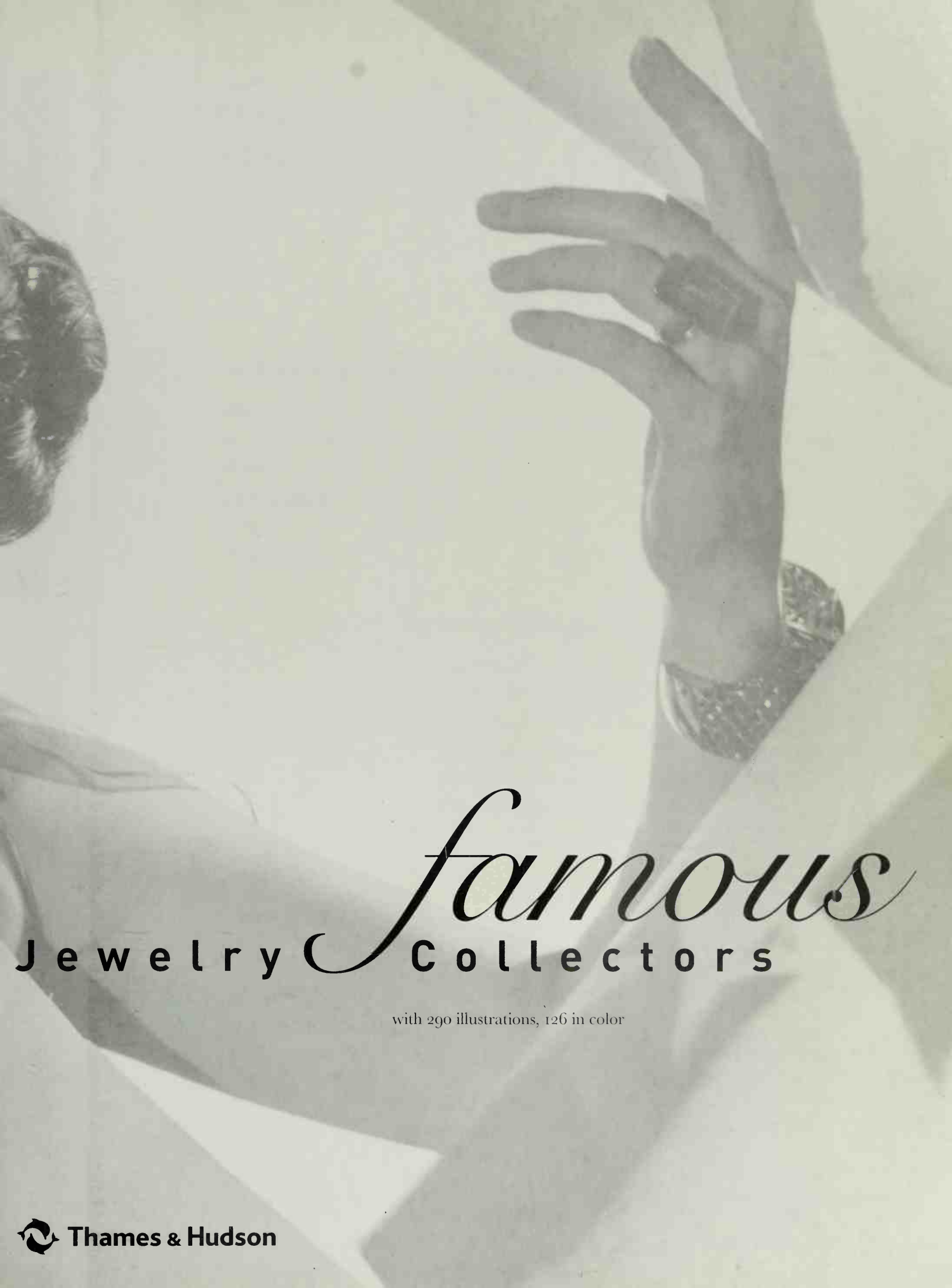


Famous Jewelry Collectors

Stefano Papi & Alexandra Rhodes





famous Jewelry Collectors

with 290 illustrations, 126 in color

This book is dedicated to our mothers A.R. S.P.

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Preface

An object of beauty and desire, a jewel also provides a perfect reflection of the personality, lifestyle and tastes of the owner. Jewelry auctions are not a 20th-century phenomenon, but over the past few decades we have seen a wealth of the world's most fabulous jewels, once owned by some of the most notable personalities of the century, pass through the salerooms. These jewels were once in the possession of royalty, aristocracy, high society and stars of the screen. In each instance, whether it was one piece or a whole collection, the designated jewelry gives us a fascinating insight into the life and times of the owner as well as the opportunity to see some of the finest gemstones and the most stunning jewels ever created during the last three centuries.

The world of the stars has been well represented with jewels from many of the Hollywood greats, all of whom had glittering careers as well as magnificent jewelry. Ava Gardner, once described by United Artists' publicity department as 'the world's most beautiful animal', had a marvellous collection of suitably glamorous jewels. The majority were created for her by Van Cleef & Arpels or William Ruser. Both on and off the screen jewelry was one of Paulette Goddard's greatest passions and she wore contemporary as well as antique pieces with great style. In the main her jewels were bold and beautiful, very much in keeping with her own personality and image. Among the many other Hollywood queens whose equally spectacular jewelry collections were sold at auction were Merle Oberon, Mary Pickford and Joan Crawford.

The early years of the 20th century were conceivably the most glamorous of all for the society hostess and the woman of means. These people were extremely rich and powerful, leading hectic social lives which required the appropriate designer dresses

as well as designer jewels. Mona Bismarck, Barbara Hutton and Daisy Fellowes were such women. However, they all collected jewels not as a required accessory, but because jewels had an irresistible attraction for them. As they could all afford to buy the best and had great style, their collections were memorable. Other notable personalities on the social scene whose collections were sold were Helena Rubinstein, Lydia, Lady Deterding and Ganna Walska, all of whom lived highly glamorous lifestyles with suitably impressive jewels.

The other name which is inevitable in this world of high society is the Duchess of Windsor, but her jewelry collection was incomparable, truly unique. In their own right these were some of the most important and sensational examples of the 20th-century jeweler's art, but they were also jewels which had been chosen by a king to give to the woman for whom he abdicated his throne.

From the jewelry collections of royalty and aristocracy there are some wonderful examples of historical importance combined with excellent design. The Thurn und Taxis collection, for instance, contained some of the most sumptuous and creative jewels of the 18th and 19th centuries. Jewels from the estate of King Umberto II of Italy and those of Princess Mary, the Princess Royal, were equally impressive. Other wonderful collections had belonged to Cornelia, Countess of Craven and Gladys Marie, Dowager Duchess of Marlborough.

In combination, these represent some of the finest and most extravagant jewels ever created and give us a fascinating insight into the personalities and worlds of their equally intriguing owners.



Merle Oberon

Merle Oberon had an unusual exotic beauty and a ladylike British elegance that secured her a sparkling Hollywood career. The high point of that career was her portrayal of Cathy in *Wuthering Heights* with Laurence Olivier, but she played a good many more roles that kept her in the upper brackets of film-making. Her early success, starting in several of Alexander Korda's splendid British pictures, gave her the opportunity to indulge in her taste for beautiful objects and being the recipient of them.

For various reasons, including racial prejudice, her parentage and place of birth were always falsified, initially by her press agents, and then by Merle herself. She was in fact the daughter of a Eurasian mother and an English father. Estelle Merle O'Brien Thompson was born in February 1911 in Bombay, where her father was employed in the railways. In 1914 patriotism led him to the battlefields of France, where he was to die, not in battle but of pneumonia. In 1917 Merle and her mother moved to Calcutta, where a place was found for Merle in a rather prestigious school as the daughter of a man who had been 'killed in action'. It was here that she was first to experience the feeling of shame for her dark-skinned mother, a feeling that would remain with her all her life.

By 1927 she was working as a telephonist and, with her stunning looks, was never short of an eligible beau to partner her to the dance hall or the movies. She had developed a great passion for the cinema and when given the chance to go to France and meet Rex Ingram, the famous film director, she naturally leapt

at it. The invitation had been offered by one of her admirers, Col. Ben Finney, an ex-actor, whose apparent generosity had ulterior motives. After being captivated by Merle, he had by chance met her mother, and this immediately decided him to end the relationship. He was leaving for France and his invitation was given rather out of embarrassment than generosity, as he had no intention of meeting her there should she in fact go.

Merle was ecstatic and in 1929 sailed for Europe with her mother, who continued on to England while Merle remained in France to pursue her dream of a career in films. Though there was no sign of Finney, she did contrive to meet Ingram, who gave her a role as an extra in a film called *The Three Passions*. When she went on to London, she found jobs as a dance hostess in well-known and reputable establishments. Eventually she acquired the much-coveted job of a hostess at the Café de Paris, which catered to high society, and indeed royalty. It was one of the favourite haunts of the Prince of Wales and his circle. Though the rules for a hostess were extremely strict, she thoroughly enjoyed her view of this dazzling life where she had the opportunity to meet people who could be influential to her future. During the day she was hard at work at Elstree Studios, where she was given several small parts.

Merle Oberon photographed by Horst in 1942 wearing the three flowerhead clips by Cartier, London, which had originally formed part of a hair ornament. These clips were a wedding present from Alexander Korda on the occasion of their marriage in 1939. Horst/Vogue



In 1931, the prominent producer Alexander Korda returned to England after a stint in Hollywood. Merle appeared in minor roles in a few of his films, but he had already noticed her talent and unusual beauty and in 1933 gave her the part which was to change her life. Her brief role as Anne Boleyn in *The Private Life of Henry VIII*, with Charles Laughton cast as the King, was a critical and financial success.

In 1934 Merle was briefly engaged to Joseph Schenk, a powerful Hollywood figure who was reputed to have showered her with jewels and the promise of roles in pictures. When the engagement was broken off, she returned the expensive diamond engagement ring he had given her, and Schenk honoured his promise of a role for her in a Hollywood production. Later that year she arrived in the film centre of the world and in 1935 she starred with Maurice Chevalier in *Folies Bergere*. That same year the acutely business-minded Alexander Korda made an agreement with Samuel Goldwyn to share part of her contract, and over the next few years she played some of her finest and most memorable movie characters on both sides of the Atlantic.

It was also the period when she acquired one of her most treasured jewels and one which she wore frequently, both on and off the screen. The antique emerald and diamond necklace is in a design of festoons and clusters fringed by emerald and diamond drops. The detachable central motif can also be worn as a brooch. This style of necklace is typical of the 1860s. According to legend it had been presented by Napoleon III to Baroness Haussmann, whose husband had planned the redevelopment of Paris during the Second Empire. At a later date, two of the emerald and diamond drops had been converted to a pair of earrings. In the 1938 film *The Divorce of Lady X*, with Laurence Olivier, Merle wore it to great effect.

During this period she worked and played hard, her name often linked with prominent names of the film world. However, it was apparent over the years that the feelings she and Korda had for each other and the interests they shared were not part of the business contract. In August 1939 they were married in Antibes. Despite plans for a grand wedding it ended up as a small ceremony. The witnesses were an old friend, Henri Guenot, and Maître Suzanne Blum, who was Merle's French lawyer and was to become the Duchess of Windsor's later. As a wedding present, Korda bought Merle three superb diamond brooches from Cartier, London, in June 1939. Each in the form of a rose in full bloom, a pair and one larger, they were set throughout with diamonds, the largest with the diamond pistils mounted *en tremblant*. They had originally been part of a head ornament, but when Merle wore them as clips on her dress or attached to a ribbon around her neck, they were sensational. In the sale of her collection, they were unfortunately sold consecutively as two separate lots.

What happened to the original head ornament is unknown, but on Princess Elizabeth's marriage to Prince Philip of Greece in 1947 she was given an identical set of diamond clips, mounted in a tiara, by the Nizam of Hyderabad and Berar, which had also been created by Cartier.

(Opposite) An antique emerald and diamond necklace, and Merle Oberon wearing the jewel in 1938. At a later date she removed two of the emerald and diamond drops, which she then had converted into earrings. She also wore the central cluster and drop as a brooch in the film *Of Love and Desire* in which she starred in 1963. *The Kobal Collection; Christie's, New York*



In this photograph of Merle Oberon during the shooting of the movie *Hotel* in 1967, she is wearing her turquoise and diamond parure in its original 1950s form; in the 1970s she had it and the pendent earrings re-designed (opposite) by Van Cleef & Arpels, using the turquoise and diamond clusters from the original necklace. Van Cleef & Arpels also used the pear-shaped turquoise drop to create a jewel that she could wear either as a pendant hanging from the centre of the necklace or as a brooch (above). In *Of Love and Desire* she wore the four-leaf clover brooch and matching pair of earrings (top). *Christie's, New York; The Kobal Collection*



As Queen Elizabeth II, she later had the diamonds in the tiara unmounted to form a new ruby and diamond tiara. However, she kept the three clips, which she still often wears.

In November 1939, possibly with Christmas in mind, Korda bought, again from Cartier in London, an incomparable emerald bead and diamond necklace. This sumptuous jewel is designed as a fringe of 29 graduated emerald drops, capped by diamonds, and on a collar of diamond set rondels linked by a platinum chain. Indian in inspiration, it matched Merle's exotic looks.

In the auction of her collection, another beautiful pair of jewels designed by Cartier were sold individually. The two diamond clips, both designed as flowerheads, one set with ruby pistils and the other with diamond pistils, were created in the late 1930s. They were designed to be worn together or separately as clips, or could be attached to a diamond strap bracelet to form an impressive clasp. Merle wore this bracelet, as well as the three rose clips, in the film *Till We Meet Again* (1940). Another jewel which was sold in two separate lots was the superb sapphire and diamond floral brooch by Cartier, London. The detachable flowerhead clip was set with a large oval sapphire centre and the petals pavé-set with diamonds. The diamond stem was sold separately, with no mention of the fact that it could be attached to the flowerhead clip. Merle wore the two together on many occasions and also wore the flowerhead clip either on a velvet band as a choker centre or on a platinum bangle which Cartier had also furnished. It is apparent from her collection that Merle not only loved Cartier jewels, but also the versatility which they often provided. Another pair of Cartier diamond flowerhead clips were designed with a detachable chain of baguette and fancy-cut diamonds. Simply by having the chain attached, the jewel became a stylish garment clasp.

From the same period, but unsigned, were a pair of diamond feather scroll clips and a pair of ruby, blue and yellow sapphire ornaments of flowerhead and foliate design. The latter are most probably the clips which could be converted into a necklace centre, which she is pictured wearing on the set of *A Night in Paradise* in 1945.

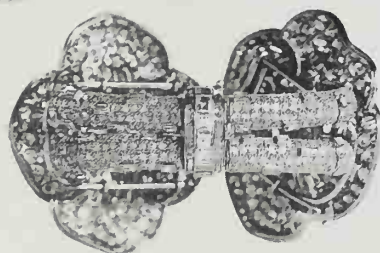
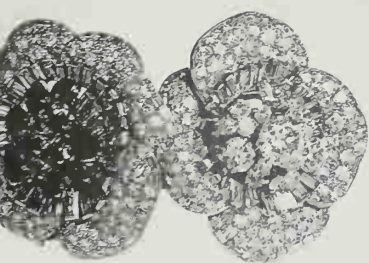
The Kordas had made London their home, but upon the outbreak of war they returned to Hollywood. Korda had two reasons for this move: it would enable him to finish filming *The Thief of Baghdad*, but more important, he could carry out the vital secret work he had agreed to do for British Intelligence. This activity meant that over the next few years, with his frequent trips to New York and Europe, he often left Merle alone. She busied herself with films and working for the British war effort, both in the USA and in Britain. The

Kordas' assistance to the cause did not go unrecognized: on 22 September 1942 Merle accompanied Alexander to Buckingham Palace where he was knighted by King George VI for his services to the Crown.



Merle Oberon in the early 1940s wearing ruby and diamond flowerhead clips created by Cartier, London, 1939, pinned to her dress, and original archive photographs showing them from various angles mounted as the centrepiece of a diamond bracelet. Cartier Ltd. London; The Kobal Collection

(Opposite) With her husband Alexander Korda in 1941 attending a Russian Medical Aid Relief Concert in Los Angeles, Oberon is wearing her Cartier ruby and diamond flowerhead clips as a bracelet centre. UPI/CORBIS



Her splendid Cartier jewels from this period are a fitting tribute to the success she was enjoying in her acting career and her happy early years with Korda. Unfortunately their time apart had strained their marriage and in 1943 they separated. Within a few years they obtained a Mexican divorce and Merle promptly married Lucien Ballard, a successful Hollywood cameraman. By the time this relationship too had ended in divorce in 1949 Merle was already deeply committed to Count Giorgio Cini. By all accounts theirs was a whirlwind romance which resulted in several gifts of jewelry. Tragically, the Count, while he was still trying to persuade his aristocratic and disapproving parents to accept Merle as his bride, was killed in a plane crash.

Merle was devastated but threw herself back into work and starred in several films over the next few years. In 1956 she became involved with Bruno Pagliai, a powerful and extremely wealthy businessman in Mexico, and a year later they were married in Rome. Although wealthy in her own right, she had nothing compared to Pagliai, who provided her with luxury and security. They adopted two Italian children, Bruno and Francesca, and Merle rarely made any films. She devoted herself to a full and glittering round of social events, friendships with princes and presidents, and indulged in her appetite for fine clothes and jewelry. Her dresses were designed by Luis Estevez, with a view to showing off her jewels.



It was in the late '50s and '60s that she acquired and indeed altered many of her jewels. The diamond clasp of the impressive two-row emerald bead necklace was originally the clasp of her pearl and diamond bracelet. To match this necklace she acquired a pair of emerald and diamond earclips from David Webb and a cabochon emerald and diamond ring from Harry Winston. It is evident that she was extremely fond of emeralds. One of the finest in her collection was a step-cut stone, mounted as a brooch, at the centre of a foliate diamond border, in the style of Van Cleef & Arpels.

Pearls were still highly fashionable at this time and she had a pair of natural pearl earrings which were surmounted by circular-cut diamonds; she wore these with a single-row cultured pearl necklace. The stylish bombé cluster clasp of the necklace was originally a ring.

At this period in her life Merle spent a great deal of time in Italy, especially Rome, where she liked nothing better than to indulge herself in the fashionable shops in the via Condotti. From Bulgari she acquired a striking diamond brooch, the central step-cut stone weighing over 15cts, and an extremely elegant floral brooch set with rubies and diamonds, the flowerheads mounted *en tremblant*. This style of brooch was in vogue, and Bulgari created some fine interpretations of it. They also created for Merle a smart evening bag in an unusual design of stylized acorns, the gold clasp set with turquoise and diamonds, which she used on many occasions.



In 1966 she starred in the film version of Arthur Hailey's popular novel *Hotel*, in which her role was that of a glamorous duchess who wore fabulous jewels. The director, aware of her own wonderful collection of jewelry, persuaded Merle to wear them for the production, with the proviso that the studio would cover the large insurance bill. Both the film and studio publicity portraits show her wearing a stunning turquoise and diamond parure. The necklace was designed as a fringe of oval turquoise and diamond clusters with a large pear-shaped turquoise drop at the centre, and the pendent earrings were of similar design.

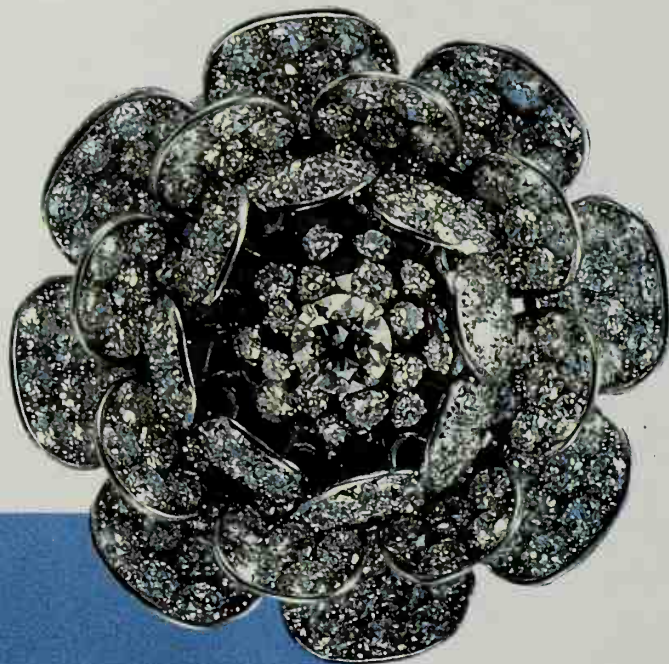
The turquoise and diamond necklace, brooch and earrings which were included in the sale of her jewels were almost certainly a re-working of the original parure by Van Cleef & Arpels in the early 1970s. Her collection also contained a quatrefoil brooch and matching earrings and a bracelet, each set with turquoise and diamonds and dating from a similar period. Van Cleef & Arpels were also the creators of her pink coral and diamond necklace, which could be converted into a choker and bracelet. The large pear-shaped cluster pendant could be worn as a brooch.

Merle also had a small but fine collection of rubies. This included a ruby bead five-row necklace and a sumptuous ruby and diamond necklace by David Webb, slightly reminiscent in style of the one created by Van Cleef & Arpels for the Duchess of Windsor. David Webb also created her ruby and diamond ring, set at the centre with a lozenge-shaped ruby weighing approximately 12cts. She also had two ruby and diamond pendants, each centred by two oval rubies of over 13cts each, framed by diamonds, that she could hang from diamond surmounts as earrings. These surmounts could also be used to support other drops, including two important cabochon emeralds, weighing together over 70cts, with diamond caps and drop-shaped cultured pearls capped by marquise-shaped diamonds. However, by far the most important drops were designed as cascades of pear-shaped and brilliant-cut diamonds; the largest pear-shaped stone could be detached and worn singly as a drop. She would often wear these with her sensational diamond necklace of flowerhead cluster design set with diamonds of similar shape to the earrings. She also wore this jewel as a head ornament entwined in her coiffure, as seen at the Ballo Romantico in New York in December 1965 and at the opening of the film *Hotel*. An important diamond bracelet also accompanied this necklace, which was of simple but classical design. The single row of pear and cushion-shaped diamonds weighed over 40cts.

Merle's final divorce and last marriage took place in 1975. With Robert Wolders, an actor of less than half her age, she spent four happily married years, which ended with her death in 1979. The sale of her collection of jewels took place in New York on 22 April 1980. The 38 pieces represented not only her stylish lifestyle and some memorable occasions in her successful career, but also the work of many of the finest jewelers of her time.

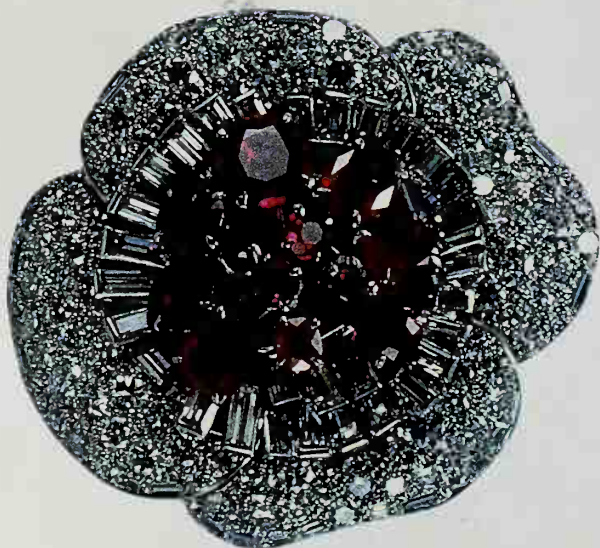
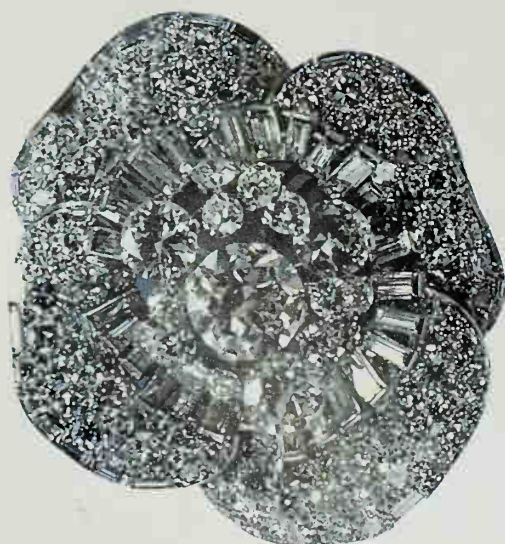


(Opposite) The legendary emerald and diamond necklace by Cartier, London, 1938, which Oberon is shown wearing in the late 1960s.
Christie's, New York; UPI /CORBIS



A spectacular group of Merle Oberon's jewels by Cartier, including ruby and diamond flowerhead clips, 1939; three diamond flowerhead brooches, 1939; and a sapphire and diamond five-petalled flower brooch, designed in 1940 to be worn with the diamond stem (which was sold separately in the sale of her jewels) or as the centrepiece of a yellow gold rigid bangle

(Opposite) Merle Oberon leaving her London hotel for Ascot in June 1950, wearing the sapphire and diamond flower brooch by Cartier and the diamond ring which she later converted to become the clasp of her pearl necklace. *Christie's, New York; Hulton Getty*







Mary Pickford

‘America’s Sweetheart’ was her popular name when she was the top star of the early silent Hollywood years. Her pictures made more money than any others and she earned more money than any other actor in the business. She was a universal personality, an adored icon whose every activity was considered newsworthy. She stood for ringleted innocence in an innocent America. And yet, according to her birth certificate, she was born in Toronto, Canada, in 1892 and her name was Gladys Louise Smith. Making her first stage appearance at the age of six, she went on to become not only a wildly adulated star but also a very astute business woman.

After she changed her name, her face became one of the most recognizable in the USA and Europe, as well as in many other faraway corners of the world where people could watch the flickering images of the silent screen. She starred in hundreds of these films, sometimes producing two a week. Long golden curls and a child’s face were her usual trademarks; well into her adult life she was still playing these parts.

As with many of her fellow actors, her childhood was something of a hand-to-mouth existence, her father having died when she was only five. But by her early teens she was well able to support her widowed mother and her two siblings, both of whom often appeared with her later in films or on the stage. Mary’s stage debut in 1898 took place at the Princess Theatre in Toronto. For the next few years she went on tour, spending much of her time in boarding houses with her family. On one occasion they shared rooms with Lillian Gish.

Although poor, Mary had a relatively happy childhood, adored and vehemently protected by her mother. In 1907 she and her mother moved to New York and Mary’s break came that year when she appeared in a play on Broadway, *The Warrens of Virginia*, directed by the powerful David Belasco, for which she received excellent reviews. It toured for two seasons; after it closed in 1909, she made her first appearance in the movies with the Biograph Studios in Brooklyn.

Professionally, the screen did not have the cachet of the theatre but it paid an exceptionally good salary. In 1911, much to her mother’s disapproval, Mary married fellow actor Owen Moore, a man of no great acting ability but a great liking for the bottle. It was almost a spur-of-the-moment decision which was almost as quickly regretted by Mary.

By 1917 she had an apartment in New York where she lived with her mother. That year she earned just over half a million dollars for her work in the movies. Her future seemed favourable, and by now she was in love with the man who was to play a great part in her life. The only obstacle was that both of them were still married. Two years later Mary applied for a divorce from Owen, which became final in 1920.

Mary Pickford at the peak of her career in *Dorothy Vernon of Haddon Hall*, 1924. CORBIS



Mary Pickford with Buddy Rogers attending the Academy Awards in 1941. She is wearing a Trabert & Hoeffler, Inc.- Mauboussin diamond bangle with a fancy yellow diamond, and a diamond necklace of ribbon bow design with matching earrings which were probably by the same jewelers. Over a decade later she is shown blowing out the candles on her birthday cake to celebrate her sixtieth birthday in 1953. She is with Joe Woodruff, State Director of Saving Bonds. Once again she is wearing her much-favoured necklace and earrings. CORBIS; UPI/CORBIS

(Opposite) A diamond ribbon bow necklace and matching earrings, together with a diamond double clip brooch made by Trabert & Hoeffler, Inc.-Mauboussin. Christie's, New York

Mary stayed at home and pursued her business deals. From all accounts they still loved each other but the honeymoon period was long over and they both sought new interests. Finally, the divorce suit which Mary had filed in 1933 became final in 1936. That same year Douglas married Lady Sylvia Ashley and the following year Mary married the band leader and actor, Buddy Rogers, with whom she had appeared in her last silent movie, *My Best Girl*, in 1927.

Life at Pickfair continued with its same stylish hospitality now that Buddy was in the role of

Douglas Fairbanks, the man in question, also secured a divorce from his wife who agreed not to name Mary in the proceedings in exchange for a large settlement. Free to marry, their only worry was the possible reaction of their loyal fans to the marriage of two divorcees. But they did not hesitate for long and on 28 March 1920 they became Mr and Mrs Douglas Fairbanks.

Their honeymoon was spent in Europe, where the famous couple were feted like royalty. Crowds had to be controlled by the police in nearly every major city they visited. As a wedding present Fairbanks had bought a property in Benedict Canyon in Beverly Hills. Wallace Neff, who was engaged to redesign the existing building, created a magnificent Tudor-style mansion which was renamed 'Pickfair' and became the setting for many of Hollywood's most glittering social events. In Hollywood terms, their life together was a great success and for more than a decade they held court at Pickfair. Both of them were still involved in the movie business, and in 1929 they made their first talkies. Many actors lived in dread that their voices would not match up to their screen images, but both Mary and Douglas passed the test with no problems. Indeed, for Mary's first speaking role in *Coquette*, she won an Academy Award for Best Actress.

They were deeply involved in their film distribution company, United Artists, which they had founded in 1919 with their great friends Charlie Chaplin and the film director D.W. Griffiths. In 1933 Mary starred in what was to be her last movie, *Secrets*. It made a loss and Mary knew her box office appeal was waning – as was the success of her marriage.

Slowly the feted couple had drifted apart. Douglas was spending more and more time abroad and



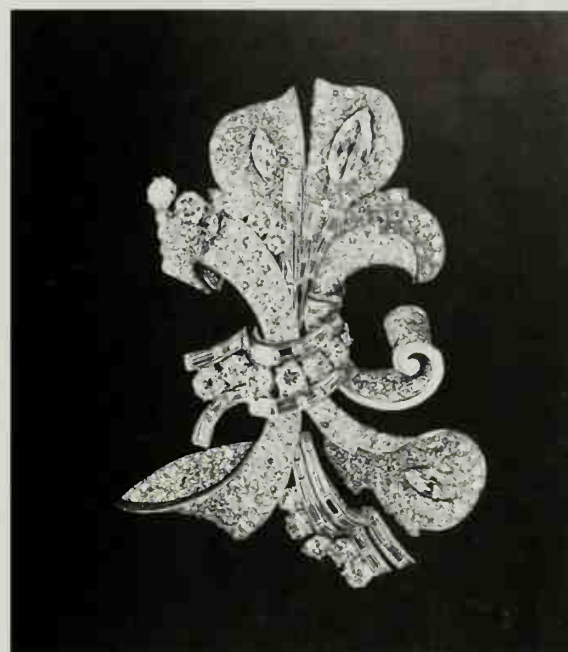
host. Despite her close involvement in film production and distribution, Mary still had a yearning for the children she could never have. In the early 1940s, when Mary was in her fifties, they adopted a girl and a boy. Mary produced her very last film in 1949 but retained her interest in United Artists. The next years were spent watching her business affairs and supporting charity and fund-raising events. By the early 1970s her health was failing; she had a much-publicized drink problem and she became a virtual recluse. Buddy had proved a devoted and supportive husband and was at her bedside when she died in May 1979.

Throughout her life Mary had loved beautiful objects and her jewelry collection represented some of the style and beauty to which she aspired. In June 1980 pieces from her collection were sold in New York. There were 35 lots, several of which included a variety of jewels. These lots, although not of any great intrinsic value, contained pieces with personalized inscriptions or monograms. The majority, however, were important examples of some of the most talented designers mainly of the 1920s-1940s era, with only a few examples from the '60s.

Mary's collection was as diverse as it was beautiful. It included very delicate items, such as an elegant pearl and diamond *sautoir* dating from around 1915. It was designed as two 40-inch strands of natural pearls fringed by two pearl tassels with diamond caps. As she was often photographed wearing this necklace, both on and off the stage, it was obviously one of her favourite jewels during that early period.

Highly representative of the early 1920s style was a delightful carved crystal intaglio and diamond brooch of oval form. The centre was set with a crystal intaglio, the carving representing a classical female figure with arms outstretched to a bird, mounted within an onyx and diamond border.

From the mid-1920s she had acquired a sapphire bead bracelet, the beads alternating with diamond set rondels, and a sapphire and diamond line bracelet. During this same period it became fashionable to wear a multitude of charms, draped from the arms, which were often extremely personal symbols serving as mementoes of special events. Mary had several of these which were mounted on a white and yellow gold link bracelet of a slightly earlier date. Mainly set in platinum, with some in white gold, they depicted skiers and ice skaters, fashionable sports of the period, as well as a man,



a lantern and a telephone. They were set with sapphires and diamonds and decorated with enamel, three of them by Cartier. Like many of her affluent contemporaries, Mary collected jewels by Cartier. During the late '20s she acquired one of their gold powder compacts which was decorated with black enamel lotus flowers and leaves as well as her monogram.

Other creations from Cartier included a small gold pendant watch which she received in the late 1930s, after her marriage to Buddy Rogers, and it bore the monogram MR. There were also a very stylish pair of sapphire and diamond clips from the mid-1930s, typical of the art deco style. These were mitre-shaped, each set with a calibr  -cut and a large cushion-shaped sapphire, and baguette and brilliant-cut diamonds.

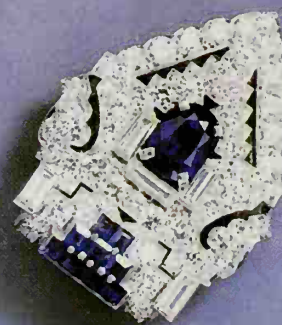
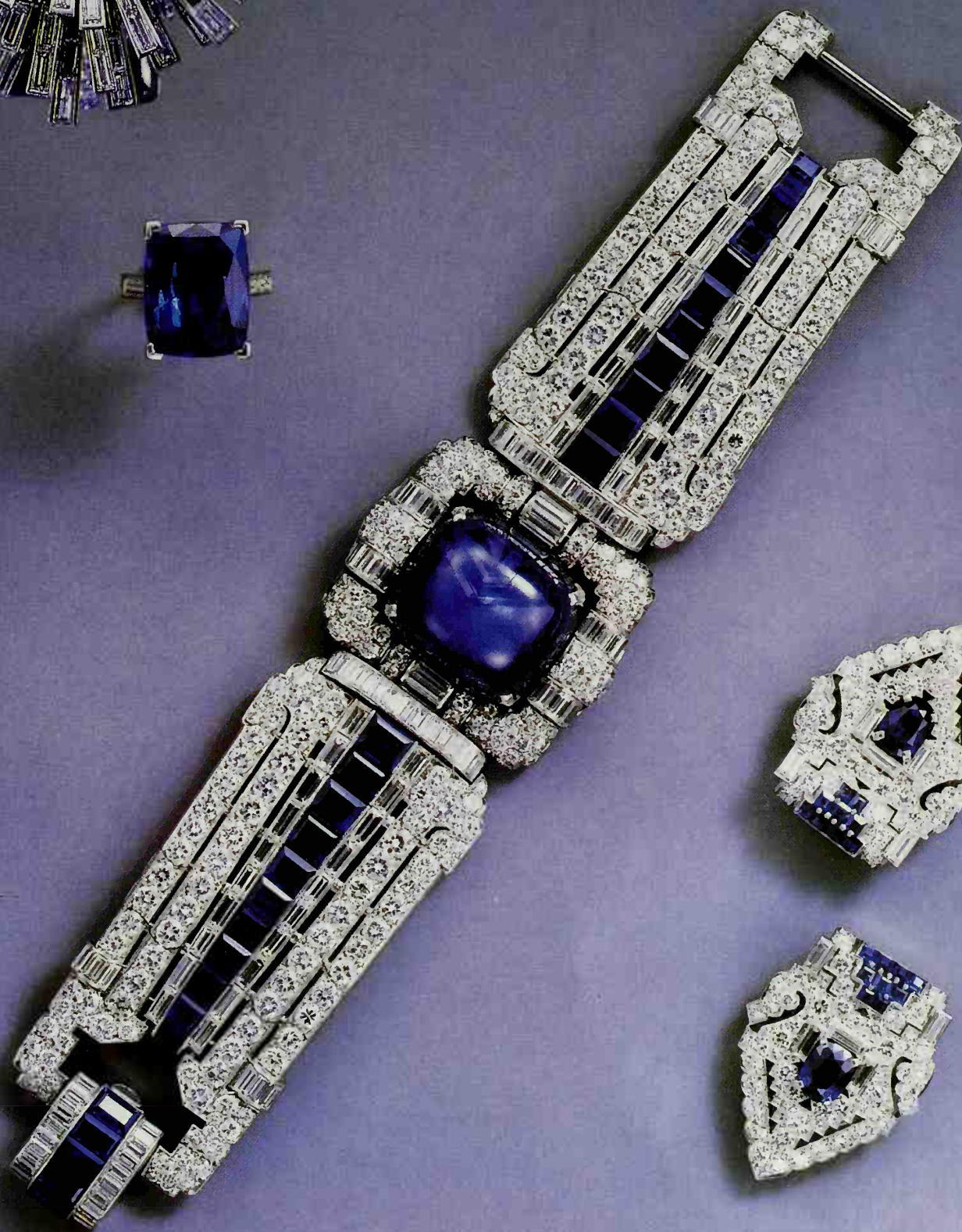
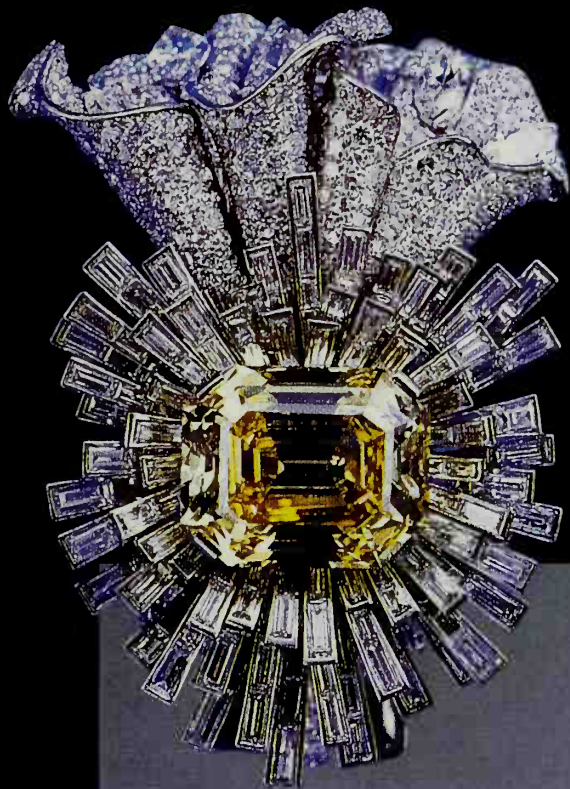
Mary's favourite jewelers were undoubtedly Trabert & Hoeffler, Inc.-Mauboussin, one of the leading American design teams. Trabert & Hoeffler, Inc., had enjoyed a success in New York in the late 1920s, specializing in designing modern jewelry and buying Estate jewels. In 1929 the Paris jewelers Mauboussin opened a shop in New York, an unpropitious move, for within a matter of weeks the Stock Exchange had crashed and Mauboussin's future looked hopeless. Trabert & Hoeffler made a deal to take on the Mauboussin name and inventory; not only were the French firm's losses kept to a minimum, but under the new title of Trabert & Hoeffler, Inc.-Mauboussin the business went from strength to strength. They opened several branches throughout the USA and in 1934 they established a shop in Los Angeles where they soon had Hollywood stars as their clients. The partnership lasted until the 1950s.

Of the many jewels Mary was known to have acquired from only a few were included in the sale. From archive material it is evident that she was not averse to trading in her out-dated jewels for more fashionable pieces. However, the jewels which were in the sale were some of the company's finest creations. There was an outstanding bangle and matching pair of earrings set with cabochon emeralds and diamonds. During this period cabochon gemstones were considered the height of fashion – especially popular with Hollywood stars such as Marlene Dietrich and Joan Crawford – and the larger they were the more obvious their statement of success and wealth.

Trabert & Hoeffler Inc.-Mauboussin created many wonderful jewels using such stones, and several were named after their place of origin. In the late 1930s Mary reportedly bought from them 'The Star of Bombay', a cabochon sapphire thought to weigh 60cts which was mounted between baguette and brilliant-cut diamond scrolled shoulders as a ring. In their advertisements for this stone they had described it as 'In all the world the only one'; but in the sale catalogue this jewel appeared without its name or that of its makers. The star sapphire, now stated to weigh approximately 58.04cts, was not even illustrated.

Among the diamond jewels Mary probably acquired from them she appears to have had firm favourites which she wore on many occasions. Both were in the form of stylized ribbon bows. One was a double clip brooch, the scrolled ribbon bow set with baguette and brilliant-cut diamonds, enhanced with three larger marquise-shaped diamonds. The other was a dramatic necklace, the

A diamond bangle by Trabert & Hoeffler, Inc.-Mauboussin, 1930s, set at the centre with a step-cut fancy yellow diamond of over 27.00cts; a pair of sapphire and diamond clips by Cartier, 1920s; a sapphire and diamond bracelet, 1930s; and a sapphire and diamond ring. *Christie's, New York*





Mary Pickford in 1953 presenting Cecil B. De Mille with his Best Picture of the Year Oscar for *The Greatest Show On Earth*. Producer Darryl Zanuck is presenting him also with the Irving Thalberg award. Pickford is wearing her ruby and diamond cluster necklace of the 1920s, and ruby and diamond earrings. UPI/CORBIS

front designed as a tasseled ribbon bow set with variously cut diamonds and detachable so as to be worn as a brooch. .

The most important jewel by Trabert & Hoeffler, Inc.-Mauboussin in this sale was a diamond bangle. It was of stylized sunburst and flowerhead design set with baguette and brilliant-cut diamonds, with a step-cut yellow diamond of approximately 27.74cts mounted at the centre, on a white gold and diamond link band. This jewel has recently reappeared at auction, but with the yellow diamond removed and replaced by an emerald.

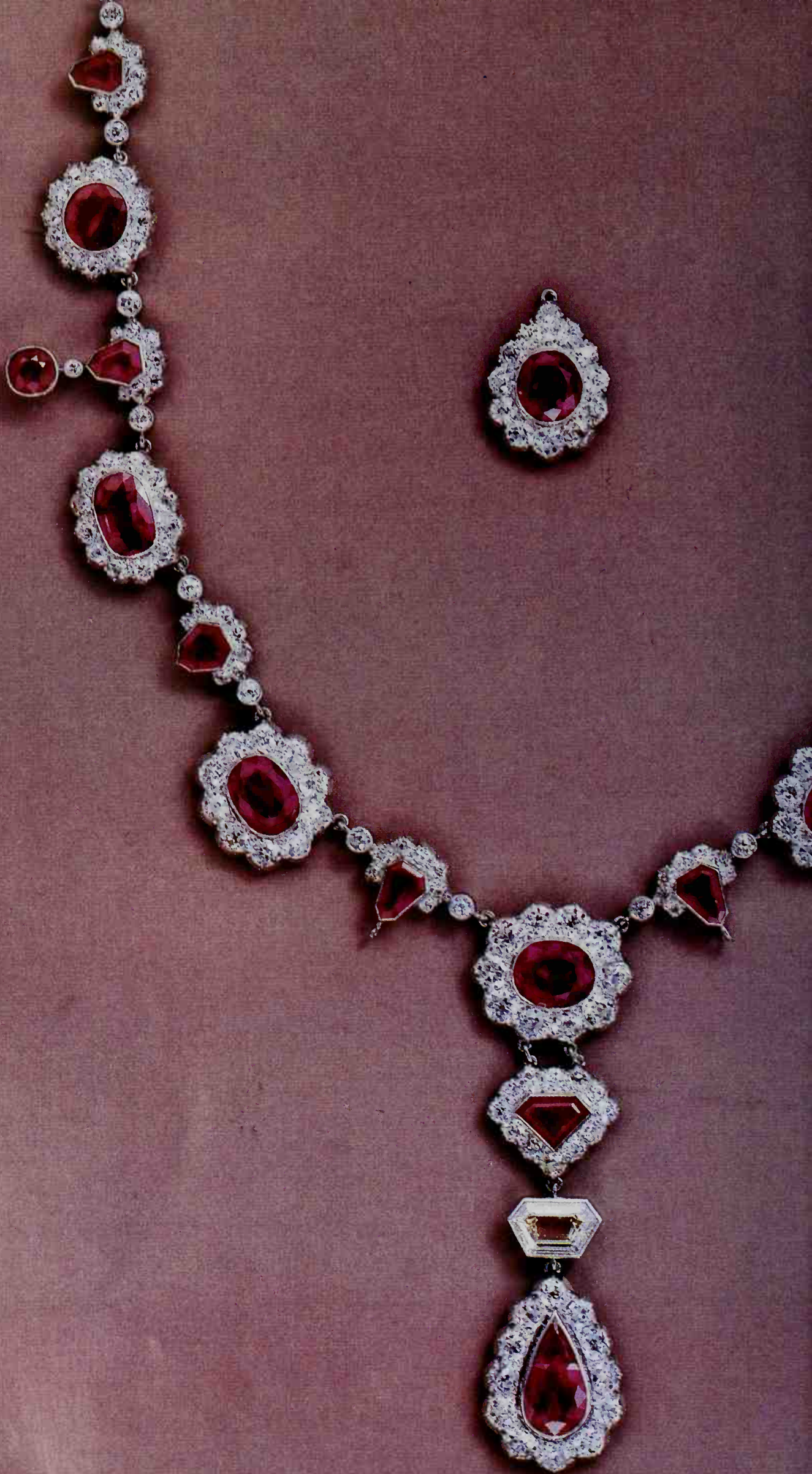
Other important jewels in the 1980 sale included an impressive sapphire and diamond bracelet, the centre set with a cabochon sapphire weighing approximately 73.62cts. This was mounted within a border of baguette and brilliant-cut diamonds and the tapered sides were set with similarly shaped diamonds and a row of calibr  -cut sapphires. She used to wear this with her 'Star of Bombay' ring or with a cushion-shaped sapphire of 24.88cts set between baguette diamonds as an equally attractive ring pair of earrings and a ring.

