

ELIZABETH TAYLOR

MY LOVE AFFAIR WITH JEWELRY



U.S.A. \$65.00

Canada \$102.00

“Here, in my own words and as I remember them, are my cherished stories about a lifetime of fun and love and laughter. . . . I’ve never thought of my jewelry as trophies. I’m here to take care of it and to love it, for we are only temporary custodians of beauty.”

—Elizabeth Taylor

She has mesmerized movie audiences since her debut in *National Velvet* at the age of twelve, dazzled both men and women with her luminous beauty and iconic presence, displayed shrewd business acumen by creating a line of fragrances with unparalleled success, and her AIDS activism has been a call to arms for people around the world. She is Hollywood’s greatest living star and a living legend—Elizabeth Taylor.

One of her greatest passions is jewelry, and over the years she has amassed one of the world’s foremost collections. By the time she was in her thirties, Elizabeth Taylor already owned an outstanding set of Burmese rubies and diamonds from Cartier, a fantastic emerald and diamond suite from Bulgari, and the 33.19-carat Krupp diamond, a gift from Richard Burton. That ring was later eclipsed by a subsequent gift from Burton, when he bought a staggering 69.42-carat pear-shaped diamond. Newly named the Taylor-Burton Diamond, it catapulted Elizabeth Taylor into that rarefied pantheon of great jewelry collectors.

In this revealing book, Elizabeth Taylor offers a personal guided tour of her collection. She takes us into her confidence, sharing personal anecdotes, witty asides, and intimate reminiscences about her life, her loves, and her collection. Whether talking about the famous La Peregrina pearl, which was briefly abducted by a household pet, or chatting about a childhood gift to her mother, Elizabeth Taylor shows herself to be the most seductive of storytellers: direct, irreverent, and charming.

Complementing the stories are 125 stunning new photographs of her most remarkable pieces, specially commissioned for this book, and more than 150 rarely seen images (many from Elizabeth Taylor’s personal collection) of the star wearing her jewelry over the course of almost sixty years. We see her as a young ingénue of fifteen wearing what would be the first of many charm bracelets, and again, equally dazzling, as a mature woman, wearing the famous Duchess of Windsor diamond brooch, which she purchased to benefit AIDS research.

Elizabeth Taylor: My Love Affair with Jewelry marks the first time this beautiful jewelry will be seen together as a collection. Lavishly produced and illustrated, the book has an introduction by the world-renowned authority on jewelry, François Curiel, of Christie’s. It is for those who are enchanted by this most incandescent and enduring star, for those who cherish and dream of jewelry, and most importantly, for those who believe in the true meaning of love. This book is a fabulous display of unbelievable glamour, assembled over a lifetime, by one of the most extraordinary women in the world.

280 illustrations, including 175 full-color photographs

(continued on back flap)



ELIZABETH TAYLOR





ELIZABETH TAYLOR

MY LOVE AFFAIR WITH JEWELRY

BY ELIZABETH TAYLOR

EDITED BY RUTH A. PELTASON

CONCEPT BY TIMOTHY R. MENDELSON

PHOTOGRAPHS BY JOHN BIGELOW TAYLOR

DESIGN BY TAKAAKI MATSUMOTO

SIMON & SCHUSTER

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With great-grandson, Finn (Photo, Bruce Weber)

To my beloved Mike and Richard, the two greatest loves of my life.
And to my children, without whom there would have been no life.

Introduction

In September 1998, I had the privilege of being invited to Elizabeth Taylor's home in California to appraise her legendary jewels. This was a rare occasion. Although many of us have seen or heard about the Taylor-Burton diamond, La Peregrina pearl, or her Bulgari emerald and diamond parure, very few people (including specialists) have seen Miss Taylor's collection in its entirety. I was aware that Elizabeth Taylor's name was synonymous with jewels and that she had a particularly keen eye for gems, but I did not know what to expect, and the excitement, more than the jet lag, kept me awake most of the night before the visit.



At the said time, my colleagues and I arrived at her home and commenced our work (if you can call it work). I shall never forget the trays and trays of jewelry that were presented to us over the next two days. At first, it was the sheer volume that struck me, but gradually as I examined each piece, I was impressed by the quality and variety in the collection. And quality was the common denominator for every piece, regardless of stone or size.

We had been working for several hours in a room on the ground floor when there was a buzz overhead. Miss Taylor's assistant, who had been in and out of the room throughout the morning, approached me and said, "Miss Taylor would like to know what you think of her jewels." I was stumped, and as I was thinking of a clever response, Elizabeth Taylor entered the room.

As she talked to us about the pieces, I quickly realized that Elizabeth Taylor had a vast knowledge of jewelry. We discussed many of her jewels in detail. Whether she was explaining the geographical origin of her colored stones, the history of her famous Shah Jahan diamond necklace, the color and clarity of her 33-carat Krupp diamond, or the freshwater pearls used by Ruser (a famous Beverly Hills jeweler who retired in the 1960s), she demonstrated a full understanding of her pieces and the field of fine jewelry.

Over the years, pieces were chosen more for the quality of a particular object rather than because of a specific theme. Moreover, many of her jewels carry great sentimental value and are emblematic of special occasions or are gifts from family and friends. In this regard, deserving special mention is the jewelry from Mike Todd and Richard Burton, which is noteworthy for its special significance and exceptional quality.

In addition to the “star” or great historical pieces that you are about to discover, there are also exquisite examples from famous jewelry houses. They include works by Boucheron, Bulgari, Cartier, Chopard, Gerard, Ruser, Schlumberger, Tiffany, Van Cleef & Arpels, and David Webb. The collection ranges from an antique diamond tiara and an Art Deco Egyptian revival bracelet to more contemporary creations, such as the multicolored sapphire and diamond earrings by JAR, a famous, though very discreet, American jeweler who works from a tiny shop in the Place Vendôme, Paris. I suppose I should have guessed, but I never expected Elizabeth Taylor to know of him. She has also designed some jewelry to reflect her personality and taste. By the end of my conversation with Elizabeth Taylor, it was clear that she knew each piece intimately—its style, its history, its evolution . . . it was fascinating.

It is the intensely personal quality of the Elizabeth Taylor collection that sets it apart from all others. Not only does it include the very best in gemstones and jewelry but each piece has a reason for being in her collection, paying tribute to a particular person or moment in her life. Furthermore, Elizabeth Taylor did not assemble her collection to be kept in a vault. Rather, it is to be worn, to be enjoyed, and, fortunately for you and me, to be seen.

François Curiel

Head of Christie's Jewelry Department Worldwide



Note to the Reader

“The stories that accompany these pieces of jewelry have sort of tumbled out, some of them ‘old friends’ by now, others I hadn’t recalled for years until I really began thinking about this book. Looking at these beautiful pieces of jewelry has invariably stirred up many moving memories and reminded me of some truly outrageous times. So here, in my own words and as I remember them, are my cherished stories about a lifetime of fun and love and laughter. 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, or find a perfect pearl in the soft little mouth of their sweetest puppy? Well, I did, and for all of these memories and the people in my life I feel blessed.

“Some of the pieces are newer than others, yet each one has profound meaning for me. Above all, the importance of the jewelry is emotional and psychological, and I knew that 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. I hope their presence and their magic will be passed on to others, loved but not possessed, for we are all temporary custodians of beauty. And I hope that in the future others will take care of this jewelry in a sharing way—but not too soon!”

Elizabeth Taylor

Bel-Air, California

March 13, 2002

Really and Truly My Very First Piece of Jewelry—and I Bought It

“Dad had an art gallery in the Beverly Hills Hotel on the arcade level. Whenever I came through the front door, the doormen would greet me with, ‘Hi, baby,’ ‘Hi, Elizabeth,’ which always made me feel safe, and at home. Right off the entrance was a boutique filled with beautiful clothes and accessories, and I’d look in there and just sort of dream. What I most wanted was to buy my mother something on my own from that little shop, so I started saving my allowance. I was only twelve or thirteen, and I probably got something like 50 cents a week. One day I went into the boutique and told the



nice lady who worked there that I wanted to purchase a pin for my mother, but that as I didn’t yet have enough money, would she hold it for me. Even at that age, I asked her if she could ‘give me a good price.’ (I guess I was a ‘natural’ at negotiating!) So she promised not to sell the pin to anyone else, especially as I had already been saving for many months. ‘I’ll even take it out of the window,’ she said. I was so excited, I remember practically dancing to my father’s art gallery. But I wanted this to be my secret, so at the time I didn’t even tell Dad.

“The day came when I had enough money. I bought the pin, and it was wrapped with a pretty ribbon, the whole works. I went screaming into Dad’s

gallery, waving the box, and telling him that I had a secret present for my mother. It was such a big secret, I told him, that I couldn't even undo the wrapping and show him. 'I'll leave work early,' Dad said, and he took me home. This was around the time I had done *National Velvet*, and I remember it was close to Mother's Day, which made the present an early Mother's Day gift. When my mother opened the box, she really was surprised, and very proud of me. Dad admired the pin and said, 'You have such good taste, Elizabeth,' which coming from an art dealer was the best praise. I was blissfully happy.

Elizabeth my darling
 This pin is one of my
 most valued possessions.
 These the years this is the pin
 you gave me when you
 were a little girl and pedaled
 your big soap from door to
 door - to pay for it. When
 Daddy found out about it
 he bought all your big
 soap and you had the \$5.⁰⁰
 to pay the lady in the
 Beverly Hills jewelry store
 and the pin was yours
 to give to me on
 Mother's Day - with
 all your love - now
 I give it to you with all
 my eternal love. Mom

“When I think of that little story and now hold that box of jewelry in my hand—for it came back to me when my mother died—the memories are so vivid. It was the first piece of jewelry I ever bought, and the first time I’d saved up my allowance to do something special, instead of buying the usual candies or whatever. I’ll never forget saying, ‘I did it! I did it all on my own!’ The independence of that act has stayed with me all these years.”

Mrs. Taylor’s recollection of the pin, as described in a letter from mother to daughter.

Opposite: The gold plate and colored stone brooch that Elizabeth Taylor bought for her mother, circa 1945.



A C H A R M E D L I F E

“I never cared whether or not I was an actress, especially when I was a very little girl. I was born in England, and we had a lodge on my godfather’s estate. And I had my horse, which I had to leave behind when we came to America. The happiest days of my childhood were in England because I rode—that’s where I learned to ride bareback—and took ballet lessons. I wanted to be a ballerina, so I was enrolled in the same school that the young princesses attended. At the age of three I was picked out to be in a performance for the Royal family. Every year there was a command performance. The child with the highest marks from each class was chosen to do a solo. And guess what? That year I was it! I was so enthralled by the applause that I couldn’t stop doing my butterfly curtsy and taking a peek through my hair at the Royal box. They were all laughing and sniffling. I would not get off the stage. After many whispered hisses of ‘Elizabeth, get off,’ from the wings, I eventually relinquished my place at the center of the stage and the warmth and glow of the audience that started me off I guess has never left me.



“Years later, after we had moved to America and settled in Beverly Hills, my father got me an audition for *Lassie Come Home* because of my English accent. So I just talked to the dog—‘Poor Lassie. Poor girl.’ And I got the part. Then MGM signed me up for eighteen years. I had a great imagination, and I just slid into being an actress. It was a piece of cake. But mostly, when I was first acting, I just liked playing with the dogs and the horses. Having a horse gave me a sense of freedom and *abandon*, because I was so controlled by my parents and the studio when I was a child that when I was on a horse *we* could do whatever *we* wanted. Riding a horse was my way of getting away from people telling me what to do and when to do it and how to do it. And if I was a good little girl I would be rewarded . . . by receiving another script. On the other hand, by the age of fifteen—or whenever this picture was taken—I really did have a new love in my life: jewelry. And I’ve been loyal to that love ever since.”

The fifteen-year-old ingénue returns to her homeland after having been in California for eight years (and having starred in six films). The five-week publicity tour included the usual sightseeing stops and autograph seekers.

True to character, though, a dog is always close at hand.

Opposite: At home, Beverly Hills, circa 1946

“Can you believe it? A child author! Even though the studio had this ridiculous way of schooling us when we were shooting—between takes you had to ‘study’ for a minimum of ten minutes—I must have learned something. *Nibbles and Me* sprang from a school assignment. Each week we had to do an essay on any subject we chose, and Nibbles was my favorite subject. I kept a diary of our experiences together. I think it was the teacher’s suggestion that I write it with a sense of continuity, as if it were a book.

“I wanted to be an artist, but I became so busy with film work that all of my concentration went into acting. My dreams of forests and wild animals had to take a backseat. I drew for a few more years, but only as a private thing.”



A promotional shot for the book, left, and the book cover of *Nibbles and Me*, center, published in 1946. At right, hard to say who’s happier—the smiling actress or the two bounding pups?

Gold charm bracelet with 30 charms

Gold charm bracelet with 12 charms

Pages 18–21: Gold charm bracelet with 20 charms. The small gold sphere, left of center, is actually a locket with engraved medallions for each of Elizabeth Taylor’s children.







CLUB OF GREAT BRITAIN
RACE MEETING
MAID STAKE
PRESENTED TO
ELIZABETH TAYLOR
THE DIRECTORS OF
SONS & COMPANY LTD
DOWNS PARK
AUGUST 31st
1963

ELIZABETH
TAYLOR
BURTON
—
29.12.32
—
CHALET ARNE
GSTAAD
—

Elizabeth

NAME
Taylor



Michael

6-1-53

Louis

7-2-55

ELIZABETH



Maria

8-1-61

LIPSA

8-57

LIPSA



Above left: Eldest son, Michael Wilding, gives a kiss to a portrait nearly as pretty as his own adoring flesh-and-blood mother.

Above right: And Christopher makes two for Elizabeth and English actor Michael Wilding.

Opposite: The Wildings with their first-born, photographed by Cecil Beaton.







Above left: The luxury liner *Liberté* may have just pulled into the New York harbor, but Elizabeth Taylor was still a month away from giving birth. Mike Todd proudly referred to his wife in her “glamorous pregnancy”—sweetly covered in a two-piece pink silk maternity dress. Note the heavy charm bracelets.

Above right: Outside the entrance to Villa Fiorentina in St.-Jean-Cap-Ferrat, where Elizabeth Taylor, her two sons, and Mike Todd stayed for several weeks. She is wearing the 29.4-carat diamond ring and carnation diamond brooch, both gifts from her husband. (Photo, Edward Quinn)

Gold charm bracelet with 19 antique seals, detail



Sixteen gold bangle bracelets, each suspending an antique coin

Group of gem-set, gold and silver cruciform, and Star of David pendants on chains (enlarged)

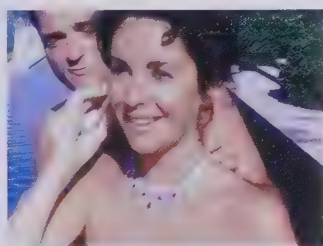
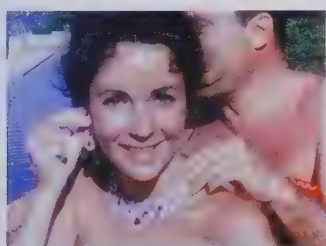




T H E L E G A C Y O F L O V E

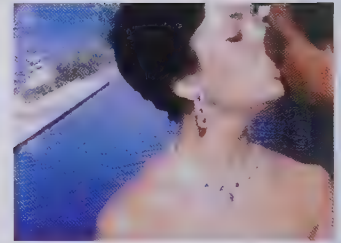
“I’ve been astonishingly lucky with love—I’ve had two great loves in my life: Mike Todd and I only had thirteen months together, but I now see that Mike’s love was a legacy to me. Mike was amazing: so loving and so unconditionally larger than life.

“When Mike gave me the rubies I was pregnant with Liza. We had rented a villa, La Fiorentina, just outside Monte Carlo near St. Jean Cap-Ferrat, about three months into our marriage. The most beautiful house you’ve ever seen. Actually, I rented it twice—once with Mike and once with Richard. I was in the pool, swimming laps at our home, and Mike came outside to keep our company. I got out of the pool and put my arms around him, and he said, ‘Wait a minute, don’t fogle



your tiara.’ Because I was wearing my tiara in the pool! He was holding a red leather box, and inside was a ruby necklace, which glittered in the warm light. It was like the sun, lit up and made of red fire. First, Mike put it around my neck and smiled. Then he bent down and put matching earrings on me. Next came the bracelet. Since there was no mirror around, I had to look into the water. The jewelry was so glorious, rippling red on blue like a painting. I just smacked with my feet my arms around Mike’s neck, and pulled him into the pool after me.

“It was a perfect summer day and a day of perfect love.”



Above and preceding page: Never-before-published footage of a jubilant Elizabeth Taylor trying on the ruby-and-diamond jewelry from her husband at Villa Fiorentina. The home-movie shutterbug was Eve Johnson, wife of actor Van Johnson. Moments after this scene was taken, the camera followed a very pregnant Elizabeth Taylor romping in a lawn sprinkler with her sons—and happily wearing her new jewelry.

Opposite: At the Tropicana Hotel in Las Vegas, June 1958, where Eddie Fisher was performing.





Ruby and diamond bracelet, by Cartier



Pair of ruby and diamond ear pendants, by Cartier





Above left: Just one day after being made Mrs. Mike Todd, husband and wife are toasted with champagne by their hosts in Acapulco. (February 3, 1957)

Above right: Wearing the full Cartier suite, including the bracelet, and her 29.4-carat diamond engagement ring. Opposite: Both the tiara and the earrings were gifts from Mike Todd, which the young beauty wore at the screening of Todd's *Around the World in 80 Days* at the Cannes Film Festival, May 1957. The tiara was first seen in America two months earlier, at the Academy Awards in Los Angeles. (Photo, Edward Quinn)

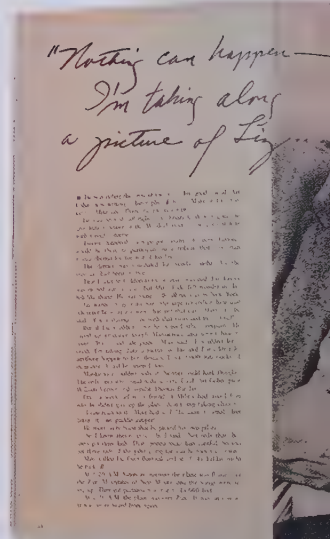
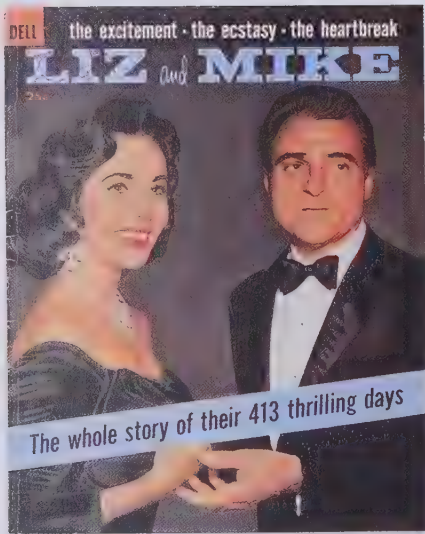
My Ice Skating Rink

“By now people know about the Krupp diamond that Richard bought for me, but my darling Mike gave me a magnificent 29.4-carat ring when we got engaged. I used to call it my ‘ice skating rink.’ Even then, back in the late 1950s, people would stop me and ask me about my jewelry—they still do, as a matter of fact—and sometimes they’ve even asked to try it on, which I love.

