

PRESS INFORMATION



HERMITAGE
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Flower bouquet of precious stones, St Petersburg, Jérémie Pauzié, 1740–50
Gold, silver, brilliant-cut diamonds, various precious stones, glass, fabric, 14 × 12.5 cm

Over 300 exceptional treasures this autumn in the Hermitage Amsterdam in the exhibition

Jewels!

The Glitter of the Russian Court

Jubilee Exhibition #2

14 Sep 2019 | 15 Mar 2020

The second jubilee exhibition presents brilliant pieces from the Winter Palace

From 14 September 2019 until 15 March 2020, tens of thousands of precious gems will sparkle at the Hermitage Amsterdam. From agate to zirconium, almost every type of precious stone will be on display. They were turned into the most exquisite jewels and accessories, worn by Russian high society. Together with an abundance of richly decorated ball gowns, imperial costumes and majestic portraits, the jewels tell the personal stories and give a fascinating impression of over two centuries of fashion and jewellery. From Rococo, Empire and Romantic, to Art Nouveau.

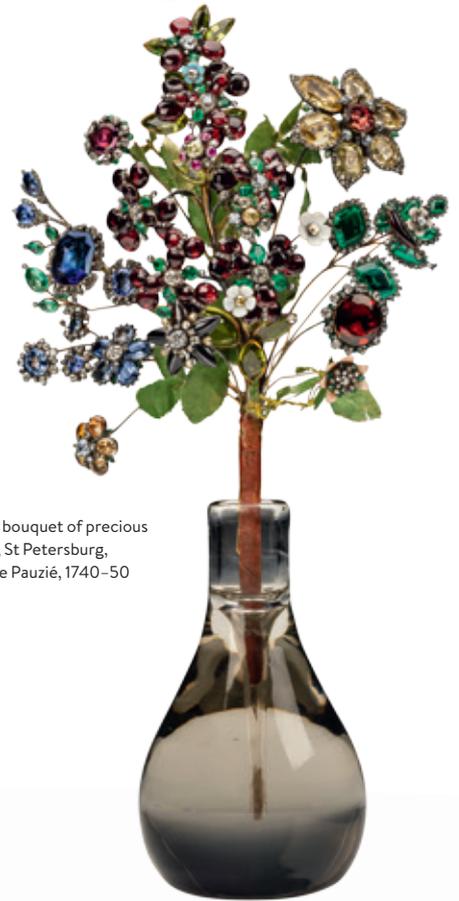
Jewels! The Glitter of the Russian court

The fabled collection of jewels forms one of the great treasuries of the State Hermitage in St Petersburg. The impressive collection has grown into an absolute treasure trove, with thousands of exquisite jewels. From this collection, over 300 breathtaking pieces are coming to the Netherlands this autumn for *Jewels!* Visitors will meet flamboyant, powerful tsarinas such as Elizabeth and Catherine the Great, as well as later, fashion-conscious tsarinas, whose countless personal belongings are on display. One of the highlights is the flower bouquet made of precious gems (1740–50): Empress Elizabeth's brooch made with over 400 brilliant-cut and over 450 rose-cut diamonds, as well as blue and yellow sapphires, rubies, topazes and emeralds. A showpiece like no other.

Catherine the Great's personal jewellery box will also be on view. An inconceivably rich masterpiece weighing three kilos and littered with almost 400 colourful precious gems, including some real eye catchers: 26 rubies, 24 emeralds and various cameos. Anna Pavlovna also makes an appearance, the 'Dutch' Romanov, Queen of the Netherlands from 1840 to 1849. Glittering alongside the Romanovs are the extremely wealthy noble families of the nineteenth and early twentieth centuries, such as the Yusupov princes. Together they were (inter)national fashion trend setters, putting famous jewellery houses even more prominently on the map. Masterpieces by Cartier, Lalique, Tiffany and of course court jeweller Fabergé, will soon be on display in the exhibition.