Mary Pickford achieved unrivalled success in her profession, which gave her the financial security to enjoy a lavish lifestyle and acquire the usual trappings of wealth which she admired. Her upbringing had ensured her prudence where matters of finance were concerned; she could have existed without jewelry, but she adored and loved wearing it – and she could afford it.

(Opposite) Mary Pickford, wearing some of her marvellous ruby and diamond jewels in Paris in 1955, blowing a kiss from the roof of her hotel to the people of Paris. Hulton Getty

(Overleaf) A group of Pickford's superb ruby and diamond Art Deco jewels, all of which date from the late 1920s and 1930s. Christie's, New York









Paulette Goddard

The screen actress Paulette Goddard is quoted as having said, 'Oscar Wilde and Goddard say that any woman who tells her age tells anything.' Certainly in her case it was to the point: her date of birth has always been subject to much discussion. The most widely accepted version is that she was born on 3 June 1911, named Pauline Marion Levy, and brought up by her mother in humble surroundings. Though her mother is supposed to have been poor, there was evidently enough money to provide Pauline with acting, singing and dancing lessons. After a short career in modelling, she appeared at the age of 14 in her first Ziegfeld revue, under her newly adopted name of Paulette Goddard.

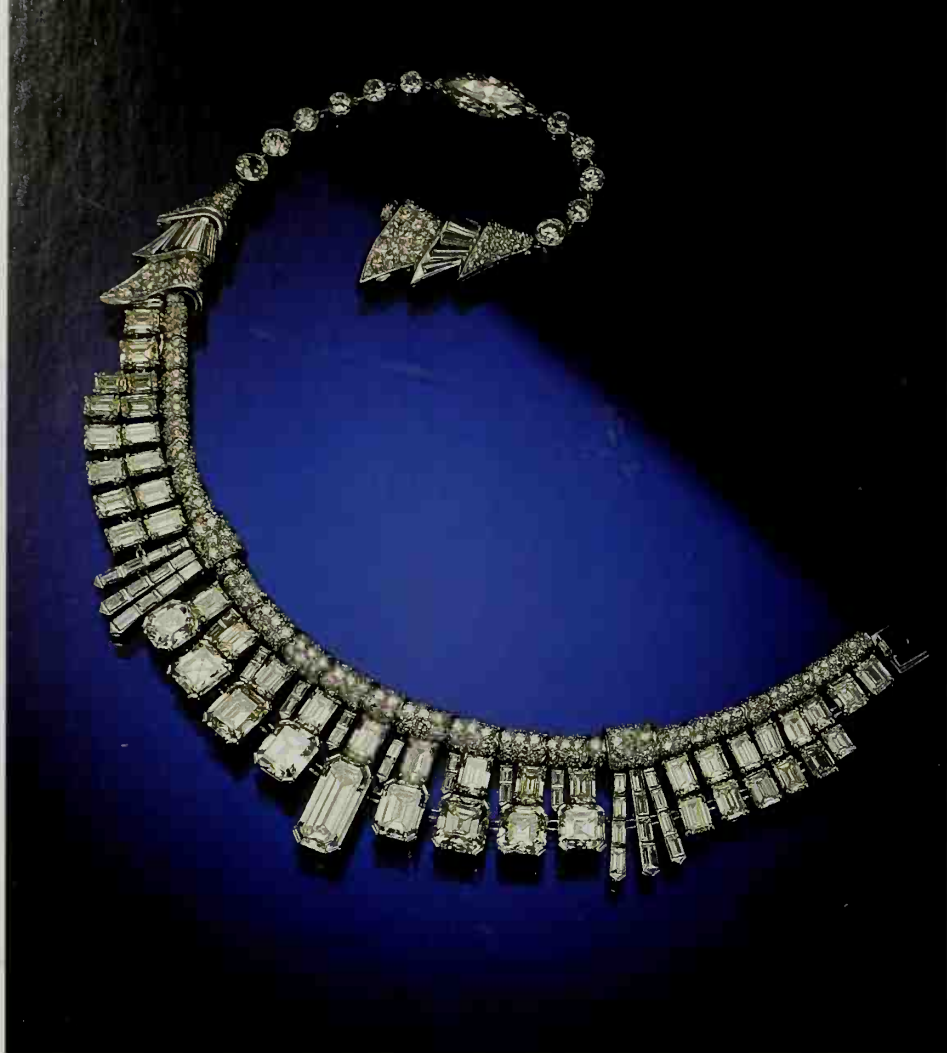
In 1927 she married a Mr E. James, who was not only much older than she but also well-to-do; two years later she left him with a divorce settlement of \$100,000. By 1931 she had made her first movie and entered the world of Hollywood society, where the following year she met her future mentor and husband, Charlie Chaplin. He was captivated by her beauty and her understated charm and intelligence. Although over 20 years her senior, he chose her not only to share his life but also to star in his next film, *Modern Times*.

The actual date of their marriage was another closely guarded secret, but it is thought that the wedding took place in 1936, the same year that *Modern Times* was released. They spent some time in the Far East and it was noted that glittering bangles of rubies and diamonds were acquired on what is assumed to have been their honeymoon trip. She was an avid collector of jewelry, which she claimed never to have bought but always received as gifts from her many admirers. She was well known for the cigar box full of jewels which she would carry around the studio wardrobe departments and delightedly reveal its contents to the young workers.

In the costume drama *Kitty* she ignored historical accuracy and wore her beautiful diamond necklace, probably made in the 1940s. The deep diamond fringe was centred with an emerald-cut diamond, rumoured to be her engagement ring from Chaplin. Again, at the opening of the winter season of La Scala, Milan, in 1958, she flouted normal conventions when she wore a delicate 19th-century diamond ribbon and floral necklace festooned below her diamond fringed necklace.

Among her large collection of jewels, many had been given to celebrate important occasions in her life and career, and some were suitably inscribed. After her attempts to get the part of Scarlett O'Hara in *Gone with the Wind* were thwarted, Chaplin gave her a gold, cabochon emerald and diamond bangle by Trabert & Hoeffler Inc.-Mauboussin. It is a wonderfully bold cluster of flowerheads and she was often photographed wearing it. The bangle was accompanied by a pair of cabochon emerald and diamond earclips of similar floral design. The 'flower style' was much in vogue in the USA

Paulette Goddard in a Horst photograph of 1942. She is wearing her diamond fringe necklace as a bracelet. *Horst/Vogue*



Paulette Goddard's important diamond fringe necklace, c. 1940 and a diamond tiara/necklace of floral and ribbon design, dating from the late 19th century.
Sotheby's New York



(Opposite) A group of Paulette Goddard's stylish jewels from the 1940s, including the gold, emerald and diamond bangle with matching earclips by Trabert & Hoeffler, Inc.-Mauboussin, that she received from Charlie Chaplin when she narrowly missed winning the role of Scarlett O'Hara in *Gone with the Wind*; a gold, platinum, enamel, diamond and coloured stone bangle set with nearly thirty platinum charms of various design, one appropriately in the form of a 'tramp' referring to Chaplin's famous film character; a pair of platinum, gold and diamond domed earclips by Van Cleef & Arpels; a gold, cabochon emerald and synthetic ruby ring and a gold, ruby and diamond cluster ring.
Sotheby's New York





Erich Maria Remarque and his wife, Paulette Goddard, arriving at La Scala, Milan, for the opening performance of the 1958 winter season. She is wearing her diamond fringe necklace together with her antique diamond necklace and her diamond bombé earrings.
Hulton Getty

during this period and her bangle and earclips are reputed to have been inspired by a Van Cleef & Arpels flowerspray brooch worn by the Duchess of Windsor. A similar bangle appeared in the collection of Mary Pickford.

During her marriage to Chaplin, Paulette became one of the most sought-after actresses in Hollywood and also one of the most admired for her pert charm and beauty. She had a short-lived relationship with George Gershwin, who was besotted by her. Their affair ended well before his untimely death in 1937.

In 1940 her portrait was painted by Diego Rivera and she had several sittings with Cecil Beaton. In that year she also appeared again in one of her husband's masterpieces, *The Great Dictator*, but it was also the year when she moved out of the Chaplin mansion. Two years later they had a divorce in Mexico. Her years with Chaplin had been exciting and educational, but often difficult. He had personally coached her for her acting roles, but his strict sense of direction often carried over into their domestic life.

During the 1940s she married and divorced fellow actor Burgess Meredith and her career continued on its successful path. She made well over twenty movies. She even survived the suspicions of the House Un-American Activities Committee in its search for Communist agents in Hollywood. Her riposte to the accusation that she was or had been a member of the Communist Party was that whoever made such a scurrilous statement would be hit 'with my diamond bracelets'.

In the next decade she made fewer films but her marriage to the popular German novelist Erich Maria Remarque in 1958 was to open a new chapter in her life. They had a very happy marriage which lasted until his death in 1970. For once Paulette had found someone whom she was almost prepared to put before her career, and in 1965 she played in her last film.

Throughout her life, Paulette had not only amassed a wonderful array of jewels but had also collected other works of art, particularly some important Impressionist paintings. In 1979 she sold part of this collection, which included works by Cézanne, Monet and Degas, but she retained a number of other paintings, as well as her important collection of pre-Columbian art. To attend the auction, Paulette wore a fantastic brooch of enamelled red lips embellished with diamonds, which had been designed for her by Salvador Dalí.

There were frequent rumours that she might sell her collection of jewels, but it was not until April 1990 that a large part of this appeared at auction. She was now living in Switzerland although actively still supporting a scholarship programme at New York University's Tisch School of Art to assist young talented artists. The same month as the sale she died, and the following October jewels from her estate were auctioned. Again, her will provided further substantial bequests for New York University.

In both auctions, the pieces offered for sale consisted mainly of pieces dating from the 1940s, among them the bangle and earrings by Trabert & Hoeffler, Inc.-Mauboussin given to her by Chaplin. Among her other colourful jewels were a delightful pair of gold, yellow and blue sapphire and ruby flower-head earclips by Van Cleef & Arpels with a matching pair of clips and a ring. Also from Van Cleef & Arpels were a pair of diamond earrings of domed form set with bands of brilliant-cut diamonds, and a gold and diamond snowflake brooch as well as a diamond hair clip to add the finishing touch to her attire.

A more unusual bangle was covered in gem-set charms that she had collected over many years and of which several held highly sentimental memories. Originally she had them set on the cover of a powder compact but never hanging from a bracelet as convention would require. From Cartier, dating from this same period, was a charming brooch designed as a carved coral hand, decorated with a diamond bracelet and holding a gold and diamond flower. There were also three large rings, typical of the '40s, set with a cabochon emerald, a cabochon star sapphire and a bombé cluster of rubies respectively.

Along with her two large diamond necklaces she had a *rivière* of coloured diamonds, the brilliant-cut stones varying from shades of yellow to a brown, and a very elegant crossover ring of similar colours accompanied this necklace. A spectacular necklace was created for her by Van Cleef & Arpels in New York in the '60s; it was set with a graduated row of large cabochon rubies within diamond borders, alternating with cabochon ruby and diamond flower-heads. The necklace was detachable in several places so it was also possible for her to wear it as a shorter necklace and a bracelet. This jewel was complemented by a matching ring set with a cabochon ruby of 48.00cts within a diamond border. It is possible that the cabochon ruby and diamond earclips which she bought from Bulgari during the same period were also acquired to wear with the necklace and ring.

The only other necklace included in the sale of her collection was a complete contrast in style. Dating from the late 19th century, the gold chain was hung with a graduated fringe of alternating steatite and faience scarab beetles and capped by gold lotus blossom motifs; there was a pair of pendent earrings *en suite*.

The first auction included several stylish dress sets which she had acquired from jewelers such as Van Cleef & Arpels and David Webb and given to her husband Erich Maria Remarque.

Paulette Goddard's jewels were a fitting statement of the distinctive style of this successful Hollywood star, who was also a woman of beauty and intelligence. Many were gifts from the men who were so enthralled by her and, as she once said, 'I don't accept flowers. I take nothing perishable.'

(Overleaf) A group of Paulette Goddard's jewels, including a diamond necklace set with fancy coloured diamonds of various shades of yellow and brown; a diamond crossover ring set with a fancy yellow and a brown diamond; a diamond solitaire ring mounted by Van Cleef & Arpels; a star sapphire and diamond ring; and a pair of yellow and blue sapphire and ruby clips, a pair of earclips and a ring *ensuite*, by Van Cleef & Arpels. Sotheby's New York

(Right) A cabochon ruby and diamond necklace/bracelet combination dating from the late 1960s by Van Cleef & Arpels; and Goddard wearing her yellow and blue sapphire and ruby clips and earclips together as clips and her fancy yellow and brown diamond crossover ring. Sotheby's, New York; The Kobal Collection







Ava Gardner

The screen 'goddess' Ava Gardner had an overpowering magnetism which extended from her films to real life. She was a woman of great beauty and sensuality which, together with her vibrant Southern charms and warmth, captivated her audiences both on and off the screen. The youngest of seven children, Ava Lavinia Gardner was born on Christmas Eve, 1922, on a tobacco farm in Boon Hill, North Carolina. Her father, a sharecropper, was soon to suffer the effects of the Depression. In 1929 the subsequent fall in the price of tobacco lost him both his livelihood and his tenant farm, and was to cause a family split. Jonas Gardner found work in a sawmill in the neighbouring town of Smithfield and Ava and her mother moved to a house in Virginia where they scraped an income by taking in boarders. The three eldest daughters, Bappie (Beatrice), Elsie May and Inez, were already married and her other sister, Myra, left to live with her brother Jack at their uncle's home in Winston-Salem. Her other brother Raymond had died in infancy.

The Gardners' separation was caused not by lack of love but by sheer hardship and the struggle for survival. A severe bout of illness the following year left Jonas bedridden and he joined his wife and Ava in Newport, where he died within a year. Once again Ava and her mother moved to another town. Throughout her childhood Ava's education suffered through constant moves but she was determined to gain secretarial qualifications. When she was 18 she succeeded in attaining the necessary speeds to find her gainful employment and, more importantly, a salary. In her autobiography she remarked of these years, 'When you are poor, dirt poor, and there is no way of concealing it, life is hell.'

Although she might have made a sensational secretary, the world would have been deprived of one of its greatest stars had it not been for photographs taken by her brother-in-law Larry Tarr. Married to her sister Bappie, he was a professional photographer living and working in New York. During the summer of 1940 Bappie persuaded her mother to let Ava visit them in New York, where she could give her rather shy sister a taste of city life. Ava adored it. During her stay, Larry took several photographs of her, one of which he placed in his studio window, where it was spotted by a Metro Goldwyn Mayer talent scout who had copies forwarded to the studio in California. Impressed by what they saw, the Hollywood executives arranged for a screen test in New York. The director in charge quickly realized that to give her any chance, the test would have to be without sound: Ava's deep Southern drawl was almost impossible for them to understand. The excited reply came from George Sydney, the director who watched the test in Hollywood: 'Tell New York to ship her out! She's a good piece of merchandise.'

Ava left for Hollywood, with Bappie as her companion, still rather sceptical about the whole situation. A further screen test was arranged in Hollywood, but this time with sound. On this occasion it was

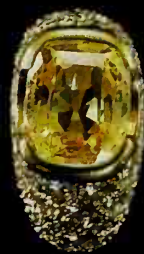


A group of Ava Gardner's jewels, including her superb emerald and diamond ring; a pair of diamond pendent earrings with interchangeable pendent drops (namely a pair of emerald and diamonds, a pair of cultured pearls with diamond caps, a pair of pear-shaped diamonds); and a sapphire and diamond ring, the 8.75cts sapphire of Kashmir origin. All these jewels are by Van Cleef & Arpels and date from the 1960s. Sotheby's, New York and London

(Opposite) Another selection of her jewels dating from the 1960s and 1970s which includes a diamond brooch by Tiffany & Co. designed as the word 'Love' and a pair of turquoise and diamond pendent earrings. All the other jewels are by Van Cleef & Arpels: a pair of gold and diamond foliate earrings and

a bombé ring *en suite*; a yellow sapphire and diamond ring; a cultured pearl and diamond cluster ring; and a gem-set brooch designed as an Angel seated on a cloud. This brooch was inscribed to Ava and was possibly given to her by William Ruser, who was famous for making similar jewels. Sotheby's, London

LOVE



the studio head Louis B. Mayer himself who exclaimed, 'She can't act, she can't talk, she's terrific.' In 1941 she signed a seven-year contract with MGM, at an initial salary of \$50 a week.

Between 1941 and 1945 Ava's appearances on screen were either as an extra or in very minor featured roles. But even in those few minutes on screen she could mesmerize her audiences, and fan letters flooded in. Although she found the lack of substantial parts highly frustrating it did give her the time to concentrate on her acting and elocution lessons and to endeavour to perfect both her dialogue delivery and a 'suitable' accent. It also gave her the chance to enter and enjoy the Hollywood life. Before long her most ardent admirer and escort was one of the big Hollywood stars, Mickey Rooney. Theirs was a whirlwind romance and despite objections from MGM that it was not good for his career to marry an 'unknown', Mickey proposed to Ava on her 19th birthday. They were married in January 1942.

On the screen Ava was to have all the success she could wish for, but in marriage this was never to be. Her first marriage ended in divorce in May 1943. Two further marriages – to the big band leader and clarinetist Artie Shaw and Frank Sinatra – ended in failure. Mickey Rooney had taught her a great deal about acting and Artie Shaw instilled in her a love for literature, music and paintings. They both remained firm friends with her and it was often to them that she turned in times of trouble.

Her first leading role came in 1945, when she was loaned out to United Artists to star with George Raft in *Whistle Stop*. Film critics viewed this as a second-rate thriller but noted Ava's magnetic charms. In 1946 she was again on loan, but this time to Universal Pictures for the screen adaptation of Ernest Hemingway's story *The Killers* and this proved to be a huge financial success as well as a personal success for Ava. Over the next 35 years she was to star in well over that number of films.

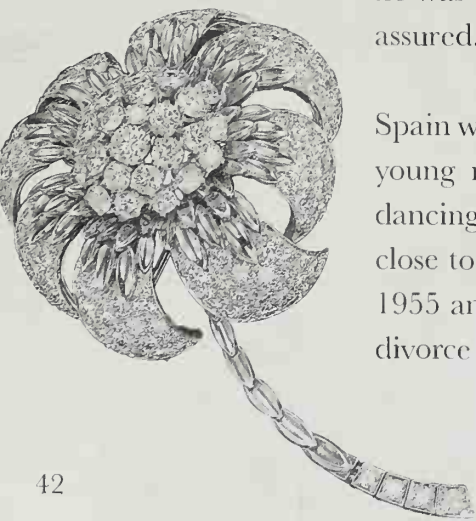
In 1951 she married Sinatra; this was perhaps her most tempestuous relationship and the one that left the greatest impact on her life. At the time they married Ava was a box-office sensation and Sinatra was in turmoil in both his career and private life. Several of the films she shot during this period were set on location in Africa, Italy or Spain, which she viewed either as a respite from her turbulent life with Frank or as a dreadful separation – depending on their relationship at the time. Occasionally he was able to join her, but again the success of the visit could never be assured.

During these years Ava seemed especially captivated by the charms of Spain where she enjoyed life, more often than not, in the company of a handsome young matador, Luis Miguel Dominguin. The thrill of fiestas and flamenco dancing suited her temperament perfectly; she once said she felt 'emotionally close to Spain.' Knowing her marriage was over, she left the USA in December 1955 and acquired a house in La Moraleja, a suburb near Madrid. By 1957 her divorce from Sinatra was final.

A gold and diamond flower brooch dating from the 1960s by Van Cleef & Arpels. Sotheby's, New York

(Opposite) Ava Gardner at a nightclub wearing her turquoise and diamond pendent earrings and her diamond cluster ring by Van Cleef & Arpels. Hulton Getty

(Overleaf two pages) This group of Ava Gardner's jewels, all dating from the 1950s and 1960s, includes the stylish diamond ring made by special order by Van Cleef & Arpels for her and believed to have been set with the 6.35cts step-cut diamond that had originally been mounted as her engagement ring from Mickey Rooney; a gold and diamond bracelet and a stunning cultured pearl and diamond bracelet both by Van Cleef & Arpels. The cultured pearl and diamond ring and the pair of cultured pearl and diamond earclips are by Ruser. On the second page is another group of Gardner's jewels, including a four-row cultured pearl bracelet dating from the 1960s, by Ruser, the clasp set with diamonds and cabochon jades; a jade and diamond ring by Van Cleef & Arpels, 1965, which was made as a special order for her; a pair of jade and diamond cluster earrings, 1960s; a pair of jade and diamond earring drops which could be worn with her Van Cleef & Arpels diamond cluster earrings; and an emerald and diamond flowerhead clip also by Van Cleef & Arpels, 1964. Sotheby's, New York; Sotheby's, London



In the early '60s she moved into an apartment in the centre of Madrid as she felt the 'damn place had life!' But by 1968 her mood had changed and she went to London because she said, the 'British leave you alone.'

In 1989 she decided to sell part of her jewelry collection in New York and after her death several more pieces were sold in London. Ava's jewelry collection was extremely classic and stylish in content, dating mainly from the 1960s. Despite her exotic beauty, her jewels were always highly discreet in style. The finest piece in the whole collection was the emerald and diamond ring by Van Cleef & Arpels. The almost flawless step-cut emerald of 7.46cts, with its fantastic saturated vibrant green colour, so typical of 'old mine' Colombian emeralds, was mounted as a ring in New York in 1961. The stone was set within a petalled border of brilliant-cut diamonds, a fashionable design of that period. On Ava's nineteenth birthday Mickey Rooney arranged a party at Romanoff's, where he announced their engagement and presented her with a diamond ring. It is possible that the step-cut stone, weighing 6.35cts, from this ring is the same one that Ava later had remounted by Van Cleef & Arpels as a special order.

Indeed Van Cleef & Arpels were the makers of nearly all her important jewels. These included an elegant set of diamond earrings of floral cluster design with interchangeable pendants. She could use either pear-shaped diamond drops, jadeite drops or important emerald and diamond drops or cultured pearls capped by diamonds. In the thriller *The Cassandra Crossing* she wore these earrings with the pearl drops as well as nearly all her other important jewels.

Ava mentioned in her memoirs that she returned a superb Kashmir sapphire ring to Howard Hughes in the late '50s. In her collection was a cushion-shaped Kashmir sapphire and diamond cluster ring, a special order from Van Cleef & Arpels in the 1960s. Again from the same jewelers was a very attractive diamond flexible bracelet created in the early '60s and two diamond flowerhead brooches from the same period. The centre of one of the brooches was set with emeralds.

Like many of her generation, Ava also loved pearls. For her marriage to Frank Sinatra in 1951 she chose to wear a double-row pearl necklace and matching pearl and diamond earrings. In her collection there was a beautiful cultured pearl and diamond bracelet by Van Cleef & Arpels, New York, and a cultured pearl bracelet by Ruser with an attractive clasp set with jadeite and diamonds and a pair of cultured pearl earclips and a ring, all set with diamonds. There was a Mississippi pearl and diamond brooch designed as an angel seated on a cloud with ruby hearts. It was not only signed Van Cleef & Arpels, but also bore the inscription: 'To Ava our Angel, our hearts are at your feet, DR xxxxxx VCA xxxxx BR'. The initials BR are most probably those of William Ruser, who was known to her as Bill. In 1947 he and his wife had opened a shop in Los Angeles where they became extremely popular with the film world of the 1950s.

In comparison with many of Ava's Hollywood contemporaries, her collection of jewels was small, but it consisted of some of the finest and most stylish jewels of the period, qualities which could be equally well attributed to the star herself.









Joan Crawford

When she arrived in Hollywood in 1925, Metro Goldwyn Mayer recorded a rather uninspiring profile of their new actress: 'plain, with light brown hair, and weighing 145 pounds'. But by 1937 *Life* magazine had given her the title of 'First Queen of the Movies'. Joan Crawford's career in the movie business was phenomenal and due in great part to her sheer determination to succeed and, above all, to survive. Her life story was a scriptwriter's dream: rags to riches, sex and scandal – but always a star in the eyes of her adoring fans. She appeared in over eighty films and over a dozen television shows, and appeared with many of the great stars of her times. Her career was without doubt one of the most successful and longest in Hollywood history, starting with her first role in the silent film *Pretty Ladies* in 1925 and ending forgettably with *Trog* in 1970. Her private life by no means matched this success and from the outset she had to fight all the way.

When Lucille Fay LeSeuer was born in Texas on 23 March 1904 disaster had already struck the family: her father had left and one sister had died. Impoverished and desperate, her mother moved with her two remaining children to Lawton, Oklahoma. Fortunately she soon met and married Henry Cassin, the owner of the Opera House as well as an open-air theatre. These were the humble venues that inspired young Lucille to become a star. Her aspirations to become a dancer were thwarted at the beginning by a bad accident; despite doctors' predictions that she would always walk with a limp, she persevered and by 1923 was working as a dancer in Detroit. The settings for her new career were unglamorous strip-joints and bars but it was a beginning, and by 1924 she had moved on to a chorus line in Detroit. It has been suggested that at this time she married a musician from the pit orchestra, whom she divorced in the late 1920s, but this has never been satisfactorily substantiated.

In 1924, however, she had the good fortune to meet Marcus Loew who had just acquired MGM. Despite two rather discouraging screen tests, by January 1925 she had arrived in Hollywood with a six-months contract and her name was soon changed to Joan Crawford. That year she appeared in four films. In 1929 she married Douglas Fairbanks Jr and gained Mary Pickford, only ten years her senior, as a step-mother. From Douglas she received a wedding ring and a diamond anklet engraved 'To my darling wife' and a gold cigarette box and lighter. That same year she appeared in her first talkie and her voice was pronounced 'alluring'. Her success in the movies seemed sealed and she now revelled in the Hollywood lifestyle and the trappings that it offered. Her glamorous looks were the perfect canvas for designer clothes and designer jewels.

Paradoxically, Crawford's private life appeared to be a succession of failures. After her divorce from Fairbanks Jr in 1933 she married two other actors, Franchot Tone in 1935, whom she divorced within four years, and Phillip Terry in 1942. Both were not destined to last and when she

Joan Crawford in the late 1930s wearing her aquamarine and diamond parure by E.M. Tompkins. *The Kobal Collection*

(Overleaf two pages) The Tompkins aquamarine and diamond parure, on page 48, comprising a necklace, a brooch and a bracelet. This was one of her favourite parures and in the sale of her jewels it was purchased by Andy Warhol. In the 1939 photograph she is again wearing the parure, with the clip placed in her turban. The other parure, of gold and citrine, is by Raymond Yard and includes a necklace with a detachable pendant, a bangle, a ring and a pair of earrings. *Sotheby's, New York; The Kobal Collection*





divorced Terry in 1946 she swore she would never marry again. During this period of instability she had adopted a boy and a girl and later on she managed to adopt two more girls. It would appear from all accounts that her failure as wife was matched by her utter misunderstanding of motherhood.

By 1955 she was married yet again, this time to Alfred Steele, the President of the Pepsi-Cola Company. This marriage to a non-actor was to prove a success and they spent four happy years together until his sudden death in 1959. When she had married Steele he was exceedingly rich but by the time of his death his fortune was gone, as was hers. They had spent nearly half a million dollars on their apartment which had turned out to be a loan from Pepsi-Cola. Never one to give up, Joan not only took a position on the board of Pepsi-Cola but pursued her acting career with a vengeance. By 1962, aged 58, she was back in the limelight with the highly successful movie *What Ever Happened to Baby Jane*, in which she co-starred with Bette Davis. A few other less successful films followed until her final appearance in 1970. Three years later Pepsi-Cola pensioned her off, which was a severe blow to her as it meant the loss of fringe benefits, such as an invaluable expense account. She seemed to withdraw at that time from any social life and to concentrate her interests on Christian Science, a discipline that persuaded her to abstain from the alcohol which had taken such a heavy toll on her life and, eventually, her looks. She died at home in May 1977, more than twenty years after her glittering star had begun to flicker.

The jewelry collection which was sold at auction after her death was a tribute both to her own style and to American jewelers, for nearly all the pieces were their creations. However, it was only a part of her original collection, as she had dispersed a large number of pieces a few years before her death. Interestingly, the jewels which she had kept were not of the greatest commercial value but must be considered among her favourites, those she most enjoyed wearing – a fact to which many contemporary photographs bear witness. There were also many which held fond memories for her of former triumphs and former loves.

The majority of these jewels were from the 1930s through the '50s when the style was bold, with large stones and big parures proving the height of fashion. Raymond C. Yard was the creator of her gold and citrine parure which comprised a necklace with a detachable clip, a cuff bangle, earclips and a ring, all set with citrines of huge proportions. Yard had established his own business in the early 1920s, having started his career in jewelry at an early age at the jewelers Marcus, and became one of America's most highly regarded jewelers. He is most noted for his great attention to quality and his preference for using large and important stones in his jewelry. Raymond Yard was instrumental in persuading his friend, the highly regarded gem dealer Raphael Esmerian, to move from Paris to New York, thus giving Yard access to a constant supply of fine gemstones, which was of benefit to the two friends and astute businessmen.

Although it was not included in the sale, Crawford was known to have bought in 1938 a spectacular star sapphire and diamond bracelet from Yard which was designed in three panels, each set at the centre with a cabochon star sapphire. The three stones weighed respectively 73.12cts, 63.61cts and 57.65cts

and she would wear this bracelet with other star sapphire and diamond jewels. These included a pendant, a ring and a pair of earrings, which did appear in the sale. In the '30s Crawford made many purchases from Yard, among them a very stylish diamond plaque bracelet which appeared at auction in New York in 1997.

Another parure was by William Ruser, who had opened his firm on Rodeo Drive in Beverly Hills in the late 1940s. This was mounted with amethysts, the necklace of a very bold asymmetrical design comprising a row of large amethysts, with a matching bracelet, earrings and a ring. Ruser was noted for his sculptural jewels, which often took the form of birds and flowers, sometimes of a rather whimsical nature, and usually set with Mississippi pearls. They proved fashionable with the film set. Crawford had a gold, pearl and sapphire brooch designed as a girl with a mirror, the back engraved 'Monday's child is fair of face', with a lapel pin and a pair of earrings *en suite*, as well as Ruser's version of a gold, pearl and sapphire poodle mounted as a brooch, together with another matching brooch and earrings. He also created for her a spectacular parure of Mississippi and baroque pearls set with diamonds. This suite had a brooch which was in the style of early 20th-century Tiffany jewels, with Mississippi pearls forming the petals of a splendid flowerhead. Her favourite parure, however, was probably the aquamarine and diamond suite of French manufacture, by E.H. Tompkins, which she was often photographed wearing both on and off the screen during this period. This parure was later acquired by Andy Warhol and was included in the sale of his 'Collection of Jewelry and Watches' in 1988.

Memories of successes both in Crawford's career and in her private life were inscribed on several jewels. 'Joan Crawford, Mildred Pierce, 1945' was engraved on a gold charm designed as the Oscar award in honour of her Oscar-winning role. Other generous and grateful inscriptions on charms were from producers and fellow actors. There were also tributes from the press and the Variety Club. Her birthsign, Aries, was celebrated by a set of gold jewels, comprising a brooch, a ring and a pair of earrings, each designed as a ram – the work of the Hollywood jewelers Joseff.

Her husbands, especially Alfred Steele, gave her many jewels with affectionate messages, one of the simplest on a gold cigarette lighter by Ruser: 'Joan, I love you, Alfred'. Among the gifts which she received from two of her less successful marriages were a gold lipstick case containing a watch inscribed 'Joan, love Franchot' and a ruby and diamond floral wristwatch, the back engraved 'Dearest Wife Joan, Every second says I love you, Phillip, 21st July 1943'. Unfortunately for both Franchot Tone and Phillip Terry, the choice of jewel for their words was not a good omen as their blissful times with Joan ran out rapidly. When it became Alfred Steele's prerogative to present his wife with a watch, he chose one of a more substantial nature. The platinum and diamond watch bracelet he bought for her was created by Ruser at his most flamboyant. The small circular



Joan Crawford in her Hollywood apartment, holding up a copy of her autobiography which was published in 1962. She is wearing her pearl and diamond parure by Ruser.

Hulton Getty

dial nestled within clusters of variously cut diamond flowerheads on a bracelet of similarly cut stones. The inscription read 'To my love, Xmas 1958, Alfred'. Within the collection of jewels that Joan had kept were many jewelled dress sets, cufflinks and tie clips, several by Cartier and Ruser, and bearing the monogram A.N.S. Obviously she was loath to part with these reminders of Steele.

In 1938 *Harpers Bazaar* had shown a sensational set of three ruby and diamond clips of foliate scroll design by the jeweler Paul Flato. Having started his career in the 1920s, by the '30s Flato was highly successful in New York as both a jeweler and as an accepted and welcome member of the social set. Not only were his jewels stylish but he was popular for his engaging personality and sense of humour, qualities which served him well with the Hollywood crowd when he opened a branch in Los Angeles in 1938. This set of clips was designed for Flato by Fulco di Verdura, one of his chief designers, and acquired by Crawford, who would wear them clipped to the neck of her dress with stunning effect. Some years later she acquired a *rivière* of baguette diamonds, highly elegant when worn on its own; but as it was sometimes not sufficiently extravagant for her, she would attach these Flato jewels or another large diamond clip to create a dazzling ensemble. Although she sold the ruby and diamond clips before her death, she kept the matching pair of earrings. In 1939 Fulco di Verdura gave up designing for Flato and set up his own company. While Verdura's business flourished, Paul Flato's began to fail financially and he was forced to cease trading in the early 1940s.

Dating from the late '50s were a dramatic pair of diamond earrings in the Crawford collection. They were designed as a scrolled cluster of baguette, marquise-shaped and brilliant-cut diamonds, each holding a detachable tasseled drop of baguette diamonds. Other fine jewels in her collection included a natural black pearl and diamond necklace with a matching bracelet which she would wear with a dyed black cultured pearl ring and earrings.

At her memorial service in Hollywood in 1977, the director George Cukor gave an address in which he pronounced that Joan Crawford was 'the perfect image of the movie star, and, as such, largely the creation of her own, indomitable will.' Her jewelry collection, although depleted of its more important pieces prior to her death, was equally representative of her star-quality and the great panache with which she created her life.



(Opposite) Joan Crawford in the early 1960s in St. Mark's Square, Venice, where she is admiring the exquisite locally made lace. She is wearing her baroque and Mississippi pearl and diamond parure by Ruser.
Hulton Getty

The baroque and Mississippi pearl and diamond necklace and the diamond bracelet watch, also by Ruser, which were given to her by her husband, Alfred Steele, for Christmas 1958. The diamond tassel earrings also date from the 1950s.
Christie's, New York



Renata Tebaldi

Voce d'angelo, the voice of an angel, was the epithet the legendary Italian conductor Arturo Toscanini used to baptize soprano Renata Tebaldi on the occasion of her debut in what was the most exciting musical event of the immediate post-war period. The date was 11 May 1946 and the setting La Scala opera house in Milan where, after its wartime bomb damage had been repaired, an inaugural concert was conducted by the great maestro and transmitted all over the world by radio. But who was this young soprano who started her spectacular career that night?

Renata Tebaldi was born on 1 February 1922 in Pesaro, Italy, where she lived for the first three years of her life. Her parents then parted and she moved with her mother to the northern town of Langhirano, her mother's birthplace. Her childhood seemed doomed not only by her parents' unhappy marriage but also by her own ill health. At an early age she contracted polio, which caused five long years of suffering and was cured only by painful treatment that miraculously left her physically unscathed. Having endured such circumstances it was entirely due to her mother's love and dedication that Renata felt both stability and happiness in what otherwise had been a difficult childhood.

By the age of ten she already had a passion for the piano, and her grandfather organized lessons for her. When her studies at school were about to finish she had to decide on her future career. Facing several options, she chose the most difficult, the piano. This meant rising at 5 in the morning and travelling two hours on the train from Langhirano to the Conservatory in Parma.

Her piano teacher heard her sing for the first time when she was 17 and sensed an extraordinary talent. An audition was arranged in the Conservatory, where she was immediately placed in the advanced group taught by Ettore Campogalliani, one of the most sought-after vocal teachers of the time. He later described Tebaldi as a 'scrupulously perceptive student and animated by an immense passion for music.'

In 1940 she met the soprano Carmen Melis, who immediately recognized the young singer's potential, and this meeting was to prove a turning point in her career. Thanks to the help of Carmen Melis, she obtained her first major operatic role, that of Helen of Troy in Boito's *Mephistopheles*. This took place in 1944 in Rovigo with a quite exceptional cast, which included Tancredi Pasero, Onelia Fineschi and Francesco Albanese, conducted by Giuseppe del Campo.

From that moment successes accumulated at an extraordinary rate. In 1945 Tebaldi sang *La Bohème*, *Amico Fritz* and *Andrea Chenier* in Parma and made her debut at the Verdi Theatre in Trieste in *Otello*. The following year proved another turning point with the famous audition with Toscanini that was to open the gilded doors of international fame to her.

Renata Tebaldi on the cruise liner 'Andrea Doria' on her way to New York in 1955. She is wearing jewels that she was later to have remounted. *Renata Tebaldi*

(Overleaf two pages) A diamond sunflower brooch together with the diamond tassel pendent earrings and matching brooch and one of Tebaldi's diamond bracelets. In the photograph by Scavullo in the late 1960s she is wearing a step-cut diamond bracelet and diamond tassel earrings. Also shown are Tebaldi's stylish gold and diamond flowerhead brooch with a matching bombé ring and a pair of earrings. *Sotheby's, Milan; Renata Tebaldi; Sotheby's, Milan*





There has never been a sweeter or more beautiful voice than Tebaldi's. Equally pure in every part of the range, it has been described by discriminating critics as the finest voice of all dramatic opera sopranos. An artist of great sensitivity and modesty, consecrated by universal success, Renata Tebaldi undoubtedly ranks among the greatest singers of our times. The noted American critic Harold C. Schonberg compared her with the painting *Primavera*; Botticelli, he wrote, 'would have rushed for his brushes'. He also stated that 'she started at the top and remained there.'

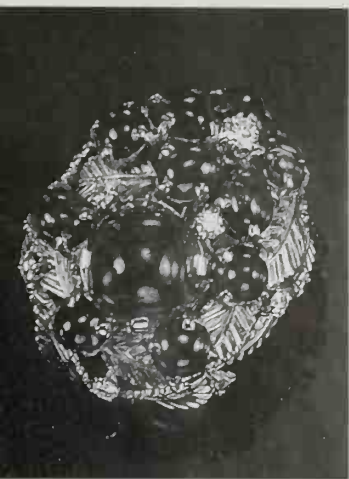
By the late 1940s her operatic success was already legendary. During this period La Scala repeatedly invited Tebaldi to sing the role of *Aida*, but she hesitated until her mentor Toscanini finally persuaded her. She remembers vividly the day when she went to his home in via Durini with the score. 'I know why you are hesitating,' he said. 'You're worrying about the *recitativi* and "*Ritorna vincitor*". You feel more at home in the second and third acts...' This was exactly how she felt about the role. 'It's an opera for you,' he continued. 'Aida is not a fiery, passionate woman. She's a gentle person. Until now this role has never been interpreted as Verdi wrote it. Everyone insists on expressing dramatic intensity by agitated and loud singing. What is needed is nostalgia, expression and diction! Aida is not a heroic role, it's a human one. If you understand this, you'll sing the role of Aida as it should be sung.'

In 1950 La Scala added *Aida* to its roster for her and she thrilled her audiences with seven performances. Three further appearances were scheduled, but other engagements in Lisbon forced her to cancel. This situation resulted in Maria Callas's debut at this famous theatre. This event marked the beginning of the rivalry between the two great divas and their loyal fans, often referred to as Tebaldists and Callasites, which was in reality mainly a creation of the media but which produced an exciting period in opera history.

In 1955, after many approaches by the opera house, Tebaldi had finally accepted a contract with the Metropolitan in New York and made her debut in the role of Desdemona. Her impact on American opera fans was immediate: they adored her and affectionately named her 'Miss Sold Out' as she always sang to full houses. After seeing her in *La Bohème*, Elsa Maxwell, the famous party-giver, wrote, 'Last week an angel descended from heaven and landed on the stage of the Metropolitan with a golden harp in her throat rather than her hand. This angel, of course, was the great Tebaldi.'

The acclaim continued: during a performance of *Tosca*, Tebaldi's '*Vissi d'arte*' evoked such enthusiastic applause that the conductor, Dimitri Mitropoulos, had to stop the orchestra, take a seat and wait ten minutes before the ovation came to an end and the performance could resume. In 1958, her world-wide fame was acknowledged by *Time* magazine, which devoted its cover to her.

Ground-breaking performances and international honours defined the following decades. On 23 May 1976 she gave a benefit recital at La Scala, the proceeds of which went to help the victims of the devastating earthquake that had occurred in the Friuli region of Italy. After this she decided to withdraw from the world of public performances and it was by pure chance that this last appearance



at La Scala was held on exactly the same date as her debut in Rovigo. Although a great part of her career was spent in the United States she is still known affectionately to her Italian following as 'la nostra Tebaldi'.

Although Tebaldi was one of the great prima donnas, her temperament is far removed from that which the term usually suggests. The beautiful Renata Tebaldi epitomizes serenity and a discreet charm

which, in her retirement, still endear her to her peers and fans just as they did at the peak of her career. In Paris in the late 1950s Marlyse Schaeffer, a reporter for *France Soir*, visited Tebaldi in her dressing room after a performance of *Aida* and wrote with great enthusiasm of her 'alabaster skin, the gentle light from within, the captivating dimples, all reflected her serenity. We were seeing someone completely at peace with herself.'

Since she was a child Tebaldi had a passion for jewelry. She remembers that when she used to go into the countryside with her grandfather, she collected sunflower seeds and put them in his pocket. On returning home, she would immediately rush for a needle and thread to style the seeds into necklaces and bracelets which she wore with great pride and joy. As an adult, she still took enormous pleasure in jewels and the collection she created reflects her great love for jewelry as an object of beauty and perfection; pieces were acquired for those reasons alone and never as status symbols.

