:

i) George Moore. *Pure Poetry.* London: The Nonesuch Press, 1924, 8vo, NUMBER 805 OF 1250 COPIES, original vellum over grey boards, *endpapers browned*; **ii) Francis Macnamara.** *Miscellaneous Writings of Henry the Eighth.* Waltham St Lawrence: *The Golden Cockerel Press*, 1924, 4to, NUMBER 142 OF 365 COPIES, printed in red and black, original vellum over red boards; **iii) George Bernard Shaw.** *Shaw Gives Himself Away.* Newtown: *Gregynog Press*, 1939, 4to, NUMBER 221 OF 300 COPIES, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ON HER BIRTHDAY ("Love | Paul Demel | London 5th Nov. 1942") beneath a portrait sketch on a preliminary blank, full black morocco with red onlays designed by Paul Nash, *boards very slightly bowed*; **iv) Katherine Mansfield.** *The Garden Party and other stories.* London: *The Verona Press*, 1939 [1947], large 8vo, NUMBER 67 OF 1200 COPIES, PRESENTATION COPY INSCRIBED TO VIVIEN LEIGH ON HER BIRTHDAY ("For Vivien | with love | Dan [Cunningham] | "Corinthic" Nov. 5th 1948") on the front free endpaper, illustrations by Marie Laurencin, original patterned green cloth, *upper board slightly soiled*; together with 14 others published at the Cresset Press, the King's Printers, the Silver Unicorn Press, the Peter Pauper Press, and the Cupid Press (18)

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000

200

ARTHUR RACKHAM

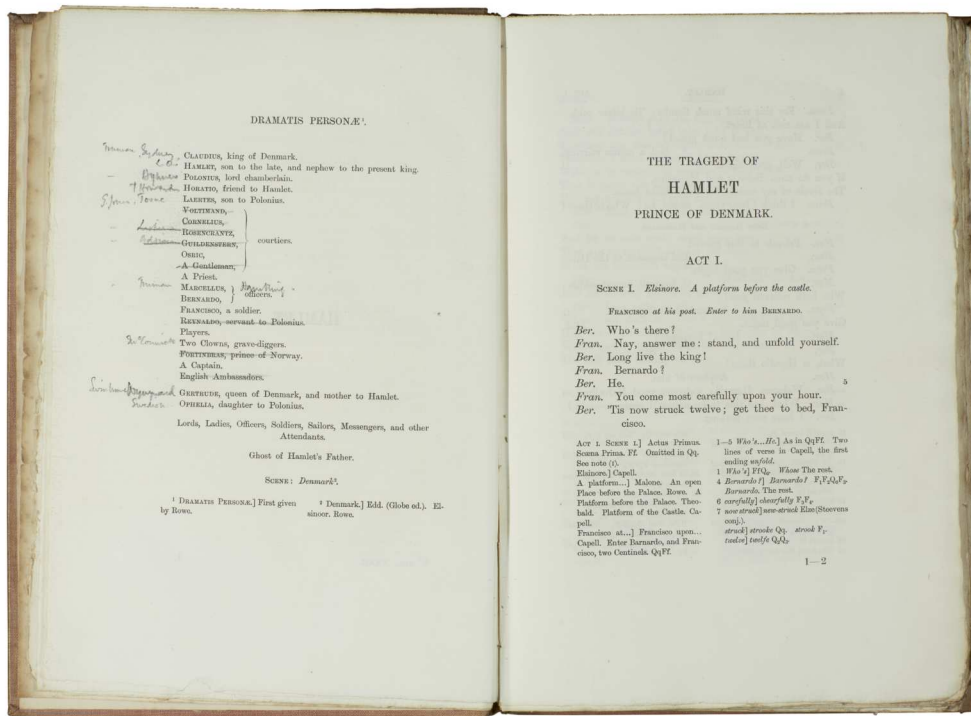
1867 - 1939

Four works, comprising:

i) De La Motte Fouqué. *Undine.* London: Heinemann, 1909, large 4to, NUMBER 450 OF 1000 SIGNED COPIES, frontispiece and 14 plates by Rackham, original full pictorial vellum gilt, top edge gilt, *vellum darkened, lacking ties*; **ii) J.M. Barrie.** *Peter Pan in Kensington Gardens.* London: *Hodder and Stoughton*, [1912], large 4to, new edition, frontispiece and 49 plates by Rackham, original green cloth decorated in gilt; **iii) Nathaniel Hawthorne.** *A Wonder Book.* London: *Hodder and Stoughton*, [1922], large 4to, NUMBER 386 OF 600 SIGNED COPIES, frontispiece and 23 plates by Rackham, original cream cloth decorated in gilt, top edge gilt, pictorial endpapers, *boards slightly soiled*; **iv) Edgar Allan Poe.** *Tales of Mystery & Imagination.* London: *George G. Harrap*, 1935, large 4to, NUMBER 153 OF 450 SIGNED COPIES, frontispiece and 28 plates by Rackham, original full pictorial vellum gilt, top edge gilt, *partially unopened, dampstaining to lower board and final leaves* (4)

£ 3,000-5,000

€ 3,400-5,600 US\$ 4,000-6,700



201

201

WILLIAM SHAKESPEARE

The Works of William Shakespeare [The Cambridge Shakespeare]. London: Macmillan and Co., 1893-1895

38 (of 40) volumes, large 8vo, one of five hundred copies on handmade paper, EXTRA-ILLUSTRATED SET with frontispieces and numerous engravings loosely inserted into volumes 1-33, title pages printed in black and red, the final two volumes ('Reprints') unopened, original red cloth, additional spine labels at end of each volume, several clippings from *The Athenæum* loosely inserted, *lacking volumes 26 and 35, some spotting, bindings a little rubbed, spines faded, spine of volume 4 repaired with tape*

INCLUDING LAURENCE OLIVIER'S WORKING COPY OF *HAMLET* FOR HIS ACCLAIMED 1948 FILM, WITH HIS ANNOTATIONS AND EXTENSIVE EDITS THROUGHOUT, AND FOR *KING LEAR* FOR HIS 1947 PRODUCTION AT THE OLD VIC.

Olivier's *Hamlet* remains the most successful Shakespeare film ever made, winning four Academy Awards (including for both Best Picture and Best Actor), the Golden Lion at the Venice Film Festival, and several BAFTAs and Golden Globes.

As director, producer and star, Larry knew that the original play would need to be cut substantially in order to run anywhere close

to within the two and a half hours agreed with the studio. It was with this copy, selected from their set of the Cambridge Shakespeare, that he began. As Coleman notes in his biography, the text remained Larry's remit throughout: "These changes were entirely Olivier's. He never let anyone else touch the text" (Coleman, *Olivier: The Authorised Biography* (2005)).

Lines, speeches and entire scenes are struck through in pencil. These include the entire parts of Rosencrantz and Guildenstern and several of Hamlet's soliloquies. Larry would later receive much criticism for the omission of both "O, what a rogue and peasant slave am I!" (2.2) and "How all occasions do inform against me" (4.4). Here, the first is struck through, as if much of the surrounding dialogue. The other is not, since, much to Larry's disappointment, it was cut later in the production when the running time was shortened again to two hours. Other changes, including to the order of lines, wordings, and occasional production notes, appear throughout.

In addition, next to each of the characters listed in the 'Dramatis Personæ', Olivier has recorded his initial suggestions for casting. Of course, "L.O." will play Hamlet. As Larry intended, Felix Aylmer took on Polonius. F.J. McCormick is suggested for the gravedigger, and was planned to play the part had he not died shortly before filming began. "Truman" (presumably Ralph Truman who had starred alongside Olivier in *Henry V*) was considered for both Marcellus and Claudius, but it was the other of Olivier's suggestions, Basil Sydney, who ended up playing the King.

The casting of the female roles was more difficult. Olivier's notes do not give much away about his thoughts on Ophelia: next to her part is written only "Swedish". Vivien had expected to resume the part she had played a decade before, and felt slighted when she was passed over in favour of the seventeen-year-old Jean Simmons. For the part of Gertrude, Olivier suggested both Mercia Swinburne, the wife of his old friend George Relph, and Diana Wynyard, who played the Queen in an RSC production which opened at the end of May 1948, the same month the film was released. She later played Gertrude in Olivier's 1963 National Theatre production at the Old Vic.

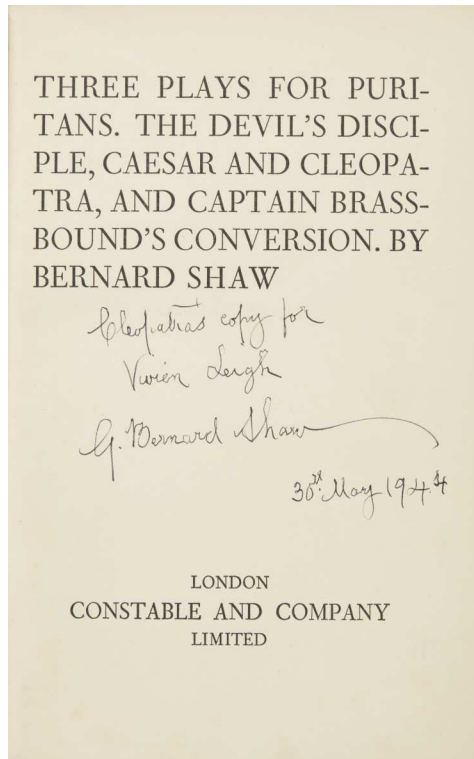
King Lear provides a similarly fascinating record of Olivier at work. The list of actors added by him in pencil matches exactly the casting for the production at the Old Vic, where Olivier himself took on the role of Lear at the age of only 39. In the front of the book are preserved five sheets of blocking plans for the key scenes, and on a blank leaf, Oliver has written a summary of the play's "Plot and Motivation", beginning "King Lear has a ticklish design to accomplish..."

Loosely inserted into the first volume of the set is a letter from Frederick MacMillan, presenting this set to bookseller Frederick Evans in 1893.

£ 5,000-7,000
€ 5,600-7,900 US\$ 6,700-9,300



Vivien and Larry at Durham Cottage, circa 1946.
(photograph: lot 237 part)



203

202

WILLIAM SHAKESPEARE

The Works of Shakespeare...edited by Herbert Farjeon. *London: The Nonesuch Press, 1929-1933*

7 volumes, large 8vo, ONE OF 1600 COPIES, INSCRIBED BY SIR FRANCIS MEYNELL, FOUNDER OF THE NONESUCH PRESS ("This copy is inscribed for | Vivian Holman | by | Francis Meynell") beneath the limitation, further inscribed by Meynell in pencil ("and now much less formally | and much more warmly reinscribed to | Guista | Henriette | the divine Jenny | and ? | F.M. June 1936"), original full tan morocco ruled in gilt, spines in compartments, lettered in gilt with the names of the plays, *spines slightly browned and gilt slightly faded*

A LOVELY SET. The additional inscription refers to Vivien by the names of her character in several of her earliest theatre performances: Giusta in *The Green Sash* at the Q Theatre in February 1935, Henriette in *The Mask of Virtue* at the Ambassadors Theatre in May 1935, and Jenny in *The Happy Hypocrite* at His Majesty's Theatre in April 1936.

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

203

GEORGE BERNARD SHAW

[The Works of George Bernard Shaw. Standard Edition]. *London: Constable and Company, 1931-1950*

10 volumes, comprising:

i) *Caesar and Cleopatra*. 1931; **ii)** *Our Theatres in the Nineties*. 1932, volume 1 only, PRESENTATION COPY INSCRIBED BY JOHN MERIVALE ("Vivien | pp.146-154") on the front pastedown endpaper; **iii)** *Three Plays for Puritans. The Devil's Disciple, Caesar and Cleopatra, and Captain Brassbound's Conversion*. 1934, later edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Cleopatra's copy for | Vivien Leigh | G. Bernard Shaw | 30th May 1944") on the title page, also with initials "V.L." inscribed in pencil on front free endpaper; **iv)** Another copy. 1947, later edition; **v)** *The Doctor's Dilemma, Getting Married, & The Shewing-Up of Blanco Posnet*. 1937, later edition; **vi)** *Geneva, Cymbeline Refinished, & Good King Charles*. 1946; **vii)** *Sixteen Self Sketches*. 1949, PRESENTATION COPY INSCRIBED BY MERCIA SWINBURNE AND GEORGE RELPH ("Love, darling | Mercia & George") on the front free endpaper, portrait frontispiece and photographic plates; **viii)** *Music in London*. 1949-1950, 3 volumes, later editions; all 8vo, original red cloth lettered in gilt on spines, some top edges gilt

LITERATURE

Laurence A207

INCLUDING VIVIEN'S COPY OF SHAW'S *CAESAR AND CLEOPATRA*, INSCRIBED BY THE AUTHOR ON HER VISIT TO HIS HOME IN AYOT ST. LAWRENCE.

According to Felix Barker in *The Oliviers* (1953), Vivien visited Shaw with Gabriel Pascal before the filming of *Caesar and Cleopatra* began and "spent a little time with him talking in the sunshine [...]. As they strolled back she asked him if he would autograph her copy of the play. In writing even more squiggly than usual he inscribed it [...]. He apologised for the brevity, saying, "I can't write today; there are some days I simply can't write."" (p.221).

Shaw and Vivien would correspond throughout the filming, discussing amendments to lines. He was remarkably direct with her, responding to one request to restore an altered line to the original with "I never change a line except for the better. Don't be an idiot. G.B.S." (quoted in Barker, p.222).

The complete set of the standard edition of Shaw's works ran to 37 volumes. The inscription from John Merivale (see also lot 197) directs Vivien to a section on great actresses in the theatre, including Sarah Bernhardt and Eleanora Duse.

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



205

204

GEORGE BERNARD SHAW

[The Works of George Bernard Shaw]. London: Constable & Co, 1930-1932

30 volumes, NUMBER 215 OF 1025 COPIES, original green cloth, lettered in gilt with the title of each play and volume number on spine, some soiling to a few leaves in volume 9

PROVENANCE

John Harkness & Co. Ltd., booksellers, where purchased 19 June 1936 (receipt for £14 addressed to "Mrs Holman... 6, Little Stanhope Street" loosely inserted into volume 20)

LITERATURE

Laurence A198a

Three further volumes of Shaw's *Works* were published after the appearance of the 30 volume set between 26 July 1930 and 24 February 1932. Volume 31 was published in June 1934, followed by the two final volumes in July 1938, two years after Vivien bought this set.

£ 300-500
€ 350-600 US\$ 400-700

205

**OLIVER HILARY
SAMBOURNE MESSELL**

1904 - 1978

A Mise en Scène - Caesar and Cleopatra

signed; dedicated on the reverse: *To Darling Vivien / with all love for a / Happy Christmas 1944 / Oliver*

gouache, watercolour, pen and ink and pencil on paper

36.5 by 54.5cm.; 14½ by 21½in.