Star of the Russian Order of Saint Andrew, St Petersburg, c.1800



Flower bouquet of precious stones, St Petersburg, Jérémie Pauzié, 1740–50

Jewel casket, Augsburg, late 17th century



A glittering dream world at the Hermitage

Designer Carlo Wijnands is creating a spectacular exhibition design inspired by precious gems' flickering play of light and colour and by the monumental St Petersburg. Visitors to the Great Hall are welcomed into a dream world. A bewitching 'ball room' filled with the personal jewels of the Romanovs and colourful Russian aristocrats, surrounded by their majestic costumes and ball gowns. Visitors come face to face with their portraits. Following the grandeur of this hall is, just as after a Russian ball of yesteryear, a peek into the intimate treasury, with the most lavish jewels that the State Hermitage has to offer. Visitors then follow a route past various scenes including the boudoir, the princes and princesses, weddings, the dandy world and eroticism. Mysterious, mischievous jewellery with hidden symbolism is right at home in this world. After all, a little jewel can hide secrets about impassioned love affairs and forbidden love. These secrets – and more – will soon be revealed in *Jewels!*

Jewels! The Glitter of the Russian Court is on view from Saturday 14 September 2019 to Sunday 15 March 2020.



Johan Baptist Lampi I, *Portrait of Catherine the Great*, 1794



Louis Caravaque, *Portrait of Grand Duchess Elizabeth*, 1725-30



Nikolay Bogdanov-Belsky, *Portrait of Prince Konstantin Gorchakov*, late 19th – early 20th century



Nikolay Bogdanov-Belsky, *Portrait of Princess Maria Abamelek-Lazareva*, 1900-01

HERMITAGE AMSTERDAM

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BACKGROUND STORY



Jewels!

The Glitter of the Russian Court
Jubilee Exhibition #2
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*Ivan Kramskoy, Portrait of
Tsarina Maria Fyodorovna
(wife of Tsar Alexander III)
wearing a tiara, necklace
and brooch of brilliant-cut
diamonds and large pearls
of House of Bolin Jewels, 1881*

HERMITAGE AMSTERDAM

Jewels!

The Glitter of the Russian Court

Jubilee Exhibition #2

14 Sep 2019 | 15 Mar 2020

An Imperial collection of 200 years jewels and fashion

In the exhibition *Jewels!* we will present 300 dazzling jewels and more than 100 paintings, accessories, dresses and costumes. Together they give an astonishing impression of the wealth and extravagance of the Russian tsars and the St Petersburg high society over the course of 200 years.

Russian court culture knew no counterpart anywhere in the world. French ambassador Maurice Paléologue wrote: 'Thanks to the brilliance of the uniforms, superb toilettes, elaborate liveries, magnificent furnishings and fittings, in short the whole panoply of pomp and power, the spectacle was such as no court in the world can rival. I shall long remember the dazzling display of jewels on the women's shoulders. It was simply a fantastic shower of diamonds, pearls, rubies, sapphires, emeralds, topazes, beryls – a blaze of fire and flame.'

This extravagance, this overwhelming splendour in jewellery and fashion that sparked the imagination of so many, was introduced by Anna Ioannovna (r. 1730–40), a niece of Peter the Great. During her reign 'luxury in dress exceeded all bounds'. After many years of comparative austerity, she avidly purchased jewels and *objets de vertu*. It is she who can truly be said to have laid the basis for the rich collections of plate and jewels that were to fill the palace stores. The exhibition features awe-inspiring objects from her collections, perhaps the most striking of which is the solid gold toilet service that after her death was used during the ceremonial dressing of brides of the royal house.

