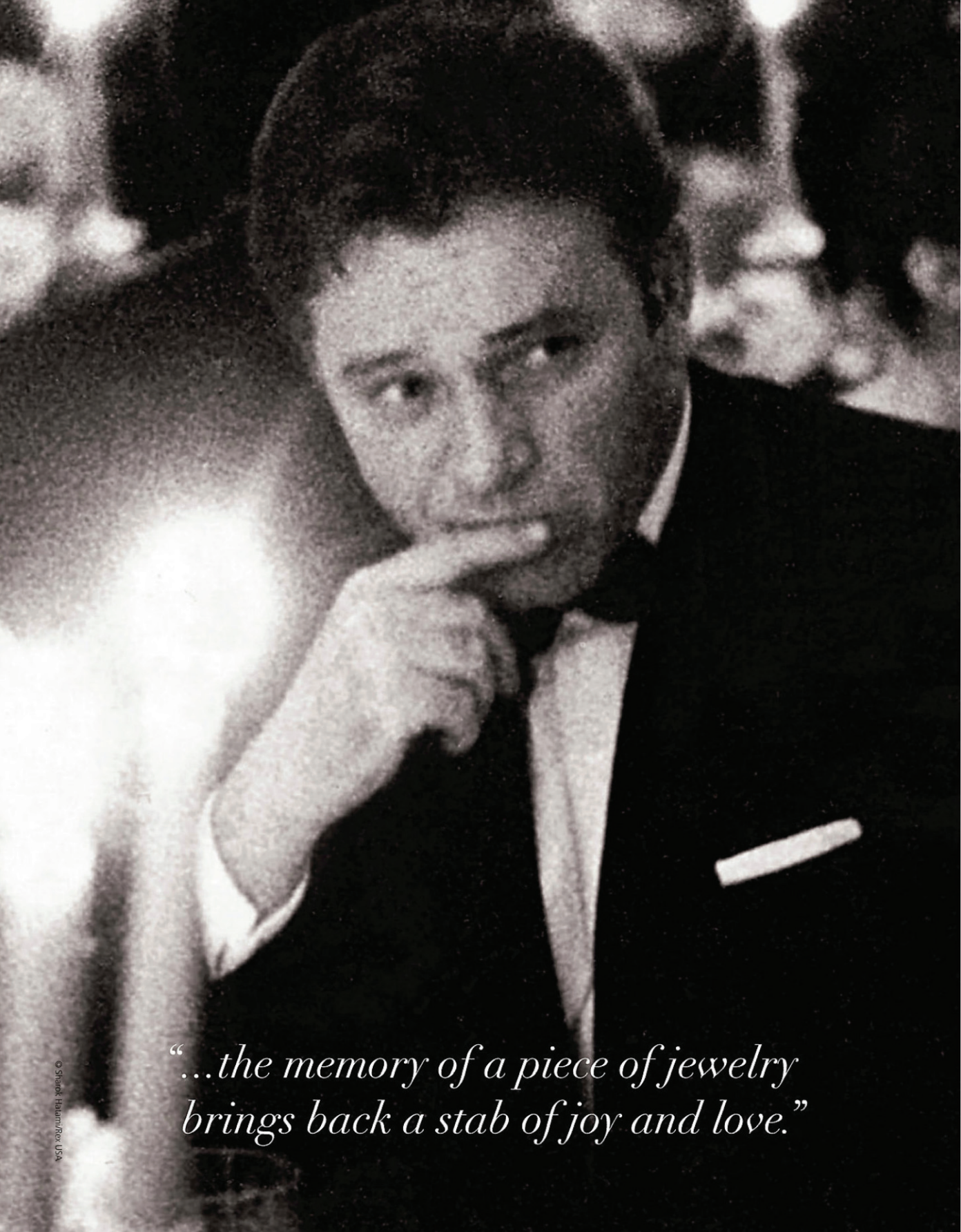
The Collection *of* ELIZABETH TAYLOR

I | *the legendary jewels, evening sale*

CHRISTIE'S

"I wanted to share my collection with others so that they could get a glimpse of the joys, the thrills, and the pure happiness that these beautiful creations have given me."



"...the memory of a piece of jewelry brings back a stab of joy and love."

© Shanok Hatami/Rex USA

Richard Burton and Elizabeth Taylor - 1960s

© Hulton Archive/Getty Images

Elizabeth Taylor, early 1960s

The Collection of ELIZABETH TAYLOR

I | *the legendary jewels, evening sale*

Tuesday 13 December 2011

AUCTION

Tuesday 13 December 2011 at 7.00 pm (lots 1-80)

20 Rockefeller Plaza
New York, NY 10020

Admission to this sale is by ticket only. Please contact 212 468 7199 for requests.

VIEWING

This is a time-ticketed exhibition. The last viewing will be one hour prior to closing.
Admission: $30
To purchase tickets, please visit: www.christies.com/elizabethtaylorviews

Saturday	3 December	12.00 pm - 6.00 pm
Sunday	4 December	10.00 am - 6.00 pm
Monday	5 December	12.00 pm - 6.00 pm
Tuesday	6 December	12.00 pm - 6.00 pm
Wednesday	7 December	12.00 pm - 6.00 pm
Thursday	8 December	12.00 pm - 5.00 pm
Friday	9 December	12.00 pm - 6.00 pm
Saturday	10 December	10.00 am - 6.00 pm
Sunday	11 December	10.00 am - 6.00 pm
Monday	12 December	12.00 pm - 6.00 pm

In keeping with Elizabeth Taylor's life-long devotion to humanitarian causes, Christie's is pleased to announce that a portion of profits from the sale of select publications, exhibition admissions and event sponsorships will be directed to The Elizabeth Taylor AIDS Foundation (ETAF). www.elizabethtayloraidsfoundation.org

AUCTIONEER

Principal Auctioneer Christopher Burge (#761543)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ELIZABETH–2623**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and reserves.

AUCTION RESULTS

UK: +44 (0)20 7627 2707

US: +1 212 703 8080

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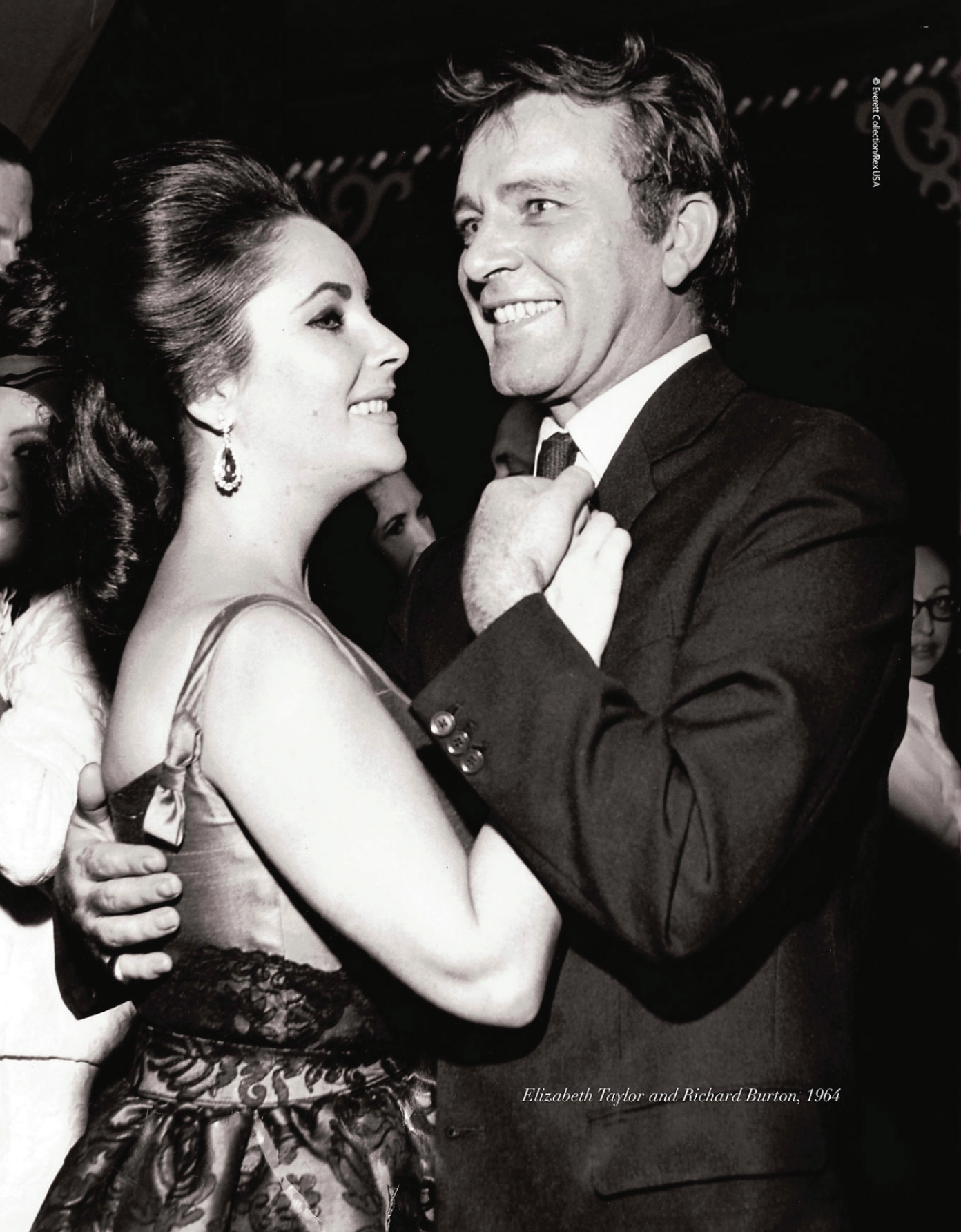
CHRISTIE'S



© Everett Collection/Rex USA

Elizabeth Taylor and Richard Burton, 1964

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Photography: Tony Falcone
Front cover: © 2011 ASSOCIATED PRESS

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Important Notice
Christie's Rockefeller Center and Redstone locations will be closed 26-30 December 2011.

EMAIL

For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).

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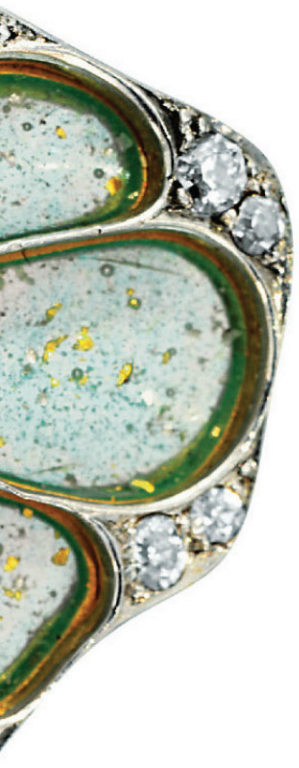
The Collection *of* ELIZABETH TAYLOR

II | *jewelry (sessions 2 & 3)*

Wednesday 14 December 2011



AUCTION

Wednesday 14 December 2011
at 10.00 am (lots 101-180)
and at 2:00 pm (lots 181-290)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

This is a timed-ticketed exhibition. The last viewing will be one hour prior to closing.
Admission: $30
To purchase tickets, please visit: www.christies.com/elizabethtaylorviews

Saturday	3 December	12.00 pm - 6.00 pm
Sunday	4 December	10.00 am - 6.00 pm
Monday	5 December	12.00 pm - 6.00 pm
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Saturday	10 December	10.00 am - 6.00 pm
Sunday	11 December	10.00 am - 6.00 pm
Monday	12 December	12.00 pm - 6.00 pm

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View catalogue and bid online at christies.com

Also at Auction

The Collection *of* ELIZABETH TAYLOR

III | *the icon and her haute couture, evening sale*

Wednesday 14 December 2011

AUCTION
Wednesday 14 December 2011
at 7.00 pm (lots 301-368)

20 Rockefeller Plaza
New York, NY 10020

Admission to this sale is by ticket only. Please contact 212 468 7199 for requests.

VIEWING
This is a time-ticketed exhibition. The last viewing will be one hour prior to closing.
Admission: $30
To purchase tickets, please visit: www.christies.com/elizabethtaylorviews

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Monday	12 December	12.00 pm - 6.00 pm

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MINE !
MINE !
MINE !
MINE !

Also at Auction

The Collection *of* ELIZABETH TAYLOR

IV | *fashion and accessories (sessions II, III & IV)*

Thursday 15 December 2011

AUCTION

Thursday 15 December 2011
at 10:00 am (lots 401-483),
2:00 pm (lots 484-638),
5:00 pm (lots 639-726)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

This is a time-ticketed exhibition. The last viewing will be one hour prior to closing.
Admission: $30
To purchase tickets, please visit: www.christies.com/elizabethtaylorviews

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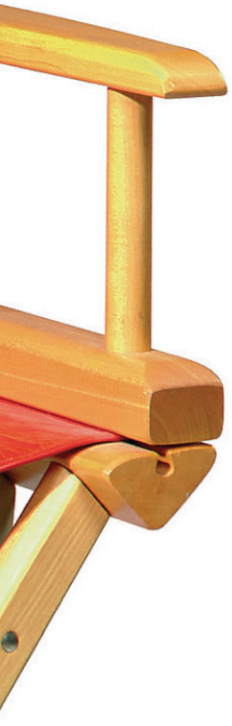
Elizabeth
Taylor

Also at Auction



The Collection *of* ELIZABETH TAYLOR

V | *fine and decorative arts & film memorabilia, including costumes*

Friday 16 December 2011

AUCTION
Friday 16 December 2011
at 10.00 am (Lots 801-946)

20 Rockefeller Plaza
New York, NY 10020

VIEWING
This is a time-ticketed exhibition. The last viewing will be one hour prior to closing.
Admission: $30
To purchase tickets, please visit: www.christies.com/elizabethtaylorviews

Saturday	3 December	12.00 pm - 6.00 pm
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Sunday	11 December	10.00 am - 6.00 pm
Monday	12 December	12.00 pm - 6.00 pm

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Also at Auction

The Collection *of* ELIZABETH TAYLOR

online only auction

3 – 17 December 2011

AUCTION

3 – 17 December 2011
www.christies.com/elizabethtaylor

VIEWING

By appointment only for specifically requested lots.
28 November - 2 December
9.00 am - 5.00 pm daily

Appointments must be booked 48 hours in advance of the requested time.
www.christies.com/elizabethtaylorviews

INQUIRIES

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The Collection *of* ELIZABETH TAYLOR

I | *the legendary jewels, evening sale*

Tuesday 13 December 2011

CHRISTIE'S

JAR

7, PLACE VENDÔME • PARIS 1er
42 96 33 66

We recognize rarity; what is beyond measure draws us, takes prisoner our attention and our memory, and is the hope we hold out as a shield against all ugliness. We, onlookers, recognize rarity, conferring eternity on creation.

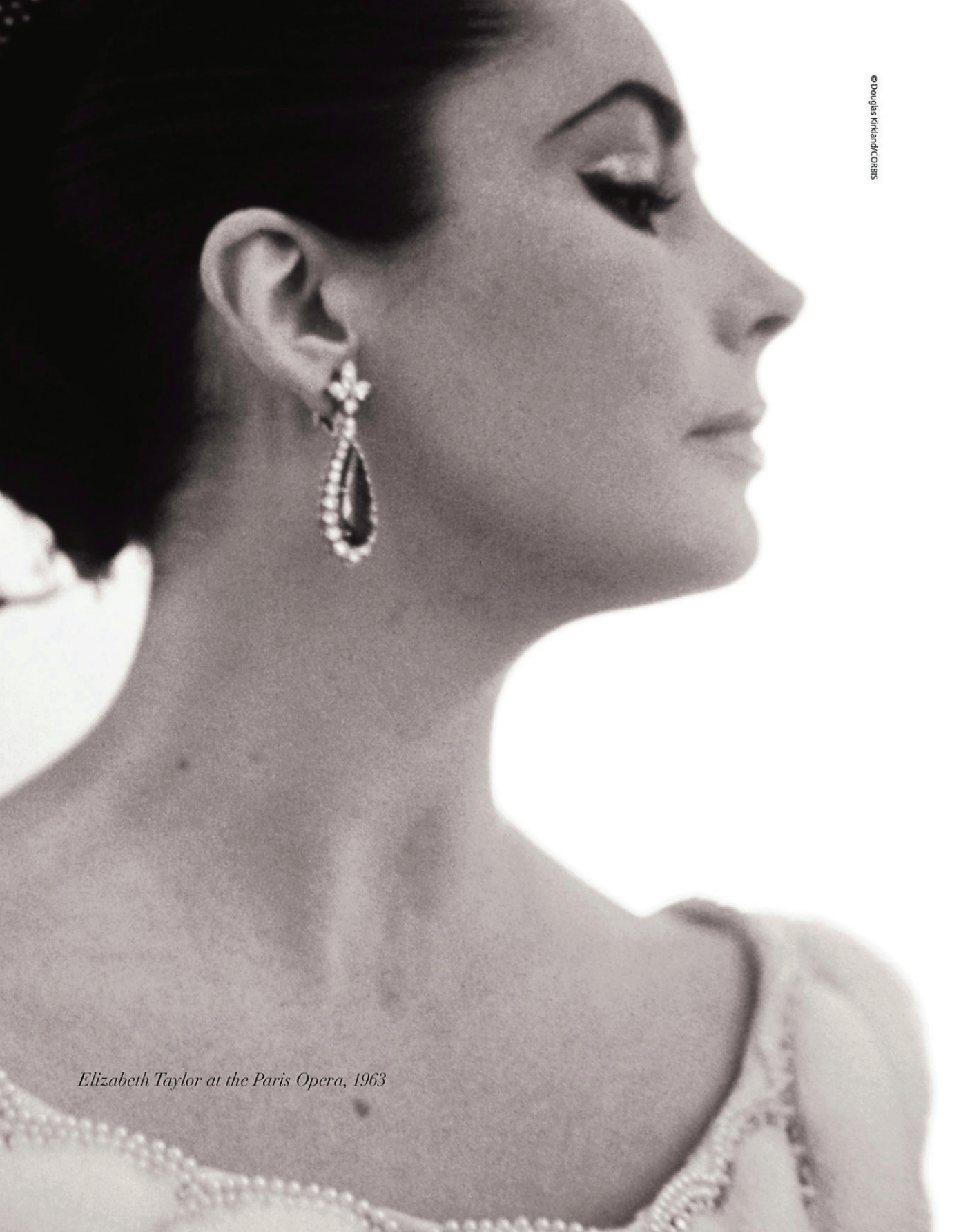
Juliet, Cleopatra, Lady Macbeth, the Dark Lady of the Sonnets, Shakespeare made them for us to make them eternal. Artists, with their amusing, incomprehensible, fatal powers, that which we call genius, with fortuitous beauty become an instrument of eternal music, they possess us, and time.

Their other possessions, what they have seen, chosen, touched, worn, these, too, are made eternal by us out here. They are what we covet, our turn to touch the rare, to have the rare touch us.

She has come onto the screen.
She has walked into the room.
That was the jewel she wore.
Art wins.
Elizabeth Taylor does not die.

Jar

Vernon Jolly Inc. / © Herb Ritts Foundation



© Douglas Kirkland/CORBIS

Elizabeth Taylor at the Paris Opera, 1963

Elizabeth Taylor

During my 20 year career heading Christie's jewelry department, one question has come up again and again in any interview or conversation with a collector: "which top three collections do you dream of offering at auction one day?"

Contrary to art, there are only very few major jewelry collections in the world, and one of the first names that would always come to mind is that of Elizabeth Taylor.

With this landmark sale, a dream has come true. It is with great excitement, but also much emotion, that I shall hold the gavel, together with my colleagues, for a tribute auction to a screen legend and passionate jewelry connoisseur.