Oliver Messel was one of the leading British stage designers of his day, winning international acclaim and becoming a highly-sought after scenery and costume designer for both stage and screen. Messel designed the costumes, props and interior decoration for the 1946 film *Caesar and Cleopatra*, produced by Gabriel Pascal, in which Vivien starred as Cleopatra. Filming began on 12th June 1944, only six days after the D-Day landings and under difficult conditions; Messel and his team had to cope with shortages of materials required for the costumes and set, as well as a bomb landing just 150 yards from the set shortly after filming began. Despite these obstacles, Messel succeeded in producing lavish and inventive designs and over 2,000 costumes for the film. The present work, a design for the film, was gifted by the Artist to Vivien for Christmas in 1944.

⊕ £ 600-800
€ 700-900 US\$ 800-1,100

206

MARJORIE DEANS

1901-1982

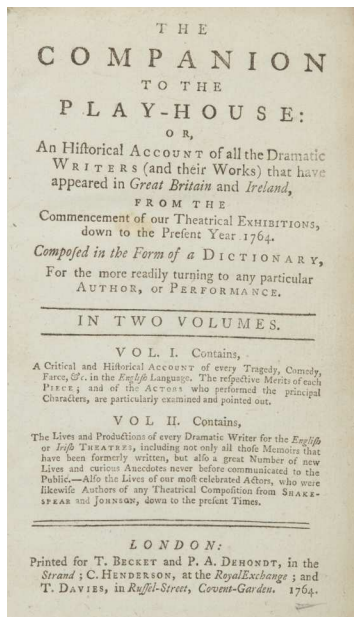
Meeting at the Sphinx... Gabriel Pascal's production of Bernard Shaw's *Caesar and Cleopatra*. London: Macdonald & Co, [c.1946]

8vo, PRESENTATION COPY INSCRIBED BY PASCAL ("To Vivien | in deep gratitude | Gabriel Pascal") on the half-title AND BERNARD SHAW ("G. Bernard Shaw | for Vivien Leigh; if she can forgive the worst | portraits - not chosen by me.") beneath the frontispiece, plates, original cream boards, lettered in gilt, top edge black, publisher's pictorial slipcase, some soiling to boards, light rubbing to slipcase

£ 150-250
€ 200-300 US\$ 200-350



Vivien Leigh in "Caesar and Cleopatra", 1944 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



207

207 THEATRE

The Companion to the Play-House. London: T. Becket and P.A. Dehondt [&c.], 1764

2 volumes, 12mo, errata leaf at end of volume 2, mottled calf, spines gilt in compartments, red spine labels lettered in gilt, *rebacked, some light rubbing and wear to boards*

LITERATURE
ESTC T77488

This work is attributed to David Erskine Baker.

£ 100-200
€ 150-250 US\$ 150-300



208

208 THEATRE

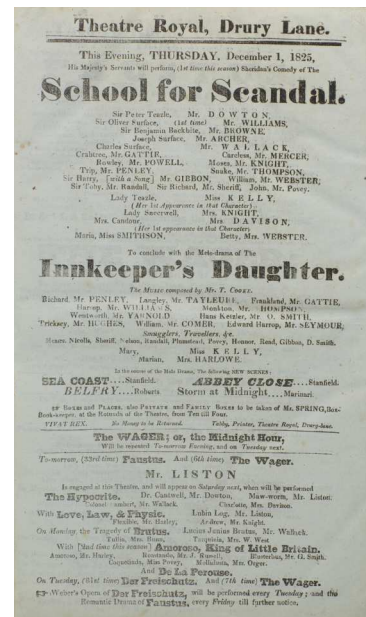
A bound collection of playbills, 1825-1829

approximately 780 playbills for performances at the Theatre Royal, Drury Lane, 25 September 1825 - 20 June 1829, each 332 x 205mm. and similar, several double page (mostly towards end), 6 printed in black and red, approximately half on blue and half on cream paper, each season separated by a blank sheet, scattered manuscript notes (for example: "Attended with Susan and T. Vernon" on 27 November 1826), bound in one volume, folio, half calf over marbled boards, spine lettered in gilt, *binding very worn and fragile, lower board detached, gilt faded, a few sheets loose, one bill torn across centre, one sheet with old repair on the verso*

The large and varied repertoire of the Theatre Royal is reflected in this substantial collection of playbills, which comprises an almost consecutive run from late 1825 to November 1829. Between October and December 1825, the company performed fifty different plays, with more added every following year.

Whilst it not known when or where Vivien acquired this bound volume, what may have attracted her was the inclusion bills for numerous plays with significance to herself and to Larry, namely *A School for Scandal*, and numerous Shakespearean plays such as *King Richard III*, *Romeo and Juliet*, *Hamlet*, *Macbeth* and *Othello*.

£ 600-800
€ 700-900 US\$ 800-1,100



208

209 THEATRE

A collection of books on drama and the theatre, comprising:

- i) **Peter Noble**. British Theatre. London: *British Yearbooks*, [1946]. 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Laurence Olivier | and Vivien Leigh | with greetings and good wishes | from Peter Noble | July 1946") on the front free endpaper, foreword by Laurence Olivier, original red cloth;
- ii) **Marchette Chute**. Shakespeare of London. New York: *E.P. Dutton*, 1949. 8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Sir Laurence Olivier, | of whom the King's Men | would have been very | proud. | Marchette Chute | October 13, 1949") on the half-title, original red cloth, *spine faded*;
- iii) **Richard Findlater**. Six Great Actors. London: *Hamish Hamilton*, 1957. 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("In admiration | Richard Findlater") on the front free endpaper, original red cloth, dust-jacket;
- iv) **Randolph Goodman**. Drama on Stage. New York: *Holt, Rinehart and Winston*, 1961. 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("For Vivien Leigh | who helped make | this book possible. | With many thanks | Randolph Goodman") on the front free endpaper, original red cloth, dust-jacket, *dust-jacket worn at edges*; together with 8 others (12)

£ 200-300
€ 250-350 US\$ 300-400



210

210

VARIOUS ARTISTS

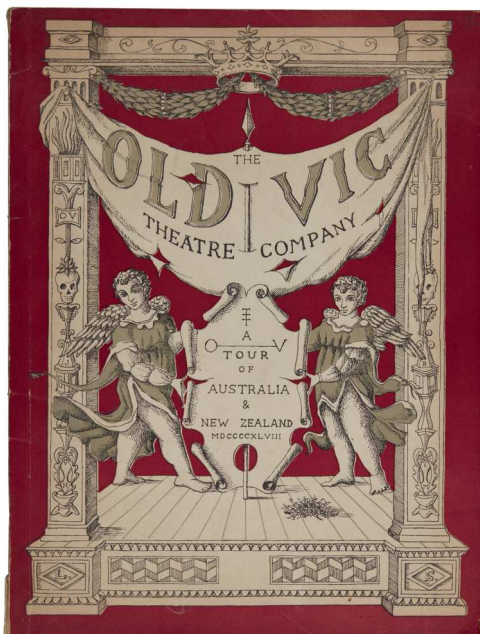
A group of three historic theatres

Royal Coburg Theatre, Surry, James Stow, after Robert Blemmell Schnebbelie, 1819, etching with handcolouring on wove paper; and *Hay Market Theatre*, Artist Unknown, 19th Century, engraving on wove paper; and *Sadler's Wells Theatre*, Daniel Havell, 1826, etching with aquatint, heightened with handcolouring, on wove paper.
(3)
sheet (largest): 319 by 405mm.; 12½ by 16in.

£ 60-80
€ 100-100 US\$ 100-150

The Royal Coburg Theatre was established in 1818 and was renamed The Royal Victoria Theatre in 1833, later becoming known as The Old Vic. Both Vivien and Larry were involved extensively with The Old Vic, each performing there numerous times, with Laurence appointed co-director in 1944. The Haymarket Theatre, dating from 1720, is the third oldest London Playhouse still in use, and is now known as the Theatre Royal Haymarket. Vivien appeared there as Jennifer Dubedat in *The Doctor's Dilemma* and as Lady Teazle in *The School for Scandal*, both in 1942. Sadler's Wells has a similarly rich

history; its origins can be traced back to 1683, when Richard Sadler built a music house there following the discovery of a mineral spring. Its fortunes were to fluctuate over the years, and it closed in 1915, until Lilian Baylis, a key figure at The Old Vic, decided to start fundraising in 1925 to rebuild Sadler's Wells so that the residents of North London could enjoy the same opportunities as those in the South. It reopened in 1931, and in 1962 Glen Byam Shaw, a close friend and colleague of both Vivien and Larry, was to take up the role of director of productions there.



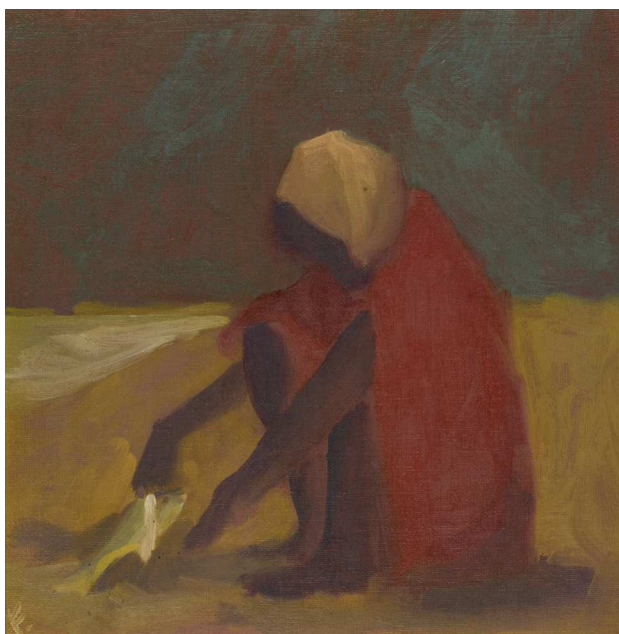
211

211

THEATRICAL TOURS

A collection of books relating to Vivien's tours to Australia, comprising:

i) C.A. Gardner. *West Australian Wild Flowers*. Perth: *Western Australian Newspapers*, 1945, 4to, presented as "a memento of Perth and a souvenir of Western Australia to Larry and Vivien", certificate of presentation dated 23 March 1948 and signed by the Lord Mayor and Town Clerk at front, photograph of Vivien in Australia loosely inserted, full black calf with arms of the city in gilt on upper board, *pale soiling to lower board*; **ii) Adrian Feint.** *Flower Paintings*. Sydney: *Ure Smith Pty*, 1948, one 1500 signed copies, PRESENTATION COPY INSCRIBED BY THE ARTIST ("To Sir Lawrence & Lady Olivier | in admiration - with all | my best wishes. | Adrian Feint | Sydney. August. 1948") on the front free endpaper, original teal cloth, dust-jacket; **iii) Elioth Gruner.** Twenty-four reproductions in colour from original oil paintings. Sydney: *The Shephard Press*, 1947, 4to, number 922 of 2000 copies, presentation copy inscribed to Larry and Vivien ("To Sir Laurence and Lady Olivier. | Thanking them for giving so | many Australians so much | pleasure. | It was like a heath | of English spring. | from Leon Snout | President R.ACQ | Brisbane 3 Sept 1948 | P.S. Please come back again | very soon.") on the front free endpaper, *full red morocco gilt*; **iv) Robert Gibbings.** *Sweet Thames Run Softly*. London: *J.M. Dent*, 1946, 8vo, SIGNED BY THE AUTHOR ON THE TITLE PAGE, presentation copy inscribed to Vivien Leigh on her birthday ("V.L. | with our dearest love | "Our Aunt you are in Law" | R.M.S. Corinthic". November



212

212

SAMUEL SYDNEY FULLBROOK

1922-2004

Girl Cleaning Fish

signed with initial; also signed and titled on the reverse
oil on canvasboard
30.5 by 30cm.; 12 by 11¾in.

PROVENANCE

Australian Galleries, Melbourne

Sam Fullbrook was born in Sydney in 1922. At the age of 15 he moved to rural New South Wales, and embarked upon a lifelong and wild relationship with the land; working as a stockman, timber feller and horse whisperer. Following service in the ANZAC forces during the Second World War he enrolled at the Victoria National Gallery School of Art. Fullbrook went on to win two prestigious national awards, the Wynne Prize for landscape painting twice (1963, 1964), and the Archibald Prize for portraiture once (1974). Described as being the "last of the bushman painters", Fullbrook's work has a deeply spiritual connection to the landscape, and his colourist style was readily influenced by the world around him, as in the present work.

⊕ £ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000

5th 1948.") AND SIGNED BY LAURENCE OLIVIER AND MANY OTHERS IN THE COMPANY on the front endpaper, full navy morocco; together with 2 others, a programme and an album of 116 photographs mainly taken during the 1948 tour, and 3 other books presented to Vivien on her 1961 tour (11)

The Old Vic Theatre Company set out for Australia on 14 February 1948. The entire company, who would perform three plays (*The School for Scandal*, *The Skin of our Teeth*, and *Richard III*), was hand-picked by Olivier, and "from the moment the news was first cabled to Australia and New Zealand and the press announced that the [...] Company was to visit the Antipodes, expectations ran high". As remembered by company member John Barnard, "There was a special warmth woven in that 1948 tour which I doubt has ever quite been equalled for any member of the company since" (quoted in Vickers, *Vivien Leigh* (1988), p.197).

On the voyage out, Vivien had compiled a list of the company's birthdays, and those which fell during the tour were celebrated heartily. For her own 45th birthday, over forty members of the company (including Larry, Terence Morgan, Georgina Jumel, Mercia Swinburne, George Relph, Dan Cunningham, Michael Redington and many others) signed the specially bound copy of Gibbings's *Sweet Thames Run Softly* included in this lot, which presumably was presented to her during the voyage home.

Vivien returned to Australia for a second tour in 1961.

£ 300-500
€ 350-600 US\$ 400-700



213

213

HANS HEYSEN

1877 - 1968

Ambleside Pastoral, South Australia

signed
watercolour on paper
32 by 40.5cm.; 12½ by 16in.

When not acting during the first of the Australian tours, Vivien bought gumtrees, tree ferns and furnishings for Notley Abbey as well as paintings, including work by Hans Heysen.