“Toward the end of 1957, Mike and I had been on this crazy junket promoting *Around the World in 80 Days*, and our last stop was in Russia. We were on a tour in one of the great museums and we had this darling Russian guide with beautiful gray hair, and he was dressed in a perfectly matching gray suit. He was showing us the painting and sculpture galleries, and the jewelry, which was my main interest. When we came out of the museum, my diamond ring (which I had to sell years later) was sparkling away in the sunshine, and this dear man couldn’t take his eyes off it. He looked at me and said, ‘I mean no offense, madam, but a stone of that beauty should be in a museum, where everyone can see it.’ ‘You know,’ I answered, ‘I disagree with you. When I wear it, anyone can look at it, and I’ll let anybody try it on. So more people have probably touched this stone, seen the beauty in the pure sunshine or when it sparkles at night. Anyone who is around me can see it up close. Isn’t that better than putting it in a museum? How many people in a museum can actually take a rock of this size out of a case and put it on their finger? Besides, I take care of it. It’s a part of me while I have it, and I’m there to protect it and insure it.’ At that moment he finally understood what I meant. Then I asked whether he wanted to try it on.”

The glow isn’t just from the diamond, but from motherhood itself: Michael and Christopher Wilding cuddle around their mother and new baby sister, Liza Todd. (Photo, Toni Frissell)





Magazines about Hollywood celebrities were big business, and nothing fanned the flames of love (or stoked the cash register) better than tragedy, as seen in this magazine devoted exclusively to the happy but brief marriage of Elizabeth Taylor and Mike Todd. The cover shows the actress wearing jewelry from her husband: the diamond earrings (page 42) and Belle Époque diamond necklace (page 45).




"IT JUST CAN'T BE... IT JUST CAN'T BE!"



IT JUST CAN'T BE!

*Barbra Streisand and her sister Estelle
and her mother, Estelle Streisand*




MIKE

MIKE

MIKE


LIZ A MIKE




they had 413 days



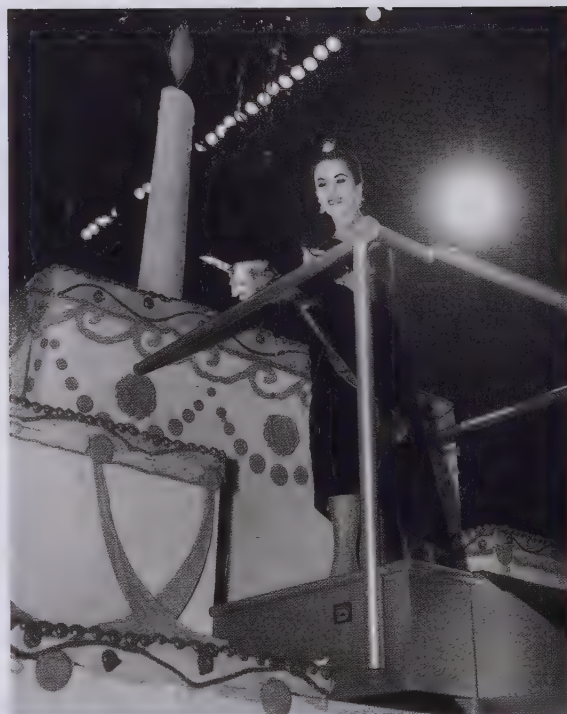
they had 413 days



they had 413 days



they had 413 days



Todd's larger-than-life personality was suited to the producer's highfalutin promotion on behalf of his blockbuster-*Around the World in 80 Days*, which included, at left, a brief stopover in New York en route to London, with connection to Moscow; and center, a wildly extravagant birthday party that Todd threw at Madison Square Garden in New York. The occasion was the one-year anniversary of his film, which had just grossed \$17 million. The party statistics tell a bigger story: The birthday cake for Todd's "baby" was 14 feet high and 30 feet in diameter, and was enjoyed by 18,000 invitation-only guests. Todd had even persuaded CBS to carry the party live on television. Elizabeth Taylor wears the Cartier suite, and in her hair a diamond carnation brooch, also a gift from Mike Todd. Some years later, the brooch was stolen in a hotel where the actress was staying. Above right: Signing the guest board at the premiere of *Raintree Country*, 1957, which starred Elizabeth Taylor and Montgomery Clift. Opposite: Listening to Eddie Fisher perform at the Tropicana in Las Vegas, April 1959, but in full Mike Todd jewelry.





The Mike Todd diamond ear pendants

“These earrings have been among my favorites for years. Mike and I were staying at the Ritz in Paris. We were walking under the arcade, the Place Vendôme, where all the jewelry shops were. There were windows displaying hand-beaded handbags, and other just incredibly Parisian things that you couldn’t get anyplace else in the world. I’ve always loved dangling earrings and at the time I wanted a pair of what I call ‘chandelier’ earrings. We were just sort of window-shopping, when I found the perfect window—and I said, ‘Mike! Oh God, oh Mike, couldn’t I please please please? I can’t go home without them! Couldn’t we at least go in and look at them?’ In we went and I tried on these long earrings. The more I swished my head back and forth, the more they twinkled, and Mike was just smiling at me. ‘Of course you can have them,’ he said. They were beautifully done. I was smitten with them and wore them whenever I could. And these were paste—not even real diamonds!

“A couple of months later we were back in New York, and I went to put on those earrings. They were in a different box, but I didn’t give it much thought. I opened the box, and the earrings looked all polished up, and I put them on. But there was something different about how they fit. And I said, ‘Mike, there’s something wrong with my earrings. They’re not quite the same.’ Well, he just chuckled, and told me he had taken the paste ones and had them made up with real diamonds! Mike was so incredibly inventive and loved to surprise me in so many different ways. We were a bit late for the party. . .



Left: Getting ready backstage before taking her seat at Fisher's Las Vegas show. Looking splendid and wearing the diamond girandole earrings, in the early 1960s, center, and at right, when arriving at the premiere for *Suddenly Last Summer*, 1959.

Belle Époque diamond necklace, circa 1900

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





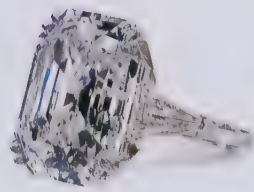
“When Mike gave me this tiara, he said, ‘You’re my queen, and I think you should have a tiara.’

“I wore the tiara for the first time when we went to the Academy Awards. It was the most perfect night because Mike’s film *Around the World in 80 Days* won for Best Picture. It wasn’t fashionable to wear tiaras then, but I wore it anyway, because he was my king.”

The Mike Todd diamond tiara, circa 1930



MY BABY: 33 CARATS AND GROWING



“This remarkable stone is called the Krupp diamond because it had been owned by Vera Krupp, of the famous munitions family which helped knock off millions of Jews. When it came up for auction in the late 1960s, I thought how perfect it would be if a nice Jewish girl like me were to own it.

“In truth, though, there’s nothing funny about the Krupp. When I look into it, the deep Asscher cuts—which are so complete and so ravishing—are like steps that lead into eternity and beyond. My ring gives me the strongest feeling for beauty. With its sparks of red and white and blue and purple, and on and on, really, it sort of hums with its own beatific life. To me, the Krupp says, ‘I want to share my chemistry—my magic—with you.’ ”

*The Krupp diamond
Weighing 33.19 carats*

Quoting the Burtons

Her: “Richard and I were two very volatile people. We were like two atom bombs, and when we’d go off together, there would be this tremendous explosion. But we always came down together, and we didn’t sulk and we didn’t pout. We had a ball fighting.”

Him: “I fell in love with her at once. She was like a mirage of beauty of the ages, irresistible, like the pull of gravity. She has everything I want in a woman.”

Her: “His relish, his energy—it’s like knowing a whirlwind that sparkles and shoots off and people catch the sparkle. He has this mercurial, retentive, darting brain—there’s something wild, rather like a running deer, about his thinking.”

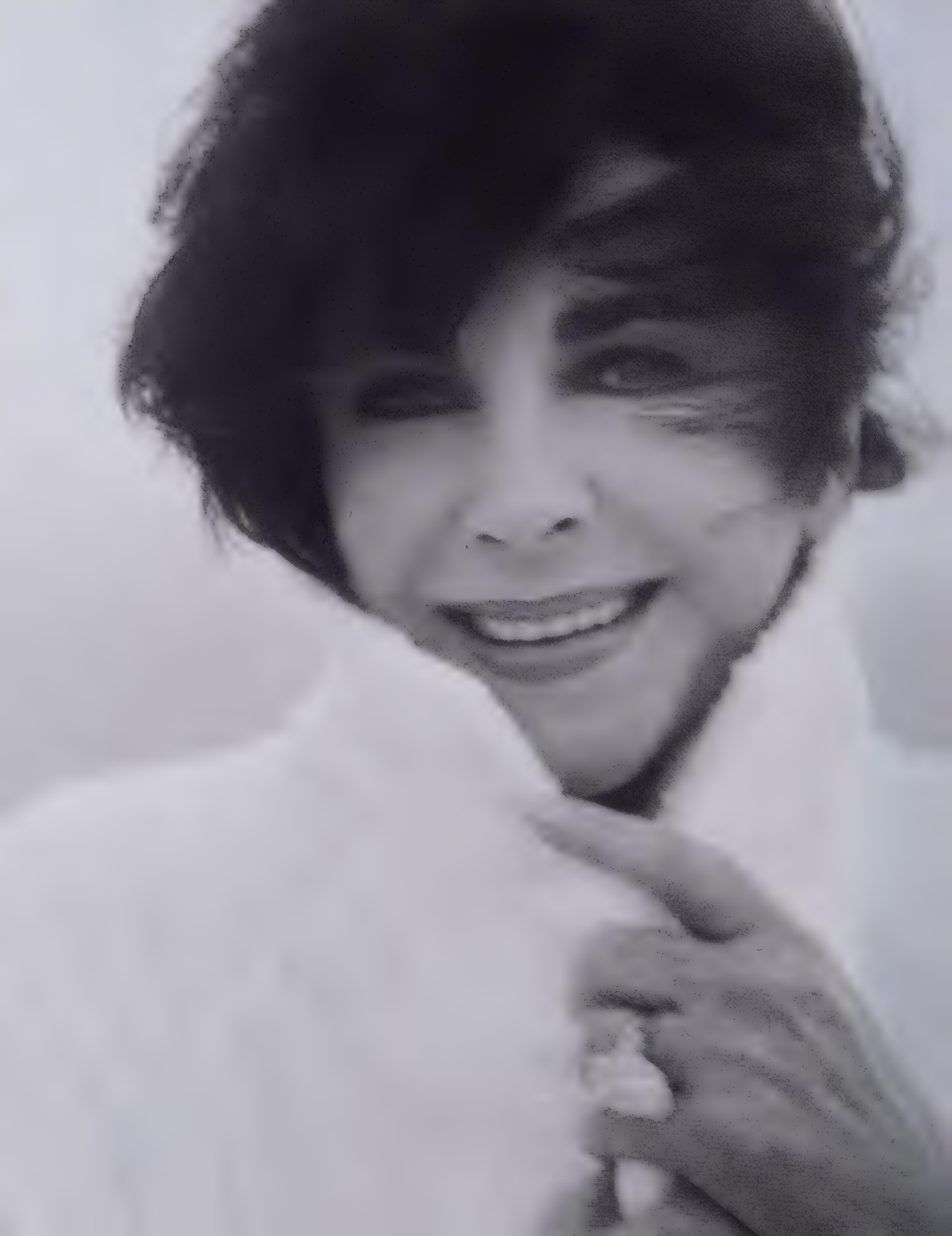
Him: “I cannot see life without Elizabeth. She is my everything—my breath, my blood, my mind, and my imagination.”

Her: “So we are only apart when it is a matter of life and death. It’s certainly nothing I planned. It’s something we can’t help—a marvelous accident of the heart to feel this way.”

Her: “He called me Mabel, and I called him Charlie.”

Budapest at night, where Richard Burton threw a lavish party to celebrate his wife’s fortieth birthday, 1972.
(Photo, Norman Parkinson)



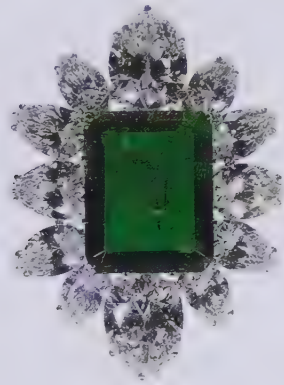


“I don’t want to be a sex symbol. I would rather be a symbol of a woman,
a woman who makes mistakes, perhaps, but a woman who loves.”

Photograph in *Vogue* magazine, 1991 (Photo, Herb Ritts)



IT'S TUESDAY, I LOVE YOU



“I can’t deny that Richard gave me some spectacular gifts on birthdays and Christmas, but in truth he was so romantic that he’d use any excuse to give me a piece of jewelry. He’d give me ‘It’s Tuesday, I love you’ presents. ‘It’s a beautiful day’ presents. ‘Let’s go for a walk, I want to buy you something’ presents. Over the years I’ve come to think of these as my ‘It’s Tuesday, I love you’ jewelry. And I always knew when he would come up with the most extraordinary ring or something fancy and simple.”

Emerald and diamond brooch, by Bulgari

March 15, 1964, was a turning point for both stars: the filming of *Cleopatra* was well behind them and their happiness was legally sanctioned in this exchange of marital vows at the Ritz-Carlton in Montreal. Elizabeth Taylor’s golden-yellow chiffon dress was made by Irene Sharaff, the costumer who also designed the actress’s flowing gowns in *Cleopatra*. Burton had given his wife the Bulgari emerald and diamond brooch as an engagement present.

When in Rome . . . Go Shopping!

“Undeniably, one of the biggest advantages to working on *Cleopatra* in Rome was Bulgari’s nice little shop. I used to visit Gianni Bulgari in the afternoons and we’d sit in what he called the ‘money room’ and swap stories. He had a whole section of antique silver and gold samovars and huge tea sets and other bits for fine homes. And the jewelry? The exclusive crème de la crème pieces were tucked away in a small room.

“One day Richard said, ‘I want to buy you a present. I feel like buying you a present.’ And I said, ‘Wow! What did we do today that you . . . that’s amazing! Where? Where shall we go?’ ‘Bulgari, of course,’ he said. ‘Now Elizabeth, I am handling this and I would prefer if you would control yourself,’ because I tend to get a little high-strung. ‘My love,’ I cooed, ‘I promise whatever you give me will go straight to my heart like an arrow. Whatever you pick out for me.’ Again, the Welsh baritone: ‘Just be in a good mood.’

“So we went to Bulgari’s back room, and Richard said to Gianni, who’s now properly seated behind this rather formal desk, ‘I want to buy Elizabeth a present but it cannot exceed \$100,000.’ Gianni smiled, went over to the safe, and brought out a pair of rather small—I mean very small—earrings. Richard and I looked at each other and sort of chuckled, ‘You’ve got to be joking.’ Gianni replied modestly, ‘I thought you said \$100,000.’ Well, we did! ‘So,’ he said, with this little flourish of his hands and a shrug of his shoulders, ‘that’s \$100,000.’

“‘Try again,’ Richard suggested. Gianni opened another drawer in the safe and a little chunk of green flame came out. He opened another drawer

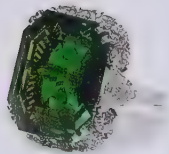


ame it on *Cleopatra!*

Clockwise, from top right: Two performers, two performances—the Burtons clown around backstage in Richard Burton’s dressing room in Montreal, where he was starring in *Hamlet*. As they were getting ready for a wedding reception that evening, the new Mrs. Burton was showing off some of the more domestic gifts the couple received. By this time, matching earrings were part of the Bulgari ensemble, in this case as a thirty-second birthday present. A few weeks later, bottom left, the actress wears the emerald brooch at the opening of the Copacabana in New York, which offsets a pair of yellow diamond earrings (page 112), also a birthday gift, but from former husband Eddie Fisher.







and this time a giant green flame leapt out! Then a third drawer. This time we were blinded by a blaze of white. And it was diamonds. ‘Again?’ Richard said, ‘what kind of game are you playing with us?’ Gianni became very apologetic: ‘You are right. These are way too expensive. I am sorry. These are over your budget and I can’t let you see them.’ ‘Oh, come on, Gianni. Be a sport.’

“Of course Gianni was playing with us. He brought out a ruby and diamond necklace. I had never seen anything like it in my life—and by that time I already had the beautiful Cartier rubies from Mike. But this necklace was huge, with the most enormous stones. ‘How much?’ Richard asked. I didn’t even dare put it on. Again Richard asked the price. ‘Over a million dollars.’ Richard sort of looked down, and mumbled ‘No, no, no.’ ‘OK, I have a lesser piece,’ and this time he brought out emeralds. We simply looked and I thought, ‘Oh my God! I’ve got to have the emeralds.’ Gianni was so smart, because he didn’t just show us one piece, he showed us two different sets to choose from. The smaller of the two necklaces had a pendant that could also be worn as a brooch. So I tried them on, the huge one, then the smaller one, then the huge one, then the smaller one—the \$100,000 brooch was out the window. But I reasoned with Richard, ‘You see, love, you can detach the pendant and wear it as a pin, so it’s really like getting two pieces for the price of one!’ We saw how beautiful it was both ways. The diamonds around the brooch were 10 carats each.

“By this time we had been joined by Bob, who was one of Richard’s and my dearest friends and who had been Richard’s dresser for I don’t know how

Emerald and diamond ring, by Bulgari

The look of love: In Puerto Vallarta, 1963, where Burton was making Tennessee Williams’s *The Night of the Iguana*.