My first encounter with these extraordinary jewels was in September 1998, when I was invited to Elizabeth Taylor's home in Los Angeles to establish a list and appraisal of her collection. I knew it was going to be vast, but was not prepared for the trays and trays that were presented to us. Nor did I expect to meet her. Yet she suddenly came into the room in which we were working, visibly intrigued by our impressions. "So, what do you think?" she asked proudly. And then she proceeded to talk about one jewel and the other, not only the most important ones but also the sentimental pieces. Clearly she knew her collection perfectly, but what impressed me even more was her deep understanding of gemstones and the subtleties of the jewelry world. We were able to discuss the importance of color and clarity in large size gems, such as the 33ct "Elizabeth Taylor Diamond", the geographic provenance of the emeralds in her extraordinary suite by Bulgari or the history of rare jewels such as the "Taj Mahal" diamond necklace or the Art Deco Egyptian Revival bracelet.

There is no particular theme running in Elizabeth Taylor's collection, because her approach was not intellectual, even though she knew more than enough to appreciate the quality of her "star" pieces. Rather, it is the result and symbol of all the special relationships she nurtured throughout her life, from great love stories to close friendships. To her, a jewel was an expression of "God's workmanship", as she explained in an interview on ABC News. The gems came from earth and therefore had a divine quality to them. Jewelry was also the ultimate romantic gift, the expression of a feeling and a deeply personal object. This is why her collection is so special. It breathes and carries the memory of Elizabeth Taylor's life and personality. Each piece is there for a reason, because it carries a meaning and was chosen for a special occasion. There are iconic jewels, such as an antique diamond tiara

or a pair of chandelier diamond earrings, given to her by her third husband, Hollywood producer Mike Todd. There are the legendary Peregrina Pearl also known as the Abercorn, and the "Night of the Iguana" brooch, from her great love Richard Burton. There are presents from her friends Michael Jackson, Malcolm Forbes and Ron Perelman. The collection includes one of the few pieces she purchased herself, the famous Prince of Wales feather brooch from the collection of the Duchess of Windsor. There are classic examples by all the most famous jewelers, from Boucheron to Bulgari, Cartier, Oscar Heyman, Lalique, Schlumberger, Tiffany, Van Cleef & Arpels and David Webb, as well as modern designers, such as Marina B, Illias Lalaounis, Giuseppe Nardi, Elsa Peretti, Paloma Picasso, Angela Pintaldi and of course, JAR. Elizabeth Taylor herself designed several jewels, even creating a brand bearing her name of which there are a few examples. And there are all the charm bracelets, with inscriptions tracing her career, her travels, her passions and the charitable causes she defended with so much energy, such as amfAR.

Elizabeth Taylor holds Oscar she won for "Who's Afraid of Virginia Woolf," London, April 26, 1967

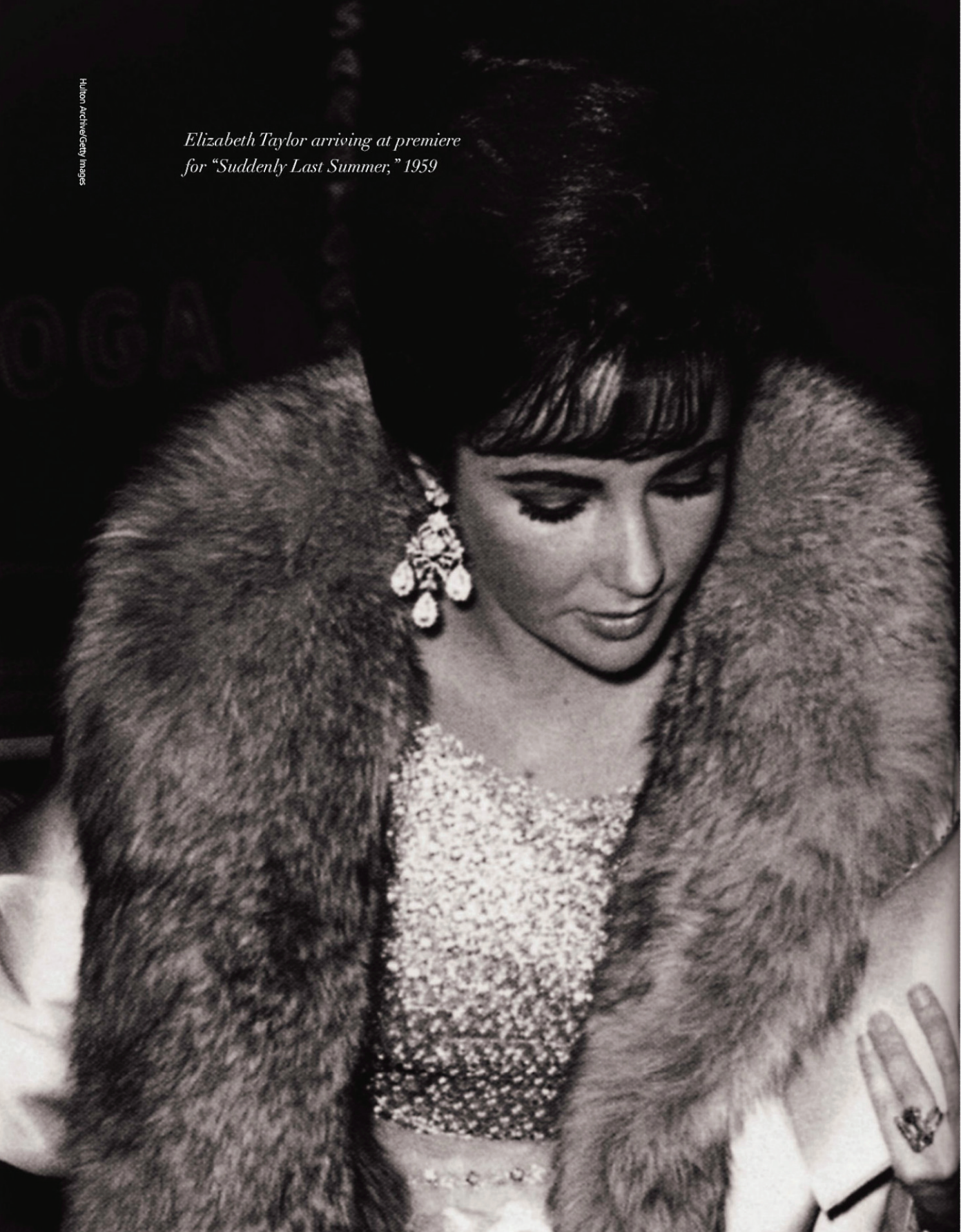
© Keystone/Hulton Archives/Getty Images, © A.M.P.A.S.®

Yet there exists a remarkable paradox in Elizabeth Taylor's approach to jewelry collecting. She treasured each and every piece but was never possessive about them. She saw herself merely as a custodian and protector, someone who would cherish and care for them, and above all have fun with them. In fact she always wore her jewels uniquely, playing with them to enhance her beauty. During the years when the famous coiffeur "Alexandre de Paris" styled her hair, she would adorn her locks with pearls or brooches. She was also very generous, loaning her jewelry to museums or allowing an admirer to try on a rare piece.

Elizabeth Taylor knew that one day her jewels would be offered at auction and wrote in her book "My Love Affair with Jewelry", published in 2001: "I hope that whoever buys each piece, loves it as much as I do and takes care of it and realizes that having jewelry is a temporary gift". The time has come for her collection put together during her lifetime with great passion, knowledge and humility to pass on to new owners. I have no doubt that her qualities will live on through this memorable sale and that each piece will celebrate the fame of Elizabeth Taylor, as an actress, a beauty, a friend, a romantic figure, a style icon, a business woman and a great humanitarian. Above all, let the jewels bring as much pleasure and enjoyment as they did to her.

FRANÇOIS CURIEL
INTERNATIONAL HEAD OF JEWELRY
PRESIDENT, CHRISTIE'S ASIA

NOVEMBER 2011



Elizabeth Taylor arriving at premiere for "Suddenly Last Summer," 1959

Hulton Archive/Getty Images

Elizabeth Taylor at the Tropicana Hotel in Las Vegas, June, 1958

© Photofest

Evening Session

at 7.00 pm

(Lots 1-80)

THE TAMING OF THE SHREW
GUADALUP

Elizabeth
ELIZAB
TAYL
BURT
27 · 2
CHALE
GSTAAD
1963
THE TAMING
THE SHREW

"I never planned to acquire a lot of jewels..."

1

A GOLD AND MULTI-GEM CHARM BRACELET

The polished and textured circular-link bracelet, suspending twenty charms of various motifs, including Napoleon Bonaparte bicentennial medallion; textured heart-shaped locket inscribed "Alexandre, 60, Elysabeth Taylor"; Scorpio medallion inscribed "Happy Anniversary, 1971, Raymond"; a curved charm suspending various smaller charms; an enameled charm inscribed "I Do Not Forget, Love Gaston"; bicolored gold director's slate inscribed "The Taming of the Shrew, 1966, Director: F. Zeffirelli, Cameraman: O. Morris, Richard Burton, Franco"; ball-shaped locket inscribed "Michael 6-1-53", "Chris 27-2-55", "Liza 6-8-57", "Maria 8-1-61"; gold coin from Guadalupe; a gold religious charm; sodalite and gold disk; heart-shaped commemorative charm inscribed "Variety Club of Great Britain, Charity Race Meeting, Lyons Maid Stakes, Presented to Miss Elizabeth Taylor, By the Directors of J. Lyons & Company Ltd., Sandown Park, August 31st, 1963"; a Henry VIII gold half-sovereign, 1544–1547; a bar inscribed "Elizabeth Taylor Burton, 27.2.1932, Chalet Arie, Gstaad"; bicolored gold director's slate inscribed "The Taming of the Shrew, 1966, Director: F. Zeffirelli, Cameraman: O. Morris, Elizabeth Taylor, Franco"; a silver and gold "Energy" charm; a 14k gold loupe inscribed "Elizabeth"; a textured gold and agate heart; Israeli hamsa inscribed "To E.T., Jerusalem, 1975"; a sculpted gold Star of David charm; and a textured gold heart inscribed "Happy Days, 1974, Raymond", mounted in gold, various charms stamped 14k or 18k, total gross weight 274.3 grams, 8¼ ins.

$25,000-35,000

Richard
Burton
Elizabeth
ELIZABETH
TAYLOR
BURTON
LIZ

2

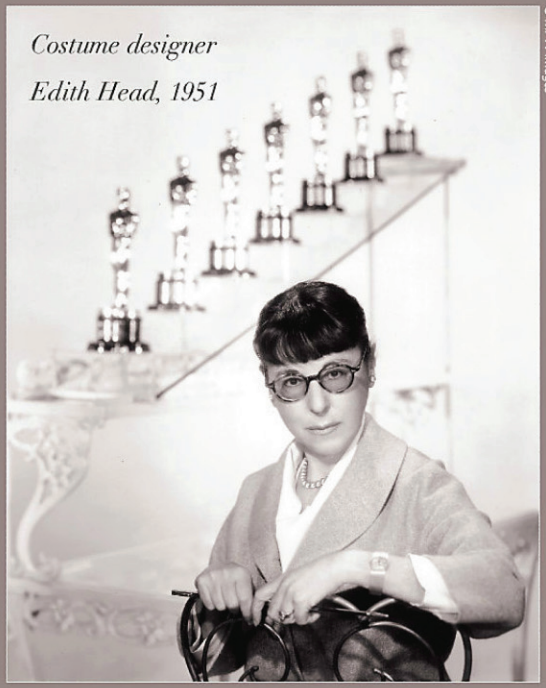
~A GOLD AND MULTI-GEM CHARM BRACELET

The polished gold double-circular link bracelet, suspending thirty charms of various motifs, including a four-leaf clover; a Scorpio pendant; a Pisces pendant; "Best Friend"; the evil eye; the peace symbol; an hourglass with red gemstone "sand"; gold arrows; "comedy and tragedy" masks; "Bad"; a screw; "Say Yes"; a mezuzah; the evil eye; Saint Benedict; a coral fist; "Impossible?"; "X" inscribed "E"; "Sex" flag; the evil eye; an ankh; G clef; a sodalite rabbit; "Priceless"; an enamel chalet inscribed "Happy Anniversary, 1971, Raymond"; Queen Nefertiti; a gold gallows with red enamel heart; "#1 Sister"; a sodalite heart; and a gold religious charm, mounted in gold, bracelet stamped 14k, various charms stamped 10k, 14k or 18k, total gross weight 83.8 grams, 7 ins.

$15,000-20,000

SAINT BENEDICT

"Years ago I visited Edith and Bill, I saw that she had put a little plaque on the stairs going up to my room: 'Elizabeth Taylor Sleeps Here.'"



Costume designer Edith Head, 1951

© MPTV Images

© CORBIS/Laszlo Veres

Elizabeth Taylor, Paris, 1987

MA
THEA
1846
Nº
Kings T
Sr Robt
1784
Lord
OPERA
1784

3

~AN IVORY AND GOLD NECKLACE

Suspending a series of thirteen antique circular ivory opera passes, engraved with the name of the opera house, the seat allocation and the name of the ticket holder, to the gold open link neckchain, mounted in gold, opera passes circa 18th and 19th centuries, 15½ ins.

$1,500-2,000

Bequest from Edith Head

"I'm glad I knew the wildness, glamour and excitement when I was in my prime...the whole thing was so exciting. It was a great time to be young, alive and attractive."

PEOPLE MAGAZINE, 1996

4

AN ENAMEL AND GOLD FLAG NECKLACE, BY BVLGARI

Suspending a series of thirty-six multi-colored enamel nautical flags, to the 18k gold link neckchain, mounted in 18k gold, 36 ins.

Signed BVLGARI, Italy

$8,000-12,000

The Perelman Bracelet

5

A DIAMOND AND GOLD "TONNELLES" BRACELET, BY VAN CLEEF & ARPELS

Designed as a wide openwork band of intertwining circular-cut diamond lines, mounted in 18k gold, circa 1986, 7 ins., with French assay mark and maker's mark

Signed Van Cleef & Arpels, no. 134383

$30,000-50,000

Gift from Ron Perelman

Elizabeth Taylor at the 65th Annual Academy Awards, March 29, 1993

© Kevin Mazur/Wireimage, © A.M.P.A.S.®

The Daisy Parure

6

A SUITE OF DIAMOND, COLORED DIAMOND AND CHRYSOPRASE "REINE MARGUERITE" JEWELRY, BY VAN CLEEF & ARPELS

Comprising a necklace, designed as a graduated series of circular-cut diamond daisies, each set with a circular-cut yellow diamond bombé pistil, spaced by chrysoprase leaves with circular-cut diamond trim; a brooch and a pair of ear clips en suite, mounted in 18k gold, necklace circa 1990, ear clips circa 1992, brooch circa 1993, necklace 14½ ins., necklace with French assay mark and maker's mark, brooch and ear clips with maker's mark (mark on brooch partially indistinct)

Necklace and ear clips signed Van Cleef & Arpels, N.Y., necklace no. 57595, ear clips no. 57595-2; brooch signed V.C.A. for Van Cleef & Arpels, N.Y., no. 58712 (3)

$200,000-300,000

7

A DIAMOND AND SAPPHIRE RING

Set with a pear-shaped diamond, weighing approximately 16.98 carats, trimmed with calibré-cut sapphires, within a pear-shaped diamond surround, mounted in platinum and white gold

$80,000-120,000

Gift from Michael Jackson

The Michael Jackson Diamond Bracelet

8

A DIAMOND BRACELET

Centering upon a line of five rectangular-cut diamonds, within an arched baguette-cut and circular-cut diamond oval-shaped frame, to the three-row circular-cut diamond band and clasp of similar design, mounted in platinum, 6¾ ins.

$30,000-50,000

Gift from Michael Jackson

"'Mike, there's something wrong with my earrings. They're not quite the same.' Well, he chuckled, and told me he had taken the paste ones and had them made up with real diamonds!"

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Elizabeth Taylor at the St. Valentine's Ball given by the American community in Paris, February 14, 1958

The Mike Todd Diamond Ear Pendants

9

A PAIR OF DIAMOND EAR PENDANTS

Each of girandole design, suspending three circular-cut diamond drop-shaped pendants, from an openwork plaque of circular-cut diamond flowers and bows, to the circular-cut diamond flower surmount, mounted in platinum

$25,000-35,000

Gift from Mike Todd, 1957

© John Bryson/Timepix

Elizabeth Taylor, Las Vegas, 1960

"Another surprise present from Mike. I still wear it when the occasion calls for it."

10

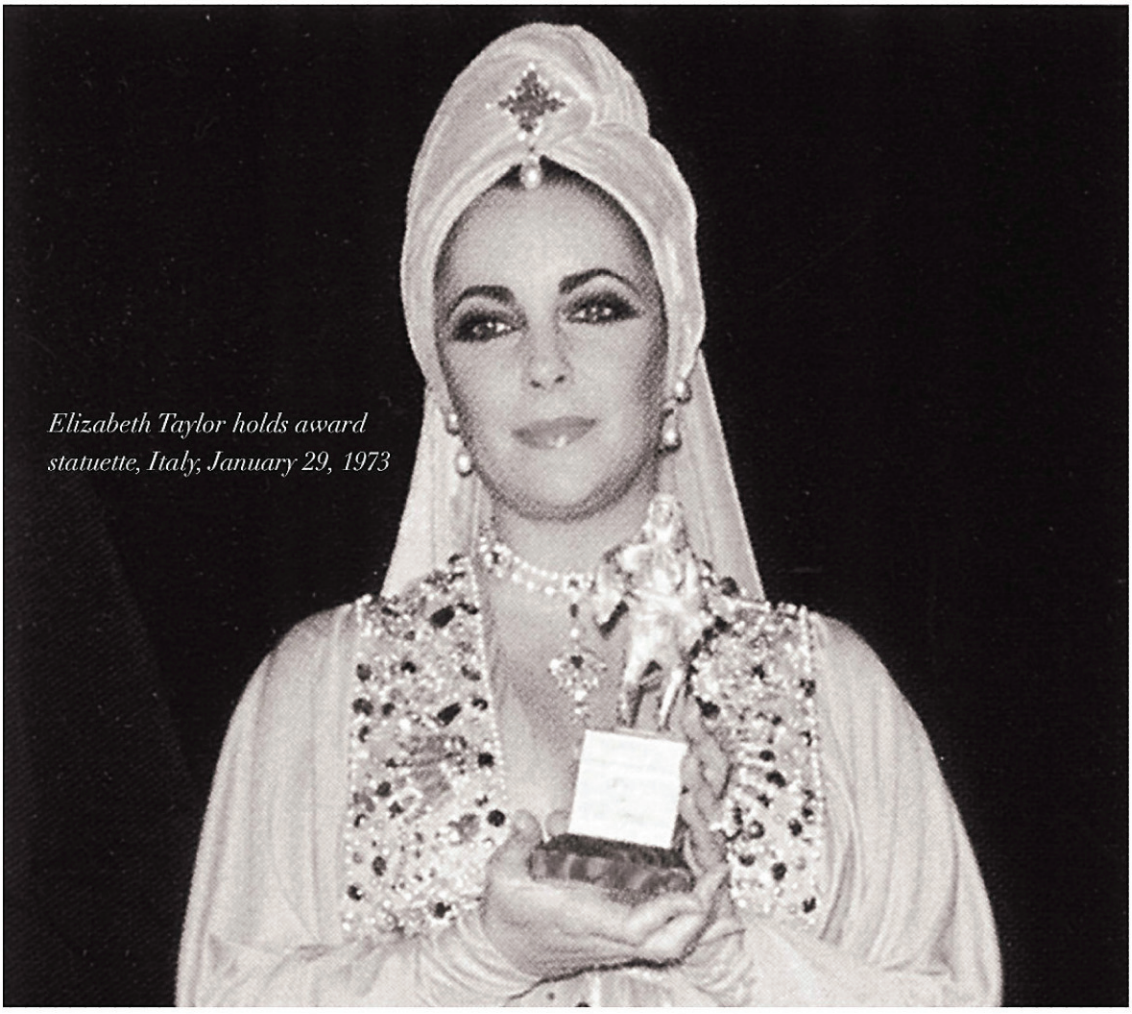
A BELLE EPOQUE DIAMOND NECKLACE

The front designed as a series of old mine-cut diamond foliate scrolls with articulated drops, to the old mine-cut diamond neckchain, mounted in platinum, circa 1900, 16½ ins.