The elegant group of jewels, which were included in her collection auctioned in 1998, dated from the late 1950s through to the '70s. Of the jewels that she had acquired earlier in her career, very few pieces survived. She had nearly all her gold jewels from this period melted down so that it could be used to create new pieces. Certain exceptions included a cocktail ring designed as a cluster of foliage, set with cabochon emeralds, rubies and sapphires and brilliant-cut diamonds, and a matching pair of clips dating from the early '50s. She subsequently had the clips redesigned as a flower spray brooch in the early '60s. Another piece that survived was the gold and Florentine mosaic necklace that she wore on stage for her debut in 1947 as Violetta in *La Traviata*. Also from the '40s she had an important diamond bib necklace that she wore for several concerts in those years. In the '60s this jewel was broken up and the numerous diamonds were used to create new jewels, most of which were created for her by the Milanese jeweler Merzaghi. Whenever and wherever she saw a design which appealed to her she would send her loyal maid, Ernestina Viganó (who was also a skilled miniaturist), to sketch the jewel and then send the design to the jeweler to be realized. Examples include a fine turquoise parure, the earrings of which were inspired by the



(Opposite below) Tebaldi dressed for her role as *Tosca* for the cover of *Time* magazine in November 1958; and the dramatic gold, cabochon sapphire, ruby, emerald and brilliant-cut diamond ring she wore for many of her performances of *Tosca*.
Renata Tebaldi; Sotheby's, Milan

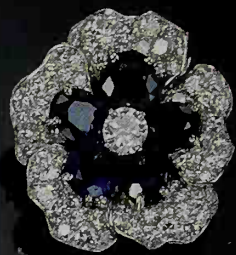
(Opposite above) Two of Tebaldi's highly impressive rings, one a diamond which can be converted into a pendant and the other an emerald and diamond. She often wore these large jewels on stage.
Sotheby's, Milan

(Below) A pair of turquoise and diamond pendent earrings which were part of a parure comprising a brooch, a bracelet and a ring.

(Above) Tebaldi photographed by Saez in 1962 as *Adriana Lecouvreur* at the Teatro Coliseo Alba in Bilbao. She is wearing costume jewelry created for her in this role, including the earrings which she had copied later in turquoise and diamonds.
Sotheby's, Milan; Renata Tebaldi



(Overleaf two pages) A collection of Renata Tebaldi's sapphire and diamond jewels, including flowerhead cluster earrings by Van Cleef & Arpels, and the ring and brooch which she had designed to wear with the earrings; a diamond brooch, which she also used to wear as a pendant on a diamond *rivière* necklace; an elegant diamond crossover ring; and her important diamond bracelet. In the 1973 photograph by Christian Steiner, she is wearing the sapphire and diamond flowerhead earrings and the sapphire and diamond brooch. Sotheby's, Milan; Renata Tebaldi





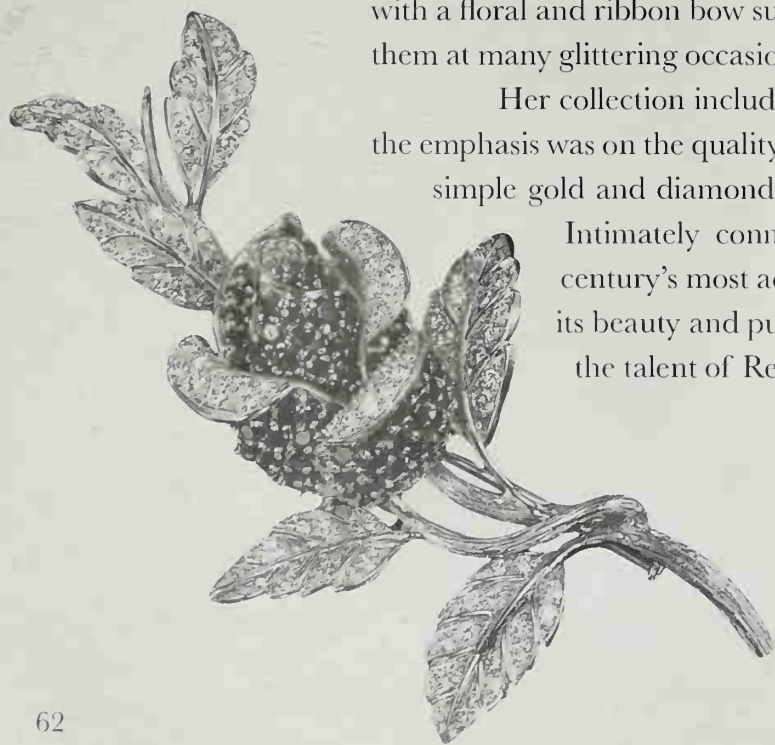
costume jewelry created for her starring role in *Adriana Lecouvreur* and a splendid sapphire and diamond brooch designed to accompany the splendid flowerhead earrings by Van Cleef & Arpels. The most stylish and important jewel she designed was the crossover ring set with two oval diamonds of 'D' colour between baguette diamond shoulders. She also acquired from Merzaghi the elegant diamond line bracelet set with a tapered row of step-cut diamonds connected by trefoils of marquise-shaped and brilliant-cut diamonds. Another equally chic diamond bracelet, which they created for her, was designed as arched bands of baguette diamonds alternating with cross motifs pavé-set with brilliant-cut diamonds. In both these jewels the quality of the diamonds was exceptionally high.

Tebaldi's collection also included pieces she had bought on the spur of the moment. Among them is the diamond garland necklace, dating from the '50s, that she discovered in a Fifth Avenue shop window. It was also in New York, although it was manufactured in France, that she acquired the delightful ruby and diamond brooch. Designed as a realistic rose, it happened to catch her eye, and in studio portraits she was often photographed wearing it. There was also a beautiful brooch in diamond and emeralds that she acquired in Barcelona, perhaps as a keepsake after one of her performances there in *Tosca*.

Another charming jewel that she acquired in New York in the '60s is the diamond sunflower brooch that is depicted as a half-open flower. After it had been worn at numerous concerts, Tebaldi's Milan jewelers added more petals to create a flower in full bloom. During this period brooches were highly fashionable and she had several examples in her collection, the majority chosen to compliment her other jewels. A particularly striking example is the yellow gold and diamond stylized flowerhead brooch that she had created to match an equally stylish bombé ring and a pair of earrings. Her collection also included a very dramatic pair of diamond chandelier earrings with six cascading drops of baguette and brilliant-cut diamonds. To accompany these jewels she used some of the diamonds originally mounted in her bib necklace to create an impressive chandelier brooch with a floral and ribbon bow surmount; they matched to perfection and she wore them at many glittering occasions.

Her collection included many other stylish jewels and in every instance the emphasis was on the quality of both the gems and the design, whether it was a simple gold and diamond chain bracelet or an elaborate diamond brooch.

Intimately connected with the career of one of the twentieth century's most acclaimed opera artists, this collection of jewelry, in its beauty and purity of colours, formed the perfect compliment to the talent of Renata Tebaldi, *voce d'angelo*.



Tebaldi's ruby and diamond brooch designed as a rose, and a gold, ruby and diamond stylized flowerhead brooch. She is wearing the rose brooch in the 1967 photograph by Bruno of Hollywood (opposite). Sotheby's, Milan; Renata Tebaldi





Cornelia, Countess of Craven

Cornelia Martin was born in New York on 22 September 1876, the daughter of Bradley and Cornelia Martin, both prominent members of the so-called 'Four Hundred', the cream of New York society. Bradley Martin was a member of the Bar and had been on active military service during the Civil War. His wife was the daughter of Isaac Sherman, a highly successful businessman who had made a large fortune in lumber and barrel staves. On his death in 1881 Sherman left his entire estate of \$6 million to his only daughter. That same year the Martins leased the estate of Balmacaan in Scotland, a beautiful property of some 63,000 acres, 19 miles of which bordered Loch Ness. The large ivy-clad mansion was ideal for entertaining the many guests who were invited during the shooting season. The *New York Times* reported that in one season Mr Martin and his guests killed '70 deer, 2,080 pheasants and 1,200 grouse which was the best bag in the country for the year.' During August, Mrs Martin would arrive for the grouse shooting and to entertain during the rest of the shooting season, her house parties sometimes numbering up to seventy. They now divided their time between Scotland, New York and their newly acquired house in London.

The Martins' home in New York was at 22 West 20th Street, next door to Cornelia's parents' house. After her father's death the two houses were converted into one extremely large townhouse where they could entertain even more extravagantly.

Their daughter, Cornelia, had just finished school when she became engaged to William George Robert, 4th Earl of Craven. Lord Craven, 24 years old, had a fine estate and an equally impressive and long family history but an insufficiency of funds. The marriage was welcomed by both families as it assured the Martins of a position in fashionable British society and the \$75,000-a-year allowance which Bradley Martin settled on his daughter was quite acceptable to the Cravens.

This was a time when even the American press was discussing eligible British aristocrats and their waning fortunes. The marriage of Consuelo Vanderbilt to the 9th Duke of Marlborough in 1895 prompted a memorable caption under photographs of all of England's eligible Dukes in the *New York World* which read, 'Attention, American heiresses, what will you bid?'

The marriage, which took place in New York on 18 April 1893, was a great society occasion. The Martins were not only lavish with the wedding but also with their presents. Their main gift to the young couple was a house in London, next door to their own in Chesterfield Gardens. The newly married Cravens returned to England where they spent most of their time between their main country estate, Hampstead Marshall, near Newbury, and the London house. Cornelia, charming and intelligent as well as attractive and elegant, was readily accepted into British society. On 31 July 1897 their only child, William

Cornelia, Countess of Craven,
wearing her three strings of
pearls as one single rope and
her pearl and diamond earrings.
Lady Teresa Craven

George Bradley Craven, was born. Cornelia's main disappointment was that her pregnancy had prevented her from attending an amazing ball which her parents organized in New York.

In 1883 Alva Vanderbilt's fancy dress ball, at the cost of over \$250,000, had been hailed by both the city press and her guests as a triumph and the most important and lavish social event ever to be held in New York. It had also gained the Vanderbilts a much-desired place in society; and as part of the same set the Bradley Martins had been present at this spectacle. In the early 1890s the USA was gripped by strikes and civil unrest, mainly caused by a severe depression in the economy, which did not improve during the decade. In 1897 the Martins hit on the idea of giving a grand ball, to be held at such short notice that the guests would be unable to acquire their costumes anywhere other than in New York. The thought may have stemmed from memories of the much-publicized Vanderbilt event but its intent was also to benefit the poor and unemployed as it would, according to Mrs Martin, 'give an impetus to trade that nothing else will.'

Over 1,000 guests were invited to their spectacular ball which was to be held at the Waldorf, the ballroom decorated to look like a state room in Versailles. The directive was that the guests should wear costumes from the 16th, 17th or 18th centuries as if they were attending the French royal court. On the night of the ball, Bradley Martin, dressed as Louis XV, and his wife as Mary, Queen of Scots, greeted their guests in the 'throne room'. Her dress was of dark velvet over a white petticoat, the bodice embroidered with gold and decorated with pearls and gemstones. The costume was highly elaborate, but it was the jewels she wore which were staggering. In 1887 Bradley Martin had acquired several pieces from the sale of the French crown jewels. The two ruby and diamond bracelets which had come from the Duchesse d'Angoulême's parure were worn around her neck as a choker. These bracelets

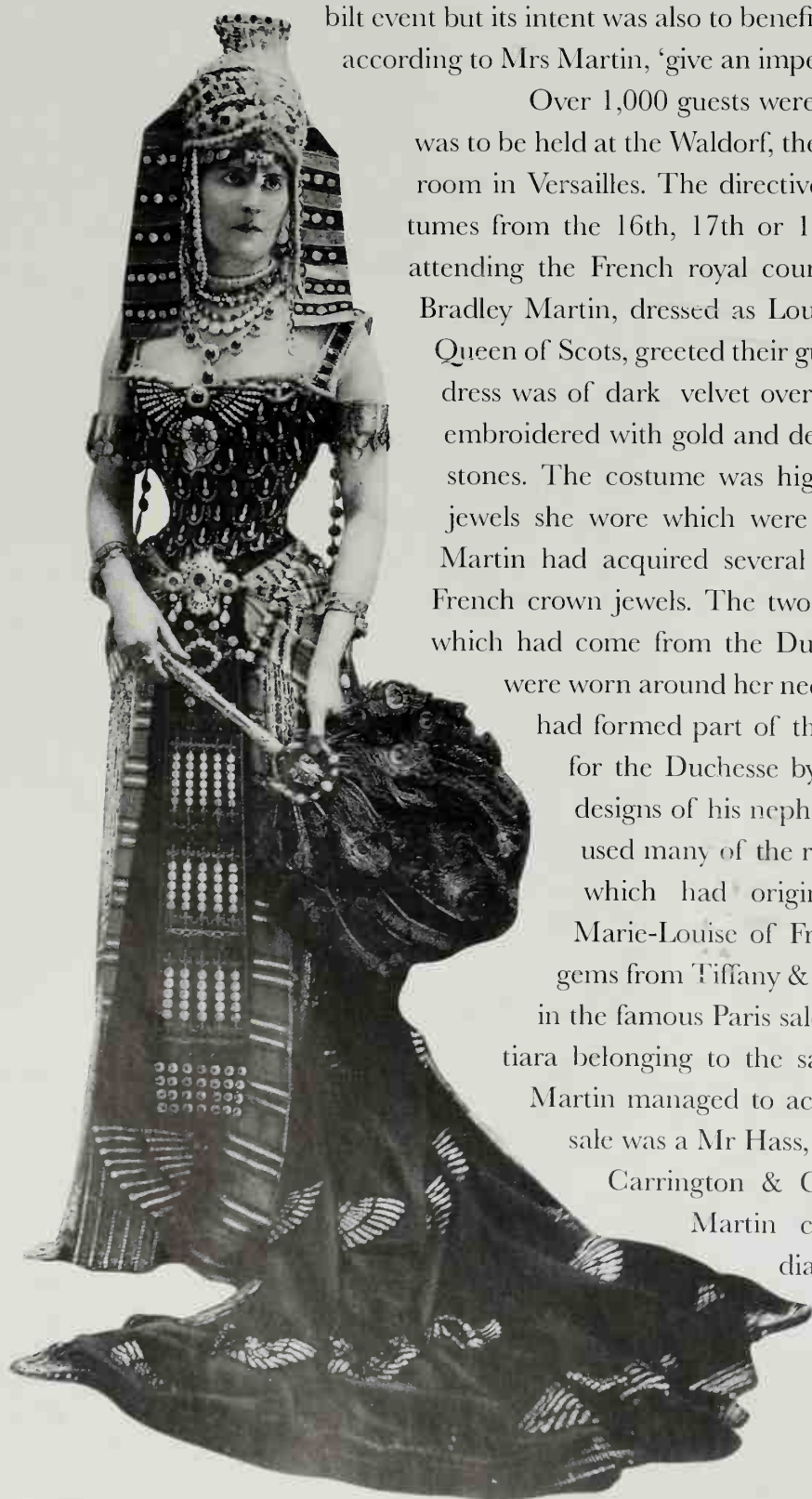
had formed part of the magnificent parure created for the Duchesse by Menière in 1816, using the designs of his nephew, Evrard Bapst. The parure used many of the rubies and diamonds from one which had originally belonged to Empress Marie-Louise of France. Mr Martin bought the gems from Tiffany & Co. which had acquired them in the famous Paris sale. There was also a wonderful tiara belonging to the same parure which again Mr

Martin managed to acquire. The original buyer at the Paris sale was a Mr Hass, but in 1890 Mr Martin bought it from Carrington & Co. Curiously, however, Mrs Bradley Martin chose to wear another magnificent diamond tiara that her husband had bought in Paris in 1889 for over £6,000. This may well bear out the

Mary 'Minnie' Paget, The American wife of Sir Arthur Paget, dressed as Cleopatra for the spectacular Devonshire Ball held in London 1897. For this event the Martins lent her some of their wonderful jewels to embellish her exotic costume. These were the sapphire and diamond flower brooch, the large diamond *rivière* necklace and the clasp of the Great Girdle, originally from the French Crown Jewels. *The National Portrait Gallery*

(Opposite below) The same sapphire and diamond flowerspray brooch. The flowerhead is detachable and could be worn separately.

(Opposite above) An important sapphire and diamond twin heart brooch which could also be worn as a bangle. *Sotheby's, London*



theory that the Martins had already given the ruby and diamond tiara to their daughter as a wedding present.

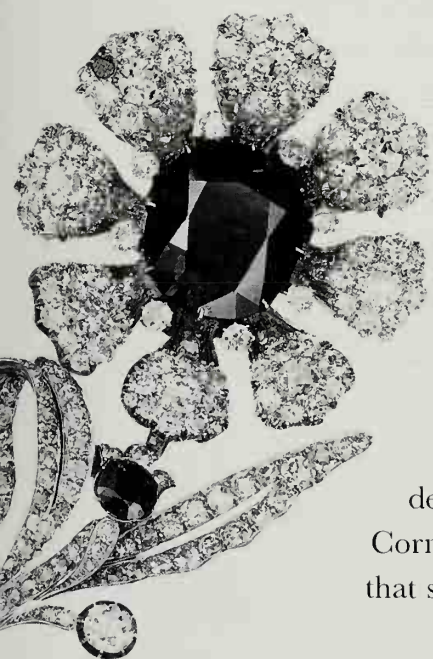
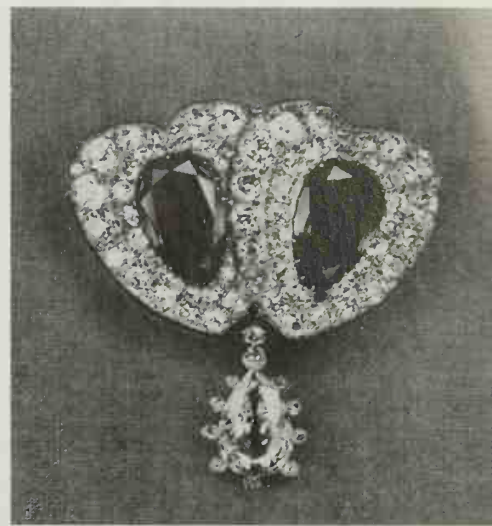
Further down Mrs Martin's sensational costume, two other jewels from the French crown jewels were in evidence. The bodice-front jewel from the currant-leaf parure was attached to her bodice. This came from one of the most sensational parures in the royal collection and had been designed by Alfred Bapst in 1855 for the Empress Eugénie. The bodice-front jewel or stomacher was designed as a trefoil of diamond leaves with a 20.03cts-diamond currant at the centre. This stone had originally been set in jewels for both Empress Marie-Louise and Charles X. Beneath it was a long cascade of further diamond leaves and currants. In the 1887 sale this parure was divided into eight separate lots. The velvet skirt of Mrs Martin's dress was held by the other royal French jewel, the colourful clasp of the Great Girdle. This Girdle was indeed so 'great' that it could be worn with a crinoline. It too had been designed by Alfred Bapst and created by Frédéric Bapst and his son Charles, a commission which was completed in 1864. The clasp or belt ornament which decorated the girdle was set with large coloured stones, pearls and rose- and brilliant-cut diamonds.

As if these royal jewels were insufficient, she also wore several other 19th-century jewels. A large diamond *rivière* was hung across her waist and three further diamond *rivières* were nonchalantly draped from the top of her bodice to her waist. An enormous diamond sunburst brooch was clasped to her breast and beneath her choker she wore a wonderful ruby and diamond cluster necklace; pinned to her shoulder was a splendid ruby and diamond cruciform pendant. The latter two jewels were originally believed also to have been part of the French crown jewels but recent research has more or less disproved this theory.

The cost of the ball was put at \$369,200 and although hailed as a most glamorous occasion by the guests, it received strong criticism from both press and public at large who saw it as a great and unnecessary display of wealth and extravagance during such times of hardship. This was of course not the reaction that the Martins had expected; it also prompted a visit from the income tax collectors, who reassessed their wealth and doubled their property tax. The couple decided it was time to leave America for good.

Back at their home in London and at their estate in Scotland, they resumed their ostentatious entertaining. The Cravens were their guests on many occasions, although much of their time was spent at their country seats or in London. Bradley Martin died of pneumonia in 1913 and seven years later his wife also died. The marriage of their daughter had assured them of a standing in British society and their wealth had given them the power to enjoy it. Their fortune had also been of great benefit to the Craven family.

On 10 July 1921, when only 52 years old, Lord Craven accidentally drowned after falling overboard from his yacht. By all accounts Cornelia was a sensible and stalwart woman who tried to keep the fortune that she had brought to the Craven family intact. She survived to the age

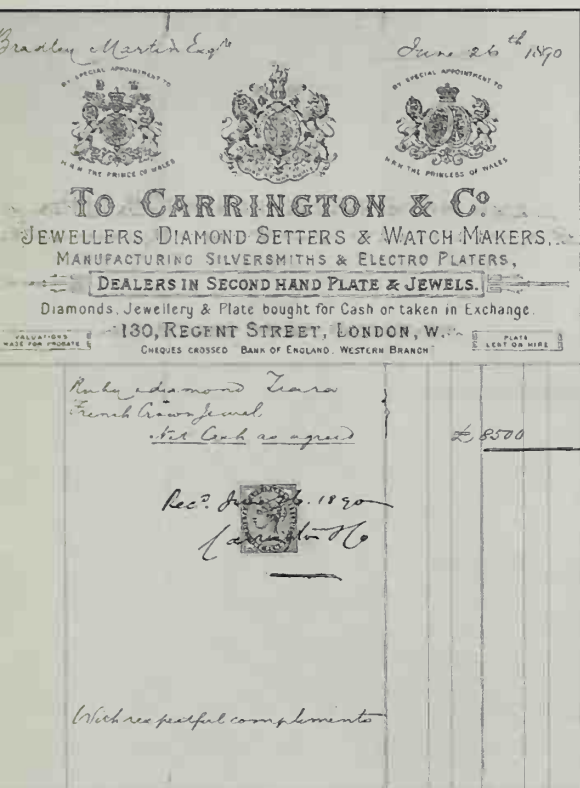


of 84. From the contents of her will, in which she made sure that her two Pekingese, Teddy Tail and Winkie, were suitably taken care of, it was clear that, despite the decline in the Craven family fortunes, her magnificent collection of jewels and many wonderful works of art were still in her possession. She specified that certain paintings were to be given to Queen Elizabeth II as well as to the Trustees of the National Gallery, London.

On 30 November 1961, the same year she died, a 'Casket of Magnificent Jewels' was sold by order of her executors. This was truly a treasure box of jewelry. It included not only the ruby and diamond tiara and pair of bracelets from the French crown jewels, together with the diamond tiara, the ruby and diamond necklace, the ruby and diamond cruciform pendant, the diamond sunburst brooch and one of the diamond *rivières* that her mother had worn at the famous ball, but other equally fabulous jewels.

An elegant pair of diamond earrings, designed as two large pear-shaped diamond drops mounted within double row borders of cushion-shaped diamonds and with cluster surmounts, had, according to family tradition, formerly been the property of Mrs Fitzherbert (1756-1837). In 1905 a sealed package deposited in Coutts Bank in 1833 was opened by Royal permission. This was found to contain the marriage certificate and other conclusive evidence of Mrs Fitzherbert's morganatic marriage to George IV when he was Prince of Wales. It is thought that these earrings had been given by Mrs Fitzherbert to her niece Charlotte Georgina Harriet Smythe, who married George Augustus Craven, second son of the first Earl of Craven, in 1833. Charlotte herself had been described by the Duke of Orleans as 'the prettiest girl in England'.

In Lady Craven's will she curiously refers to Mrs Fitzherbert's earrings as having been the property of her mother and being 'large flat Brazilian diamonds'. Later in her will she refers to her 'long diamond earrings reputed to have belonged to Maria Theresa of Austria'. Indeed, the collection included a pair of important diamond earrings, dating from the 18th century, each set with a large flattish oval shaped stone, the mounts with



The bill of sale for the ruby and diamond tiara which had been purchased during the 1887 Paris auction of the French Crown Jewels by a Mr. Hass for 160,000F (£6,344). In 1890 it was bought by Mr. Bradley Martin, from Carrington & Co., for the sum of £8500.
Private Collection

A pair of diamond pendent earrings, which were catalogued as being 'by family tradition' formerly the property of George IV's mistress, Mrs. Fitzherbert, and a pair of diamond single stone earrings. *Sotheby's, London*





The ruby and diamond tiara from the French Crown Jewels, and one of the pair of ruby and diamond bracelets from the French Crown Jewels. Sotheby's, London

foliate decoration. Undoubtedly both have fascinating provenances and are equally attractive.

Another stunning jewel which she had inherited from her mother was a large sapphire and diamond lotus flower dating from the 19th century. The detachable flowerhead, which can be worn separately, is set with a cushion-shaped sapphire and the petals, leaves and stem are set with diamonds. Her mother had also given her a large marquise-shaped diamond. In the early part of the 20th century she mounted it as a brooch, to which she added a detachable pearl and diamond drop.

Many of the other important jewels in this collection also dated from the 19th century. There was a sapphire and diamond paired-heart brooch which could also be worn as a bracelet centre, as well as a sapphire and diamond laval-lière pendant. Other highlights of her jewels included two important ruby and diamond hinged bangles and three diamond bow brooches, one of which is an exquisite stomacher pierced and decorated with floral motifs. The 176 lots also included jewels by Cartier, Tiffany and Fabergé, among the most attractive of them being a pair of cabochon emerald and diamond pendent earrings and an elegant diamond *sautoir*, both created by Cartier in the 1920s. It goes without saying that there were also the natural pearl necklaces, earrings and a ring, a vital part of every lady's jewelry collection during that period.

Lady Craven's casket proved to contain not only fabulous jewels but also pieces of historical importance. The collection had been created both by her wealthy American parents and the inheritance of her husband, but also represented her own desire to be surrounded by beauty. This was an aim she managed to achieve throughout her life.





Gladys, Duchess of Marlborough

A year after she died at the age of 97, an almost forgotten, vanished figure, 'A Casket of Highly Important Jewels' that had been the property of Gladys Maric, Dowager Duchess of Marlborough, came to auction on 5 July 1978. It was surprising to learn that this isolated, aged woman who once inspired writers like Marcel Proust, who wrote after their first meeting in 1907: 'I never saw a girl with such beauty, such magnificent intelligence, such goodness and charm.' Those who knew her in her youth agreed with Proust that she was extraordinarily attractive, and for years she was pursued by many of the most eligible bachelors in Europe. But it was not until her fortieth year that she finally married the 9th Duke of Marlborough.

Gladys was born in Paris in 1881, the progeny of two well-established and extremely wealthy American families, the Deacons and the Baldwins. Her parents, Edward and Florence Deacon, were part of the fashionable American set who made their base in Europe and thrived on the high social lifestyle on both sides of the Atlantic. Gladys was the eldest of four sisters and grew to be the most beautiful and most intelligent of them all. From her mother she had inherited not only her striking looks but also her deep passion for the arts. Her early years were spent in the company of the best of European and American society and the elite of the artistic world.

The Deacons' marriage was not a great success, but on one subject they were in total agreement: the security and happiness of their children. In this, however, they failed, for the charmed childhood of the four girls came to an abrupt end when their father was found guilty of 'unlawfully wounding but without intent to cause death'.

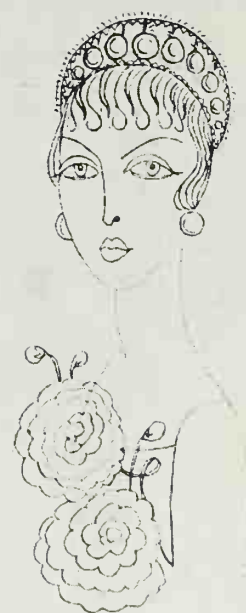
The victim of this action was a Frenchman, Emile Abeille, whom Deacon had suspected for years of having a relationship with his wife. His suspicions proved well-founded and Abeille was shot while hiding in Florence's boudoir. This affair caused a great scandal and, despite Deacon's being pardoned and released from prison by the French President after pressure from the American Legation, the family was torn apart and the Deacons were divorced. Somewhat astonishingly, Mr Deacon was awarded custody of the three elder girls, with the result that Gladys spent the next three years in the USA under his supervision. It was evident that she was not happy with this arrangement and in 1896, after a number of legal wrangles, she was able to rejoin her mother in France.

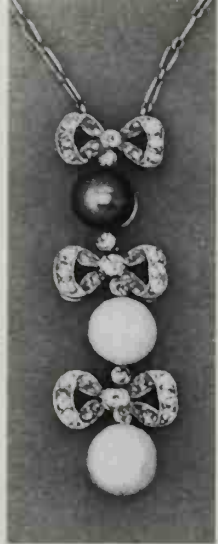
During her years in the USA Gladys, like most girls in her social circle, had followed the reports of Consuelo Vanderbilt's engagement to the Duke of Marlborough in 1895, and two years later she and her mother had occasion to meet the Duke in London. Captivated by Gladys, he promptly invited her to his home, Blenheim Palace. The American-born



Gladys Deacon in her wedding dress, seated in the Paris garden of her cousin, Eugene Higgins, on 25 June 1921, the day of her marriage to the 9th Duke of Marlborough. She is wearing the navette-shaped diamond engagement ring shown above. *Private collection; Christie's, London*

Gladys, Duchess of Marlborough, as sketched by Cecil Beaton for *Vogue* in July 1927, wearing her pearl and diamond tiara, in the form of a kokoshnik, from the Russian Crown Jewels. *Vogue, Condé Nast Publications*





Duchess was also enchanted by Gladys and a firm friendship between them developed, which was to last for many years.

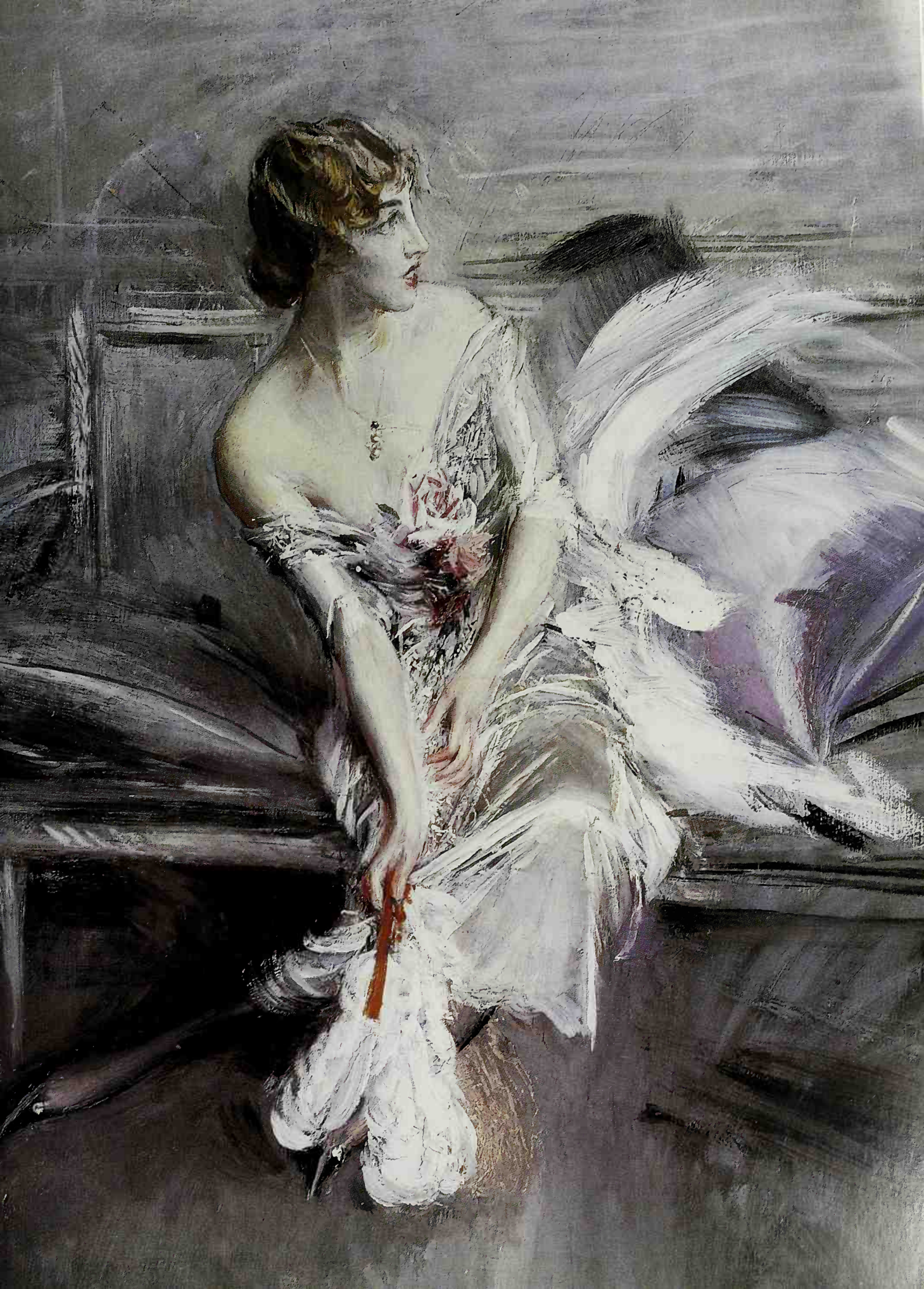
The next few years were for Gladys a period of learning. She spent her time on the Continent mastering new languages and increasing her already wide knowledge of literature and the arts. Her father died in 1901, after a series of mental illnesses, and this entitled her to receive her own income from the Deacon Trust. That year she spent six months at Blenheim, where she attracted another ardent admirer. Crown Prince William of Prussia was a fellow guest; during his brief stay he became so infatuated with Gladys that he presented her with a ring given to him by his mother. Gladys responded by giving him her bracelet. The Crown Prince returned to Germany love-sick and ringless. This was soon noticed by the Kaiser who insisted that the ring be returned immediately. Gladys reluctantly agreed, and in return received back her bracelet. As the Kaiser would never permit his son to marry a commoner, the romance was suppressed but evidently not forgotten. Years later the Crown Prince made reference to the 'charming American' he had wished to marry.

Despite the excitement of her visits to Blenheim, Gladys could not ignore the fact that the Marlboroughs' marriage was far from blissful. Divorce was discussed, though they were both reluctant to cause any scandal. In 1907 a legal separation was arranged, but it was almost fourteen years before their divorce took place. During this period Gladys spent a good deal of time travelling, especially to Rome where her mother was living in the beautiful Villa Farnese in Caprarola. It was probably during one of these visits that she acquired a gold bracelet by Castellani, in classical style, inscribed with the motto '*Fides Probitas Forma Pvdicitia*'. Revivalist jewels by the Castellani family were still fashionable at the beginning of the 20th century.

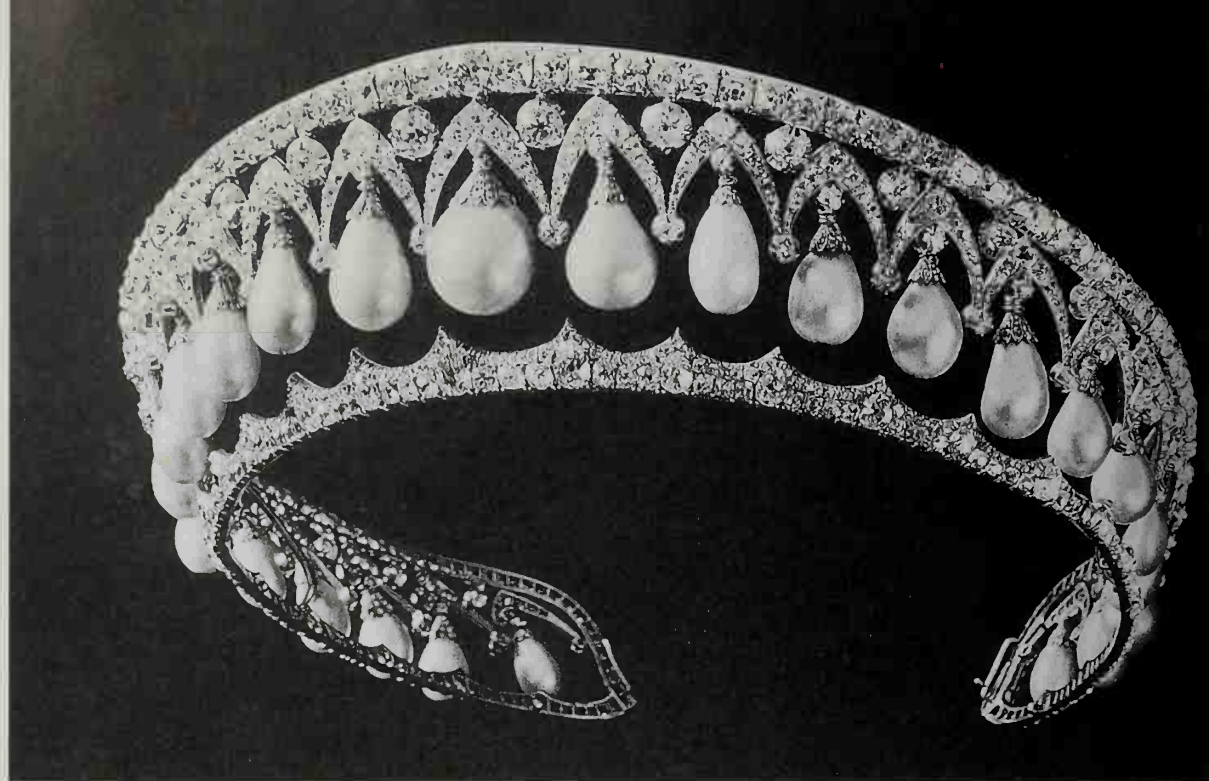
It was in Rome that she developed an almost obsessive passion for the classical forms and features which she saw in the many statues. As a slave to beauty she decided that her nose did not have the desired classical straightness of line, and in 1903 she had taken the drastic decision to have paraffin wax injected into the bridge of her nose. At first this painful process achieved her aim, but in later life it was to cause problems and mar her beauty. It was an action that illustrates her determination to find perfection at all costs.

By 1911 it was evident that she and Marlborough had become more than friends. In 1916, he commissioned Boldini to paint a portrait of her which captured some of her extraordinary allure. In the portrait she is wearing an elegant pearl and diamond pendant, typical of the 'garland' style so popular at the beginning of the 20th century. What is striking is the contrast between this simple jewel and the opulent ones she came to wear as the Duchess of Marlborough. In May 1921, when the divorce decree became absolute and the Duke was free to marry Gladys, she realized that to accept his proposal would not only entail leaving behind her carefree lifestyle, but might also ruin their happy relationship. Such doubts, however, were short-lived and on 24 June 1921 they were married in a civil ceremony at the British Consulate in Paris. The religious

(Above) Gladys Deacon's black and white pearl and diamond pendant in the garland style, which was so fashionable at the beginning of the century. She chose to wear this jewel for her portrait by Boldini (opposite) that was commissioned by the Duke of Marlborough in 1916. Christie's, London

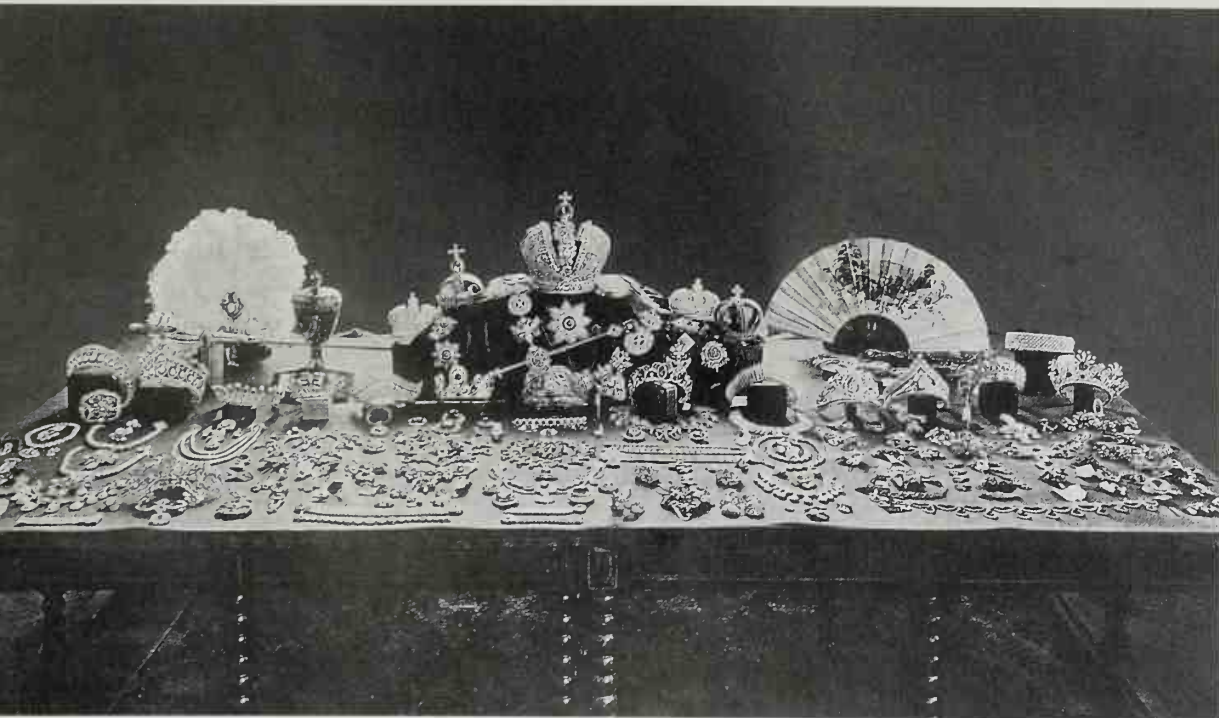


(Right) The Imperial pearl and diamond tiara. Set with twenty-five pearls of exceptional size hanging from a diamond frame, it was reminiscent of an exaggerated halo. It can be clearly seen (below left) in an original photograph of a section of some of the magnificent jewels of the Treasure which were exhibited in the offices of the Moscow National-Metal-Fund while the cataloguing took place in 1922. The receipt from Holmes & Co. dated 12 May 1927 shows that the price of the tiara was £3500. *Fersman Catalogue; Private collection*



ceremony was held the following day at the home of her cousin Eugene Higgins. Gladys wore a wonderful dress of gold and silver, designed in her favourite classical style, and on her left hand was a sparkling diamond ring. The navette-shaped diamond, weighing over 12cts, was mounted between diamond shoulders. This was her engagement ring from the Duke and the first major jewel she received as the Duchess of Marlborough. 'We are both awfully poor,' was the Duke's response when asked by the press about the wedding present, but he went on to remark, 'What will the miners think, reading about wedding presents, jewellery costing £50,000?...say I gave the bride a motor-car.'

When they returned to Blenheim in July, Gladys assumed her new role and tried for the next two decades to come to terms with the change in her style of life. As the wife of a divorced man, she often found social acceptance denied her, and even after her presentation at Court in 1923, she sometimes found her situation difficult. A requirement of her new position was to accompany her husband



TELEPHONE: REGENT 1306	Invoice	LICENSED APPRAISERS
Holmes & Co.		
Dealers in Antique Jewellery Silver & Gold Sheffield Plate		
28 Old Bond Street & 9 Royal Arcade, London, W1		
FOR THE USE OF THE CUSTOMER	AND AT 38 MAYFAIR, W1	
Made for Grace		May 12th 1927
The Duke of Marlborough		
To—		
A Pearl and brilliant Diamond Tiara (composed of twenty-five large drop pearls, between two rows of diamonds)		
£ 3,500 - -		
Formerly part of the Russian State Jewels.		
(Lot 117 at Messrs. Christie, Manson & Wood's Sale, March 16th 1927)		
Stones in this Tiara		
Holmes & Co. N. Asale		
2308	Telephone: 136 Palace	
	28 OLD BOND STREET	
	9 ROYAL ARCADE, W1	
Purchased for £2,500 - - 1927		
By the Grace of Duke of Marlborough		
4 HOLMES & CO.		
Dealing in Jewels and Jewellery		
N. Asale		



(Above) A gathering of the Bolshevik Committee organized to value and partially dispose of the Imperial Regalia and other works of art from the Russian Treasure. The tiara can be seen on the far right.

(Below) Two self-portraits of Gladys, Duchess of Marlborough, taken in her bedroom at Carlton House in London. She is wearing her newly acquired tiara. *Sotheby's, London; Private collection*

to State ceremonies, such as the Opening of Parliament, and society weddings and balls. For these she had to be suitably attired, and during the 1920s and early '30s she acquired some truly sensational jewels.

An historic auction was held in London in 1927 of 'An important assemblage of magnificent jewellery, mostly dating from the 18th century, which formed part of the Russian State Jewels and which have been purchased by a Syndicate in this country. They are now sold in order to close the partnership account.' The Russian treasure was originally catalogued in 1922, each individual piece being photographed, measured and weighed, and given a new inventory number by the mineralogist A.E. Fersman, assisted by S.N. Troinitzky, the Director of the Hermitage National Museum, and A.N. Benois, the well-known art critic and painter.

As the jewels of the treasure were not all of the same class, it was decided to divide them into three distinct categories. The first, by far the most important, included all the jewels of great value and historic fame; the second, specimens of minor interest; and the third, all fashion jewels. At the time of the auction, the treasure comprised only the first of these categories, including a beautiful pearl and diamond tiara, described at length by the Russians in their original catalogue as being 'from the Private Apartments of H.I.M. Maria-Feodorovna'.