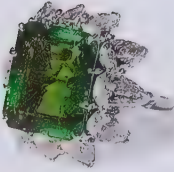




*Pair of emerald and diamond ear pendants, by Bulgari
Opposite: Emerald and diamond necklace, by Bulgari*



Emerald and diamond bracelet, by Bulgari



long. Bob was a very elegant, tall, Savile Row–dressed black man, who held himself with such perfect dignity. Richard turned to him and asked, ‘Bob, what do you think?’ because by now Richard was in a ‘whatever you want’ mood. We’d gone too far to turn back. I remember Bob looked at both necklaces and said he couldn’t decide, either. Finally, I tried them each on one more time, and I said, ‘Richard, you know, I think I like the smaller one.’ With that, Bob turned to Richard, shot him this look of, oh boy! and said, ‘Mr. B., you can’t hardly get girls like that no more!’

Emerald and diamond ring, by Bulgari

Overleaf: From the time Elizabeth Taylor first received the emerald and diamond jewelry—sometimes referred to as the Grand Duchess Vladimir Suite—she was seen wearing the gems literally all over the world. Clockwise, from top left: at dinner on the luxury liner *Queen Elizabeth*, 1964, with Richard Burton, Harry Karl, and Debbie Reynolds; at a benefit premiere of *Lawrence of Arabia* in Paris at the British Embassy; dancing at a ball given by Countess Marina Cicogna in the Vendramin Palace, Venice, 1967. Miss Taylor is also wearing the 29.4-carat diamond ring, given to her by Mike Todd; greeting Queen Elizabeth II at a dinner given in Washington, D.C., July 8, 1976, in honor of the Bicentennial; with an award for her role in *Suddenly Last Summer*, 1959, complementing the Bulgari emeralds with an emerald and diamond tremblant brooch; prior to the gala for *Lawrence of Arabia*, wearing the Mike Todd diamond tiara with her emeralds; at a party in 1970; at a Save Venice costume ball, 1967. The elaborate headdress of pearls and fake flowers was crafted by the famous hairdresser Alexandre of Paris.





“By the time I got this bracelet from Richard, I already had a pretty good collection of emeralds and diamonds from Bulgari, but this bracelet was just so unusual. It was another one of those ‘It’s Tuesday, I love you’ presents. I like to wear it with my emerald brooch.”



Emerald and diamond “zigzag” bracelet

The occasion for this photograph by Cecil Beaton was the elegant Proust Ball, given by Baron and Baroness Guy de Rothschild at the Château de Ferrières, Seine-et-Marne, in 1972. The engraved invitation stipulated costumes appropriate to Proust’s *A la recherche du temps perdu*. In particular, the women were asked to coif their hair in jewels. In addition to her own Bulgari emeralds and diamonds, Van Cleef & Arpels loaned Elizabeth Taylor some jewelry, which hairdresser Alexandre wove in and around her hair.







Emerald and diamond flower brooch, by Bulgari, detail opposite

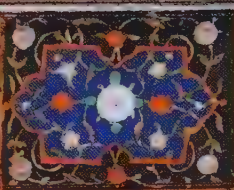




The emerald and diamond brooch (page 69), now used as an especially fine hair ornament in this promotional still for *The V.I.P.s*, 1963.

عنه جهان دیده لرم و سپرد حیدر سیاه و بدرار
در حق صحبت براند و شرط مودت چو از دشمن و نیران

از مو است پدید در جگر سبزی میخیم که است بدست
باوسی کرد و اقبال رهنری که بجا دست پیری افتاده ی



سمرقند ساه جهان ماد ساه غاری

مقدمه
در حق صحبت براند و شرط مودت چو از دشمن و نیران

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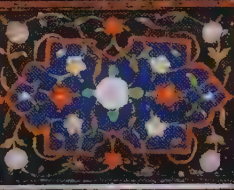
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I FEEL AS THOUGH I'M ONLY THE CUSTODIAN OF MY JEWELRY



“I’m fortunate to have some very important pieces of jewelry. I don’t believe I own any of the pieces. I believe that I am their custodian, here to enjoy them, to give them the best treatment in the world, to watch after their safety, and to love them. And they give their love back to me. We enjoy each other. I think it’s because each piece has meaning for me and the memory of a piece of jewelry always brings back a sense of joy and love.

“One day somebody else will have them. Maybe not all the same bunch, but this piece or that piece or maybe a lot of pieces will be together, and I hope that new person will love the jewelry and respect it as much as I do, because this kind of beauty is so rare and should be treated with such care and admiration. When I die and they go off to auction I hope whoever buys them gives them a really good bunch.

“I’ve never, never thought of my jewelry as trophies. I’m here to take care of them and to love them.”

Above: Shah Jahan holding a turban jewel, by Abul Hassan, 1617. Mughal miniature, inscribed in the margin by Shah Jahan, “a good portrait of me in my twenty-fifth year.” Collection Victoria & Albert Museum, London

Opposite: Shah Jahan seated on the Peacock Throne. Mughal-style copy. Collection Victoria & Albert Museum, London





*The Taj Mahal diamond, detail opposite
Gold and ruby chain by Cartier*

“This piece grabbed both of us—it’s incredibly beautiful, but the story behind the necklace is what gives it romantic value. According to the Persian inscription, it had first been made in 1627 for Nur Jahan, wife of the emperor Jahangir, who was the father of Shah Jahan. This Shah later received this stone from his father, and he in turn gave it to his favorite wife, Queen Mumtāz. 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!”

“Although we bought the necklace during a stopover at Kennedy Airport—Cartier kindly managed to bring some jewelry out to the airport to show us while we waited for our connection—Richard officially gave it to me for my fortieth birthday at a sort of family-and-close-friends-only party in Budapest, which lasted two days. Originally, the pendant had been on a long white silken cord, which had worn out over the many years and had been replaced with an exact replica in gold and rubies.”



Although Elizabeth Taylor had on some of her finest jewelry at her fortieth-birthday party, including her Krupp diamond, it was the Taj Mahal necklace, worn for a dinner-dance on the second night of festivities, which attracted the most notice. She is seen with guests Princess Grace and fellow actor and friend Michael Caine. At right, nearly thirty years later, the distinguished AIDS activist appears wearing the Taj Mahal necklace at a party sponsored by AmfAR in New York, March 1999. This was just days prior to the AmfAR fundraiser, "Fashions of the Oscars," held at Christie's.

“Look at the workmanship and the detail. It’s just stunning. I mean, it takes my breath away. Everyone who sees the bracelet is awestruck by the hieroglyphics and the way it shines.

“When it came up for auction, Richard and I were fascinated by the provenance because it came from the collection of King Farouk. We both fell in love with it on the spot.”



The King Farouk bracelet, circa 1925, detail



"If you're a collector, I think you've got to be willing to share. Some people lock their passions up in vaults, behind dark doors, so it's only theirs. Some people have their paintings put into storage so nobody else can look at them. I don't understand that mentality at all.

"Each piece is different, each piece is unique. And they each call out. 'Look at me, look at me.' I do, however, have a safe!!!"



Belle Époque diamond bow brooch, circa 1905, by Gillot



Antique ruby and diamond locket, circa 1830

L A P E R E G R I N A

“I was doing a film in Las Vegas, and when Richard wasn’t working he was always in a black, grouchy mood. He had just bought the Peregrina at auction, and Ward Lauderigan of Sotheby’s had it flown out to us from New York. It was hanging from a very beautiful, little tiny pearl-and-platinum-chain necklace. I loved putting it around my neck and feeling it dangle. The pearl was so tactile, I couldn’t stop rubbing it.



“The history of this totally natural, totally real pearl is unbelievable. When we got the Peregrina we also received a booklet with the story of the pearl and its family tree and a list of all the people who had owned it. It was just incredible! It had been discovered by a slave sometime in the 1500s. He got his freedom because of it and his owner made out pretty well, too. It ended up as part of the Spanish royal jewels, and along the way Prince Philip II of Spain gave it to Mary Tudor of England as an engagement present.

“Not long after I received the pearl, we saw a portrait of Mary Queen of Scots and that’s when I decided how I wanted it set. So we took pictures of the painting to Cartier to have them design a setting. The choker part was in the painting, so we took that aspect of it. Both the larger and the smaller oriental pearls came from the painting, as well as the idea for the diamond and ruby ornaments between the pearls. It was the most incredibly beautiful choker. But the little diamond bail, suspending the pearl, is original to the piece.”

Receiving an award in Italy for her film work, January 1973. For this occasion, the actress is wearing the Peregrina choker, natural pearl pendant earrings, and a ruby and diamond ring.

La Peregrina pearl, early 16th century

Suspended from a natural pearl, ruby, and diamond necklace by Cartier





The actual Peregrina pearl, as purchased by Richard Burton for his wife. At this time, the necklace consisted of intermittently spaced small pearls along a slender chain. (Photo, Gianni Bozzacchi)

Indisputably one of the world's finest examples of a pear-shaped pearl, La Peregrina's origins are less certain, or less fully agreed upon by scholars worldwide. Even the meaning of the word "Peregrina"—wanderer—suggests the pearl's quixotic trail over some four hundred years, beginning in the early 1500s, when a slave discovered it in the Gulf of Panama. The slave won his freedom for his find and soon thereafter the Spanish crown received the bauble. Prince Philip II of Spain gave it to his wife, Mary Tudor of England, as a wedding gift, and over the succeeding generations the necklace was given to Spanish queens Margarita and Isabel. The next major holder of the pearl was the Bonaparte family, in the early 1800s. At this point, different versions circulate about the pearl's provenance, and *which* pearl in fact was in *whose* hands. Is it La Peregrina? Is it the Abercorn? About one point there is no confusion: Richard Burton bought the pearl for his wife at auction for \$37,000 in January 1969. (The unhappy second-place bidder, Prince Alfonso de Bourbon Asturias, is testament to the ongoing controversy surrounding the pearl's "rightful" home.)



Left: Velázquez. *Queen Margarita on Horseback*. 1634–35. Collection Prado Museum

Right: Velázquez. *Queen Isabel on Horseback*. 1634–35. Collection Prado Museum

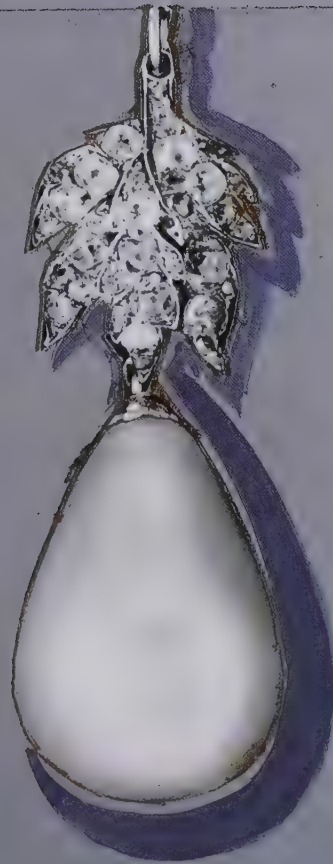
Art historical documentation of La Peregrina's ownership in the mid-1600s is provided in these two portraits made by Velázquez, the great Spanish court painter. At left, Queen Margarita, wife of Philip III, wears the pearl as a brooch fastened to her bodice, whereas her daughter-in-law, Queen Isabel, at right, wears it suspended from a long necklace.



Three years after owning La Peregrina, the Burtons commissioned Cartier to design a new mount. Elizabeth Taylor, working with Cartier designer Al Durante (who shuttled between the New York offices and the Burtons' yacht in London), wanted the new necklace based on a necklace worn in a sixteenth-century portrait of Mary Queen of Scots that she and her husband had loved. The sketch at left, published for the first time, shows the earliest workings of the double-strand pearl and ruby choker. At right, the considerably evolved design with notes made by Elizabeth Taylor, in red pen, and by Cartier. Opposite, an alternate design for the flame motif, which the actress selected. In all, the new necklace, with its fifty-six exquisitely matched oriental pearls, took several months to complete.



AD







The Case of the Missing Pearl

“I had recently received the Peregrina from New York and it was on a delicate little chain, and I was touching it like a talisman and sort of walking back and forth through our room at Caesar’s Palace—we had the whole top floor and the crew had about half of it. So I was dreaming and glowing and wanting to scream with joy, but Richard was in one of his Welsh moods, and his joy . . . well, he was a Welshman, so sometimes his joy was perverse and he would become dark. But when I’m happy I show it and scream it and yell it, and I wanted to throw myself at him and kiss him all over. But because I knew Richard very well, I had to play it by ear, and I knew that this was not the moment to become too demonstrative.” Just the same, there was no one to talk to and no one to show the jewel to, and I was going out of my mind! At one point I reached down to touch the pearl—and it wasn’t there! I glanced over at Richard, and thank God he wasn’t looking at me, and I went into the bedroom and threw myself onto the bed, buried my head into the pillow, and screamed.

“Very slowly and very carefully, I retraced all my steps in the bedroom. I took my slippers off, took my socks off, and got down on my hands and knees, looking everywhere for the pearl. Nothing. I thought, ‘It’s got to be in the living room in front of Richard. What am I going to do? He’ll kill me!’



A la mode 1960s, in a portrait by Firooz Zahedi, wearing La Peregrina on its original chain, in her hair.

Pages 88–89: In an unbilled walk-on in her husband’s film, *Anne of the Thousand Days*, 1969, Elizabeth Taylor wears her newly acquired pearl necklace. In the facing image, and well off-camera but not out of the camera’s eye at the premiere of *Staircase* in 1969, she antes up the flash factor in a blaze of diamonds and pearls: the Mike Todd diamond tiara and earrings, a 19th-century natural pearl and diamond garland necklace (a gift from Richard Burton in 1968), and La Peregrina.

Because he loved that piece. Anything historic was important to him. This pearl is unique in the world of gems. It's one of the most extraordinary pieces there is. And I knew that he was proud inside, which was why he was being like this cartoon with a black cloud over his head and raindrops falling.

“So I went out and sort of started humming la la la, and I was walking back and forth in my bare feet, seeing if I could feel anything in the carpet. I was trying to be composed and look as if I had a purpose, because inside I was practically heaving I was so sick. I looked over and saw the white Pekingese, which was mine, and the orangey-brown Pekingese, which was Richard's. God, that dog worshiped him. All the puppies—it was their feeding time—were around the bowls munching. So I looked at the dogs, saying, ‘Hi babies, such sweet little babies . . .’ and I saw one chewing on a bone. And I did the longest, slowest double take in my head. I thought, ‘Wait a minute. We don't give our dogs, especially the puppies, bones! What *is* he chewing on?’ And I just wanted to put my hand over my mouth and scream again. But no, I just casually opened the puppy's mouth, and inside its mouth was the most perfect pearl in the world. And it was—thank you, God—not scratched.

“I did finally tell Richard. But I had to wait at least a week!”



In 1992, wearing La Peregrina and the natural pearl pendant earrings.



MAGNIFICENT
JEWELRY

PARKE - BERNET GALLERIES · INC

“LIZ GETS THAT PEACHY PEAR”

“Richard was absolutely determined to have this diamond. He was still on a high from having bought me the Peregrina only a few months before, so when this huge diamond came up at auction Richard made up his mind he had to have it. Well, he and a few others (one rumored to be the Sultan of Brunei). Walter Annenberg—sorry Mr. Paul Ames, had decided to put the diamond up for auction and we all went crazy. Richard had the diamond sent to us in Gstaad, where we lived. When it was time for the auction, Richard instructed our good friend and lawyer Aaron Frosch that he could bid as high as \$1 million, still a lot of money today and God knows how much more in 1969. To Richard’s amazement, he was outbid. Cartier bought the diamond with an offer of an additional \$50,000, the most ever paid at auction for a diamond at the time. Richard was absolutely beside himself. I remember we were in our favorite pub and he got on the phone to Cartier, and practically before the first papers in New York hit the streets boasting about the purchase by Cartier, we were the new owner—for another \$50,000, which was a pretty fast profit for them. And just as fast, the stone went from being called the Cartier diamond to the Taylor-Burton diamond.”



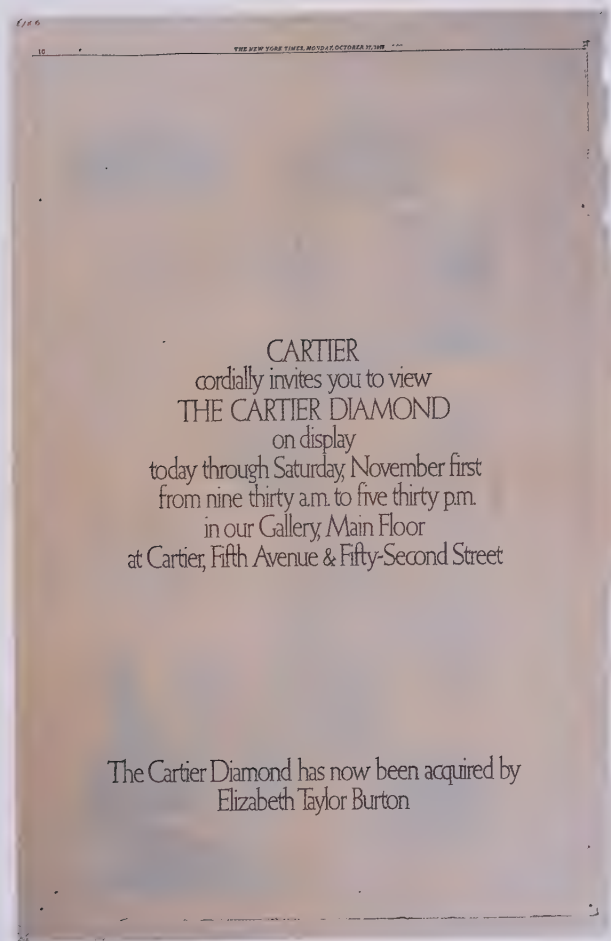
“Originally, I wore the diamond as a ring, but even for me it was too big, so we had Cartier design a necklace. I’m still sick that I sold it some years later.”

The Taylor-Burton diamond, by Cartier

Weighing 69.42 carats

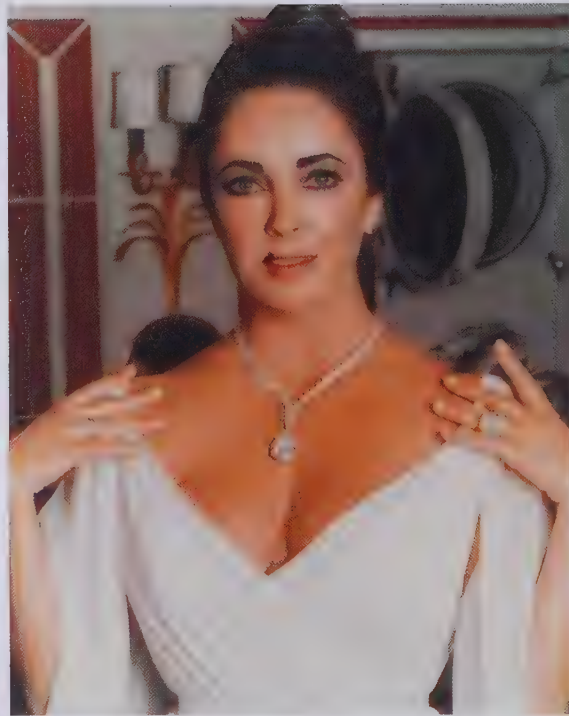
Once the gavel hit, the regal diamond was newly owned, and thus newly named the Cartier diamond, featured here in the company’s distinctive red leather box. Within forty-eight hours, the diamond had switched hands and names. Opposite: There was nothing misleading about the title of Sotheby’s auction, “Magnificent Jewelry,” featuring the 69.42-carat diamond.