$25,000-35,000

Gift from Mike Todd, 1957

© Getty Images



Elizabeth Taylor holds award statuette, Italy, January 29, 1973

11

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS, BY BVLGARI

Each suspending a detachable drop-shaped natural pearl, measuring approximately 12.00 - 12.05 x 18.20 mm and 11.95 - 12.05 x 16.80 mm, joined by a circular-cut and marquise-cut diamond link, to the surmount set with a button-shaped natural pearl, measuring approximately 15.00 - 15.05 x 11.65 and 14.80 - 14.95 x 10.75 mm, mounted in platinum, 1972

Signed BVLGARI

With report 59573 dated 18 May 2011 from the SSEF Swiss Gemological Institute stating that the analyzed properties confirm the authenticity of these four saltwater natural pearls. Conclusions as far as mounting permits

$400,000-600,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Aaron Frosch, attorney and friend to Elizabeth Taylor and Richard Burton

Cartier

In 1957, Mike Todd presented Elizabeth Taylor with a ruby and diamond Cartier jewelry set while they were staying at Villa La Fiorentina, a home the couple rented near St-Jean-Cap-Ferrat.

One of the actress's close friends captured this intimate and romantic moment in a home movie: Liz is by the pool, where the producer brings her the renowned red case, revealing first the necklace, then the earrings and ultimately the bracelet. Glowing more brightly than the strong Mediterranean sun an excited and joyous Liz dons her new gifts with some help from her husband. The color home movie captures these moments of joy for the couple during that summer, a day Elizabeth Taylor would later describe by saying: "It was a perfect summer day and a day of perfect love."

Through frequent visits to our boutiques in Paris, London, New York, Cannes and Monte Carlo, the American actress developed a relationship of intimate trust with Cartier. In addition to buying jewelry, Elizabeth relied on the Maison to create special pieces of jewelry that showcased the most precious and prestigious gems she received as gifts, and as demonstrations of love from her admirer, actor Richard Burton. In 1969, for Saint Valentine's Day, Burton gave her a pear-shaped pearl he purchased at an auction, at the time identified as the famous *Peregrina* pearl from the Court of Philip II of Spain. The couple trusted Cartier designers to dream up a Renaissance-style piece necklace for the gift, inspired by a portrait of Mary Stuart, Queen of Scots. On design drawings for the necklace that are currently stored in the Maison's archives, the actress's personal choices can be seen written in red ink, providing precious and moving testimony to the intimate relationship she enjoyed with Cartier.

In 1970, the couple was among the first to wear the Love bracelet, a tribute to their legendary love story. In 1972, they acquired the Taj Mahal diamond from Cartier, marking another important declaration of love. While they were waiting in Kennedy Airport, Richard Burton insisted on getting this famous diamond, a gem dating back to the early seventeenth century, and presented the stone to Taylor to celebrate her fortieth birthday. Cut in the shape of a heart, the diamond is engraved with the name Nur Jahan, wife of the Mughal Emperor Jahangir. It later passed into the hands of Mumtaz-I-Mahal, in whose memory her husband Emperor Shah Jahan would eventually build the Taj Mahal. The diamond inspired Richard Burton to claim that he'd originally intended to purchase the celebrated white marble monument for Taylor, but that it proved impossible to move. Cartier designed an Indian-style gold and ruby chain for the precious stone, and an advertisement published in *The New York Times* to celebrate the historical purchase proclaimed "Cartier is for lovers…"

BERNARD FORNAS, CEO CARTIER INTERNATIONAL, AUGUST 2011

Elizabeth Taylor wears La Peregrina on its original chain, 1960s

© Norman Parkinson Limited/courtesy Norman Parkinson Archive

La Peregrina

An Exquisite, Royal Pearl

Nothing has been more constant in the history of jewelry than the fascination for pearls, prevalent in the most ancient and diverse civilizations, a fascination which continues its hold even today.

For a long time, the origin of the pearl remained clouded in mystery, leading to various poetic and even mythical beliefs, which only reinforced the gem's preciousness and power for centuries.

As we now know, the pearl is formed by certain oysters, which will deposit thin layers of aragonite on foreign bodies such as bacteria, accidentally introduced into their shells. Pearls can be found in many different shapes, even very tormented ones described as "baroque", but the most sought after are naturally the most regular: from round, to pear, ovoid or button-shaped. Their color, which will vary between white and black, through all the nuances of cream, pink, aubergine, gold, grey or blue, depends on their composition and the sea temperature. Other key factors include the quality of their skin, their luster and naturally their weight – the larger pearls being the most rare and valuable. The traditional measurement is the "grain", though today it is more common to use metric carats. One carat equals 4 grains. It will take ten years for a pearl of 10 millimeters or roughly 100 grains to be produced!

Amongst the legendary pearls in history, the most famous pear-shaped pearl and one of the oldest is no doubt the *Peregrina*. Here again various legends have added a touch of mystery over the centuries, as three other pearls were thought at times to bear this name: one belonging to Queen Victoria-Eugenia of Spain (1887-1969), weighing 223.8 grains; another of 133.20 grains from the family of Russian Prince Felix Youssoupoff (1887-1967), now referred to as the *Pelegrina;* and a third of 111.05 grains, known as the *Pellegrina,* which appeared in Moscow in the 19th century and is now believed to originate from the French Crown Jewels. Today, thanks to extensive research and the study of numerous archives, it is possible to distinguish these four gems and trace the history of the one and only *Peregrina* through its four main respective owners: the Spanish Royal family, Joseph Bonaparte and his descendants, the Duke & Duchess of Abercorn and Dame Elizabeth Taylor.

The first reference to this pearl can be found in *Commentarios Reales de Los Incas,* by the great historian Garcilaso de la Vega (1539-1616). He tells of an exceptional pear-shaped pearl, which was brought back to Spain from Venezuela (other sources of the time mention Panama) in 1579, where it was sold to Philip II (1527-1598). It was meant as a gift for his daughter on the occasion of her marriage, but the King found it so beautiful that he kept it for himself. Later, in his testament, he elevated it to the rank of a *Spanish Crown Jewel* and from then on, the pearl is recorded in every royal inventory for more than 200 years.

Image courtesy of Museo Nacional del Prado, Madrid

"Margaret of Austria, Queen of Spain," by Juan Pantoja de la Cruz

© Photofest

Elizabeth Taylor in "Anne of the Thousand Days," 1969

It is always described as a pearl "shaped as a pear" suspended from a small rivet and white enameled hoop, weighing together 58.5 carats (234 old grains with the mount). It adorned Spanish Kings and Queens alike, and can be seen, for example, in the state portrait of Margaret of Austria, Queen of Spain (1584-1611) by Juan Pantoja de la Cruz.

In 1808, after the French invasion of Spain, the eldest brother of Napoleon, Joseph Bonaparte (1768-1844), became the sovereign. Five years later, he abdicated and fled to the United States, where he took with him part of the Spanish Crown treasure, including the *Peregrina*. Considering the difficult situation in which the Bonaparte family found itself after the abdication of Napoleon in 1814, it was not worn publicly for several years and many wondered as to its actual location. The pearl re-appeared in the hands of Louis-Napoleon, the future Napoleon III (1808-1873), who had received it from his uncle while in exile in England to finance his political activities and successive plots in the 1840s. Thus it was sold to James Hamilton, Marquess of Abercorn, later first Duke of Abercorn, whose family kept it and wore it until the beginning of the 20th Century. During this period, the pearl was drilled to make the mounting more secure (until then, only a minute hole would hold the rivet and hoop) and it might also have been "skinned" and polished to bring back its superb natural luster. These interventions resulted in a certain weight loss.

In 1914, the Abercorn family gave the pearl for sale to the London jeweler Hennell & Son, who presented it to King Alfonso XIII of Spain (1886-1941) due to the obvious historic connections. Being too preoccupied by the beginning of World War I, he turned it down and it was eventually acquired by an anonymous American millionaire. It remained in the United States in private hands until 1969, when it was offered at auction by Parke-Bernet in New York and purchased by Richard Burton for Elizabeth Taylor, as a gift for her 37th birthday. He paid $37,000 at the time, outbidding a member of the Spanish Royal family, and making the *Peregrina* one of the most legendary jewels in Elizabeth Taylor's famous collection.

A new owner will now add a new chapter in the long life of this extraordinary pearl charged with history. It has always been a source of marvel for its incomparable beauty. No other pearl suits better the description of this gem given by the French poet Paul Claudel (1868-1955): *"It radiates from all sides… It is something kind, exquisite, unctuous, affectionate, I would say almost human… It is not so much the fruit of eternity than that of persistence, something linked to the permanence of time."*

FRANÇOISE CAILLES IS A FRENCH AUTHOR AND A JEWELRY HISTORIAN. AMONG HER BOOKS IS THE FAMOUS *MERVEILLEUSE PERLES*, ARGUS VALENTINES, PARIS, 2006.

The True Peregrina

Diamonds from the Golconda mine in India, emeralds from Peru and baroque pearls from Central America fascinated royal collectors in the Renaissance, who bought them for their jewel cabinets from merchants stationed in all four corners of the globe.

But no other jewel has fired the imagination more than the *Peregrina* pearl due to its richly colored past, historical importance as a crown jewel and mysterious disappearance from Spain in the early 19th century. Its most recent owner, the late Dame Elizabeth Taylor, called it the "most perfect pearl in the world."

The *Peregrina,* fished out of the Gulf of Panama in 1579, was then the largest natural pearl ever found. Its extraordinary beauty and size inspired the Italian court jeweler of the time, Jacopo da Trezzo, to christen it the "rare one", or perla peregrina. Habsburg emperors and kings vied to own it, and, for over 200 years, a succession of Spanish queens wore it and were immortalized in court portraits by Diego Velázquez, Francisco Goya and others.

After its theft by Joseph Bonaparte in 1813, countless jewels were declared to be the stolen *Peregrina*. Prince Felix Yusupov, Rasputin's assassin, inherited a pearl given the name of Pelegrina, which since 1826 has been marketed as the "true" pearl. Actor Richard Burton was intrigued by another very similar jewel—better known when he bought it for his wife in 1969 as the *Peregrina* pearl—and hoped to discover the true story. Several years ago, I decided to revisit the *Peregrina's* provenance, debunk assumptions and clarify misconstrued facts passed down for centuries. After years of investigating royal inventories, correspondence and documents in Spanish archives, I have concluded that Yusupov's *Pelegrina* was, indeed, a pretender that pales in comparison with Dame Elizabeth Taylor's celebrated and true royal pearl, the *Peregrina*.

DR. ANNEMARIE JORDAN GSCHWEND, CURATOR AND RESEARCH SCHOLAR, HAS SPECIALIZED IN HABSBURG COURT CULTURE, PATRONAGE AND COLLECTING IN THE RENAISSANCE, AND IS CURRENTLY WRITING A BOOK ABOUT THE PEREGRINA.

Image courtesy of Kunsthistorisches Museum, Vienna

"Margaret of Austria, Queen of Spain,"
by Bartolomé González

© CORBIS

Elizabeth Taylor at the premiere of "Staircase," 1969

A World of Legends

The fascination we have with gems like the Peregrina has nothing to do with price, size, rarity or even beauty.

When one looks at precious stones such as this, or holds them in the palm of one's hand, one experiences something rather unique. They take us to an amazing place, a land of dreams where history is mixed with passion and the memories of men and women long time gone.

One look at the *Peregrina* is enough to enter a world of legends. Think about its discovery many centuries ago in South America! You may imagine yourself aboard the Spanish ship which brought it to Spain to meet its first royal owner: Philip II of Spain, the king who tried to invade England with his Armada. A hundred years later, the *Peregrina* is linked with the world of art and still it remains 'royal'. If you go to Madrid, you should spend some time at the Prado museum to look at all the royal portraits by Velázquez. At the time, the *Peregrina* was part of the Spanish crown jewels and normally seen suspended from a large Indian diamond weighing 48.80 carats, known as the *Estanque*. Therefore it is bound to be the enormous pearl these kings and queens are wearing in some of their portraits. The *Peregrina* may even have been a witness at the wedding of the 'Sun' king of France, Louis XIV, to the daughter of the Spanish king, Philip IV, in 1660.

Then came disasters, wars, revolutions and the *Peregrina* vanishes among these upheavals. Maria Luisa, Queen of Spain, who was painted many times by Goya, was the last Queen of Spain to wear the pearl. It reappeared in England at the court of Queen Victoria worn by the Duchess of Abercorn. Another century later, the pearl was given as a token of love to one of the most glamorous stars Hollywood has ever created: Elizabeth Taylor. At a time where most of the historical gems of the world are shut up forever in showcases in museums, a new chapter of the extraordinary life of the *Peregrina* was written.

This sale is the latest in such chapters which stretch far back in history. For the *Peregrina*, like the Regent diamond which has been part of the French royal treasury for centuries, or the Hope diamond, or the Orloff diamond from the Russian crown jewels, tells us the story of human passions: love, hate, crime and war. Gems such as the *Peregrina* embody the essence of something every man dreams of: Immortality. And because of this, they are priceless…

VINCENT MEYLAN IS A FRENCH JOURNALIST AND A JEWELRY HISTORIAN WHO HAS WRITTEN MANY BOOKS. THE LATEST, TITLED *BOUCHERON, THE SECRET ARCHIVES,* TELEMAQUE, PARIS, 2008, HAS JUST BEEN PUBLISHED IN ENGLISH.

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SSEF

TEST REPORT No. 59574

on the authenticity of the following pearl,
mounted in a pendant with diamonds

Shape:	drop-shaped, half-drilled
Total weight:	approximately 12.6 grams (including mounting and diamonds)
Measurements:	approximately 17.35 - 17.90 x 25.50 mm
Calculated weight:	approximately 51 ct (204 grains)
Colour:	white with rosé and green overtones
Identification:	NATURAL PEARL
Comments:	The analysed properties confirm the authenticity of this saltwater natural pearl. The calculated weight is in accordance with the weight of 203.84 grains declared by the customer.

Important note: The conclusions on this Test Report reflect our findings at the time it is issued. A pearl can be modified and / or enhanced at any time. Therefore, the SSEF can reconfirm at any time that the pearl is in accordance with the Test Report.

Please see comments on reverse side.

SSEF - SWISS GEMMOLOGICAL INSTITUTE
Gemstone Testing Division

Basel, 19 May 2011 cy

P. Lefèvre, MSc, DUG

Dr. M.S. Krzemnicki, FGA

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SSEF

TEST REPORT No. 59572

on the authenticity of the following pearls, mounted on a necklace

Shape:	two strands of A: 26 and B: 34 round to roundish and button-shaped, drilled pearls and C: roundish, drilled
Total weight:	approximately 163 grams (including threads, intersections and clasps with rubies and diamonds)
Measurements:	A: approximately 8.90 - 10.70 - 13.20 - 10.70 - 8.70 mm B: approximately 5.55 - 6.40 - 7.50 - 6.70 - 5.60 mm C: approximately 13.35 - 13.60 mm
Total length:	A: approximately 38 cm B: approximately 36.5 cm
Colour:	white to slightly cream, partly with rosé and green overtones
Identification:	regularly graduated necklace of 57 NATURAL PEARLS and 4 CULTURED PEARLS
Comments:	The analysed properties confirm the authenticity of these saltwater natural pearls and the identity of these beaded saltwater cultured pearls (nos. A2, A3, A23 and A26 from the clasp).

Important note: The conclusions on this Test Report reflect our findings at the time it is issued. A pearl can be modified and / or enhanced at any time. Therefore, the SSEF can reconfirm at any time that the pearls are in accordance with the Test Report.

Please see comments on reverse side.

SSEF - SWISS GEMMOLOGICAL INSTITUTE
Gemstone Testing Division

SSEF www.prooftag.com ref. J00B00B 381376

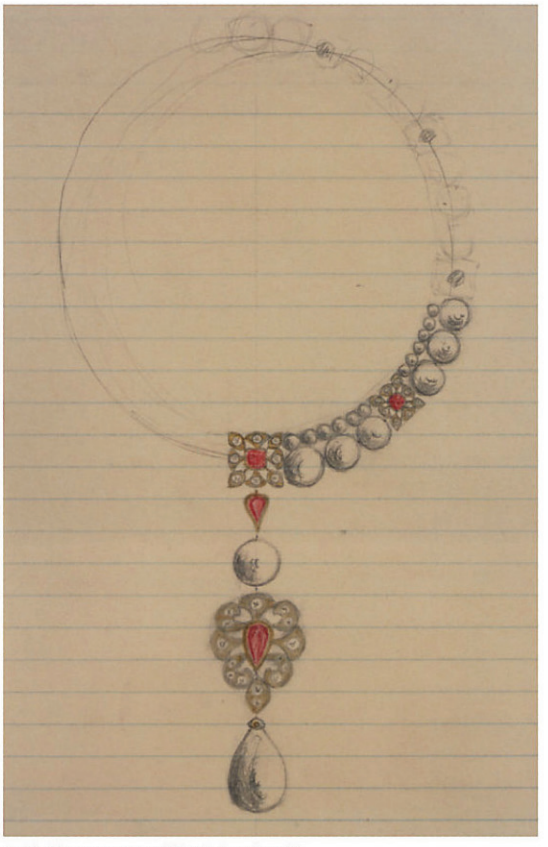
Basel, 19 May 2011 cy

C. Parenzan, MSc, GG

P. Lefèvre, MSc, DUG

"This pearl is unique in the world of gems."

ELIZABETH TAYLOR



Archival image courtesy of Cartier (not for sale)

La Peregrina

12

A NATURAL PEARL, DIAMOND, RUBY AND CULTURED PEARL NECKLACE, BY CARTIER

Suspending a detachable drop-shaped natural pearl pendant, weighing approximately 202.24 grains or 50.56 carats, measuring approximately 17.35 - 17.90 x 25.50 mm, with an old mine-cut and rose-cut diamond and silver foliate bail, suspended from a circular-cut diamond flame motif set with a pear-shaped ruby, spaced by a detachable pear-shaped ruby and natural pearl link, to the two-strand necklace, comprising fifty-six natural pearls and four cultured pearls, intersected by eight circular-cut diamond and cushion-cut ruby flame motif plaques, mounted in platinum and gold, La Peregrina late 16th century; diamond bail early 19th century; natural pearl, diamond, ruby and cultured pearl necklace by Cartier 1972, 13½ ins., pendant may also be worn as a brooch, accompanied by the seed pearl and platinum neckchain from the time of the purchase at auction in 1969, 30¼ ins.