Unfortunately, it was not illustrated in the auction catalogue, but was simply described as a 'pearl and brilliant tiara with 25 large drop pearls', with no statement of its Imperial provenance. The jewel was bought by Holmes & Co. and two months later the Duke of Marlborough acquired it for £3,500. Gladys now had a most exquisite and historically important head ornament, suitable for any grand occasion. Indeed on 13 November 1932 she organized a most spectacular 'Coming of Age Party' to celebrate the Duke's 60th birthday – although it was discovered after the invitations had been sent that the Duke



was actually to be 59. It was decided that the party should go ahead and it proved to be one of the most glittering occasions ever held at Blenheim. Amidst all the fabulous jewels adorning the invited aristocracy, Gladys looked resplendent in a classical gown embroidered in turquoise blue and her regal tiara worn across her forehead.

Two years later, she was involved in a court case regarding an unpaid account, and in a letter to her solicitors, dated 17 March, she

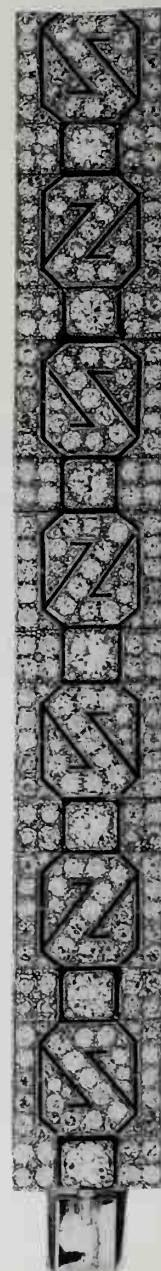
The 1926 version of the amethyst and diamond *sautoir* by Cartier, London, with the turquoise and diamond clasp, and the 1928 version with the two panels from the diamond bracelet which had been created by Chaumet in 1925, as illustrated below. *Cartier Ltd.; Christie's, London*



(Opposite) The 'Belt Ornament' from the 1978 auction, which was indeed the amethyst and diamond chains from the original Cartier *sautoir*. The amethyst, turquoise and diamond pendant is also by Cartier. Designed as a vase of flowers on a cord necklet, decorated with onyx beads and diamond rondel terminals, this jewel is representative of the Art Deco jewels of the early 1920s. *Sotheby's, St. Moritz; Christie's, London*

makes a revealing statement. 'The Duke has not only a great love of display, pomp and circumstance but a love for jewels and I did see for myself that although I had never cared for wearing jewels having no personal vanity about my appearance other duchesses wore tiaras etc and on several occasions I was the only one not wearing one. Well so he chose a very pretty one and contributed £500 towards it and I paid the rest which was a large sum.'

In the 1978 auction after her death, the description of the tiara still made no mention of its Imperial Russian origins; nor was one of her major commissions from Cartier recognized. Lot 80 was described as an 'important amethyst and diamond belt ornament'. The long chains of amethyst and diamonds were originally part of a sumptuous *sautoir* first ordered by Gladys in 1926 from Cartier, London. During this period Cartier was creating wonderful interpretations of this extremely fashionable jewel. The first design of this *sautoir* was a long chain of oval amethysts connected by links of baton-shaped amethysts and diamonds, and the clasp was designed as an open circle set with calibr -cut-turquoises and diamonds, connected by an amethyst-set fob attachment. From Cartier's records it is clear that the Marlboroughs supplied the 34 larger amethysts and four diamonds, previously set in a brooch. The turquoises and the





baton-shaped amethysts, together with a further nearly 20cts of diamonds were supplied by Cartier at a cost of £360. The clasp of this *sautoir* was sold as a brooch.

In 1928 Gladys had the *sautoir* altered yet again, this time adding two panels of diamonds to connect the festooned rows of amethysts and diamonds. The diamond panels came from a diamond bracelet which could be divided into three separate sections. It had been created in 1925 for the sum of £800 by the French jewelers J. Chaumet, late Morel & Co., at their New Bond Street establishment. They used five diamonds from one of Gladys's bar brooches and supplied the remaining 359 stones and detachable fittings for conversion as three brooches. This bracelet was included in the 1978 sale and it is somewhat sad to think that merely by detaching the two diamond panels from the bracelet and connecting them with the amethyst chain, the sensational original Cartier creation could have been re-formed.

The jewel made its last appearance at auction in St Moritz in 1989 when again, although described as 'spectacular', it had been split into two lots and neither its provenance nor its creators were mentioned. In all its many forms, the *sautoir* was an exciting Cartier jewel.

In the spring of 1928 Cartier carried out two further commissions for Gladys. They were both brooches designed as foliate scroll clusters, for which she supplied nearly half the diamonds. The centre of the larger was fitted to hold either an emerald or an cat's eye chrysoberyl which she possessed, the latter

having been bought by the Duke in 1927. The original central stone in the other slightly smaller brooch is unknown. Again Gladys must have had them altered at a later date, and in the 1978 catalogue they appear as one ornament formed by two brooch/pendants connected by a loop. The central stones had been replaced by green pastes and the important unmounted chrysoberyl cat's eye, weighing around 82cts, was sold separately.

During the same period, Gladys commissioned Holmes & Co. to buy a diamond bangle at auction on her behalf. The sale took place on 21 March 1928 and the jewel was acquired for £1,950, on top of which she paid Holmes & Co. £100. The central cushion-shaped diamond, weighing 48cts, was surrounded by a border of diamonds, the back designed as a five-row hinged gold band. The style of this jewel is typical of the late 19th century. In the same letter of 1934 to her solicitors, Gladys mentions that the 'Duke

then saw a huge diamond in a sale and telling me he conceived it an incredible bargain induced me to buy it. This wretched stone's payment was the origin of the frightful tangle I got into later financially.' In the sale of her jewels it was catalogued as a 'highly important diamond bangle forming brooch pendant'.



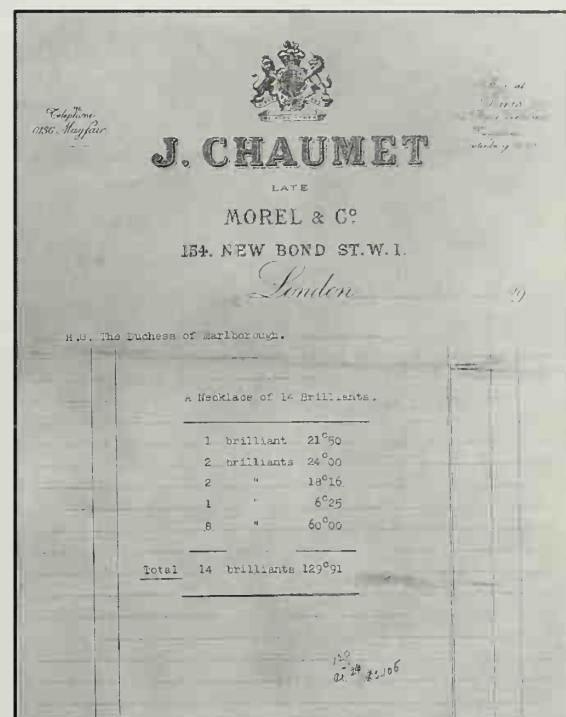
Also included in her collection were two very stylish rings, both mounted in gold and dating from her period as Duchess. One was a cabochon emerald mounted between calibr  -cut sapphire shoulders and the other a cushion-shaped sapphire, weighing over 12cts, and set between calibr  -cut emerald shoulders. The sapphire was described as superb and was believed to be of Kashmir origin. Another important jewel from her collection was a diamond *rivi  re*. The necklace was set with 14 diamonds, weighing in total over 130cts, connected by knife-wires; the largest central stone weighed approximately 21.66cts. It appears probable that this jewel was acquired at Chaumet's in the mid-'20s. A letter from R.G. Astley for Chaumet, dated 2 June 1927, acknowledges that the necklace has been left in their safekeeping, together with the bracelet which they had made for her in 1925, and confirms the weight of the centre stone.

During her years at Blenheim, Gladys continued to attract new friends from the literary and the artistic worlds, such as Lytton Strachey, Siegfried Sassoon, Evelyn Waugh, Edith Sitwell and Harold Nicolson. When the occasion required, she was the perfect hostess for visitors to the Palace, but she still missed her carefree younger years. By 1933 the marriage was finally over and even friendship seemed impossible once the Duke began to say that Gladys's mind was unbalanced. In 1934 he died, still officially married to her, but Consuelo took her place at Blenheim as the mother of the 10th Duke.

To the world at large Gladys seemed to have disappeared, and her remaining years might well have remained a mystery but for the intrepid and painstaking investigations of the excellent biographer, Hugo Vickers. He had become fascinated by this woman after reading a reference to her in the diaries of 'Chips' Channon and he finally tracked her down to a hospital in Northampton. He made numerous visits to her and during their conversations her fascinating story unfolded.

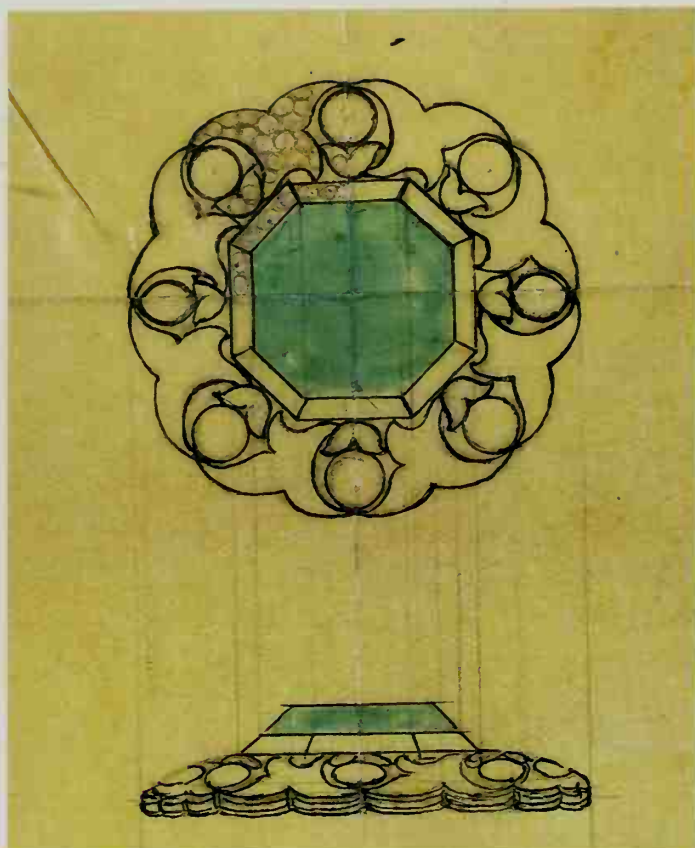
After leaving Blenheim she had taken the name of 'Mrs Spencer' (the Marlborough family name) and spent over twenty years living on a farm in Chalcombe near Banbury. To her fellow villagers she appeared to be a rather eccentric, reclusive old lady, usually dressed in scruffy clothes, and the large portrait which dominated the dining room seemed somewhat incongruous. This was the exquisite painting of her elegant mother which Boldini had finished in 1906.

In 1962, Gladys was forcibly taken away from Chalcombe and spent her remaining days in St Andrews Hospital which cared for private psychiatric patients. In October 1977, this legendary figure of beauty and intelligence died in obscurity.



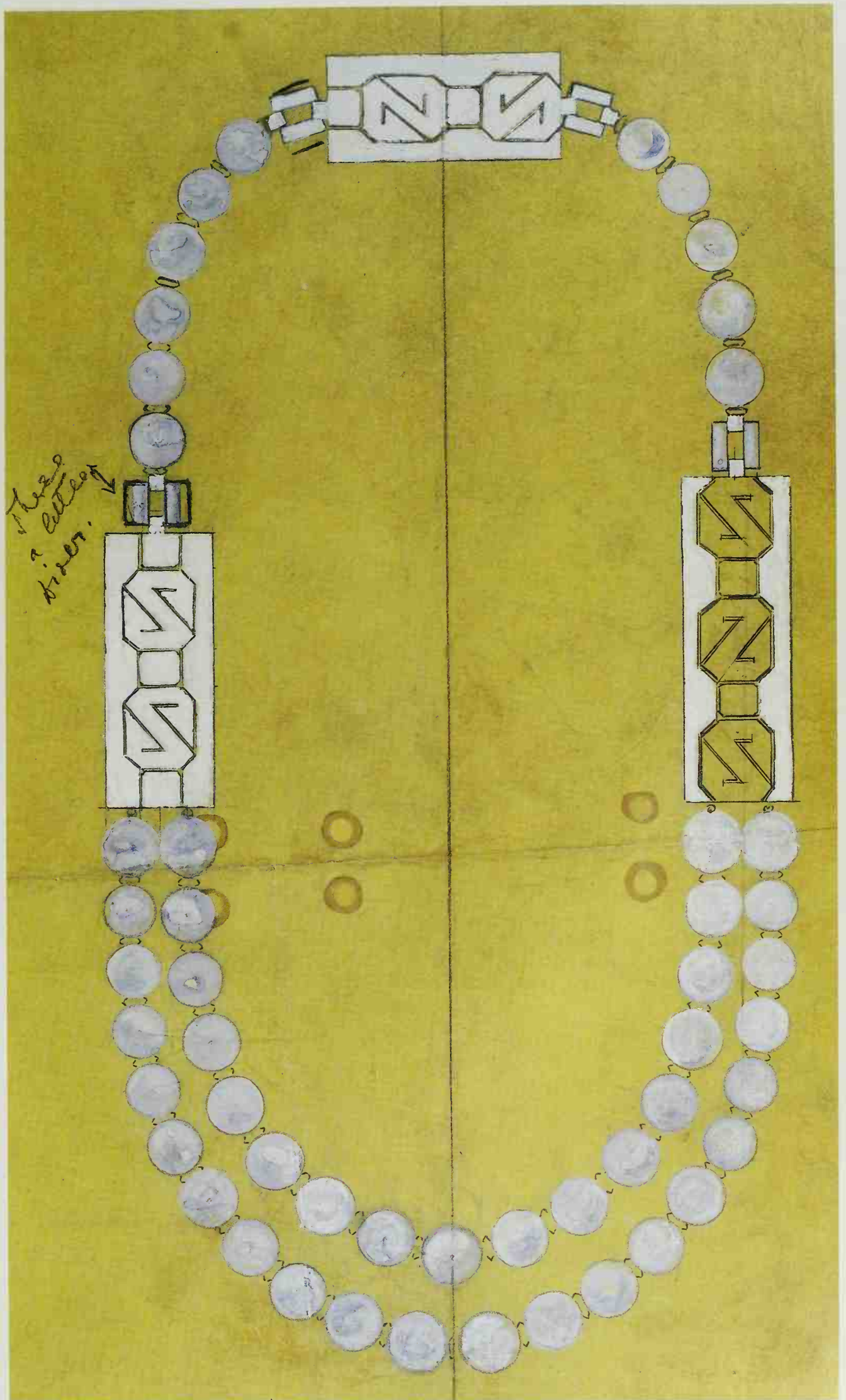
(Left) A diamond *rivi  re* necklace and a diamond bangle, of which the detachable central cluster was set with a cushion-shaped diamond weighing 48.00cts. It could also be worn as a brooch or a pendant. Christie's, London

(Above) A receipt from J. Chaumet stating the exact weights of the fourteen diamonds in the necklace. The London branch of the famous French jewelers had opened in New Bond Street in 1905 where it was patronized by the British aristocracy and society as well as wealthy foreign visitors. By the early 1920s, Gladys, as the new Duchess of Marlborough, numbered among their illustrious clientele. Private collection



A group of the Duchess of Marlborough's jewels, including an Art Deco silk cordette and diamond bracelet, by Cartier; an unmounted chrysoberyl cat's eye; a sapphire and diamond ring; the turquoise and diamond brooch that had originally been the clasp from the 1926 version of the amethyst and diamond *sautoir* created by Cartier, London; and a gold, enamel, sapphire drop and agate cameo pendant, the cameo of Flora believed to be of 16th-century origin.

(Above and opposite) Two original Cartier, London, designs for the Duchess's jewels. On this page is one of the two brooches they created for her in 1928, and the design opposite incorporates the three panels from her Chaumet diamond bracelet. This 1929 version would have enabled the Duchess to wear the panels with either a moonstone or a blue bead necklace. *Private collection; Sotheby's, London*





King Umberto II of Italy

On 15 May 1985 a small but unique group of jewels was offered at auction, under the provenance of His Majesty the late King Umberto II of Italy. Born on 15 September 1904 in the Castle of Racconigi, he was the son of Elena of Montenegro and Victor Emmanuel III of Italy, and as heir to the throne he was given the title of Prince of Piemonte. He grew up to be considered one of the most handsome and elegant Princes in the whole of Europe and was known as the Prince 'Charmant'. On 8 January 1930, in the Capella Palatina in the Royal Palace of the Quirinale in Rome, he was married to Princess Maria José, the daughter of Albert, King of Belgium.

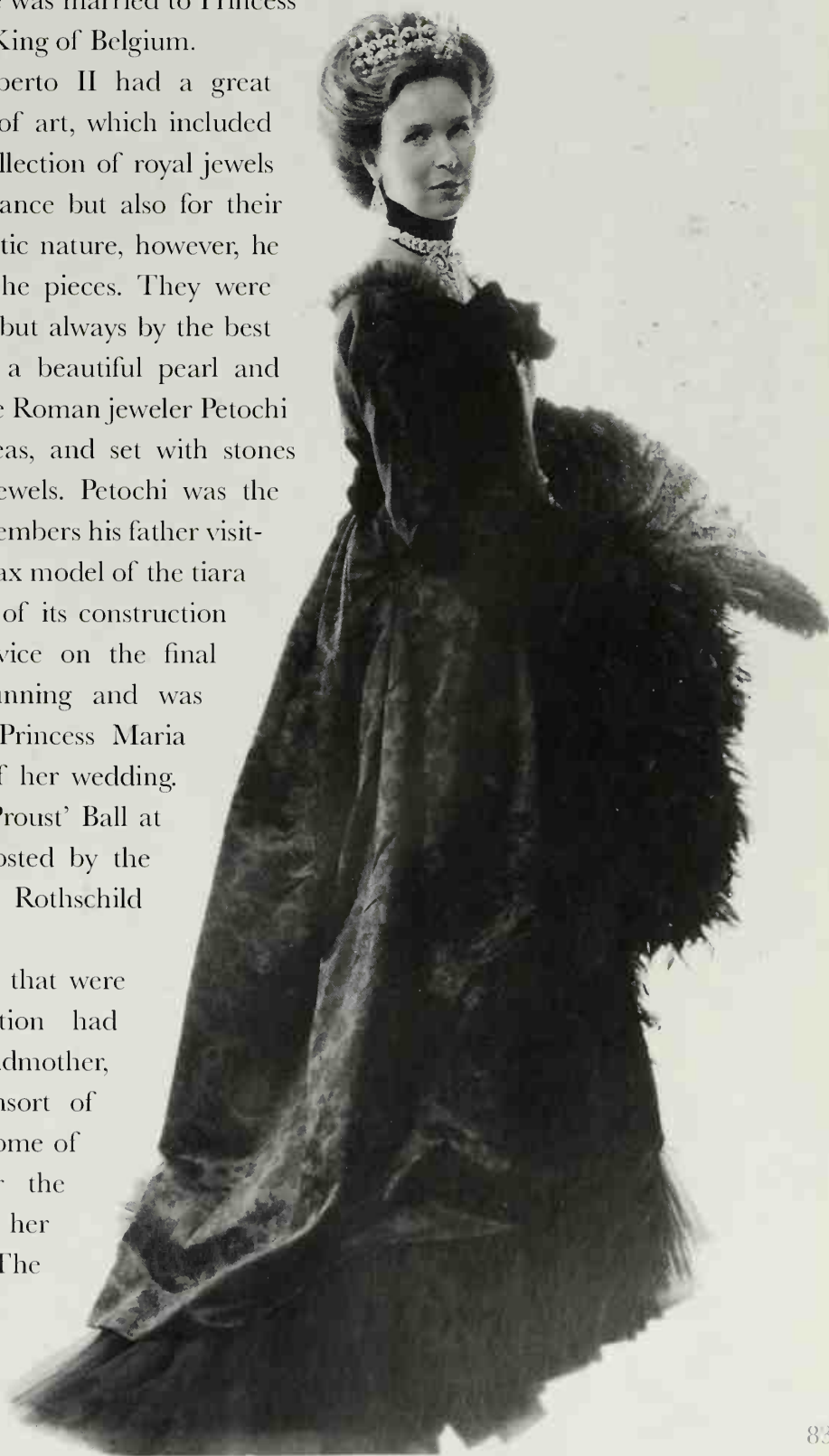
Throughout his life Umberto II had a great passion for history and every form of art, which included jewelry. He loved his own family collection of royal jewels not only for their historical importance but also for their beauty. In accordance with his artistic nature, however, he could not resist altering some of the pieces. They were unmounted and re-set many times, but always by the best jewelers in Italy. In 1968 he had a beautiful pearl and diamond tiara designed by the Roman jeweler Petochi on the basis of his own ideas, and set with stones removed from other royal jewels. Petochi was the court jeweler and his son remembers his father visiting the King abroad with a wax model of the tiara to show the different phases of its construction and to seek the King's advice on the final version. The tiara was stunning and was presented to his daughter, Princess Maria Gabriella, on the occasion of her wedding. She wore it to the famous 'Proust' Ball at the Château de Ferrières hosted by the Baron and Baroness Guy de Rothschild in 1972.

Some of the jewels that were offered in the 1985 auction had belonged to Umberto's grandmother, Queen Margherita, the consort of Umberto I. She was the epitome of elegance and regalness for the Italian people who knew her affectionately as 'The Queen of Pearls', in

Queen Margherita as a young bride wearing the Mellerio tiara she had received as a wedding gift from her father-in-law, King Victor Emmanuel II. *Umberto II Foundation, Lausanne*

(Right) Princess Maria Gabriella of Savoy photographed by Cecil Beaton at the Proust Ball at the Château de Ferrière. She is wearing the tiara designed for her by her father, King Umberto II, using gemstones from other Royal jewels. *Princess Maria Gabriella of Savoy*

(Below) A model in plaster of Paris of the pearl and diamond tiara used by the jeweler to show King Umberto II the various phases during its making. *Petochi, Rome*





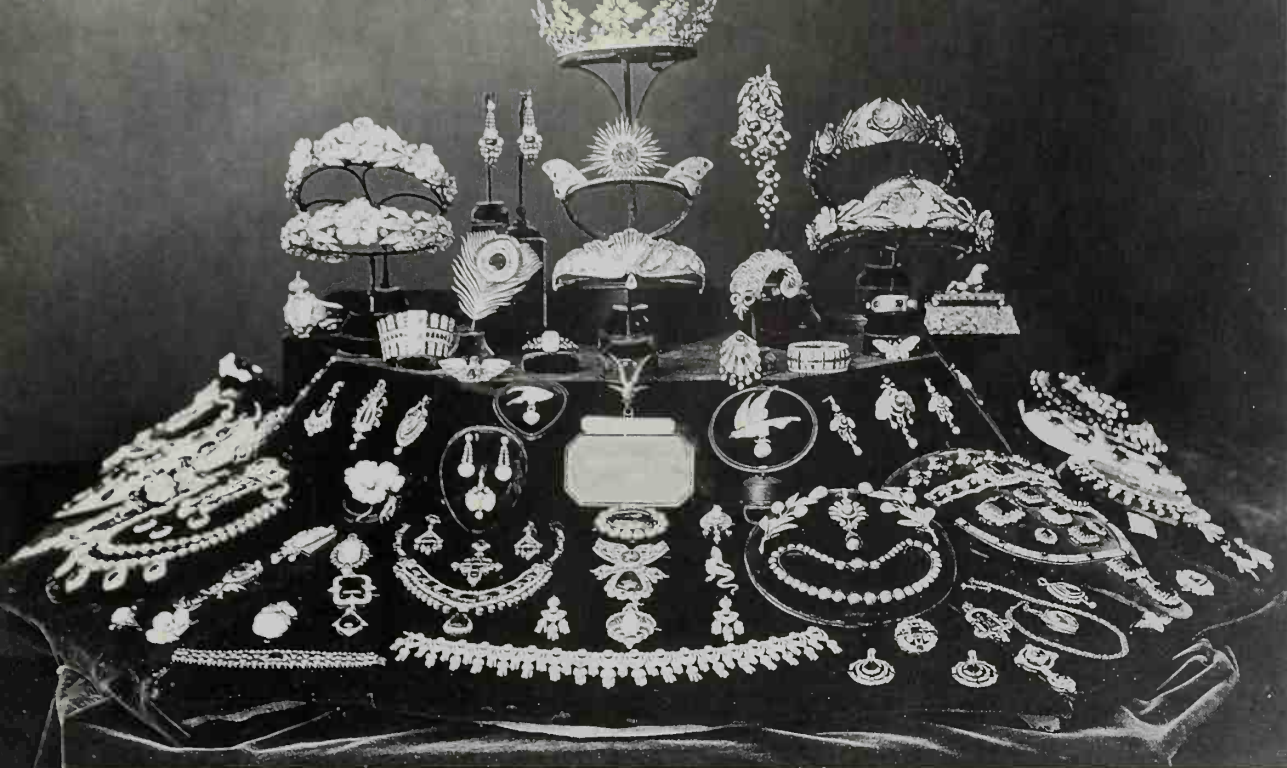
The Royal emerald, pearl and diamond necklace in its original form. The central cluster was set with the step-cut emerald of 47.76cts that was sold separately at auction in 1985 as a brooch. The necklace was originally accompanied by a stomacher that mirrored the design of its central part, with the exception that the surmount was set with a cushion-shaped emerald rather than a step-cut stone. In the 1985 sale the two pear-shaped drops from the necklace and the stomacher were set together as a brooch/pendant, one drop supporting the other. *Umberto II Foundation, Lausanne; Sotheby's, Geneva*

Queen Margherita in court dress wearing her magnificent Royal necklace together with the Stuart emerald brooch (see p. 89). *Umberto II Foundation, Lausanne*



Alfred Le Sueur
Roma

via ...
...
...



The Mellerio stand at the 1867 Paris Exhibition. Clearly displayed on the left-hand side is the tiara King Victor Emmanuel II gave to his niece and future daughter-in-law, Margherita, as a wedding present. *Mellerio dits Meller*

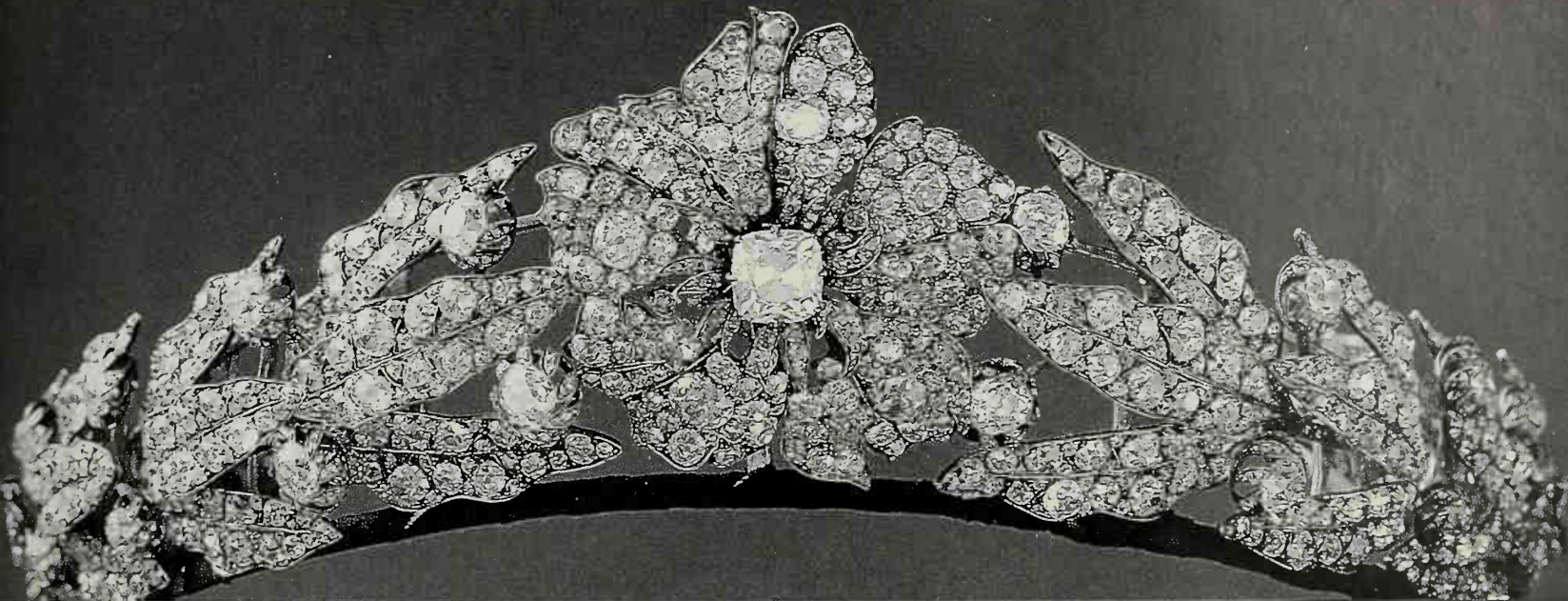
(Opposite) The Mellerio diamond flowerhead and laurel leaf tiara, and (below) Queen Maria José is shown wearing the jewel at a reception she and the King attended on the occasion of the wedding of the Prince of Asturias and Princess Sophia of Greece and Denmark. *Sotheby's, Geneva; Princess Maria Gabriella of Savoy*

recognition of her love of jewelry, particularly the pearls which she wore on most occasions, often several rows at one time. Her husband was known to have given her a string for each year of their marriage. Indeed, it is therefore highly appropriate that her name signifies 'pearl' in Latin. Both prior to and after the 1985 sale, other superb jewels that she had received during her husband's reign and loved to wear have been offered at auction.

Margherita was born on 20 November 1851 at Palazzo Chiabrese in Turin, the daughter of Ferdinand of Savoy, the Duke of Genova, and of Elizabeth of Saxony, the daughter of King John of Saxony. She was chosen by her uncle, Victor Emmanuel II of Savoy, to marry his cousin, Umberto, who was the heir to the throne of Italy. In 1868, in a white silk wedding dress embroidered in silver with daisies and sprays of flowers, and wearing the magnificent pearl necklace that once belonged to Queen Maria Adelaide of Savoy and two diamond stars on her head, Margherita was married to Umberto in the Renaissance Cathedral of San Giovanni in Turin. As is customary, Margherita had received some superb wedding presents which included jewels. When it was auctioned in 1985 the true historical importance of a beautiful tiara of diamond laurel leaves, so typical of the mid-19th-century craftsmanship, was unknown. In a photograph taken in 1867 of the stand of the Paris jeweler Mellerio at the Paris Universal Exhibition of that year, a tiara identical to the one auctioned in 1985 is exhibited by the side of the pearl tiara bought by Queen Isabella II of Spain, which is worn today by Queen Sophia.

Further research into the archives of the Umberto II and Maria José of Savoy Foundation in Geneva, and thanks to the help of their daughter, Princess Maria Gabriella of Savoy, it was revealed to be that same tiara. A list of personal jewelry that had belonged to Queen Margherita, drafted by a lady-in-waiting, contains a very detailed description of the tiara, and Queen Margherita herself added a handwritten note stating that the tiara had been purchased from the Paris jeweler Mellerio and was her wedding present from King Victor Emmanuel II.

Many official portraits of Margherita show her wearing this tiara from her youth until only a few months prior to her death at Bordighera in 1926. She was obviously especially attached to it, as is borne out by a photograph of her



attending the wedding of her favourite granddaughter, Princess Mafalda, to Prince Philip of Hesse in 1925.

In 1878, upon the death of his father, Umberto became King of Italy and as her father-in-law had been a widower throughout his reign this made Margherita Italy's first Queen. Under her reign the Court enjoyed a period of splendour. She was admired not only for her style and bearing but also for her patronage of the arts and her dedication to the support of charities. She managed to be present at most of the important occasions, such as exhibitions, the opening of new state buildings, in particular hospitals, and cultural events. The Italians came to love and trust her and eventually the monarchy for which she stood.

When the poet and avid republican Josué Carducci (a Nobel Prize winner in 1906) met Queen Margherita in Bologna in 1878, he was totally won over by her. In deference to her, he too became converted to the monarchy. In a photograph that the Queen gave and inscribed to him in 1890, she is portrayed wearing the superb royal emerald necklace and the 'Stuart Emerald' brooch. The necklace had been part of the dowry of Elizabeth of Saxony when she married and she in turn gave it to her daughter Margherita.

This jewel was designed as six emerald and diamond clusters, connected by three rows of pearls. It had an emerald and diamond drop at the centre, with a matching stomacher brooch/pendant. After Umberto II died in 1983, the clusters and drops were divided among his children. In the 1985 auction, one of the clusters from the necklace was sold as a brooch, set with the splendid step-cut emerald of over 47.76cts. The emerald was Colombian and therefore the marvellous saturated green so typical of stones from that country.

When this jewel reappeared at auction in 1996, the two drops, each set with a





pear-shaped emerald of around 20cts, one originally hanging from the necklace and the other from the stomacher, were mounted together as a pendant.

In Geneva in 1971, bearing the provenance of 'The Italian Royal Family', the beautiful pearl and diamond brooch set with the 'Stuart Emerald' was auctioned. This emerald was presented by Cardinal Henry Stuart to Prince Charles Felix of Savoy on the announcement of the Prince's marriage to Princess Maria Cristina of Bourbon in 1807. The Cardinal was the last of the Royal House of Stuart and was known by the 'Legitimists' as Henry IX, King of England, Scotland and Ireland.

At the end of 1878, Treves of Milan published the first edition of *Margherita*, a fashion magazine for women, named after the Queen as a tribute to her sense of style. From the point of view of a historian of fashion it was an important publication, as it doc-

umented the Queen's own personal taste. As has already been mentioned, she was famous for her vast collection of pearl jewelry. In 1996 an important pair of pearl and diamond earrings came up for auction bearing her provenance. The beauty and quality of the large drop pearls was indeed a fitting tribute to her love of these gems. A bold and cosmopolitan woman, she had an adventurous spirit; in 1881, on being advised against crossing the dangerously stormy seas by the captain of the battleship *Roma*, she is said to have responded '*Sempre Avanti Savoya*' (Savoy always forward), a theatrical utterance which became a family motto.

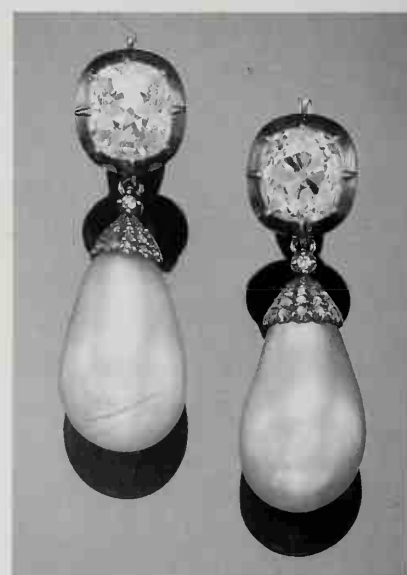
Sensitive to technical developments, she was perhaps the first royal female who seriously took to the motor car. She became famous for her travels abroad, accompanied only by her driver, a mechanic and a lady-in-waiting; a rifle was attached under the roof of the car to deal with any unforeseen danger.

In the 1985 sale of the estate there was an important diamond *rivière* of substantial size. This jewel, together with another *rivière* that appeared at auction in 1996, was originally combined to form a sumptuous two-row necklace that had been created in the 1930s by Petoichi, commissioned by the future king Umberto II for his bride. Also in the later sale were a pair of diamond clips designed as Savoy knots made by the Genoa jewelers Chiappe in the 1930s.

Although only relatively few jewels from the original collection of the Royal House of Savoy have come to auction they have mainly been exceptional jewels and important in terms of their unique and often romantic provenance.

(Above) An official portrait of Crown Princess Maria José of Piemonte, later to become Queen of Italy, in court dress and wearing one of the two Savoy knot clips on the shoulder of her sash. Prince Dimitri of Yugoslavia

(Below) Queen Margherita's pearl and diamond pendent earrings. Christie's, Geneva





(Above) One of the two diamond *rivière* necklaces that were created in the 1930s by the Roman jewelers Petochi by order of the future King Umberto II for his bride. The two *rivières* were set with diamonds from Queen Margherita's collection. *Sotheby's, New York*



These diamond clips by Chiappe, designed as Savoy knots, were a wedding gift for Queen Maria José. The earrings she is wearing on p. 88 were also by Chiappe. *Sotheby's, New York*

The pearl and diamond brooch set with the Stuart emerald. *Christie's, Geneva*





The Princess Royal, Countess of Harewood

When a third child, a girl, was born to the Duke and Duchess of York on 25 April 1897, her great-grandmother Queen Victoria sent a brief telegram to the Yorks: 'All happiness to you and my little Diamond Jubilee baby.' A visit soon followed and the Queen even suggested that the child be named 'Diamond' in memory of the Jubilee she had recently celebrated. Her whim was diplomatically ignored and a few weeks later the infant was christened Victoria Alexandra Alice Mary; it was the last name by which she was known out of deference to her mother.

Princess Mary had a thorough education during her early years; she not only read the classics, spoke French and sang and played the piano beautifully, but she also became an excellent equestrian and gymnast. She built up a strong rapport with all her four brothers, but it was with the elder two, Princes Edward and Albert, that there was a particularly strong bond.

In 1910 the coronation of her parents took place, and it was the first time that she had been required to wear State robes. Over her white dress she wore purple velvet trimmed with ermine with a long train, and around her neck she wore three ropes of magnificent pearls. Her coronet sat rather precariously on top of her abundant golden curls, for which her family nickname was 'Goldilocks'.

This event also marked a pronounced change in her life, for she now took on her new role as the only daughter of the King and Queen. By all accounts the young Princess was an extremely intelligent and gifted child with a tendency to shyness, but one of her main attributes was noted in later years by her elder son, Lord Harewood, as an 'extraordinary sweetness of nature'. Her teenage years were often spent in the company of her mother, from whom she inherited a love of beautiful objects and the arts. She eagerly visited art exhibitions and acquired an informed knowledge of the great masters. Other keen interests included gardening and needlework, in both of which she became extremely accomplished.

In 1917 the Princess was required to make her first official solo public appearance, deputizing for her mother. This was the first of many such occasions and although she never quite overcame her shyness, she soon managed to charm the variety of people to whom she was presented with her kindness and her genuine interest in them.

In that time of war she took to visiting the wounded in hospital and helping in the canteens for both the sick and factory workers and generally ministering to her war-weary people. In his biography of the Princess, Evelyn Graham

An official portrait by Vandyk of Princess Mary, Countess of Harewood, taken in June 1922. She is wearing some of her historically important jewels, including Queen Victoria's sapphire and diamond necklace and a Russian sapphire and diamond necklace/corsage ornament. *National Portrait Gallery*

A 19th-century sapphire and diamond necklace of quatrefoil cluster design which had belonged to Queen Victoria, as it appeared at auction without the pendant. As for the sapphire and diamond brooch, the Princess Royal could also wear it as the centrepiece in her diamond diadem of scroll and palmette design. *Christie's, London*



(Below) An emerald and diamond brooch set with three step-cut emeralds within borders of variously cut diamonds. The three clusters were detachable. *Christie's, London*

(Opposite) An emerald and diamond necklace, the five clusters of which were originally mounted as a lavallière. *Christie's, London*





notes that 'there is no doubt that these years left their mark upon the Princess, and gave to her whole nature a tinge of seriousness which she has never entirely lost.'

In 1918 she celebrated her twenty-first birthday and was at last allowed to embark on the career which she had set her heart on. During that summer she started her training at the Hospital for Sick Children in Great Ormond Street as a Voluntary Aid Detachment 'probationer'. In 1920 she became President of the Girl Guides, another great interest in her life.

On 22 November 1921, it was announced from Buckingham Palace that she was engaged to marry 'Viscount Lascelles, D.S.O., eldest son of the Earl of Harewood'. The couple were ideally suited, sharing many interests, including a great love of the arts and a passion for riding, especially hunting. Lord Lascelles was fifteen years older than the Princess, but she was mature for her age and it was evidently a genuine love-match. Harewood House was Lord Lascelles's country seat in Yorkshire and his London residence was Chesterfield House. Together with his family's wealth, he had inherited from his great-uncle, Lord Clanricarde, a large fortune and a marvellous art collection. Upon her marriage, the Princess received the Clanricarde diamonds which had been kept in a London bank vault for over a century. According to legend, it had been prophesied over two hundred years previously that these diamonds would be worn by a King's daughter.

The wedding presents included many jewels. The Princess had often hunted with the West Norfolk Foxhounds, and they presented her with a sapphire and diamond brooch, the crystal centre engraved with a fox. The Citizens of London gave her a diamond pendant and chain. The pendant was set with a pear-shaped diamond within a border of smaller diamonds 'of the first water' and was hung from a chain of large single stones connected by smaller diamonds, measuring 34 inches.

The city of Edinburgh sent her a replica of the Queen Mary Brooch which is named after Mary Queen of Scots. Together with a silver cheese tray, her faithful Girl Guides sent her a 'Tenderfoot Badge' set with rubies and diamonds, which could be worn as a brooch. One of her most beautiful presents was an emerald and diamond tiara which was bought with funds raised by 50,000 members of the Voluntary Aid Detachment.

The wedding took place on 28 February 1922 at Westminster Abbey, entwined with silver trelliswork. As the wife of Lord Lascelles, Princess Mary now thrived on making both Goldsborough Hall on the Harewood estate and Chesterfield House homes of both great comfort and great style. The couple thoroughly enjoyed collecting new treasures as well as resiting the Earl's already vast collection. With the birth of her two sons, her previous experience with children was invaluable. She was now able to pursue the outdoor activities she loved, namely gardening and hunting, while still taking an active part in the social scene. Although the majority of their time was spent in Yorkshire, the Lascelles still visited their London residence as frequently as required. By 1930, following the

(Opposite above) A diamond *rivière* necklace. *Christie's, London*

An illustration from the catalogue of an exhibition of Russian art that was held in London in 1935, showing the sapphire and diamond necklace which had been lent by the Princess Royal and which had originally belonged to Grand Duke Mikhail Mikhailovich. Also shown is the impressive sapphire and diamond tiara created by Cartier, Paris, in 1909 by order of Grand Duchess Vladimir of Russia. In the 1935 exhibition it was lent by Queen Marie of Roumania who had acquired it from her sister, the Grand Duchess Victoria Melita, daughter-in-law of the Grand Duchess Vladimir. *John Stuart*

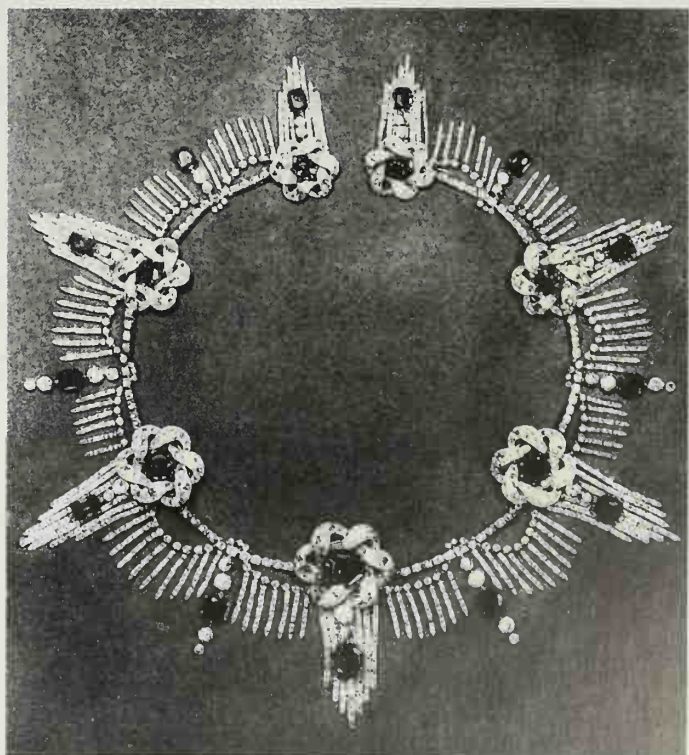
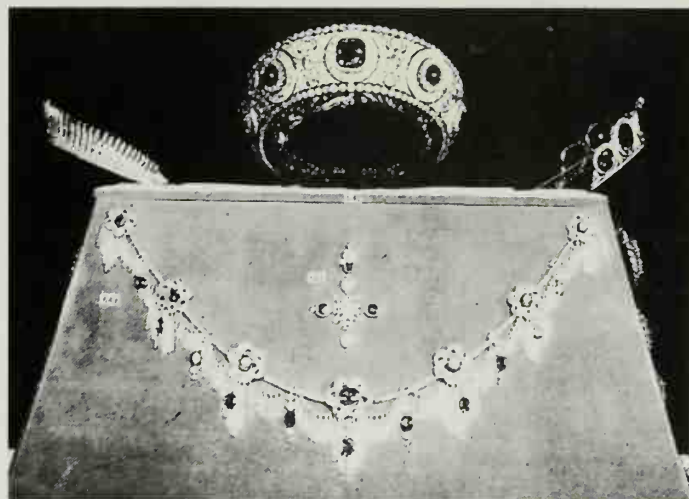
The antique Russian sapphire and diamond necklace/corsage ornament. *Christie's, London*



death of the 5th Earl the previous year, they had moved into Harewood House. In January 1932 Princess Mary was declared the Princess Royal of Great Britain. In 1947 Viscount Lascelles died and the Princess Royal continued to live at Harewood until she died in 1965.