When Richard Burton bought the diamond from Cartier subsequent to the auction, he agreed to allow the jeweler to display the large stone for a limited period of time in New York, as advertised in this announcement that ran in the *New York Times*. Crowds circled the corner of the Fifth Avenue store just to have a look.

Opposite: Grace Kelly's fortieth birthday in Monte Carlo was a lavish affair, by any standard. The stylish event was based on a scorpion theme, which was the princess's astrological sign. Elizabeth Taylor chose the party as the debut of the Taylor-Burton diamond, which required more than the usual insurance. First, the diamond was flown from New York to Nice in the company of two security guards, who delivered it to Elizabeth Taylor and her husband aboard their yacht, *Kalizma*. The Burtons were then escorted to the party with their security guards, who were armed with machine guns as added protection.



Left: At the Academy Awards, 1970. At Princess Grace's party, the Burtons had an inside joke that Elizabeth Taylor would wear both her largest diamonds (the Taylor-Burton and the Krupp) as well as one of her smallest diamonds (the Ping-Pong ring, page 172), seen center. (Photo, Gianni Bozzacchi) Right: Chatting with David Niven. Opposite: With Princess Grace.





A TOUCH OF CLASS

“I first met the Duke and Duchess of Windsor when I was eighteen and married to Nicky Hilton. I got to know them only slightly, and being so she didn't make it any easier. But they always smiled at me and were sweet to me. Years later, Richard was doing a film in Paris, and whenever he worked I didn't, and when I worked he didn't so that we could always be together. That's when we got to know the Duke and Duchess much better. The Duke's respect for her was so beautiful. He called her Duchess. Besides, if you didn't call her Duchess, I think you would have been on your way out. I never called her Wallis. I always called her Duchess.



“Around that time we were really being hatched to death by the press and dogged wherever we went, even though we were married by then. The Duke and Duchess must have seen the headlines and stuff and had a bit of déjà vu themselves. The beating *they* took by the press made us look like chopped chicken liver. They asked us to lunch with them at their house in Paris, which was exceptionally beautiful and quiet. The Duke had done the garden completely himself. He designed it, he dug it, he planted every flower and shrub. It was his jewel.

“Years later, I read in a book written by the Duchess's lady-maid that when the Duchess was trying to decide what jewelry to wear to our lunch, she wanted to put on a diamond ring and then exclaimed, ‘Oh no, I can't wear that! Elizabeth's diamond is much bigger. Give me the sapphire.’ I thought this was very amusing.

At *Forbes* magazine's seventieth-birthday party in 1987, with Malcolm Forbes. Elizabeth Taylor wears gold and round diamond Creole-style earrings.

Opposite: The Duchess of Windsor, wearing the diamond clip in a photograph by Cecil Beaton, courtesy Sotheby's.

On one of our visits she came down wearing a pin that was the insignia of Wales, which I loved especially because Richard was so Welsh all the way through, and I was becoming Welsh myself by osmosis. I exclaimed over the pin and asked, "Isn't that the royal insignia for the Prince of Wales, with the three feathers in the crown?" "Indeed," she said, "and when Lord Mountbatten came to take back all the royal pieces he missed this one!" I thought it was a great story and also so romantic that the Duke had the brooch made up for the Duchess. She even offered to let me copy it. "Oh my God," I said, "I simply couldn't do that! What you have is a unique piece." "Very well," she agreed, "but every time I see you I'll wear it in your honor." I don't know how many times we went to their country house, but we always had a wonderful time. I could tell how much the Duchess loved him, and she must have been so lonely when he died. Poor thing, she got Alzheimer's, and that is such a slow and terrible death.

There came a point when I stopped hearing from her, and whenever I tried to get in touch with her I was always politely shuffled aside. I never had the opportunity to say good-bye to her. Then the auction of her estate came up in 1987 and that's when I saw the pin. I had an immediate sense that she wanted me to have it. And it was important to me because the money was going to AIDS research. Even though I had never bought myself any important jewelry before—in a shop, much less at auction—I told myself that I was going to bid on that pin and that I was going to get it.



Diamond "Prince of Wales" brooch, circa 1935

“It was a warm day and my kids—just family—were around the pool in their bathing suits, and Ward Landrigan, of Sotheby’s, and I were talking constantly on the phone. It seems I was bidding against somebody who wanted it as much as I did, but not for the same reason. I wanted it because I knew the Duchess had wanted me to have it. It was a spooky, eerie thing. I was also motivated because the money was going to a cause I was deeply committed to. So I kept on saying, ‘More, more, yes, more, more. Yes! Yes!’ And I started laughing, because the price was over \$600,000. The kids were all looking at me, and my son Michael was staring at me as if I’d flipped my wig. And they didn’t even know what the price was, they only heard me repeating ‘More, more, more, more, more.’ Then there was a silence. And I could hear the auctioneer: ‘For \$623,000 to the caller on the telephone. Do I hear more? Do I hear more? Going. Going. Gone!’ I let out the biggest scream and so did the kids, especially when I told them the price . . . some of them threw themselves in the swimming pool.

“All along I knew my friend the Duchess wanted me to have it. And I still know that. It’s a royal piece that I save for very special occasions because it means so much to me.”





FIRST A BROAD, NOW A DAME— THE MOST EXCITING DAY OF MY LIFE

“I’ve been a broad all my life, so a dame seemed a natural extension. You can be ‘Damed’ if you’ve been totally outstanding or, as in my case, for what they call ‘services to acting and charity.’ Honestly, I had no inkling I was receiving this honor. It came as a total surprise to me. I do not exaggerate: this was the most exciting day of my life.

“The protocol is that when the Queen pins you with your medals, you are allowed to wear them to your seat, but then you are supposed to remove them and return them to their very nice little case. So I returned to my seat, where all of my family was assembled from the four corners, feeling quite carried away by the spirit and pomp of the day. But as I was listening to the music, which really did give me goose bumps, I kept fingering my medal. By the time the ceremony was over and we were leaving, I was still wearing my medal and I thought to myself, ‘This day will never happen again, so I am going to wear my new pins—forget protocol!’ I simply held my head high and left Buckingham Palace, with the proof of my investiture for all to see.

“There is a nice little behind-the-scenes footnote to this day, which is that my old friend Julie Andrews was also among those being recognized by the Queen. Julie and I were glued to the hip out of pure nervousness and excitement. Julie is a lady and I’m not—I’m more of a broad, more gutsy and outgoing. As I recall, at one point while we were being ‘briefed’ on the ceremony, our patient instructor turned to Julie and advised her ‘to look after me.’ As though I would possibly misbehave! But Julie has a grand sense of humor, and I was so grateful to share that special day with her.”



Opposite and right: Being made Dame Elizabeth, Commander of the Order of the British Empire, by Her Majesty, Queen Elizabeth II. Elizabeth Taylor wears the Van Cleef & Arpels earrings she designed for the occasion.

“Most people don’t know that occasionally I like to design jewelry, too! These earrings, which I ended up wearing for one of the most significant events in my life, had such a humble beginning. Originally, they were part of a gift I gave to a friend. But she didn’t really wear earrings, so she gave them back to me and kept the pin I had given her. I put the earrings in my drawer, but in truth they were much too small for me—I like long, dangly earrings. When I started to plan what I’d wear for my Dameship, I wanted something new and that’s when I got the idea of using these little flowers and making them much bigger. So I took them to Van Cleef & Arpels—that’s where they came from in the first place—and I saw these little butterfly pieces, and the rest of the design came together on the spot.”

A sketch of two versions of the pendant earrings. The actual earrings, however, follow version A, but Elizabeth Taylor decided to adapt the intermittently spaced diamond stone of version B as a single flourish at the end of each earring.



A



B



“These chandeliers are so long they hit my shoulders. I was in London on the occasion of being made a Dame of the British Empire and I had seen these earrings in a display window at the Dorchester Hotel, where I always stay. While the rest of my group was going over to check in at the concierge, these things were like flashing laser lights out of one of the display windows. I could see the earrings just as clearly as could be. I walked as though in a trance toward them, chanting, ‘You’re mine! You’re mine! You’re mine!’



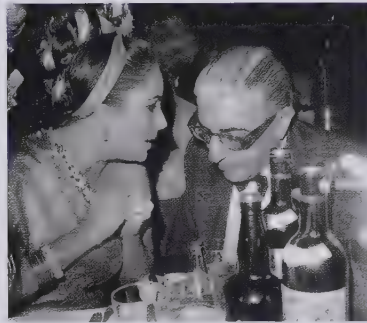
After I got a better look at them, I got ahold of the people at Kutchinsky, where they were made, and haggled with them over the price, because I don't buy anything for myself without haggling. I cut a pretty good deal. I'm a pretty good con lady!”

Pair of emerald and diamond ear pendants, by Kutchinsky

Opposite: Pair of coral, diamond, yellow sapphire, and cultured pearl ear pendants, by Van Cleef & Arpels



A PASSION FOR DIAMONDS



“Richard and I had sworn not to see each other—not because of the press, but because of Sybil, his wife. My marriage to Eddie Fisher was already over. On this New Year’s Eve I had just turned thirty, and it was the most miserable day of my life. The earrings, the ring, and the brooch came as a total surprise from Eddie on my birthday. The whole set. I thanked him, but really I was just looking for some sign of something, *anything*, from Richard. There wasn’t even a bouquet of flowers from him. Well, I thought, ‘we promised.’ But I had to go to work with him, and we both need not to look at each other during rehearsals. As for Eddie, in a couple of months he was out of the house, and a couple of months after that I received a bill for the jewelry. Did I end up paying the bill?—mmmm, probably.”

With Aristotle Onassis at the Lido restaurant, in Paris, February 1964. In this photograph and the one with her husband, Elizabeth Taylor is wearing her yellow diamond pendant earrings and yellow diamond ring.

Diamond and colored diamond flower brooch, by Bulgari, detail



*Pair of diamond and yellow diamond ear pendants, by Bulgari
Diamond and yellow diamond ring, by Bulgari (enlarged)*





Diamond and colored diamond flower brooch, by Bulgari



Sapphire and diamond camellia brooch



Perfect Manners

“Dennis Stein and I had become engaged. Dennis loved giving me watches—actually, I kind of collected watches—and he loved giving me presents. As far as I’m concerned, a present doesn’t have to be diamond earrings; it can be a sweater or sunglasses. With any kind of present I just go ballistic. As an engagement present, his boss, Ron Perelman, gave me some earrings—not chandelier style, but sweet. I was very touched that Ron was so thoughtful.

“But when Dennis and I broke off our engagement, I didn’t return the earrings. Naturally, I returned the engagement ring to my fiancé. In time, I got an irate letter from Ron, which showed no manners. I felt it was my choice whether to return the earrings or not; I mean, I wasn’t engaged to *Ron*. But I sent a note to Ron, together with the earrings, telling him how amazed I was by his request. The next thing I knew, Ron sent over an ‘apology’ for his boo-boo, and it was ten times prettier. I’m sure it cost him ten times more. So I hope I taught him a lesson in etiquette.”

Let's Kiss and Make Up

"This is a diamond choker made completely of pavé diamonds all the way around with a beautiful pavé diamond heart. It's so thick with pavé diamonds that there isn't an inch which doesn't sparkle. There's a nice little story about this necklace, or at least a story with a nice ending.

"Richard and I had a fight, a serious fight. He was filming *The Voyage* with Sophia Loren and I thought they were just a little too friendly. I knew he was flirting his head off, and she was flirting right back, both of them speaking in Italian, which made me feel ridiculously left out. I thought, I'm not going to sit here and watch this. Screw them both. I was also doing a film in Rome, *The Driver's Seat*, but I was staying at the Grand, and Richard was in Sophia's guesthouse because he had been ill and she was trying to dry him out. I decided it was time for a little separation so that we could sit back and evaluate things.

"I wished Sophia good luck and came back to California to have exploratory tests at Scripps, because I was having horrible pains in my stomach. I was moved to one of the big UCLA hospitals, where they took out my appendix. I didn't call Richard and he didn't call me, but it wasn't long before he heard about my operation. The next thing I knew he was by my bedside and we were squeezing the air out of each other and kissing each other and crying. 'Please come back with me,' he asked.

"You've never seen anybody heal so fast. It was as if the Grand Maestro had placed a hand over my incision and healed me up. Richard went to Van Cleef & Arpels and came back with this extraordinary heart and choker. The necklace tends to 'roll,' so you don't see me wearing it much in photographs, but it's one of my favorite pieces of jewelry because it was given with such love. That man knew how to make up!"

Diamond heart-shaped pendant necklace, by Van Cleef & Arpels (enlarged)





Suite of diamond and pink diamond double heart jewelry, by Chopard



Diamond and multicolored sapphire butterfly brooch, by Chopard





A rose is a rose is a rose, but the same can't be said of Elizabeth Taylor's concept of a brooch, which she sometimes wears in her hair, as seen at left, or even pinned to a sash at her waist for an especially elegant look. At right, for an outing at Ascot with Richard Burton and playwright Noel Coward, the actress's brooch anchors a scarf at her shoulder.

Pair of sapphire, diamond, and cultured pearl ear clips, circa 1964, by Jean Schlumberger, Tiffany & Co. (enlarged)

“Richard and I had a sentimental attachment to the Schlumberger iguana brooch because it symbolized when we were so madly, happily in love. Richard gave me this orchid brooch and the starfish and pearl earrings because he wanted me to have another memento from Schlumberger.”

Sapphire and diamond orchid brooch, by Jean Schlumberger, Tiffany & Co. (enlarged)







A marriage in Neverland—wearing the long diamond earrings of her own design. (Photo, Herb Ritts)

Diamond line necklace, by Cartier

The wedding diamond ear pendants, by Cartier



I L O V E A R T D E C O

“In 1977, I received the Hasty Publishing Award from Harvard and I wore this wonderful hunk of emerald on a pearl necklace with onyx and coral. I had it on with a very simple suit. The necklace lies just below the navel. I was in a room and there was a bunch of young guys below on the sidewalk. When I leaned out of the window to say hi, my necklace leaned out with me. I waved to them, kind of chatting with them, and before long I was getting pretty cold. Just as I was saying good-bye a part of the necklace caught on the windowsill, the string broke, and pearls showered through the air, spinning down below. I could practically see them spinning in the air. All at once there was a twinkle of coral, another twinkle of onyx, and more twinkles of pearls landing on the snow. Luckily, the big piece of emerald was to my hand. Otherwise, that would have been history.

“‘Oh my God!’ I said. ‘Hey guys—look!’ And I showed them the torn string. ‘Do you think you could do me a massive favor, please? Could you possibly help find some of my pearls? I see some of them on the red tile, there’s some over in the snow. I think I saw some of them bounce down the stairs.’ I sort of directed them which way to go. Well, these guys were on their hands and knees, scrambling around in the freezing weather. And one of them yelled up that they thought they’d found everything and could they bring it up. ‘My God, yes,’ I said. So they came up to the room, and you know, they had found every single pearl, every single piece of onyx, every piece of coral—everything. I had the necklace resting and I didn’t have to have anything replaced. It’s in perfect shape.”

Art Deco emerald, coral, onyx, natural pearl, and diamond sautoir, circa 1925, by Cartier (enlarged)



Art Deco rock crystal, diamond, and enamel pendant watch, circa 1915, by Cartier, detail opposite





Richard learned so much about jewelry, and his taste in jewelry became so refined. I think the more history there was to a piece, the more interested in it he became—there wasn't anything that interested him that he didn't do research on. And he loved to watch me—often to my piece he was considering buying for me.”



Here, Elizabeth Taylor wears the long Bulgari sapphire and diamond necklace doubled so that the handsome Art Deco-style pendant is more pronounced, circa 1972. (Photo, Gianni Bozzacchi)

Sapphire and diamond sautoir, by Bulgari, detail



With Deborah Kerr and Roddy McDowall, perhaps Elizabeth Taylor's oldest Hollywood friend, from the early 1940s when they filmed *Lassie Come Home* and *The White Cliffs of Dover* together. Kerr and McDowall were about to receive Lifetime Achievement awards from the American Cinema Institute, November 1985.

Sapphire and diamond sautoir, circa 1971, by Bulgari





"A lot of my jewelry finds itself, sometimes separated by years. For instance, in 1971, Richard gave me a Bulgari sapphire and diamond necklace, which has an enormous sugarloaf cabochon. Several years later, I came across this ring and I just knew it was the perfect mate to the necklace. It's even by the same jeweler."



Pair of diamond and invisibly set sapphire ear pendants, by Van Cleef & Arpels

Opposite: Sugarloaf cabochon sapphire and diamond "trombino" ring, by Bulgari (enlarged)

"This was in Van Cleef & Arpels's private vault in Paris, and the shop knew I was a sucker for diamonds, especially when set in period pieces. Of course, when I saw it . . . well, it seemed to fit right in. And I just happen to have a pair of circular pavé diamond earrings that go beautifully with it."



Art Deco diamond bow brooch, circa 1926, by Van Cleef & Arpels



Sapphire and diamond bracelet watch, by Fred



MICHAEL JACKSON, A PRECIOUS FRIEND



“Over the years Michael has given me some truly incredible jewelry. Once he gave me a huge diamond ring and he kept saying, ‘Put it on, put it on. Look at the way it sparkles. I bet it’s bigger than the Krupp.’ So I asked innocently, ‘Really? How many carats is it, Michael?’ ‘Seventeen,’ he answered. I embraced him and whispered to his ear, ‘My honey darling, you missed.’”

“Another time we were at an auction together and I was getting a thrill about bidding on a pair of long shaggy Marina B diamond earrings, so I told him that he had to buy something, too. I showed him this delightful monkey necklace made up of diamonds, emeralds, and rubies with matching earrings. He probably thought I had something like ‘auction fever’ when I pointed out that the two monkeys symbolized us, bonded in friendship. In hindsight, I must have made some sense, because these little monkeys are perfectly at home with all my other beloved jewelry.”