Signed Cartier

Designed by Elizabeth Taylor with Al Durante of Cartier
La Peregrina with report 59574 dated 19 May 2011 from the SSEF Swiss Gemological Institute stating that the analyzed properties confirm the authenticity of this saltwater natural pearl
Accompanied by an additional letter from the SSEF Swiss Gemological Institute describing the unique rarity and exceptional historic provenance of La Peregrina
Two-strand necklace with report 59572 dated 19 May 2011 from the SSEF Swiss Gemological Institute stating that the analyzed properties confirm the authenticity of these fifty-seven saltwater natural pearls and the identity of these four beaded saltwater cultured pearls

$2,000,000-3,000,000

PROVENANCE:

Periods of ownership of La Peregrina Pearl
Spanish Kings:
Philip II, (1582-1598)
Philip III, (1598-1621)
Philip IV, (1621-1665)
Charles II (1665-1700)
Philip V (1700-1746)
Fernando VI (1746-1759)
Charles III (1759-1778)
Carlos IV (1778-1808)

Joseph Bonaparte, of France (1808-circa 1844)
Prince Louis Napoleon, of France (circa 1844-circa 1848)
Duke and Duchess of Abercorn (circa 1848-1914)
Elizabeth Taylor (1969-2011)

Gift from Richard Burton, purchased from Parke-Bernet Galleries, New York, January 23, 1969

13

AN ART DECO DIAMOND BOW BROOCH, BY VAN CLEEF & ARPELS

Designed as a circular-cut diamond hoop, tied with a circular-cut diamond bow, suspending two articulated circular-cut diamond ribbons with baguette-cut diamond fringe, mounted in platinum, circa 1926, with French assay marks

Signed Van Cleef & Arpels, N.Y., nos. 66115 and 28418

$60,000-80,000

EXHIBITED:

Set in Style: The Jewelry of Van Cleef & Arpels, Smithsonian, Cooper-Hewitt, National Design Museum, New York, 2011, exhibition catalogue, page 244

"If you can get 10 points off me,
I'll give you a perfect diamond."

RICHARD BURTON, GSTAAD, 1970

© UPI/CORBIS

Elizabeth Taylor plays ping pong in a scene from "X, Y and Zee," January, 1971

The Ping Pong Diamond Rings

14

A SET OF THREE DIAMOND RINGS

Each set with a circular-cut diamond, mounted in white gold (3)

$5,000–7,000

Gift from Richard Burton, for winning a game of Ping Pong, circa 1970

Photo: Scavullo

15

A KUNZITE, AMETHYST AND DIAMOND "TRIPHANES" SAUTOIR, BY VAN CLEEF & ARPELS

Suspending a detachable pendant, set with an oval-cut kunzite within a circular-cut diamond surround, swinging within an amethyst bead frame set with an oval-cut kunzite and circular-cut diamond detail, to the neckchain designed as a graduated series of oval-cut kunzites, each within a circular-cut diamond surround, alternating with amethyst bead hoops, joined by circular-cut diamond links, mounted in 18k gold, circa 1973, 27 ins.; may also be worn as a shorter necklace of 19 or 16 ins.; detachable segment may be worn as a bracelet of 8 ins., neckchain with French assay marks and maker's marks; pendant with French assay marks

Neckchain signed V.C.A. for Van Cleef & Arpels, nos. 23534, 23535 and 23536; pendant nos. 23537 and 23538

$70,000-100,000

Gift from Richard Burton

16

A PAIR OF KUNZITE, AMETHYST AND DIAMOND "TRIPHANES" EAR PENDANTS, BY VAN CLEEF & ARPELS

Each suspending a detachable amethyst bead hoop with circular-cut diamond detail, the surmount set with an oval-cut kunzite, within a circular-cut diamond surround, mounted in 18k gold, circa 1973, with French assay marks and maker's marks

Signed Van Cleef & Arpels, no. 23659

$15,000-20,000

Gift from Richard Burton

"When Dame Elizabeth suggested that I design earrings for her, mechanically, foolishly, I assumed she wanted violet-colored ones. 'My eyes are blue like yours, sometimes green. It's the others who think they see violet.' So, the striped balls are her vision of color, and the world's."

JOEL ARTHUR ROSENTHAL, SEPTEMBER 2011

17

A PAIR OF DIAMOND AND MULTI-COLORED SAPPHIRE "BALL" EAR CLIPS, BY JAR

Each of bombé design, pavé-set with blue, green and violet sapphires, enhanced by a line of circular-cut diamonds, mounted in 18k gold and silver, with French assay marks and maker's marks, in a JAR pink leather box

Signed JAR, Paris

$100,000-150,000

Purchased in Paris, December 2001

18

A DIAMOND AND PLATINUM RING, BY JAR

Designed as an articulated platinum heart, set on one side with a single-cut diamond "E" and set on the other side with a single-cut diamond infinity sign, to the single-cut diamond hoop, mounted in platinum, ring size 5¼

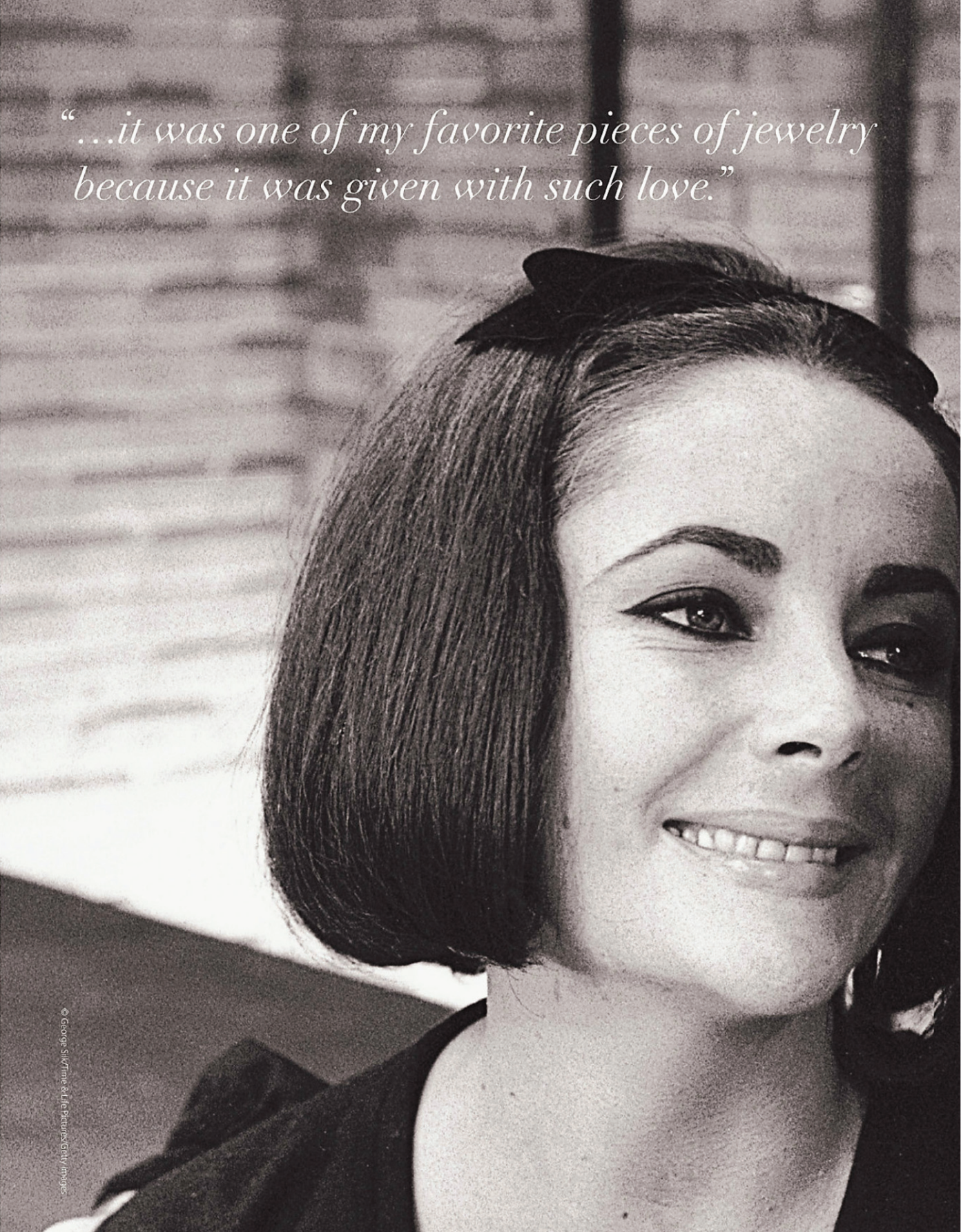
By JAR

$8,000-12,000

Given to Miss Taylor by JAR on her 70th birthday

"The ring was a present for her seventieth birthday, E and the symbol for eternity, its wish and love."

JOEL ARTHUR ROSENTHAL, SEPTEMBER 2011



© George Silk/Time & Life Pictures/Getty Images

19

A DIAMOND PENDANT NECKLACE

Suspending a detachable double-sided pavé-set diamond bombé heart pendant, to the circular-cut diamond flexible neckchain, mounted in platinum, pendant circa 1961, neckchain 15 ins. or 14⅛ ins. (with detachable segment)

Pendant signed V.C.A. for Van Cleef & Arpels, no. 32536

$30,000-50,000

Gift from Richard Burton

The Burton Cognac Diamond Ring

20

A COLORED DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a modified pear-shaped fancy deep brownish orangy yellow diamond, weighing approximately 32.14 carats, within a circular-cut diamond surround, the shoulders decorated with circular-cut diamonds, mounted in gold-topped platinum, circa 1974, with maker's mark

Signed Van Cleef & Arpels

With report 2135551051 dated 13 June 2011 from the Gemological Institute of America stating that the diamond is fancy deep brownish orangy yellow, natural color, VS1 clarity

$180,000-220,000

Gift from Richard Burton

The Burton Cognac Diamond Ear Pendants

21

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS

Each suspending a detachable modified pear-shaped fancy deep brown-yellow diamond, weighing approximately 7.87 and 6.83 carats, within a circular and baguette-cut diamond frame, to the circular and baguette-cut diamond shield-shaped surmount, mounted in gold, circa 1974, with maker's marks

Signed Van Cleef & Arpels, N.Y., no. 44251

With reports 2135550919 and 1132550898 dated 22 and 23 June 2011 from the Gemological Institute of America stating that the diamonds, weighing approximately 7.87 and 6.83 carats, are fancy deep brown-yellow, natural color, VS1 and SI2 clarity, respectively

$100,000-150,000

Gift from Richard Burton

22

A COLORED DIAMOND PENDANT NECKLACE

Suspending a detachable pear-shaped fancy yellow diamond, weighing approximately 9.66 carats, to the variously-shaped colored diamond neckchain, mounted in gold-plated platinum, 17 ins.

With report 11678864 dated 24 August 2011 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color

$30,000-50,000

Gift from Michael Jackson

Please note that the diamonds in the neckchain have not been tested

"… these little monkeys are perfectly at home with all my other beloved jewelry."

23

A SUITE OF DIAMOND, EMERALD AND RUBY JEWELRY, BY MASSONI

Comprising a necklace, centering upon a pair of pavé-set diamond yellow and white gold monkeys, enhanced by circular-cut ruby eyes, perched atop a bunch of bananas, joined to a series of similarly-set frolicking monkeys, enhanced by circular-cut diamond and gold stylized foliate motifs, accented by carved emerald leaves and twisted gold rope, joined to a gold pineapple clasp; and a pair of ear pendants en suite, mounted in yellow and white gold, necklace 15 ins.

Ear pendants signed Massoni (2)

$60,000-80,000

PROVENANCE:

Formerly from the Collection of the Baron and Baroness di Portanova

Gift from Michael Jackson, purchased from Christie's, New York, October 2000, lot 416

Boucheron

Elizabeth Taylor not only had a passion for jewelry, but also an extensive knowledge and deep understanding of gemstones and jewels.

This is perfectly illustrated by the selection of creations by Boucheron in her collection, such as an Art Nouveau gold and enamel butterfly brooch set with rubies, emeralds, aquamarines and topazes, from 1900. During this golden period in the history of Boucheron were produced many great examples which are highly sought after in auctions or period jewelry stores around the world.

Traditionally, international collectors, particularly from the United States, have enjoyed purchasing pieces of "haute joaillerie" on the famous Place Vendôme in Paris, where some of the most renowned jewelers, such as Boucheron, have their flagship stores. As a result, many of the greatest New York period jewelry dealers have sought to include signature creations by Boucheron amongst their offering. This is probably why some of our most distinctive jewels can be found in Elizabeth Taylor's collection.

The director of the Boucheron boutique in Gstaad remembers with great fondness his extraordinary encounter with the legendary actress when, in 1984, she came in personally to purchase a jewelry set made of rose quartz, black pearls, rubies and diamonds. It included a necklace, a pair of clip earrings, a watch made of quartz and crystal, as well as a rope necklace transformable into four bracelets. These jewels were part of a brand new collection using rock crystal and quartz, which marked an important turn in the creative history of Boucheron in the 1980s, when audacious and modern inspirations jostled the codes of the past.

PIERRE BOUISSOU, PRESIDENT OF BOUCHERON, JUNE 2011

"I've been fascinated by these insects for a long time."

24

AN ART NOUVEAU ENAMEL AND MULTI-GEM BUTTERFLY, BY BOUCHERON

Designed as a butterfly, with a cushion-cut aquamarine and cabochon opal body, extending blue and green plique-á-jour enamel wings, enhanced by cabochon rubies and calibré-cut emeralds, accented by a collet-set diamond and gold wirework detail, mounted in gold, 1900, with maker's mark, with detachable brooch fitting of later addition

Signed Boucheron

$10,000-15,000

This butterfly originally decorated a hair comb and was created in November 1900. Several gemstones were replaced at the time of purchase and a detachable brooch fitting was later added.

25

A SET OF ROSE QUARTZ, DIAMOND AND MULTI-GEM JEWELRY, BY BOUCHERON

Comprising a necklace, suspending a sculpted rose quartz pendant from a circular-cut diamond, cabochon ruby and black cultured pearl link, to the neckchain designed as a series of sculpted rose quartz beads, spaced by black cultured pearls and circular-cut ruby rondelles; and a pair of ear pendants en suite, mounted in 18k gold, 1984, 15 ins., with French assay marks and maker's marks

Each signed Boucheron, necklace nos. B25299 and 58387; ear pendants nos. B15203 and 35181 (2)

$7,000-9,000

Elizabeth Taylor,
London, 1969

© Gianni Bozzacchi

Bulgari

Elizabeth Taylor had been a client of Bulgari for some time when she started to film 'Cleopatra' in Rome and met Richard Burton for the first time when he co-starred with her.

Later, Burton would say that 'the only word Elizabeth knew in Italian was Bulgari' and that 'I introduced beer to Liz, and she introduced me to Bulgari'.

Indeed, the stellar couple visited our store very frequently, because Richard Burton used any and every occasion to give her a jewel. I am particularly proud that the first official gift he gave Elizabeth was the emerald and diamond brooch she wore on the occasion of their marriage, from which she was never parted.

I remember they were both always very interested in the history behind every piece of jewelry they looked at, and they always asked for more details on the carats and on other features of our stones. When he picked up a piece, he looked to her to see her reaction; there was always an electricity in the air, a kind of telepathy so he always knew what she preferred. I think they had a very special relationship with jewels; they were a sort of completion of their love and a tangible symbol of the happy times they shared.

Sometimes the parures she owned had been split up and sold separately at different times. I remember particularly the case of the magnificent sautoir with a sugarloaf cabochon sapphire set with diamonds which Richard Burton gave her in 1971 which perfectly matched a cabochon sapphire ring Elizabeth came across by chance several years later.

Elizabeth once told me that she felt she was the custodian of her jewels, watching over them and loving them. Jewels were a source of pure happiness for her and she loved wearing them, because she could then share with others their magic powers of joy and excitement. For a jeweler like myself, there is nothing more gratifying that having the sensation of adding to the happiness of a client. That is why I feel so grateful to Elizabeth, because in choosing and wearing Bulgari jewels she gave them the inestimable added value of rare beauty and prestige. To me, her star will shine forever in the history of movies, and in the history of Bulgari as well.

PAOLO BULGARI, PRESIDENT OF BULGARI, JULY 2011

"Undeniably, one of the biggest advantages to working on 'Cleopatra' in Rome was Bulgari..."

26

AN EMERALD AND DIAMOND RING, BY BVLGARI

Set with a rectangular-cut emerald, within a circular and modified triangular-cut diamond surround, mounted in platinum, 1962

Signed BVLGARI

With report CS 44851 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. Clarity Enhancement: Insignificant to Faint

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this emerald

$600,000-800,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Richard Burton

AGL

American Gemological Laboratories

23 May 2011

Elizabeth Taylor Emerald and Diamond Ring by Bulgari,
Reference: CS 44851

To Whom It May Concern:

The exceptional emerald described in American Gemological Laboratories (AGL) Prestige report No. CS 44851, is the centerpiece of an important ring by the renowned jewelry firm Bulgari. The collection of gemological characteristics combined with its inherent high quality has earned this gem AGL's highest and most prestigious origin designations: Classic™ Colombia. This unique classification system not only acknowledges the special features that permit its geographic origin to be verified, it also recognizes a gem that possesses the qualities which earned Colombia its status as the world's most important and historic source for emeralds of outstanding beauty.

Over time, the green allure of emerald has captured hearts and minds, transcending cultures and generations. From Cleopatra and the Pharaohs of Egypt to the Mughal Emperors of India, and the courts of European royalty, emerald has been a symbol of love, prestige, wealth and power. The present emerald exhibits the color and quality for which Colombian emeralds are so widely renowned. It possesses a very fine, richly saturated, slightly bluish green color, that distinguishes a very fine gem and is reminiscent of high-quality emeralds from the Muzo mining area. In addition, this gem also possesses a high clarity for an emerald, providing a superior degree of transparency. The verdant color and inherent quality of this outstanding emerald is beautifully displayed in its elegant rectangular emerald cut form.

580 Fifth Avenue, Suite 706 New York, NY 10036 • (Tel) 212-704-0727 • (Fax) 212-764-7614

AGL

American Gemological Laboratories

This impressive gem is set in an important emerald and diamond ring designed by the prestigious Italian jewelry firm Bulgari. This striking jewel was given to Elizabeth Taylor by her then husband Richard Burton. Elizabeth Taylor has been described as the last great icon of Hollywood's Golden Era and her marriages to Richard Burton have become legendary. Their passion for refined jewels of exceptional quality is clearly demonstrated in the present Bulgari emerald and diamond ring.

Sincerely,

Christopher P. Smith, President
American Gemological Laboratories, LLC

P / AGL Letters / CS 44851 / 23 May 2011

580 Fifth Avenue, Suite 706 New York, NY 10036 • (Tel) 212-704-0727 • (Fax) 212-764-7614

The Prestige Gemstone Report™

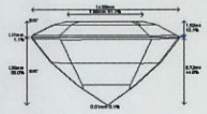
American Gemological Laboratories

AGL

Imaging

This image is for representational purposes only and is not neccessarily actual color or size.

Accu-Vu™ Imaging:



Comments:
This diagram is an example and does not represent the actual facet arrangement of the item described

Document No: CS 44851 **Validation Date:** 23 May 2011

Identification

Mineral Type:	Natural Beryl		
Variety:	Emerald	Color Description:	Green
Carat Weight:	Not determined	Shape:	Rectangular
Measurements:	19.38 x 15.36 x 8.23 mm	Cutting Style:	Emerald Cut

Comments: The Elizabeth Taylor emerald ring by Bulgari. One gemstone set in a white metal ring with two shield and fourteen round diamonds.

Origin

Provenance: Classic™ Colombia

Comments: Based on available gemological information, it is the opinion of the Laboratory that the origin of this material would be classified as Classic™ Colombia.

Enhancement

Standard:	Clarity	**Additional:**	None
Degree:	Insignificant to Faint	Degree:	N/A
Type:	Oil-type	Type:	N/A
Stability Index:	Very Good to Good	Stability Index:	N/A

Comments: Emeralds are commonly clarity enhanced to reduce the visibility of fissures. N/A represents Not Applicable

None	Insignificant	Faint	Moderate	Strong	Prominent
Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common

Degree of Clarity Enhancement & Relative Rarity™

1	2	3	4	5	6	7	8	9	10
Excellent		Very Good		Good		Fair		Poor	

Enhancement Stability Index™

General Report Comments:

Christopher P. Smith, President

American Gemological Laboratories
580 Fifth Avenue · New York, NY 10036 · 212.704.0727 · Fax: 212.764.7614 · www.aglgemlab.com

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American Gemological Laboratories™
America's first and most highly respected origin lab.