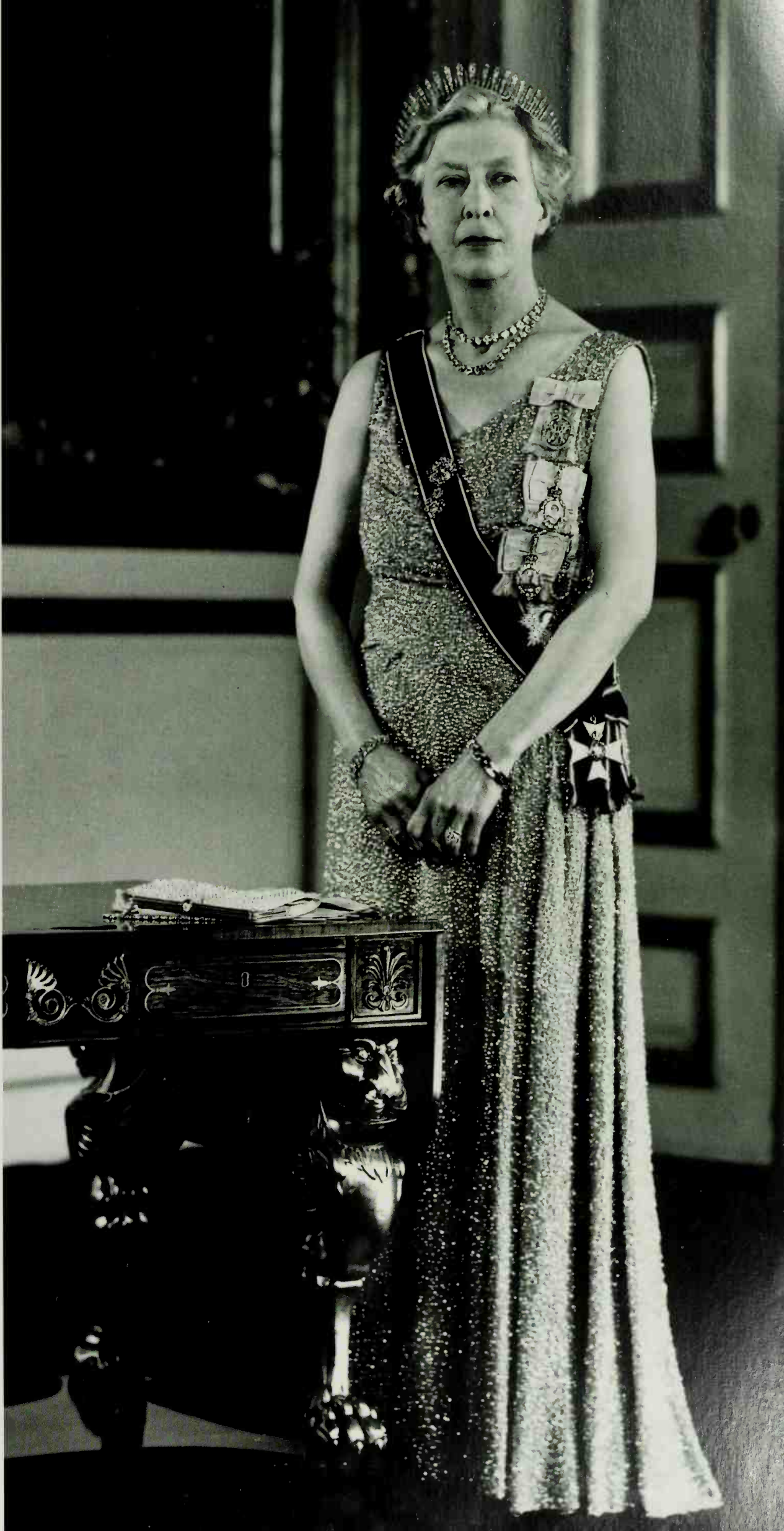
There were three separate auctions of the Princess Royal's jewelry, the first in 1960 and the others, after her death, in 1966 and 1970. Between the three sales 174 lots, from small sentimental pieces to important historical jewels, were dispersed. In the first sale two lots were sold under her name, one a lovely pair of late 18th-century diamond feather brooches and the other a diamond pendent watch. However, in the same sale, under the provenance of her son, the Earl of Harewood,

some major pieces from her collection were included. Probably the most interesting and historically important was the magnificent 19th-century *devant de corsage* of Russian origin. This jewel was composed of seven graduated sapphire and diamond clusters of scrolled ribbon design, which could be detached and worn as brooches, each supporting a deep fringe of diamonds with a sapphire centre, and connected by fringed swag motifs. This piece was lent by the Princess Royal for an exhibition of Russian art which was held in London in 1935 and was catalogued as having been formerly the property of the Grand Duke Mikhail Mikhailovich (1861-1929). The Grand Duke was the nephew of Alexander III and brother-in-law of the Tsar's daughter, Grand Duchess Xenia. Due to his royal birth he had to obtain the permission of the Tsar to marry. The Tsar gave his approval to the girl in question but in the meantime the Grand Duke Mikhail met and fell in love with an entirely different one: Countess Sophia Meremberg, one of Pushkin's granddaughters, and later known as Countess Torby. In 1891, after they married secretly, the furious Tsar exiled them and they moved to England, never to return to Russia. During the early 20th century many Russian émigrés were dispersing their jewelry collections and Queen Mary was a great buyer of these jewels. It is probable that she bought this *devant de corsage* from the Grand Duke and gave it to her daughter.





Two official portraits of the Princess Royal. At left, in 1936, she is wearing one of her diamond *rivière* necklaces, the emerald and diamond lavallière which was later re-mounted as a cluster necklace, the emerald and diamond triple cluster brooch, and an emerald and diamond bracelet. In 1963 (right), she is wearing the so-called tiara 'russe' together with her two diamond *rivière* necklaces and her diamond stomacher. In several of the official portraits taken during the early years of her marriage, she is wearing the diamond stomacher as a pendant suspended from a long diamond *rivière* necklace. *The National Portrait Gallery; Private collection*





The diamond tiara 'russe' which could also be detached from its frame and worn as a fringe necklace. This jewel is highly reminiscent of the ray necklace/tiara which Queen Adelaide gave to Queen Victoria on her accession to the throne in 1837. That was set with diamonds which had originally been mounted in Queen Charlotte's stomacher and hence Queen Victoria's jewel is sometimes referred to as the Hanoverian necklace/tiara. *Christie's, London*

(Below) A sapphire and diamond negligé brooch. *Christie's, London*

(Opposite) An attractive pearl and diamond brooch/pendant, c.1865, which was included in the 1966 auction and a 19th-century diamond necklace of star cluster and crescent design. *Christie's, London*



In the same sale there was an important diamond *rivière* and a magnificent emerald and diamond necklace, the front with five emerald and diamond clusters connected by a double row of diamonds. The clusters in this necklace were originally part of a negligé pendant, as can be seen in a studio portrait of the Princess Royal taken in 1936, in which she is also wearing the *rivière* as well as an emerald and diamond bracelet and an emerald and diamond brooch, which were also included in this sale.

A year after her death a major part of her collection was sold at auction. The majority of the jewels were small, sentimental pieces, many reflecting her love of the countryside and country pursuits. Bejeweled snowdrops, pansies, foliage, ladybirds, swallows and squirrels, to name but a few, formed brooches and pins, as indeed did several horseshoe motifs. The sapphire, crystal and diamond 'running fox' brooch that she had received as a wedding present was also included. Her abiding interest in the Girl Guides movement (she had been the supreme 'Brown Owl') may account for the many owl jewels in her collection; they included a delightful cabochon emerald and rose diamond brooch by Cartier.

Towards the end of the sale came the important jewels. There was an early 20th-century sapphire and diamond brooch of negligé design, the triangular surmount set with a larger oval diamond within a border of cushion-shaped diamonds. The two sapphire briolette pendants were supported by sapphire and diamond cluster motifs and tapered links, and it was an extremely elegant jewel. There was an emerald and diamond brooch/pendant, dating from the early 20th century, in a shield-shaped design of looped scroll- and- bud motifs set with brilliant-cut diamonds and a step-cut emerald, supporting a pear-shaped emerald and diamond drop. This was indeed the centrepiece of the tiara that she had received as a wedding gift from the V.A.D.

As well as an important diamond *rivière* of 38 brilliant-cut stones, there was a beautiful diamond tiara, very similar to the King George III fringed tiara in the Royal Collection. This stylish form of tiara 'russe', which could also be worn as a necklace, was very fashionable during the 19th century and is still a royal favourite today.

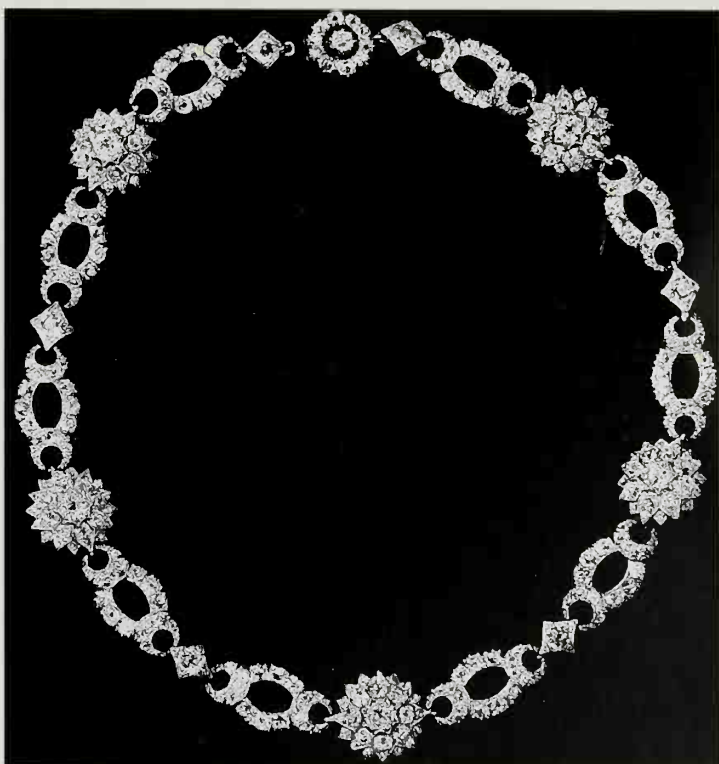
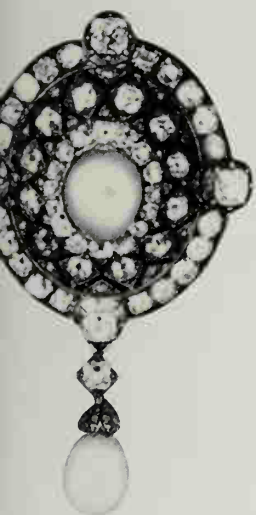
The third memorable sale, held in October 1970, included several highly personal pieces, including a very fine diamond- set star

of the Dame Grand Cross of the Order of the British Empire and two well-made regimental brooches, one of the Royal Scots, and the other from the Royal Corps of Signals. From the Art Deco period, and also the period of her early marriage, there were several diamond brooches, one by Cartier, as well as bracelets in rubies, sapphires and diamonds.

There were also some delightful antique jewels, such as a highly sentimental diamond necklet, composed of five diamond and rose diamond star clusters, alternating with lozenge and crescent motifs. This was the same necklet that her mother, Queen Mary, wore for her coming-out ball, along with the requisite Prince of Wales feathers. This, together with a diamond bracelet of foliate motifs with a star centre, dated from the early 19th century.

There was a lovely diamond and pearl brooch which she wore on her wedding day and the attractive pearl and diamond tassel which she probably received as a present from her aunt Princess Victoria. One of her wedding presents, the diamond pendant and necklace she received from the City of London, was also in the sale.

One of the most beautiful jewels that was offered had belonged to Queen Victoria. It was designed as a graduated row of sapphire and diamond clusters, originally supporting a sapphire pendant. The Princess Royal had lent both this necklace



A photograph of the young Princess May of Teck, the future Queen Mary, in her coming-out gown and feathers, wearing the diamond necklace with the pearl and diamond brooch/pendant attached. *Suzy Menkes*



A pearl and diamond tassel, which the Princess Royal is seen wearing with a pearl necklace in the early years of her marriage. She is with her dog 'Happy'. *Christie's, London; Hulton Getty*

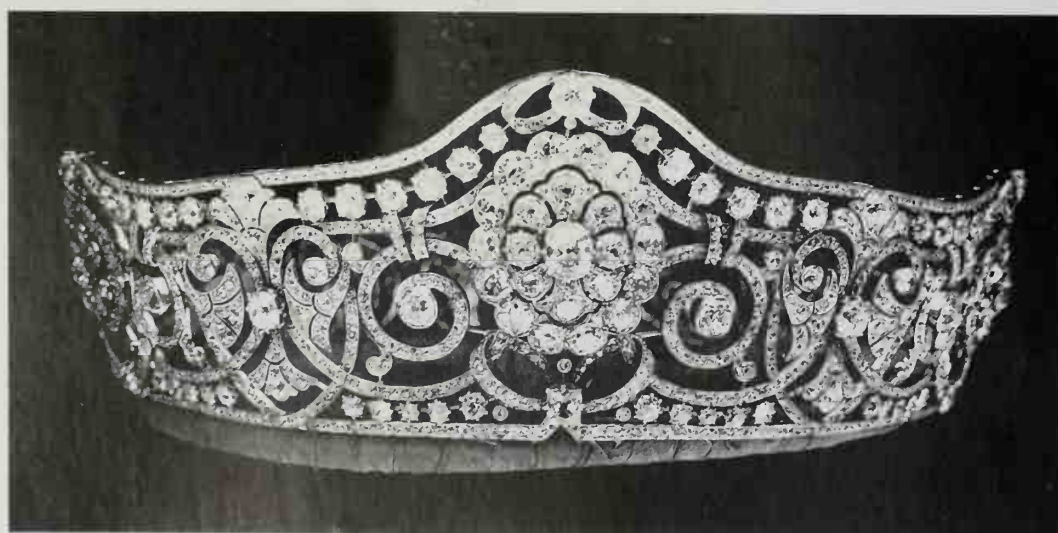
(Below) An important diadem of scroll, palmette and cluster design. The three large clusters were detachable and the Princess Royal could replace them with her sapphire and diamond cluster brooch and two sapphire and diamond cluster motifs from her necklace/corsage ornament. *Christie's, London*

and her diamond pendant and necklace for an exhibition of antique and contemporary jewels held in London in 1953.

In all there were three diamond tiaras in this collection. The most delicate dated from about 1920 and had a large butterfly as the central design, the tapered sides pierced with flowerhead, foliate and scroll motifs. Another was designed as a row of scroll motifs surmounted by a single row of larger cushion-shaped stones, dating from the 19th century. The most impressive and important of these three was a diadem in a sumptuous design of scroll, palmette and cluster motifs, created in the late 19th century. She wore this tiara for many State occasions and official functions. The three larger clusters could be detached, and she often substituted the central cluster with the large sapphire and diamond brooch.

The jewels which have been sold from the collection of the Princess Royal are historically important in their own right as well as fitting to their royal status: several of the jewels had been worn by at least two Queens of England. However, some of the less important jewels gave a wonderful insight into the life and loves of a very private but much admired Princess.

(Opposite) Queen Alexandra seated between two of her daughters, Princess Louise and Princess Victoria. Princess Victoria is wearing the pearl and diamond tassel and pearl necklace that she gave to her niece, the Princess Royal, probably as a wedding present. *Hulton Getty*







The Princes von Thurn und Taxis

In November 1992, two years after the death of Johannes, 11th Prince von Thurn und Taxis, an amazing selection of the family jewelry collection came up for sale. As the Prince's premature death left a young widow and a nine-year-old heir, a reorganization of the family affairs became a necessity. Princess Gloria, the widow, instructed the sale of various items of silver, objets de vertu and jewelry which represented only a small part of the family's extensive collections, and the auction was held in Geneva. A year later, an additional sale took place at Schloss St Emmeram, the family residence in Regensburg. This enormous auction was held over a period of ten consecutive days and included many items from the castle, as well as wine from the cellars and a few more jewels. It was the 1992 sale, however, which comprised over 150 pieces of jewelry, including some of the most sumptuous and creative jewels of the 18th and 19th centuries. In many cases the exceptional size of these dazzling jewels was extraordinary.

The prominence and wealth of the house of Thurn und Taxis had their beginnings in the late 15th century with Francisco de Tasso (Franz von Taxis), one of four brothers from Bergamo in Northern Italy who ran an official postal service covering the dominions of the expanding Holy Roman Empire. By far the most enterprising of the four brothers, Francisco left Italy for Brussels and, after extending his Imperial postal operations to incorporate services to the French King and the Spanish Court, eventually became Master General of the Posts to the Holy Roman Empire. The horn of the Taxis courier became the familiar symbol of a postal system which spread throughout Europe.

In 1608 Francisco's grandson Leonhard (1521-1612) was given the title of Count of the Empire. Upon authorization in 1650 by Philip VI of Spain and Emperor Ferdinand II, the family began to use the title of Thurn und Taxis. They continued to receive more exalted titles and by the late 18th century were living in splendour and high style. In 1775 Carl Anselm, 4th Prince von Thurn und Taxis (1733-1805), became a Knight of the Order of the Golden Fleece. The Order had been founded in Bruges by Philip the Good, Duke of Burgundy, in commem-

oration of his marriage in 1429 to the Infanta Isabelle, daughter of King John I of Portugal. Jason and the Argonauts are the legendary inspiration for the design of the Order and their courageous exploits were meant as heroic examples to the chosen Knights.

In the Thurn und Taxis jewelry collection there were nine pieces which had originally formed integral parts of the neck badges of the Austrian Order of the Golden Fleece and which would have been worn by Prince Carl Anselm. In all but one case, however, they had been

Princess Margarete von Thurn und Taxis in court dress wearing her emerald and diamond jewels. The stomacher and choker, together with her string of pearls, were included in the 1992 auction. *Fürstliches Zentralarchiv, Regensburg*

A rare gold and diamond 18th-century pendant badge from a jewel of the Austrian Order of the Golden Fleece.

(Below) The yellow gold and diamond jewel of the Austrian Order of the Golden Fleece, c. 1800, is the neck badge in its complete form. The Golden Fleece is supported by a middle section of radiating flames with a large cluster surmount.



(Above and opposite) In 1775 Prince Carl Anselm became a Knight of the Order of the Golden Fleece and several of these jewels were made especially for him. This dazzling collection of jewels were all originally integral sections of the Neck Badge of the Austrian Order of the Golden Fleece. They date from the last quarter of the 18th century to the early part of the 19th. At a later date the Golden Fleeces were removed and the jewels were converted to brooches. The examples here are set with various gems, including garnet, topaz, citrine, amethyst, green beryl and diamonds. *Sotheby's, Geneva*



adapted at a later date to form brooches, a pendant and a bracelet. The jeweled Order which had remained unaltered was highly impressive and dated from around 1800. The flames, the fleece and the cluster surmount were set throughout with diamonds, with a large cushion-shaped diamond of yellow tint set at the centre. Among the earlier and most skilfully executed pieces in this group of Orders was a rare gold and diamond pendant badge made during the second half of the 18th Century. This piece was so exquisitely chased and carved that it could almost have been the fabled golden fleece itself. Another example from a similar date was an impressive amethyst and diamond brooch in the form of the middle

and upper section of the neck badge of the Austrian Order. The radiating diamond set flames are centred by a cushion-shaped amethyst and support a large detachable amethyst and diamond drop. This jewel, according to the Thurn und Taxis archives, had indeed been made for Carl Anselm soon after he was made a Knight of the Order.

In the 19th century, male members of the family married into European royal houses; the two wives who had perhaps the greatest influence on the jewelry collection were Helene, Duchess in Bavaria, the elder sister of Empress Elisabeth of Austria, who married prince Maximilian Anton von Thurn und Taxis in 1858; and Margarete, Archduchess of Austria and Princess of Hungary and Bohemia, who married Prince Albert VIII of Thurn und Taxis in 1890.

On her marriage, Helene was given as a wedding present from Queen Elise of Prussia a set of three glorious opal and diamond brooches. Made in the 1850s, each was in the design of foliate scrolls and berries; worn as shoulder brooches, they were the height of fashion at that time. Mounted in silver and gold, they could also be combined to form a single corsage ornament.

When Margarete married Prince Albert, the second son of Maximilian, he gave her among his wedding presents two of the most important jewels to be

added to the already impressive family collection. The first was a stunning pearl and diamond *devant de corsage*, of French origin and dating from the 1850s, set with three large pearls within foliate scroll borders of diamonds and supporting five large pear-shaped pearl drops.

The other gift was justifiably catalogued at the time of the sale as 'Fine and Historically Important' and was perhaps the most desirable jewel in the collection. It had been part of the French Crown Jewels and was known as the Empress Eugénie tiara. Created in 1853 by Gabriel Lemonnier using precious stones and pearls from the French State Treasury, it was commissioned by Napoleon III for his bride Eugénie Maria de Montijo de Guzmán, Comtesse de Teba. This



In this 1855 portrait of Empress Eugénie of France by Franz Xaver Winterhalter, she is wearing the pearl and diamond tiara which entered the Thurn und Taxis collection towards the end of the 19th century. *Musée de Versailles*

(Opposite) Princess Margarete von Thurn und Taxis wearing the French pearl and diamond *devant de corsage*, the Empress Eugénie tiara and several of her pearl necklaces. *Fürstliches Zentralarchiv, Regensburg*

May 1
1899





The Empress Eugénie tiara, by Gabriel Lemonnier, 1853, and the pearl and diamond mid-19th-century *devant de corsage* that Prince Albert von Thurn und Taxis gave to Princess Margarete as a wedding present in 1889. Sotheby's, Geneva



Prince Johannes and Princess Gloria von Thurn und Taxis on their wedding day in Regensburg in 1980. Princess Gloria is wearing the Empress Eugénie tiara and the pearl and diamond *devant de corsage*. Fürstliches Zentralarchiv, Regensburg







Prince Albert and Princess Margarete von Thurn und Taxis at a gala dinner to celebrate their diamond wedding anniversary in July 1950. Prince Albert is wearing one of the diamond jewels of the Austrian Order of the Golden Fleece (p. 104, below left) and the Princess is wearing the Empire Diadem and several of her diamond necklaces that were also included in the 1992 auction. *Fürstliches Zentralarchiv, Regensburg*

jewel combines history, superb design, exceptional pearls and skilled craftsmanship. In 1887, when the republican French government decided to sell the Crown Jewels, the tiara was erroneously dated 1820 and attributed to Bapst, substantiating the false legend that it had once belonged to Marie Antoinette. It may have been this false attribution that convinced Prince Albert that it was indeed the perfect wedding present for his Austrian bride. (Having been bought by the Friends of the Louvre, it is now housed in that museum.)

Princess Margarete is often portrayed wearing the tiara along with many other jewels from the collection. One which was undoubtedly a great favourite with her was the very simple but sentimental baroque pearl and gem-set acrostic pendant, often worn together with several rows of pearls. The single large baroque pearl is in the shape of the Madonna and Child and the first letter of each of the various gemstones by which it is surrounded spells out the words: MARIA MATER DEI.

Another impressive jewel which was probably made for her was a diamond girdle and bow brooch. Again it is the sheer size and opulence of the piece that first strike the eye. Created around 1890 when such ornaments were in fashion, the girdle is a wide band decorated with diamond flowers and scrolled foliage which supports a detachable ribbon bow of lace-like appearance.

According to an account, written by one of their descendants, of the courtly life led by Prince Albert and Princess Margarete, much of their time was filled with the pursuit of country sports, attending to their religious and material duties and appearing at social gatherings, at which the women were always expected to show off their jewels. The selection of their jewels from the 19th century was extensive and covered nearly every style and period. The variety of gemstones used was also phenomenal, but it was the diamond jewels which were the most astounding.

Apart from the superb pieces already mentioned there were other equally impressive diamond jewels. These included three tiaras. The 'Empire Diadem' was in a design of palmettes and foliate scroll motifs set with pear- and cushion-shaped stones, typical of the 1820s, and had belonged to Princess Therese von Thurn und Taxis (1773-1839). A wonderful crescent of paired volutes and foliage capped by detachable pear-shaped cluster drops, set with cushion-shaped diamonds, was named the 'Kleines Diadem'; this too had belonged to Therese and was of a similar date to the 'Empire Diadem'. The third, known as the 'Fuchsien Diadem' and dating from around 1845, was a great tribute to naturalism. The sprays of fuchsias and eglantines were set throughout with rose and cushion-shaped diamonds.

There were also a number of 19th-century diamond necklaces, many of which are seen in portraits of Princess Margarete. Among the most impressive was one designed as four *rivières* of cushion-shaped stones, graduated in size from the front and on a large diamond clasp, and another designed as a '*collier de chien*' with a matching pair of bracelets which were set respectively with nine and seven rows of diamonds.

The Thurn und Taxis desire to collect fine jewelry did not come to an end with the turn of the century; indeed, some of the finest pieces were added by the Princes in the 20th century. After Prince Johannes von Thurn und Taxis married the beautiful Mariae Gloria Countess von Schönburg-Glauchau, whose aristocratic roots dated back to the 12th century, they enjoyed a glamorous social lifestyle for a number of years. Although the family jewelry collection was already extensive, Prince Johannes bought many more splendid jewels for his wife to wear, some of them with equally important historical provenances. In 1982, for example, he acquired an emerald and diamond corsage ornament from a sale in Geneva. This impressive jewel dated from the 1830s and had been owned by Elizabeth (1815-85), Princess Karl of Hesse, of the Prussian royal family and first cousin to the King. Her husband was brother and heir to the Grand Duke of Hesse-Darmstadt, and their son Ludwig (later the Grand Duke Ludwig IV of Hesse and the Rhine) had married Princess Alice, Queen Victoria's second daughter, in 1862. Thus there were family connections which Prince Johannes must have found as captivating as the brooch. In the same sale he bought for Princess Gloria a pair of ruby and diamond pendent earrings which had once belonged to his ancestor Princess Margarete von Thurn und Taxis. The catalogue noted that 'by tradition' these jewels had been given by King Louis Philippe (1773-1850) to his youngest daughter Princess Clementine d'Orléans, who was the grandmother of Princess Margarete.

Prince Johannes was known to be particularly fascinated by India and its ancient culture. In April 1980, a month before their marriage, he bought at an auction in New York a particularly spectacular Guluband made in Rajasthan in the late 18th or early 19th century. The Guluband, or bridal necklace, was set with rose diamonds, pearls and emerald bead drops and decorated on both the front and the back with enamel.

He also recognized his wife's love of contemporary art when he bought her 20th-century jewels. Among the most important was a sapphire and diamond bracelet by Cartier, dating from the mid-'30s, which he bought at auction in Geneva in 1984. The centre was set with five step-cut sapphires between two rows of baguette diamonds, the tapered sides set with similarly cut diamonds. There were other jewels of the period, which included a gold, pearl and diamond bracelet by David Webb, purchased at auction, and a gold and gem-set parure by Lalaounis.

The Thurn und Taxis collection had been built up over many years, indeed centuries, and was a tribute to the family's sense of style and desire for quality. Piece by piece, it traced not only the family's own remarkable history, but that of other European royal houses.

An emerald and diamond stomacher brooch/pendant, c. 1860. The central cluster could be detached to form a smaller brooch or clasp. *Sotheby's, Geneva*

An impressive 19th-century diamond necklace, designed as four *rivières* of cushion-shaped stones graduated in size from the centre. *Sotheby's, Geneva*



(Below) A baroque pearl and gem-set acrostic pendant, 19th century, the border set with coloured stones, the first letter of each forming the words: MARIA MATER DEI. *Sotheby's, Geneva*

(Opposite) A diamond corsage ornament, c. 1830, of flowerhead and foliate design. All the drops were detachable and the lateral scrolls detached to form a smaller brooch. (Below) An early 19th-century diamond necklace designed as three chains of rectangular, lozenge-shaped and oval linking respectively, set throughout with cushion-shaped stones, the centre designed as a large sunburst motif. From the extra links visible on the larger cluster motifs and clasp it is evident that the necklace has been subject to alterations but in its present form is a truly magnificent jewel. *Sotheby's, Geneva; Private collection*







The Duchess of Windsor

It is difficult to compare the Duchess of Windsor's jewelry collection with any other. The eventual sale of the collection was unique: not only were these jewels that had been chosen by a King to give to the woman he loved and gave up his throne for, but they also included, in their own right, some of the most important examples of the art and creativity of 20th-century jewelers.

Throughout the Prince of Wales's courtship of Wallis Warfield Simpson and during their married life as well, they shared a passion for jewelry, commissioning a series of fabulous creations from some of the finest jewelers of the time. Before she died in 1986, the Duchess of Windsor left instructions that her collection of jewelry was to be sold after her death and all the proceeds to be donated to the Pasteur Institute in Paris, as a token of her gratitude to the people of France for all the kindness they had shown her and her husband.

'The Jewels of the Duchess of Windsor' were offered for auction in Geneva in April 1987, giving the world a fascinating insight into the life and style of the Windsors. For the social and the jewelry historian, the sale proved irresistible, as many of the pieces bore inscriptions which were usually dated and often of a rather intimate nature. For the jewelry connoisseur it was manna, for the jewels represented some of the finest designs of the greatest 20th-century jewelers, with a strong emphasis on work of the 1930s and '40s. For the public in general, it was a rare chance to see the jewels which had been worn by a woman who had been so notorious in her relations with King Edward VII.

To his people the Prince of Wales had been the epitome of a Prince Charming, surrounded by historic and important works of art which instilled in him a taste for beautiful objects, and in particular jewelry. Many of the pieces he commissioned for Wallis were based on his own ideas, and he spent many pleasurable hours with the designers, offering his suggestions. It was then up to her to have a suitable dress designed to complement the jewel. The uniting of two such stylish people with similar tastes resulted in distinctive collections, not only of jewelry but also of furniture and works of art.

Though Bessie Wallis Warfield's birth date is subject to some debate, it is generally agreed as 19 June 1896. Because of her father's death when he was only 26, her mother was to rely heavily on her brother-in-law Solomon Warfield and her own sister Bessie Merriman for financial support. Aunt Bessie continued this support for Wallis throughout her life.

When Wallis met Edward for the first time in January 1931 she was already into her second marriage; her first, to an American naval aviator, Earl Winfield Spencer, had ended in divorce in 1927; in November 1928 in London, she married Ernest Simpson. She loved the capital's

The Duchess of Windsor photographed by Cecil Beaton at the Château de Candé, France, during the Christmas period of 1936. She is wearing her invisibly set ruby and diamond clip designed as two 'feuilles de houx' and her ruby and diamond bracelet, both made by Van Cleef & Arpels in 1936. She is also wearing her emerald engagement ring and her diamond cross bracelet by Cartier. The ruby and diamond earrings which she is wearing are in their original form. Sotheby's, London (Cecil Beaton Archive)

(Overleaf two pages) Some major pieces from the Duchess of Windsor's collection, including several of her 'Great Cat' jewels by Cartier, Paris; the 'McLean' diamond ring; the ruby and diamond necklace, bracelet and clip by Van Cleef & Arpels; and the emerald, ruby and diamond heart-shaped brooch by Cartier made to commemorate the Windsors' twentieth wedding anniversary. Sotheby's, Geneva





social lifestyle with its glamorous social occasions and became a popular hostess, admired for her sense of style and elegance. By the end of 1931, she had not only been presented at Court but had also met the Prince of Wales, who wrote later that this meeting was 'destined to change the whole course of my life.'

The earliest dated inscription was found on a necklet of twelve charms. A cushion-shaped plaque decorated with a red enamel figure 3 was dated on the reverse: 9/4/34 march 12th 1934 14/5/34. It has not been possible to match these dates to particular occasions, but the other charms on the necklet record weekends at Fort Belvedere in Windsor, holidays together, often with Aunt Bessie and other friends, and events mentioned in letters and diaries. The necklet was a simple but highly personal piece, and when the original estimate of SF2,000-3,000 was surpassed at the 1987 sale by a bid of SF198,000, it became obvious that buyers were willing to pay a high price for what they regarded as a piece of history.

The next significant dates are to be found on a gold Latin cross pendant that Wallis gave to the Prince on 25.11.34 and on a similar platinum Latin cross pendant given to Wallis which is inscribed and dated: 'WE are too [sic] 25.XI-34.' It was catalogued as 'a punning allusion to Mrs Simpson and the Prince of Wales, (WE) feelings for one another; WE (Wallis and Edward) are also in love, and We two are in love'. Another possible meaning was ascribed to the fact that the Prince's brother, the Duke of Kent, was to be married a few days later, on 29 November 1934, to Princess Marina of Greece.

The platinum Latin cross pendant was one of nine other similar crosses, the others all gem-set, which were attached to a diamond bracelet made by Cartier in 1935. Each had interesting and sometimes amusing inscriptions. There was one commemorating her appendicitis operation in 1944; another, inscribed 'God save the King for Wallis 16.VII.36', was a reminder of the day an Irish journalist attempted to shoot the King. There was also a cross inscribed for the marriage; Wallis is seen wearing it in the wedding portraits taken by Cecil Beaton. Again it was a jewel of great personal significance as well as enormous charm.

The gifts continued during the courtship with an impressive emerald and diamond bracelet, which Edward gave her for Christmas 1935. She gave him in return a gold cigarette case by Cartier, which was engraved with a map focussing on Europe and North Africa with routes applied in enamel to show their various holidays together and a gemstone set at the various meaningful locations. One of the trips was aboard Daisy Fellowes's yacht, the *Sister Anne*, which she had generously lent them for cruising. Christmas 1935 was distressing for them both: they were unable to spend time together because of the gravity of George V's illness. On 20 January 1936 the King died and Edward's life changed.





Wallis and Ernest Simpson spent the weekend of 27 March at Fort Belvedere with Edward and some other guests. Edward was finding it difficult to carry out his new royal duties and ensure that he spent as much time as he wished with Wallis. For each of them it was a time of great uncertainty. His present at this time was given with a message of both love and reassurance. It was an impressive ruby and diamond bracelet by Van Cleef & Arpels, created by one of their best Paris designers, René-Sim Lacaze: a simple design but extremely elegant and set with vibrant Burmese rubies. The clasp was inscribed, 'Hold Tight 27.III.36'. It was also around this time that the King informed Ernest Simpson that he wished him to seek a divorce from Wallis.

On an earlier gift from Wallis to Edward in 1935 she had used the same phrase, 'Hold Tight', and on this diamond dress suite she had also added the date of her birthday to the cufflinks. This had obviously proved an excellent reminder, as on her fortieth birthday on 19 June 1936 she received from him a splendid necklace of Burmese rubies and diamonds by Van Cleef & Arpels. This original design can be seen in contemporary photographs of the Duchess and in the firm's archives, but when it came to auction it was in a completely different style. She was a woman who not only kept up with fashion but virtually led it. The original design of her necklace was soon outdated, and in 1939 Lacaze was commissioned to redesign the jewel. The creation he produced was stunning: the rubies and diamonds were mounted as an *entrelac-de-ruban* collar supporting a detachable tassel, a few stones were added and the result was a masterpiece of the jeweler's craft. Wallis wore it with a matching pair of earrings which had also been updated from their original 1936 design; indeed, when they appeared in the auction they had been altered yet again. In 1965 Cartier had remounted them as stylized flowerhead clusters.

During that summer there was incessant discussion regarding their future together. The die was cast on 27 October, when her divorce proceedings were heard in Ipswich. This date was also the one they chose for their engagement and the King gave his future bride an exquisite ring to celebrate the occasion. An exceptionally fine Colombian emerald of 19.77cts was bought from Cartier and mounted in a plain platinum shank with the inscription: 'We are ours now 27.X.36', a simple but bold statement. According to an entry in Marie Belloc Lowndes's diary, the emerald had been acquired by Cartier in Baghdad, but was originally double the size. Cartier decided that the market for such a gem was limited and had it cut into two stones. One was bought by an American millionaire and the other by the King. However, it is also possible that this stone came from the magnificent emerald and diamond *sautoir* once owned by Nancy Leeds of which some of the emeralds had come from the Sultan of Turkey; whatever its origins, the stone was superb. Once again, Wallis had the stone remounted to keep abreast of changing fashions and the ring as auctioned was in a 1958

A studio portrait of the Duchess of Windsor by Dorothy Wilding in 1950. She is wearing her emerald bead and diamond necklace/tiara by Cartier, Paris, as a head ornament, as well as several of her other important jewels: her emerald engagement ring by Cartier, the emerald and diamond bracelet (French, 1935) which was inscribed and dated: W-25.XII.35-D, and the diamond bracelet as it was before being remounted by Cartier in the 1960s. *The National Portrait Gallery*

An emerald bead and diamond necklace that was made for stock by Cartier, Paris, in 1949. The Duchess's was made the same year with her own emeralds, the diamond supplied by Cartier. Hers was mounted with a special fitting which enabled her to wear it also as a diadem. *Cartier Ltd (Paris)*



A gold, turquoise, amethyst and diamond bib necklace, by Cartier, Paris, 1947, the front of lattice design set with step-cut amethysts, brilliant-cut diamonds and turquoises, and with a larger heart-shaped amethyst at the centre. The back was of gold 'Prince of Wales' linking. She also had a matching pair of earrings, a brooch, a bracelet and a ring. *Sotheby's, Geneva*

An emerald and rose diamond necklace which was sold to the Windsors by Harry Winston in 1956. It was possible to adapt and wear this exotic Indian necklace in three different ways: as one single row as illustrated here; divided and worn as a two-row choker (see photograph p.127 above middle); or as a bib necklace, the two rows connected at the back by two chains of gold 'Prince of Wales' linking. In 1957 she had a pair of gold, emerald bead and rose diamond earrings of Indian inspiration mounted by Cartier to wear with this necklace, and these were sold in the 1987 auction. *Christie's, New York*



(Opposite) A spectacular sapphire and diamond necklace by Cartier, Paris, c.1940. The front is designed as nine articulated flowerhead clusters set with cabochon sapphires and circular-cut diamonds and supporting a fringe of diamond dart-shaped motifs, the back designed as two chains of sapphire beads. At a later date she had a pair of sapphire bead and diamond creole earrings made by Cartier to match this necklace. *Sotheby's, Geneva*



diamond setting by Cartier, Paris. She did, however, keep the original setting with its significant inscription.

By December the British public finally became aware of the Wallis-Edward liaison, and after months of meetings with his advisers and Government officials, the King delivered his abdication speech on 10 December. Wallis had already left England to stay with friends in France. Edward soon followed, but because of the sensitivity of the situation he headed for Austria, where he was the guest of Baron Eugène de Rothschild and his American wife Kitty at Schloss Enzesfeld. Once again Edward and Wallis had to spend Christmas apart, and Edward sent Wallis another jewel by Lacaze in the form of a ruby and diamond clip designed as two *feuilles de houx* (holly leaves). The stones were 'invisibly set', a new technique for which Van Cleef & Arpels are now famous. This is one of the best-known examples: the stones are held by small grooves on their pavilions and, as all this work is at the back of the jewel, no metal can be seen from the front.

There were several other sentimental gifts during these enforced months of separation, culminating in the magnificent sapphire and diamond *jarretière* bracelet by Van Cleef & Arpels, which Lacaze designed to celebrate the finalizing of their marriage contract according to French law on 18 May 1937. The bracelet was designed as a band of baguette and circular-cut diamonds with a large central clasp of stylized bow shape invisibly set with cushion-shaped sapphires. The wedding took place on 3 June at the Château de Candé in France.

The following year the now Duke of Windsor gave his bride a spectacular ruby and diamond hinged penannular bangle by Cartier, Paris, inscribed: 'For our first anniversary of June third'. The two large terminals were set with cushion-shaped Burmese rubies in raised collets which were pavé-set all over with brilliant-cut diamonds. These terminals had originally been set as the centre of a necklace forming a crossover clasp. The same concept was used in a wonderful double-leaf necklace that she wore on many occasions, often together with the ruby bangle.

Twenty years later the Duke asked Cartier to make a delightful heart-shaped brooch applied with the initials W.E. to mark their anniversary.



(Opposite) A studio portrait of the Duke and Duchess of Windsor by Dorothy Wilding, 5 November 1943, in which she is wearing the diamond double-leaf necklace by Cartier, Paris, 1937, and the ruby and diamond penannular bangle by Cartier, Paris, 1938. *The National Portrait Gallery*

(Above) The diamond double-leaf necklace ordered by the Duke of Windsor from Cartier, Paris, in 1937. The Duchess was often portrayed wearing this necklace until the late 1950s. It is probable that this stylish jewel was unmounted and the diamonds re-set in the emerald necklace which Cartier created for the Duchess in the 1960s (p.129). *Cartier Ltd (Paris)*

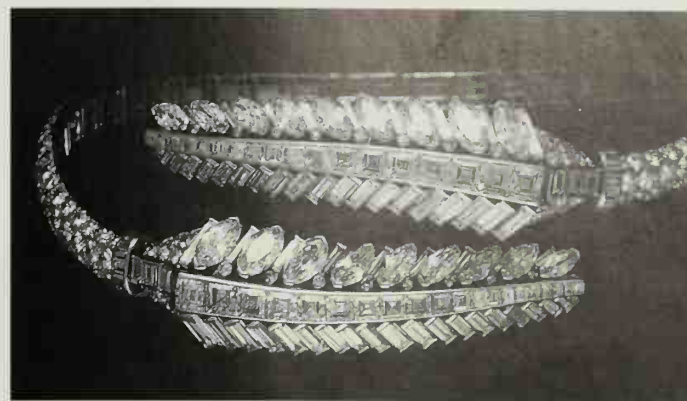
A ruby and diamond crossover necklace by Cartier, Paris, 1937. The ruby and diamond clusters, in which the two cushion-shaped rubies weighed 36.15cts, were remounted by Cartier as spectacular terminals for a bangle. This was the jewel that the Duke presented to the Duchess of Windsor to commemorate their first wedding anniversary on 3 June 1938. *Cartier Ltd (Paris)*

Throughout their married life, the couple continued to amass an extremely interesting collection of jewel among them an array of 'great cats' jewels inspired by Jeanne Toussaint, who had worked with Cartier since 1915. She was nicknamed 'The Panther' by her close companion Louis Cartier because of her passion for all animals, and in particular panthers, whose skins adorned the floors of her apartment. She worked closely with Cartier's designer Peter Lemarchand and together they created the 'great cat menagerie'. The Windsors acquired their first panther clip in 1948. A realistic gold panther decorated with black enamel and crouched on a large cabochon emerald, it was Cartier's first fully three-dimensional cat jewel.

In 1946 the Windsors had returned to England for a private visit and were staying with Lord Dudley at Ednam Lodge in Berkshire, where a burglar stole all the jewels Wallis had brought with her. There has always been a certain amount of controversy as to the extent of her loss but from all accounts it was small, for the bulk of her collection had remained in France. The panther clip was their first commission from Cartier after this unhappy event. For nearly two decades the Windsors continued to purchase these magnificent cats. In 1949 they acquired a sapphire and diamond clip designed as a panther seated on a large cabochon sapphire, and in 1952 an onyx and diamond panther bracelet, though the matching clip was not bought until 1966. As with many of these jewels, not only was the cat's body completely flexible but its neck was mounted in such a fashion that the angle of the head could be altered at whim. An onyx and fancy yellow diamond tiger bracelet was acquired in 1956 and the matching clip in 1959. Her cat acquisition in 1954 was somewhat more unusual as it was a pair of lorgnettes designed as a tiger with a raised paw. In every case the design and workmanship were exquisite, giving these jungle cats power and beauty along with a strong feeling of movement.

Jeanne Toussaint was also responsible for the splendid flamingo clip the Duchess bought in 1940. From Cartier's archives it is evident that to make this jewel she had several of her own pieces unmounted so that the stones could be re-used in this clip.