Diamond and sapphire ring

Opposite: Suite of diamond, emerald, and ruby “monkey” jewelry, by Massoni



We Exchanged Elephants

“A year or two ago, Michael and I and a couple other friends decided to go to Las Vegas for my birthday. We stayed at the incredibly beautiful Bellagio, where we had dinner and watched the fountains. The whole thing was just perfect for me because I’ve grown tired of big-deal birthdays. At one point, I turned to Michael and said, ‘All right, where’s my present?’ Well, he looked at the ground, he looked around the room, he looked at our friend Arnie Klein, but he didn’t really say anything. So I said, ‘Michael, I know they have great jewelry shops in the lobby, I can’t believe you haven’t noticed.’ Michael and Arnie start giggling. I continued, ‘This is really breaking my heart, Michael, I’m not sure I can go on.’ You know, I was really hamming it up. Finally, Michael and Arnie excused themselves and returned to the table some time later with a perfectly interesting-sized box. Any box can be interesting to me! I opened it and inside was some weird padded black wrapping, protecting the most exquisite titanium elephant evening bag. A saddle of rubies and pearls was dangling from its backside, and the dear little creature had huge diamond eyes.

“ ‘Michael! Michael! I was just kidding around!’ I mean, this was the most unusual thing I’d ever seen. I was playing with the long dangling pearls, in part because I was so happy and because I was also a little embarrassed that he had actually gone and gotten me something this amazing. But Michael and I do kid around a lot, and I knew I hadn’t really overstepped my place in our relationship.

“When I got home, there in my front hall was a huge box, tied with a red ribbon. It was my *real* birthday present from Michael, the one he had planned to give me all along—one of those superflat TV sets. Truly, the biggest one I’ve ever seen. I was the innocent in all this, the most happy innocent. And Michael played it totally straight.

“Years before, soon after Larry Fortensky and I got married at Michael’s

Neverland Valley Ranch, I couldn't think of what to give Michael to show my undying thanks. He rarely invites anyone to Neverland, and this was the first time, which was so generous, such a glamorous compliment to our friendship. I had been trying to think of a truly meaningful way to thank him. Then I got an idea: Michael has a zoo. I'll get him an elephant! That clinched it. I got him a great big Asian elephant named Gypsy. I guess you could say we exchanged elephants."



Elizabeth Taylor wears the heart-shaped emerald and diamond necklace from Michael Jackson for the first time at an American Film Institute tribute in 1993, along with her cognac diamond pendant earrings (page 185). With close friend Michael Jackson, n.d. She is wearing some of her gold coin bracelets (page 26) and a cruciform pendant (page 27).

Emerald and diamond necklace

Diamond bow brooch, by Van Cleef & Arpels

This was the first gift Michael Jackson gave Elizabeth Taylor. By this time, he had become famous and was known for his little black bow tie. The diamond pin was his version of that tie.





The Michael Jackson diamond bracelet



Diamond bracelet watch, by Vacheron Constantin



M Y O W N P R I V A T E Z O O

“When Richard and I married for the second time, we spent three months in Africa, in Botswana. The animals would come into our camp, which enchanted me. I even trained a group of monkeys to come into our bungalow by bribing them with bowls of fruit. I fell in love with this place. When we got back to Johannesburg, there was a beautiful jewelry shop in our hotel. I’ve always yearned for a pink diamond—I think they are the most exquisite stones in the world—and the one we saw was around 10 carats, which for a pink diamond is simply incredible. Richard bought it for me. But after a bit I told Richard that I’d prefer to sell the pink diamond and use the money instead to build three small hospitals in Botswana. I didn’t have to bat my eyelashes or ask for it. I just said that I would be thrilled if we could do this. That pink diamond was the biggest one I’d ever seen in my life—I mean, it was a perfect pink—so for me to give it up was ‘quite a statement.’ Alas, months after we built our hospitals, the jungles reclaimed them, and that still breaks my heart.”



Elizabeth Taylor described this long-ago event, above: “The owner of this little cub gave him to me as a present. And I got to take him home with his bottle and formula. He was just adorable. One time he started chewing on my dress, so my mother made me change and she sent the dress to the dry cleaner. Well, they tried to clean it, but they said there was a stain that just wouldn’t come out. What was the stain, they asked my mother. ‘Lion drool,’ she said. Soon thereafter my father made me give the cub back, explaining that we had no business raising a lion!”

Cultured pearl, diamond, and emerald lion bracelet, by David Webb, detail





Opal clamshell and diamond starfish pendant, by David Webb, designed by Elizabeth Taylor; gold necklace, by Ilias Lalaounis
Opposite: Cultured pearl, diamond, and emerald lion bracelet, by David Webb
Opposite: Cultured pearl, diamond, and emerald lion necklace, by David Webb

Overleaf: Since she was a little girl in England, Elizabeth Taylor has always had a soft spot for animals—chipmunks, lions, dogs and cats, and certainly horses have all been part of her beloved menagerie, and the Hollywood press mill knew how to capitalize on their animal-friendly star. Clockwise, from top left: This oversized lion cub was just one of the “guests” at a dinner Mike Todd gave in Cannes when celebrating *Around the World in 80 Days*. (Photo, Edward Quinn) The precocious thirteen-year-old gets her three dogs—Twinkle, Monty, and Spot—to croon for their crackers. On the set of *Becket*, at Shepperton Studios, Middlesex, 1963. For their second honeymoon, 1974, the Burtons traveled to Botswana, where the actress enchanted this cheetah.





Elizabeth Taylor
y LASSIE
en
EL VALOR DE

Country Gentlewoman

SEPTEMBER, 1944





"Richard gave me this pin brooch for the occasion 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 Jameson Williams film. In me, this is one of the most extravagant pieces that Schlumberger ever designed. The timing was fabulous."



The Night of the Iguana brooch, circa 1962, by Jean Schlumberger, Tiffany & Co.

Opposite: Wearing the fantastic Schlumberger brooch that Burton nicknamed "The Iguana" in honor of the film he had recently completed. The Burtons had just flown in their private plane from their home in Sardinia to attend a film premiere in London, October 1967.

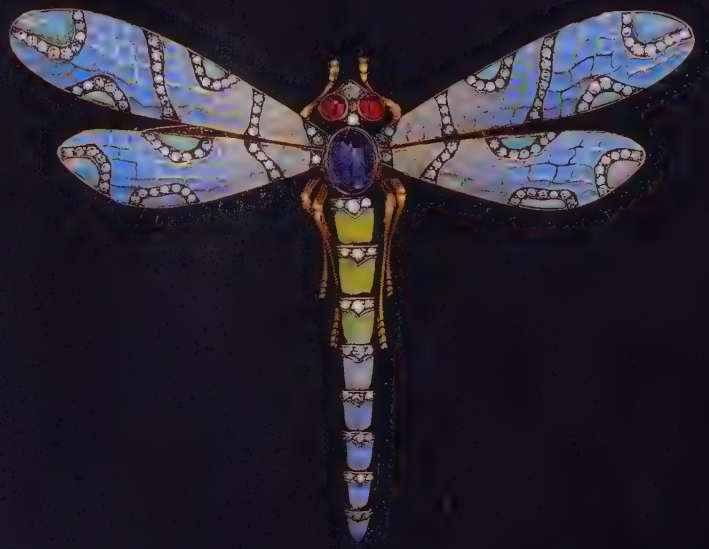
"I've been fascinated by these insects for a long time."

Art Nouveau plique-à-jour enamel and gem-set butterfly brooch, by Boucheron

Plique-à-jour enamel and diamond butterfly brooch, by Cartier

Overleaf: Four plique-à-jour enamel and gem-set dragonfly brooches









Enamel, diamond, and ruby serpent bangle bracelet

*The enamel serpent bracelet was a gift to the actress from Franco Zeffirelli, who directed her in *The Taming of the Shrew* (1967).*

This image, taken on the set of *Cleopatra* in Rome, shows Elizabeth Taylor wearing her diamond ring from the late Mike Todd and the remarkable diamond and gold serpentine bangle watch (see overleaf).







Diamond, emerald, and gold serpent bangle watch, by Bulgari, Jaeger-LeCoultre, detail opposite

Overleaf: Enamel, diamond, and ruby horse bangle bracelet; Enamel, diamond, and ruby serpent bangle bracelet; Coral, diamond, and emerald lion bangle bracelet; Gold, emerald, and diamond chimera bangle bracelet, all by David Webb







RED IS FOR WALES—AND RICHARD BURTON

It all this my Christmas stocking story. Richard and I had been married for I don't know how many years, and we'd had Christmas, and all the gifts and the food and wrappings had been through the chimney. I was just about to take a shower and get ready for friends coming over when my fifth girl Liza came into my dressing room with her hands behind her back, clutching something, and she said, "Moooo, Mommy!" "What is it?" I asked. "Daddy said to tell you that you hid something important in the bottom of your Christmas stocking." We'd stuffed the stockings with nice things, like apples and oranges and walnuts all mixed together. Cute things—Christmasy stuffing things. "Oh my goodness," I exclaimed. "What is it?" "Which hand?" she asked. I pretended to powder very hard, and then said, "That one!" Her face split into a smile and her eyes danced. In her hand was the smallest box I'd ever seen. By now my heart was beating and bouncing and I opened the box very, very slowly. Inside it glowed with the fire of the most perfect colored stone I'd ever seen. With the most perfect cut. I'm sure I almost fainted. I screamed, which probably echoed over the mountains, and I couldn't stop screaming. I knew I was staring at the most exquisite ruby anyone had ever seen.



I went running to the living room where Richard was sitting in a chair reading a book—probably waiting for me to appear. I threw myself at him and covered him in kisses and hugs. I just couldn't get over it. I almost smothered him to death! He enjoyed it immensely, with a shit-eating grin on his face. Four years before, when he bought me the emeralds, he had said, "One day I'm going to find you the most perfect ruby in the world. It's my favorite stone—red for Wales. But it has to be perfect! It took him four years to find this. I still treasure that Christmas stocking!"

With daughter Liza Todd. Elizabeth Taylor is wearing the ruby and diamond ring from Richard Burton. (Photo, Eve Arnold)

Ruby and diamond ring, by Van Cleef & Arpels (enlarged)







"I know I'm astonishingly lucky. I've had two great loves in my life. Richard was a delightful flirt, and when I met him on the set of *Cleopatra* I thought, 'I'm not going to be a scalp on his belt.' Then I looked into those green eyes, and well... it was so intense. All Welsh people are intense and mystical. That sense of poetry and wildness in Richard was where I wanted to be, and he and I went that route together. Neither of us held the other back.

"Hotels are forever putting glossy magazines in your room, and when I first saw this sapphire brooch it was on the cover of one of those magazines. I think it was from Asprey's. Of course I drooled over it, and the next thing I knew, Richard had bought it for me. It's an amazing piece. Recently I bought myself some antique earrings to go with it."

The place: Paris. The event: Unicef fund-raiser. The time: 1967. The next act: Richard Burton.
Preceding pages: In Paris, 1965 (Photo, Douglas Kirkland)

Antique sapphire and diamond brooch, late 19th century
Sapphire and diamond blackamoor brooch, by Nardi





The Ping-Pong Diamond

“From time to time Richard and I would get into a wicked game of Ping-Pong at our home in Gstaad. I know that on more occasions than one, being the actor he was, he would fake letting me win. But in all fairness, I was good at Ping-Pong, so some of my wins were legit. On this particular occasion, he said to me, ‘If you can get 10 points off me, I’ll give you a perfect diamond.’ Well, that’s not the sort of thing a woman walks away from. So I not only got those 10 points, I also beat him. He lost. I won. Time to go shopping!

“Gstaad had all the necessary creature comforts, in my case a nice little jewelry shop just down the hill from us in the village. So we took a little stroll. Richard was determined to find the smallest diamond ring in Gstaad and he did. It was something like one-eighth of a carat.

“This was around the time that Richard had bought me the huge 69-carat diamond ring, which I was intending to wear for the first time at Princess Grace’s fortieth-birthday party in Monte Carlo. Richard and I had a private joke between us that when someone’s mouth would drop and they’d say, ‘Oh my God, what a magnificent diamond!’ I would raise my right hand and wiggle my little finger which was wearing the Ping-Pong diamond, and say, ‘Isn’t it beautiful! The setting is lovely and the diamond is absolutely perfect.’ Then we would break into a giggle.”

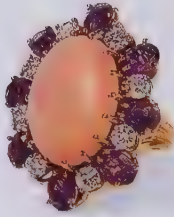
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The Ping-Pong diamond ring (enlarged)

In their quest for the smallest possible ring in Gstaad, the Burtons ended up with three very small rings. The smallest—and most perfect—was thereafter dubbed “the Ping-Pong” diamond ring.







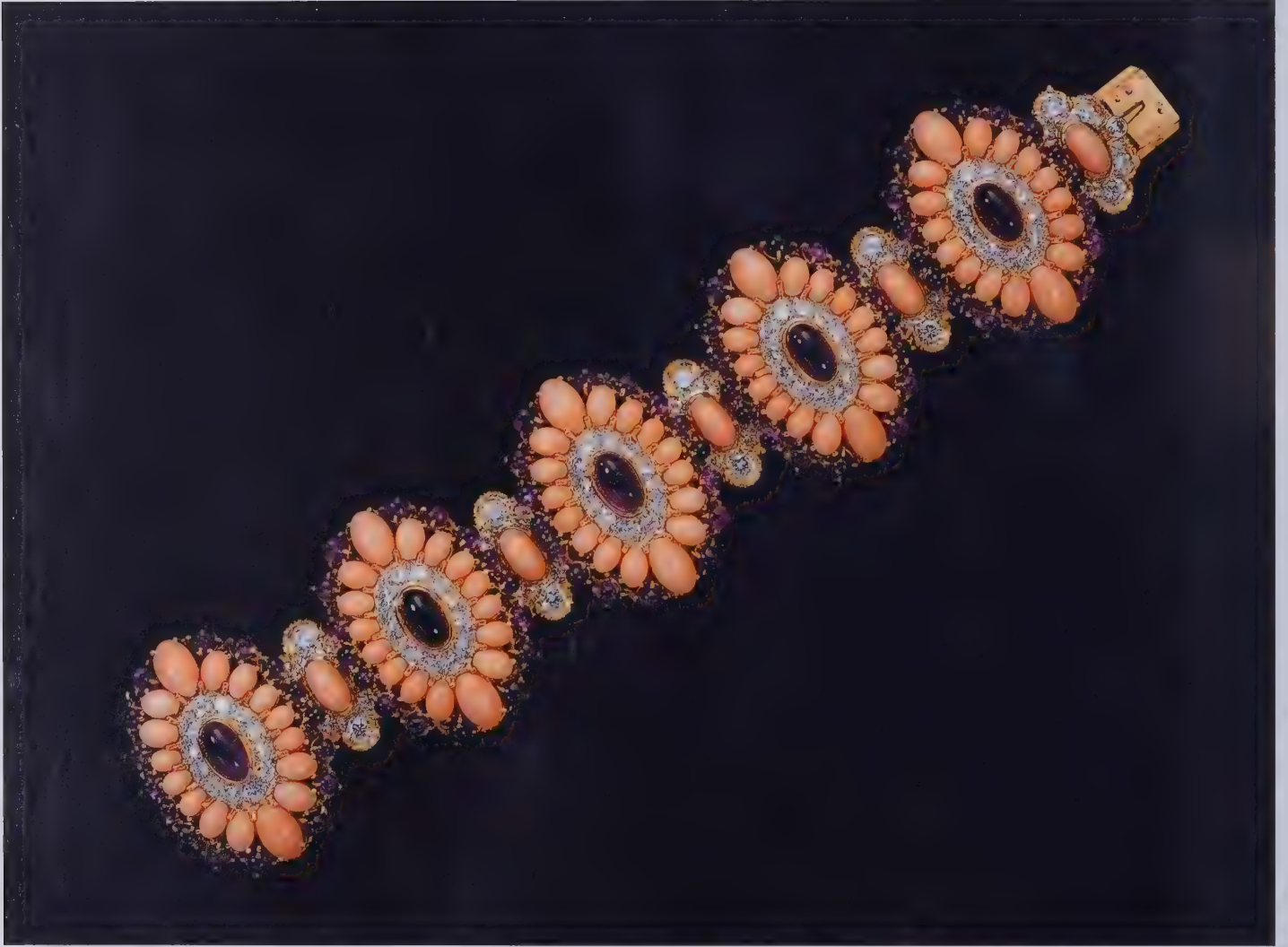
‘I’ve felt that ever since Richard started giving me jewelry, there was some meaning in it for him, too. He would do it with such a twinkle and with such glee. He’d say, “I know I could give you a \$10 ornament for your hair or a \$10,000 Van Cleef & Arpels necklace to wear around your neck, and in your eyes I’d see the same appreciation. I just love to watch your response, and that’s why I love giving you jewelry.”’

Page 174: The amethyst and kunzite stones were specially selected by Richard Burton to match his wife’s legendary violet eyes. (Photo, Scavullo)

Page 175: Suite of amethyst, kunzite, and diamond jewelry, by Van Cleef & Arpels

Above and opposite: Suite of coral, amethyst, and diamond jewelry, by Van Cleef & Arpels





Coral, amethyst, and diamond bracelet, by Van Cleef & Arpels



”

Pair of coral, amethyst, and diamond ear pendants, by Van Cleef & Arpels





11

Set of coral and diamond jewelry, by Van Cleef & Arpels

Opposite: Coral, amethyst, and diamond Maltese Cross pendant necklace, by Van Cleef & Arpels

Opposite: Coral, amethyst, and diamond tassel necklace, by Van Cleef & Arpels

“Of all the jewelry he gave me, this little antique diamond-and-ruby bracelet was Richard’s favorite piece. He loved the delicacy of it. After all the huge stuff he had given me, I think he liked the fairylike smallness of it. Rubies were his favorite stone.”



Belle Époque ruby and diamond bracelet, circa 1895

Top row, left to right: At the 1960 Academy Awards, wearing a sumptuous coral and diamond floral brooch; in Venice, 2001, for an AIDS benefit, splendid in angel skin coral pendant earrings and Chopard diamond butterfly brooch; with the Burton brooch affixed as a pendant. Center row: with Halston and then-husband Senator John Warner at a luncheon. Bottom row, left to right: showing off her cognac diamond earrings and cognac diamond ring, n.d.; in the early 1970s, wearing the amethyst and kunzite suite with her cognac diamond ring; on the set of *Anne of the Thousand Days*, in which her husband was starring. The actress is wearing two rings from Richard Burton: the Krupp diamond and the ruby and diamond ring. What appears to be a gold cuff is actually a double-faced wide texture gold watch made by Milner. One face is tiger’s eye and the other is malachite; both watch faces are surrounded by small diamonds. (Photo, Eve Arnold)



—I usually wear this on a diamond necklace. Richard gave me this brooch early on in our relationship. A girl needs simple things, too—like a cluster of diamonds!