⊕ £ 4,000-6,000
€ 4,500-6,800 US\$ 5,300-8,000

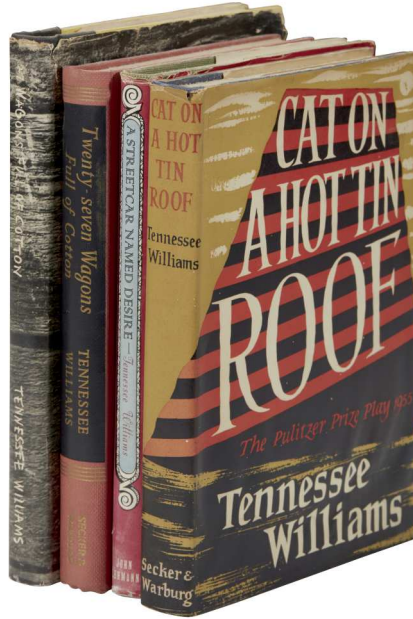
214

THEATRICAL TOURS

A collection of books relating to Vivien Leigh's theatrical tours, comprising:

i) Magdeleine Cluzel. *Mimes et Poetes Antiques.* Paris: Scorpion, 1957, 4to, PRESENTATION COPY INSCRIBED BY THE AUTHOR IN FRENCH ("A Mr. Lawrence Olivier, et Madame | Viviane [sic] Leigh, hommage de l'auteur, en | témoignage de profonde admiration. | M. Cluzel | Paris 17 Mai 1957") on the half-title, original wrappers, *wrappers creased and a little worn*; **ii) Angelica b. de Davidson.** *Veinte Poemas de Fe y Libertad.* Buenos Aires: Wilpol, 1948, 4to, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("To Vivien Leigh. | hoping that some day you'll be | able to recite one of my translations! | from | Angelica B. de Davidson | Montevideo May 1962"), original printed wrappers; **iii) Noriko Ohno.** Typical Japanese Ikebana. Tokyo: Shibata Publishing, 1961, 4to, PRESENTATION COPY INSCRIBED BY THE AUTHOR ("Vivien Leigh | July 20 | 1963" and signed in Japanese), on the front free endpaper, with a greetings card from the editor of *Ladies Own Weekly* in Japan loosely inserted, original red buckram; together with 7 others, all inscribed (10)

£ 300-500
€ 350-600 US\$ 400-700



217

215

EVELYN WAUGH

The Ordeal of Gilbert Pinfold.
A Conversation Piece. London:
Chapman and Hall, 1957

large 8vo, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO VIVIEN LEIGH ("For Vivien | this sad little chapter in my life | with love from | Evelyn") on the front free endpaper, one of fifty large paper copies, original red cloth, lettered in gilt on spine, a few very occasional spots of soiling, endpapers a little stained, some staining to lower board

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000

216

HEINRICH HARRER

Seven Years in Tibet. London:
Rupert Hart-Davis, 1953

8vo, first edition, fifth impression, WITH A NOTE LOOSELY INSERTED FROM EVELYN WAUGH ("Thank you darling - a fascinating book love Evelyn") on headed notepaper, photographic plates, original blue cloth, top edge red, spine slightly bumped at head

£ 150-250
€ 200-300 US\$ 200-350

217

TENNESSEE WILLIAMS

A collection of plays, comprising:

i) 27 Wagons Full of Cotton, and other one-act plays. London: John Lehmann, 1949, 8vo, FIRST UK EDITION, title printed in blue and black, original red cloth, black spine label; ii) 27 Wagons Full of Cotton, and other one-act plays. Norfolk, Connecticut: New Directions, [n.d.], 8vo, second edition (with an introduction by the author), original black cloth over yellow cloth boards, dust-jacket, some light soiling to spine, dust-jacket worn at edges; iii) A Streetcar Named Desire. London: John Lehmann, 1949, 8vo, FIRST UK EDITION, title printed in red and black, original green cloth, black spine label, dust-jacket, a few tears to edges of the dust-jacket, particularly close to the lower edge of the upper panel near the spine, small loss to lower edge of lower panel; iv) Cat on a Hot Tin Roof. London: Secker and Warburg, 1956, 8vo, FIRST UK EDITION, photographic frontispiece, original blue cloth, dust-jacket, some spotting and soiling to endpapers, title page, and foreedge of text block, dust-jacket with some water damage to lower edge (4)

Alan Dent (see lot 187) wrote to Williams after Vivien's death, asking for his recollections of her. Williams replied, "There may have been, in time, as beautiful a lady, but if there was, I never encountered her.

"I would say that, as a general thing, actors do not like playwrights, but for some reason, God knows why, Vivien seemed to understand me and like me. Could it be that she realised I lived with the same nervous torment? Or was it that she knew I was enchanted by her? [...] I would always - will always - feel that she was a magical sort of person" (quoted in Dent, *Vivien Leigh: A Bouquet* (1969), pp.106-107).

£ 200-300
€ 250-350 US\$ 300-400



219

218

INSCRIBED BOOKS

A collection of books inscribed by actors, comprising:

i) John Ruskin. *Dame Wiggins and Lee, and her Seven Wonderful Cats. Orpington: George Allen, 1885, 8vo, PRESENTATION COPY INSCRIBED BY JOHN MILLS AND MARY HAYLEY BELL* (“Vivien Wiggins of Leigh | from Johnnie + Mary | for | her | birthday | November 5th 1944”) on the front free endpaper, additionally inscribed (“J.M. Fothergill | From M. M. H. | Christmas 1885”) on the title page, original purple cloth, *some browning to endpapers*; **ii) George Bernard Shaw.** *Dramatic Opinions and Essays with an Apology. Volume One. London: Constable and Company, 1913, 8vo, PRESENTATION COPY INSCRIBED BY JOHN GIELGUD* (“Dear Viv, | with my best love | john | Nov. 5. 1942”) on the front free endpaper, original green cloth; **iii) Cyril Maude.** *Behind the Scene with Cyril Maude. London: John Murray, 1927, 8vo, SIGNED BY VIVIEN LEIGH AND NUMEROUS ACTORS* (including Ivor Novello, Violet Vanbrugh, Irene Vanbrugh, Ann Todd, Decima Moore, Gordon Harker, Kay Hammond, Mabel Terry-Lewis and others) on the front free endpaper, original blue cloth; **iv) D.B. Wyndham Lewis and Charles Lee.** *The Stuffed Owl. London: J.M. Dent and Sons, 1948, 8vo, later edition, PRESENTATION COPY INSCRIBED BY EMLYN WILLIAMS* (“darling Vivien - | a generous present | with fondest love | Emlyn | 1967”) on the front free endpaper, original grey cloth; **v) Maurice Herzog.** *Annapurna. London: Jonathan Cape, 1953, 8vo, sixth impression, PRESENTATION COPY INSCRIBED BY RALPH RICHARDSON* (“Viv | Love from | Elephantd [sic] fun[?] Love |

V | 58”) with a sketch of an elephant on the front free endpaper, original blue cloth, *spine browned*; **vi) Mary Renault.** *The King Must Die. London: Longmans, Green and Co, 1958, 8vo, second impression, PRESENTATION COPY INSCRIBED BY ADRIANNE ALLEN* (“For | My darling Vivien | with love from | Adrienne | Sept 1958”) on the front free endpaper, original blue cloth, dust-jacket, *jacket worn at foot of spine*; together with 8 others (14)

Behind the Scene with Cyril Maude was probably signed by Vivien and numerous other actors in April 1942, when two special performances of ‘The School for Scandal’ were put on at the Haymarket Theatre, one as a charity performance and the other to celebrate Maude’s 80th birthday.

£ 300-500
€ 350-600 US\$ 400-700

219

INSCRIBED BOOKS

A collection of books inscribed by friends, acquaintances and admirers, comprising:

i) William Shakespeare. *The Tempest. London: Chapman & Hall, 1908, 4to, PRESENTATION COPY INSCRIBED BY RONALD “TRADER” FAULKNER* (“Dearest Vivien | Thought you might | like some of the | illustrations as much | as I do. | All luck possible | for to-night! | & God Bless | Trader”) on the half-title, original green cloth gilt; **ii) Die Minnesinger in Bildern der Manessischen Handschrift.** *Leipzig: Insel-Verlag, [1929?],*

8vo, PRESENTATION COPY INSCRIBED BY DR RUDOLF KOMMER (“To remind you of another | Germany, dear Vivien. | devotedly, | Kaetchen | New York – Christmas – 1939”) on the front free endpaper, original patterned boards; **iii) Helen Waddell.** *The Abbé Prévost. London: Constable and Company, 1933, 8vo, number 610 of 750 signed copies, WITH A LETTER FROM SIBYL COLEFAX* (“Darling Vivien, All possible good wished for Xmas [...] House. Lovely success that’s [?] a sure thing and every conceivable unexpected as well as foreseen delight. This is a lovely little play not for acting to read...”) AND A LETTER FROM JOHN FOWLER (Darling Viv, The bleaching of the lovely damask curtains has not been the success I had hoped for...) loosely inserted, original vellum backed boards, dust-jacket; **iv) Graham Greene.** *Brighton Rock. New York: The Viking Press, 1938, 8vo, FIRST EDITION, presentation copy inscribed to Vivien Leigh* (“For Vivien | With my love | Keith | Nov 1940”) on the front free endpaper, telegram to Larry and Vivien from Lee Eleanor Graham, 23 November 1940, loosely inserted, original black and red cloth; **v) Barbara Jones.** *The Unsophisticated Arts. London: The Architectural Press, 1951, 4to, PRESENTATION COPY INSCRIBED BY ORSON WELLES* (“For Vivien | from | Orson”) with a drawing of a face and a pierced heart on the front free endpaper, original black cloth, dust-jacket, *jacket worn with some loss*; together with 50 others, mostly inscribed (55)

A full list is available at sothebys.com or on request.

£ 600-800
€ 700-900 US\$ 800-1,100



220

220

DRESDEN, GERMANY

19th century

Inkstand

crowned Dresden marks in blue enamel, impressed numerals, tray impressed 'MEISSEN' porcelain

comprising a tray and two inkwells and covers
width: 24cm., 9½in.
Made circa 1880.

LITERATURE

Notley Abbey Inventory, April 1948, p. 12, drawing room, 'A modern Dresden china tray, green scale border and painted flowers in colours with two inkpots and lids to match 9½ wide', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1); Photographed in the drawing room at Durham Cottage, Chelsea before 1954.

£ 250-350
€ 300-400 US\$ 350-500

221

PENCIL

late 19th century

of cylindrical telescopic design, the exterior with chased scroll decoration, *pendant fitting*.
length approximately 100mm

£ 100-150
€ 150-200 US\$ 150-200



221



222

222

ENGLAND

20th century

Vivien's Stamp

cast-gilt-metal

intaglio engraved with V amongst foliage
2.5 by 2.5cm., 1 by 1in.
Cast in Arts and Crafts style circa 1950.

£ 300-500
€ 350-600 US\$ 400-700

223

FOB SEAL

early 19th century

carnelian, gold

inset with a section of polished carnelian inscribed *Mary* (Vivien's middle name), *pendant fitting*
approximately 25 x 13 x 15mm

£ 100-150
€ 150-200 US\$ 150-200



223



alternative view

224

ENGLAND

18th century

Vivien's Writing Bureau

walnut, boxwood, oak

the fitted walnut and oak interior with leather writing surface 102 by 81 by 48cm., 40 by 31¾ by 19in. Made circa 1750.

PROVENANCE

Acquired from Asprey, '2ft 6inch Queen Anne walnut bureau', January 1949, (Laurence Olivier Archive, The British Library, London, Add MS 79839)

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, drawing room, '15. Walnut bureau', (Laurence Olivier Archive, The British Library, London, Add MS 79838); Cecily Finn, 'Den Förtröllande Lady'n [The Enchanting Lady], Bonniers Månadstidning, 1954, p. 35, fig. 2; Anthony Denney, 'The Oliviers off stage', House and Garden, May 1958, p. 64.

W £ 600-900
€ 700-1,050 US\$ 800-1,200



224

225

ASPREY

established 1775

The 'V.L.O.' Attaché Case

stamped Asprey, London
black and red leather, brass

the red interior with concertina compartments to the lid, one gilt-tooled 'unanswered' and another 'answered' 8 by 36.5 by 23.5cm., 3½ by 14¼ by 9¼in. Made circa 1955.

£ 500-700
€ 600-800 US\$ 700-950



225

226

STYLE OF MAYHEW & INCE

19th century

Vivien's Desk Box

satinwood, fruitwood, boxwood, ebony and harewood

with a pen drawer to one side, the green silk damask lined interior with two ivory mounted pen drawers 10 by 34.5 by 30.5cm., 4 by 13½ by 12in. Made in the early 19th century.

LITERATURE

Anon, 'The Olivier Cottage is Close by the Thames' The Sydney Morning Herald, 25 February 1954, illustrated Vivien's bedroom, Durham Cottage, Chelsea; Anthony Denney, 'The Oliviers off stage', House and Garden, May 1958, p. 67; Martin Wood, John Fowler, Prince of Decorators, London, 2007, p. 82.

● W £ 400-600
€ 450-700 US\$ 550-800



226

VIVIEN AND THE ST JAMES'S THEATRE

Having played in various roles at the St James's Theatre, Vivien was vehement about halting plans to demolish it. On 11th July 1957, whilst watching a lengthy circular debate on the Arts in the House of Lords, she stood up unannounced and asserted: 'My Lords, I wish to protest against the St James's Theatre being demolished' (quoted in Vickers, *op. cit.* p. 273). Bearing in mind that the first speech by a woman other than the reigning monarch was not until November 1958, her outburst captured every headline the following day and much fun was had by cartoonists (Lots 227 and 228). Moreover, she had enlisted the critic Alan Dent and the

actress Athene Seyler to join her on a march down Fleet Street and the Strand. Seyler remembered: 'we set out together to walk and she was ringing a bell to attract attention, and nobody paid the slightest attention to us! And she said to me: 'It's extraordinary. If I go into a restaurant, quite quietly, everybody turns and looks. Now I walk down the Strand, ringing a bell and nobody pays any attention at all! It's very funny!' (Seyler quoted in Hugo Vickers, *Vivien Leigh*, London 1988, p. 250). She even drew support from Churchill who pledged £500 to the cause despite his public office (Lot 229).



227

227

OSBERT LANCASTER

1908 - 1986

"I think it's a member of the House of Lords protesting against the demolition of Vivien"

Signed and dated l.r.: "Osbert L '57"

The cartoon shows Vivien Leigh as Lavinia in *Titus Andronicus*. During the run - on 11 July 1957 - she interrupted a debate in the House of Lords by standing up and declaiming "My lords, I wish to protest against the St James's Theatre being demolished." Leigh and Olivier led a nationwide campaign to save the theatre, but to no avail.
190 x 132mm.