In 1945 Cartier designed a gold and gem-set bib necklace, again remounting many of the Duchess's unused jewels. Indian in inspiration, this necklace looked particularly attractive on the Duchess's petite frame. One especially noteworthy example, again of Indian inspiration, was designed as two rows of ruby beads fastened by a gold clasp encrusted with diamonds, emeralds and rubies. The two long gold chains



(Overleaf) The ruby bead necklace created for the Duchess by Cartier, Paris, in 1949. This spectacular necklace was of Indian inspiration where it was usual to find the fasteners made of silk thread. For the Duchess, however, Cartier created this jewel with gold chains instead of silk thread, the two terminals mounted with cabochon emeralds, ruby beads and diamonds. In 1963 the two 'Hindous' tassel drops were remounted by Cartier together with the clasp, to form a brooch. At a later date the chains connecting the drops were shortened. *Cartier, Ltd (Paris); Christie's, New York*





Two brooches by Cartier, Paris, dating from the 1930s. One is a 20 pesos gold coin surrounded and surmounted by emeralds, rubies and diamonds and the other is a medallion of the Virgin set with diamonds. The Duchess is photographed by Cecil Beaton wearing these brooches as well as her Mabe pearl and diamond earclips created by Verdura in the 1950s. *Sotheby's, Geneva; Sotheby's, London (Cecil Beaton Archive)*

A pair of fancy yellow diamond earclips mounted by Cartier, Paris, in 1968. The pear-shaped stones weighed 8.13cts and 8.01cts respectively and the two larger brilliant-cut diamonds weighed 5.17cts and 5.18cts. These stones had originally been purchased from Harry Winston mounted as pendent earrings to match the two fancy yellow diamond lapel clips which he had sold to the Windsors in 1948. *Sotheby's, Geneva*



that hung over her shoulders supported two large spheres set with cabochon emeralds and ruby beads. When this jewel was later altered by Cartier, the clasp and the spheres became an elegant brooch and the ruby beads were fashioned into dramatic creole earrings. The brooch did not appear in the 1987 auction, but six years later it was sold in New York as the property of 'a member of a European Royal House'.

The only jewel the Duke is known to have received from his mother, Queen Mary, was a single row necklace of twenty-eight pearls. They were remounted by Cartier, Paris, and the Duchess often chose to wear them with the large pearl and diamond pendant acquired from Cartier in 1950. Among her other pearl jewels were an attractive pair of pearl and diamond earrings made by Van Cleef & Arpels in 1957 and bought by the Windsors the next year. They were set with a large black and a large white pearl, each within borders of diamonds. The Windsors also patronized designers such as Suzanne Belperron, Verdura, Seaman Schepps and David Webb. The latter created for her his own version of the 'jungle jewels'. These came in the form of delightful gem-set frogs decorated with enamel and set with diamonds and cabochon

rubies. He also cleverly mounted the shells of Cuban tree snails (which the Duchess had collected on her travels) as earclips – as did the French jewelers Darde & Fils.

Harry Winston played an important part in adding some fine gemstones to the Windsors' collection. The pair of fancy yellow diamonds which he sold to them in 1948 were superb. They weighed 40.81cts and 52.13cts, were well-matched pear-shaped stones, and were mounted as lapel clips. He probably also supplied them with the two pear-shaped and the two brilliant-cut yellow diamonds that Cartier remounted for the Duchess as earrings in 1968.

In 1953 he acquired from the Maharajah of Baroda a pair of cabochon emerald and diamond anklets from which he created a necklace. This was sold to the Windsors in 1956 with unfortunate consequences. The Duchess wore the necklace at a ball in Paris in 1957 which was also attended by the Maharani of Baroda. The necklace caused a stir and when asked for her opinion of the jewel, the Marahani, though agreeing on its beauty, added 'those emeralds used to be one of my anklets'.

This did not amuse the Duchess who seldom wore it again; in 1960 she exchanged it for another jewel with the proviso that Harry Winston would not sell the anklet to anyone who might have known about her brief ownership of it. The jewel that she now acquired was a very fine 48.95cts pear-shaped emerald, which had once belonged to King Alfonso XIII of Spain, mounted with diamonds as a pendant.

The Duchess of Windsor arriving at the Grand Bal held at the 'Galerie de l'Orangerie de Versailles' in June 1953. She is wearing the gold, turquoise, amethyst and diamond bib necklace by Cartier, Paris, and matching earclips and ring. Her dress was created by Dior to match these jewels. *Roger Viollet*

At the British Fashion Gala in Biarritz in 1959, the Duchess is wearing the emerald and rose diamond Indian necklace as a double-row choker, together with her Cartier emerald bead and rose diamond earclips. *Syigma-Keystone*

The Duchess of Windsor with the Baron de Chabrol, photographed by Cecil Beaton. She is wearing the pearl necklace which the Duke inherited from Queen Mary, the fancy yellow diamond pendent earrings by Harry Winston before they were remounted by Cartier, Paris, in 1968, and a pair of fancy yellow diamond lapel clips, also by Harry Winston, New York. *Sotheby's, London (Cecil Beaton Archive)*

The Duke and Duchess of Windsor in December 1955 dancing at the Lido, the Champs-Élysée cabaret in Paris. The Duchess is wearing her Van Cleef & Arpels invisibly set ruby and diamond foliate earclips, her sapphire, ruby and diamond hinged bangle designed as a peacock's feather by Cartier, Paris, 1946, her ruby bead, emerald and diamond tasselled necklace of Indian inspiration by Cartier, and her pearl necklace. Her evening gown is of brocaded silk, the pale celadon ground woven with gold, silver, blue, scarlet and purple flowers and scrolls. This stunning dress was included in the auction of the Windsors' private collections which took place in New York in 1998. *Hulton Getty*

(Overleaf, p. 128) A 1939 Cecil Beaton photograph of the Duchess of Windsor, in which she is wearing her sapphire and diamond 'Contract' bracelet, her emerald engagement ring, a diamond head ornament, diamond earrings and an emerald and diamond brooch. This brooch is set with five pear-shaped emeralds in a stylized flowerhead design. It is probable that this brooch, together with the double leaf diamond necklace, were unmounted in 1960 by Cartier to create her magnificent emerald necklace. *Sotheby's, London (Cecil Beaton Archive)*

The emerald and diamond engagement ring by Cartier, an emerald and diamond bracelet (French, 1935), and a diamond brooch by Harry Winston, New York. *Sotheby's, Geneva*

The emerald and diamond necklace mounted by Cartier, Paris, 1960, together with the emerald and diamond pendant created in the same year by Harry Winston. This pendant is set with a 48.95cts emerald that had once belonged to King Alfonso XIII of Spain. *Sotheby's, Geneva*



The 'McLean' diamond was probably Harry Winston's star contribution to the Windsors' collection. It was a cushion-shaped stone weighing 31.26cts and of the finest 'D' colour, from the old Golconda mines in India. It had been owned previously by Evelyn Walsh McLean, the celebrated Washington hostess and avid jewelry collector. She owned the fabulous blue diamond known as the 'Hope', as well as two other important diamonds called the 'Star of the East' and the 'Star of the South'. Such was her love of jewelry that in her autobiography she wrote, 'when I neglect to wear jewels, astute members of my family call in the doctors because it's a sign I'm becoming ill.' Harry Winston bought her jewelry collection in 1949, two years after her death, and in May 1950 the 'McLean' diamond was sold to the Windsors.

The total the Windsor jewels fetched at their auction was just over \$31,000,000. The auctioneer, Nicholas Rayner, said at the time of the sale, 'The three elements of history, quality and design make the collection altogether unique.' It is remarkable and encouraging that these criteria achieved such phenomenal results, which are enabling the Pasteur Institute to carry out vital medical research into AIDS and cancer.









Countess Mona Bismarck

The collection of Mona Bismarck showed her love of diamonds, pearls, rubies and emeralds, as well as her devotion to the luxurious pursuits of life. Unlike many of her famous contemporaries, Mona had not come from a background of wealth or high social standing, but she did have both the beauty and the intelligence which enabled her to acquire them.

Born Mona Travis Strader in Louisville, Kentucky, in 1897, she had been twice married and divorced by the age of 27. The first marriage, to a wealthy businessman, Henry Schlesinger, prompted a move to Milwaukee, and she gave birth to a son, Robert. The second marriage, which ended in 1924, was to another extremely rich businessman, James Irving Bush.

After these two failures at marriage, Mona moved to New York, where she revelled in the world of high society. She soon met Harrison Williams, a leading industrialist who was thought to be one of the richest men in America, and in 1926 they were married. Mona was in her element in the sphere of fashionable glamour and wealth that she now inhabited. She was generally regarded as one of the most elegant and beautiful women of her times. The Williamses had grand residences in various locations in the USA as well as in Europe, all exquisitely furnished: Goyas and Bouchers graced their walls, the rooms were filled with priceless furniture, tasteful objets d'art were strewn on all available surfaces, and the gardens and flowers were glorious, especially at their villa on the island of Capri. They were a celebrated and much admired couple, whose circle included many of the best-known personalities from the worlds of politics, the arts and society. Mona was famous for her matchless sense of style and fashion, and she was a much sought-after subject for many of the most prominent photographers of the period, especially her great friend Cecil Beaton. His studio portraits of her were classical and inspired, often showing her dressed in creations by her favourite couturier, Cristobal Balenciaga. Informal photographs were equally revealing, reflecting her vivacious and animated character. Beaton once described her as 'one of the few outstanding beauties of the thirties... who represented the epitome of all that taste and luxury can bring to flower.'

After many years of illness, Harrison Williams died in 1953. A few years later Mona married Comte Edouard Bismarck, grandson of the Grand Chancellor, and Paris became their home. After his death in 1970, she married yet again and for the last time. Her marriage to Umberto de Martini ended after eight years in 1979. Mona died at the age of 86 in 1983, having enjoyed a long life full of glamour, style and the best that money could buy.

The auction of her jewels took place in Geneva on 13 May 1986, and although it included only 41 lots, a small proportion of her original collection, most of her major pieces were being offered. Like many of her contemporaries, she wore jewels that were constantly redesigned to keep up with the fashions of the time. In the numerous photographic portraits

Mrs Harrison Williams (later Countess Mona Bismarck), photographed by Cecil Beaton wearing her 19th-century enamel, pearl and diamond serpent necklace (p. 141). Prince Henry of Hesse

Mona's two-row pearl necklace,
together with matching pearl and
diamond earrings, by Petoichi.
Sotheby's, Geneva

(Below) A jade and diamond
bracelet dating from the early
1930s. The five rows of jade
beads are connected at intervals
by diamond rondels and on a
large diamond clasp set with a
jade carved in the form of a
finger-citron with a small spider.
Sotheby's, Geneva

(Opposite) An elegant carved
emerald and diamond negligé
brooch by Cartier, Paris, and an
emerald and diamond bracelet.
The two carved emerald drops
from the brooch were originally
mounted as clips and the central
carved emerald rectangular
plaque from the bracelet was
formerly set as a ring. Mona
Bismarck had these stones
remounted to their present forms
in the 1960s. The cabochon
emerald and diamond earclips
were created in the late '40s by
Cartier, Paris. *Sotheby's, Geneva*

A stylish jade, onyx and ruby Art
Deco brooch/pendant by Cartier,
Paris. *Sotheby's, Geneva*





of her taken in the 1920s and '30s, especially those by Cecil Beaton, her beauty is enhanced by the stylish period jewels she is seen wearing; yet in the whole collection only a few Art Deco pieces survived. There was a chic brooch/pendant by Cartier in jade, onyx and rubies, reminiscent of the Oriental styles popular at that period. The circular centre was set with two carved jade leaves decorated with diamonds and mounted within a border of onyx, and the mitre-shaped sides were set with cabochon rubies. Another jewel which exuded Eastern flavour was her jade and diamond bracelet. Composed of five rows of jade beads, connected at intervals by diamond rondels, the diamond clasp was set at the centre with a jade plaque carved in the form of a finger-citron with a small spider. The Art Deco period, noted for its bold colour combinations, especially black- and- white, and its geometric designs is perfectly illustrated by her diamond and black bead bracelet.

A photograph of Mona published in 1938 shows her wearing emerald and diamond jewels dating from the 1920s: their style was soon outdated and she decided to have these jewels redesigned. The first to be altered was an emerald and diamond bangle. The central carved emerald and diamond flowerhead motif became the clasp of a bracelet strung with seven rows of natural pearls. In the 1960s the two carved emeralds, formerly set in two clips, were remounted as the drops for an extremely elegant brooch by Cartier, Paris. These pear-shaped emeralds, carved with flowerheads and foliage, were capped by diamonds and suspended from a ribbon bow of baguette and brilliant-cut diamonds.

In the same photograph Mona is wearing a large emerald ring, carved with motifs similar to those on the emerald drops. Again in the late 1960s she had this rectangular emerald remounted and set at the centre of a bracelet. It was mounted between two leaves pavé-set with diamonds and bordered by green enamel, and the back was composed of two rows of emeralds beads connected by diamond rondels, originally sections of another 1920s jewel.

Although Mona's jewelry collection reflected an apparent willingness to conform to the fashions of the day, it also showed that she had her own individual sense of style that surpassed all vagaries of fashion. Many of the most important jewels in this collection either originated in the 19th century or were created for her in that style. A

stunning example was the diamond festoon necklace designed as a simple *rivière* of variously shaped old cut diamonds supporting detachable garlands and drops which were all mounted in silver collets backed by gold. This jewel, dating from the 19th century, had been subject to some later alterations, such as the addition of two diamond briolette drops and a



(Above) A pearl, carved emerald and diamond bracelet. The carved emerald and diamond flowerhead clasp was originally the centrepiece of a stylish bangle, as can be seen in the 1938 photograph of Mona Bismarck taken by Cecil Beaton for *Vogue* (opposite). Once again, this was one of the jewels that she had altered at a later date. In the photograph she is also wearing the carved emerald ring and the carved emerald drops in their original form as clips. *Sotheby's, Geneva; Vogue, The Condé Nast Publications Ltd*



(Left) A gold and diamond 'gourd' brooch designed as a sculptured matte-finish gold gourd with a diamond stem. This brooch is identical to one of the pair worn by Mona Bismarck when photographed for *Vogue* in 1936. These brooches are highly reminiscent of the style of René Boivin. In the same studio portrait she is also wearing her carved emerald ring and her jade and diamond bracelet. *Christie's, New York; Vogue, The Condé Nast Publications Ltd*





A magnificent diamond festoon necklace; a diamond *rivière* necklace by Cartier, Paris, together with diamond solitaire earclips and matching diamond bracelet; and an exquisite ruby and diamond necklace of foliate and cluster design. Each necklace shows Mona Bismarck's penchant for adding a stylish drop at the back. Sotheby's, Geneva



(Opposite) A pair of ruby and diamond bracelets by Petoichi, together with a ruby and diamond cluster ring and earrings that Mona Bismarck would wear together with her ruby and diamond necklace. Sotheby's, Geneva





four-stone pendant hanging from the clasp, an embellishment that she added to most of her necklaces. The grandeur and exquisite design of the necklace greatly appealed to Mona, and elements of this style were mirrored in the important necklace created for her by Cartier in the 1940s. The *rivière* of 24 circular-cut diamonds was embellished with two briolette diamond drops hanging from the clasp. The stones were graduated in size from the front, the largest weighing approximately 16.45cts and the smallest over 2cts. This necklace was complemented by a matching bracelet and earclips, the centre of the bracelet set with an even larger stone of over 18cts, and the whole parure was mounted in platinum and yellow gold. Cartier also created another splendid diamond bracelet for Mona based on 19th-century designs. The centre was set with a large marquise-shaped diamond of nearly 9.00cts within an oval border of cushion-shaped stones and connected to two graduated rows of similarly shaped stones.

Another beautiful example of her period jewelry was a ruby and diamond necklace in a design of foliate and cluster motifs. In the 1950s the jeweler Petoichi of Rome created a pair of bracelets from rubies and old cut diamonds in 19th-century style which could be worn with the necklace. Over the years she acquired a ruby and diamond cluster ring, earrings and an impressive brooch, set with a step-cut ruby of 36.36cts, to complete the ensemble.

The important emerald and diamond necklace and cluster earclips by Cartier also recreated the stylish designs of the previous century. Cartier provided her with a five-row pearl bracelet, the diamond clasp centred by a step-cut emerald and a stunning pair of diamond earrings set with two large pear-shaped cabochon emeralds. However, the finest emerald in her collection was another step-cut stone, weighing approximately 10cts, which was mounted within a double-row border of diamonds as a ring.

Mona Bismarck was famous for her pearls and for her love of them. 'By day,' wrote Diana Vreeland, 'I never saw her without her enormous pearls gleaming on her immaculate skin.' There were several pearl jewels in her collection, the most magnificent of which was a two-row necklace. Strung with 37 and 33 pearls, the two rows were graduated in size from 7.7mm to 15mm and on a diamond clasp. For natural pearls their size, their lustre and their colour were superb. They were matched by a pair of 17.25mm pearl and diamond earclips by Petoichi. Another important pearl necklace was composed of a single row of 27 pearls, graduated from 13.8mm to 10.8mm. Mona had also bought an elegant pair of button pearl and diamond cluster earclips by Chantecler, the noted jewelers from Capri. Each of the pearls, approximately 16mm in diameter, was mounted within a border of cushion-shaped diamonds. From Cartier she acquired a two-row

pearl bracelet, the clasp set with two brilliant-cut diamonds, entwined by a looped border of cushion-shaped diamonds. Mona's choice of these jewels set with cushion-shaped diamonds, often termed 'old-cut', rather than modern brilliant-cuts, provides further evidence of her preference for older styles and her individuality of taste. Her other pearl jewels, all embellished with diamonds, included a stylish hat pin from the 1920s, a chandelier brooch and a pendant set with a spectacular button pearl of 19.20mm.

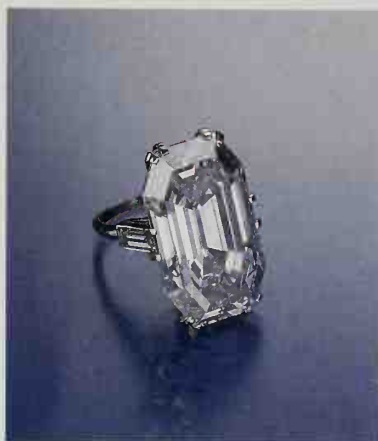
There were many other equally desirable jewels in this collection including two very elegant turquoise and diamond necklaces, one designed as a *résille* and the other, decorated with twisted gold wire and floral motifs, designed by Mauboussin. Sensational is a word which could justifiably describe the serpent necklace which she wore coiled around her neck. Dating from the late 19th century, the reptile is realistically enamelled and its diamond head is capped by a pearl. However, the highlight of the sale was the diamond ring by Cartier set with a step-cut stone of the finest colour, 'D', and weighing 31.77cts. This one jewel encapsulates her desire for perfection and beauty.

Mona Bismarck's jewels were as beautiful and as memorable as the lady herself, classic and timeless. As Cecil Beaton once wrote, 'her houses, her furniture, her jewelry, her way of life were little short of a tour de force.'

(Opposite) Mona Bismarck with the Duke and Duchess of Windsor at the Lido nightclub in Paris in December 1962. She is wearing her turquoise necklace *résille* and a black tulle dress embroidered in turquoise, created by Balenciaga to match the necklace. The Duchess of Windsor is wearing her emerald and diamond pendant by Harry Winston suspended from Queen Mary's pearl necklace. *The Mona Bismarck Foundation*

(Below) Mona Bismarck photographed by Cecil Beaton in 1958 in the Hotel Lambert. She is wearing her emerald and diamond cluster necklace together with the matching emerald and diamond earclips by Cartier, Paris. She is also wearing her emerald and diamond ring and her jade and diamond bracelet. Her purple lace dress is by her favourite designer, Balenciaga. *Sotheby's, London (Cecil Beaton Archive)*





The diamond cluster necklace and matching earrings by Cartier, Paris, seen in the photograph on the preceding p.. Also, her very fine emerald and diamond ring, a step-cut diamond ring by Cartier, Paris, the exquisite turquoise and diamond necklace *résille*, and her antique enamel, pearl and diamond serpent necklace. Sotheby's, Geneva







Lydia, Lady Deterding

The former owner of a 'Casket of Magnificent Jewels' that was offered for auction in 1980 was the late Lydia, Lady Deterding, who was herself as intriguing as some of the historically important pieces that were being sold. A portrait by Philip de Lazslo, which appeared at the front of the catalogue, depicted an elegant lady with an enigmatic smile; in the absence of any biography, this was the only slender clue to her personality and lifestyle. Far more was known about her former husband, the Dutchman Sir Henri Deterding, whose highly successful career in the oil industry is well documented. He was instrumental in the merger of Royal Dutch Petroleum and Shell Transport and Trading in 1907, and under his astute leadership the Group enjoyed fabulous growth. In 1936, at the age of seventy, Deterding resigned from the Group, recognized as one of the most imposing entrepreneurial figures of the 20th century. As for his former wife, Lydia, the owner of the jewelry collection, she posed a mystery.

In conformity with the habits of her generation, Lydia always kept the exact date of her birth a closely guarded secret, even from her immediate family. It is known that she was born in Tashkent during the late 19th century and that she was the daughter of an academic, Paul Koudoyaroff. Her Russian origins were not suppressed during her lifetime and may have instilled in her a strong appreciation of beautiful objects, especially jewels. At the age of sixteen she married a Russian diplomat, General Bagratouni, who was more than thirty years older than she. The first few years of their marriage were spent in St Petersburg where they mixed in grand social circles. This was a time of pomp and glamour in Imperial Russia and was bound to have nurtured Lydia's enthusiasm for social gatherings of the highest order. Though she rarely talked about the past, Lydia once divulged to one of her daughters the fact that she had encountered various members of the Russian Imperial family in St Petersburg, as well as the mysterious Rasputin, whom she found 'terrifying'.

The couple soon left Russia for Paris, where her husband was appointed as an attaché, and before long he was posted to London. It was here that she met Henri Deterding, again a much older man. By 1924, they were both free to marry, both for the second time. They spent their married life in great style and comfort at Buckhurst Park in Ascot, amid glorious grounds. Because of Deterding's wealth and his constant anxiety lest his daughters be kidnapped for ransom, the family was surrounded by high security; but the gardens were so large and beautiful that the two girls never felt unduly restricted. Indeed, they grew up in a happy and loving environment and adored 'Mama', whom one daughter affectionately recalls as not being the 'perfect Mother in the true sense of the word', but as being an 'extraordinary person'.

Lady Deterding could never have been called a great beauty, but she had a magnetic personality and charm, and there was an alluring sparkle in her eyes that de Lazslo's portrait seems to have captured. She

Sir Henri and Lady Deterding dressed for Court Presentation in the late 1920s. She is wearing the emerald and diamond necklace set with the 'Polar Star'.
Private collection



A studio portrait by Dorothy Wilding in which Lady Deterding is wearing the Empress Maria Feodorovna pearl and diamond pendant together with her pearl drop earrings. These she later had remounted by Cartier. The pair of carved emerald, ruby and diamond 'Tutti Frutti' clips were made by Cartier, Paris, in the 1920s. *Private collection*

The 'Polar Star' diamond mounted as a ring by Boucheron. *Christie's, Geneva*

(Opposite) In this portrait of Empress Maria Feodorovna of Russia by Henrick Von Angeli, c. 1870, the Empress is wearing the pearl and diamond pendant which was included later in the Deterding sale. *The Hermitage, Moscow; Christie's, Geneva*





was one of those women with an instinctive sense of style and loved the expensive trappings of life, such as designer clothes and jewelry. Deterding, who was captivated by his new wife, generously showered her with costly jewels and clothes, knowing how much pleasure they gave her. She loved the society in which she now mixed, and her vivacity and animated conversation made her an ideal hostess for Henri's many friends.

Though she revelled in all forms of social life, she was never keen on the sports of the rich. To conform to the expectations of her friends, she might appear occasionally on the ski slopes, but she far more relished flaunting her modish clothes and glittering jewels. Even on the slopes she would show them off, a reflection of her personality and the priorities in her life.



The marriage ended after twelve years; in 1936 Deterding moved to Germany with his new German wife. He also obtained custody of the two daughters who were now to experience an entirely different lifestyle in the heart of Hitler's Germany. They eventually returned to England after their father's death in 1939.

Lydia never remarried but spent the remainder of her life enjoying the social whirl of Paris. She lived first in Neuilly, but moved later to 88 Avenue Foch in the fashionable Seizième Arrondissement. Here she resumed her role as a talented hostess; her dinner parties were lavish and carefully planned, and they were attended by both her closest friends and visiting dignitaries, particularly Americans. On two occasions she was awarded the Légion d'Honneur: the first for her generosity in donating several important works of art to the Louvre, and the second for her assistance in the promotion of good diplomatic relations between France and the USA. It was perhaps this second award that she received with the most pride, as it was primarily a recognition of those social skills on which she placed so much importance. She remained in Paris until her death in 1980, continuing her rather hectic but enjoyable social activities until the end. Lydia 'was always fun', according to one of her daughters.

In line with other of her contemporaries, Lydia was constantly updating her jewels, and in this impressive collection there were few pieces which remained in their original form from her time with Deterding. These included the three important jewels of Russian provenance. In a studio portrait taken in the early 1930s by the society photographer Dorothy Wilding, she is wearing a superb pearl and diamond pendant. This jewel of 19th century manufacture had an Imperial Russian provenance and was very special to her. In October 1866, Grand Duke Alexander Alexandrovich, who on the death of his elder brother in 1865 had become heir to the Russian throne and was to be Tsar Alexander III from 1881, married his dead brother's fiancée, Princess Louise Sophie Frederikke Dagmar, the daughter of Christian IX of Denmark. As a Russian Imperial bride, she became known as Maria Feodorovna and a photograph taken around 1869 shows her wearing this pendant as she holds her young son, the future Tsar

(Opposite) The superb diamond flowerhead brooch together with a 1930s studio portrait of Lady Deterding taken by Dorothy Wilding, in which she is wearing this jewel. Christie's, Geneva; Private collection

(Right) Lady Deterding attending the wedding of one of her daughters, wearing the pearl and diamond pendant, the pearl and diamond drop earrings remounted by Cartier, and her ruby and diamond Art Deco bracelet, also by Cartier, Paris. Private collection

Nicholas II, in her arms. The jewel always remained in the private collection of the Tsarina and on her death in 1928 she left it to her daughter the Grand Duchess Xenia. In 1919 Xenia had managed to escape from Russia together with her mother and husband. Lydia Deterding bought this jewel from the Grand Duchess, who sent her a personal letter confirming its provenance, and it became one of her most treasured possessions. Most of the other jewels from the private collection of Maria Feodorovna were sold by the Grand Duchess Xenia and her sister Olga to King George V and Queen Mary.

Another historical piece of Russian origin came from the collection of Prince Felix Youssouppoff, who was the husband of Xenia's daughter, though he is no doubt better known as the probable assassin of Rasputin. Before the Revolution the Youssouppoffs had been one of the richest and most powerful families in Russia. When Prince Felix fled from Russia he managed to bring out with him some of the more important jewels from the famous family collection, some of which were to help to finance his new life in Western Europe. In the mid-1920s Lady Deterding acquired one of the highlights of his collection, the 'Polar Star'. This antique cushion-shaped diamond from the Indian Golconda mines, weighing 41.285cts, derived its name from the eight-pointed star cut on its pavilion.

The Golconda mines near Hyderabad are acknowledged as the first known to have produced diamonds, some of which have been the finest and historically most important stones, such as the Koh-i-Noor and the 'Hope' blue diamond. The earliest history of the 'Polar Star' is not known, but in the first part of the 19th century it was owned by Joseph Bonaparte, Napoleon's elder brother. It was then acquired by Princess Tatiana Youssouppoff and in due course inherited by Prince Felix. In 1924 he started discussions with Cartier, who wished to buy the famous stone. Although it has been reported that Lady Deterding did not acquire it until 1928, information from Cartier's archives proves that it had already been incorporated into a sensational necklace designed by them for her in March 1926. The diamond was set as a pendant, surmounted by a large step-cut emerald and supporting two pear-shaped emerald drops mounted as a *lavallière*. The pendant was then hung from a diamond necklace composed of a chain of brilliant-cut diamonds connected at intervals by larger step-cut stones. A photograph of 1938 shows Lady Deterding wearing this necklace, but now with three emeralds hanging together and the 'Polar Star' set above. This superb emerald pendant was formerly the tassel of the spectacular emerald and diamond *sautoir* created by Cartier for Princess Anastasia of Greece in 1921, using the stones from two of her other jewels. The Princess was formerly the widow of the American tin magnate William Bateman Leeds, and had married King Constantine I of Greece's brother Prince Christophe in 1920. As Nancy Leeds she had inherited a vast fortune from her husband and this had enabled her to acquire a fabulous collection of jewels.

Some years later Lady Deterding obviously decided to create a new setting for the 'Polar Star'; when it was sold in 1980 it had been mounted by





(Left) A portrait by Philip de Laszlo, 1922, of Princess Anastasia of Greece, formerly Mrs Nancy Leeds. She is wearing an emerald and diamond *sautoir* and tiara, both by Cartier, New York. The parure was created by Pierre Cartier in 1921 remounting stones from a necklace and an epaulette. After her death in 1926 the *sautoir* was repurchased by Cartier and the emerald pendant remounted by Cartier in London as a necklace with the 'Polar Star' for Lady Deterding. The largest step-cut emerald, together with several others, were remounted in a necklace which was sold to the Maharajah of Nawangar. It is intriguing that the first emerald in the chain on the front left-hand side is exactly the same size and shape as the emerald mounted in the Duchess of Windsor's engagement ring. *Cartier Ltd*

(Opposite above) The necklace belonging to Princess Anastasia of Greece, and the emerald and diamond necklace with the 'Polar Star' as it was designed for Lady Deterding by Cartier, London, in 1926. *Christie's; Cartier Ltd, London*

(Below) Lady Deterding attending an official reception at the British Embassy in Paris in 1938. She is wearing the 'Polar Star' necklace but on this occasion with the step-cut emerald and pear-shaped drops positioned as they had been in the original *sautoir*. *Private collection*





Boucheron as an extremely impressive ring. She did not, however, discard or sell the diamond necklace which had once held the 'Polar Star'. It was to provide the setting for yet another sensational Russian gem. Bought after the Revolution by Lady Deterding, possibly using Cartier as the intermediary, this was the famous 'Azra Pearl'. This pear-shaped black pearl was part of a diamond ornament, also set with a black button pearl, which was suspended from a necklace of 110 perfectly matched pearls. Until 1783, the Azra was among the Russian Crown Jewels. The Empress Catherine II gave it to one of her famous favourites, Prince Potemkin, who bequeathed it to his niece Princess Tatiana Youssoupoff and it had remained in that family since then. It was exhibited in London in 1935, together with the much-admired 'Pellegrina' pearl and a pair of pearl earrings which also belonged to the Youssoupoff family. Cartier dismantled the original pearl necklace and reset the black pearl and diamond pendant in a diamond necklace. Lady Deterding was unfortunate enough to lose the Azra pearl 'somewhere in Paris', and it was therefore only the necklace with the black button pearl and diamond pendant, but without this romantic pearl, which was included in the 1980 sale.



Besides their great beauty and historical importance, another factor which may well have strengthened Lady Deterding's determination to possess these jewels was her acquaintance with the Youssoupoff family from her years in Russia, and she may have seen this as a mutually agreeable means of helping them financially once they had left their homeland.

Few pieces in the Deterding collection remained in their original form. These included a ruby and diamond bracelet, typical of the Art Deco period, set with four rows of cushion-shaped rubies and with diamond clasps. It was a Cartier creation. All the other jewels sold dated from the

late 1930s onwards and confirmed that Lydia never lost her appetite for beautiful jewelry. Again designed and made by her favourite jewelers, Cartier, was a superb ruby and diamond parure, which included a necklace with five detachable palmette motifs that could be worn also as clips. The matching earrings and bangle were of similar design and were all created in 1938.

Lydia would often visit Cartier either to exchange pieces or to have them redesigned. It is evident that the majority of her acquisitions came from Cartier. It was from them that she bought a very elegant canary yellow and white diamond rose brooch, a turquoise and diamond parure, a 47.00cts sapphire which was mounted as the centre of a striking diamond flowerhead brooch, and

(Opposite below) A photograph from the catalogue of the exhibition of Russian art held in London in 1935, showing the pearl necklace set with the black button pearl and the black 'Azra' pearl with the 'Pellegrina' pearl, and (above) the black button pearl and diamond necklace as it appeared in the 1980 auction. It was now devoid of the famous 'Azra' pearl and mounted on the Cartier diamond necklace which was originally created for the 'Polar Star' and emerald pendant. *John Stuart; Sotheby's, London*

(This page) A turquoise and diamond necklace and earrings from a parure which also included a bracelet. This was created by Cartier in the late 1960s. In the photograph of Lady Deterding attending a reception at the Cercle Interallié in Paris in 1973, she is wearing this parure. *Christie's, Geneva; Private collection*

other equally attractive coloured stone and diamond jewels. In the late 1920s she added one of their most sensational jewels to the collection: a pair of carved emerald, ruby and diamond 'Tutti Frutti' clips. Each mitre-shaped clip was set with a large carved emerald leaf within borders of baguette- and brilliant-cut diamonds and ruby beads. She also obtained several of their stylish gold and diamond compacts and cigarette cases to complete her outfits, as well as splendid evening bags decorated with gemstones and colourful enamels.

During the late 1930s chalcedony, stained a mauvish blue reminiscent of lavender jade, became extremely fashionable, as is illustrated by the wonderful parure Suzanne Belperron created for the Duchess of Windsor. Lydia Deterding had a stylish necklace of large stained chalcedony beads which were connected by a gold clasp set with pink tourmaline and emerald beads and supported gold pod motifs. To match this jewel Cartier created a pair of pendent earrings, further embellished with rubies and diamonds.

The collection as a whole, consisting of pieces with important provenance as well as a highly personal selection of the best of modern jewelry, bespoke an owner confident of her own taste with a high regard for quality as well as beauty. The mysterious Lydia, Lady Deterding, can be best read from her jewels.





A pair of pearl and diamond pendent earrings. The pearl drops had been remounted by Cartier in the 1950s.
Christie's, Geneva

A diamond necklace and a brooch, designed as a pair of swallows dating from the late 1920s. Both jewels were created by Cartier. *Private collection*

(Opposite) A three-row pearl necklace with a sapphire clasp photographed over a portrait of Lady Deterding by A. Vidal Quadras, 1969, in which she is wearing this necklace together with her pearl and diamond pendent earrings by Cartier. *Private collection*



A gold and rose diamond Indian necklace, together with a pair of gold and rose diamond earrings which were created by Cartier at a later date to match the necklace. These are photographed over a studio portrait of Lady Deterding by Dorothy Wilding taken in the 1930s. She is wearing the necklace, a fashion which was very much in vogue during this period. *Private collection*





A. Vidal-Quadras



Daisy Fellowes

Daisy Fellowes is acknowledged as having been one of the 20th century's most stylish and glamorous women, words which could equally well describe her jewelry collection. Named Marguerite Severine Philip-pine, but always known as 'Daisy', she was born in Paris in 1890 into a world of wealth and nobility, of American and French extraction; her mother, Isabelle Blanche Singer, was a daughter of the sewing machine magnate Isaac Singer, and her father was the fourth Duc Decazes et de Glucksbierg. Due to the untimely death of her mother in 1894, Daisy was brought up in France by her mother's sister, Winnaretta Singer, the wife of the Prince de Poli-gnac. Surprisingly, certain accounts of her childhood, which report an open contempt for her appearance, a refusal to wash or even comb her hair, seem a direct contradiction to her future role as one of the world's best-dressed women.



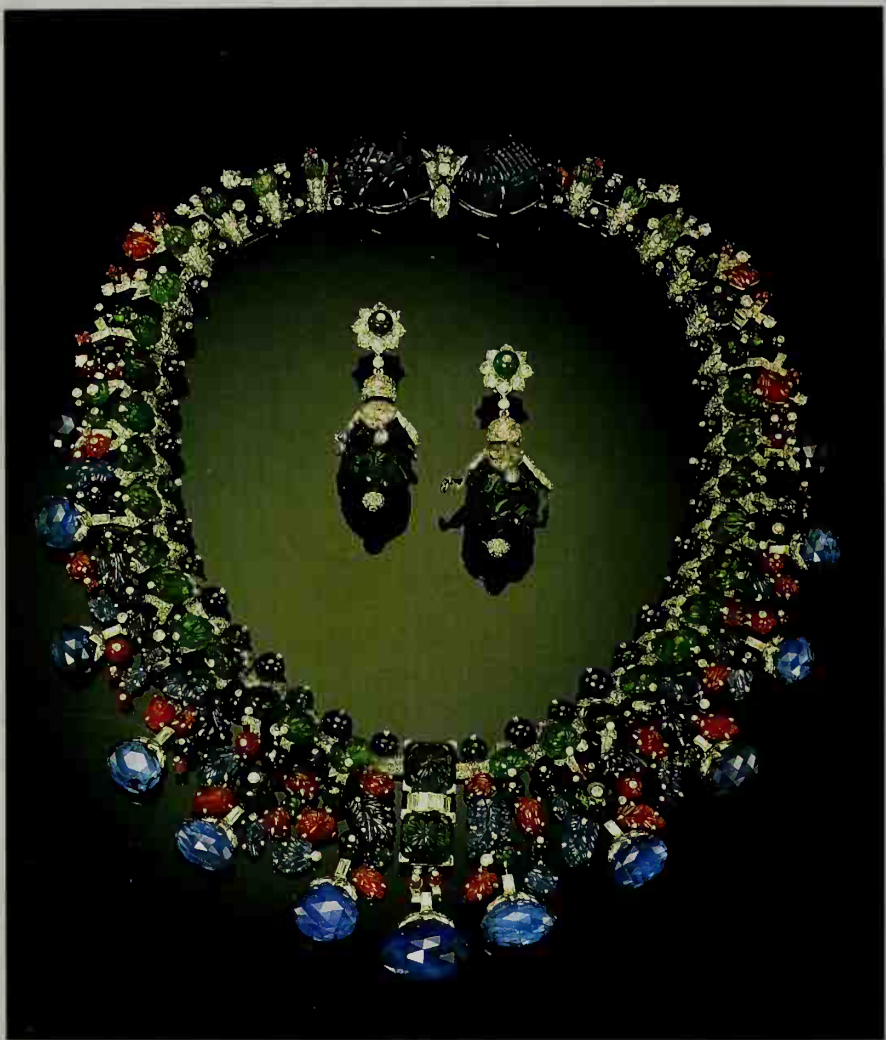
Daisy Fellowes photographed by Cecil Beaton in 1937. Among the wonderful jewels she is wearing is the 'Tutti Frutti' necklace by Cartier, Paris, as it was originally created for her in 1936. She is also wearing two diamond bracelets by Cartier. *Sotheby's, London (Cecil Beaton Archives)*

(Above) Daisy Fellowes on her wedding day in August 1919. *Private collection*

(Overleaf two pages) The coloured gemstone and diamond 'Tutti Frutti' necklace after it had been redesigned for Daisy Fellowes' s daughter, the Comtesse de Casteja, in 1963. The carved emerald and diamond buds, now mounted as pendent earrings, had originally been the tassel drops of a bead necklace created by Cartier in 1945 for Daisy Fellowes. This Cartier archive photograph shows the original carved tassel drops above a drawing for a bead necklace and bears a great similarity to the one they then created for the Duchess of Windsor in 1949. The pair of bracelets set with various cabochon gemstones were worn by Daisy Fellowes with her Cartier 'Tutti Frutti' necklace, as she did at the famous Beistegui masked ball in Venice in 1951. *Sotheby's, Geneva; Cartier Ltd; Private collection*

At 20, she was married to Prince Jean de Broglie and had three daughters, Emeline, Isabelle and Jacqueline. It was during the first years of this marriage that Daisy commissioned her portrait from a well-known society painter. The portrait had a remarkable affect on her: she hated what she saw and from that moment decided to create a new Daisy, far removed from the plain and uninteresting person she saw staring back at her from the canvas. According to her grandson, Comte de La Mous-saye, she particularly disliked the line of her nose, which she immediately had reshaped, horrifyingly without the aid of an anaes-thetic. She then bought a whole new wardrobe of clothes and changed her hairdresser. Perhaps more significantly, having the intelligence to recognize the great importance in life of a good knowledge of literature and the arts and her own lack of this social advantage, she immersed herself in books and visited museums and art galleries. In 1918 de Broglie died of influenza in a military hospital in Algiers.

Through her own efforts, Daisy had achieved a remarkable transformation and she was now regarded as one of the most elegant and fascinating women in Europe. It was therefore hardly surprising that her period of widowhood was short-lived: in August 1919 she married the Hon. Reginald Fellowes. He was the second son of the 2nd Baron de Ramsey; and through his mother, Lady Rosamond Spencer-Churchill, he was first cousin to the 9th Duke of Marlborough. Throughout their marriage Daisy was devoted to Reginald. He died in 1953, having been ill and wheelchair-bound for several years, and Daisy was always an attentive and caring wife.







From the 1920s onwards, she was one of the uncrowned queens of the social scene and a leader of fashion. Noted as a great hostess, a sportswoman and an author, she was also an individualist with a pronounced sense of humour. In the account James Pope-Hennessy wrote of her for American *Vogue* in 1964, he commented that in her 'career she could rely on four major assets: very great beauty, a subtle, exquisite and barbed sense of humour, an inborn taste for dress, and a considerable fortune.' Her hair was usually sleeked back, whether short or long, and her look was of elegant classicism, with no fuss or frills. She will be remembered as the beauty who wore black, not white, when presented at Court; conveniently she found some obscure French cousin who had recently died as a valid reason for this unconventional attire. In *The Glass of Fashion* Cecil Beaton, one of her long-standing friends, writes that she had a 'way of handling a situation with aplomb.'

The Felloweses spent their married life flitting between homes in various fashionable locations, including a house in Paris and Les Zoraides, their villa at Cap Martin on the Riviera, where, amidst the orange groves and cypress trees and on the lake, with Daisy's three daughters and their own daughter, Rosamund, they spent idyllic days, enjoying beautiful views over the sea to Monte Carlo.

They also had a gracious home in Berkshire, Donnington Grove, where Daisy kept a flock of black sheep and entertained her friends. Another marvellous home was the Fellowes yacht, the *Sister Anne*, which was the venue for many of their lavish parties. It was also lent to the Prince of Wales in 1935 for a memorable cruise with Mrs Simpson and in 1944 to their nephew, Winston Churchill, to oversee the D-Day landings in Normandy.

Daisy had a passion for fine jewels; indeed, her collection was famous enough for press reporters and fashion magazines to keep watch to see with which new jewel the stylish Mrs Fellowes would next stun the world. However, only tantalizing few of her jewels have ever been sold at auction and it is to contemporary photographs and articles and to archive material and the generous help of her relations that one must turn to gain a better knowledge of her amazing collection.