The Burton diamond brooch, by Van Cleef & Arpels



11

The Burton cognac diamond ear pendants, by Van Cleef & Arpels
The Burton cognac diamond ring, by Van Cleef & Arpels

"Richard loved this because it is a rare antique and has a hypnotic quality. It's an amazingly magical piece."



Art Nouveau enamel, glass, and pearl brooch, circa 1910, by Lalique
Antique natural pearl and diamond necklace, circa 1860





F A M I L Y L I F E



“My oldest child, Michael, became a parent when he was only eighteen. That made me a grandmother at the age of thirty-eight. After I cried with joy at the news, Richard and I embraced each other. He took me by the hand and we started a well-trodden walk up the hill from our yacht to Van Cleef & Arpels, because he wanted to buy me a ‘granny present.’ We perused the shop for a few minutes, and 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 a choker that fit perfectly around my throat. In the center was a lion magnificently sculpted out of diamonds and gold, and in his snarling mouth hung two golden rings. Richard loved it on me and he said, ‘Wow! You are so beautiful, nobody is going to believe you’re a grandmother.’”

Among the scores of magazines that have pictured Elizabeth Taylor on their covers during her many years as a star, *Life*'s treatments are particularly noteworthy. She—and her jewelry—have graced over a dozen *Life* covers, going back to 1947. In a 1961 cover, she was shown at the Academy Awards the night she was named Best Actress for *Butterfield 8*, wearing South Sea pearl and diamond earrings. In 1972, on the occasion of her fortieth birthday, she wore the ‘granny earrings.’ Ten years later, in 1982, she wore the Burton brooch as a pendant. Elizabeth Taylor's last *Life* cover was taken on February 27, 1997, the date of her sixty-fifth birthday. *Life* pictured her wearing a pair of antique diamond ear pendants and an antique diamond flower necklace dating from 1830. This cover photograph was taken only a few days before her brain surgery.

The granny necklace and ear pendants, by Van Cleef & Arpels



"Speaking of offspring, some years later — my car up — we birth to the little gems, designed by Costantino Bulgari's daughter, Marina B. Now these earrings swing!"



11

*Pair of diamond tassel ear pendants, by Marina B.
These earrings were formerly owned by the Baroness di Portanova. She had commissioned Marina Bulgari to make them based on a chandelier in her Acapulco home.*

Hard to believe this is the face of a grandmother. (Photo, Norman Parkinson)

“This bracelet belonged to my mother, which she gave me when she was in her seventies.”



Perhaps it goes with the territory, but child stars and their parents have always had a special closeness, which was certainly true for the teenage beauty, shown left, at the Stork Club with her parents, Francis and Sara Taylor, 1947. The sapphire bracelet, center, was a gift from her mother. At right, three generations of women, Sara Taylor, Elizabeth Taylor, and Liza Todd, circa mid-1970s. Opposite: One of Elizabeth Taylor's favorite pictures with her mother, mid-1960s.

Art Deco sapphire and diamond bracelet, circa 1920, by Boucheron





T H E H I G H L A N D E R A N D I



“After my dear friend Malcolm Forbes died, his family gave me one of his small enamel eggs with a moonstone on a gold chain. It came from his representative Fabergé egg collection. The blue egg is so delicate that I don’t wear it any more, but I look at it often, for it reminds me of my beloved Malcolm, whom I miss every month.”

”

A champagne (and rose) send-off in Far Hills, New Jersey, moments before Malcolm Forbes and his motorcycle club, the Capitalist Tools, head off to a charity motorcycle event in Elysburg, Pennsylvania, May 1988. Elizabeth Taylor’s “casual” jewelry includes the Krupp diamond (always), diamond straight-line bracelet, and David Webb bracelet.

Enamel, colored gold, and moonstone egg pendant, circa 1905, by Fabergé (enlarged)



“Here was the most perfect perforated jewelry a girl could ever want. Malcolm gave me a beautifully wrapped leather jewelry box. Inside was this remarkable cutout paper jewelry of pearls and diamonds.”



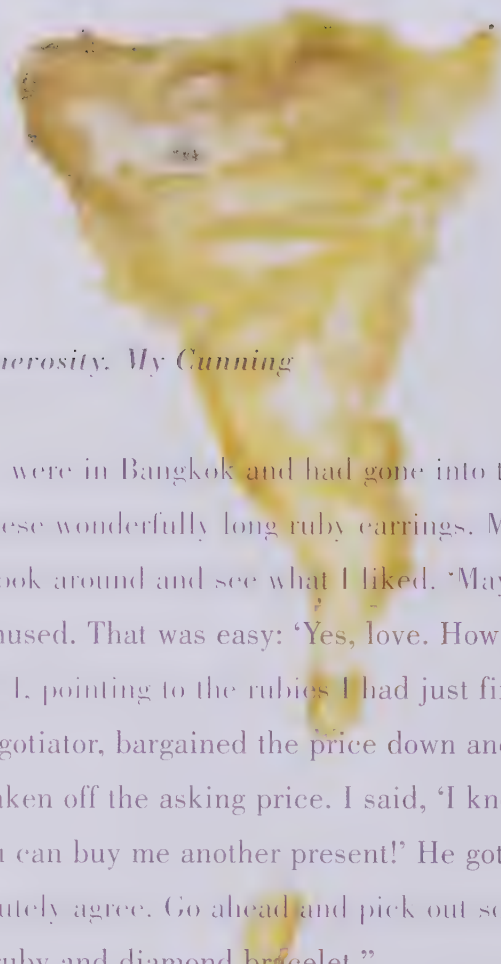
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Motorcycle mama—greeting Malcolm Forbes at a motorcycle rally, 1987, and, right, in more formal attire, wearing ruby and diamond girandole earrings, with Forbes, turned out in full Scots regalia, and King Mohammed VI of Morocco, then Crown Prince, 1989.

Paper jewelry pearl and gold suite







Malcolm's Generosity. My Cunning

“Malcolm and I were in Bangkok and had gone into their best jewelry shop where I saw these wonderfully long ruby earrings. Malcolm casually offered that I should look around and see what I liked. ‘Maybe a pair of chandelier earrings,’ he mused. That was easy: ‘Yes, love. How about those nice dangly earrings?’ said I, pointing to the rubies I had just fixed on. Malcolm, no slouch as a negotiator, bargained the price down and was quite proud of how much he got taken off the asking price. I said, ‘I know . . . with the money you just saved, you can buy me another present!’ He got the giggles and was so sweet. ‘I absolutely agree. Go ahead and pick out something else.’ Well, that’s how I got the ruby and diamond bracelet.”



Ruby and diamond horse brooch
Ruby and diamond bracelet





A GALLERY OF GOOD TIMES



“As I look at some of my jewels I realize what a very lucky girl I am. Sometimes I wonder what will become of everything because just like the Duchess of Windsor’s collection, they will all be up for auction one day. They will be scattered to the four corners of the world, and I hope that whomever they reach loves it as much as I do and takes care of it and realizes that having jewelry is a temporary gift. In truth, we jewellers are just the caretakers. Nobody owns beautiful paintings. Nobody ever owns anything this beautiful. We are only the guardians.”

Elizabeth Taylor’s collection includes some remarkable pearls, from the historic La Peregrina (page 83) to a pitch-perfect strand of cultivated pearls in hues that range from the cleanest whites to hints of pale pink and cream (page 210). The ring seen opposite is exceptional for its shape, its size, and its floral-like setting of eight diamond “leaves.” (Photo, Douglas Kirkland) From time to time, the actress has worn her own jewelry in films, such as the natural pearl pendant earrings in *Ash Wednesday* (1973), above. Their simplicity belies their staggering beauty.

"I met Aaron Frosch through Richard, and they were like brothers. Aaron was the most honest, dearest man in the world, and I worshiped him. He was our lawyer forever and took such good care of Richard and me. He gave me the Cartier Art Deco elephant necklace for my fortieth birthday, and years later gave me these pearl earrings to go with the Peregrina."



Pair of natural pearl and diamond ear pendants, by Bulgari

South Sea pearl and diamond ring, by Ruser (enlarged)

"This pearl was a gift from my uncle, Howard Young. I had the setting changed because it was in a sort of platinum shell, which made the pearl 'sit up' too much. I think the diamonds softened it."



11



"These earrings suited me on my low-cutting droopy earrings. I don't remember how long I've had them, but it's been some time and years ago."



”

Pair of South Sea cultured pearl and diamond ear pendants

These South Sea pearl and diamond earrings received a lot of publicity when Elizabeth Taylor wore them to the Academy Awards in 1960 and received the Oscar for her performance in *Butterfield 8*. As a consequence, these earrings even made the cover of *Life* magazine (see page 189).



*Pair of black cultured pearl and diamond ear pendants, by David Webb
Gray baroque cultured pearl and diamond necklace, by Ruser, detail*







11

Pair of cultured pearl and diamond ear pendants

Opposite: South Sea cultured pearl necklace, by Lynn Nakamura

Elizabeth Taylor Sleeps Here

“Edith Head, the great costume designer, was like my surrogate mother.

Whenever I was in trouble, whenever I wanted a place to hide out and avoid socializing, I would go to Edith Head’s house. She and her husband, Bill, who never had children, considered me like their daughter. They had a wonderful Spanish-style adobe house with a tennis court and swimming pool. For me, it was a haven where I could get away from everyone and work out my problems on my own. Edith and I both loved Jack Daniel’s, so when she came home we would have a nice big glass of Jack Daniel’s together. We both had a slightly perverse, offbeat sense of humor. (Years later, Edith sent me over a perfectly nice Jack Daniel’s T-shirt in black—framed.) I think she really loved me, and I truly loved her.

“Edith had cultivated a certain look, which was part of her persona—the dark glasses, the black hair pulled back into a bun, and a necklace made of ivory turn-of-the-century Victorian theatre tickets. She collected these ivory charms, and I loved them. They were always jingling, so stylish and so Edith, with her tiny upright body and her little strut. She used to say that she was going to leave the necklace to me in her will. I remember saying to her, ‘Edith, don’t be so silly, I like seeing it on you. I don’t like to hear you talk about dying.’

“When she died in 1981, I mourned very deeply. She was like a second mother to me and I could talk to her so easily. After all her years working for the studios, Edith had become pretty savvy about the business, and she had no personal interest whatsoever in pushing me in any one direction. I knew I could count on her for *real* advice that was neither altruistic nor had a hidden agenda.

“True to her word, in her will she left me one thing—that necklace, which I cherish. It’s still hard for me to wear, because I feel it’s sacred. But I love to look at it and know the love we shared.

“Years ago when I visited with Edith and Bill, I saw that she had put a little plaque on the stairs going up to my room: *Elizabeth Taylor Sleeps Here*. I wish I knew what became of that plaque.”

Gold and ivory necklace, detail



The Italian
Journal
of
the
Foreign
Branch
of
the
London
and
West
India
Company

Subscription
No. 110
Part
of
the
Journal

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Journal
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Foreign
Branch
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London
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Company



With George Hamilton in Paris, 1987.

Gold and ivory necklace



No. 14
Kings Theatre
Lt. Mansfield
1784 5

Chalmers
OPERA

8
St. Pauls Theatre
1754 5

Opera
HOUSE
GARDEN
Reopening
1847

THURSDAY
1855

1766
1766

1766
1766

Palace
1766

Opera House
1766

Opera House
1766

Opera House
1766



Nephrite, rock crystal, and diamond lily of the valley brooch

A Lesson in Generosity

“Rex Harrison was the stingiest man alive. He and I had been through the most grueling eleven months of film in the history of films. A little ditty called *Cleopatra*, which affected everyone who worked on it.

“Years later, in Vienna, I was shooting *A Little Night Music*, and Rex was working on some other film. We were both staying at the Imperial Hotel. It was a joy to see my friend Rex, the bitter old tart with the wonderful sense of humor. We kissed and laughed and reminisced. I was engaged to John Warner, who was visiting me in Vienna on his senatorial spring break. We were planning on getting married as soon as my work on the film was over. John started teasing Rex about what he was going to get me as a wedding present.

“In one of the shop windows of the Imperial Hotel (those shop windows have always been my downfall!) there was a gorgeous pin designed as a simple bouquet of my favorite flowers, lilies of the valley. I would tease Rex terribly and say, ‘Come on, you know you’re dying to buy this for me. Deep down inside of that stingy heart beats a sentimental one.’ He was an easy tease—in part because he truly hated spending money—so I would keep at him: ‘Now, Rex, you know I’m going to be married on a big old Virginia farm in the dead of winter, and it would be so nice to wear this little pin on my coat. I’d like to think of it as my wedding bouquet.’

“He sort of sputtered and his eyes darted everywhere but to mine: ‘Oh, Elizabeth, you really are too much. You know I don’t spend MONEY.’ ‘That’s just the point,’ I said, ‘You’re the stingiest man alive. That way, your giving me this pin would be doubly important because it would signify a personal triumph over your naturally stingy nature. I know you deeply, deeply love me. This would make you feel good about yourself, and prove that you can actually write out a check. This will be a monumental day in your life.’

“Poor Rex. I was enjoying all of this immensely. I went on like that for three months. Finally, I wore him down, and when I finished work on my film he gave me the pin. I wore it on my coat at my wedding to John, while standing on top of a beautiful mound overlooking the Blue Ridge Mountains. It’s a memento I shall always cherish . . . as I will Rex.”



In 1960, when she was
Cleopatra to his Julius C







Pages 218–19: The many faces, events, and jewelry of Elizabeth Taylor, from top left clockwise: with Madonna at her nationally televised sixty-fifth birthday party, in antique diamond necklace and earrings, 1997; at an AIDS event, Elizabeth Taylor has on her diamond girandole earrings, when receiving a check of \$1 million from Mrs. Joan Kroc, for AmfAR, 1987, and also, below, at the Academy Awards with *Cat on a Hot Tin Roof* costar Paul Newman; in Tahitian beads, addressing the National Press Club about AIDS in Washington, D.C., 1996; when she received the Jean Hersholt Award at the 65th Annual Academy Awards, Elizabeth Taylor had borrowed this daisy parure from Van Cleef & Arpels, which she subsequently purchased; in rock crystal and diamond earrings, 1982, and again when visiting with Rudolf Nureyev, 1981; appearing at a press conference in New York, 1971, wearing the David Webb coral Maltese Cross; and in 1970 with her husband at the 7th Annual Press Awards at the Century Plaza Hotel, in Los Angeles. Her “swinging” diamond and turquoise earrings are in keeping with the times. (Photo, Bernard Godfryd)

Set of rock crystal and diamond jewelry (bracelet and ring), by Gérard

Suite of rock crystal and diamond jewelry, by Gérard, detail







11

Pair of turquoise and diamond ear pendants

Opposite: Diamond and gold pendant necklace, by Van Cleef & Arpels



*Turquoise, diamond, and gold bracelet, by Jean Schlumberger, Tiffany & Co.
Suite of sapphire and diamond jewelry*







11

Pair of antique diamond ear pendants, circa 1830
Opposite: Antique diamond flower necklace, circa 1830



Coral, sapphire, diamond, and enamel brooch, by David Webb
The daisy parure, by Van Cleef & Arpels





I N D E X O F J E W E L R Y

Page 1

Pair of diamond and multicolored 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.

Purchased in Paris, December 2001

Page 17

Gold charm bracelet with 30 charms

The polished gold circular link bracelet, suspending thirty charms of various motifs, including (from top center clockwise) a four-leaf clover; a Scorpio pendant; a Pisces pendant; "Best Friend"; the evil eye; the peace symbol; an hourglass with ruby "sand"; gold arrows; "comedy" and "tragedy"; "Bad"; a screw; "Say Yes"; a mezuzah; the evil eye; Saint Benedict; a coral fist; "Impossible"; "X"; "Sex" flag; the evil eye; an ankh; G cleft; 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; a gold religious charm.

Page 17

Gold charm bracelet with 12 charms

The polished gold double-circular link bracelet with applied gold heart motifs, suspending twelve charms of various motifs, including (from top center clockwise) a large heart inscribed "ElysaBeth, Alexandre, Love Fevrier 1972"; a cross with a dove; a heart locket set with a diamond; a blue glass ball and pink stone pendant; the *chai* symbol; a purple glass and diamond Star of David; an ancient Roman coin; "Live, Love, Laugh"; a turquoise heart; a whistle inscribed "To Elizabeth, With Love"; a textured gold heart, inscribed "E.T. Happy Anniversary, 1974, Raymond"; 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."

Pages 18–19

Gold charm bracelet with 20 charms

The polished and textured circular link bracelet, suspending twenty charms of various motifs, including (from left to right) Napoleon Bonaparte centennial coin; textured heart-shaped locket, inscribed "Alexandre, Elizabeth Taylor"; Scorpio medallion; various smaller charms: an enameled charm, inscribed "I Do Not Forget, Love Gaston"; bicolored gold director's slate, inscribed "*Taming of the*

Shrew, 1966, Director: Franco 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, From the Directors of the Lyons & Company, Ltd. Sandown Park, August 31st, 1963"; a gold coin; a bar inscribed "Elizabeth Taylor Burton, 27.2.1932, Chalet Arie, Gstaad"; bicolored gold director's slate, inscribed "*Taming of the Shrew*, 1966, Director: Franco Zeffirelli, Cameraman: O. Morris, Elizabeth Taylor, Franco"; "Energy"; a 14k gold loupe inscribed "Elizabeth"; a textured gold and agate heart; Israeli chamse inscribed "To E.T., Jerusalem, 1975"; Star of David; and a textured gold heart, inscribed "Happy Days, 1974, Raymond."

Page 24

Gold charm bracelet with 19 antique seals

The polished rose gold curbed link bracelet, suspending nineteen antique seals of various design.

Page 26

Sixteen gold bangle bracelets

Each 22k polished gold bangle bracelet, suspending an antique silver or gold coin.

Page 27

Group of gem-set, gold and silver cruciform, and Star of David pendants on chains

Of six various cruciform pendants and a Star of David pendant, including (from left to right) a circular-cut diamond and polished gold Star of David; a circular-cut diamond and gold cruciform; polished gold and antique coin cruciform; circular-cut emerald, ruby, diamond, and gold cruciform; large sculpted gold and circular-cut diamond cruciform; gold, silver, and circular-cut diamond sculpted cruciform; polished and antique coin cruciform, each suspended from a gold chain, some enhanced by circular-cut diamonds.