Anna's successor, Peter the Great's daughter Empress Elizabeth (r. 1741–61) greatly extended the Hermitage jewellery collections. Many of the new objects were diplomatic gifts, which she exchanged with European and Oriental courts. But she also purchased many jewels. Among her most significant acquisitions was an array of gold pocket-watches set with precious stones. She

also purchased all kinds of snuffboxes, the use of which reached previously unheard-of heights. These were often used not only to store tobacco but to pass on love letters. Sometimes the lids contain a second, hidden lid, to be opened only by someone aware of its secret mechanism. Today the Hermitage's collection of snuffboxes is magnificent in both size and scope. A representative selection of them will be presented during the exhibition. Elizabeth's reign marked the climax of the use of coloured precious stones that glittered, for instance, in the jewel bouquet made by court jeweller Jérémie Pauzié, also in the exhibition. This bouquet was acquired by the Empress herself. It contains some 400 brilliant-cut diamonds, more than 450 small rose-cut diamonds, as well as blue and yellow sapphires, rubies and emeralds. It is one of the outstanding pieces on show at *Jewels!*

Elizabeth's magnificent robes – thousands of them – were literally swamped in precious stones. Pauzié recalled: 'I cannot think that there was any other European queen who had more precious jewellery than the Russian empress. The crown of Empress Elizabeth, which was vastly expensive, consists – like all her parures – of coloured stones: of rubies, sapphires and emeralds. Nothing can compare with these stones in size and beauty.' She even issued decrees encouraging luxury at court. In 1753, for instance, one personal decree stated that 'the adornment [of courtier's costumes worn at masquerades] should not include glass or tinsel'. Ladies were thus permitted to appear at court wearing only genuine jewels.

Elizabeth wanted no competition in the magnificence of her own attire. She reserved for herself the *droit du seigneur* on all new imports in ladies' fashions. She had her brocade and velvet dresses ornamented with gold and silver and with silk. Headwear did not escape her attention and she absolutely forbade court ladies to wear any jewellery on the right side of the head – whether precious jewels or flowers or hairpins. But 'the empress' head was always loaded with diamonds'.

With the accession of Catherine the Great (r. 1762–96) the ladies of the court could at last dress and adorn themselves as they pleased. Catherine ordered magnificent parures of pearls, diamonds, sapphires and rubies and for special occasions her dressmakers worked in tandem with jewellers to create her clothes. They made numerous items for her, including several sets of diamonds, rubies and garnets, usually including ribbons or bands that could be attached to the front of a bodice (the *échelle de rubans*), earrings, bracelets, pins and necklaces.

In the last quarter of the eighteenth century multi-coloured stones gave way to a taste for monochrome. The preference was increasingly for diamonds and pearls.



An interest in the art of Ancient Greece and Rome was increasingly reflected in both male and female attire. Cameos came into fashion – Catherine’s great passion – and indeed were prized as highly as precious stones. They were set with diamonds or made into necklaces, bracelets and rings, into buckles and earrings. Modern cameos were cut from precious and semi-precious stones, from mother-of-pearl and glass, from cornelian and all kinds of agate.

From 1795 came the development of the chemise dress, simply cut rather like a blouse or shift, but often accompanied by gold chains of different length that were wound several times round the neck (they were known as *esclavage* necklaces, since they had an unfortunate likeness to the chains worn by slaves). Arms were increasingly left bare, with pairs of gold bracelets around the wrist or even below the short sleeves.

Catherine’s ceremonial bed chamber was transformed into the *Diamond Room*, which could ‘be seen as the richest of cabinets of precious objects’. A showroom with an explosion of jewellery and other prestigious objects. Various items from this exhibition are likely to have come from among Catherine’s private collections. These include, for example, an awe-inspiring jewelry box laid with nearly 400 gems including rubies, sapphires and amethysts. The box also includes a silver double-sided mirror which, courtesy of the Friends of the Hermitage, has been fully restored specifically for this exhibition.