£ 400-600

€ 450-700 US\$ 550-800



228

228

RONALD CARL GILES ("GILES")

1916-1995

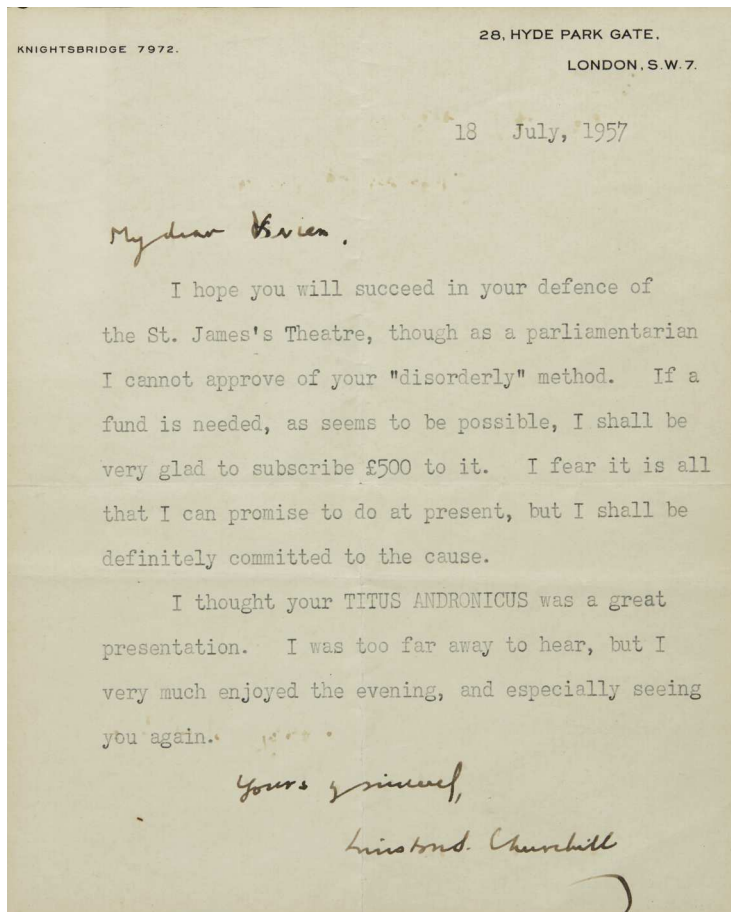
"Vivien, dear, repeat after Larry: 'I will be a good girl and come straight to rehearsals. I must not join protest marches on the way. I must not call at the House of Lords and wake everybody up...'"

Signed l.r.: "Giles", and signed and inscribed on the mount l.r.:
"With best wishes - | from | Giles | '57"
305 x 518mm.

See previous lot.

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600



229

229

SIR WINSTON CHURCHILL

Typed letter signed ("Winston S Churchill"), to Vivien Leigh,

addressed in his hand to "My dear Vivien" and supporting her campaign to prevent the closure of St. James's theatre, "though as a parliamentarian I cannot approve of your "disorderly" method", offering £500 in funds, and also congratulating her on her performance in *Titus Andronicus*, though "I was too far away to hear", one page, headed stationery, 28 Hyde Park Gate, London, 18 July 1957, framed and glazed, *some light spotting*

[with]: **Leslie Gilbert Illingworth**. "Big Business as Usual", printed cartoon showing the St. James's Theatre boarded up (500 x 400mm.), framed and glazed

It appears that it was Vivien who approached Churchill about her campaign to halt the proposed demolition of the St James's Theatre. On 14 July, following her infamous protest in the House of Lords, she wrote to him appealing for his support: "I love [St James's] for many reasons one of the chiefest being that you were gracious and kind enough to come and see us in it. I have never forgotten that wonderful evening and so I am writing to ask you if you can do anything to help to preserve it [...] just a word from you I feel sure would ensure its life."

A few days later, she received her reply. On 20 July, Vivien read the letter to a mass meeting arranged by the British Actors' Equity in St-Martins-in-the-Fields courtyard. Earlier the same day, she called Churchill's office to ask his permission to do so; at the foot of the memo relaying this request to Churchill, he responded "Yes".

She wrote at length to express her gratitude: "I was most sincerely touched by your kindness in writing and also of course by your wonderfully generous offer of £500... this will surely be the theatre's most proud donation" (22 July 1957).

Throughout her public campaign to save the theatre, photographs of Vivien holding a copy of this cartoon appeared in the press, including in the *Daily Sketch* and the *Daily Mirror* on 12 July 1957.

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



230



231



232

230

OSBERT LANCASTER

1908 - 1986

"Henry! Do you have to shout out 'Burton can break it', every time Ethel comes into the room"

unsigned
160 x 125mm.

£ 300-400
€ 350-450 US\$ 400-550

231

VICKY (VICTOR WEISZ)

1913-1966

"Vivien Leigh"

Signed I.I.: "VICKY" and inscribed as titled
205 x 70mm.

£ 250-350
€ 300-400 US\$ 350-500

232

VICKY (VICTOR WEISZ)

1913-1966

"Laurence Olivier & Vivien Leigh"

Signed I.I.: "VICKY" and inscribed as titled

Published, probably in the *News Chronicle* around 1949, to accompany Alan Dent's review of *The School for Scandal* at the Old Vic. Larry and Vivien played the Teazles.
300 x 235mm.

£ 600-800
€ 700-900 US\$ 800-1,100



233



234



235

233

ROGER FURSE

1903 - 1972

Four drawings, comprising:

"Musical Criticism", pencil and watercolour drawing, 240 x 170mm.; "The Ballet Critic", pencil and ink drawing, 185 x 170mm.; "The Dramatic Critics", pencil and watercolour drawing, 255 x 180mm.; "The Art Critic", pencil and ink drawing, 250 x 225mm.; all signed with initials lower right, mounted, framed and glazed, *occasional slight cockling* (4)

LITERATURE

Notley Abbey Inventory, April 1948, p.27, Principal Landing and Corridors and Staircase to Hall, 'Four Sketches, The Art Critics etc.', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 400-600
€ 450-700 US\$ 550-800

234

RONALD SEARLE

1920 - 2011

"Heroes of our Time - 9. Sir Laurence Olivier and Vivien Leigh"

Published within *Punch* on 23 January 1957
350 x 210mm.

£ 80-120
€ 100-150 US\$ 150-200

235

DAVID LANGDON

1914-2011

"Anyone know Vivien Leigh?"

Signed I.I.: "DAVID LANGDON" and inscribed as titled
165 x 110mm.

£ 250-350
€ 300-400 US\$ 350-500



236 (part)

236

PHOTOGRAPHS

Photograph of David Niven Jumping Into a Swimming Pool

black and white print, 184 x 235mm., inscribed "Fondest Love | Niven" ink on the image along to the lower edge, framed and glazed, *some wear to edges of frame*

[with]: an album containing 15 black and white photographs of Niven with his children, c.1950 (240 x 192mm. and similar), and three photos of a small dog sitting in a Bentley (each 80 x 117mm.), mounted with corner mounts, landscape format album (263 x 365mm.) with black leather effect covers (2)

Niven became, in his words, "a close chum" of Vivien whilst he was filming *Wuthering Heights* with Larry in 1939. Vivien was godmother to his oldest son, and the album included in this lot contains numerous photos of him with his father and younger brother.

After Vivien's death, Niven wrote of Vivien: "I'll never forget her arrangements. Nor her love of Alex Korda. Nor all those cats. Her ridiculous laughter, her fabulous generosity of heart and her guts in adversity" (in Dent, *Vivien Leigh: A Bouquet* (1969), p.83).

£ 300-500
€ 350-600 US\$ 400-700

237

PHOTOGRAPHS

Four albums of photographs, comprising:

i) c.295 photos, mostly black and white prints of Vivien, Larry, family and friends, cats, and views of Notley Abbey (108 x 151mm. and smaller, mounted with corner mounts, landscape format album (263 x 362mm.) with black covers, with 28 similar photos, mostly of Vivien, Larry and their friends, loosely inserted;

ii) 38 black and white photographs of the house, gardens, interiors and furniture at Notley Abbey, some featuring Olivier (190 x 243mm. and similar), laid down to black card pages separated by tissue, landscape format album (265 x 365mm.) with black leather effect covers, *strap holding pages in album broken, most tissue guards loose, one photo loose;*

iii) 21 black and white photographs of Notley Abbey, similar to the above (149 x 211mm. and similar), laid down to grey card pages, landscape format album (234 x 308mm.) with grey leather effect covers;

iv) 49 black and white photographs, mostly interiors and furniture at Durham Cottage, a few of Vivien and Larry at home (206 x 254mm. and smaller), some stamped "Humphrey and Vera Joel" on the verso, later photos stamped "Camera Press" and one of Olivier's bedroom shot by Peter Abbey with typed label on verso describing the room, mounted with corner mounts, landscape format album (240 x 320mm.) with black leather effect covers

£ 400-600
€ 450-700 US\$ 550-800





238

238

ENGLAND

20th century

Garden Furniture

wrought-iron

comprising a pair of benches and a table
(3)

benches 108cm., 42½in. wide

Made in Regency style circa 1930-1950.

W £ 1,200-1,800

€ 1,350-2,050 US\$ 1,600-2,400



The garden lawn at Notley Abbey
(photograph: lot 237 part)

239

HAROLD GILMAN

1876 - 1919

Sussex Landscape

oil on canvas
31 by 41.5cm.; 12¼ by 16¼in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



239

240

FELIX KELLY

1914-1994

Palladian Villa

signed and dated 52.
oil on board
56 by 42.5cm.; 22 by 16¾in.

⊕ £ 3,000-5,000

€ 3,400-5,600 US\$ 4,000-6,700



240

VIVIEN AND CHURCHILL

“Happy are the painters for they shall not be Lonely. Light and colour, peace and hope, will keep them company to the end, or almost to the end, of the day.”

Sir Winston Churchill
Painting as a Pastime, 1948

Vivien was introduced to Sir Winston Churchill by Alexander Korda who brought him to the set of *Fire over England* in 1936: ‘I liked him & we got on quite well’ (letter to Leigh Holman, 10th August 1936, quoted in Vickers, *op.cit.*, p. 68). They began a friendship that spanned nearly 30 years, sending each other thoughtful gifts and flowers on birthdays and anniversaries, frequently dining after performances and later visiting Churchill’s beloved home, Chartwell, in Kent.

Winston also loved films. During the early years of the Second World War, he took refuge at Ditchley Park, Ronald Tree’s home in Oxfordshire and when *Gone with the Wind* was released, he was up watching it until 2 am. According to Jock Colville, he was ‘pulverised by the strength of their feelings and emotions’ (Colville, 15th December 1940, quoted in Martin Gilbert, *The Churchill War Papers*, vol.2, *Never Surrender, May 1940 – December 1940*, London, 1994, p. 1241). At Chartwell, he had a screen and projectors installed in the basement often settling himself with a cigar into a large chintz armchair. Winston particularly admired Vivien’s portrayal of *Lady Hamilton*, encouraging as many people as possible to watch the film. Whilst aboard the *Prince of Wales* en route to meeting with President Roosevelt in August 1941, Sir Alexander Cadogan noted in his diary: ‘Film ‘Lady Hamilton’ after dinner. Quite good. P.M., seeing it for 5th time, moved to tears. At the close he said ‘Gentlemen, I thought

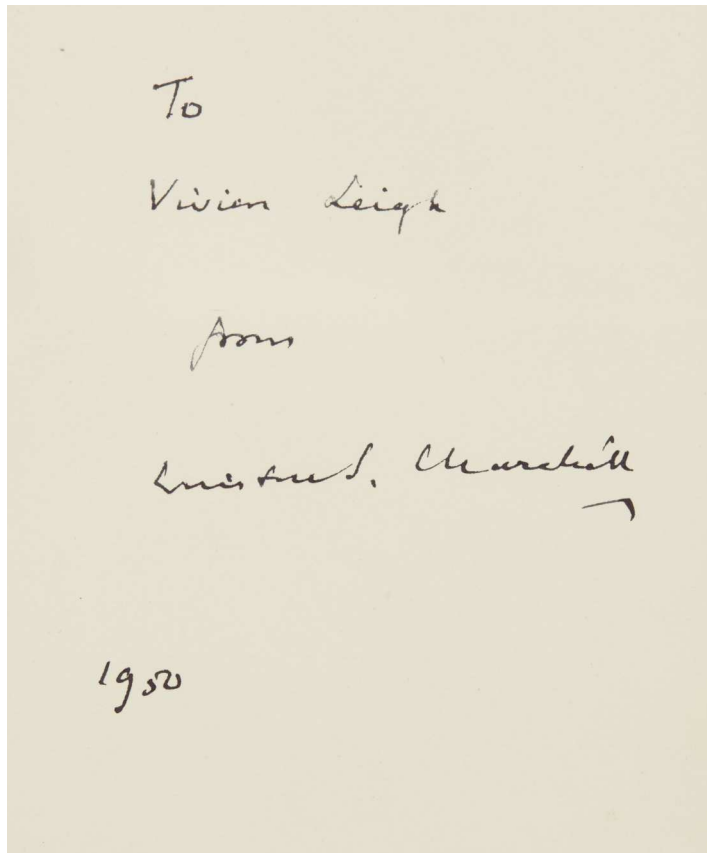
this Film would interest you, showing great events similar to those in which you have been taking part’ (*The Diaries of Sir Alexander Cadogan O.M.*, 1938-1945, London, 1971, pp. 396-397). He gave a copy to Stalin who had apparently watched it no less than 3 times by the time they met and discussed it at the Tehran Conference in 1943 (see Philip Ziegler, *Olivier*, London, 2013, p. 91).

Vivien in turn came to recognise Winston’s own artistic talents and in the late 1940s, read his book *Painting as a Pastime*. First published as two essays for the Strand Magazine in 1921, *Painting as a Pastime* is a marvellously passionate treatise on the benefits of painting. For Winston, the activity was essential: ‘Painting is complete as a distraction. I know of nothing which, without exhausting the body, more entirely absorbs the mind. Whatever the worries of the hour or the threats of the future, once the picture has begun to flow along there is no room for them in the mental screen. They pass out into shadow and darkness. All one’s mental light, such as it is, becomes concentrated on the task. Time stands respectfully aside’ (Churchill, *Painting as a Pastime*, quoted in David Coombs and Minnie Churchill, *Sir Winston Churchill, His Life and His Paintings*, Lyme Regis, 2011, p. 85).

Vivien found that he shared her love of the French Impressionists: ‘Have not Monet and Manet, Cézanne and Matisse rendered to painting something of the same service which Keats and Shelley gave to poetry after the solemn and ceremonious literary perfections of the eighteenth century? They have brought back to the pictorial art a new draught of *joie de vivre*; and the beauty of their work is instinct with gaiety, and floats in sparkling air...’ (*ibid.*, p. 71). Inspired by his heartfelt writing, Vivien took up painting and her own style owes much to his confident and energetic application of paint (see lot 242).



241



241

241

SIR WINSTON CHURCHILL

Painting as a Pastime. London: Oldhams Press Limited & Ernest Benn Limited, 1948

8vo, first edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR TO VIVIEN LEIGH ("To | Vivien Leigh | from | Winston S. Churchill | 1950") on a preliminary blank, half-title, photographic frontispiece and plates, full blue morocco by Zaehnsdorf, spine lettered in gilt, gilt dentelles, marbled endpapers, *some very light rubbing to boards*

ONE OF A FEW COPIES SPECIALLY BOUND FOR PRESENTATION, SENT TO VIVIEN AS A SURPRISE GIFT IN 1950.