Page 28

Ruby and diamond necklace

By Cartier, Paris, no. MC 1151

Of bib design, the front enhanced by seven oval- and cushion-cut rubies in a circular- and baguette-cut diamond graduated open latticework frame, joined to a baguette and circular-cut diamond line, with a ruby and half-moon-cut diamond clasp,

mounted in platinum.

Gift from Mike Todd, August 1957

Page 32

Ruby and diamond bracelet

By Cartier, no. 07302

Each set with a line of ten graduated oval- and cushion-cut rubies, each within a circular-cut diamond double oval surround, mounted in platinum.

Gift from Mike Todd, August 1957

Page 33

Pair of ruby and diamond ear pendants

By Cartier, no. 01610

Each set with a line of three oval- and cushion-cut rubies, within circular- and baguette-cut diamond surrounds, suspended from a circular- and baguette-cut diamond scroll, mounted in platinum.

Gift from Mike Todd, August 1957

Page 42

The Mike Todd diamond ear pendants

Each of articulated girandole design, suspending three circular-cut diamond drops, from circular-cut diamond floral and bow motifs.

Gift from Mike Todd, 1957

Page 45

Belle Époque diamond necklace, circa 1900

The front designed as a series of old mine-cut diamond foliate scrolls with articulated drops, joined to a line of old mine-cut diamonds, mounted in platinum.

Gift from Mike Todd, 1957

Page 46

The Mike Todd diamond tiara, circa 1880

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.

Gift from Mike Todd, 1957

Page 48

The Krupp diamond

Set with an Asscher-cut diamond, weighing approximately 33.19 carats, with tapered baguette-cut diamond shoulders, mounted in platinum.

From the collection of Vera Krupp, originally by Harry Winston

Gift from Richard Burton, purchased from Parke-Bernet Galleries, New York, May 16, 1968, lot 159, for \$305,000

Page 55

Emerald and diamond brooch

By Bulgari

Set with a rectangular-cut emerald, weighing approximately 18.00 carats, surrounded by twelve pear-shaped diamonds, mounted in platinum. May be worn as a pendant with the emerald and diamond necklace (page 60).

Gift from Richard Burton upon their engagement, 1962

Page 59

Emerald and diamond ring

By Bulgari

Set with a cut-cornered rectangular-cut emerald, weighing approximately 18.61 carats, surrounded by circular-cut diamonds with modified triangular-cut diamond shoulders, mounted in platinum.

Gift from Richard Burton

Page 60

Emerald and diamond necklace

By Bulgari

Of sixteen graduated rectangular-cut emerald and circular-cut diamond clusters, each spaced by graduated pear-shaped and circular-cut diamond quatrefoil motifs, mounted in platinum. For pendant brooch, see entry above, Emerald and diamond brooch (page 55).

Gift from Richard Burton

Page 61

Pair of emerald and diamond ear pendants

By Bulgari

Each set with a pear-shaped emerald, weighing approximately 9.50 and 8.44 carats, within a circular-cut diamond mount, suspended from a marquise- and circular-cut diamond quatrefoil motif, mounted in platinum.

Gift from Richard Burton

Page 62

Emerald and diamond bracelet

By Bulgari

Designed as a line of thirteen graduated rectangular-cut emeralds, alternately set with thirteen rectangular-cut diamonds, bordered by circular-cut diamond trefoil motifs and pear-shaped diamonds, mounted in platinum.

Gift from Richard Burton

Page 63

Emerald and diamond ring

By Bulgari

Set with a rectangular-cut emerald, weighing approximately 7.60 carats, surrounded by pear-shaped diamonds, mounted in platinum.

Gift from Richard Burton

Page 66

Emerald and diamond “zigzag” bracelet

Set with rectangular-cut emeralds and marquise-cut diamonds in an undulating pattern, mounted in platinum.

Gift from Richard Burton

Page 69

Emerald and diamond flower brooch

By Bulgari

The *en tremblant* floral spray, set with three vari-shaped diamond flower heads enhanced by oval-cut emeralds and extending baguette-cut diamond stems, mounted in platinum.

Gift from Richard Burton

Page 75

The Taj Mahal diamond, circa 1627–28

Gold and ruby chain by Cartier, no. 55559

Set with an engraved heart-shaped diamond, within a red stone and jade mount, suspended from a long woven gold chain enhanced by cabochon rubies.

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. At some point Shah Jahangir gave the jewel to his son, Mughal Emperor Shah Jahan or “King of the World” (1592–1666). Shah Jahan presented the diamond to Mumtāz-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, Mumtāz-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. It is thought that this pendant hung from a similar engraved diamond and was worn at the top of the arm as a bracelet.

Gift from Richard Burton, for Elizabeth Taylor's 40th birthday, 1972

Pages 78–79

The King Farouk bracelet, circa 1925

Of Art Deco Egyptian revival design, composed of five pierced pavé-set diamond plaques, three depicting a buff-top calibré-cut ruby, emerald, and sapphire falcon, the other three similarly set with an ox, a seated figure, and a sphinx, enhanced by calibré-cut sapphire trim and baguette and bullet-cut diamond accents, mounted in platinum.

This bracelet was originally in the collection of King Farouk (1920–1965), who officially became ruler of Egypt in 1937, at the age of seventeen. Egypt, a newly independent state, was in a state of turmoil and was the victim of corruption. Unable to unify the country and bring an end to the chaos, King Farouk, in July of 1952, was forced to abdicate the throne in favor of his son, Ahmed Fouad II, and fled to Italy, where he lived in exile until his death.

Gift from Richard Burton

Page 80

Belle Époque diamond bow brooch, circa 1905

By Gillot

The pierced openwork flexible bow, set with old European-cut diamonds and three-stone marquise-cut diamond accents, suspending two pear-shaped diamond drops, mounted in platinum.

Page 81

Antique ruby and diamond locket, circa 1880

Of oval outline, designed as four sections of old mine-cut diamonds, intersected by a cushion-cut ruby cross, two sections set with enamel, gem-set, and gold coat-of-arms, and the other two set with ruby and diamond coat-of-arms, with old mine-cut diamond bail, opening to reveal a locket compartment, mounted in silver and gold, inscribed “1856 4th June 1881,” and a fancy gold link chain.

Page 83

La Peregrina pearl, early 16th century

Natural pearl, ruby, and diamond necklace

by Cartier, designed by Elizabeth Taylor with Al Durante of Cartier

Centering upon a drop-shaped natural pearl detachable pendant, with an old mine- and rose-cut diamond and silver foliate bail, suspended from a large circular-cut diamond flame motif, enhanced by a pear-shaped ruby and a large single natural pearl, joined to a two-row necklace, of twenty-three and thirty-four natural pearls, intersected by eight smaller circular-cut diamond and cushion-cut ruby flame motif plaques, mounted in platinum and 18k gold. The pendant may also be worn as a brooch.

Discovered by a slave in the Gulf of Panama in the early 1500s, La Peregrina was presented to Spain's Prince Philip II, who offered it as a wedding present to Queen Mary Tudor of England. Upon her death in November 1558, the pearl returned to Spain and was worn by a succession of Spanish queens, including Margarita and her

daughter-in-law, Isabel, and is featured in each of their portraits by Velásquez. During the 19th century, it was in the possession of the Bonaparte family, but it is after this time that the history becomes questionable. Discussion has arisen over the years as to whether this is in fact La Peregrina or perhaps another famous pearl, the Abercorn.

Gift from Richard Burton, purchased from Parke-Bernet Galleries, New York, January 23, 1969, for \$37,000

Page 93

The Taylor-Burton diamond

By Cartier

Originally designed as a ring, set with a single stone pear-shaped diamond, weighing approximately 69.42 carats, later remounted by Cartier as a pendant suspended from a V-shaped necklace of graduated pear-shaped diamonds, mounted in platinum. For the diamond necklace, see entry below, Diamond line necklace (page 126).

This stone was originally fashioned from a piece of rough diamond, weighing approximately 240.80 carats, which was discovered in the South African Premier mine in 1966. The rough was later purchased by Harry Winston, who cut and sold the diamond, mounted as a ring, to Mrs. Paul (Harriet) Ames, sister of Walter Annenberg, in 1967. Two years later, Mrs. Ames auctioned the ring at Parke-Bernet Galleries in New York on October 23, 1969, as lot 133; Cartier purchased the stone for the then-record price of \$1,050,000, after which they named it "The Cartier Diamond." Less than 48 hours later, Richard Burton (the underbidder at the auction) purchased the stone from Cartier and subsequently renamed it "The Taylor-Burton Diamond." Elizabeth Taylor first wore the diamond publicly at The Scorpio Ball, a party held in Monaco on the occasion of Princess Grace's fortieth birthday. In 1978, Elizabeth Taylor sold the diamond to New York jeweler Henry Lambert, who in turn sold it to Mr. Robert Mouawad, the internationally renowned diamond merchant, in December 1979.

Gift from Richard Burton, purchased from Cartier, October 25, 1969, for \$1,100,000

Page 101

Diamond "Prince of Wales" brooch, circa 1935

Designed as a plume of three pavé-set diamond feathers signifying the Prince of Wales, with baguette-cut diamond spines, gathered by a crown, mounted in platinum and 18k gold.

From the collection of the Duchess of Windsor
Purchased by Elizabeth Taylor, from Sotheby's, Geneva, April 2, 1987, lot 27, for \$623,333

Page 108

Pair of coral, diamond, yellow sapphire, and cultured pearl ear pendants

By Van Cleef & Arpels, designed by Elizabeth Taylor upon the occasion of being made a Dame of the British Empire

Each of a carved coral flower with circular-cut diamond center cluster, suspending a graduated line of circular-cut diamond and yellow sapphire butterflies, spaced by cultured pearls and enhanced by circular-cut diamond collets, mounted in gold.

Page 109

Pair of emerald and diamond ear pendants

By Kutchinsky

Each pavé-set diamond trefoil cluster set with a circular cabochon emerald, suspending three articulated rows of circular-cut diamond foliate motif links spaced by oval cabochon emerald accents, mounted in gold.

Elizabeth Taylor purchase, London, 2001

Page 112

Pair of diamond and yellow diamond ear pendants, circa 1962

By Bulgari

Each detachable pendant set with a pear-shaped yellow diamond, weighing approximately 15.68 and 16.20 carats, suspended from a circular- and marquise-cut and pear-shaped diamond cluster, mounted in platinum.

Gift from Eddie Fisher, for Elizabeth Taylor's 30th birthday, February 27, 1962

Page 113

Diamond and yellow diamond ring, circa 1962

By Bulgari

Set with a marquise-cut yellow diamond, weighing approximately 2.25 carats, surrounded by marquise- and circular-cut and pear-shaped diamonds, mounted in platinum.

Gift from Eddie Fisher, for Elizabeth Taylor's 30th birthday, February 27, 1962

Page 114

Diamond and colored diamond flower brooch

By Bulgari

The *en tremblant* floral spray, set with three vari-shaped diamond flower heads enhanced by a circular-cut fancy vivid yellow diamond, weighing approximately 3.00 carats, a circular-cut fancy intense yellow diamond, weighing approximately 1.50 carats and a circular-cut fancy intense brown diamond, weighing approximately 1.50 carats, enhanced by numerous circular-cut brown diamonds, with pavé-set diamond leaves and extending baguette-cut diamond stems, mounted in platinum.

Gift from Eddie Fisher, for Elizabeth Taylor's 30th birthday, February 27, 1962

Page 115

Sapphire and diamond camellia brooch

With pavé-set diamond petals, extending three calibrated-cut sapphire leaves with gold wirework detail.

Page 116

The Perelman bracelet

By Van Cleef & Arpels

Of intertwined lines of circular-cut diamonds, mounted in 18k gold.

Gift from Ron Perelman

Page 119

Diamond heart-shaped pendant necklace

By Van Cleef & Arpels, no. 32526

The double-sided pavé-set diamond bombé heart pendant, suspended from a circular-cut diamond necklace.

Gift from Richard Burton, 1974

Page 120

Suite of diamond and pink diamond double heart jewelry

By Chopard

Comprising a necklace, designed as two pavé-set diamond hearts, one of diamonds suspended from a line of circular-cut pink diamonds and the other of pink diamonds, suspended from a line of circular-cut diamonds; and a pair of ear clips en suite.

Page 121

Diamond and multicolored sapphire butterfly brooch

By Chopard

The old mine-cut diamond body extending rose-cut diamond wings, enhanced by small circular-cut blue, pink, and yellow sapphires and a diamond antennae.

Page 122

Pair of sapphire, diamond, and cultured pearl ear clips, circa 1964

By Jean Schlumberger, Tiffany & Co.

Of starfish design, each set with a cultured pearl, extending pavé-set diamond tendrils, enhanced by gold bands, to the circular-cut sapphire bombé shell, mounted in platinum and 18k gold.

Gift from Richard Burton

Page 125

Sapphire and diamond orchid brooch

By Jean Schlumberger, Tiffany & Co.

Designed as an orchid, with a circular-cut diamond center and petals, extending six leaves of oval-cut sapphires and circular-cut diamonds, enhanced by gold wirework detail, mounted in platinum and 18k gold.

Gift from Richard Burton, 1964–65

Page 126

Diamond line necklace

By Cartier, no. 11039

Of fifty-three graduated pear-shaped diamonds, mounted in platinum. Refashioned from the necklace that suspended the Taylor-Burton diamond.

Page 126

The wedding diamond ear pendants

By Cartier, designed by Elizabeth Taylor

Each set with a line of eight graduated pear-shaped diamonds, suspended from a circular- and marquise-cut diamond, mounted in platinum. Refashioned from the necklace that suspended the Taylor-Burton diamond.

Worn on the occasion of Elizabeth Taylor's wedding to Larry Fortensky, October 6, 1991

Page 128

Art Deco emerald, coral, onyx, natural pearl, and diamond sautoir, circa 1925

By Cartier

Centering upon a V-shaped diamond and onyx link joined to a coral disk suspending an onyx, emerald, and coral bead pendant from a natural pearl, coral, and onyx necklace, mounted in platinum.

Purchased in Paris, 1971

Page 130

Art Deco rock crystal, diamond, and enamel pendant watch, circa 1915

By Cartier

Centering upon a detachable pendant, set with a carved rock crystal elephant, with a circular- and marquise-cut diamond howdah upon a circular-cut diamond and white enamel base, revealing a watch, the oval white dial with black enamel Arabic chapters, blued steel hands and diamond wind stem, suspended from a platinum chain of rectangular links spaced by circular-cut diamonds, mounted in platinum.

Page 135

Sapphire and diamond sautoir, circa 1971

By Bulgari

The detachable pavé-set diamond octagonal pendant, centering upon a sugarloaf cabochon sapphire, weighing approximately 50.00 carats, with calibré-cut sapphire trim and bullet-cut diamond accents, suspended from a chain of pavé-set diamond and calibré-cut sapphire geometric links, mounted in platinum. The pendant may also be worn as a clip brooch.

Gift from Richard Burton, for Elizabeth Taylor's 10th birthday, February 27, 1972

Page 136

Sugarloaf cabochon sapphire and diamond "trombino" ring

By Bulgari

Set with a sugarloaf cabochon sapphire, weighing

approximately 22.00 carats, within a graduated baguette and pavé-set diamond and platinum mount.

Page 137

Pair of diamond and invisibly set sapphire ear pendants

By Van Cleef & Arpels, no. 53971

Each detachable drop-shaped pendant with invisibly set sapphires and circular-cut diamond cap, suspended from a paisley motif plaque, centering upon a pear-shaped sapphire, within a circular-cut diamond and calibré-cut sapphire three-tiered frame, mounted in platinum.

Page 138

Art Deco diamond bow brooch, circa 1926

By Van Cleef & Arpels

Designed as a pavé-set diamond circle and bow, suspending articulated old European and baguette-cut diamond fringe, mounted in platinum.

Page 139

Sapphire and diamond bracelet watch

By Fred

The modified square dial of pavé-set diamonds and calibré-cut buff-top sapphires, with black enamel hands, joined to a band of similarly designed geometric links.

Page 140

Suite of diamond, emerald, and ruby

"monkey" 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.

From the collection of the Baron and Baroness di Portanova

Gift from Michael Jackson, purchased from Christie's, New York, October 25, 2000, lot 416

Page 141

Diamond and sapphire ring

Set with a pear-shaped diamond, weighing approximately 17.00 carats, within a pear-shaped diamond and calibré-cut sapphire frame, mounted in white gold.

Gift from Michael Jackson

Page 142

Titanium, diamond, cultured pearl, and ruby evening bag

The sculpted titanium seated elephant, with mar-

quise-cut diamond eyes, with applied gold wirework accents set with circular-cut rubies and cultured pearls, joined to a polished gold oval link chain.

Gift from Michael Jackson, for Elizabeth Taylor's birthday, purchased from Fred Leighton at the Bellagio Hotel, Las Vegas

Page 145

Diamond bow brooch

By Van Cleef & Arpels

Of pavé-set diamond design, mounted in 18k gold.

Gift from Michael Jackson

Page 145

Emerald and diamond necklace

Set with a heart-shaped emerald, within an undulating circular- and baguette-cut diamond three-tiered mount, joined to a polished gold fancy link chain, mounted in gold.

Gift from Michael Jackson

Page 146

The Michael Jackson diamond bracelet

Centering upon a rectangular-cut diamond, flanked on either side by a square- and baguette-cut diamond, within an arched baguette and circular-cut diamond oval-shaped frame, joined to three rows of graduated circular-cut diamonds and a clasp of similar design.

Gift from Michael Jackson

Page 147

Diamond bracelet watch

By Vacheron Constantin

The dial set with rectangular-cut diamonds, case integral bracelet, and clasp set with rectangular-cut diamonds, mounted in 18k gold.

Gift from Michael Jackson

Page 150

Cultured pearl, diamond, and emerald lion bracelet

By David Webb

Designed as a pavé-set diamond lion's head, enhanced by circular-cut emerald eyes, holding a similarly set ring and tail, joined to multistrands of cultured pearls, mounted in platinum and 18k gold.

Page 150

Cultured pearl, diamond, and emerald lion necklace

By David Webb

Designed as twin pavé-set diamond lion heads, with circular-cut emerald eyes and accents, holding a pavé-set diamond ring, joined to two rows of cultured pearls, mounted in platinum and 18k gold.

Page 151

Opal clamshell and diamond starfish pendant

By David Webb, designed by Elizabeth Taylor,
gold necklace by Ilias Lalaounis
The pavé-set diamond starfish, enhanced by
an opal clamshell, suspended from a fancy link
gold chain.

Page 155

The Night of the Iguana brooch, circa 1962

By Jean Schlumberger, Tiffany & Co.

Designed as a fantastical dolphin, with circular-cut
diamond and polished gold scales, the head
enhanced by cabochon sapphire eyes and calibré-
cut emerald lips, mounted in platinum and 18k gold.