Men’s fashion

Men in no way lagged behind women in the magnificence of their jewellery. They adorned themselves with precious rings, medals, watches, snuffboxes, buckles and brooches and fine weapons. ‘Amid the several articles of sumptuousness which distinguish the Russian nobility,’ wrote the Reverend William Coxe, ‘there is none perhaps more calculated to strike a foreigner than the profusion of diamonds and other precious stones, which sparkle in every part of their dress. [...] ‘Many of the nobility were almost covered with diamonds; their buttons, buckles, hilts of swords, and epaulets, were composed of this valuable material; their hats were frequently embroidered, if I may use the expression, with several rows of them; and a diamond star upon the coat was scarcely a distinction.’

In the posthumous inventory of the property of Prince Grigory Potemkin, Catherine’s powerful favourite, the jewels were valued at the astronomical sum of 1,174,817 roubles: billions of euros in today’s prices.

AMOR and pearls

Ladies wore medallions with portraits of their friends and loved ones. Precious stones might be arranged in rings

and bracelets so that their first letters spelled out a name or word (for instance *AMOR*, which could be formed of Amethyst, Malachite, Opal and Ruby). Sentimentality and sensibility were reflected in the new fashion for putting locks of hair into rings and lockets or weaving hair into jewellery with a gold or silver setting. English cut-steel accessories were also fashionable, from buttons and brooches to the handles of fans and parasols. Pearls remained popular throughout the modern period but they were particularly fashionable at the turn of the eighteenth and nineteenth centuries. Elegant ladies wore pearl necklaces and large tear-shaped pearls hung from all kinds of brooches, from turbans and belts. Threads of pearls were wound around sheer shawls that were then woven into the hair; and they edged the sleeves, bodices and hems of formal dress.

From extravagance to refinement

In the early nineteenth century came parures of opals and turquoise, stones previously thought to be insufficiently luxurious for wear at court. Forms also changed and diadems were made in the shape of garlands of lilies, cornflowers and ears of wheat; they were embroidered around hems and bodices. Fashion turned more refined and less extravagant, which in some cases caused quite a stir. In late 1808 a reception in the Winter Palace was held to mark the arrival in St Petersburg of the King and Queen of Prussia. Queen Louise, thought to be the most beautiful woman in all Prussia, appeared ‘drenched from head to toe in gold and diamonds... All the ladies did their best on that day to dress as richly as possible: velvet, brocade, gold embroidery, pearls, diamonds and precious stones glittered everywhere. Then another famous beauty of the time, Maria Naryshkina [mistress of Tsar Alexander I], approached to pay her respects to the Queen. The same breathtaking freshness, the same perfection of form, the same fine features, but with dark hair and utter simplicity of attire: all in white, no gold or diamonds, and on her head a simple garland of cornflowers. The queen straightened up involuntarily, and for a second they looked upon each other in silence. It was impossible to say which was most impressive. Naryshkina’s clever ploy was the very epitome of the art of coquetry. Such contempt of any adornment marked the triumph of beauty.’

Anna Pavlovna

There is a special place in the exhibition for Anna Pavlovna, Queen of the Netherlands. The Russian and Dutch courts were united by her marriage to Prince Willem, the later King Willem II. The ceremony took place in the St Petersburg vicinity in 1816. Anna, granddaughter of Catherine the Great, went to the Netherlands, taking with her a dowry that consisted of some of the most fantastic jewels ever made, together with a treasury of reliquary objects with which she could install her own Russian-Orthodox chapel in The Hague.



This exhibition presents three bracelets from Anna Pavlovna, borrowed from the Royal Collections in The Hague. The Queen had a specific emotional connection to each bracelet. One of them contains an enameled portrait of King Willem II made in 1848 by an unknown goldsmith. The other two date back to 1822 and were crafted by the hand of the goldsmith Dutalis over in Brussels. They carried the initials and names of the then-reigning royal couple. In addition, they are decorated with woven hair from both king and queen, and laid with turquoise, a gemstone said to symbolize a long and happy marriage. Also part of the exhibition is a portrait of Anna Pavlovna herself, painted in 1849-50 by artist Nicaise de Keyser.