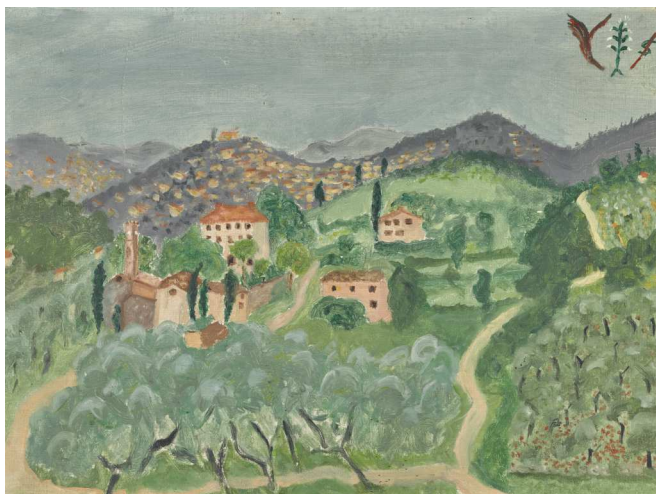
Like with her copy of Margaret Mitchell's *Gone with the Wind* (lot 27), Vivien wanted the author to inscribe her copy of *Painting as a Pastime*, the published version of two essays on painting Churchill had first written for *Strand* magazine. So, in May 1950, after he had come to see her in *A Streetcar Named Desire*, she wrote to him with her request: "You were very kind and said that if I sent you my book you would sign it for me, so here it is" (23 May 1950).

Clearly charmed by her request, Churchill dispatched an aide to seek out a special copy to replace her standard trade edition. Some two years after the publication, it was thought unlikely that one of the small number of special copies would still be available: "Mr. Churchill says have we got a nicely-bound one? I said I thought not, but I wonder if you would make sure..." (memo, 24 May 1950).

Evidently a spare copy was found, inscribed, and sent to Vivien in late June, along with her original copy. Vivien was of course delighted to receive such "a beautifully bound and wonderful book": "Would you kindly convey to Mr. Churchill my tremendous delight and pleasure at his charming thought [...] it was a lovely surprise and will of course be a great treasure" (letter to Cecily ('Chips') Gremmell, 28 June 1950).

Other such special copies of Churchill's book were given to the Duchess of Windsor (sold at Sotheby's New York, 23 February 1998) and artist George W. Leech.

£ 2,000-3,000
€ 2,250-3,400 US\$ 2,650-4,000



242

242

VIVIEN LEIGH

1913-1967

Italian Landscape

signed with cypher
oil on canvasboard
30.5 by 40.5cm.; 12 by 16in.

Vivien's own painting is a testament to Churchill's advice and encouragement: 'We think of you with such gratitude every time the brushes and paints are brought into action' (Vivien Leigh, letter to Sir Winston Churchill, 23rd May 1950, The Churchill Archives Centre, Churchill College, Cambridge, CHUR 2/174).

⊕ £ 200-300
€ 250-350 US\$ 300-400

243

**PUTMAN, FRIDAY STREET,
HENLEY-ON-THAMES**

20th century

Vivien's Monogrammed Art Bag

canvas, rope, leather

with the initials 'V.O.', comprising one outer and two inner compartments, the main compartment with two further pockets, the fold over flap with leather straps and buckles
23.5 by 38 by 18.5cm., 9¼ by 14¾ by 7¾in.

£ 80-120
€ 100-150 US\$ 150-200



243



244

244

**INNOVA, REEVES & SONS
AND OTHER MAKERS**

20th century

Vivien's Portable Easel, Canvas Art Bags and Painting and Drawing Materials

The easel branded 'BOITE CHEVALET / INNOVA / BREVETE S.G.D.G.'

various, including canvas and mahogany

comprising; a folding travelling beech easel; a plywood box painted 'M. LODLITT / Notley Abbey'; a mahogany folding palette; a further mahogany palette; a perspex palette; charcoal; oil paints, assorted brushes and two canvas bags; one bag with 'V.L.O.' in ink **together with** an artist's smock

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



Vivien painting on holiday and using her easel.
(photograph: lot 237 part) showing lot 244

***“I am going on a painting holiday
(and that I owe to you too).”***

Vivien Leigh, letter to Sir Winston Churchill, 14th July 1957
The Churchill Archives Centre, Churchill College, Cambridge,
CHUR 2/195 B.

“The arrival of your lovely picture was the greatest excitement. I wish I could tell you how truly thrilled I am to have it and how wonderfully kind I think it is of you to have had it so beautifully framed...”

Vivien Leigh

Letter to Sir Winston Churchill, 21st September 1951, The Churchill Archives Centre, Churchill College, Cambridge, CHUR 2/174..

245

SIR WINSTON CHURCHILL, K.G., O.M., C.H., HON. R.A.

1874 - 1965

Study of Roses

signed with initials
oil on canvasboard
51 by 36cm.; 20 by 14³/₄in.
Executed in the 1930s.

PROVENANCE

A gift from the Artist to Vivien Leigh, September 1951

LITERATURE

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, illustrated in Vivien's bedroom at Eaton Square, Belgravia, p. 66;

David Lewin, 'Vivien Tells', *Daily Express*, 14 August 1960, p. 8;
David Coombs, *Churchill, His Paintings*, Cleveland, 1967, cat. no. 181, illustrated p. 148;
Vickers, *op. cit.*, p. 204;
David Coombs and Minnie S. Churchill, *Sir Winston Churchill's Life Through his Paintings*, London, 2003, cat. no. C181, illustrated p. 127;
David Coombs and Minnie S. Churchill, *Sir Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, cat. no. C181, illustrated p. 127.

Together with a signed photograph of Winston Churchill in his studio at Chartwell, dated 1955, with the present work in the background.

We are grateful to David Coombs for his kind assistance with the cataloguing of the present work.

⊕ £ 70,000-100,000
€ 78,500-112,000 US\$ 93,000-133,000



Vivien's bedroom, circa 1958
(image: lot 19 part) showing the present lot *in situ* with lots 74, 229, 260, 262

“I should like to show you where the painting you gave me hangs. It is in my bedroom dear Sir Winston and I look at it every day as I wake and every night as I go to sleep...”

Vivien Leigh

Letter to Sir Winston Churchill, 14th February 1961, The Churchill Archives Centre, Churchill College, Cambridge, CHUR 2/527A



Vivien was delighted and inspired to be shown around Sir Winston Churchill's magnificent gardens that he had created at Chartwell and even more so to see his studio and the myriad of paintings hanging one on top of the other. *Study of Roses* belongs to an important body of work painted at Chartwell during the 1930s. In contrast to the larger scale landscape subjects that make up the great majority of his oeuvre, Churchill's still lifes are undoubtedly more intimate and focus on the beautiful flowers he had lovingly planted surrounding the house. Winston first visited Chartwell in 1921 and was mesmerized by its glorious setting overlooking the Weald of Kent. Acquiring the plot in 1922, he entirely remodelled the house and grounds, designing much of the gardens and water features himself and was often outdoors, wearing one of his famous boiler suits, tending to the garden, laying the network of brick-walls that traverse the property and seated painting in front of his easel. Chartwell was transformed into a much-loved family home where he lived until his death in 1965.

Frequently driven indoors by the inclement British weather, Winston drew inspiration from the abundance of flowers surrounding the house - nasturtiums, tulips, daffodils and, in the present work, roses - which were cleverly united with interesting objects. Churchill would send members of his family around the house to compose each 'paintatious' group (Mary Soames, *Winston Churchill, His Life as a Painter*, London, 1990, p. 105). Clementine always wanted fresh blooms in each room, not only for the family's enjoyment, but also for the many visitors who passed through the doors,

including major luminaries of the day such as Charlie Chaplin, T.E. Lawrence, Albert Einstein and, of course, the Oliviers.

The greatest influence on his approach to painting still life was his close friend, the artist Sir William Nicholson, who was undoubtedly one of most accomplished artists of his generation. Originally commissioned by friends of Churchill to paint a conversation piece of Winston and Clementine for their silver wedding anniversary, Nicholson started coming to Chartwell in 1933 and became a firm favourite especially amongst the children: 'He would fill a piece of paper with oval to round shapes - tier upon tier of them - to present a football crowd, and then we would all take turns at filling in the features and expressions' (Mary Soames, *ibid.*, p. 85). Often painting side by side, Churchill was inspired by Nicholson's subtle palette and his talent for arranging intriguing compositions drawing together interesting and contrasting objects. In the present work, he expertly captures the variance in texture between the glistening translucent glass vase, the rich green hues of draped fabric in the background, and the vivid petals which burst forth from the vase in the centre.

Study of Roses was duly framed and sent to Vivien shortly after her visit to Chartwell in August 1951. It hung in her bedroom for the rest of her life: 'Whenever I feel particularly low or depressed I look at those three rosebuds. The thought and the friendship in the painting is such a great encouragement to me...and I have the determination to go on' (Vivien Leigh, quoted in David Lewin, 'Vivien Tells', *The Daily Express*, 16th August 1960, p. 8).

“I’ve always loved pictures, and I think one of the most wonderful, marvellous experiences of my whole life was when Sir Winston allowed me to see his. I’d been lunching with him at Chartwell, and after lunch – I remember it was a lovely, sunny day – we were walking around the garden and we came to a garden house with, I suppose, four or five rooms in it. And in each one the walls were simply covered in his own paintings. I was astonished and fascinated by the number and variety of them. But as I was passing one particular one of them, I said, “Oh, Sir, that is beautiful.” And to my absolute bewilderment he said, “Would you like it?” So, actually I practically fainted, I didn’t know what to say. I believe I gave him the understanding that I would be more thrilled and honoured than I can possibly say if I could have it. So he said he would send it to me for Christmas. However, two weeks later, a marvellous package arrived, and there it was with a letter, which of course I shall keep all my life, saying, “I couldn’t wait until Christmas.””

Vivien Leigh

Quoted in *Winston Churchill, The Valiant Years*, Episode 26, directed by Anthony Bushell and John Schlesinger, ABC Productions, 1960.

Winston Churchill

1955



Winston Churchill in his studio with the present work visible in the background, 1955
(photograph: lot 245 part)



246

246

ENGLISH

18th century

Toilet Mirror

walnut, featherbanded walnut

later mirror-glass

69 by 39 by 22cm., 27 by 15½ by 8½in.

Made *circa* 1740.

W £ 500-700

€ 600-800 US\$ 700-950

247

**SPODE MANUFACTORY,
ENGLAND**

established 1767

Footbath

transfer printed *Spode*
pottery

printed in the 'Trophies - Etruscan' pattern,
highlighted in yellow

21 by 49 by 31cm., 8¼ by 19¼ by 12in.

Made in Staffordshire *circa* 1820-30.

£ 400-600

€ 450-700 US\$ 550-800



247

248

ENGLAND

19th century

William and Mary Revival Chest of
Drawers

walnut, boxwood and ebony inlay

110 by 103 by 51cm., 43¼ by 40½ by 20in.

Made in the late Regency, *circa* 1820-30, in an
early style and possibly incorporating some
earlier elements.

© W £ 600-900

€ 700-1,050 US\$ 800-1,200



248



249

249

CHARLES SIMS

1873 - 1928

Étaples

signed
oil on canvas
41.5 by 61.5cm.; 16¼ by 24¼in.

PROVENANCE

J. Leger & Son, London, September 1942

LITERATURE

Notley Abbey Inventory, April 1948, p. 20, Principal Bedroom (South), 'An oil painting, Coast Scene with figures in the foreground 15½" x 23¼"', signed Sims in gilt frame', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000

250

**FOLLOWER OF GIACOMO
GUARDI**

Venice

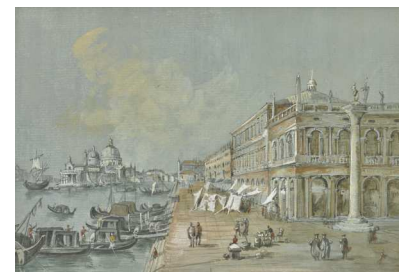
both gouache within black framing lines on paper

(2)
each: 13.5 by 19.5cm.; 5¼ by 7¾in.

PROVENANCE

Alex. Reid & Lefevre Ltd, London

£ 400-600
€ 450-700 US\$ 550-800



250



251

251

POSSIBLY SCOTTISH

19th century

Toilet Mirror

mahogany, boxwood and ebony inlay
55.5 by 58.5 by 21cm., 21¼ by 23 by 8¼in.
Made *circa* 1820.

W £ 150-200
€ 200-250 US\$ 200-300

252

KASHAN, CENTRAL PERSIA

late 19th century

Prayer Rug

wool pile
approximately 197 by 149cm; 6ft. 6in., 4ft. 11in.

LITERATURE

Possibly *Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory*, 14 August 1950, best bedroom, '124. Oriental rug', (Laurence Olivier Archive, The British Library, London, Add MS 79838).

Larry was posted by the RAF in WWII to Worthy Down near Winchester. He got permission to move out of the officers' mess and took a bungalow about three miles from the aerodrome. Noël Coward felt that this was a mistake and it was better to be a part of the comradery at the base (Graham Payn and Sheridan Morley ed., *The Noël Coward Diaries*, Boston, 1982, p. 89). However it afforded Larry the opportunity to create a special space for himself and Vivien. The actress would come for Sundays whilst she performed in *The Doctor's Dilemma* in London and he could also be joined by other friends. In true Olivier fashion it was beautifully appointed and according to Coward, furnished with pictures by Sickert and Boudin and embellished with Indian rugs and an Aubusson carpet. See Philip Ziegler, *Olivier*, London, 2013, p. 100 who writes 'For him it was an oasis in a barren world'.

W £ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000



252



253

253

ENGLAND

18th century

Card Table

mahogany, rosewood crossbanded, boxwood and ebony inlay
with a baise lined playing surface and single gateleg
73.5 by 91 by 45.5cm., 28¾ by 35¾ by 18in.
Made *circa* 1780.

LITERATURE

Photographed at Notley Abbey in the library *circa* 1959.

W • £ 400-600
€ 450-700 US\$ 550-800

254

ROGER FURSE

1903 - 1972

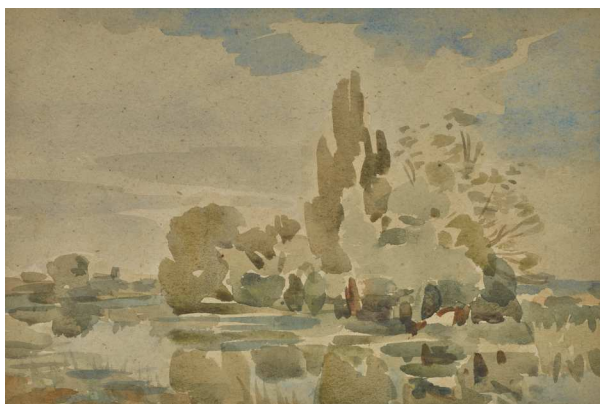
Mediterranean Landscape

signed
oil on canvasboard
31.5 by 49cm.; 12½ by 19¼in.

⊕ £ 300-400
€ 350-450 US\$ 400-550



254



255

256

MICHAEL WARRE

1922-1987

Quenington

signed, titled and dated 43
gouache on paper
28.5 by 44cm.; 11¼ by 17¼in.