Daisy Fellowes was known to patronize many of the leading jewelers of her time, such as Cartier, Van Cleef & Arpels and Boivin. The incredibly long list of jewels which she acquired from Cartier confirms her image as a remarkably stylish lady, one of the world's best dressed. One of her most memorable acquisitions from that house was the 17.47cts light rose-pink diamond, known as the '*Tête de Belier*', or Ram's Head. This unusual stone, cut in the shape of a flattened octahedron, had been purchased by Cartier in 1927 from Prince Youssoupoff of Russia. This fabled diamond was thought to have been given by Catherine the Great to one of her favourites, Potemkin, who in turn gave it to his niece, Princess Tatiana Youssoupoff, who was also the recipient of the 'Azra' pearl and had acquired the 'Polar Star'. Elsa Schiaparelli, the fashion designer, decided to commemorate the new addition to Daisy Fellowes's collection by creating for her the

(Opposite) Another Cecil Beaton photograph of Daisy Fellowes (1930). She is wearing the 'Tête de Belier', or 'Ram's Head', a light rose pink diamond of 17.47cts, mounted as a ring by Cartier, Paris, and a diamond clip pinned to her hat. She is also wearing two very long necklaces, designed as *torsades* of beads. Beaton also sketched her at the time of this sitting, as illustrated in his book *The Glass of Fashion*. Sotheby's, London (Cecil Beaton Archive)

Daisy Fellowes as featured in *The Tatler* in January 1935 under the title of 'The Quintessence of Chic. Studies of the Hon. Mrs. Reginald Fellowes'. Here she is wearing the pair of emerald and ruby bead and diamond cuff bracelets of Indian inspiration by Van Cleef & Arpels, 1920s (overleaf p. 161). *The Illustrated London News Picture Library*

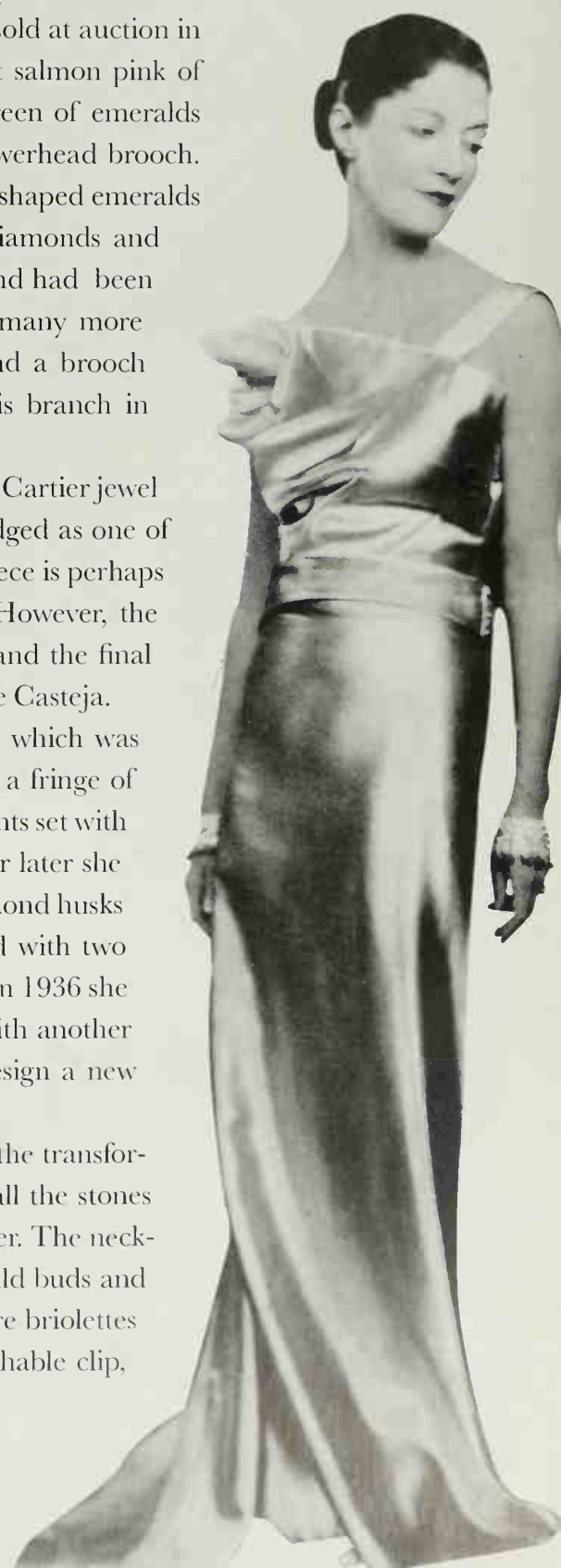
'shocking pink' which would complement the colour of the stone. In 1939 the diamond was stolen and has not reappeared since—one of the abiding mysteries of jewelry lore.

In 1921 Daisy Fellowes bought a very chic Cartier bracelet, typical of the Art Deco style. Entered in their stock books on 3 December, it was sold to her just over a week later. Based on a design by Charles Jacqueau and made by Renault for Cartier, Paris, the centre was a loop pavé-set with an oval cabochon emerald within a border of brilliant-cut diamonds and four small cabochon emeralds. This was connected to the sides by two carved onyx hoops linked to a three-row pearl tapered bracelet by two smaller diamond and cabochon emerald sections. Some years later Daisy had the onyx hoops removed and replaced with coral, and this is how it appeared when sold at auction in 1987 and later in 1989. Daisy's liking for the vibrant salmon pink of coral, more often than not combined with the rich green of emeralds enhanced by diamonds, is also evident in a coral flowerhead brooch. The carved coral petals are decorated with small pear-shaped emeralds and circular-cut diamonds, and two are tipped by diamonds and form the stamen. This too was sold in the 1987 sale and had been created by Cartier in the 1950s. Daisy had bought many more coral jewels from Cartier, including two bracelets and a brooch with coral cylinders, which she commissioned from their Paris branch in 1932.

In May 1991 a world record price was achieved for any Cartier jewel sold at auction. Previously owned by Daisy Fellowes, acknowledged as one of Cartier's biggest buyers of their jewels in the Indian style, this piece is perhaps their most masterful interpretation of a jewel of that genre. However, the necklace had been subject to many alterations over the years and the final version was completed in 1963 for her daughter, the Comtesse de Casteja.

In June 1928 Daisy bought a necklace from Cartier which was designed as a string of emerald and sapphire beads supporting a fringe of thirteen oval sapphire briolettes, capped by foliate platinum mounts set with brilliant-cut diamonds and with baguette diamond stems. A year later she acquired a bracelet of carved emerald buds decorated with diamond husks and ruby and turquoise bead tips, with carved ruby leaves and with two larger sapphires of 50.80cts and 42.45cts, carved as bud motifs. In 1936 she decided to up-date both the necklace and the bracelet, along with another unidentified bracelet, and commissioned Cartier in Paris to design a new jewel.

Lavabre created her sensational 'Collier Hindou' and the transformation was a triumph. Apart from the small turquoise beads, all the stones were re-used and nearly 250 extra stones were supplied by Cartier. The necklace was a graduated fringe of carved ruby, sapphire and emerald buds and foliage, the carved emerald buds forming a ruff, and the sapphire briolettes forming the fringe. The central section, which was also a detachable clip,





(Left) Daisy Fellowes's pearl necklace. The thirteen rows of graduated pearls are mounted on a grey and white pearl and pink coral clasp by Cartier, Paris. *Private collection*

(Below left) One of the Cartier diamond bracelets that Daisy Fellowes is wearing in Cecil Beaton's 1937 studio portrait (p. 154). *Private collection*

Daisy Fellowes's ruby bead and diamond fringe bracelet and her emerald bead and diamond fringe bracelet, both by Van Cleef & Arpels and dating from the 1920s. *Sotheby's, Geneva*





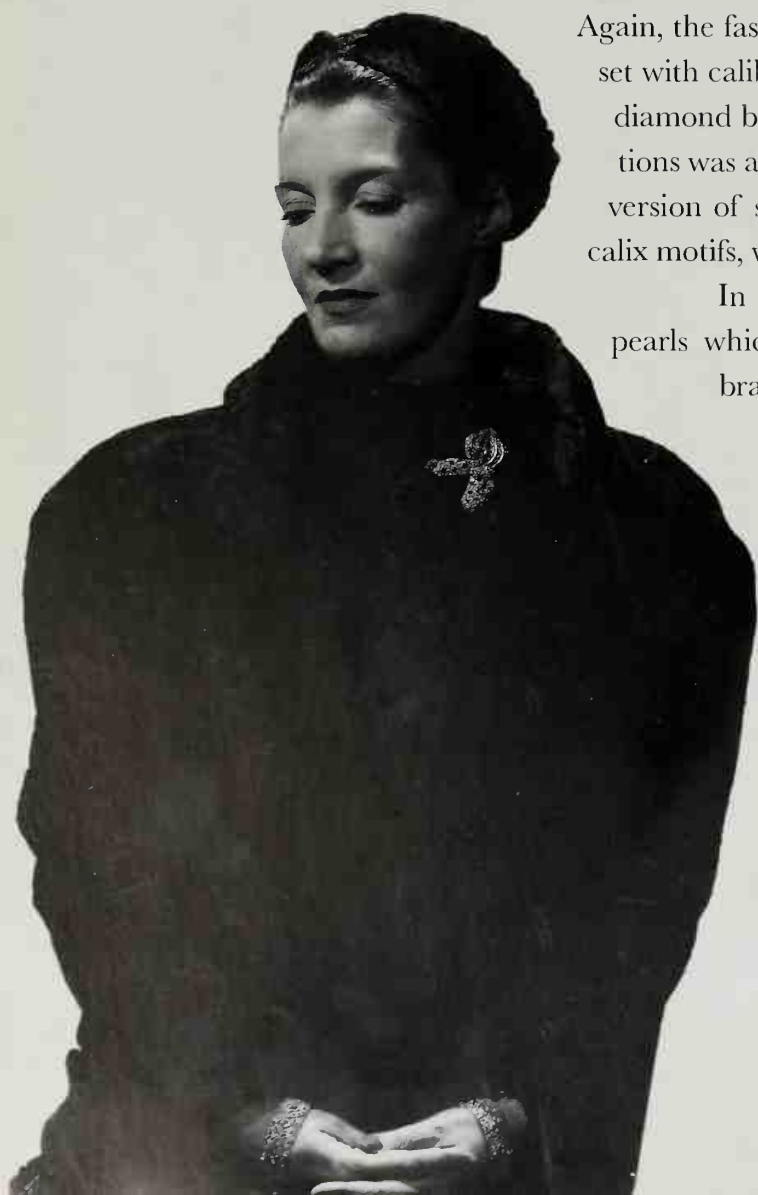
was set with the two larger sapphire bud motifs. The necklace was fastened at the back by silk cords: this is a typically Indian method of fastening which is still in use today as it gives the wearer complete flexibility to alter the length of the necklace, and hence the overall effect of the jewel. Daisy wore this necklace at the famous Beistegui masked ball in Venice in 1951 and it is often suggested that this was the only occasion when she ever wore it. However, photographs by Cecil Beaton published by *Vogue* in January 1937 reveal the necklace being worn to great effect. In 1963 her daughter decided to alter the necklace and once again Cartier's expertise was sought. The silk cords were removed and the centre was redesigned: the two large carved sapphire buds became the clasp and the carved rubies and some of the emeralds were removed to the sides.

When this necklace was sold in 1991 it was accompanied by a pair of pendent earrings. Each earring was designed as a large emerald bead drop carved with floral motifs and with a diamond tip, capped by a calix motif set with diamonds and suspended from a flowerhead cluster surmount, set with a diamond studded emerald bead within a border of diamonds. These carved emerald drops and the calix motifs had been created by Cartier in 1945 as the tassel drops for a gold chain necklace, the original drawing showing the tasseled chain attached to a two-row bead necklace.

Daisy ordered another carved coloured stone and diamond 'Tutti Frutti' necklace from Cartier which she acquired in May 1931. The dramatic fringe of carved flowerheads, foliage and buds was decorated with diamonds and was surmounted by Indian flowerhead clusters beneath a row of beads.

Again, the fastener was cord, but this time gold wire cord, the slide set with calibr -cut rubies and the looped tassels decorated with a diamond band. This same gold fastener with its gem-set decorations was again re-used for various ruby bead necklaces; the final version of six rows, connected to the cord fastener by diamond calix motifs, was purchased by her in July 1939.

In many photographs Daisy Fellowes is seen wearing pearls which she obviously loved, particularly in the form of bracelets and necklaces. In the 1930s she had thirteen graduated rows of natural pearls mounted on a pearl and diamond clasp by Cartier. The clasp was set with a grey pearl within a border of diamonds and had a pink coral drop between two pear-shaped pearl drops, capped by diamonds. The position of the clasp was such that it was worn at the nape of the neck, an elegant style which was eminently fashionable at that period. In June 1938 she added one of Cartier's necklace/tiaras to her collection, the choice of the daisies design being of course particularly appropriate. The three detachable flowerheads were set with diamonds and could also be worn as clips. Another stunning necklace she



bought in the 1930s was composed of diamonds supporting a fringe of emerald drops. A more unusual acquisition during this period was a bracelet made of panther skin which was set at the centre with a gemstone.

In the 1940s her many purchases from Cartier included an exquisite sapphire, emerald and diamond brooch designed as an iris made in their London workshop. The petals were set with cushion-shaped sapphires and brilliant-cut diamonds, the emerald stem entwined with baguette diamonds. Like many of her contemporaries, Daisy admired the great cat jewels inspired by Jeanne Toussaint and created by Cartier. In the 1950s she commissioned a panther brooch in sapphires and diamonds, modelled on the pendant part of the Order of the Golden Fleece. Toussaint substituted a highly realistic hanging leopard decorated with a band of diamonds for the Golden Fleece.

Early in 1962 Daisy bought one of the most stunning chimera bangles, again based on ideas by Jeanne Toussaint for Cartier. These were originally produced in coral in 1922 and then in diamonds in 1929. Toussaint instigated a new series in 1954, transforming the earlier, almost terrifying creatures into rather more docile and appealing animals. Daisy's bangle was carved from coral, the terminals forming two dolphin heads, and the piece was decorated throughout with variously cut diamonds and emeralds.

Daisy Fellowes also patronized Van Cleef & Arpels and two of her most attractive acquisitions were made by them in the 1920s. These were two bracelets of very similar design, in the 'Indian style', and as Daisy always preferred a bracelet on each wrist, they looked spectacular when worn together. Each was designed as a wide band of baguette, marquise-shaped and brilliant-cut diamonds set at intervals with larger step-cut diamonds, and one was fringed with ruby drops and the other with emerald drops.

Her choice of jewels from the talented designers at Boivin revealed in particular her great admiration for their spectacular brooches. Based in Paris, the house of Boivin was founded by René Boivin in the late 19th century and upon his death in 1917 the business was carried on by his equally gifted wife, Jeanne, the eldest sister of the couturier Paul Poiret. Mme Boivin, herself a highly innovative designer and an astute business woman, engaged several aspiring young designers, such as Suzanne Belperron and Juliette Moutard, as well as her own daughter, Germaine, and the company went from strength to strength, admired for their imaginative sculptural style. Very few of their creations were signed as Mme Boivin felt that a beautiful jewel did not require a signature, and that its addition would be 'pure affectation'. Signatures were added only if the client insisted.

Daisy Fellowes became one of their most important clients, sometimes acquiring several jewels at one time: Boivin's records show that in March 1939 she ordered 'an orchid, a daffodil ring, a chameleon, a pair of earrings, a daisy, an arrow and two tourmaline



(Opposite) In this Cecil Beaton photograph, Daisy Fellowes has pinned on her dress the wonderful ruby and diamond orchid brooch by Boivin that she had ordered in 1939. She is also wearing a pair of diamond bracelets. *Sotheby's, London (Cecil Beaton Archives)*

(Above) With the Marchese Strozzi at a Gala evening at the Monte Carlo Sporting Club in 1937. She is wearing her spectacular butterfly brooch, probably by Boivin. *The Illustrated London News Picture Library*

leaves.' Apart from the chameleon brooch, every other design was a new creation from Boivin. In 1991 one especially dramatic example from Daisy's collection came up for auction. It was impressive not only for its design but also for its size: designed as the wing of a pigeon, it was almost 13 cms in width. Pavé-set with cabochon sapphires and baguette and circular-cut diamonds, it had a distinct feeling of movement which only a truly skilled craftsman can achieve and was created by Boivin in 1938. Comte de La Moussaye recounts that some of these

sapphires were acquired by Daisy in Ceylon during one of her voyages aboard the *Sister Anne* and that she spent many hours on the sun-drenched deck of the boat musing as to what jewel the stones should embellish.

Another of her wonderful brooches, although again unsigned, bears all the hallmarks of these creative jewelers. The design is that of a huge butterfly, its upper wings set with citrines of various cut and size and the lower wings pavé-set with emeralds and diamonds, the body decorated with blue enamel and set with a cabochon ruby, the head with a step-cut emerald and the antennae with two pear-shaped emeralds. There was also another stylish sapphire and diamond 'pineapple' brooch which did bear Boivin's makers marks. The large briolette sapphire was close-set at the centre of a gold scrolled border, surrounded by diamonds and surmounted by a diamond foliate motif.

Among the other Boivin jewels in her collection was a large grey enamel and diamond 'whelk' brooch and a ruby and diamond orchid brooch. She also had a pair of highly colourful bracelets set with a variety of cabochon gemstones (again unsigned but evocative of the Boivin style) which she wore at the Beistegui ball with her Cartier 'Collier Hindou'.

Her collection was further enhanced by jewels by the talented Jean Schlumberger. A piece of particular note was a gem-set clip from the late 1940s designed as a plum. The jewel was set with a large cabochon amethyst in the shape of a plum, the carved peridot leaf set with cabochon rubies and brilliant-cut diamonds and surmounted by a frond of turquoise.

When Daisy Fellowes died in Paris in December 1962, Graham Sutherland was completing her portrait. Remembering her extraordinary reaction to her first portrait and its consequences, Daisy surely would not have been displeased with this canvas when it was finally finished.

Although it depicted her in her seventies, according to James Pope-Hennessy it still contained 'a sense of her disciplined serenity, an inkling of her grand allure.' She had indeed fashioned herself, as she had wished, into a 'living work of art'.



A sapphire and rose and cushion shaped diamond bracelet, 1930s. *Private collection*

(Opposite) An original drawing of Daisy Fellowes by Cecil Beaton. *Private collection*

The gold and gem-set butterfly brooch she is wearing on p. 163. *Private collection*

A gold, sapphire and diamond 'Pineapple' brooch by Boivin. *Private collection*

A magnificent sapphire, emerald and diamond brooch designed as an iris by Cartier, London, c. 1940. *Private collection*



From (2011)





Ganna Walska

When Ganna Walska's jewelry collection came up for auction in New York in 1971 the press described the collection as 'exotic and wonderfully designed' and including 'many fine gem-stones and a selection of Indian jewelry'. The sale total of \$916,000 for 146 lots was a world sensation in the midst of a recession and at least double what had been expected. However, this sale took place at a time when jewelry cataloguing was brief and little emphasis was placed on researching the origins of the pieces; therefore, the remarkable and true importance of this collection was not apparent. Discovering the origins of these jewels has been as intriguing as uncovering the true history of their owner.

Dedicating it to 'all those who are seeking their place in the sun', Ganna Walska published her autobiography *Always Room at the Top* in 1943. In the opening chapter she professes that her main reason for writing her memoirs was that her 'secretive nature desired a confidant'. Secretive is certainly an apt word, as in the first few chapters she refers vaguely to her youth being spent in Poland and Russia and states that she travelled to the USA in her late teens. Her whole life story seems dotted with discrepancies. But what she herself is perfectly clear about is that her name was fictitious. Requiring a stage name for her chosen career as an opera singer, she tells us that like all Poles she loved dancing, especially the waltz, 'So suddenly I said "Waltz, Valse, Walska...!"' And so as Ganna Walska she became a celebrated, though somewhat unsuccessful, opera and concert singer in both America and Europe during the 1920s through to the 1940s, and led an interesting and extravagant life.

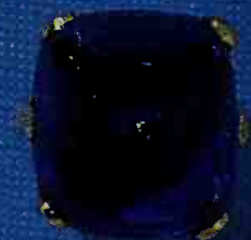
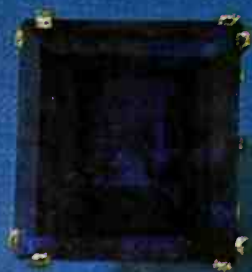
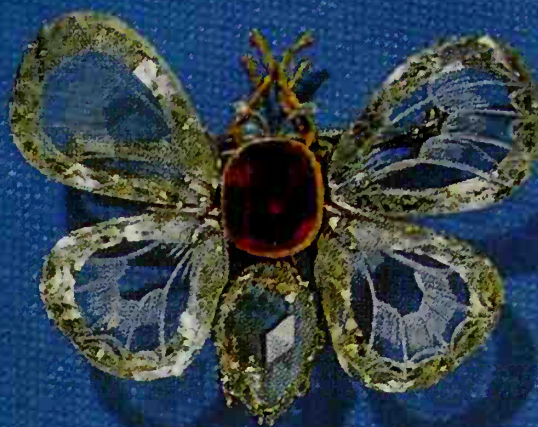
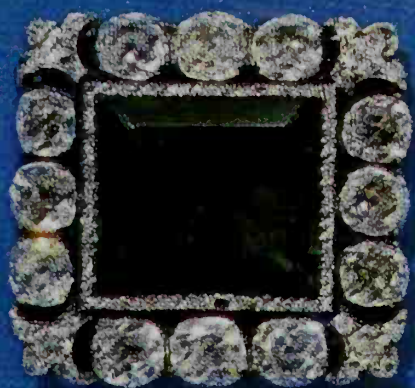
Accounts of her origins vary. According to one operatic biography she was born in Belleville, Arkansas, in 1885. Another reputable, and possibly more accurate publication reports that she was born on 20 June 1892 in Poland. Ganna maintains that she was educated in Warsaw and that by the age of 17 she was married to Baron Arcadie d'Eingorne and living in St Petersburg. Shortly after their marriage, her husband contracted tuberculosis and in the hope of finding a cure they spent three years in a Swiss clinic where he died. Facts which cannot be disputed are that by 1915 she was in New York, beautiful and with a consuming desire to be a great singer.

Her singing career started out with a series of concerts and on 18 February 1918 she made her debut in a recital of Caruso's at the Biltmore Morning Musicals, singing an aria from *Pagliacci* and a duet from *The Pearl Fishers* with the famous tenor himself. Two years later she was signed up to sing with the Chicago Opera Company in their 1921 season.

Ganna Walska photographed by Baron de Meyer in the 1920s. She is wearing the emerald and diamond necklace created by Cartier, Paris, in 1923 and a matching pair of emerald and diamond pendent earrings. Other jewels are her emerald and diamond clasp worn as a bracelet centre and her heart-shaped diamond ring. From Richard R. Smith, 'Always at the Top', New York 1943

(Above) A caricature of Ganna Walska wearing her emerald and diamond pendent earrings. From Richard R. Smith, *op. cit.*





She had also met the man who would play such an important role in her life, Harold McCormick, the millionaire son of the Chicago Reaper King, himself the chairman of the International Harvester Company, and, of obvious importance to Ganna, an 'angel' for the Chicago Opera Company. During this period she had also embarked on the next of her many marriages, on this occasion to a Dr

Joseph Fraenkel, a neurologist many years her senior. Indeed in 1936 the United Press Association reported that she was 'estimated to have married fortunes totalling \$125,000,000 in her marital ventures with four wealthy men. She likewise was believed to have spent one-twelfth of this sum in attempting to further her great ambition to become an opera star.' What proportion she was to spend on her jewelry collection was not revealed but it must have been quite extensive.

The earliest existing photographs of Ganna Walska show her wearing simple pearl jewels. It is not until the early 1920s that her great passion for wearing and acquiring spectacular jewels was fulfilled. Her time with Dr Fraenkel was brief: he died within a few years of their marriage. Shortly after his death friends persuaded her to join them on a trip to Paris. During the long voyage across the Atlantic she met Harold McCormick again, and he introduced her to a fellow passenger, Alexander Smith Cochran. Cochran seems to have been immediately smitten by the ravishing Ganna; even before the voyage was completed he had proposed to her. Despite the fact that Alec Cochran had already 'forcibly placed a perfect oriental pearl ring' on her finger saying that 'if by January you still do not want to marry me, send back this ring. I will understand that Harold McCormick is too much on your mind', Ganna was still hesitant to accept his offer of marriage. Only after many protestations she finally agreed, kept the ring, and their wedding took place in Paris in September 1920.

Alec Cochran was reputed to be the richest bachelor in the world and his wedding present to her was 'to go with Carte blanche to Cartier and choose anything' she desired. Her choice has never been revealed but it may well have been the fantastic yellow diamond pear-shaped briolette weighing 95cts which was sold in 1971. How this gem was originally mounted is unknown, possibly as a drop for one of those

long *sautoirs* which were so fashionable at that period, but by the time it was auctioned it was capped by five small marquise diamonds and mounted with a simple tonguepiece fitting by which it could be attached to a suitable necklace as a pendant. A few days after their marriage the Cochrans returned to America.

Ganna was determined to pursue her career in opera and initially Alec agreed to her wishes. Soon after their arrival in the USA, however, his attitude changed and he made it impossible for her to continue with her commitments to the Chicago Opera Company. Their relationship inevitably started to go badly wrong. That Christmas, when they were in their New York house, Alec was continuously asking Ganna what she wanted as a present and she would emphatically reply that she did not want anything.

Some of the highlights of Ganna Walska's jewelry collection: an emerald and diamond clasp, c. 1900, set with a 20.00cts step-cut emerald; a 21.15cts heart-shaped diamond ring; a pair of natural pearl and diamond pendent earrings (the diamond settings originally supported ruby drops and the tops were cabochon rubies. In their original form they had been a Cartier creation but in the sale the rubies were mounted together with diamonds in a far less dramatic style); a natural black pearl and diamond ring; a ruby and carved diamond butterfly brooch by Boucheron, c. 1894; a sapphire and diamond ring, the step-cut stone weighing approximately 39.00cts; another sapphire and diamond ring, the cabochon stone weighing approximately 44.00cts; and a fancy yellow diamond briolette of 95.00cts mounted as a pendant. This pendant and the heart-shaped diamond ring were purchased in the sale of her jewels by Van Cleef & Arpels and were then named the 'Walska Briolette' and the 'Walska Heart'. Sotheby's, New York (Parke Bernet)



Throughout her life Ganna was highly interested in fashion, although she was not always ready to follow its dictates. She had her own sense of style, which often preceded the current vogues. A few weeks prior to Christmas she had visited Cartier in New York and decided to try on several bracelets to verify whether she 'would care to follow the trend of fashion', sometimes referred to somewhat unkindly as 'service stripes'. Ganna decided that she did not want to cover the 'natural beauty' of her wrists with the 'artificial beauty' of precious stones. Alec Cochran had spotted his wife at Cartier and had returned there a few days later as he had 'almost half an hour to waste before luncheon' and if he bought the bracelets in question for Ganna 'it would kill a few minutes' of his time. He had then unceremoniously thrust the package containing the jewels

on her desk, ensuring that Ganna would be enraged by the manner in which the gift was both chosen and given. She could not even bring herself to thank him.

Two weeks later the couple returned to Paris, but immediately after their arrival Alec left for England to indulge his passion for hunting. Despite a reunion later at their new home in Rue de Lubeck, the relationship gradually deteriorated; Ganna bitterly resented his hindering her singing career and Alec became increasingly suspicious of her affections. They were divorced in July 1922 and within fourteen days she was married in Salzburg to Harold McCormick, who had also recently been divorced from the famous heiress Edith Rockefeller. Ganna's latest marriage was greeted by the French press with the suggestion that she had started a new fashion, 'two weeks of mourning after the final divorce decree!'

McCormick now set about trying to advance his wife's career while showering her with the wonderful jewels which she adored. Sadly for Ganna, even



his enormous wealth could not assure her of success on the opera stage, and she received many negative reviews for her performances, but it could buy her the most incredible jewels. In 1923, she acquired two fabulous necklaces from Cartier in Paris which rank among the greatest pieces ever created by these jewelers. One was a sapphire and emerald necklace designed as a row of sapphire beads connected by sections of smaller emerald beads, from which hung a spectacular Mogul engraved emerald of 256.60cts, carved with flowers and foliage, suspended from an engraved sapphire oval bead of 39.14cts. The first of Cartier's many alterations to the necklace (which Cartier historian Hans Nadelhoffer refers to as 'chameleon-like') was undertaken in 1927.

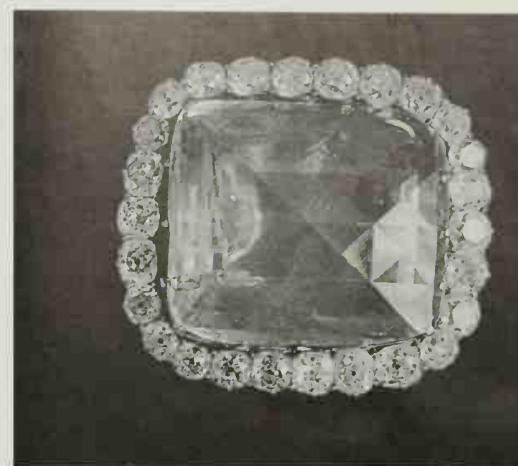
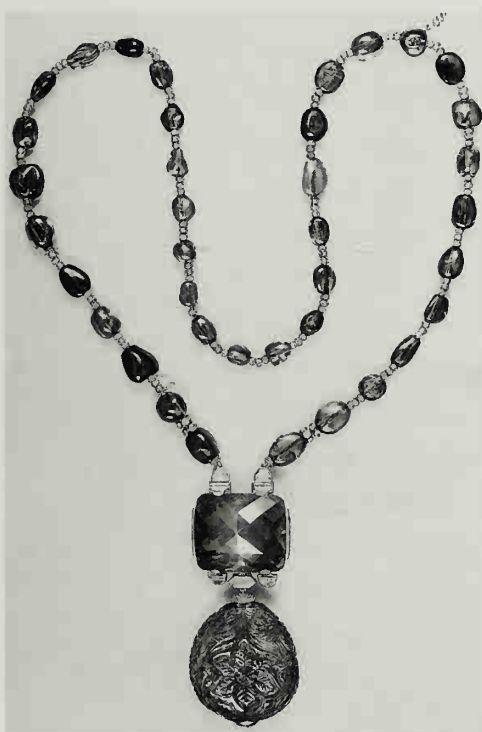
The sapphire became a vase embellished with a diamond rim and handles which was surmounted by a 33.58cts emerald engraved with leaves (the *giardinetto* motif was highly fashionable at this period as was the combination of green and blue). This was then connected to the emerald and sapphire beads by two pear-shaped motifs pavé-set with onyx points and diamonds. The next transformation was the addition of an important 197.75cts rectangular-shaped faceted 'Russian' sapphire. In the catalogue of *Russia's Treasure of Diamonds and Precious Stones* printed in Moscow in 1926 under the general supervision of Professor A.E. Fersman, member of the Academy of Science of Russia, this sapphire is mentioned in the fourth and last part of the catalogue as number 161. Described as 'two beautiful brooches/fermoirs decorated with ancient sapphires from Ceylon', this sapphire mounted within a border of diamonds is detailed as a 'large sapphire of flat Hindu cutting... the setting is modern by Fabergé.' As this brooch was not included in the famous sale of treasures from the Russian State Jewels held in London in 1927, exactly how it was acquired by Cartier is unknown but in their archives it is simply referred to as the sapphire '*historique*' from the Russian Tsars. In Ganna's necklace this sapphire was capped by diamonds and incorporated into the side of the necklace between the sapphire and emerald beads. Not many months later the 'Russian' sapphire became the pendant drop connected by an emerald rondel. After all these interesting alterations to satisfy Ganna's quest for perfection, in the final version in 1929 the smaller

(Opposite) Ganna Walska in fancy dress, wearing her emerald, sapphire and diamond necklace by Cartier, Paris, in its 1927 form. From Richard R. Smith, *op. cit.*

(Below left to right) Between the time it was first created in 1923 and its final version in 1929, the wonderful Cartier emerald, sapphire and diamond necklace underwent several alterations. These original Cartier, Paris, archive photographs show four different versions dating from 1927 to 1929. The 1927 version can also be worn without the briolette sapphire on the side and replaced by a chain of emerald beads. Cartier Ltd (Paris)

(Above) The 'Russian' sapphire in its original diamond mount as a brooch by Fabergé. Private collection

The vastly altered necklace as it appeared in the 1971 auction. Sotheby's, New York (Parke Bernet)





carved emerald and sapphire were removed and the 'Russian' sapphire surmounted the magnificent Mogul emerald drop. This was one of the jewels she wore at the famous society wedding of Barbara Hutton to Prince Mdivani in Paris in 1933.

When the necklace appeared in the sale it was yet again in an entirely different style, dating from the 1940s. The 'Russian' sapphire was the centre of the necklace, the sides composed of thirty sapphire beads from the original necklace which were now divided by diamond set spacers and the back was designed as a chain of diamonds on a sapphire bead clasp. The Mogul emerald was sold separately as a pendant and the emerald rondel had become the centre of a sapphire, emerald and diamond pendant. In 1992 the 'Russian' sapphire appeared once again in a saleroom in

Geneva. On this occasion it was the centre of a contemporary emerald bead torsade, supporting an emerald briolette drop.

The other marvellous necklace which she bought from Cartier in 1923 was set with emeralds and diamonds. The front was elegantly fringed by a pendant of seven drop-shaped emerald beads weighing 167.54cts in total, capped by diamonds and connected by lunette-shaped diamonds and two pear-shaped diamond scroll motifs. This was connected to a two-row emerald bead neckchain by a row of cabochon emeralds, the whole chain interspersed at intervals by variously cut diamonds. Again this necklace was obviously subject to many alterations and by the time of her sale it had been totally dismantled. The only jewel remaining as a reminder of the former creation was a spectacular brooch which was set with all the baguette and fancy-shaped diamonds together with the scroll motifs formerly in the necklace.

In 1929 Ganna was one of several society ladies to add a Cartier chimera bangle to her collection of jewels. This bangle, designed by Charles Jacqueau, was set with two coral serpent's heads carved by the lapidary Dalvy, and decorated with carved sapphire leaves and cabochon sapphires and with diamond eyes and teeth. Held between their jaws were two large fluted emerald beads of 48.43cts and the back was decorated with blue and green enamel. The bracelet was made for Cartier in 1928 for stock by Lavabre, and Ganna bought it the following July. In the 1971 sale it was described as an 'Indian Tawiz Arm Amulet'. Indeed, much of the inspiration was eastern and the carved heads represented Makara, the mythical Indian sea-serpent. The previous lot in her sale was similarly described but was also a European interpretation of these exotic jewels. This sensational bangle, made by Van Cleef & Arpels in the late 1920s, was set with carved coral chimera heads decorated with sapphires and diamonds and holding jade beads between their jaws. The back of the bangle was decorated with green, blue and white enamel.

The emerald and diamond necklace that Walska bought from Cartier in Paris in 1923. *Cartier Ltd.(Paris)*

(Opposite) This diamond brooch, which was included in the 1971 auction, appeared to be all that remained from the original emerald drop and diamond necklace that Cartier had created in 1923. The brooch was a cluster of scroll motifs and the variously cut and shaped diamonds which had originally formed integral parts of the necklace. *Sotheby's, New York (Parke Bernet)*

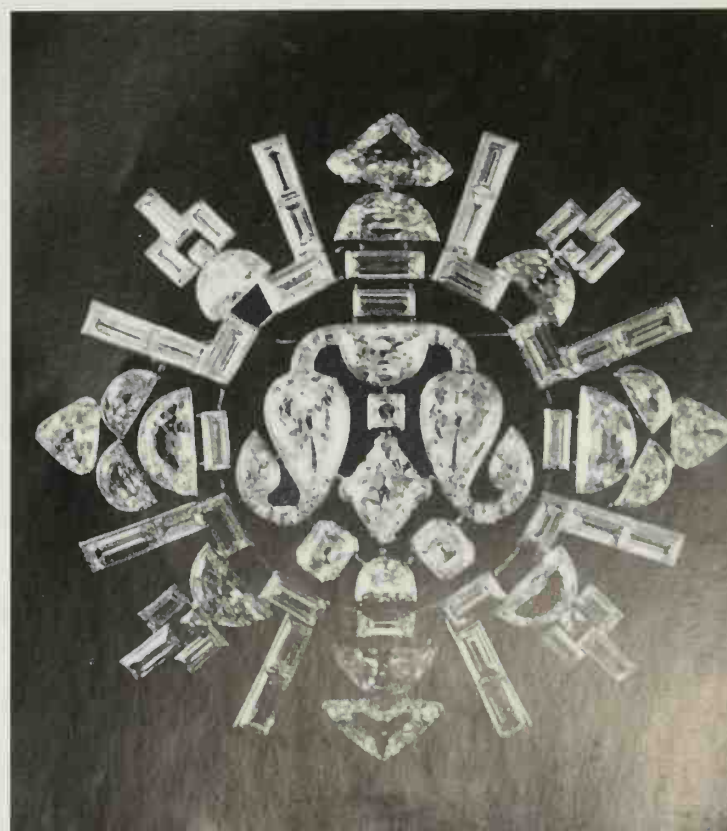
These two bangles are superb examples of Art Deco jewelry which used a dramatic combination of colours, materials and symbolism. The Van Cleef & Arpels piece was sold again in 1988 in New York. Another bangle in Ganna Walska's collection of a similar period was a version in onyx, carved emerald and diamond, almost certainly by Cartier. The hinged mount of platinum and onyx was decorated with brilliant-cut diamonds and the terminals set with two large carved emerald beads.

Also in the late '20s she bought a wonderful coral and onyx fuchsia necklace from Cartier which was originally designed for stock in 1925. The catalogue of her collection refers to a carved coral, carved emerald, onyx and pearl pendant necklace which would appear from the description to be the fuchsia jewel of which the original drawings are still in existence. Unfortunately there is no photographic evidence in the catalogue to confirm or deny this theory. In the sale several other coral jewels of a similar date and Art Deco influence, some signed by Cartier, were in evidence. These included a small group of hair ornaments and hatpins, possibly the most interesting of which was in the form of a Japanese pagoda set with lapis lazuli, diamonds, a cabochon sapphire and a carved jade. This design and combination of materials was typical of Cartier's oriental style of the late 1920s. There were also coral necklaces, some carved and some matched with jade, coral bracelets and a stylish coral, diamond and black enamel ring.

In 1929 Ganna bought a most unusual Cartier jewel, which in the 1971 catalogue was described simply as a 'crystal and diamond bracelet'. The style of bracelets in the 1920s was of flat strap form, from which this was a complete departure. Of tubular form, it was composed of a flexible row of carved crystal demi-lune discs strung together on wire, the sides of each crystal set with brilliant-cut diamonds. The back was set with several platinum bars to strengthen the form of the jewel. Ganna's bracelet was the first which Cartier created in this style. The following year they made two further versions, one of which was sold to the actress Gloria Swanson and the second to Madame Coty.

In 1929 Ganna also acquired from Cartier a wonderful amethyst and diamond *sautoir* designed as a long rope of larger step-cut amethysts, alternating with pairs of smaller rectangular amethysts and with a large clasp of pear and similarly shaped stones bordered by diamonds. *Sautoirs* were still highly fashionable at this period, but by 1936 Ganna needed an up-dated version. Cartier remounted most of the stones from this jewel, and added a few, and it became a stylish fringed necklace and a pair of bracelets.

For the first few years of their marriage Harold is said to have spent a fortune attempting to promote her operatic career, but according to the critics she did not have the talent to succeed. Despite her husband's advice to relinquish her ambitions, Ganna travelled throughout America





and Europe pursuing her quest. By 1929 she had left Chicago for Paris, agreeing to a separation from Harold. Once back in France she bought the Château of Galluis, halfway between Paris and Chartres, where she entertained the rich and famous to extravagant galas. She also spent time at the Théâtre des Champs Élysées, which she reportedly received as a present from Harold, and where she organized various operatic events.

In 1931, the year when Harold McCormick finally divorced her on the grounds of desertion, she made several important purchases from Cartier. In the early autumn she bought a wonderful carved ruby and diamond necklace designed as two rows of ruby beads with baguette diamond spacers; the front supported a fringe of fourteen rubies carved in the form of leaves and decorated with baguette and brilliant-cut diamonds. Of Indian inspiration, this necklace was one of the highly popular 'Tutti Frutti' jewels in the Cartier repertoire. The same month she purchased from them an extraordinary belt composed of fifteen carved jade circular plaques, each set with a cabochon ruby and

with two larger carved jade and ruby plaques mounted as the clasp. The belt measured over 28 inches and there were two extra links to increase the size. The belt was accompanied by a pair of matching bracelets set with jade beads and jade and ruby plaques, one embellished with diamonds. Ganna had admitted to 'liking big jewels and fortunate enough to get them of any existing size and color, twenty years before the actual fashion for big gems I designed for myself huge necklaces, bracelets and rings, and to make them I got the biggest stones I could find on the market, the largest generous Nature created.' These jewels were in fact stock designs from Cartier and not designed by Ganna but they certainly were big.

That November, Cartier had added to their stock a diamond necklace of Indian inspiration set with ten large triangular-shaped rose diamonds. Each stone was set within a border of brilliant-cut diamonds with the largest six hanging as a fringe at the front; they were connected by baguette diamonds and on a back chain of marquise-shaped stones and smaller rose and brilliant-cut diamond clusters. Whether or not Ganna bought it that year is unclear, but in the 1971 sale it was presented in a completely altered style. There were still the ten larger rose diamonds in their brilliant-cut diamond borders but they were now mounted as a fringe of five two-stone pendants supported by a chain of brilliant-cut diamonds, and it was now accompanied by a clip and a pair of pendent earrings set with similar stones.

Though Ganna Walska bought an enormous amount of jewels from Cartier between the 1920s and '40s, in her sale only a small percentage of them were acknowledged as Cartier creations or from their stock. Indeed Van Cleef &

Arpels received no mention at all even though she was one of their important patrons. The Paris firm of Chaumet is also known to have sold her several jewels including a sapphire of 67.34cts in 1926. Surprisingly, the only piece in her sale recognized as being by Chaumet was a gold, ruby, emerald and diamond pendant necklace of typical 1940s style. The front was of gold scrolled openwork stylized buckle design set with two large carved rubies and two pear-shaped and oval rubies, cylindrical shaped emeralds and decorated with rose- and brilliant-cut diamonds on a necklace of flexible 'gas-pipe' linking. Again, this had been subject to alterations and it was sold with a pendant mount which originally held the two carved rubies. Since the 1971 sale the necklace has once again been unmounted and the two carved rubies, one depicting a dove and the other an angel, are now reunited as a pendant.

The cover of her catalogue illustrated a ruby and diamond butterfly brooch, the description noting that the body was set with a ruby of approximately 3.50cts and a pear-shaped diamond, and that the four diamond wings were carved and mounted *en tremblant*. What it failed to mention was that this remarkable jewel was created by Boucheron around 1894 and that the diamond wings were carved by C. Bordinckx, Frédéric Boucheron's well-known diamond cutter. Towards the end of the 19th century Bordinckx was already famous for his skillfully carved and executed diamond jewels, and the realistic veins on this butterfly's wings are a testament to his talent.

There were also jewels by Seaman Schepps, the talented New York jeweler who created many fine sculptural pieces from the 1930s onwards and counted the likes of Coco Chanel and the Duchess of Windsor among his clients. Ganna acquired from him several jewels, including two large brooches, each designed as a sunburst motif of looped goldwork decorated with brilliant-cut diamonds, one set at the centre with a cabochon emerald and the other with a baroque pearl, both probably dating from the 1940s. Among her other purchases was a gold and citrine bracelet together with a matching ring and a gold and cabochon ruby bangle, which was included in the sale with a gold oval frame decorated with twenty-six baroque pearls in which it had originally been mounted.

A dramatic group of gold, sapphire, ruby and emerald jewels, dating from the late 1930s, is reminiscent of those sported by the Duchess of Windsor. The large butterfly clip of ribbed textured gold is set with cabochon stones and is together with a pair of bangles and a two-stone ring. Their style is so distinctive that they are almost certainly the creations of either Belperron or Boivin, as is a carved chalcedony bracelet set with a star sapphire of approximately 125cts. It would also seem unlikely that a jewelry devotee such as Ganna would have omitted these two great French designers from her patronage.

(Opposite) A diamond necklace by Cartier, 1931, set with ten large rose diamonds, and (below) the necklace as it appeared in the 1971 auction.

By then it was a far less elaborate fringe necklace. Cartier Ltd;

Sotheby's, New York (Parke Bernet)

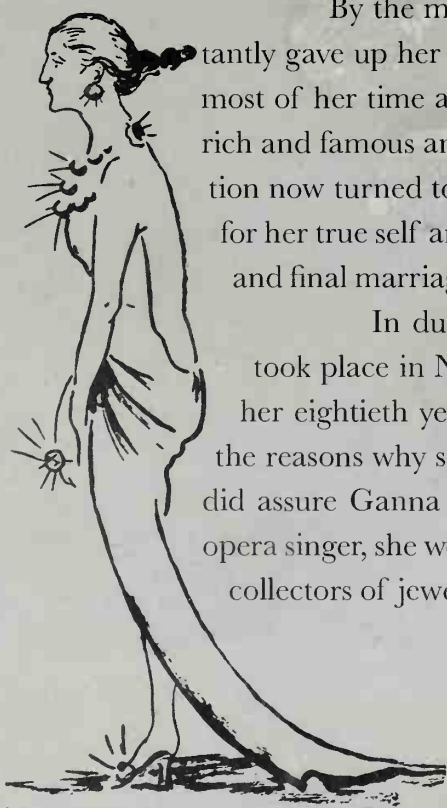


Her reference to time spent in St Petersburg during her first marriage may be substantiated by two jewels by Fabergé. They were both made in St Petersburg by one of Fabergé's workmasters, Hendrik Wigstrom, around 1900. Both were forms of vanity cases, one of simple rectangular design decorated with blue guilloché enamel, the sides and thumbpiece set with rose and cushion-shaped diamonds and inscribed on the top 'Ganna'. The interior contained the usual compartments for powder, rouge and lipstick. The other jewel came in a more ingenious form, that of a parasol handle and vanity case combined. Again decorated with grey guilloché enamel and set with rose diamonds, the hinged top opened to reveal a mirror and compartments for powder and lipstick. It is unknown whether Ganna received these as gifts while in St Petersburg, if indeed she was there, or if they were bought as a reminder of her youth.