From refinement to extravagance

The fashion for all things Antique came to an end in the early 1820s. Once more attire was magnificently decorated, interweaving flowers and precious jewels. In 1826, for instance, one of the empress' ladies-in-waiting was married in a dress of iridescent white satin with a pink sheen, decorated down to the knees with 'horns of plenty'. To the skirt were pinned broad ribbons tipped with bouquets of white roses; her slender waist was encircled with a diamond belt and she wore a parure of turquoises in a diamond setting, with a pearl necklace and a similar agraffe, brooch, ferronnière or fillet and arrow-pin in her hair. Such pins were briefly very popular.

Gothic and iron jewellery

Widespread interest in all things Gothic was prompted by literary works by Lord Byron and Sir Walter Scott. Necklaces, earrings, bracelets and fans were all adorned with little Gothic pointed arches and tracery. During the latter part of the Napoleonic Wars, in 1813-14, many noble ladies of Prussia donated their jewels to the army, and since they could not possibly appear in public without any jewellery at all, in Berlin production was started of fine pieces made of iron, in no way inferior to gold and silver in terms of craftsmanship.

Even one of the richest women in Russia, Princess Zinaida Yusupova, who had plenty of precious jewels, wore iron jewellery. When she broke her hip falling out of a carriage and had to walk with a cane, she quickly turned it into a point of interest, appearing at a ball in 1837 with 'some old-fashioned, Old-Testament cane of ebony, the whole of the handle and half of the stick studded with large diamonds. This cane alone seemed magical and fairytale. [...] she wore not a light ball dress but a heavy robe of pale blue damask; on her forehead glittered a single but very large diamond star, while she had two gauze scarves interwoven somehow in the back of her hair, one blue with silver stars, the other white with gold stars, and both of them fell right down to the floor.'

Empress-fashionista

Empress Alexandra Fyodorovna, the consort of Emperor Nicholas I (r. 1825-55), was a woman of superb taste, in possession of the most luxurious of jewels. Many items from her collections are shown at the exhibition. She liked to come up with new ideas herself. One idea was an outdoors rout party to mark Nicholas I's birthday, at which she appeared dressed in a 'white dress adorned with bouquets of cornflowers and the same flowers adorned her head. [...] But there were no limits on the use of jewellery [...] The flowers were studded with diamonds: attached to the heart of each bloom was a diamond on a silver chain, intended to represent dew, subtly trembling on its flexible stem.'

Lighter fabrics – gauze or tulle or crepe, often adorned with gold spangles or 'golden dew' – were the preference for ball gowns. They were accompanied by head decorations of velvet or gauze sprinkled with 'golden rain', elongated beads on thin stems, or hairpins of artificial flowers interspersed with pearls and precious stones. Jewellery was worn in abundance, with two or even three bracelets on each wrist and several rows of pearls around the neck.

Jewellers started to produce all kinds of 'flowers' in gold and enamel: 'Around the neck one wears garlands of roses, forget-me-nots and violets, so finely made that they appear to have just been picked.' Butterflies and beetles of gold, enamel and gemstones fluttered and crawled through ladies' hair, but the fashion was also for jewellery in the shape of larger animals such as deer and horses: 'last summer, horses caused a furore: they were everywhere, on the buttons of dresses, on brooches and earrings. Now, though, the horse has left the stage, but since for some reason we cannot live without animals' heads, it is antlered stags that are in fashion.'

A new silhouette

By the early 1860s crinolines had given ladies a totally new outline, one that reached some considerable width: less than two metres in diameter was thought to be 'narrow'! Skirts were finished with beads and sequins, with glass and gold palettes shaped like anything from butterflies and swallows to stars. Sparkling flowers sat on hats and hair, glittering with frost or scattered with gold and silver hearts, with little pendants of metal or crystal. In 1865 fashion dictated that 'spheres and pendants of faceted crystal wound round with garlands of flowers serve to adorn the coiffure and dresses of an evening'. The richest ladies wore genuine diamonds on their dresses.