PROVENANCE

Leicester Galleries, London, where acquired by Laurence Olivier, 14th October 1944

EXHIBITED

London, Leicester Galleries, *Artists of Fame and of Promise*, July 1944, cat. no. 45.

LITERATURE

Notley Abbey Inventory, April 1948, p. 27, Principal Landing and Corridors and Staircase to Hall, 'A Water Colour drawing "Quenington" by Michael Warre 1943', (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1).

Michael Warre was a painter, actor, producer, writer and designer, and alongside exhibitions at London's prestigious Leicester Galleries, he also starred in Olivier's 1944 film *Henry V*, as the Duke of Gloucester.

£ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

255

PHILIP WILSON STEER

1860 - 1942

The Canal, Maldon

watercolour on paper
18.5 by 28cm.; 7¼ by 11in.

PROVENANCE

The Fine Art Society, London

EXHIBITED

London, The Fine Art Society, *Exhibition of Watercolours by P. Wilson Steer, 1860-1942, and H. B. Brabazon, 1821-1906*, October 1942, cat. no. 18.

LITERATURE

Photographed in the drawing room at Durham Cottage, Chelsea before 1954.

£ 500-700
€ 600-800 US\$ 700-950



256



257

257

MANNER OF HEPPLEWHITE

late 19th / early 20th century

Georgian Style Canopy Bed

carved mahogany
216 by 201 by 140cm., 85 by 79 by 55in.
Made circa 1900.

This bed is very similar to a Georgian style mahogany bed with arched tester that was used as a prop in *Gone With the Wind* and used by the character Scarlett O'Hara. Michelangelo Capua, *Vivien Leigh: A Biography*, 2003, p. 97 writes, '[Vivien's Bedroom] was located on the second floor of the house [Notley Abbey] with a large fireplace and an original four-poster bed from *Gone With the Wind*. Comparing the piece with stills from the film proves this not to be the case, however it is tempting to think that the present bed may have been acquired by Vivien on the basis that it reminded her of that used by her character in an iconic scene from the film.

W £ 1,000-1,500
€ 1,150-1,700 US\$ 1,350-2,000

258

ENGLAND

18th century

Linen Press

mahogany

the interior with five pull-out trays, *later feet*
189 by 130 by 61cm., 74½ by 51 by 24in.
Made circa 1780.

W £ 600-900
€ 700-1,050 US\$ 800-1,200



258

259

MANNER OF GILLOWS

18th century

Serpentine Commode

satinwood, rosewood crossbanded, boxwood and ebony strung
The reverse with a paper label stamped 'Sir L. Olivier'
85.5 by 110 by 60cm., 33¾ by 43¾ by 23½in.
Made circa 1780.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, study, '65. Inlaid mahogany chest of 4 drawers', (Laurence Olivier Archive, The British Library, London, Add MS 79838).

W * £ 3,000-5,000
€ 3,400-5,600 US\$ 4,000-6,700



259



Vivien Leigh, 1941 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



260



Vivien's bedroom, circa 1958
(image: lot 19 part) showing the present
lot in situ

261

AFTER THOMAS SHERATON

19th century

Side Chair

painted beech
Made in George III style circa 1890.

LITERATURE

Notley Abbey Inventory, April 1948, p. 24, guests (green) bedroom, 'A Hepplewhite standard chair with shield back with vase shaped splat on square tapered legs painted buff and decorated in colours the stuffed seat with a figured chintz cover' (The Vivien Leigh Archive, Victoria & Albert Museum, London, THM/433/6/1);

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, study, '67. Painted and decorated chair and loose cushion' (Laurence Olivier Archive, The British Library, London, Add MS 79838).

W £ 300-500
€ 350-600 US\$ 400-700



262

260

VENETIAN STYLE

20th century

Oval Mirror

etched mirror glass
95 by 55.5., 37¼ by 21¾in.
Made circa 1930-40.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, best bedroom, '102. Frameless wall mirror', (Laurence Olivier Archive, The British Library, London, Add MS 79838);

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 66;

Martin Wood, *John Fowler, Prince of Decorators*, London, 2007, p. 83.

Wood writes 'Lady Olivier's Bedroom [at Eaton Square] was hung with chintz with cabbage roses in reds and pinks on a white ground.' he goes on 'Above the fireplace the fabric was pulled back to show a pink-painted wall hung with a Venetian mirror'.

The offered mirror is that described by Wood and installed by Fowler. It appears in photographs of Vivien's Bedroom in her final London home. There are Venetian mirrors pictured at Durham Cottage including this example and several described at Notley Abbey in the 1949 inventory of the house. Vivien must have loved these pretty mirrors and they were certainly favoured by Colefax & Fowler.

W £ 600-900
€ 700-1,050 US\$ 800-1,200



261

262

FRANCE

18th century

The Bedroom Fauteuils

painted beech
later redecorated (2)
Made circa 1800.

LITERATURE

Cecily Finn, 'Den Förtrollande Ladyn' [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, fig. 4;

Anon, 'The Olivier Cottage is Close by the Thames', *The Sydney Morning Herald*, 25 February 1954;

Anthony Denney, 'The Oliviers off stage', *House and Garden*, May 1958, p. 65.

W £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600

263

ENGLAND

20th century

Art Deco Marginal Dressing Table Mirror

clear and blue tinted mirror glass, beech

with an adjustable central panel, losses

flat 72 by 91cm., 28¾ by 35¾in.

Made in Queen Anne style circa 1930.

LITERATURE

Pall Mall Deposit and Forwarding Co. Ltd. Deposit Inventory, 14 August 1950, best bedroom, '97. Frameless triple mirror', (Laurence Olivier Archive, The British Library, London, Add MS 79838);

Cecily Finn, 'Den Förtrollande Lady'n [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, fig. 4, illustrated in Vivien's bedroom at Durham Cottage, Chelsea;

Anon, 'The Olivier Cottage is Close by the Thames', *The Sydney Morning Herald*, 25 February 1954, illustrated in the same room.

W £ 600-900

€ 700-1,050 US\$ 800-1,200



263

264

MANNER OF MAISON JANSEN

established 1880

Vivien's Louis XV Style Dressing Table

blue and white painted beech

with a velvet inset panel to the top and single frieze drawer

74 by 90 by 60cm., 29 by 35½ by 24in.

Probably made in Paris circa 1930.

LITERATURE

Cecily Finn, 'Den Förtrollande Lady'n [The Enchanting Lady], *Bonniers Månadstidning*, 1954, p. 35, fig. 3, illustrated in the drawing room at Durham Cottage, Chelsea.

This table was used by Vivien as both a writing and latterly, on her move to Eaton Square, as a dressing table.

The name of Maison Jansen is today indissolubly linked to that of interior designer Stéphane Boudin (1888-1967), best known for being asked by Jacqueline Kennedy to join in the renovation of the White House from 1961 to 1963. The Paris-based firm was founded in 1880 by Dutch-born Jean-Henri Jansen: in the years around the Second World War it specialised in combining traditional furnishings with new trends such as the Art Deco, Turkish, and Anglo-Japanese style, although its own production of furniture focused on high-quality replicas but also ingenious reinventions of the eighteenth century French styles. Over three decades, from the 1930s to 1960s, Jansen created fantastic interiors widely regarded as the epitome of Continental elegance for an international jet-set that included the Agnelli, Rockefeller, Rothschild, and Wrightsman families, as well as for the Duke and Duchess of Windsor, interiors which had a profound and lasting influence on twentieth century design.

W £ 600-900

€ 700-1,050 US\$ 800-1,200



264



Vivien's dressing table, circa 1958 showing lot 263 and the present lot in situ



265

265

GUCCI

established 1921

Belt

engraved 'GUCCI ITALY'
brass and enamel

with red and green enamel stripes on the front of each section, buckle fastening with three holes, engraved 'GUCCI ITALY', with cotton drawstring pouch, with Gucci name and logo **together with** another belt of black patent leather, buckle fastening, ten holes with metal eyelets (2)

£ 50-100

€ 100-150 US\$ 100-150

266

ENGLAND

20th century

Two Top Hats

labelled *Walter Barnard & Son, London*
beaver, canvas

one beaver hat and a collapsible canvas hat, both labelled *Walter Barnard & Son, London*, **together with** an oval cardboard box labelled, 'From Bates Gentlemen's Hatters, Over 50 years in Jermyn Street, 21A Jermyn Street, St James', London' (3)

£ 80-120

€ 100-150 US\$ 150-200



266

267

SPAIN

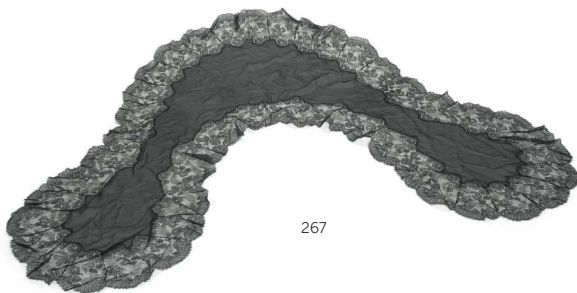
20th century

Mantilla

black lace

£ 50-100

€ 100-150 US\$ 100-150



267

268

ENGLAND

20th century

A pair of Lady's Ice Skates

the blade stamped *Viking Special*
white kidskin leather, Sheffield steel

together with a pair of brown leather skates
(4)

£ 40-80

€ 50-100 US\$ 100-150



268

V. L. O

V. L. O 269

VARIOUS MAKERS

20th century

Vivien Leigh's Monogrammed Luggage

leather, cloth, canvas

comprising, a set of three black leather suitcases with straps by M.R.Canoa, Argentina; a tartan and black leather mounted case; a tartan fold-over pouch *ensuite*; a cream aluminium mounted case by Tizlite, England; a woven repeat pattern canvas and black leather case by T. Anthony, New York; all monogrammed V.L.O. and two black leather luggage labels with insert name cards printed "Lady Olivier" *distress and losses* (7) various sizes Made between *circa* 1935-1960.

W £ 800-1,200

€ 900-1,350 US\$ 1,100-1,600

V. L. O.



270



270

EUROPE

20th century

Mink Short Jackets

labelled *Winston's, 272 High Street Kensington, London*
pastel mink

comprising of a 'pastel mink' (light brown fur) short jacket, with three-quarter length sleeves, long collar, two disguised external pockets, no fastenings, lined and with embroidered initials, *GMH*, with label *Winston's, 272 High Street Kensington, London*, **together with** another 'pastel mink' short jacket, three-quarter length sleeves, no collar, inside lining pockets, three disguised metal hooks and eyes for closure, lined and with embroidered initials, *SMF* (2)

£ 400-600

€ 450-700 US\$ 550-800

271

EUROPE

20th century

Lady's Fur Hat

labelled *Harrods Ltd, London*
dark brown mink

asymmetric shaped cloche form with fur loop on top, with sectioned lining of yellow and cream floral satin damask

£ 50-100

€ 100-150 US\$ 100-150



271



272



272

ENGLAND AND NORTH AMERICA

20th century

Cardigan and Bolero

Irish Linen Shop Inc, 665 Fifth Avenue, New York City, and 'FM', 'Made in Scotland'
black cashmere, white fur collars, glass jewel button

cardigan with silk covered small buttons, 'petepan' fur collar and accent jewel, the bolero with two pearl style buttons, long 'v'-neck fur collar, both with long sleeves (2)

£ 100-250

€ 150-300 US\$ 150-350



Vivien Leigh, 1941 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



273

274

ITALY AND FRANCE

20th century

Evening Gloves

one pair stamped 'The Glove Shop 138 New Bond St. W1', 'Trefousse, CHAUMONT', and 'Made in France', another glove of pair stamped 'Made in France', and another glove of pair stamped 'Made in Italy' kid leather, buttons

one pair pale blue. Elbow-length. White inners. Right glove inner stamped with 'The Glove Shop 138 New Bond St. W1' and 'Trefousse, CHAUMONT', the left glove inner stamped with 'MADE IN FRANCE' and '6 ¼'; **a pair** of cream gloves. ¾ length, with stamped numbers in both inners with faded maker's mark, the left inner stamped 'MADE IN FRANCE', the right inner stamped '6 ¼' inside leather symbol; **another pair** of full length cream gloves. Three accent shell buttons and buttonholes on each glove. Right glove inner stamped with 'MADE IN ITALY', '6 ½' and diamond shaped symbol; **a similar pair** of full length cream gloves, three accent buttons and buttonholes on each glove. Inside with hand written black ink numbers, 3895 & 3896 (8)

£ 50-100
€ 100-150 US\$ 100-150



274



275

273

EUROPE

20th century

Handtowel

loom woven, linen

cream coloured, woven damask with a diaper pattern, with whitework embroidered initials V.L.O. approximately 52 by 35cm; 1ft. 8in., 1ft. 1in.

£ 50-100
€ 100-150 US\$ 100-150

275

EUROPE

20th century

Handtowel

loom woven, linen

light cream colour, damask woven with diaper pattern and border with alternating paterae and fluting, with whitework embroidered initials, V.L.O. approximately 94 by 57cm; 3ft. 1in., 1ft. 10in.

£ 50-100
€ 100-150 US\$ 100-150



Photographer unknown, Victor Stiebel photographed with a model wearing the present gown, circa 1962



276

DESIGNED BY VICTOR STIEBEL

1907–1976

Evening Gown

with embroidered label
pink satin, net, lace

pink satin full length evening dress with lace cap sleeved gold and pink voided brocade bodice and full bell-shaped skirt
Designed and made circa 1962

The couturier Victor Stiebel (1907-1976) made many clothes for Vivien Leigh, and the two became lifelong friends. Born in South Africa, Stiebel opened his first business in 1932 in 21 Bruton Street, Mayfair, and in 1958 set up a couture house at 17 Cavendish Square, which closed in 1963. As well as film stars such as Vivien Leigh and Katharine Hepburn, Stiebel's clients included members of the royal family. Vivien and Stiebel's close relationship is illustrated by a correspondence of over one hundred letters now in the Victoria & Albert Museum's Vivien Leigh Archive. A variant of the present pink satin evening gown can be seen in Stiebel's sketch-book from 1962 (London College of Fashion Victor Stiebel Archive, Sketch Book of 1962 & 1963, VS265) as well as realised in a portrait worn by a model with Stiebel himself.

In an unpublished interview with biographer Hugo Vickers, the actress Fabia Drake, a close friend of the Oliviers, recalled: 'the person I think she was most intimate with in the world of fashion was Victor Stiebel. She not only bought a great deal many beautiful clothes from [him] and he adored dressing her because of her beauty and her elegance - but there was a very great friendship between them - and he loved her - I think that is something one can say without a pause - he loved her [...] I don't think any woman is a heroine to her couturier unless she has some great qualities' (Fabia Drake, unpublished interview with Hugo Vickers, 10.2.1987).