Founded in 1977, AGL is an internationally recognized gemstone testing facility specializing in comprehensive colored stone analyses.

AGL has the distinction of being the first laboratory in the United States to issue Country-of-Origin reports, and has a long tradition of spearheading Research and Development into the detection of and reporting on sophisticated enhancement methods.

Our staff is composed of highly experienced experts in the field of gemstone testing and reporting.

AGL gemstone reports are internationally accepted and our testing incorporates the latest knowledge and analytical techniques to ensure the highest standards are applied on every stone tested.

Our testing and reporting methodology provide you with unsurpassed quality and reliability. This system of checks and balances reaffirms.... AGL's Legacy of Excellence.

Earl Mountbatten of Burma presents Elizabeth Taylor with the Oscar she won for her performance in "Who's Afraid of Virginia Woolf?" at the 20th Annual British Film Academy Awards ceremony in London, April 24, 1967

© 2011 ASSOCIATED PRESS

Photo by Keystone-France/Gamma-Keystone via Getty Images

Elizabeth Taylor and her "David di Donatello" trophy for the film "Suddenly Last Summer," Rome, January, 1962

© Photofest

Elizabeth Taylor in a promotion for "The V.I.P.s," 1963

27

AN EMERALD AND DIAMOND FLOWER BROOCH, BY BVLGARI

Mounted en tremblant, designed as a spray of variously-shaped diamond flower blossoms set with oval-cut emerald pistils and petals, extending baguette-cut diamond stems, mounted in platinum, 1960

By BVLGARI

$200,000-300,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

© Getty Images
"Oh my God!
I've got to have the emeralds!"

© 2011 ASSOCIATED PRESS

Richard Burton and Elizabeth Taylor at masked ball at the Ca' Rezzonico in Venice, September 9, 1967

28

AN EMERALD AND DIAMOND NECKLACE, BY BVLGARI

Set with a graduated series of sixteen rectangular-cut and square-cut emeralds, each within a circular-cut diamond surround, spaced by graduated circular-cut, marquise-cut and pear-shaped diamond quatrefoils, mounted in platinum, 1962, 14¼ ins., with pendant hoop for suspension, may be worn suspending lot twenty-nine

Signed BVLGARI

With report CS 44854 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of fifteen of the emeralds would be classified as Classic Colombia and one of the emeralds would be classified as Classic Zimbabwe (Sandawana). Clarity Enhancement: Insignificant to Faint

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these emeralds

$1,000,000-1,500,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Richard Burton upon their marriage, 1964

© Getty Images

Elizabeth Taylor marries Richard Burton in Montreal, March 15, 1964

29

AN EMERALD AND DIAMOND PENDANT BROOCH, BY BVLGARI

Set with a rectangular-cut emerald, within a pear-shaped diamond surround, mounted in platinum, 1958, may be worn suspended from lot twenty-eight

Signed BVLGARI

With report CS 44852 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. Clarity Enhancement: Insignificant

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this emerald

$500,000-700,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Richard Burton upon their engagement, 1962

© 2011 ASSOCIATED PRESS

Richard Burton presents a flower to Elizabeth Taylor at the premiere of the movie "Lawrence of Arabia" in the Theatre des Champs-Elysees in Paris, June, 1963

30

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY BVLGARI

Each suspending a pear-shaped emerald, within a graduated circular-cut diamond surround, to the marquise and circular-cut diamond quatrefoil surmount, mounted in platinum, 1960

By BVLGARI

With report CS 44850 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classifed as Classic Colombia. Clarity Enhancement: Faint

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these emeralds

$150,000-200,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

31

AN EMERALD AND DIAMOND BRACELET, BY BVLGARI

Set with a graduated series of thirteen rectangular-cut and square-cut emeralds, spaced by rectangular-cut diamonds, trimmed with circular-cut diamond trefoils and pear-shaped diamonds, mounted in platinum, 1963, 6¾ ins.

Signed BVLGARI

With report CS 44853 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of ten of the emeralds would be classified as Classic Colombia and the origin of three of the emeralds would be classified as Classic Zimbabwe (Sandawana). Clarity Enhancement: Insignificant to Faint

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these emeralds

$300,000-500,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Richard Burton, upon the occasion of her thirty-fifth birthday, 27 February 1967

Elizabeth Taylor at the Proust Ball at the Château de Ferrières, Seine-et-Marne, 1972

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32

~A PAIR OF CORAL, AMETHYST AND DIAMOND "PANKA" EAR PENDANTS, BY VAN CLEEF & ARPELS

Each designed as a cabochon coral, circular-cut diamond and amethyst trefoil, suspending an articulated cabochon coral and circular-cut diamond cascade with pear-shaped amethyst fringe, mounted in 18k gold, circa 1971, with French assay marks and maker's marks

Signed Van Cleef & Arpels, no. 13.307 S.A.

$40,000-60,000

EXHIBITED:

Set in Style: The Jewelry of Van Cleef & Arpels, Smithsonian, Cooper-Hewitt, National Design Museum, New York, 2011, exhibition catalogue, page 241

Gift from Richard Burton

33

~A CORAL, AMETHYST AND DIAMOND "LAMARTINE" BRACELET, BY VAN CLEEF & ARPELS

Designed as five cabochon coral and amethyst oval-shaped plaques, with circular-cut diamond accents, spaced by cabochon coral and circular-cut diamond links, mounted in 18k gold and platinum, circa 1970, 7¼ ins., with French assay marks and maker's mark

Signed Van Cleef & Arpels, no. 21770

$40,000-60,000

EXHIBITED:

Set in Style: The Jewelry of Van Cleef & Arpels, Smithsonian, Cooper-Hewitt, National Design Museum, New York, 2011, exhibition catalogue, page 241

Gift from Richard Burton

34

~A CORAL, AMETHYST AND DIAMOND "IBIZA" SAUTOIR, BY VAN CLEEF & ARPELS

Suspending a detachable pendant, designed as a circular-cut diamond Maltese cross, enhanced by variously-cut amethyst and cabochon coral, to the woven 18k gold neckchain, spaced by coral and amethyst beads with circular-cut diamond accents, mounted in 18k gold, pendant circa 1970, neckchain 29½ ins., with French assay marks and maker's marks, pendant may be worn as a brooch

Pendant signed Van Cleef & Arpels, no. 21835; neckchain signed V.C.A. for Van Cleef & Arpels, no. 13308 S.A.

$40,000-60,000

Gift from Richard Burton

"I just love to watch your response, and that's why I love giving you jewelry."

RICHARD BURTON

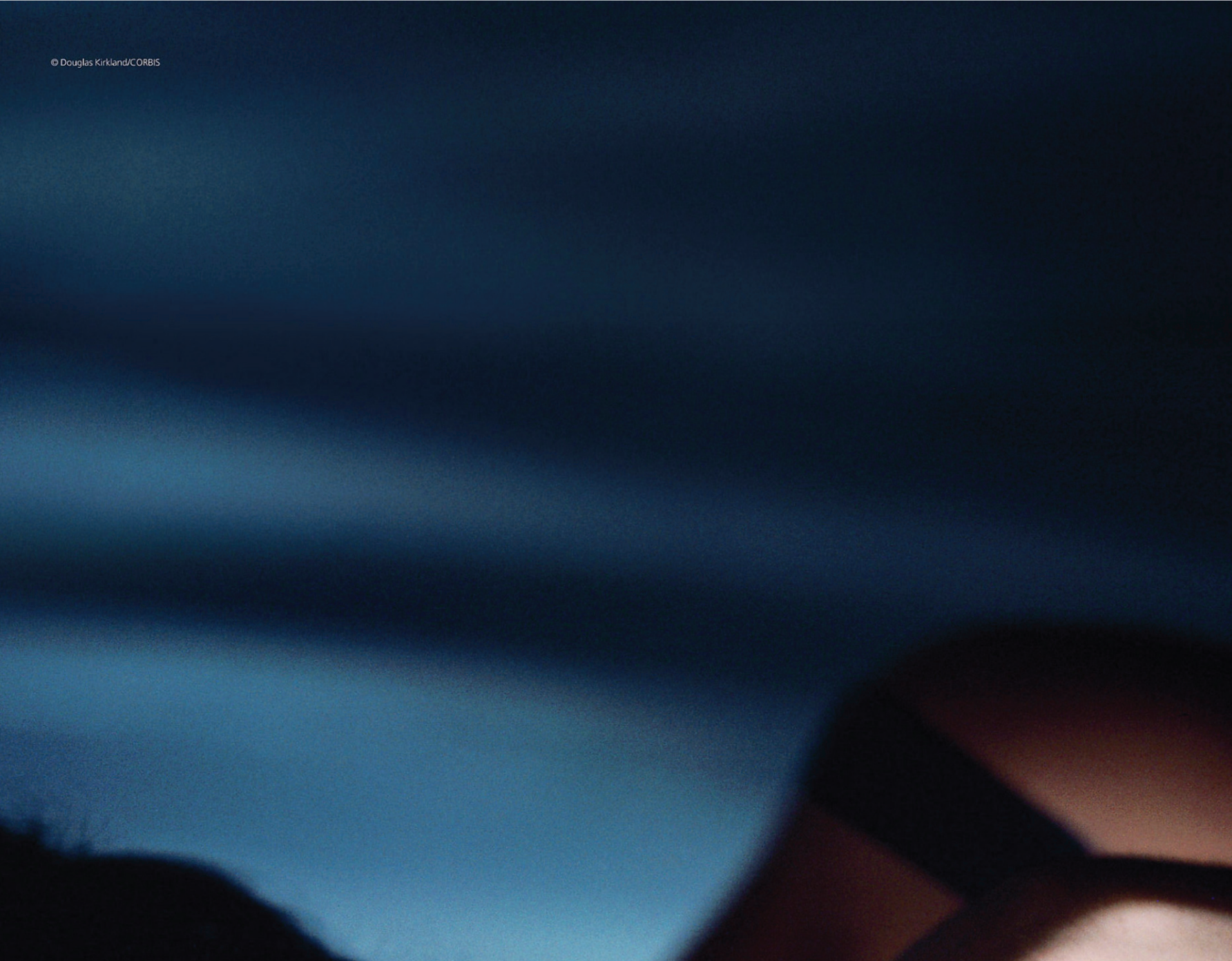
35

A SUITE OF DIAMOND AND CULTURED PEARL "FROST" JEWELRY, BY HOUSE OF TAYLOR

Comprising a necklace, the front designed as an articulated baguette-cut and circular-cut diamond fringe, interspersed with cultured pearls, to the baguette and circular-cut diamond backchain; a bracelet and a pair of ear pendants en suite, mounted in 18k white gold, necklace 14¼ ins., bracelet 7¼ ins.

Designed by Elizabeth Taylor, signed Elizabeth for House of Taylor (3)

$100,000-150,000


© Douglas Kirkland/CORBIS

36

A CULTURED PEARL AND DIAMOND RING, BY RUSER

Set with a cultured pearl, measuring approximately 14.50 mm, within a pear-shaped diamond surround, the bifurcated shoulders set with circular-cut diamonds, mounted in platinum, interior of the hoop inscribed "something old, something new"

Signed Ruser

$20,000-30,000

Gift from Howard Young, Elizabeth Taylor's uncle

The Burton Diamond Brooch

37

A DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Centering upon a circular-cut diamond plaque, within an openwork circular-cut, marquise-cut and baguette-cut diamond surround, mounted in platinum, circa 1967, with French assay marks and maker's marks, with pendant hoop and detachable brooch fitting

Signed Van Cleef & Arpels, no. 18828

$200,000-300,000

Gift from Richard Burton, Christmas, 1967

"I could see the earrings just as clearly as could be. I walked as though in a trance toward them..."

38

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY KUTCHINSKY

Each suspending a triple tassel of circular-cut diamond foliate links, spaced by oval cabochon emeralds, to the circular-cut diamond trefoil surmount set with a cabochon emerald, mounted in white gold-plated 18k yellow gold, with maker's marks

Signed Kutchinsky

$30,000-50,000

Purchased by Elizabeth Taylor, London, 2000

39

A COLORED DIAMOND RING, BY LORRAINE SCHWARTZ

Set with a cut-cornered modified rectangular-cut fancy intense yellow diamond, weighing approximately 27.42 carats, flanked on either side by a triangular-cut diamond, mounted in 18k gold and platinum

By Lorraine Schwartz

With report 5131606468 dated 30 June 2011 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

$500,000-700,000

VACHERON CONSTANTIN
GENÈVE

40

A DIAMOND AND GOLD "LORD KALLA" BRACELET WATCH, BY VACHERON CONSTANTIN

Calibre 1052, 22 jewels, beryllium balance, index regulator, the dial with 26 pavé-set rectangular-cut diamonds on a gold plate, gold dauphine hands, in two-part case, bezel set with 24 rectangular-cut diamonds, back fastened by two screws, integrated 18k gold bracelet and clasp set with 38 rows of rectangular-cut diamonds, mounted in 18k gold, 1989, 7⅛ ins., 24 x 32 mm, with French assay marks

Case, crystal and movement signed Vacheron Constantin, case no. 572050, movement no. 7271670

$300,000-500,000

Gift from Michael Jackson

"Most people don't know that occasionally, I like to design jewelry, too."

The Dame Ear Pendants

41

~A PAIR OF CORAL AND MULTI-GEM EAR PENDANTS, BY VAN CLEEF & ARPELS

Each designed as a carved white coral Rose de Noël with a circular-cut diamond cluster pistil, suspending a detachable line of three circular-cut diamond and yellow sapphire butterflies, spaced by cultured pearls and collet-set diamonds, mounted in 18k gold, circa 1999, with French assay marks and maker's marks

Signed V.C.A. for Van Cleef & Arpels, N.Y., nos. 1431BSO, 3V918-19, 16V661-2 and 16V661-3

$20,000-30,000

Designed by Elizabeth Taylor and worn upon the occasion of her investiture as a Dame Commander of the Order of the British Empire, 2000

42

42

~A PAIR OF CORAL, AMETHYST AND DIAMOND "DODECANESE" BRACELETS, BY VAN CLEEF & ARPELS

Each designed as a series of oval cabochon coral, each within an oval-cut amethyst and circular-cut diamond surround, alternating with smaller cabochon coral, oval-cut amethyst and circular-cut diamond plaques, mounted in 18k gold, circa 1970, 7½ ins., may also be worn as a necklace, 15 ins., with French assay marks and maker's marks

Each signed V.C.A. for Van Cleef & Arpels, nos. 21411 and 21413 respectively

(2)

$70,000-100,000

Gift from Richard Burton

43

44

43

~A PAIR OF CORAL, AMETHYST AND DIAMOND "DODECANESE" EAR CLIPS, BY VAN CLEEF & ARPELS

Each set with an oval cabochon coral, within an oval-cut amethyst and circular-cut diamond surround, mounted in 18k gold, circa 1970, with French assay marks and maker's marks

Signed V.C.A. for Van Cleef & Arpels, no. 13112 S.A.

$20,000-30,000

Gift from Richard Burton

44

~A CORAL, AMETHYST AND DIAMOND "DODECANESE" RING, BY VAN CLEEF & ARPELS

Set with an oval cabochon coral, within an oval-cut amethyst and circular-cut diamond surround, mounted in 18k gold, circa 1970, with French assay mark and maker's mark (indistinct)

Signed V.C.A. for Van Cleef & Arpels, no. indistinct

$10,000-15,000

Gift from Richard Burton

To Elizabeth
With Love
ELYSABETH

45

A GOLD AND MULTI-GEM CHARM BRACELET

The polished gold double-circular link bracelet with applied gold heart motifs, suspending twelve charms of various motifs, including a heart inscribed "Elysabeth, Alexandre, Love Fevrier 1972"; a cross with a dove; a heart locket set with a diamond opening to reveal two photographs of Elizabeth Taylor's father; a transparent blue orb pendant; a heart pendant depicting the chai symbol; a diamond and purple Star of David pendant; a Roman coin; "Live, Love, Laugh"; a turquoise heart; a whistle inscribed "To Elizabeth, With Love, Poker Alice, 1987"; a textured gold heart, inscribed "E.T. Happy Anniversary, 1974, Raymond," signed V.C.A. for Van Cleef & Arpels, no. indistinct; a hieroglyphic plaque, inscribed "61 Roma 62"; the interior of the bracelet suspending eleven smaller gold hearts, seven inscribed "Stay", "Love", "Gorgeous", "Elizabeth", "Holiday", "Arlene", and "Happy", mounted in gold, bracelet stamped 14k, various charms stamped 14k or 18k, total gross weight 85.9 grams, 7½ ins.

$4,000-6,000

46

A GOLD AND MULTI-GEM CHARM BRACELET

The polished gold double-circular link bracelet, suspending fourteen charms of various motifs, including a wire triangle pendant decorated with a green gemstone crystal; a Maltese cross; a Star of David; a "house" key inscribed "To Elizabeth, with Love, Poker Alice, 1987"; a sculpted medallion; a skeleton key; a veinte pesos coin; a multi-gemset sombrero inscribed "Easter 1970, With Lots of love, Raymond"; a veinte pesos coin; a "Pisces" key inscribed with the letter "H"; Napoleon III Empereur; a "Chevrolet" key inscribed "Elizabeth"; an enamel articulated fan pendant; and a transparent orb charm; bracelet and various charms stamped 14k, total gross weight 174.5 grams, 7¼ ins.

$12,000-15,000

NAPOLEON
VEINTE PESOS
ORO PURO

HONEY
HAWAII

47

A GOLD AND MULTI-GEM CHARM BRACELET

The polished gold double-circular link bracelet, suspending twenty-one charms of various motifs, including a cherub; an ankh; an enamel Star of David inscribed "Love Sophie"; a Pisces sign; a girl charm inscribed "To Elysabeth, Love from Claudye e Gianni"; a screw head inscribed "M"; an apple set with a diamond; a Pisces charm; a honeymoon in Hawaii charm; a demon face; a desert scene inscribed "Just to Remember Palm Springs" and "Ray Baby 1970"; a sculpted medallion; a bell; a hamsa; the Hebrew Ten Commandments; a Roman numeral twelve; a cultured pearl and gold tree medallion; a chai; a shell; a "6"; and a Mexico medallion inscribed "PTO VALLARTA MEXICO"; mounted in gold, bracelet stamped 10k, various charms stamped 14k, total gross weight 125.8 grams, 7½ ins.

$15,000-20,000

48

A DIAMOND AND GOLD "SEVRES" SAUTOIR, BY VAN CLEEF & ARPELS

Suspending a detachable circular pendant, designed as an openwork sculpted 18k gold plaque decorated with circular-cut diamonds, to the gold open link neckchain, designed as an alternating series of circular and oblong textured gold links decorated with circular-cut diamonds, mounted in 18k gold, circa 1971, 29½ ins., may also be worn as four bracelets of 7⅛ ins. or as necklaces of various lengths, with French assay marks and maker's marks

Signed Van Cleef & Arpels, pendant no. 21907; neckchain nos. 22368, 22370, 22493 and 22494

$20,000-30,000

49

~A CORAL, DIAMOND AND EMERALD BANGLE BRACELET, BY DAVID WEBB

The hinged bangle designed as a lioness, enhanced by circular-cut diamond detail and pear-shaped cabochon emerald eyes, holding a circular-cut diamond hoop in its teeth, wearing a circular-cut emerald collar, the sculpted coral body decorated with circular-cut diamond bands, to the oval cabochon emerald and circular-cut diamond tail, mounted in 18k gold and platinum, 1967, 2¼ ins. diameter

Signed David Webb

$10,000-12,000

50

~A CORAL, AMETHYST AND DIAMOND "POMPON" SAUTOIR, BY VAN CLEEF & ARPELS

Suspending an amethyst and coral bead tassel, the cabochon coral cap decorated with circular-cut diamonds, to the sculpted 18k gold neckchain, spaced by coral and amethyst beads with circular-cut diamond detail, mounted in 18k gold, circa 1970, 33 ins., with French assay marks and maker's mark

Signed V.C.A. for Van Cleef & Arpels, no. 13147 S.A.