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

Page 157

*Art Nouveau plique-à-jour enamel and gem-set
butterfly brooch, circa 1905*

By Boucheron

The opal and aquamarine butterfly extending blue
and green plique-à-jour enamel wings, enhanced by
rubies and emeralds, with gold wirework detail,
mounted in 18k gold.

Page 157

*Plique-à-jour enamel and diamond butterfly
brooch*

By Cartier

The diamond-set butterfly, with ruby eyes, extend-
ing diamond and plique-à-jour enamel wings,
mounted in 18k gold.

Pages 158–59

*Four plique-à-jour enamel and gem-set dragonfly
brooches*

Each gem-set dragonfly, extending multicolor
plique-à-jour enamel wings, enhanced by gold
veining and various gemstones.

Page 160

*Enamel, diamond, and ruby serpent
bangle bracelet*

The rigid band, designed as an entwined dark
green enamel serpent, enhanced by ruby eyes and
diamond accents.

Gift from Franco Zeffirelli, director of *Taming of
the Shrew*

Pages 162 and 163

*Diamond, emerald, and gold serpent
bangle watch*

By Bulgari, Jaeger-LeCoultre

Of flexible design, the serpent composed of pol-
ished gold overlapping links, enhanced by a vari-
cut diamond head and tail, and accented by cabo-
chon emerald eyes, the head opening to reveal a
hidden watch, mounted in 18k gold.

Page 164

*Enamel, diamond, and ruby horse bangle bracelet
By David Webb*

Designed as a white enamel horse, with polished
gold mane and cabochon ruby eyes, clenching a
pavé-set diamond link in its mouth, the white
enamel body forming the hinged hoop, mounted in
platinum and 18k gold.

Page 164

*Enamel, diamond, and ruby serpent
bangle bracelet*

By David Webb

Designed as a textured gold and green enamel
serpent, with cabochon ruby eyes and detail,
enhanced by a pavé-set diamond head, the green
enamel body forming the hinged hoop, mounted in
platinum and 18k gold.

Page 165

*Coral, diamond, and emerald lion bangle bracelet
By David Webb*

Designed as a diamond, emerald, and carved coral
lion, with cabochon emerald eyes, wearing a circu-
lar-cut emerald collar, and clenching a pavé-set
diamond link in its mouth, the carved coral body
forming the hinged hoop, enhanced by circular-cut
diamond and polished gold intersections, mounted
in platinum and 18k gold.

Page 165

*Gold, emerald, and diamond chimera
bangle bracelet*

By David Webb

Designed as two circular-cut diamond, cabochon
emerald, and polished gold facing chimeras, the
hinged polished gold hoop enhanced with similarly
set emeralds and diamonds and polished gold geo-
metric motifs, mounted in platinum and 18k gold.

Page 166

*Ruby and diamond ring
By Van Cleef & Arpels*

Set with an oval-cut ruby, weighing 8.90 carats,
within a circular-cut diamond surround, to the
circular-cut diamond shoulders and polished
18k gold hoop.

Gift from Richard Burton, Christmas, 1968

Page 171

*Antique sapphire and diamond brooch,
late 19th century*

Centering upon an elongated oval-cut sapphire,
weighing approximately 40.00 carats, within an old
mine-cut diamond surround, mounted in silver and
gold.

Gift from Richard Burton

Page 171

*Sapphire and diamond blackamoor brooch
By Nardi*

The carved hardstone blackamoor wearing a
textured gold, circular-cut diamond, and oval-cut
sapphire turban, with diamond ear pendants, and
a tunic of similar design, mounted in gold.

Gift from Richard Burton

Page 172

The Ping-Pong diamond ring

Set with a circular-cut diamond, mounted in
18k white gold

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

Page 175

*Suite of amethyst, kunzite, and diamond jewelry
By Van Cleef & Arpels, nos. 23536, 23534, 23659*

Comprising a necklace, composed of a series of
oval-cut kunzite and circular-cut diamond links,
joined by circular-cut diamond bar links to the
amethyst bead hoops; a bracelet and a pair of ear
pendants en suite, mounted in 18k gold.

Gift from Richard Burton

Pages 176 and 177

*Suite of coral, amethyst, and diamond jewelry
By Van Cleef & Arpels, nos. 21413, 131125A*

Comprising a choker, composed of six cabochon
coral, oval-cut amethyst, and circular-cut diamond
links, alternately set with smaller cabochon coral,
oval-cut amethyst, and circular-cut diamond spac-
ers; a ring and a pair of ear clips en suite, mounted
in 18k gold. Choker may be modified to be worn
as a bracelet.

Gift from Richard Burton, Geneva, 1970

Page 178

*Coral, amethyst, and diamond bracelet
By Van Cleef & Arpels, no. 21770*

Composed of five cabochon amethyst, cabochon
coral, and circular-cut diamond links, alternately
set with circular-cut diamond and cabochon coral
spacers, mounted in platinum and 18k gold.

Gift from Richard Burton

Page 179

*Pair of coral, amethyst, and diamond
ear pendants*

By Van Cleef & Arpels, no. 13.307 SA

Each with a cabochon coral and circular-cut
amethyst and diamond trefoil motif, to a cabochon
coral, suspending a cascade of similarly set coral
and diamonds, enhanced by articulated pear-
shaped amethyst fringe, mounted in 18k gold.

Gift from Richard Burton

Page 180

Coral, amethyst, and diamond tassel necklace

By Van Cleef & Arpels, no. 13147

The amethyst bead tassel enhanced by circular-cut diamond rondelles, suspended from a cabochon coral, circular-cut diamond, and textured gold surmount, to the fancy link gold chain, with coral and amethyst beads and circular-cut diamond spacers, mounted in 18k gold.

Gift from Richard Burton

Page 180

Coral, amethyst, and diamond Maltese Cross

pendant necklace

By Van Cleef & Arpels, no. 21835

The circular-cut diamond, vari-shaped amethyst, and cabochon coral Maltese Cross pendant, suspended from a fancy link gold chain enhanced by coral and amethyst beads and circular-cut diamond spacers, mounted in 18k gold. The pendant may also be worn as a brooch.

Gift from Richard Burton

Page 181

Set of coral and diamond jewelry

By Van Cleef & Arpels, no. 19644

Comprising a ring, centering upon a cabochon coral, within a circular-cut diamond surround; and a pair of ear pendants en suite, mounted in 18k gold.

Gift from Richard Burton

Page 182

Belle Époque ruby and diamond bracelet,

circa 1895

Designed as a series of three oval-cut ruby links, each within a rose- and old mine-cut diamond surround, enhanced by similarly set diamond foliate spacers, mounted in platinum and gold.

Of all the jewelry given by Richard Burton to his wife, this piece was his favorite.

Gift from Richard Burton

Page 184

The Burton diamond brooch

By Van Cleef & Arpels, no. 18828

Centering upon a circular-cut diamond flower motif, within an openwork circular, marquise- and baguette-cut diamond surround, mounted in platinum.

Gift from Richard Burton, Christmas, 1967

Page 185

The Burton cognac diamond ear pendants

By Van Cleef & Arpels, no. 44251

Each baguette and circular-cut diamond shield-shaped surmount, suspending a circular- and marquise-cut diamond cluster, to the pear-shaped light brown diamond, weighing approximately 7.25 and

7.74 carats, within an independent circular- and baguette-cut diamond frame, mounted in 18k gold.

Gift from Richard Burton

Page 185

The Burton cognac diamond ring

By Van Cleef & Arpels

Set with a pear-shaped light brown diamond, weighing approximately 29.00 carats, within a circular-cut diamond surround.

Gift from Richard Burton

Page 186

Art Nouveau enamel, glass, and pearl brooch,

circa 1910

By Lalique

The sculpted blue-green glass face, within a textured and polished gold serpent surround, enhanced by blue and green enamel, and suspending a baroque pearl.

Gift from Richard Burton

Page 187

Antique natural pearl and diamond necklace,

circa 1860

Of garland design, the flexible old mine-cut diamond line suspending similarly set diamond swags, gathered by old mine-cut diamond and natural pearl intersections, suspending natural pearl terminals from old mine-cut diamond lines.

Gift from Richard Burton, London, 1968

Page 188

The granny necklace and ear pendants

By Van Cleef & Arpels, ear pendants no. 21276

The wide flexible choker composed of overlapping circular-cut diamond and polished gold links, centering upon a circular-cut diamond lion face, with cabochon emerald eyes, holding in its mouth a circular-cut diamond link, suspending larger similarly set double hoops; and a pair of ear pendants en suite, mounted in 18k gold.

Given to Elizabeth Taylor when she became a grandmother

Gift from Richard Burton, 1972

Page 191

Pair of diamond tassel 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 shield-shaped motif and arched link, mounted in 18k gold.

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."

Purchased from Christie's, New York,

October 25, 2000, lot 416

Page 192

Art Deco sapphire and diamond bracelet,

circa 1920

By Boucheron, Paris

Centering upon a cushion-cut sapphire, enhanced on either side by calibré-cut sapphires, within a old mine-cut diamond surround, to the similarly set sapphire and diamond shoulders and tapering diamond flexible line band, mounted in platinum.

Gift from Sara Taylor, Elizabeth Taylor's mother, Los Angeles, August 1972

Page 194

Enamel, colored gold, and moonstone egg

pendant, circa 1905

By Fabergé, stamped H. W. for workmaster

Henrik Wigström

Designed as a blue guilloché enameled scent bottle egg pendant, enhanced by sculpted rose and yellow gold garland, swag and palmette detail, the swags set with rose-cut diamonds, the base, which acts as a stopper and can be removed, accented by a cabochon moonstone terminal, suspended from a fine link gold chain.

Gift from the Estate of Malcolm Forbes

Page 199

Pair of ruby and diamond ear pendants

Each designed as an oval-cut ruby and circular-cut diamond quatrefoil motif, suspending an oval-cut ruby and circular-cut diamond pendant of similar design, enhanced by similarly set ruby and diamond articulated terminals, mounted in white and yellow gold.

Gift from Malcolm Forbes

Page 201

Ruby and diamond horse brooch

Designed as a galloping pavé-set diamond horse, with cabochon ruby eyes, the body enhanced by calibré-cut rubies and polished gold trim, mounted in 18k gold.

Gift from Malcolm Forbes

Page 201

Ruby and diamond bracelet

The flexible band, alternately set with circular-cut diamond and calibré-cut ruby segments, decorated with circular-cut diamond flower motifs, mounted in white gold.

Gift from Malcolm Forbes

Page 204

Pair of natural pearl and diamond ear pendants

By Bulgari

Each natural button pearl, suspending a drop-

shaped natural pearl, from a circular- and marquise-cut diamond line, mounted in platinum.

Page 205

South Sea pearl and diamond ring

By Ruser

Centering upon a cultured pearl, within a pear-shaped diamond surround, to the circular-cut diamond shoulders, mounted in platinum, inscribed "something old, something new."

Gift from Howard Young, Elizabeth Taylor's uncle

Page 207

Pair of South Sea cultured pearl and diamond ear pendants

By Ruser

Each circular-cut diamond cluster, suspending three slightly graduated circular-cut diamond lines, the center line terminating in a baroque cultured pearl.

Elizabeth Taylor wore these ear pendants to the Academy Awards in 1960, where she won the Oscar for Best Actress for her performance in *Butterfield 8*.

Page 208

Pair of black cultured pearl and diamond ear pendants

By David Webb

Each pavé-set diamond hoop, suspending a similarly set diamond arched link and cap, to a black cultured pearl terminal, mounted in platinum.

Page 209

Gray Baroque cultured pearl and diamond necklace

By Ruser

Of seventy-six gray baroque cultured pearls, joined by a bombé pavé-set diamond clasp, mounted in platinum.

Page 210

South Sea cultured pearl necklace

By Lynn Nakamura

Of twenty-nine cultured pearls, joined by a pavé-set diamond sphere clasp.

Page 211

Pair of cultured pearl and diamond ear pendants

Each set with a cultured pearl, and enhanced by two circular-cut diamond lines, terminating in pear-shape and briolette-cut diamonds.

Page 215

Gold and ivory necklace

Ivory pendants, circa 18th and 19th centuries

Designed as a series of polished gold links, suspending thirteen circular antique ivory opera passes.

These pendants served as opera tickets in the

18th and 19th centuries and are engraved with the name of the opera house, the seat allocation, and name of the ticket holder.

Gift from the Estate of Edith Head

Page 216

Nephrite, rock crystal, and diamond lily of the valley brooch

Designed as a polished gold bouquet, each carved and frosted rock crystal flower enhanced by a circular-cut diamond terminal, with a carved nephrite leaf, and gathered by a circular-cut diamond ribbon, mounted in gold.

Gift from Rex Harrison

Page 220

Set of rock crystal and diamond jewelry

By Gérard

Comprising a bracelet, composed of two circular-cut diamond and textured gold rigid bands, enhanced at the front by a cushion-shaped carved rock crystal link, the inside edge trimmed by circular-cut diamonds; and a ring en suite, mounted in 18k gold.

Page 221

Suite of rock crystal and diamond jewelry

By Gérard

Comprising a sautoir, designed as a series of fluted rock crystal links, joined by circular-cut diamond arched links, the front suspending a pavé-set diamond navette motif, to a similarly set diamond hoop, within an independent fluted rock crystal hoop; and a pair of ear pendants en suite, mounted in 18k gold.

Page 222

Diamond and gold pendant necklace

By Van Cleef & Arpels, no. 21907

Composed of a series of rectangular and circular textured gold and circular-cut diamond links, joined by polished gold bar links, the front suspending a similarly set openwork circular pendant of oriental motif, mounted in 18k gold.

Page 223

Pair of turquoise and diamond ear pendants

Each suspending a circular-cut diamond openwork pendant of circular outline, by a circular-cut diamond line, from a cabochon turquoise and circular-cut diamond openwork surmount.

Gift from Marvin Hime, circa 1970

Page 224

Turquoise, diamond, and gold bracelet

By Jean Schlumberger, Tiffany & Co.

Composed of a series of ten cabochon turquoise, each within a polished gold gadrooned and matte gold surround, joined by polished gold X-motif

links and enhanced by circular-cut diamonds, mounted in platinum and 18k gold.

Page 225

Suite of sapphire and diamond jewelry

Comprising a necklace of openwork design, the front set with four slightly graduated oval-cut sapphires, with circular-cut diamond flower spacers, enhanced by circular-cut diamond trim, to the similarly set diamond shoulders and polished gold link back chain; a bracelet and a pair of ear pendants en suite, mounted in gold.

Page 226

Antique diamond flower necklace, circa 1830

Composed of ten graduated old mine-cut diamond flower head links, joined by similarly set diamond foliate spacers, mounted in silver and gold, in a Rundell, Bridge & Rundell fitted case.

Page 227

Pair of antique diamond ear pendants, circa 1830

Each pendant composed of old mine-cut diamond scroll and foliate links, enhanced by diamond collet spacers and pear-shaped old mine-cut diamond terminals, mounted in silver and gold.

Page 228

Coral, sapphire, diamond, and enamel brooch
By David Webb

Designed as a cabochon coral and circular-cut diamond Maltese Cross, set in the center with a cabochon sapphire within a circular-cut diamond surround, enhanced by white enamel and polished gold trim, mounted in 18k gold.

Page 229

The daisy parure

By Van Cleef & Arpels, nos. 575951-2, 5871-3

Comprising a necklace, designed as a series of graduated pavé-set diamond daisies, each enhanced by circular-cut yellow diamond pistils, joined by calibré-cut chrysoprase leaves, and enhanced by circular-cut diamond trim; a brooch and a pair of ear clips en suite, mounted in 18k gold.

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In closing, I hope that all of my family and dear friends who have been a part of my life know that I cherish their love more than anything. You can’t cry on a diamond’s shoulder, and diamonds won’t keep you warm at night. But they’re sure fun when the sun shines.

Elizabeth Taylor

Edited by Ruth A. Peltason, Bespoke Books
Art direction and design by Takaaki Matsumoto, Matsumoto Incorporated
Photo editor, Kevin Kwan



Simon & Schuster
Rockefeller Center
1230 Avenue of the Americas
New York, NY 10020

Editorial note:

Elizabeth Taylor's jewelry is shown actual size, unless otherwise stated.

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Page 1: Pair of diamond and multicolored sapphire "ball" ear clips, by JAR

Page 2: In Paris, 1963 (Photo, Douglas Kirkland)

Page 230: A window-shopping expedition with Mike Todd in Monte Carlo led to a jewelry stop at Cartier, circa 1957. (Photo, Edward Quinn)

Page 240: When once asked why she has so many diamonds, Elizabeth Taylor's reply was deceptively simple: "Because they're my passion." For this outing, diamond earrings were the happy choice. (Photo, Edward Quinn)

Front endpaper: Herb Ritts

Back endpaper: Wayne Maser

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(continued from front flap)

Dame Elizabeth Taylor is the star of more than fifty-five films, among them *National Velvet*, *A Place in the Sun*, *Cat on a Hot Tin Roof*, *Butterfield 8*, *Who's Afraid of Virginia Woolf?*, and *Cleopatra*. For nearly two decades, she has been a leader in AIDS activism, including her founding role in the American Foundation for AIDS Research (AmfAR), and establishment of The Elizabeth Taylor AIDS Foundation (ETAF). She has also been an extraordinarily successful businesswoman with her bestselling line of fragrances. The recipient of numerous honors and awards, she was made a Dame of the British Empire in the year 2000. In 1987, France bestowed upon her its most prestigious award, the Legion d'Honneur, and in 2001 President Clinton recognized her with the Presidential Citizen's Medal. She has won two Academy Awards for Best Actress, and in 1993 she received the Jean Hersholt Humanitarian Award from the Academy of Motion Pictures Arts and Sciences for her work on behalf of AIDS. She also received the BAFTA Fellowship from the British Academy of Film and Television Arts, as well as the Lifetime Achievement Award from the American Film Institute. Elizabeth Taylor lives in Bel-Air, California. She has four children, ten grandchildren, and one great-grandchild . . . so far.

François Curiel, head of Christie's Jewelry Department Worldwide, is a leading expert on jewelry whose knowledge and skills are internationally recognized. A recipient of the prestigious Antwerp Diamond Award, he has more than thirty years of experience in the field of jewelry.

Front-of-jacket: From the film *Ash Wednesday*, 1973. (Photo, Gianni Bozzacchi)

Back-of-jacket: La Peregrina pearl, mid-16th century, on a natural pearl, ruby, and diamond necklace, designed by Elizabeth Taylor with Al Durante of Cartier (Photo, John Bigelow Taylor)

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