£ 200-300

€ 250-350 US\$ 300-400

276



Vivien Leigh, British Embassy, Paris, 1947 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



277

277

DESIGNED BY PIERRE BALMAIN

1914-1982

Evening Shawl

labelled *Pierre Balmain, Paris*
blue woven silk

with ruffled shoulder shrug and long straight sides, not lined,
with label Pierre Balmain, Paris

£ 50-100

€ 100-150 US\$ 100-150

Jenny Yvonne Spanier (1904–1988), known as Ginette, was Director of Balmain from 1947 until 1976. She was a friend of Vivien and part of a glamorous circle, indeed Noël Coward was to write the foreword to her 1959 biography *It isn't All Mink* and then Maurice Chevalier for the 1970 follow-up *And Now It's Sables* (1970).

Hugo Vickers writes, 'Then from 29 November to 5 December [in 1952 whilst on holiday with Noël Coward] Coward's group, Larry and Vivien and John and Mary Mills flew to Paris. They were met by staunch friends Paul-Emile Seidmann and his wife Ginette Spanier (the directrice of Balmain), a couple who held more or less open house to visiting stars at 70 avenue Marceau' (Hugo Vickers, *Vivien Leigh*, London, 1988, p. 209).

All of Vivien's costumes for *The Roman Spring of Mrs Stone* (1961) were designed especially for her by the firm, as recorded in the film's opening credits.



278

278

ENGLAND

20th century

Evening Gown

ivory woven satin

with fitted bodice, pleats and bows on side of waist at top of skirt, with tulle lining

W £ 150-250

€ 200-300 US\$ 200-350

279

EUROPE

20th century

Four Evening Clutch Bags

one with label 'Andrew Gellar', another with label 'MM', and bracket stamped twice 'LH - Made in Belgium', another with label 'Dofan' and 'Made in France', and another 'Made in France'

satin, velvet, gilt-metal brackets and clasps, metal chains, glass and beads

see full descriptions on-line

(4)

£ 150-250

€ 200-300 US\$ 200-350



279

280

EUROPE

late 19th/early 20th century

Pair of Shoe Buckles

paste

each decorated with bow motifs and set with colourless paste, several paste stones deficient.

(2)

each approximately 75 x 47mm

£ 40-60

€ 50-100 US\$ 100-100



280



Vivien Leigh, Marilyn Monroe and Laurence Olivier at London Airport, 1956
© PA Images

281

DESIGNED BY PIERRE BALMAIN

1914-1982

Mink Coat

labelled *Pierre Balmain, Paris*
mink, silk lining

dark brown mink, knee-length (three-quarter length), with four buttons (two each side). Long sleeves, deep cuffs, deep collar, black silk lining with a tie, two external pockets, no internal pockets, and with elastic loops under arm on each side (originally for a belt)

Circa 1950/60's

There were several minks in Vivien's collection and she enjoyed wearing luxurious fur. She is photographed with Marilyn Monroe wearing a very similar coat in 1956. On the 14th July of that year, Monroe and her new husband Arthur Miller stepped from a plane at London Airport, where Vivien and Larry were waiting to welcome them both women were photographed wearing mink.

£ 500-800

€ 600-900 US\$ 700-1,100



281



282 detail of top showing gilt-tooling

282

ASPREY, LONDON

established 1781

The Streetcar Named Desire Jewel Case

stamped *Asprey, London*
crocodile skin, gold-velvet, brass and canvas

the lid gilt-tooled 'V. L. O. / 12th October 1949', with a velvet lined interior and lift-out fitted tray, fitted with brass locks signed 'Bramah / 11 Old Bond Street W.I / Joseph Bramah', including a protective canvas cover
11 by 31.5 by 24cm., 4¼ by 12¼ by 9½in.
Made circa 1949.

PROVENANCE

Probably a gift to Vivien Leigh on the 12 October 1949, the opening night of *A Streetcar Named Desire* at the Aldwych Theatre, London. This was directed by Laurence Olivier, whom was possibly the giver of this present. The performance starred Bonar Colleano, Renee Asherson with Vivien Leigh in the title role of Blanche DuBois.

The presentation of this jewel case on the opening night of the theatrical production of Tennessee Williams' play *A Streetcar Named Desire* could well be a subtle reference to Blanche DuBois, the central character. In the play Blanche arrives at her sister, Stella's, in New Orleans, with a large quantity of luggage. These suitcases and trunks are important props as they represent the trappings of a former more youthful life, a happier period with Blanche as a glamorous Southern belle.

• £ 800-1,200
€ 900-1,350 US\$ 1,100-1,600



282

283

VIVIEN'S POWDER COMPACT

enamel, glass

the exterior applied with stripes of blue enamel, the hinged lid opening to reveal a mirror and powder compartment.
approximately 75 by 56 by 27mm

£ 1,500-2,000
€ 1,700-2,250 US\$ 2,000-2,650



283

284

THREE COMMEMORATIVE COINS, ISLE OF MAN

1965

set of three gold coins, Isle of Man, Bicentenary of the Revestment Act 1965, including five-pounds, a Sovereign and a half Sovereign, *uncased, gross weight approximately 53 grams; together with* a half-crown from the Republic of Ireland, dated 1959.

(4)
diameters approximately 36mm, 22mm, 19mm and 32mm respectively

£ 1,500-1,800
€ 1,700-2,050 US\$ 2,000-2,400



284 Part



Vivien's jewel case (lot 282)
showing jewellery from pp. 180-197.



285



285

THREE BROOCHES

enamel, turquoise, seed pearls

comprising: a brooch designed as a swallow, set with seed pearls; a brooch collet set with three turquoise cabochons in a trefoil arrangement; and a brooch set with a rectangular blue enamel plaque bordered with seed pearls.

(3)

lengths approximately 31mm, 35mm and 23mm

£ 150-250

€ 200-300 US\$ 200-350

286

MOURNING BROOCH

mid 19th century

enamel, seed pearls, diamonds

of oval form, centring on a *giardinetto* set with rose diamonds on a ground of blue enamel within a surround of seed pearls, to a Rococo-style scrolled border, the reverse inscribed *In Memory of John Wise Obt 30 May 1844, later brooch fitting.*

approximately 21 x 36mm

£ 100-150

€ 150-200 US\$ 150-200



287



286

287

BROOCH

1920s

rubies, diamonds

of bar design, centred on a horseshoe set with calibr -cut rubies and collet-set to one end with a circular-cut diamond.

length approximately 53mm

£ 400-600

€ 450-700 US\$ 550-800

288

TWO BROOCHES

comprising: a brooch designed as a riding crop; and another brooch designed as a polo mallet with a horseshoe.

lengths approximately 68mm and 53mm

PROVENANCE

Possibly Ernest Hartley

For Vivien, the equestrian theme of these brooches would have likely held connotations of her family and her childhood in India. Her father Ernest was an avid polo player and a fan of horse racing, and took up a post training horses in Bangalore during the First World War.

£ 150-200

€ 200-250 US\$ 200-300



288

illustrations not to scale



289 enlarged

289

THE CHRYSOBERYL DEMI-PARURE

18th century

brooch with Portuguese assay mark
chrysoberyl

comprising: a *devant-de-corsage* designed as a bow suspending a detachable pendant, set throughout with foil-backed circular-cut, cushion- and pear-shaped chrysoberyls; and a pair of earrings of similar design, *pendants detachable*, *screw fittings*.

(6)

devant-de-corsage approximately 64 x 87mm,
earrings approximately 47mm each

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

A photograph by Grey Villet from December 1962 shows Vivien wearing the brooch from this parure whilst rehearsing with Jean Pierre Aumont for the Broadway musical play *Tovarich* (1963), which earned Leigh a Tony Award for Best Actress in a Musical (The LIFE Picture Collection; Getty Images). She also appears in numerous press photographs of the period wearing the earrings which were often favoured for evening wear by her, most famously, on the occasion of the re-premiere of *Gone With the Wind* in Atlanta in 1961.



290

290

AMETHYST

amethyst

the step-cut amethyst weighing 3.25 carats, *later ring mount provided by Sotheby's*.
size N

£ 300-500
€ 350-600 US\$ 400-700



291

291

RING

emerald

of crossover design, set with two cabochon emeralds.
size N

£ 150-200
€ 200-250 US\$ 200-300



292

292

RING

early 19th century

seed pearls, ruby

set with four half-seed pearls arranged in a quatrefoil design, the centre set with a cabochon ruby, to acanthus scroll shoulders and an engraved shank.
size N

£ 80-120
€ 100-150 US\$ 150-200

293

**THE SHIP OF FOOLS
BRACELET**

1960s

simulant pearls, paste

composed of three rows of simulant pearls spaced with colourless paste, the clasp set with a green paste simulating an emerald within a frame of additional colourless paste stones.
length approximately 17mm

Vivien wore this bracelet in many of the key scenes in *Ship of Fools* (1965). Her last on-screen performance as the glamorous but troubled divorcée Mary Treadwell was met with considerable acclaim, both from her co-stars and from critics, who awarded her with the *Étoile de Cristal* for Best Foreign Actress.

£ 100-150
€ 150-200 US\$ 150-200



293



294

VIVIEN'S NATURAL PEARL AND DIAMOND NECKLACE

natural pearls, diamond

designed as a graduated line of pearls measuring from approximately 2.5 to 5.8mm, the clasp collet-set with a circular-cut diamond. length approximately 450mm

accompanied by a gemmological report

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600

295

VIVIEN'S NATURAL PEARL AND DIAMOND EARRINGS

natural pearls, diamonds

each set with a *bouton* pearl measuring approximately 11.7 x 11.9 x 9.8mm and 12.8 x 13.3 x 10.9mm respectively, within a frame of brilliant-cut diamonds, *screw fittings*.

(2)

each diameter approximately 17mm

accompanied by a gemmological report.

£ 7,000-9,000

€ 7,900-10,100 US\$ 9,300-11,900



Vivien Leigh in "Anna Karenina", 1947 by Cecil Beaton
© The Cecil Beaton Studio Archive at Sotheby's



296 enlarged

296

VIVIEN'S ENAMEL AND DIAMOND FOB WATCH

mid 19th century

diamonds, enamel

the brooch designed as a bow, suspending a navette-shaped pendant housing a watch with a white enamelled dial, Arabic numeral indicators and blued steel hands, beneath a circular aperture, on a blue enamelled ground, set throughout with rose diamonds, the reverse partially inscribed *Tournés les Eguilles... à droit*.

length approximately 52mm

PROVENANCE

Possibly a gift from Laurence Olivier

£ 5,000-7,000

€ 5,600-7,900 US\$ 6,700-9,300

In the 1948 Notley Abbey Inventory (The Vivien Leigh Archive, Victoria & Albert Museum, London THM/433/6/1) there is a vitrine cabinet (lot 55) and a collection of thirteen watches listed, many are gem-set and enamel and most are antique (*op. cit.*, p. 18-20). The present watch may have formed a part of this group, which shows Vivien was a collector of fine, jewelled watches. The collection was diminished, possibly as a result of two burglaries and a further infamous incident in the April of 1960. Joan Fontaine and Vivien swapped apartments in London and New York and the actresses tenure in each others home did not end well. Joan Fontaine was to write, (*No Bed of Roses*, New York, 1978) 'It seems she had an étagère filled with valuable watches that Laurence Olivier had given her. When I arrived at Eaton Square, I had had the housekeeper put away anything of value. I never saw the watches, but now they were missing ... Despite the fact that I never received a report from the F.B.I., or from Vivien, as to whether they were found or not, a New York columnist printed that I had stolen the valuable timepieces'. Perhaps the present lot is a survivor from this incident.



298

297

297

NECKLACE

simulant pearls, paste

designed as two graduated rows of simulant pearls, the clasp set with a cluster of colourless paste stones.

length approximately 345mm

£ 50-80

€ 100-100 US\$ 100-150

298

PAIR OF EARRINGS

paste

collet-set with heart-shaped cabochons of green paste, *post fittings*.

(2)

length approximately 19mm

£ 40-60

€ 50-100 US\$ 100-100

299

HARDSTONE BROOCH AND BRACELET

chalcedony, jasper, lapis lazuli, hardstone

comprising: a curb-link bracelet suspending eight hardstone drops including chalcedony and jasper; and a brooch suspending three similar drops, one of lapis lazuli.

bracelet length approximately 195mm, brooch approximately 29 x 20mm

£ 70-90

€ 100-150 US\$ 100-150



299

300

PAIR OF PENDENT EARRINGS

jadeite

each with a surmount formed as a round cartouche containing the Chinese character *fú*, meaning 'good fortune', suspending jadeite drops carved with a fruit design, *screw fittings*.

each length approximately 47mm

£ 100-150

€ 150-200 US\$ 150-200



300



302



303



301

301

NECKLACE

cultured pearls, marcasite

designed as a single graduated line of cultured pearls, the clasp set with faceted marcasites, *several marcasites deficient*. length approximately 520mm

£ 250-350
€ 300-400 US\$ 350-500

302

PENDANT

citrine

the circular-cut citrine weighing 144 carats, *mounted as a pendant by Sotheby's*. citrine approximately 34 x 34 x 23mm

£ 300-500
€ 350-600 US\$ 400-700

303

BROOCH

1960s

British hallmark for 1964 cultured pearls

designed as a branch, set with cultured pearls, *maker's mark*. approximately 38 x 22mm

£ 80-120
€ 100-150 US\$ 150-200



304

304

**ETRUSCAN REVIVAL STYLE
NECKLACE**

gilt metal

the front of bib design, composed of an articulated mesh of floral motifs suspending filigree pendants.
length approximately 375mm

£ 50-80
€ 100-100 US\$ 100-150

305

PENDANT

chrysoprase, amazonite, moonstone, glass

designed as a flower, the petals opening to reveal a glass briolette within a surround of chrysoprase, glass and amazonite beads, the interior of each petal collet-set with a foil-backed cabochon moonstone, to a fancy link chain.
length approximately 1060mm

£ 100-150
€ 150-200 US\$ 150-200



305

306

**ETRUSCAN REVIVAL STYLE
BANGLE**

19th century

seed pearl

of hinged design, the front decorated with bead and rope twist details and set with a line of seed pearls.
inner circumference approximately 160mm

£ 100-150
€ 150-200 US\$ 150-200



306



307 enlarged

307

**THE DIAMOND BOW
BROOCH**

mid 19th century

diamonds, silver, gold

designed as a bow suspending an articulated tassel, set with circular-cut and cushion-shaped diamonds, *pendant and detachable brooch fittings, fitted case stamped S.J. Phillips, approximately 61 x 81mm*

£ 25,000-35,000

€ 28,000-39,200 US\$ 33,100-46,300



308

308

LONGINES

1920s

Lady's Wristwatch

clasp and dial signed Longines diamonds

manual winding movement, the rectangular white enamel dial applied with Arabic numeral indicators, within a millegrain-bordered case set with single-cut diamonds, to a cord strap. length approximately 155mm

£ 300-500

€ 350-600 US\$ 400-700

309

BRACELET

late 19th century and later

sapphire, diamonds

centring on a cluster set with an oval sapphire to a border and shoulders set with circular-cut diamonds, to a later link bracelet.

length approximately 145mm

£ 600-800

€ 700-900 US\$ 800-1,100



309



310



311



312

310

RING

ruby, diamonds

claw-set with an oval ruby, the shoulders set with single-cut diamonds, *one diamond deficient*, size P

Accompanied by a gemmological report.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

311

WEST & SON

late 19th/early 20th century

Ring

signed West & Son
sapphire, diamonds

claw-set with a circular-cut sapphire between circular-cut diamond shoulders, *fitted case stamped West & Son*.