$20,000-30,000

Gift from Richard Burton

51

A DIAMOND, EMERALD AND GOLD "SNAKE" BRACELET WATCH, BY BVLGARI

The gold springband designed as a coiled serpent, with a variously-cut diamond head and tail, enhanced by circular-cut emerald eyes, opening to reveal a watch with back wound nickel-finished lever movement, mounted in gold and platinum, circa 1961, diameter adjustable

Signed BVLGARI, dial and movement supplied by Jaeger-LeCoultre, back-case no. 706666 A

$12,000-15,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

"Jewels were a source of pure happiness for her and she loved wearing them, because she could then share with others their magic powers of joy and excitement."

PAOLO BULGARI, PRESIDENT OF BULGARI

© 20th Century Fox/Culver Pictures

Elizabeth Taylor on the set of "Cleopatra," Rome

The Night of the Iguana Brooch

52

A DIAMOND, SAPPHIRE AND EMERALD "DOLPHIN" BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a circular-cut diamond body with polished 18k gold scales, with a pavé-set diamond and gold tail and fins, to the polished gold head, accented by cabochon sapphire eyes and a calibré-cut emerald mouth, extending polished gold whiskers, mounted in 18k gold and platinum, circa 1964, with French exportation marks and maker's mark

Signed Schlumberger for Jean Schlumberger, Tiffany

$200,000-300,000

Gift from Richard Burton on the occasion of the premiere of the film *The Night of the Iguana*, August 11, 1964

"Richard gave me this pin to wear for the opening of 'The Night of the Iguana,' which forever symbolized the early days of our marriage when we lived in Puerto Vallarta, while Richard was working on the Tennessee Williams film. To me, this is one of the most extravagant pieces that Schlumberger ever designed. The timing was fortuitous."

Elizabeth Taylor, London, October, 1967

© William Lovelace/Hulton Archive/Getty Images

53

A COLORED DIAMOND AND DIAMOND RING, BY BVLGARI

Set with a marquise-cut fancy vivid yellow diamond, weighing approximately 2.62 carats, within a pear-shaped, marquise-cut and circular-cut diamond surround, mounted in platinum, 1961

By BVLGARI

With report 2135583237 dated 8 July 2011 from the Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

$120,000-180,000

LITERATURE:
Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Eddie Fisher on the occasion of Elizabeth Taylor's 30th birthday, February 27, 1962

54

A COLORED DIAMOND AND DIAMOND FLOWER BROOCH, BY BVLGARI

Mounted en tremblant, designed as three variously-shaped diamond flower blossoms, set with a circular-cut fancy vivid yellow diamond pistil, weighing approximately 3.38 carats, and two smaller circular-cut yellow and brown diamond pistils, enhanced by numerous circular-cut brown diamonds, with circular and baguette-cut diamond leaves and stems, mounted in platinum, 1959

By BVLGARI

With report 2135550774 dated 8 July 2011 from the Gemological Institute of America stating that the circular-cut diamond, weighing approximately 3.38 carats, is fancy vivid yellow, natural color, VS1 clarity

$300,000-500,000

LITERATURE:
Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Eddie Fisher on the occasion of Elizabeth Taylor's 30th birthday, February 27, 1962

© MacFadden Publishing/CORBIS

55

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS, BY BVLGARI

Each suspending a detachable modified pear-shaped fancy yellow diamond, weighing approximately 15.60 and 15.38 carats, to the circular-cut, marquise-cut and pear-shaped diamond cluster surmount, mounted in platinum, 1960

By BVLGARI

With reports 1132611790 and 2135611784 dated 6 July 2011 from the Gemological Institute of America stating that the diamonds are fancy yellow, natural color, VS1 clarity; accompanied by a working diagram indicating that the clarity of the diamond weighing approximately 15.38 carats may be improvable

$450,000-550,000

LITERATURE:

Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Eddie Fisher upon the occasion of Elizabeth Taylor's 30th birthday, February 27, 1962

© Bettmann/CORBIS

the Taj Mahal

Elizabeth Taylor in Iran, 1976

© Firooz Zahedi

Richard Burton and Elizabeth Taylor at her 40th birthday party in Budapest, Hungary, March 2, 1972

© Gray Reginald/Condé Nast

"Richard would joke that he had intended to buy me the Taj Mahal, but it was too big to move to our home in Switzerland. Some consolation prize!"

Image courtesy of the Brooklyn Museum, New York

The Emperors Akbar, Jahangir, and Shah Jahan with their ministers and Prince Dara Shikoh, by Chitaraman

نور جهان بیگم پادشاه ۲۳
۱۰۳۷

Nur Jahan Baygum-e Padshah
23
1037

The literal translation of the Persian inscription on the stone has three entries: Nur Jahan Baygum-e Padshah; 23; and 1037. This means that Nur Jahan was a lady of the Padshah, while the number 23 refers to the regnal year of Shah Jahangir, which was indeed 1037, equivalent to 1627-28 A.D. Research indicates that Shah Jahangir had the stone engraved with his wife's name, Nur Jahan, although it is not known whether in fact Nur Jahan ever owned or wore the jewelry. It is believed that at some point Shah Jahangir gave the jewel to his son, Mughal Emperor Shah Jahan "King of the World" (1592-1666). Shah Jahan presented the diamond to Mumtaz-I-Mahal, his favorite and most beloved wife. In 1627, at the age of thirty-five, Prince Khurram, as he was then known, ascended the throne and although he had several wives, Mumtaz-I-Mahal was said to have been his most trusted advisor and friend. After bearing him fourteen children, she died in childbirth in 1631, at which point the emperor, overcome by grief, locked himself in his room, refusing food for eight days. In memory of his wife, the emperor commissioned a grand mausoleum in her honor that took 20,000 laborers twenty years to complete and utilized only the finest materials available. Initially referred to as the rauza, or tomb, it was later named the Taj Mahal and stands as one of the greatest testaments of architectural elegance in the world today.

The Taj Mahal

56

AN INDIAN DIAMOND AND JADE PENDANT NECKLACE RUBY AND GOLD CHAIN, BY CARTIER

Set with an inscribed heart-shaped table-cut diamond, within a red stone and jade mount set with table-cut diamonds, the reverse decorated with an enamel latticework motif, from a gold neckchain set with cabochon rubies and old mine-cut diamonds, mounted in gold, inscribed heart-shaped table-cut diamond bearing the Islamic date 1037 [1627-1628], gold and enamel cage of later addition, neckchain circa 1972, length adjustable, pendant suspends 17½ ins. at longest

Neckchain by Cartier, no. 53559

$300,000-500,000

Gift from Richard Burton on the occasion of Elizabeth Taylor's 40th birthday, 1972

57

AN ANTIQUE DIAMOND NECKLACE

Designed as a graduated series of ten old mine-cut diamond flower blossoms, joined by similarly-designed foliate links, mounted in silver and gold, circa 1806, 16¼ ins., the five largest blossoms may be worn as five individual brooches, in the original burgundy leather fitted case, accompanied by the original receipt

$120,000-180,000

PROVENANCE:

The necklace was given to Anastasia (Anne) wife of Luke 2nd Lord Clonbrock, by her great uncle Lord Kerry, and is being sold with the original receipt from Rundell Bridge and Rundell, Ludgate Hill, London, dated May 1806

Purchased by Elizabeth Taylor from Christie's, London, December 1993, lot 265

"Setting Her Lordship's brilliants in a transparent necklace..."

ORIGINAL RECEIPT FROM RUNDELL BRIDGE AND RUNDELL, LUDGATE HILL, LONDON, DATED MAY 1806

The Right Honble Lord Clonbrock

Buy Jewels & Plate to any amount & the utmost Value paid for the same

Bt of Rundell, Bridge & Rundell,
GOLDSMITHS & JEWELLERS,
To Their Majesties,
Their Royal Highnesses the Prince of Wales,
Duke of York & Royal Family
LUDGATE-HILL, LONDON.

1806

		£	s	d
May 12	6 French Salt Ladles, gilt bowls . . . 2oz 7 Dwts @ 2/9	1	14	–
	1 French Fiddle Caddy ladle	–	10	–
	1 pair fiddle head double threaded Sugar Tongs } 9oz 14 Dwts @ 3/- Engs }	1	4	9
	Engraving Crest & Coronet on Caddy spoon & Engs . .	–	2	–
24	Setting Her Ladyship's brilliants in a transparent Necklace }	16	16	–
	Addition of Brilliants to d^o	450	–	–
	Setting d^o in a pair Top & drop Earrings	3	13	6
	Addition of 1 Brilliant to match the Top & 2 small Brilliants to d^o }	4	5	–
	Setting a Cluster brilliant Snap	–	15	–
	Stringing row of Pearls	–	2	–
	A Jewel Case	2	18	–
June 11	Setting Her Ladyship's Brilliants to enrich a Ring .	2	2	–
July 4	Red Case for a Necklace	–	10	–
Augt 5	A black leather Jewel Case with lift out . . .	4	4	–
		2 £	528	16 3
			264	8 – 1/2

58

A PAIR OF ANTIQUE DIAMOND EAR PENDANTS

Each designed as an old mine-cut diamond scrolling plaque, interspersed with larger bezel-set old mine cut diamonds, suspending three articulated pear-shaped old mine-cut diamonds, mounted in silver and gold, circa 1806, accompanied by a modern copy of the original receipt

$30,000-50,000

PROVENANCE:

The ear pendants were given to Anastasia (Anne) wife of Luke 2nd Lord Clonbrock, by her great uncle Lord Kerry, and are being sold with a modern copy of the original receipt from Rundell Bridge and Rundell, Ludgate Hill, London, dated May 1806

Purchased by Elizabeth Taylor from Christie's London, December 1993, lot 266

"…When I first saw this sapphire brooch it was on the cover of one of those magazines… and the next thing I knew, Richard had bought it for me."

59

AN ANTIQUE SAPPHIRE AND DIAMOND BROOCH

Set with a cushion-cut sapphire, weighing approximately 37.29 carats, within an old mine-cut diamond surround, mounted in silver and gold, late 19th century

With report CS 44764 dated 31 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Burma (Myanmar). No gemological evidence of heat

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this sapphire

$150,000-200,000

Gift from Richard Burton

60

A SET OF SAPPHIRE, DIAMOND AND GOLD JEWELRY, BY MOUAWAD

Comprising a necklace, the openwork band set at the front with a graduated series of five oval-cut sapphires, spaced by variously-cut diamond flower blossoms, enhanced by oval-cut diamond trim, to the sculpted 18k gold backchain; and a pair of ear pendants en suite, mounted in 18k yellow and white gold, 16 ins., with maker's marks

Each signed Mouawad (2)

$120,000-150,000

61

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 3.37 carats, within a tapered baguette-cut and circular-cut diamond surround, to the tapered baguette-cut diamond shoulders, mounted in platinum

$20,000-30,000

Gift from Michael Jackson

62

A PAIR OF DIAMOND EAR PENDANTS

Each designed as a graduated line of eight pear-shaped diamonds, from a marquise-cut diamond, to the circular-cut diamond surmount, mounted in platinum, 1991

Mounted by Cartier, no. 801494

$120,000-180,000

63

A DIAMOND LINE NECKLACE, BY CARTIER

Of fifty-seven pear-shaped diamonds, mounted in platinum, 15¼ ins.

Signed Cartier, no. 13-11039

$300,000-500,000

"Look at the workmanship and the detail. It's just stunning. It takes my breath away."

64

AN ART DECO EGYPTIAN REVIVAL DIAMOND AND MULTI-GEM BRACELET

Composed of six pierced pavé-set diamond plaques, three depicting a buff-top calibré-cut ruby, emerald and sapphire falcon, the other three depicting an ox, a seated figure, and a sphinx, enhanced by calibré-cut sapphire trim, with baguette and bullet-cut diamond accents, mounted in platinum, circa 1925, 7⅛ ins., safety chain of later addition

$500,000-700,000

Gift from Richard Burton

65

A SET OF ROCK CRYSTAL AND DIAMOND JEWELRY

Comprising a sautoir, suspending a circular-cut diamond hoop swinging within a fluted rock crystal circular pendant, to the neckchain designed as a series of fluted rock crystal hoops, joined by circular-cut diamond sculpted links; and a pair of ear pendants en suite, mounted in 18k gold, 34 ins., ear pendants with French assay marks and maker's marks

Ear pendants signed M. Gérard, no. 1061 (2)

$40,000-60,000

EdwardQuinn.com © Edward Quinn Archive

Van Cleef & Arpels

Of all the amazing stories in Van Cleef & Arpels' history, Elizabeth Taylor's is among the most epic.

There was drama to every aspect of Ms. Taylor's Van Cleef & Arpels collection: the magnificent jewels, the occasions for each acquisition and where she wore the designs.

"One day I'm going to find you the most perfect ruby in the world" was the romantic promise Richard Burton once made to Elizabeth Taylor. After four years searching for the stone, he found it at Van Cleef & Arpels. During the process of acquisition, Mr. Burton secretly wrote Pierre Arpels letters in French from The Palace Hotel near the couple's chalet in Gstaad, Switzerland. Then, finally, for Christmas in 1968 Mr. Burton gave Ms. Taylor the 8.24-carat Puertas ruby ring.

This remarkable ruby is one of more than forty Van Cleef & Arpels designs in Ms. Taylor's collection, the largest number from any jeweler in the estate. The collection includes pieces Ms. Taylor received from Michael Jackson and Ron Perelman, as well as designs she purchased herself. During their remarkable romance, Richard Burton provided Ms. Taylor with the majority of her Van Cleef & Arpels jewels.

For their tenth wedding anniversary, Mr. Burton presented his bride with a 32.14-carat cognac diamond ring and diamond earrings featuring cognac diamonds weighing 7.87-and 6.83-carats. Ms. Taylor debuted the Van Cleef & Arpels jewels at the 1974 Oscars where she delivered the Best Picture Award to "The Sting." In 1968, Mr. Burton gave Ms. Taylor a dazzling diamond pendant-brooch by Van Cleef & Arpels. Frequently, she put the piece at the end of the Taylor-Burton diamond necklace instead of the famous gem to avoid the security detail required by the insurance company every time she wore it. Ms. Taylor's legendary violet eyes inspired Mr. Burton to purchase a number of Van Cleef & Arpels jewels with amethysts. One of the most astonishing, the 1973 "Triphanes" necklace, features a luminous 55.70-carat kunzite pendant. When Ms. Taylor learned she was going to become a grandmother in 1971, Mr. Burton gave her a sensational Van Cleef & Arpels gold and diamond lion choker and pendant earrings. One of Ms. Taylor's favorite Van Cleef & Arpels gifts from Mr. Burton was the stylish 1971 "Sèvres" gold and diamond pendant necklace. She continually wore it over the years including to the White House in 2001 where Bill Clinton presented her with the Presidential Citizens Medal for her work benefiting AIDS research.

The fairy tale ending to Ms. Taylor's Van Cleef & Arpels story came in 2000 when she acquired one of her final pieces. To celebrate becoming a Dame Commander of the Order of the British Empire, she commissioned beautiful one-of-a-kind Rose de Noël and butterfly coral, diamond, yellow sapphire and pearl pendant earrings. When Dame Elizabeth posed for photographers after the investiture, the radiance of her jewels mirrored the joy in her eyes. Those famous violet eyes sparkled the same way they did in images of her wearing Van Cleef & Arpels jewelry since the time when she received her ruby ring for Christmas in 1968.

STANISLAS DE QUERCIZE, PRESIDENT AND CEO OF VAN CLEEF & ARPELS, JULY 2011

"...I always know when something is right because my heart goes 'click,' and my heart was clicking like a castanet when I saw this set with long, drippy, swingy diamond earrings set in gold, and the choker that fit perfectly around my throat."

The Granny Ear Pendants

66

A PAIR OF DIAMOND AND GOLD "BARQUEROLLES" EAR PENDANTS, BY VAN CLEEF & ARPELS

Each suspending an articulated circular-cut diamond and sculpted 18k gold tassel, to the similarly-designed cluster surmount, mounted in 18k gold, circa 1970, with French assay marks and maker's marks

Signed V.C.A. for Van Cleef & Arpels, no. 21276

$25,000-35,000

Gift from Richard Burton, upon the occasion of Elizabeth Taylor becoming a grandmother, 1971

The Granny Necklace

67

A DIAMOND, EMERALD AND GOLD "BARQUEROLLES" CHOKER NECKLACE, BY VAN CLEEF & ARPELS

Centering upon a detachable circular-cut diamond lion's face with marquise-cut emerald eyes, holding a detachable circular-cut diamond double hoop in its mouth, to the neckchain designed as a wide band of circular-cut diamond and sculpted 18k gold navette-shaped links, mounted in 18k gold, circa 1971, may be worn as a choker of 12¼ ins. or two bracelets of 6¾ ins. and 6 ins., lion's face may be worn as a clip brooch with detachable double hoop pendant, with French assay marks and maker's marks

Neckchain signed Van Cleef & Arpels, nos. C.S. 11066 (Commande Spéciale) and 22422; brooch signed Van Cleef & Arpels, no. 22420; double hoop pendant signed V.C.A. for Van Cleef & Arpels, no. 22040

$120,000-180,000

Gift from Richard Burton, upon the occasion of Elizabeth Taylor becoming a grandmother, 1971

"Wow! You are so beautiful, nobody is going to believe you're a grandmother."

RICHARD BURTON

© Norman Parkinson Limited/courtesy Norman Parkinson Archive

68

A PAIR OF "MYSTERY-SET" SAPPHIRE AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS

Each set with a pear-shaped sapphire, within a three-row circular-cut diamond and calibré-cut sapphire drop-shaped surround, suspending a detachable calibré-cut sapphire drop topped by a circular-cut diamond cap, mounted in platinum, surmounts circa 1984, pendants circa 1985, with maker's mark

Signed Van Cleef & Arpels, N.Y., no. 53971

$150,000-200,000

EXHIBITED:

Set in Style: The Jewelry of Van Cleef & Arpels, Smithsonian, Cooper-Hewitt, National Design Museum, New York, 2011, exhibition catalogue, page 245

69

A PAIR OF DIAMOND, SAPPHIRE AND CULTURED PEARL EAR CLIPS, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each designed as a starfish set with a cultured pearl, extending circular-cut diamond tendrils, enhanced by 18k gold detail, to the circular-cut sapphire bombé shell, mounted in platinum and 18k gold, 1964

Signed Schlumberger for Jean Schlumberger, Tiffany

$12,000-15,000

Gift from Richard Burton

70

A DIAMOND AND SAPPHIRE BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a circular-cut diamond orchid blossom, with oval-cut and circular-cut sapphire petals with polished gold detail, mounted in platinum and gold, circa 1965, with maker's mark

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

$70,000-100,000

Gift from Richard Burton

"Richard gave me this orchid brooch and the starfish pearl earrings because he wanted me to have another memento from Schlumberger."