Ganna's collection was also remarkable for its extensive array of traditional Indian jewels, the majority of which she most certainly purchased from Cartier, whose archives since the 1870s had recorded Indian jewels included in their stock. By the early years of the 20th century Indian maharajahs were eager to have their jewels remounted in Europe, while fashionable Europeans were craving Indian jewels with their colourful enamel decoration and carved gemstones. These Indian jewels were also an important source of inspiration for European jewelers of the Art Deco period – especially Cartier, as can be seen by Ganna's collection. In 1911 Jacques Cartier made his first trip to India and was quick to capitalize on both the important selling as well as buying opportunities which this vast country offered. Hans Nadelhoffer noted that by the 1930s 'trend-setters like the Hon. Mrs Fellowes, Mrs Drexel Biddle, Ganna Walska and Mrs Harrison Williams spread the Indian fashion, which soon even the Duchess of Windsor was to take up.' Ganna's collection of over thirty Indian jewels included many bracelets, earrings and necklaces, one of the most spectacular examples being a suite of 19th century jewelry from South India. The parure comprised a necklace, a bracelet and a pair of earrings set with rubies, emeralds and diamonds, and would have been worn by a traditional Indian dancer.

By the mid-'30s Ganna had finally bowed to public opinion and reluctantly gave up her dream of becoming a great opera diva. She decided to spend most of her time at her château in France, where she continued to entertain the rich and famous and was easily persuaded to give impromptu recitals. Her attention now turned to mystics and gurus, much of her time occupied in searching for her true self and the 'meaning of life'. There are reports that she made a fifth and final marriage to a Grindell Matthews in the late 1930s.

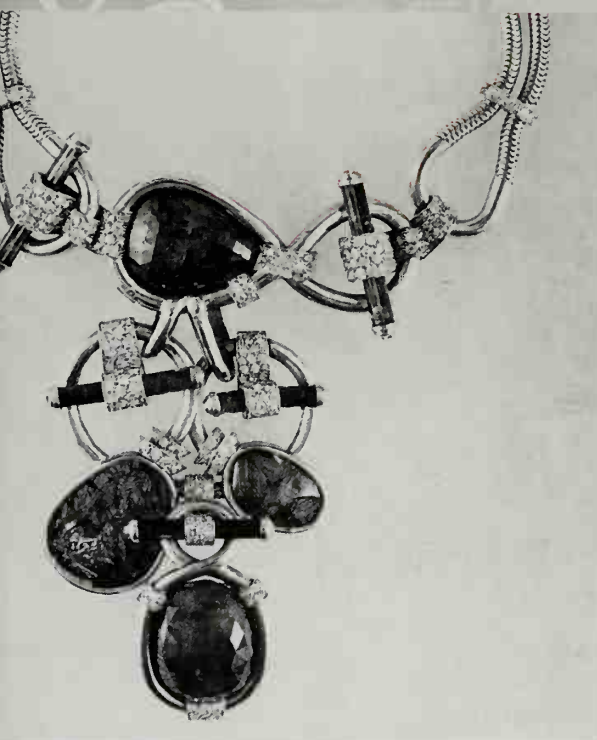
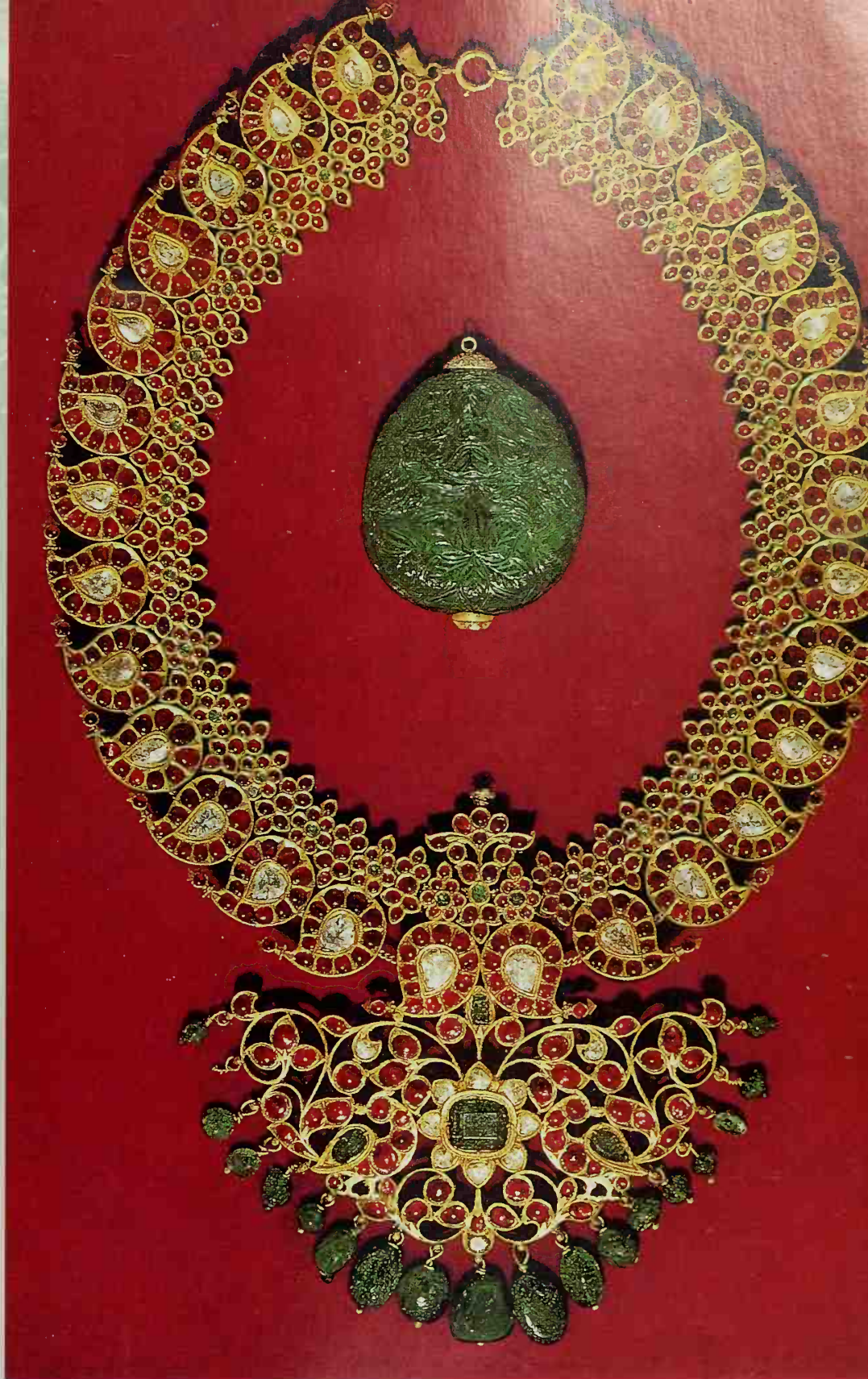
In due course she returned to America and the sale of her jewels took place in New York in April 1971 when by all accounts she was nearing her eightieth year, if not well into her eighties. One can merely speculate on the reasons why she decided to part with all her remarkable jewels but this sale did assure Ganna that even if she was not to be immortalized as a wonderful opera singer, she would surely be remembered as a one of the 20th century's great collectors of jewels.



(Below) Two 19th century carved rubies mounted as a pendant, embellished with a baroque pearl. In the 1940s Chaumet used these two rubies to make a necklace. This jewel, which was in the 1971 auction, was also set with two large briolette rubies and baton-shaped emeralds linked by diamond scroll motifs and on a chain of gold gas-pipe linking. *Private collection; Sotheby's, New York (Parke Bernet)*

(Right) A carved Mogul emerald drop, weighing 256.00cts, originally from the Cartier sapphire, emerald and diamond necklace she bought in 1923. The emerald, ruby and rose diamond necklace is South Indian, probably from Madras, and dates from the 19th century. This style of Indian necklace was usually worn by traditional dancers. *Sotheby's, New York (Parke Bernet)*

An enamel, carved coral, sapphire, jade and diamond Chimera bangle, by Van Cleef & Arpels, late 1920s. *Christie's, New York*





Barbara Hutton

When Barbara Hutton died in 1979, she reportedly left very little money in her estate, but when her will was probated it revealed that she had retained many of her most important jewels. Among her bequests were mentioned the fabulous 'Pasha' diamond, a spectacular suite of rubies and diamonds, and various pearl and diamond pieces. As there has never been an entire auction of her jewels and only a few of her most famous pieces have appeared in the sales rooms since 1985, it is tantalizing to try to discover the full extent of her collection.

Barbara Woolworth Hutton was born in New York City on 14 November 1912, the daughter of Edna and Franklyn Hutton and the granddaughter of Frank Winfield Woolworth, founder of the phenomenally successful chain of retail stores bearing his name. At the age of four, she was to discover the body of her mother who, it was reported in the press, had died of complications caused by a chronic ear ailment. There was no mention of Franklyn Hutton's womanizing or of the police reports that an empty vial of poison was found in Edna's bathroom. Frank Woolworth had been aware of his daughter's unhappiness and had attempted to persuade her to start divorce proceedings as well as to stop his son-in-law's philandering. Whatever the circumstances of her death, it was not made the subject of further investigation.

Until his death in 1919, Barbara Hutton was cared for by her grandfather; after that, her life became even more unsettled as she was moved from one relative to another, her father always ready with material but not emotional support. This disorganized start to her life obviously had a strong impact on her as an adult. The only stable aspect of her life appears to have been the vast fortune she inherited from her grandparents and her mother: before she was in her teens, she had well over \$28 million in trust,

and this was to be nearly doubled by the time she came of age. She partied, travelled, and lived a life of excessive excitement and self-indulgence, but even after seven marriages, she was still the 'poor little rich girl' of Noël Coward's 1920s song, never finding the contentment she craved. By the end of her life, her wealth was seriously eroded and she became a virtual recluse.

Her debut, or coming-out party, was held in December 1930, the first year of the Depression, at a cost of some \$60,000. It took place in three venues: the first was a tea party at the home of her aunt and uncle, Marjorie (formerly Marjorie Merriweather Post) and Edward Hutton. The second setting was the Central Park Casino, where 500 guests dined and danced; and the final event was a ball at the Ritz-Carlton Hotel on Madison Avenue. As orchestras played and the scent of thousands of flowers filled the air,



A studio portrait of Barbara Hutton by Horst, New York, 1939. She is wearing the 'Pasha' diamond ring, her famous 'Marie Antoinette' pearl necklace and her bracelet of large pear-shaped diamonds. *Private collection*

Barbara Hutton and Prince Alexis Mdivani being married at the Russian Cathedral of St Alexander Nevsky in Paris, June 1933. She is wearing the tortoiseshell and diamond Balinese tiara that she commissioned from Cartier, Paris. *UPI/CORBIS*



A two-row golden cultured pearl necklace with an opal and diamond clasp, by Cartier, which Hutton would often wear with her fabulous ruby and diamond tiara. *Christie's, London*

(Below) An emerald and diamond bracelet by Cartier, 1935. It was commissioned by Count Henrik Haugwitz Hardenberg-Reventlow using the family emeralds and given to Barbara Hutton shortly after her marriage to his brother. *Christie's, Geneva*

(Opposite) Barbara Hutton's historically important necklace of pearls that had formerly been worn by Queen Marie Antoinette of France. Bought from Cartier, Paris, this jewel was given to Barbara Hutton by her father as a wedding present on the occasion of her marriage to Prince Alexis Mdivani in 1933. *Sotheby's, Geneva*







Barbara Hutton officially entered the world of society. The following year she was taken to England and, as one of the most recent American debutantes, was presented to King George V and Queen Mary at Buckingham Palace.

Her first marriage was to a prince, the Russian aristocrat Alexis Mdivani. The wedding took place in Paris over a period of three days. A civil ceremony was held on 20 June 1933, and the religious ceremony two days later at the Russian Orthodox Cathedral of St Alexander Nevsky in the rue Daru. For the first, she wore a pale grey outfit by Chanel to compliment her black pearl engagement ring, created by Cartier; and for the church ceremony she chose ivory satin and lace. She commissioned Cartier to design a somewhat unusual tiara which was reminiscent of those she had seen and admired during a recent trip to Bali. It was made of tortoiseshell decorated with delicate diamond trefoil motifs, a design which was echoed in the lace veil which it held.

The wedding was hailed as a glorious success and it was attended by hundreds of guests, among them Daisy Fellowes, resplendent in two large cuff bracelets of Indian inspiration by Cartier, and the opera singer and socialite Ganna Walska, who wore her sapphire and emerald jewels, again by Cartier. The presents received by the bride included several exquisite pieces of jewelry, the most impressive from her father. Bought from Cartier, it was a necklace of 53 pearls that had been worn by Marie Antoinette. This jewel, which the press described as 'one of the rarest strands of pearls ever sold by Cartier', became one of her most cherished possessions; she wore it in daytime or at night, and had it shortened or lengthened according to the vagaries of fashion. When it was sold in 1992, it comprised 40 pearls, but according to Cartier's records the pearls had been restrung and altered many times for their valued client.

Grand Duchess Vladimir of Russia dressed for a fancy dress ball. Among the spectacular jewels she is wearing is the 100.00cts hexagonal emerald which formed the central cluster of her emerald and diamond necklace. This amazing stone is used here as the centre of a hair ornament, the border of which is her tiara/necklace 'Russe'. From George Frederick Kunz and Charles Hugh Stevenson, *The Book of the Pearl*, London 1908.

Grand Duchess Vladimir's emerald and diamond necklace in its original antique Russian setting. As the emerald and diamond drops and clusters were all detachable, the Grand Duchess wore them in a variety of forms. *Cartier Ltd*

In 1923 Cartier, New York, redesigned the necklace for Edith Rockefeller McCormick. The step-cut emeralds were mounted in a long *sautoir* of diamond set links, a style of necklace extremely fashionable during that period. *Cartier Ltd*

By 1936 Grand Duchess Vladimir's necklace had been acquired by Barbara Hutton and she commissioned Cartier in London to create a ring, a pair of earrings and a necklace from these extraordinary gems. The large hexagonal emerald became the central drop of this necklace. *Cartier Ltd*

(Right) The last version of the emerald and diamond necklace was created for Barbara Hutton in Paris in 1947 by one of Cartier's great designers, Lucien Lachassagne. The seven largest emeralds were remounted together in yellow gold as the fringe of an exotic diamond necklace/tiara of Indian inspiration.

(Below) At a reception with the actor Joseph Cotten in the palace of Count Volpi di Misurata in Venice in the early 1950s, she is wearing the Vladimir emeralds as a necklace together with the 'Pasha' diamond ring. *Cartier Ltd; Count Volpi di Misurata*

(Overleaf two pages) In this Cecil Beaton photograph taken in Tangier in the early 1960s, Hutton is wearing the Vladimir emeralds as a tiara together with a pair of emerald and diamond pendent earrings, two diamond bracelets, her wonderful pearl necklace and the 'Pasha' diamond ring. *Sotheby's, London (Cecil Beaton Archive)*

A jade bead necklace by Cartier, c. 1930. Mounted on a ruby and diamond clasp, this jewel is believed to have been a gift from Hutton's father. The jade, ruby and diamond ring was created by Cartier in 1934 to match the necklace. *Christie's; Cartier Ltd*



This extravagant wedding present was the beginning of Barbara's passion for pearls. One of her social secretaries, Mona Eldridge, recalls not only those famous white pearls but also a necklace of extraordinary golden pearls and an equally remarkable row of black pearls. In London in 1988 an important golden cultured pearl necklace was auctioned with the provenance of the Princess Nina Mdivani.

The white pearl necklace was sold as 'the property of a member of a European Noble Family, formerly from the collection of Barbara Hutton'. It had not been Franklyn Hutton's first purchase for his daughter at Cartier. In the summer of 1929 he persuaded his reluctant daughter to accompany him on a trip to Europe by offering her a jewel of her choice. The story is told that when they called in at Cartier in New York, trays of wonderful rubies were brought out for her to inspect. Once she had made her choice the salesman beamed but her father

was less ecstatic: the ring she had chosen was the finest ruby in Cartier's stock and cost her father \$50,000, over ten times the figure he had envisaged spending, but it reassured him of her impeccable taste in jewels. Barbara Hutton became a lavish admirer of Cartier's jewels, and made many purchases from them.

Both friends and jewelers noted that Barbara not only loved her jewels and gems but knew a great deal about them. She was also known to be so fascinated by them that she would spend many hours holding, studying and admiring each piece, not as an object of commercial value but as a beautiful combination of nature's and man's creation.

By 1935 her first marriage ended in divorce, 24 hours after which she married the Prussian-born Danish Count Haugwitz-Reventlow, and as the Countess Haugwitz-Reventlow she made one of her most famous







acquisitions from Cartier: the Romanov emeralds, once in the possession of the Grand Duchéss Vladimir.

Early in the century, they had been bought by the Chicago tycoon Harold McCormick for his first wife, who was John D. Rockefeller's daughter Edith. They had been mounted for her as a *sautoir*. After her death the stones were unmounted and sold by the executors of her will to Cartier for \$480,000. It had reportedly cost Barbara Hutton over \$1,000,000 to acquire them.

Initially, she commissioned Cartier in London to create a ring, a pair of earrings and a necklace with the largest emerald, weighing 100cts, set at the centre. In 1947, by now the wife of Prince Troubetzkoy, she had Lucien Lachassagne of Cartier design for her a wonderful necklace/tiara in Oriental style, using the same emeralds. In 1965 she sold the jewel to Van Cleef & Arpels, who subsequently remounted all the stones into several jewels and had the largest emerald re-cut to 89.47cts.

It was from Bulgari that Barbara bought the famous 40cts 'Pasha' diamond which, at the time it had been acquired by the Viceroy of Egypt, Ibrahim Pasha, was believed to be the finest stone in the Egyptian treasury. It remained there until Ismail Pasha was deposed in 1863, when he took it out of the country and sold it to an Englishman. Its whereabouts were unknown for many years until Bulgari bought it from King Farouk. Unhappy with its slightly octagonal form, Barbara had it re-cut at Cartier to a weight of 38.19cts and mounted as a dazzling ring. Upon her death, according to reports, it was removed from her finger by her 'house manager', Bill Robertson, who placed it along with the contents of three jewelry cases in a brown paper bag, which was taken to a bank in Bermuda to await the dispersal of her bequests.

In Geneva in 1971 an important emerald-and-diamond bracelet was auctioned with the provenance: 'The late Count Henrik Haugwitz Hardenberg-Reventlow'. Shortly after Barbara's marriage to the Count, she had travelled with him and her playboy cousin Jimmy Donahue to his family home in Denmark, the Castle Hardenberg, to meet the rest of his family. Sadly, their arrival coincided with the news of Alexis Mdivani's fatal motor accident, which plunged Barbara into a state of depression during most of the visit. Her spirits were lifted by the dinner party that her brother-in-law Henrik was hosting for neighbouring gentry and European diplomats. After the feast he presented her with an impressive bracelet, recently set with the family emeralds. She was thrilled. 'It's the first time I've ever really been



(Top) One of Barbara Hutton's fine carved jadeite bangles, and (above) in Paris in June 1951 to attend a party given by Elsa Maxwell, she is wearing her magnificent ruby and diamond necklace and a pair of earrings *en suite*. The rubies set in the necklace/tiara were originally mounted in her *fin de siècle* necklace *résille* (p. 188). Sotheby's, Hong Kong; Associated Press Photo

given a present I didn't have to pay for myself.' It has been suggested that Henrik had this bracelet made at Tiffany's, New York, but it is more probable that this is the jewel which he commissioned from Cartier in London on 31 May 1935 and for which he supplied the emeralds.

After she divorced his brother, Henrik wrote requesting the return of the emerald bracelet in a somewhat curt manner: 'The emeralds are family stones and since you are no longer in the family I think they should be returned.' Although she was shocked by this letter, it is probable that she complied with his request.

Barbara Hutton was also a lover of the stylish 'Great Cat' jewels, exquisite creations inspired by Cartier's director of *haute joaillerie*, Jeanne Toussaint, working closely with the designer Peter Lemarchand. She chose three of the finest examples from the cat menagerie: a bracelet, a brooch and a pair of earrings, dated 1962, 1957 and 1961 respectively. Designed as tigers, the brooch and the earrings echo the bold curve of the Golden Fleece, the pelts being set with carved onyx and yellow diamond stripes.

Barbara was enamoured of jade, having been introduced to it when young by the owner of the San Francisco shop Gump's, which specialized in Oriental objects. Although the majority of her vast collection was ornamental, she did have some amazing jade jewels. It is believed that both her father and her first husband gave her jade necklaces. In 1988 a highly important jade bead necklace was auctioned in Geneva for the estate of Princess Nina Mdivani. It was designed as a row of 27 large jade beads on a ruby and diamond clasp, and was described in the catalogue as 'one of the most splendid jade necklaces (of the jadeite variety) for size and colour to have been offered on the international market.'

Early in our research we had located a photograph of Barbara arriving with Prince Mdivani at the Metropolitan Opera House in New York in 1933, in which she appears to be wearing this very necklace. In 1994 a jade necklace was included in another auction in Hong Kong, and this time it was identified as one that had belonged to Barbara. Indeed, the same photograph was used as confirmation of what we had suspected.

This was an unhappy, restless woman, married seven times (including the actor Cary Grant), who had a luxurious lifestyle, with residences in many locations, not least an exotic palace in Morocco. Her final years, following the death in a plane crash of her only child, Lance Reventlow, were spent in ill health, and she died in her suite at the Beverly Wilshire Hotel in Los Angeles in May 1979 at the age of 66. During her lifetime she had amassed a remarkable collection of jewelry, rich in both fine gemstones and stylish designs, which represented not only her wealth but also her appreciation of beauty.



(Left) Princess Mdivani arriving at the Metropolitan Opera House, New York, in 1933, wearing her jade bead necklace. (Above) Her passion for the Orient is evident in this photograph taken in 1966 where she is dressed in a Japanese-style kimono. She is also wearing a pair of her fine carved jadeite bangles. *Sygm London-Keystone; Associated Press Photo London*

(Overleaf two pages) Barbara Hutton looking somewhat less than festive at a birthday party given to her by her husband Prince Mdivani at the Paris Ritz, 1934. She is wearing her ruby and diamond necklace in its original form. *UPI/CORBIS*

Barbara Hutton's yellow diamond and onyx 'Great Cat' jewels by Cartier, Paris. The tiger earrings were made in 1961, the brooch in 1957 and the bracelet in 1962. *Sotheby's, Geneva*









Helena Rubinstein

By the time of her death in April 1965 at the age of 94, Helena Rubinstein, through sheer hard work and enterprise, had built up an enormously successful empire in the world of beauty and cosmetics. Though she was only 4'10" tall, she possessed incredible stamina and an astute mind for business, attributes which enabled her not only to survive but to thrive in a world not accustomed to the career woman. Alongside this powerful business acumen she also had a passion for art and objects of beauty. Through the success of her company she was able to indulge her acquisitive nature and created extraordinarily diverse and interesting collections, which included jewelry.

The eldest of eight sisters, her only brother having died in infancy, Helena was born in Cracow, Poland, in 1870. Throughout her life her family were of enormous importance to her and the very strong bonding between the sisters was to ensure the success of many of her enterprises. Her strong will and sense of adventure emerged when she was young. Her father persuaded her to attend medical school, which was not altogether to her liking; she was fascinated by the laboratory work but loathed the practical side which involved dealing with the blood and gore. Marriage was perceived by her father to be solution to her problem and he selected a 35-year-old rich widower as a suitable candidate. Helena, who would have none of this, convinced herself that she was in love with a young medical student who conveniently proposed. As her enraged father refused to permit this match, Helena saw that she would have to find another means of escape.

Her mother's brother, Louis, had emigrated to Australia after the death of his wife. His daughter, Eva, had lived with the Rubinsteins until her early teens when she left to join her father. Eva and Helena corresponded regularly and the descriptions of Australian life encouraged Helena to believe that her salvation lay in that land of opportunities rather than in Poland. Uncle Louis agreed to accommodate her, and at the age of 18 she embarked on the three-month journey which was to change her life. In her luggage she unwittingly carried the key to her future: twelve pots of face cream made by a Dr Jacob Lykusky.

Her mother had always instilled in her daughters the need to maintain a perfect complexion and had introduced them to Dr Lykusky's cream. The Hungarian chemist had supplied Mrs Rubinstein with his concoction for many years and they had become firm friends. The ingredients of this cream were always a closely guarded secret but their effect seemed highly successful.

The Australian climate was extremely harsh on the complexion and Helena generously gave pots of the cream to friends who found the results amazing. Soon her mother was sending her regular supplies. This

Helena Rubinstein photographed by Cecil Beaton wearing one of her spectacular necklaces of multi-coloured pearls. *Sotheby's, London (Cecil Beaton Archives)*

(Overleaf two pages) Helena Rubinstein's ruby, emerald and chrysoprase four-row bead necklace decorated with diamond rondels and on a cabochon emerald and diamond clasp. Also her ruby ring, the cabochon ruby mounted in platinum, within a border of calibr -cut rubies. In another Cecil Beaton photograph, she is wearing her ruby bead and diamond ring, her ruby bead necklace and other ruby jewels. *Christie's, New York; Sotheby's, London (Cecil Beaton Archive)*





fueled ideas in Helena's active mind, and within a few years she had opened the first beauty salon in Australia. These three rooms in Melbourne were the start of her eventual empire. Before long Lykusky joined her and their days, and often nights, were spent experimenting on new creams to combat the ravages of time and the unkindly climate. The popularity of the salon was such that she could soon afford to move to a larger building and recruit the aid of her sister Ceska, who had been studying chemistry in Berlin. Her clientele included the best of Melbourne society and she was thrilled when Dame Nellie Melba, the great opera diva, gave her patronage.

With the salon now in the safe hands of Ceska it was possible for Helena to pursue her own studies and research. She spent an extremely informative year in Europe where she visited the most highly regarded skin specialists and doctors to learn and discuss all she could about skin and dietary requirements. She was determined to be a true expert in her profession from the very start.

Soon after she returned to Australia, Edward Titus, an American newspaper man of Polish extraction, who had known her sisters in Cracow, fell in love with her and asked her to marry him. Still at the start of her career, Helena was undecided and left for London in 1907 without having given any commitment. Titus

pursued her to London and this time his proposal was accepted. Their registry office wedding was followed by a honeymoon in Nice and their first disagreement. Helena felt that Titus was being rather too attentive to another woman and after a heated row she left alone on the next train to Paris – but not before purchasing a rather expensive pearl necklace. This was an indulgence that she would allow herself on every occasion when she had a serious confrontation and which she called her 'quarrel' jewelry. She said, 'Some women buy hats, but I am more extravagant in anger, as I am in most things.'

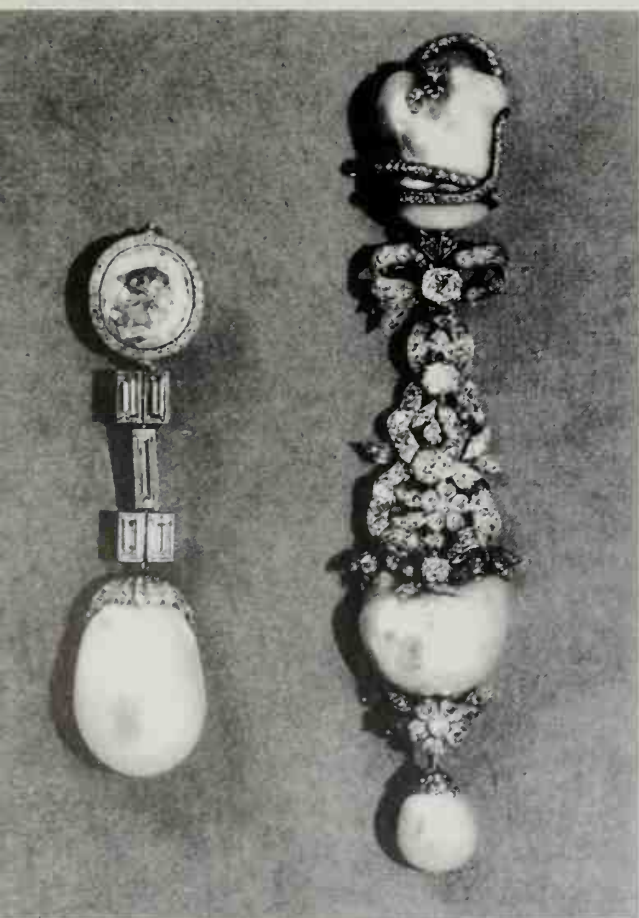
Back in London, she opened a salon in Grafton Street and was soon enjoying a colourful social life, mainly with artistic and literary groups. One of her great friends at this time was Baroness d'Erlanger, and through Margot Asquith she met with a more exalted circle of London society. She now enlisted her sister Manka to help with the London salon, and as soon as she felt confident that Manka was in full control of the business she departed for Paris. Here she opened a salon in the Rue St Honoré. In



(Above) Helena Rubinstein in 1936 wearing several jewels, including her antique pearl and diamond pendant and the important emerald and diamond ring, the emerald weighing approximately 35.00cts.

(Below) The antique pearl and diamond pendant mounted in gold and silver and set with three larger baroque pearls and a pearl and diamond brooch/pendant. The latter is a combination of a 19th century diamond cluster and a baroque pearl drop mounted together with baguette diamonds in the 1920s. Collection Helena Rubinstein Foundation; Parke-Bernet Galleries Inc. - Sotheby's

(Opposite) A pair of brushed platinum and diamond bangles, 1940s, probably by Boivin. Christie's, New York



1909 her son Roy was born and her sister Pauline was called upon to run the Paris enterprise.

Returned to London, Helena spent a great deal of her time at home, especially after the birth of her second son Horace in 1912. Despite her love of the business, these days of family life were very dear to her. In 1914 she and Titus and the boys moved to Paris and entered into Parisian artistic circles. Helena's collecting began with a vengeance: the likes of Picasso and Braque now graced her walls. After the declaration of war the family managed to stay on in Paris until the beginning of 1915. They decided then that, as Titus and their two sons had American citizenship, it would be prudent to move to the USA for the duration of the war.

Towards the end of 1915 Helena opened her first salon in New York but she was already aware that one outlet was insufficient. 'It was wartime, and American women, with all their new responsibilities, were becoming more aware of themselves.' Once again she enlisted the help of Manka. By 1917 there were salons in Boston, San Francisco and Philadelphia; these were soon followed by Washington, Chicago and Toronto. Her products were also being sold through high-class department stores where they trained their employees to be beauty consultants.

After the war was over, Helena bought property in Paris to increase the size of the business and also built an apartment house in the Boulevard Raspail. Edward Titus was pursuing a career in publishing which was proving a success and the guests at their dinner table consisted mainly of writers and artists. Helena was able to pursue once again her passion for collecting and benefited by being acquainted with many of the artists themselves. Matisse, Modigliani, Chagall, Braque and Dufy all entered her home and she either bought their works or listened to their advice.

During this period she appeared to be spending more time with her business empire than with her husband. The result was that she and Edward were eventually divorced. In 1935, she met Prince Archil Gourielli-Tchkonina, a Georgian living in Paris, and married him in 1938.

The outbreak of another world war forced her and her Prince to leave Paris for New York. Here her apartment, where she entertained lavishly, was the setting for a startling array of art: Renoirs, Picassos, a Toulouse-Lautrec, two Modiglianis, Matisse, Braque and Chagall, to name but a few, plus a substantial collection of African art. After the war, she also filled her Paris and London apartments with a wealth of art objects.

Her passion for art was almost matched by her passion for clothes and jewelry. She enjoyed spending her free time in Paris either selecting exquisite gowns from designers such as Poiret and Chanel, who were also her friends, or looking for ideas to have copied in the U.S.A. by her own dressmaker. In her later



years one of her favoured modes of attire was a bowler hat which she sported in a variety of materials.

In 1956 Archil unexpectedly died of a heart attack and her son Horace died a few years later. Well into her eighties, Helena threw herself into her work even more relentlessly and undertook exhausting travel schedules to promote the company. She could be a hard taskmaster and somewhat irascible, but by the time of her death she had built success upon success. She had also created an extraordinary collection of paintings, works of art, furniture and jewelry. Her will stipulated that all these 'belongings', apart from a few specific bequests, were to be auctioned.

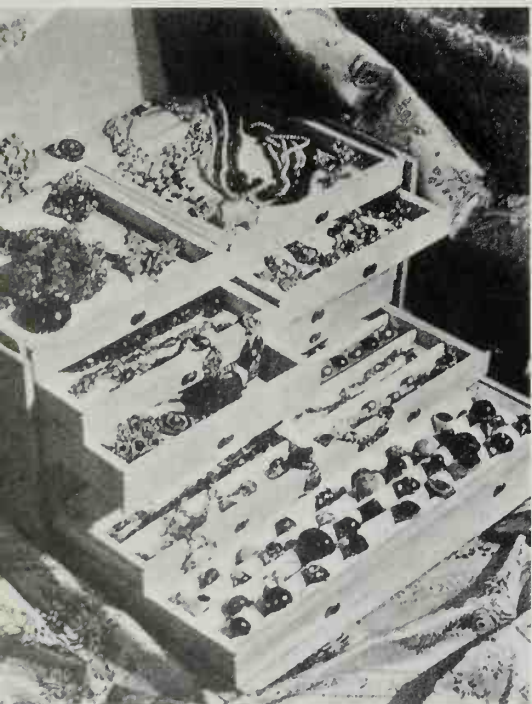
Her jewelry collection was proof that, as she herself quite rightly once stated, 'a woman's choice of jewels reveals much about her personality. If I had been a tall, statuesque woman, I would probably have chosen tiny, delicate pieces. But since I am small and favor simple, even severely cut clothes, I feel they need the contrast of large colourful stones. My hair, too, is worn simply, but I bring to it the dramatic effect of necklaces and long earrings.'

Towards the end of her life, all her jewels were kept in a filing cabinet, labelled alphabetically, and from contemporary photographs of this 'casket' it is evident that the collection was vast. The jewelry auctioned in 1965 was obviously just a small part of this collection but it was a true reflection of her diverse choice in jewels and was justly described as unique. The entire collection was based on Helena's own highly individual taste and not governed by the dictates of fashion. The majority of the 187 pieces had been chosen by her for their theatrical and colourful effect rather than for the quality of the gems or workmanship. She said, 'I like large, beautifully coloured stones, and I am not concerned about their value.'

Indeed her jewels were mainly so big and so colourful that she seldom encountered any problems with customs officers on her frequent travels. She

(Below) One of Helena Rubinstein's 'filing cabinet' jewelry boxes, the drawers opened to reveal some of the contents. She was reported to have had ten such cabinets. *Vogue-Condé Nast Publications Inc.*

Rubinstein's sapphire and diamond hand ornament made by Ecalte c.1935, from the design by Anna Semenoff, together with a diamond ring, set with a cushion-shaped diamond of approximately 21.50cts, and an emerald and diamond ring, set with an emerald of nearly 35.00cts. *Parke-Bernet Inc. - Sotheby's*



usually informed them that it was all costume jewelry and they always believed her.

Helena's collection of necklaces was perhaps the most spectacular. She had several large necklaces of coloured stone beads. One extravagant example created in the 1930s consisted of four rows of large emerald and ruby beads connected by diamond rondels and on a large cabochon emerald and diamond clasp. The others included simple strings of emeralds, rubies or sapphires and more elaborate versions mixed with baroque pearls. Two other very stylish necklaces also came from the late Art Deco period when the motifs were still rather formal and geometric. One was a yellow and blue sapphire and diamond necklace, the front designed as three tapered detachable clips. The other, an emerald and diamond necklace, was one of her most important jewels. Quite classic in design, it was set with ten large cabochon emeralds, the largest as a drop at the centre, connected by baguette and brilliant-cut diamonds. As was the case with most of her necklaces, she had a matching pair of earrings.

Among the many photographs taken of Helena wearing her jewels, one poses an enigma. She is seen in her New York apartment in the early '60s wearing a striking necklace set with cabochon stones in Indian style. Intriguingly, this necklace is identical to the one that the Duchess of Windsor had acquired from Harry Winston and then returned to him after the embarrassing incident when the Maharani of Baroda remarked that it had been her anklet. According to Laurence S. Krashes in his book on Harry Winston, the emerald and diamond necklace was then sold to a socialite from Dallas. The necklace reappeared at auction in New York in 1981.

Like many other jewelry collectors, she had a passion for pearls. One of her favourite necklaces was made of seven graduated rows of pearls mounted on a beautiful diamond Art Deco rectangular clasp, the centre stone weighing over 2cts. This much-loved jewel she chose to wear for her portrait by Graham Sutherland. In the sale were several other natural and cultured pearl necklaces in a variety of sizes and colours. She also had many pairs of pearl earrings and pearl bracelets, often mixed with other stones.

Particularly astonishing in the collection of a woman of such small stature was the size of the rings, some of them almost barbaric in dimension. 'One ring is never enough,' she would say, 'but two will tell the world you mean business.' Together with the sheer size of her rings, their selection was enormous. One was set with a carved cabochon ruby of over 115cts which was surrounded by 165 diamonds. Many other rings were equally opulent and set with stones of substantial sizes. They included a cushion-shaped sapphire weighing 70cts, a square step-cut yellow diamond weighing over 50cts, an emerald weighing over 35cts and a cushion-shaped diamond of over 20cts mounted in a gold petalled border. Another striking ruby



(Above) In her New York apartment, wearing her rose diamond and emerald drop necklace as two rows. *Bettmann*

(Overleaf two pages) Helena Rubinstein discussing with Graham Sutherland the colour of the Balenciaga dress which she wore for his portrait of her. She is wearing one of her pearl necklaces and other striking jewels, including her emerald and diamond ring.

(Right) The portrait by Sutherland, 1957. When she first saw the completed canvas, Rubinstein thought 'it was an incredibly bold, domineering interpretation of what I had never imagined I looked like.' Later, when it was shown at the Tate Gallery in London she admitted it was a 'masterpiece'. *Collection Helena Rubinstein Foundation*





and diamond ring was set at the centre with a brilliant-cut diamond, weighing around 10cts, bordered by ruby beads and diamonds; there was a matching pair of earrings. She chose to wear this ring with a multi-strand ruby necklace for a portrait taken by Cecil Beaton in the room in her New York apartment which he had recently decorated for her.

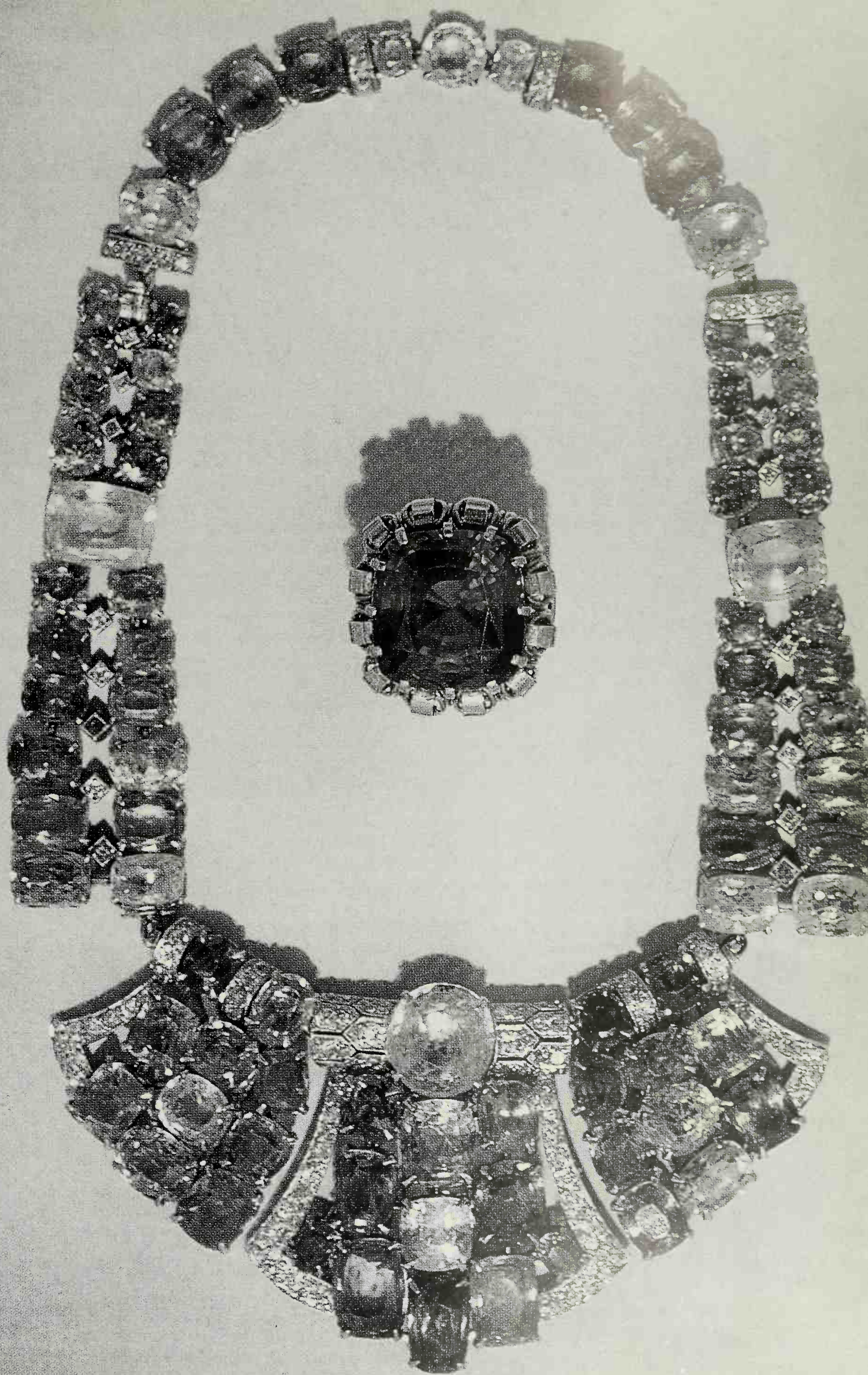
Perhaps her most unusual jewel was the sapphire and diamond hand ornament. It took the form of a platinum starfish decorated with diamonds and set at the centre with an oval faceted sapphire weighing nearly 85cts. When worn, the piece covers the entire back of the hand and stretches from the wrist to the fingers. This piece was signed: '*Exécuté par Ecalle d'après la maquette d'Anna Semenoff*'. Born in France in 1888, Anna Semenoff, the daughter of Russian émigrés, became a highly talented sculptor and painter and part of the Parisian artistic elite of the '20s and '30s. To commemorate her marriage to the Marquis Bossard de La Fresnaye in 1935 she designed a highly unusual sapphire and diamond ring. Charles Ecalle was a very avant-garde jeweler in the Rue Faubourg St Honoré and she commissioned him to create her ring. The starfish hand ornament was also a result of their collaboration, which the Marquise de La Fresnaye sold to Helena in 1945.

Although the main part of Rubinstein's collection was from the '30s and '40s, she also had an interesting selection dating from the 19th century. An unusual example was a pearl and diamond brooch pendant set with three large baroque pearls decorated with diamonds. The design incorporated ribbon bows and flowerheads as well as a coiled serpent and was possibly a successful combination of two late 19th-century jewels. Dating from the second half of the 19th century was a diamond brooch, mounted *en tremblant* in gold and silver, and designed as a spray of wheat. She also had an impressive diamond floral spray brooch with each of the five flowerheads mounted *en tremblant*, so typical of the 1890s.

Among her antique jewels was a pair of earrings set with amethysts and diamonds in Girandole style, reminiscent of the 18th century. Another stylish pair was set with diamonds in a design of ribbons and garlands, again harking back to the previous century. The most elaborate of these was a necklace which was a combination of early 19th-century chains of topaz and diamonds in closed settings, cleverly adapted over a century later to form one piece.

Shortly before she died, Helena completed her autobiography and her own words provide a perfect description of her jewelry collection and her reasons for forming it: 'Although I no longer need the added courage that handsome jewelry once gave me (it was not easy being a hard-working woman in a man's world many years ago), I am aware that the wearing of exotic jewelry has become associated in many people's minds with the "image" of Helena Rubinstein, a mark of my identity, so to speak. And since I shall always love beautiful things, I feel I might as well enjoy wearing those I have.'

Helena Rubinstein's sapphire and diamond necklace, 1930s, set with yellow and pale blue sapphires and diamonds. The central three sections detach to form clips. The yellow gold and sapphire ring is set with a cushion-shaped stone of approximately 70.00cts. Parke-Bernet Inc.- Sotheby's



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Renata Tebaldi • Cornelia, Countess of Craven • Gladys, Duchess of Marlborough

King Umberto II of Italy • The Princess Royal, Countess of Harewood

The Princes von Thurn und Taxis • The Duchess of Windsor • Joan Crawford

Countess Mona Bismarck • Lydia, Lady Deterding • Daisy Fellowes

Ganna Walska • Barbara Hutton • Helena Rubinstein