Size N½

West & Son was a jeweller and watchmaker founded in 1720, on Capel Street in Dublin, transferring to College Green in 1845 and finally 102 Grafton Street 1912, where it remained until its closure in 2010. Throughout its 290 year history, the firm attracted the patronage of Queen Victoria, who awarded them the Royal Charter as her watchmaker, and her husband Prince Albert, whose purchases for her Christmas present in 1849 are now housed in the Royal Collection.

£ 800-1,200

€ 900-1,350 US\$ 1,100-1,600

312

RING

paste

of geometric design, millegrain-set with single-cut colourless paste stones and step-cut green paste stones.

size I

£ 150-250

€ 200-300 US\$ 200-350



313



314

313

MONOGRAM BROOCH

reverse stamped A & Z Sterling

of oval form with a scalloped edge, inscribed with the initials VL.

approximately 33 x 14mm

£ 100-150

€ 150-200 US\$ 150-200

314

SIGNET RING

the top inscribed with the interlocking initials EV. size G

£ 180-220

€ 250-250 US\$ 250-300

315

VIVIEN'S CHARM BRACELET

1940s and later

chalcedony, jadeite

the double curb link bracelet set with a six charms including: an oval locket inscribed *Lady Hamilton* with the initials VL, containing a photograph of Vivien Leigh as Lady Hamilton and a portrait by George Romney; a book inscribed *Gone with the Wind*, the pages inscribed *Vivien Leigh* and *Scarlett O'Hara*, with an engraved image of the character; a round charm with a design of a boat against a sunset, the sky of blue chalcedony; a jadeite pendant carved with a design of a bat; and two chalcedony drops.

length approximately 187mm

£ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000

Two of the charms in this highly personal bracelet commemorate some of the most memorable achievements of Vivien's career. Her Oscar-winning[®] performance in *Gone with the Wind* (1939) is commemorated by a charm designed as the novel by Margaret Mitchell from which the film was adapted, the interior pages revealing both her name and that of her character, Scarlett O'Hara. Vivien's own copies of both the novel and the screenplay are also offered in this sale. Similarly, the oval locket contains a recreation by Vivien of a painting of the famous entertainer and muse Emma, Lady Hamilton by George Romney. Vivien starred as Lady Hamilton (1675 - 1815) in *That Hamilton Woman* (1941), opposite Larry, who played Vice Admiral Horatio Nelson. In pairing Vivien with her onscreen characters, both of these charms underline the deep connections she felt between herself and the women she brought to life on film.



315 (interior detail of the locket charm showing Vivien as Lady Hamilton after the portrait by Romney)



315 (interior detail of the *Gone With the Wind* charm)

“I like good-luck charms and I am superstitious about some things. Not about whistling in dressing rooms, for instance. I don’t like that because it is a bore and disturbing other people. I don’t like seeing the new moon through glass. I suppose because I’m a country girl and like to be out in the open air.”

Vivien interviewed by the Daily Express, Friday 19th August 1960, p.8.



315 enlarged



316 enlarged

316

THE XMAS 1940 WRISTWATCH

watch dated 1940, later bracelet with British hallmarks for London, 1959
rubies, diamonds

manual winding movement, the circular dial applied with Arabic numeral indicators, to shoulders set with calibr -cut rubies and single-cut diamonds, the reverse engraved *Vivien Larry Only!! DARLING Xmas 1940*, to a later link bracelet. length approximately 170mm

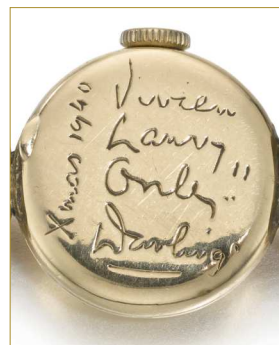
LITERATURE

Possibly that insured by Laurence Olivier, Lloyd's policy, 3 April 1941, '4. Gold watch  23', (Laurence Olivier Archive, The British Library, London, Add MS 79831).

  800-1,200

  900-1,350 US\$ 1,100-1,600

This watch is likely to have been a gift from Larry to Vivien for Christmas 1940, marking their first Christmas together as a married couple. While undoubtedly a happy occasion for the two, this Christmas was also an unsettled period, unavoidably shaped by the conflict unfolding in Europe. Upon returning to England from America in 1940 to support the war effort, the newlyweds found their beloved house Durham cottage partially damaged by bomb raids. So began a transient time for the Oliviers, spent in temporary accommodation while waiting for renovations to be carried out, mostly near Worthy Down near Winchester, where Larry's squadron was based. Nevertheless, the couple remained active as performers, starring opposite each other in 'That Hamilton Woman' in the Autumn of 1940, as Emma, Lady Hamilton, and Vice Admiral Horatio Nelson. In spite of the challenging circumstances that framed the early years of their marriage, the exuberance of the inscription to the reverse of this watch, in Olivier's own handwriting, speaks volumes of his joy at finally being married to his 'Darling'. Vivien clearly loved the watch, as she was often photographed wearing it at numerous points throughout her life, in private and public. She also appears wearing the watch on the sets of some of her most celebrated films such as *The Roman Spring of Mrs Stone* (1961).



316 (detail of inscription to reverse)



Vivien on the staircase at Durham Cottage, 1949 © Getty Images
Lot 120 visible in the background and Vivien wears lot 316



317



318



319

317

TWO BROOCHES

pearl

comprising: a brooch of heart design; and a bar brooch set with a baroque pearl measuring approximately 12.2 x 7.9 x 7.4mm.

(2)

lengths approximately 19mm and 45mm respectively

please note that the pearl has not been tested for natural origin.

£ 80-120

€ 100-150 US\$ 150-200

318

TIFFANY & CO.

Vivien's Tiffany Heart Earrings

each signed Tiffany & Co. to the reverse

of pendent design, suspending two hearts engraved with radial patterns, *screw fittings*.

(2)

each length approximately 30mm

£ 300-500

€ 350-600 US\$ 400-700

319

PENDANT

suspending two pendants modelled as theatrical masks representing comedy and tragedy, from curb link chains and linked by a jump ring.
length approximately 43mm

£ 100-150

€ 150-200 US\$ 150-200

320

STICK PIN

conch pearl, diamond

the pin mounted with a conch pearl measuring approximately 9.4 x 7.1 x 8.7mm, the top inset with a rose diamond.
length approximately 70mm

© £ 600-800

€ 700-900 US\$ 800-1,100



320

illustrations not to scale



321 enlarged

321

THE 'ETERNALLY' RING

1940s

the exterior engraved with floral decoration, and inscribed to the interior *Laurence Olivier Vivien Eternally*, size M½

Vivien and Larry were married on 31st August 1940, at San Ysidro Ranch in the Montecito foothills near Santa Barbara, shortly after midnight. Their wedding was the culmination of a passionate love affair conducted in secret over several years, that the couple had increasingly struggled to conceal as their fame grew. The two had first met admiring each other's performances on the London stage, and were eventually cast as the romantic leads in *Fire Over England* in 1937, an historical film about the Spanish Armada. Later that year, Olivier was invited to play the titular role in a production of *Hamlet* at Elsinore castle in Denmark, where the original play was set, and helped Leigh secure the role of Ophelia. Though both were

married at the time, the two had become increasingly close over the course of these productions, and Vivien and Larry agreed to confess their love for each other to their spouses after returning from Denmark. However, it was only after years of waiting for their divorces to be granted that Vivien and Larry were finally able to wed. Their marriage came at a particularly eventful period in their acting careers, both having starred in their most high-profile Hollywood roles to date: Vivien had won an Oscar® for her performance as Scarlett O'Hara in *Gone with the Wind*, and Larry had starred and been nominated for Best Actor as Heathcliff in *Wuthering Heights* in the previous year. Their partnership also extended twice more to onscreen roles around this time, starring as romantic leads in both the thriller *21 Days Together* (1940) and the historical biopic *That Hamilton Woman* (1941). Together they enjoyed married life for nearly twenty years, supporting each other across America and the UK, through plays, films, health issues and a world war, and even when they finally separated in 1960, the two remained lifelong friends.

£ 400-600

€ 450-700 US\$ 550-800

END OF SALE

"Laurence Olivier Vivien Eternally"

Laurence Olivier, circa 1940

Sotheby's EST. 1744

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17148 | **Sale Title** VIVIEN: THE VIVIEN LEIGH COLLECTION | **Sale Date** 26 SEPTEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

| | | |
|---------------|--------------|-----------|
| TITLE | FIRST NAME | LAST NAME |
| COMPANY NAME | | |
| ADDRESS | | |
| | POSTAL CODE | COUNTRY |
| DAYTIME PHONE | MOBILE PHONE | FAX |
| EMAIL | | |

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX) |
|------------|-----------------|---|
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |
| | | £ |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
 Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

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

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

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

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

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

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

Royalty Rate

| | |
|----------------------------|-------|
| From 0 to 50,000 | 4% |
| From 50,000.01 to 200,000 | 3% |
| From 200,000.01 to 350,000 | 1% |
| From 350,000.01 to 500,000 | 0.5% |
| Exceeding 500,000 | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

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

[[Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be imported as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

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

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
 - (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

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

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

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

Buyer's Premium is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee; **Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; **Purchase Price** is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; **Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

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

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

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

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

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

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

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

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

7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

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

(b) cancel the sale of the lot;

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

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

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

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

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

(b) Notices to Sotheby's should be in writing and addressed to the department

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

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

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

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

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

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

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

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

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

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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

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

13. LAW AND JURISDICTION

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

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4/08 NBS_GUARANTEE MAIN

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11/10 NBS_NOTICE_E & \$US

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Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GEORGE III MAHOGANY CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 GEORGE III MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

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10/01 NBS_GLOS_FURNITURE



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INDEX OF NOTABLE CHARACTERS AND ASSOCIATED LOTS

- Agate, James 178
Allen, Adrienne 218
- Ballard, Lucinda 32
Balmain, Pierre 277, 281
Beaton, Cecil 116, 185
Bell, Mary Hayley 218
Berenson, Bernard 176
Blakelock, Denys 196
Brophy, John 195
- Capote, Truman 179
Churchill, Sir Winston 182, 229, 241, 245
Clark, Kenneth 176
Clunes, Alec 196
Colefax, Sibyl 192, 219
Cooper, Duff 198
Cooper, Duff and Diana 116, 198
Coward, Noel 14, 180, 181
Cowles, Fleur 176
Cunningham, Dan 199, 211
- Dali, Salvador 176
Demel, Paul 199
de Nobili, Lila 67, 69
Dent, Alan 183, 184
- Faulkner, Ronald (Trader) 219
Forbes, Meriel ('Mu') 218
Fowler, John 219
Furse, Roger 7, 12, 15, 17, 18, 56, 175, 254
- Gielgud, John 188, 218
Gordon, Ruth 20
Greene, Graham 219
- Hamilton, James ("Jamie") and Yvonne 189
Hamilton, Yvonne 189
Hart, Moss 194
Hartley, Ernest 1
Hartley, Gertrude 2, 3, 19, 178
Hepburn, Katharine 39
Holman, Hester 176
Howard, Sidney 29
- James, Henry 195
John, Augustus 178
- Kanin, Garson 195
Keller, Helen 194
Kommer, Rudolph 219
- Lawrence, D.H. 191
Lawrence, Jerome 20
Lee, Robert E. 20
Lewis, Cecil 195
- Malleson, Miles 20
Merivale, Jack 193, 203
Messel, Oliver 205
Meynell, Francis 202
Miller, Arthur 281
Mills, John 218
Milne, A.A. 196
Mitchell, Margaret 26, 178
Mitford, Nancy 189
Monroe, Manrilyn 281
Munthe, Axel 195
Niven, David 236
- Olivier, Laurence 14, 37, 168, 133, 196, 197, 201, 296, 316, 321
Olivier, Sybille 196
Olivier, Tarquin 178
- Pascal, Gabriel 206
- Quintero, José 22
- Relph, George 20, 174, 203, 211, 218
Richardson, Ralph 48, 190, 218
- Selznick, David O. 29
Selznick, Myron 27
Shaw, George Bernard 79, 203, 204, 206
Sheridan, Clare 194
Sitwell, Edith 198
Spanier, Ginette 21, 195, 277, 281
Steibel, Victor 276
Swinburne, Mercia 20, 174, 203, 211, 218
Sykes, Christopher 194
- Wattis, Richard 218
Waugh, Evelyn 215, 216
Welles, Orson 219
Wilder, Thornton 16
Williams, Emlyn 218
Williams, Tennessee 217

INDEX OF ARTISTS

- Andrew A. Taylor 27
Asprey 225, 282
- Beaton, Cecil 116
Benois, Nadia 68
- Churchill, Winston 245
- Dufy, Raoul 47
- Edzard, Dietz 6
Epstein, Jacob 119, 120
- Farren, Thomas 133
Fullbrook, Samuel Sydney 212
Fuller White 142
Furse, Roger 7, 12, 15, 17, 18, 56, 175, 233, 254
- Georg Jensen 8, 39
Giles, Ronald Carl 228
Gilman, Harold 239
Gorham 38
Guardi, G., Follower of 250
Gucci 145, 265
Gysels, P., Follower of 162
- Hamilton & Co Ltd. 3
Harpignies, Henri 130
Hennell, Robert 114
Hervé, Jules René 84
Heysen, Hans 213
- John, Augustus 121
- Kelly, Felix 40, 240
Klimo, John 147
- Lancaster, Osbert 227, 230
Langdon, David 235
- Laurencin, Marie 46
Leigh, Vivien 242
Lindsay, Joan 132
Longines 308
- Mappin Brothers Ltd. 95
Messel, Oliver 205
Motley 9, 10, 11
- Orry-Kelly, George 153, 155
- Pascin, Jules 82
Piper, John 117
- Relph, Michael 13
Robert Pringle & Sons 141
Robins, John 112
- S. Blanckensee & Sons Ltd. 124
Seabrooke, Elliott 131
- Searle, Ronald 234
Sims, Charles 249
Smith, Matthew 129, 166
Steer, Philip Wilson 255
- Thomas Bradbury & Sons Ltd 16
Thorneycroft, Peter 154
Tiffany & Co. 318
Toulouse-Lautrec, After 148
- Valtat, Louis 91
Various Artists 210
Vicky; Weisz, Victor 231, 232
- Warre, Michael 256
West & Son 311
Wig Creations Ltd., 32
- Zorach, Willian, After 33

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13 September 2017
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