© Getty Images

(profile view)

71

A SAPPHIRE AND DIAMOND "TROMBINO" RING, BY BVLGARI

Set with a sugarloaf cabochon sapphire, within a pavé-set diamond surround, the shoulders set with graduated baguette-cut diamonds, mounted in platinum, 1971

Signed BVLGARI

With report CS 44766 dated 31 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Ceylon (Sri Lanka). No gemological evidence of heat

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this sapphire

$150,000-200,000

LITERATURE:
Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

© Gianni Bozzacchi

Elizabeth Taylor, 1972

72

A SAPPHIRE AND DIAMOND SAUTOIR, BY BVLGARI

Suspending a detachable pavé-set diamond octagonal pendant, set with a sugarloaf cabochon sapphire, weighing approximately 52.72 carats, with calibré-cut sapphire trim and bullet-cut diamond accents, to the pavé-set diamond neckchain, spaced by calibré-cut sapphire geometric links, mounted in platinum, 1969, 29¼ ins., pendant may be worn as a brooch

Pendant and neckchain signed BVLGARI

With report CS 44765 dated 31 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this sapphire would be classified as Classic Burma (Myanmar). No gemological evidence of heat

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this sapphire

$600,000-800,000

LITERATURE:
Amanda Triossi, *Bulgari: Between Eternity and History,* exhib. cat. (Rome, Palazzo delle Esposizioni), Milan 2009

Gift from Richard Burton upon the occasion of Elizabeth Taylor's 40th birthday, February 27, 1972

The Portanova Diamond Ear Pendants

73

A PAIR OF DIAMOND EAR PENDANTS, BY MARINA B

Each pendant suspending a series of graduated rose-cut diamond spectacle-link tassels, with a pavé-set diamond foliate motif cap, suspended by a pavé-set diamond openwork stylized shield-shaped motif from a pavé-set diamond arched link, mounted in 18k gold, with French assay marks and maker's marks

Signed Marina B

$150,000-200,000

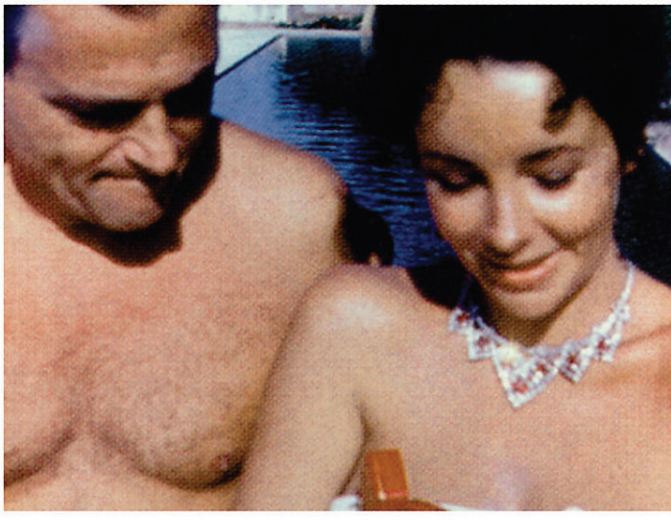
PROVENANCE:

Formerly from the Collection of the Baron and Baroness di Portanova

Purchased from Christie's, New York, October 2000, lot 379

From the collection of the Baron and Baroness di Portanova, modeled after the chandeliers in the dining room of the di Portanova's Acapulco home, "Arabesque"

© Eve Johnson/Getty Images



"It was a perfect summer day
and a day of perfect love."

74

A PAIR OF RUBY AND DIAMOND EAR PENDANTS, BY CARTIER

Each set with a line of three oval and cushion-cut rubies, each within a circular and baguette-cut diamond surround, to the circular and baguette-cut diamond scrolling surmount, mounted in platinum and 18k gold, with French assay marks and maker's marks

Signed Cartier, Paris, nos. MC 1743 and 01610

With report CS 44951 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be clasified as Burma (Myanmar). Heat enhancement: None

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these rubies

$80,000-120,000

Gift from Mike Todd, August 1957

75

A RUBY AND DIAMOND BRACELET, BY CARTIER

Set with a graduated line of ten oval and cushion-cut rubies, each within a circular-cut diamond double oval surround, mounted in platinum and 18k gold, 6⅛ ins., with French assay marks

Signed Cartier, Paris, no. 07302

With report CS 44950 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar). Heat enhancement: None

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these rubies

$150,000-200,000

Gift from Mike Todd, August 1957

"I mean how many young women get a set of rubies just for doing something wholesome like swimming laps? Or win a diamond ring at Ping Pong with their husband? Well, I did, and for all of these memories and the people in my life, I feel blessed."

Elizabeth Taylor talking to the Duchess of Kent at the premiere of "Around The World In Eighty Days," July 2, 1957

© Bob Haswell/Hulton Archive/Getty Images

76

A RUBY AND DIAMOND NECKLACE, BY CARTIER

Designed as a circular and baguette-cut diamond latticework bib, set at the front with seven oval and cushion-cut rubies, to the circular and baguette-cut diamond neckchain, joined by a cushion-cut ruby and shield-shaped diamond clasp, mounted in platinum and 18k gold, 14 ins., with French assay marks and maker's mark

Signed Cartier, Paris, no. MC 1151

With report CS 44949 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar). Heat enhancement: None

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these rubies

$200,000-300,000

Gift from Mike Todd, August 1957

"One day I'm going to find you the most perfect ruby in the world."

RICHARD BURTON

77

A RUBY AND DIAMOND RING, BY VAN CLEEF & ARPELS

Set with an oval-cut ruby, weighing approximately 8.24 carats, within a circular-cut diamond surround, the shoulders decorated with circular-cut diamonds, mounted in 18k gold, circa 1968, with French assay mark

With maker's mark for Van Cleef & Arpels

With report CS 44952 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar). Heat enhancement: None

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of this ruby

$1,000,000-1,500,000

Gift from Richard Burton, Christmas, 1968

"With Richard Burton, I was living my own fabulous, passionate fantasy."

© Eve Arnold/Magnum Photos

AGL

American Gemological Laboratories

23 May 2011

Elizabeth Taylor Ruby and Diamond Ring by Van Cleef & Arpels, Weight: SBC 8.24 cts
Reference: CS 44952

To Whom It May Concern:

The 8.24 ct ruby described in American Gemological Laboratories (AGL) Prestige report No. CS 44952, is the centerpiece of a highly important ring by the famed jewelry firm of Van Cleef & Arpels. No other gem exudes a fiery passion as ruby. The red color of ruby symbolizes raw emotion at its most basic level. There is something to the radiance and beauty of a fine ruby that no other gem approaches. Unlike some gem species and varieties that occur in larger sizes, quality rubies of five carats are already very rare. As the world's primary source of ruby, Burma (presently Myanmar) adds a further layer of mystique. Burmese rubies of a significant size that have not been enhanced and retain the color and quality bestowed upon them by nature are even rarer.

AGL has determined that the present ruby has originated from the South-East Asian country of Burma (Myanmar). In addition, the collection of gemological characteristics possessed by this gem clearly establishes that it is even more specifically from the fabled mines of the Mogok valley.

As a further consideration, this remarkable ruby possesses a richly saturated and vivid red color that distinguishes an exceptional gem. The outstanding color of this Burmese ruby is beautifully displayed in its oval mixed cut form. Specifically, the cut complements the overall visual appeal of the gem, highlighting its superior quality, while instilling a charm factor that is hard to quantify.

580 Fifth Avenue, Suite 706 New York, NY 10036 • (Tel) 212-704-0727 • (Fax) 212-764-7614

AGL

American Gemological Laboratories

This rare 8.24 ct gem exemplifies all the qualities that have earned Burma its reputation as *the* premier ruby source in the world and its size, in excess of 8 cts, places it in a class that is even more exclusive. Augmenting the importance of this extraordinary Burmese gem is the fact that it does not exhibit any gemological evidence of heating. Heating is commonly employed to improve the color and quality of many rubies. Indeed the period of this jewelry item pre-dates the advent of the modern heating practices that are so commonplace today.

This impressive gem is set in an important ruby and diamond ring manufactured by the prestigious jewelry firm Van Cleef & Arpels. This stunning jewel was given to Elizabeth Taylor by her then husband Richard Burton as a Christmas present in 1968. Elizabeth Taylor has been described as the last great icon of Hollywood's Golden Era and her marriages to Richard Burton have become legendary. Their passion for refined jewels of exceptional quality is clearly demonstrated in the present Van Cleef & Arpels ruby and diamond ring.

Sincerely,

Christopher P. Smith, President
American Gemological Laboratories, LLC

P / AGL Letters / CS 44952 / 23 May 2011

580 Fifth Avenue, Suite 706 New York, NY 10036 • (Tel) 212-704-0727 • (Fax) 212-764-7614

The Prestige Gemstone Report™

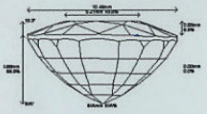
American Gemological Laboratories™

AGL

Imaging

This image is for representational purposes only and is not neccessarily actual color or size.

Accu-Vu™ Imaging:



Comments:
This diagram is an example and does not represent the actual facet arrangement of the item described

General Report Comments:

Identification

Document No: CS 44952 **Validation Date:** 23 May 2011

Identification

Mineral Type: Natural Corundum
Variety: Ruby
Color Description: Red

Carat Weight: Stated by Client 8.24 cts
Measurements: 14.40 x 10.80 x 5.67 mm
Shape: Oval
Cutting Style: Mixed Cut

Comments: The Elizabeth Taylor ruby ring by Van Cleef & Arpels. Set in a yellow metal ring with eight larger and twelve smaller round diamonds.

Origin

Origin

Provenance: Burma (Myanmar)

Comments: Based on available gemological information, it is the opinion of the Laboratory that the origin of this material would be classified as Burma (Myanmar).

Enhancement

Enhancement

Standard: Heat enhancement: None
Degree: N/A
Type: N/A
Stability Index: N/A

Additional: None
Degree: N/A
Type: N/A
Stability Index: N/A

Comments: Non-heated rubies are scarce. Rubies are commonly heated to modify their color and appearance. N/A represents Not Applicable

None	Insignificant	Faint	Moderate	Strong	Prominent
Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common

Degree of Clarity Enhancement & Relative Rarity™

1	2	3	4	5	6	7	8	9	10
Excellent		Very Good		Good		Fair		Poor	

Enhancement Stability Index™

Christopher P. Smith, President

American Gemological Laboratories
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American Gemological Laboratories™
America's first and most highly respected origin lab.

Founded in 1977, AGL is an internationally recognized gemstone testing facility specializing in comprehensive colored stone analyses.

AGL has the distinction of being the first laboratory in the United States to issue Country-of-Origin reports, and has a long tradition of spearheading Research and Development into the detection of and reporting on sophisticated enhancement methods.

Our staff is composed of highly experienced experts in the field of gemstone testing and reporting.

AGL gemstone reports are internationally accepted and our testing incorporates the latest knowledge and analytical techniques to ensure the highest standards are applied on every stone tested.

Our testing and reporting methodology provide you with unsurpassed quality and reliability. This system of checks and balances reaffirms.... AGL's Legacy of Excellence.

© Eve Arnold/Magnum Photos

The Prince of Wales Diamond Brooch

78

A DIAMOND BROOCH

Designed as a plume of three circular-cut diamond feathers signifying the Prince of Wales, with baguette-cut diamond spines, gathered by a circular and single-cut diamond crown, mounted in platinum and gold, circa 1935

$400,000-600,000

Formerly from the collection of the Duchess of Windsor

Purchased by Elizabeth Taylor from Sotheby's, Geneva, April 2, 1987

The Duchess of Windsor wearing
The Prince of Wales Diamond Brooch

© Estate of Horst P. Horst/ Art + Commerce

© Ron Galella, Ltd./Wirelmage

Malcolm Forbes and Elizabeth Taylor at Forbes Magazine's 70th Anniversary Celebration, May 28, 1987

"When Mike gave me this tiara, he said, 'You're my queen, and I think you should have a tiara.'"

Mike Todd and Elizabeth Taylor at Cannes, 1957

© Bettmann/CORBIS

The Mike Todd Diamond Tiara

79

AN ANTIQUE DIAMOND TIARA

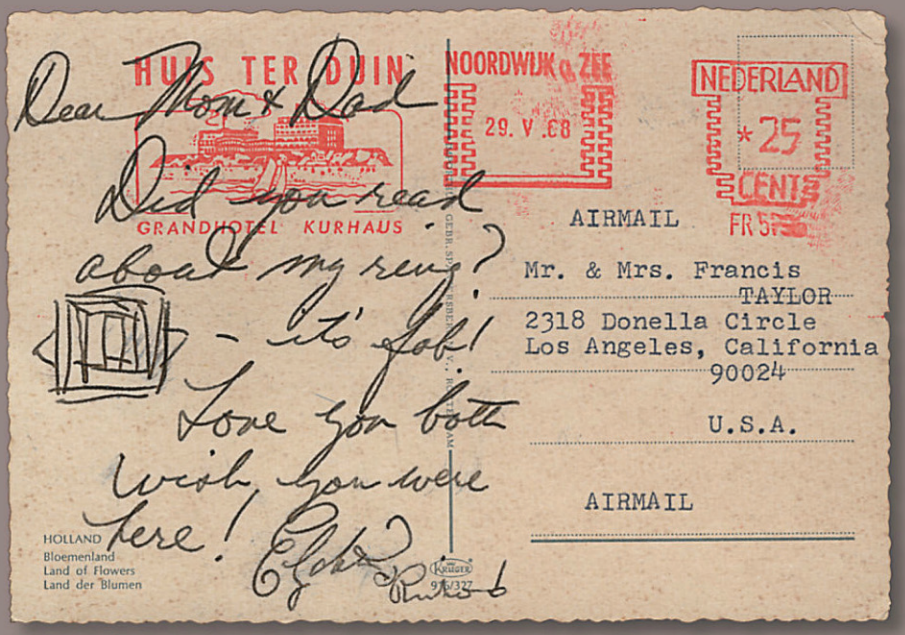
Designed as nine old mine-cut diamond scrolls with larger old mine-cut diamond terminals, spaced by old mine-cut diamond latticework motifs, mounted in platinum and gold, circa 1880, 9⅝ ins. circumference

$60,000-80,000

Gift from Mike Todd, 1957

© Norman Parkinson/Sygma/Corbis

Richard Burton and Elizabeth Taylor in Budapest, Hungary, for Elizabeth's 40th birthday celebration, 1972


HUIS TER DUIN
GRANDHOTEL KURHAUS
NOORDWIJK a. ZEE
29. V .68
NEDERLAND
*25
CENTS
FR 5
AIRMAIL
Mr. & Mrs. Francis
TAYLOR
2318 Donella Circle
Los Angeles, California
90024
U.S.A.
AIRMAIL
Dear Mom & Dad
Did you read
about my ring?
- It's fab!
Love you both
Wish you were
here!
Elsh
HOLLAND
Bloemenland
Land of Flowers
Land der Blumen

"When I look into it, the deep Asscher cuts—which are so complete and so ravishing— they are like steps that lead into eternity and beyond."

GIA
GEMOLOGICAL INSTITUTE OF AMERICA®

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T: 760-603-4500 | F: 760-603-1814

GIA Laboratories
Bangkok Carlsbad Gaborone
Johannesburg Mumbai New York

www.gia.edu

June 23, 2011

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #1132411262

Scientists classify diamonds into two main "types" – type I and type II – based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 33.19 carat Cut-Cornered Rectangular Step Cut diamond described in GIA Diamond Grading Report #1132411262 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.

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DIAMOND GRADING REPORT

GIA REPORT 1132411262

May 09, 2011

Shape and Cutting Style ..... **Cut-Cornered Rectangular Step Cut**
Measurements ..... 21.77 x 18.74 x 10.18 mm

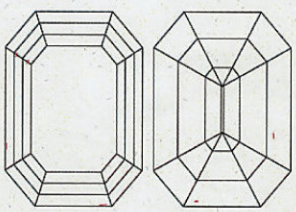
GRADING RESULTS

Carat Weight ..... **33.19 carat**
Color Grade ..... **D**
Clarity Grade **VS1**

ADDITIONAL GRADING INFORMATION

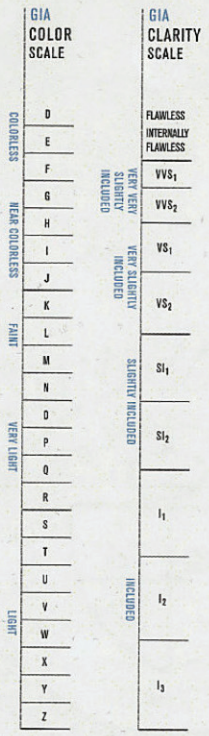
Finish
Polish ..... Good
Symmetry ..... Good
Fluorescence ..... None
Comments:
None

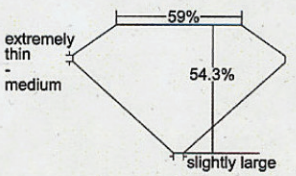
REFERENCE DIAGRAMS



KEY TO SYMBOLS
Feather
Bruise

Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.





Profile not to actual proportions

510111771890

This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Inscriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, country of origin or source; or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, word, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a credentialed jeweler or gemologist about the information contained herein.

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IMPORTANT LIMITATIONS ON BACK

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The Elizabeth Taylor Diamond

80

A DIAMOND RING

Set with a cut-cornered rectangular-cut diamond, weighing approximately 33.19 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

With report 1132411262 dated 9 May 2011 from the Gemological Institute of America stating that the diamond is D color, VS1 clarity; ***accompanied by a working diagram indicating that the clarity may be potentially internally flawless***

Accompanied by a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of Type IIa

Accompanied by a hardbound monograph from the Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting to the rarity and prestige of the Elizabeth Taylor Diamond

$2,500,000-3,500,000

Gift from Richard Burton, purchased from Parke-Bernet Galleries, New York, May 16, 1968

END OF SALE

Elizabeth Taylor's 40th birthday celebration, Budapest, Hungary, March 2, 1972

© Gray Reginald/Conde Nast

Photo by George Konig/Getty Images

GOLDSMITHS

1

A GOLD AND MULTI-GEM CHARM BRACELET
$25,000–35,000

2

A GOLD AND MULTI-GEM CHARM BRACELET
$15,000–20,000

3

AN IVORY AND GOLD NECKLACE
$1,500–2,000

4

AN ENAMEL AND GOLD FLAG NECKLACE, BY BVLGARI
$8,000–12,000

5

THE PERELMAN BRACELET, BY VAN CLEEF & ARPELS
$30,000–50,000

6

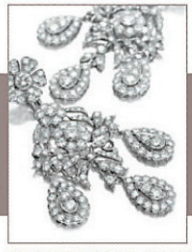
THE DAISY PARURE, BY VAN CLEEF & ARPELS
$200,000–300,000

7

A DIAMOND AND SAPPHIRE RING
$80,000–120,000

8

THE MICHAEL JACKSON DIAMOND BRACELET
$30,000–50,000



9

THE MIKE TODD DIAMOND EAR PENDANTS
$25,000–35,000

10

A BELLE EPOQUE DIAMOND NECKLACE
$25,000–35,000

11

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS, BY BVLGARI
$400,000–600,000

12

LA PEREGRINA
A NATURAL PEARL, DIAMOND, RUBY AND CULTURED PEARL NECKLACE, BY CARTIER
$2,000,000–3,000,000

13

AN ART DECO DIAMOND BOW BROOCH, BY VAN CLEEF & ARPELS
$60,000–80,000

14

THE PING PONG DIAMOND RINGS
$5,000–7,000

15

A KUNZITE, AMETHYST AND DIAMOND "TRIPHANES" SAUTOIR, BY VAN CLEEF & ARPELS
$70,000–100,000

16

A PAIR OF KUNZITE, AMETHYST AND DIAMOND "TRIPHANES" EAR PENDANTS, BY VAN CLEEF & ARPELS
$15,000–20,000

17

A PAIR OF DIAMOND AND MULTI-COLORED SAPPHIRE "BALL" EAR CLIPS, BY JAR
$100,000–150,000

18

A DIAMOND AND PLATINUM RING, BY JAR
$8,000–12,000

19

A DIAMOND PENDANT NECKLACE
$30,000–50,000

20

THE BURTON COGNAC DIAMOND RING, BY VAN CLEEF & ARPELS
$180,000–220,000

21

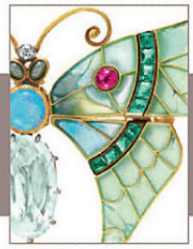
THE BURTON COGNAC DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS
$100,000–150,000

22

A COLORED DIAMOND PENDANT NECKLACE
$30,000–50,000

23

A SUITE OF DIAMOND, EMERALD AND RUBY JEWELRY, BY MASSONI
$60,000–80,000



24

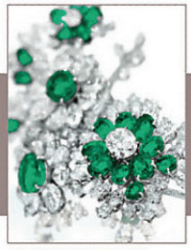
AN ART NOUVEAU ENAMEL AND MULTI-GEM BUTTERFLY, BY BOUCHERON
$10,000–15,000

25

A SET OF ROSE QUARTZ, DIAMOND AND MULTI-GEM JEWELRY, BY BOUCHERON
$7,000–9,000

26

AN EMERALD AND DIAMOND RING, BY BVLGARI
$600,000–800,000

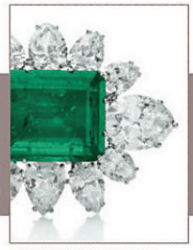


27

AN EMERALD AND DIAMOND FLOWER BROOCH, BY BVLGARI
$200,000–300,000

28

AN EMERALD AND DIAMOND NECKLACE, BY BVLGARI
$1,000,000–1,500,000



29

AN EMERALD AND DIAMOND PENDANT BROOCH, BY BVLGARI
$500,000–700,000

30

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY BVLGARI
$150,000–200,000

31

AN EMERALD AND DIAMOND BRACELET, BY BVLGARI
$300,000–500,000

32

A PAIR OF CORAL, AMETHYST AND DIAMOND "PANKA" EAR PENDANTS, BY VAN CLEEF & ARPELS
$40,000–60,000

33

A CORAL, AMETHYST AND DIAMOND "LAMARTINE" BRACELET, BY VAN CLEEF & ARPELS
$40,000–60,000

34

A CORAL, AMETHYST AND DIAMOND "IBIZA" SAUTOIR, BY VAN CLEEF & ARPELS
$40,000–60,000

35

A SUITE OF DIAMOND AND CULTURED PEARL "FROST" JEWELRY, BY HOUSE OF TAYLC
$100,000–150,000

36

A CULTURED PEARL AND DIAMOND RING, BY RUSER
$20,000–30,000

37

THE BURTON DIAMOND BROOCH, BY VAN CLEEF & ARPELS
$200,000–300,000

38

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY KUTCHINSKY
$30,000–50,000

39

A COLORED DIAMOND RING, BY LORRAINE SCHWARTZ
$500,000–700,000

40

A DIAMOND AND GOLD "LORD KALLA" BRACELET WATCH, BY VACHERON CONSTANTIN
$300,000–500,000

41

THE DAME EAR PENDANTS, BY VAN CLEEF & ARPELS
$20,000–30,000

42

A PAIR OF CORAL, AMETHYST AND DIAMOND "DODECANESE" BRACELETS, BY VAN CLEEF & ARPELS
$70,000–100,000

43

A PAIR OF CORAL, AMETHYST AND DIAMOND "DODECANESE" EAR CLIPS, BY VAN CLEEF & ARPELS
$20,000–30,000

44

A CORAL, AMETHYST AND DIAMOND "DODECANESE" RING, BY VAN CLEEF & ARPELS
$10,000–15,000

45

A GOLD AND MULTI-GEM CHARM BRACELET
$4,000–6,000

46

A GOLD AND MULTI-GEM CHARM BRACELET
$12,000–15,000

47

A GOLD AND MULTI-GEM CHARM BRACELET
$15,000–20,000

48

A DIAMOND AND GOLD "SEVRES" SAUTOIR, BY VAN CLEEF & ARPELS
$20,000–30,000

49

A CORAL, DIAMOND AND EMERALD BANGLE BRACELET, BY DAVID WEBB
$10,000–12,000

50

A CORAL, AMETHYST AND DIAMOND "POMPON" SAUTOIR, BY VAN CLEEF & ARPELS
$20,000–30,000

51

A DIAMOND, EMERALD AND GOLD "SNAKE" BRACELET WATCH, BY BVLGARI
$12,000–15,000

52

THE NIGHT OF THE IGUANA BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.
$200,000–300,000

53

A COLORED DIAMOND AND DIAMOND RING, BY BVLGARI
$120,000–180,000

54

A COLORED DIAMOND AND DIAMOND FLOWER BROOCH, BY BVLGARI
$300,000–500,000

55

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS, BY BVLGARI
$450,000–550,000

56

THE TAJ MAHAL NECKLACE BY CARTIER
$300,000–500,000

57

AN ANTIQUE DIAMOND NECKLACE
$120,000–180,000

58

A PAIR OF ANTIQUE DIAMOND EAR PENDANTS
$30,000–50,000

59

AN ANTIQUE SAPPHIRE AND DIAMOND BROOCH
$150,000–200,000

60

A SET OF SAPPHIRE, DIAMOND AND GOLD JEWELRY, BY MOUAWAD
$120,000–150,000

61

A DIAMOND RING
$20,000–30,000

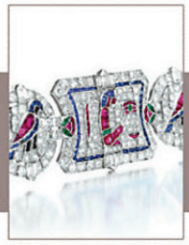
62

A PAIR OF DIAMOND EAR PENDANTS, MOUNTED BY CARTIER
$120,000–180,000

63

A DIAMOND LINE NECKLACE, BY CARTIER
$300,000–500,000

64



AN ART DECO EGYPTIAN REVIVAL DIAMOND AND MULTI-GEM BRACELET
$500,000–700,000

65

A SET OF ROCK CRYSTAL AND DIAMOND JEWELRY
$40,000–60,000

66

THE GRANNY EAR PENDANTS, BY VAN CLEEF & ARPELS
$25,000–35,000

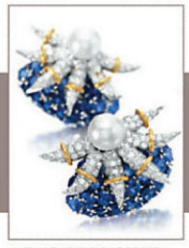
67

THE GRANNY NECKLACE, BY VAN CLEEF & ARPELS
$120,000–180,000

68

A PAIR OF "MYSTERY-SET" SAPPHIRE AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS
$150,000–200,000

69



A PAIR OF DIAMOND, SAPPHIRE AND CULTURED PEARL EAR CLIPS, BY JEAN SCHLUMBERGER, TIFFANY & CO.
$12,000–15,000

70

A DIAMOND AND SAPPHIRE BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.
$70,000–100,000

71

A SAPPHIRE AND DIAMOND "TROMBINO" RING, BY BVLGARI
$150,000–200,000

72

A SAPPHIRE AND DIAMOND SAUTOIR, BY BVLGARI
$600,000–800,000

73

THE PORTANOVA DIAMOND EAR PENDANTS, BY MARINA B
$150,000–200,000

74

A PAIR OF RUBY AND DIAMOND EAR PENDANTS, BY CARTIER
$80,000–120,000

75

A RUBY AND DIAMOND BRACELET, BY CARTIER
$150,000–200,000

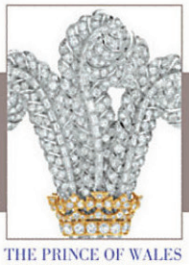
76

A RUBY AND DIAMOND NECKLACE, BY CARTIER
$200,000–300,000

77

A RUBY AND DIAMOND RING, BY VAN CLEEF & ARPELS
$1,000,000–1,500,000

78



THE PRINCE OF WALES DIAMOND BROOCH
$400,000–600,000

79

THE MIKE TODD DIAMOND TIARA
$60,000–80,000

80

THE ELIZABETH TAYLOR DIAMOND
$2,500,000-3,500,000

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Biographies

BOUCHERON

Frédéric Boucheron opened his first jewelry salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewelry. In 1893, he was the first jeweler to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884, he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bvlgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bvlgari-Bvlgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewelery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

GÉRARD

Louis Gérard, formerly of Van Cleef & Arpels, founded the firm of M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years, he was sighted as the largest French exporter of fine jewelry. In November 1985 he sold the company to a group of American investors, but continued to operate it until his retirement, when it closed its doors. In September 1988, Louis Gérard reopened the firm at 16 Avenue Montaigne, near its original location, under the name of Louis Gérard, Joaillier International. It closed its doors definitively in December 1991.

JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-colored yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977, his initials, JAR, the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannet, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected color combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

KUTCHINSKY

The firm Kutchinsky, located today at 73 Brompton Road, began manufacturing fine jewelery in East London in 1893. Founded by Hirsch Kutchinsky and his son Morris, it was later handed over to Morris' sons, Joseph and Solomon, in 1930. After the war, they opened a new workshop. Its great success led them to open the boutique in Knightsbridge specialising in gold work and diamond jewelery. The firm was bought by the Moussaieffs in 1991.

MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewelry families, and she created jewelry for the firm until the mid-1970's. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold color combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewelers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

MASSONI

The firm of Massoni was founded in Rome in 1790 and has remained in family hands until this day. In 1832, they relocated to the prestigious Via Condotti where they can be found currently. In past times, they were a supplier to the Italian Royal family and aristocracy. Their creations are designed and manufactured by the family.

MOUAWAD

The prestigious firm of Mouawad was founded in 1890 when David Mouawad, grandfather of the current head, Robert, opened his workshop in Beirut, Lebanon. David's son, Fayez, broadened the business by moving to Saudi Arabia in 1950. The firm's development is due mainly to the dynamism of Fayez's son, Robert, and the invaluable contribution of his sons, Fred, Alain and Pascal. Mr Mouawad's choice of artists and craftsmen has enabled him to create masterpieces worthy of royalty such as the jewelled Bonsai presented by the diplomatic community to the new Emperor of Japan in 1993. Above all, however, he is renowned for having handled and owned some of the world's greatest diamonds, including the Indore Pears, the Taylor-Burton, the Tereschenko, and the many fine diamonds named by him. The firm of Mouawad extends from the Middle East to the main jewelery centres of Antwerp, Geneva, London, New York, Paris and the Far East.

RUSER

William Ruser gained his early jewelry experience while working for Trabert & Hoeffer, Inc.-Mauboussin in their Atlantic City shop. From there, he was transferred to the Los Angeles branch as manager. After serving in the armed forces during World War II, he and his wife, Pauline, opened Ruser on Rodeo Drive, Beverly Hills, in 1947. He is most noted for his sculptural gold jewelry with pavé-set diamonds, precious and semi-precious gemstones as well as his nature-inspired jewelry featuring birds, butterflies, fish, flowers and swans. Hollywood stars regularly visited his salon. Ruser closed its doors in 1969.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewelry creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewelry. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewelry and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

LORRAINE SCHWARTZ

An American jeweler and third generation diamond dealer, Lorraine Schwartz took over her family business in 1989 in New York and quickly became an icon for her expertise in creating unique and bold jewelry. She renamed her family company Lorraine Schwartz Diamonds & Fine Jewelry and restructured the company business model so that her designs were sold exclusively at Bergdorf Goodman and her private showroom in New York City. After growing the company, her creations soon caught the eye of A-list celebrities and fashion icons who regularly commissioned her unique pieces for private collections and red carpet worthy occasions. Lorraine had earned a reputation as one of the world's most sought after jewelry designers. Known for her one-of-a-kind pieces, craftsmanship, and dramatic styles, Lorraine creates iconic statement pieces and trend-setting movements.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewelry and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewelry world. From 1907, the firm manufactured and sold the jewelry designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VACHERON CONSTANTIN

Vacheron Constantin was founded in 1755 in Geneva by the watchmaker and historian Jean-Marc Vacheron. In 1819, Francois Constantin joined the firm. His main task was to travel to France and Italy to sell the watches. Georges Leschot came to the firm in 1839 to help accomplish the biggest challenge of the time, the mechanical manufacture of watch parts. In 1880, the firm adopted the Cross of Malta as their emblem. In this period, they were pioneers in the development of the watch-bracelet. Today they remain innovators, creating high quality pieces with all of the most complicated mechanisms such as chronographs, repetitions and calendars. In February 1996, the firm became a part of the Richemont Group.

VAN CLEEF & ARPELS

The history of the famous Parisian jewelry house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting – where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel – was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

DAVID WEBB

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Important Notices and Explanation of Cataloguing Practice

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol ° next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with ÐPlease be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

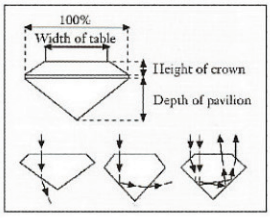
Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

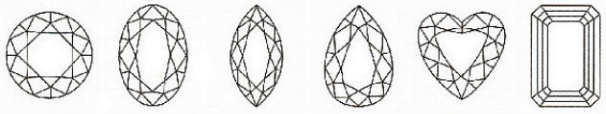
LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

Diamonds · The 4 Cs

Cut





Round Brilliant | Oval | Marquise | Pear | Heart | Emerald

Colour (G.I.A.)

D	E	F	G	H	I	J	K	L	M	N	O	P	Q	S – Z
Blue White	Ice White	Fine White	White	Top Commercial White	Commercial White	Top Silver		Silver Cape	Light Cape		Cape			Dark Cape

Clarity (G.I.A.)

FL IF	VVS_1 VVS_2	VS_1 VS_2	SI_1 SI_2	I_1	I_2	I_3
Flawless	Very, very small inclusions	Very small inclusions	Small inclusions		Inclusion	

Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

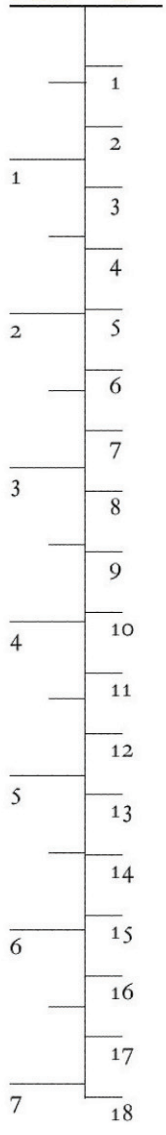
Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

Conversion Chart

RING SIZE

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
¾	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3¼	5	G	45.0072
3½	—	G½	45.6057
3¾	6	H	46.2042
4	—	H½	46.8027
4¼	7	I	47.4012
4½	8	I½	47.9997
4¾	—	J	48.5982
5	9	J½	49.1967
5¼	10	K	49.7952
5½	—	K½	50.3937
5¾	11	L	50.9922
6	—	L½	51.5907
6¼	12	M	52.1892
6½	13	M½	52.7877
6¾	—	N	53.4660
7	14	N½	54.1044
7	15	O	54.7428
7¼	—	O½	55.3812
7½	16	P	56.0196
7¾	—	P½	56.6580
8	17	Q	57.2964
8¼	18	Q½	57.9348
8½	—	R	58.5732
8¾	19	R½	59.2116
9	20	S	59.8500
9¼	—	S½	60.4884
9½	21	T	61.1268
9¾	22	T½	61.7652
10	—	U	62.4026
10¼	23	U½	63.0420
10½	24	V	63.6804
10¾	—	V½	64.3188
11	25	W	64.8774
11¼	—	W½	65.4759
11½	26	X	66.0744
11¾	—	X½	66.6729
12	—	Y	67.2714
12¼	—	Y½	67.8699
12½	—	Z	68.4684

MEASUREMENTS



Buying at Christie's

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates:

25% of the final bid price of each lot up to and including $50,000, 20% of the excess of the hammer price above $50,000 and up to and including $1,000,000 and 12% of the excess of the hammer price above $1,000,000.

Exceptions:

Wine: 20% of the final bid price of each lot sold.

For all lots, taxes are payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

• Individuals: government-issued photo identification (such as a driving license, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

• Corporate clients: a certificate of incorporation.

• For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2490 for advice on the information you should supply.

• A financial reference in the form of a recent bank statement or letter of reference from your bank is required. A deposit may be required at Christie's discretion dependent upon your financial reference, payment history or other factors.

• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last year and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register.

For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorizing the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of $1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. **Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.**

Lots purchased in New York may be paid for in the following ways: **wire transfer, credit card** (up to $50,000), **bank checks, checks and cash, money orders or travellers checks** (up to $7,500 combined total, subject to conditions)

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of $50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site. The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to $7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote *sale* number, *invoice* number and *client* number with all transactions.

All mailed payments should be sent to:

Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.

Please direct all inquiries to the Cashiers' Office Tel: +1 212-636-2495 Fax +1 212-636-4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Payment in full must be received in good, cleared funds before the property will be released.

SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480.

We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of $150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

Conditions of Sale

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE

(a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of $1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol ▪ next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

(i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 25% of the final bid price of each lot up to and including $50,000, 20% of the excess of the hammer price above $50,000 and up to and including $1,000,000 and 12% of the excess of the hammer price above $1,000,000.

(b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

(i) to charge interest at such rate as we shall reasonably decide;

(ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

(iii) to cancel the sale;

(iv) to resell the property publicly or privately on such terms as we shall think fit;

(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;

(vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;

(vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;

(x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within 35 calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to transfer the property to our Long Island City facility at the buyer's expense, and only release the items after payment in full has been made of transportation, administration, handling, insurance and any other costs incurred, together with payment of all other amounts due to us or our affiliates.

(h) Selling Property at Christie's

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

6. LIMITED WARRANTY

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.

(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

(iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

(v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognized experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.

(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

Important Notice

Christie's Rockefeller Center and Redstone locations will be closed 26–30 December 2011.

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For a complete salerooms & offices listing go to christies.com

07/04/11

Christie's Specialist Departments and Services

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Property from

The Collection *of* ELIZABETH TAYLOR

to be sold in upcoming auctions

FRANS HALS (ANTWERP 1581-5-1666 HAARLEM)
Portrait of a man, half-length · monogram 'FH' (center right) · oil on canvas
30 ⅝ x 26 in. (77.7 x 66 cm.) · $700,000-1,000,000

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Viewing
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EDGAR DEGAS (1834–1917)

Autoportrait · stamped with the signature (Lugt 658; lower left) · oil on paper laid down on canvas

18 ½ x 12 ⅝ in. (47 x 32 cm.) · Painted *circa* 1857-1858 · £350,000-450,000

VINCENT VAN GOGH (1853-1890)
Vue de l'Asile et de la Chapelle de Saint-Rémy · oil on canvas
17 ¾ x 23 ¾ in. (45.1 x 60.4 cm.) · Painted in Saint-Rémy in autumn 1889 · £5,000,000-7,000,000

Impressionist and Modern Art Evening Sale
London • 7 February 2012

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3–7 February 2012

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PIERRE-AUGUSTE RENOIR (1841-1919)
Jeune femme au costume oriental – signed 'Renoir' (upper left) – oil on canvas
11 ¼ × 9 ½ in. (29 × 24 cm.) – Painted *circa* 1895 – £180,000–250,000

KEES VAN DONGEN (1877-1968)
Promenade à cheval · signed 'Van Dongen' (upper left) · oil on canvas
21 ¼ x 31 ⅞ in. (54 x 81 cm.) · £120,000-180,000

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The Collection of ELIZABETH TAYLOR

I | *the legendary jewels, evening sale*
Tuesday 13 December 2011
at 7.00 pm

20 Rockefeller Plaza
New York, NY 10020

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SALE NUMBER: 2623

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(ie: $4,200, 4,500, 4,800)	
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Tuesday 13 December 2011

II *jewelry (sessions 2 & 3)*
Wednesday 14 December 2011

III *the icon and her haute couture, evening sale*
Wednesday 14 December 2011

IV *fashion and accessories (sessions II, III & IV)*
Thursday 15 December 2011

V *fine and decorative arts & film memorabilia, including costumes*
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