With the arrival of the natural waistline and bodices made without a stomacher, all kinds of belts and buckles came back into fashion. Cameos made a comeback, along with long earrings, combs and diadems in Roman, Etruscan



or Byzantine style, combined with hair *à l'ancien*, often copied from Ancient Roman sculpture. The trend was set by a style often known as *Madame de Pompadour*. Large bustles supported a heavy mass of flounces and ruching, ribbons and lace, which was caught up with agraffes, while in their hair ladies wore diamond aigrettes complemented with real feathers and flowers. Complementing such a toilet was a dark velvet choker with an attached medallion, small cross or suitable brooch.

In circa 1880 again a new kind of bodice came into fashion: smooth and tight-fitting, sheath-like and running right down over the hips to the thighs. Ball dresses were often made of gauze and tulle, with gold and silver, sequins and garlands of flowers. With such rich adornment on the fabric itself, jewellery was reduced to a minimum save at balls, where the ladies continued to glitter.

Fin de siècle, Art Nouveau

The end of the nineteenth century saw the rise of the new Art Nouveau style, its aesthetics defined by soft waving lines, pastel colours and unusual colour combinations. The flowing fabrics of evening dress – velvet, silk chiffon, combinations of velvet and fine lace – were tastefully adorned with superb artificial flowers and embroidery. Skirts fell in soft, natural folds and rippled gently, their trains swooping down in waves: women could catch them up with a quick and skilful movement to create new lines and new effects. On the head, the very latest hairstyles included the Poppy, Iris and Peony, initially created for masquerade balls, with waving curls caught up on top of the head, twisted into a soft knot. Jewellery too was dominated by flower forms but also by insects – butterflies and dragonflies, even beetles, often set on a cobweb sparkling with drops of diamond dew. Jewellery matched the colour of each outfit, sometimes also its details. Empress Alexandra Fyodorovna, consort of Tsar Nicholas II (r. 1894–1917) also wore jewellery to match the colour of each outfit: for a pale blue dress she chose sapphires and diamonds, for her favourite lilac tones she picked amethysts and pearls: ‘Their combination changed each day: if the empress wore diamonds then she had them on her head in a diadem and on her arms in bracelets, as well as all kinds of brooches. If it was emeralds then everything was made of them, and the same with sapphires and rubies.’

In the 1890s the collar covering the neck came back into mode. In the eighteenth century it was called *esclavage*, now simply a dog-collar or *collier de chien*. The simplest examples were of fine silver or gold threads attached back and front with two agraffes, worn on a thick velvet or silk ribbon. Empress Maria Fyodorovna (consort of Tsar Alexander III, r. 1881–94) and her daughter-in-law

Alexandra Fyodorovna wore luxurious versions with diamonds, pearls and precious stones, often with more jewels, hanging down onto the chest.

An age of excess

On the eve of the First World War Russia was awash with luxury, as if there was some presentiment of the tragedy to come: commentators in the press remarked that there had not been such a brilliant season in years. Every evening there were several balls to attend, at which the ladies glittered in fine fashions and jewels. To capture something of the magnificence of such outfits we might cite a description of a 1913 court ball: ‘Princess A. V. Trubetskaya had a rich train of dark blue velvet edged with sable, with a white sarafan [garment] embroidered with pearls and gold; in place of buttons were genuine gemstones. Her *kokoshnik* [headdress] was of diamonds and sapphires. The younger Princess Trubetskaya was in a white satin sarafan embroidered with pearls, with a train of silvery fabric adorned with bouquets of pink and tea roses.’

The majestic and enchanting grand finale of the exhibition is a diadem that reminds one of a *kokoshnik*. Its fabrication, which dates back to 1885, is attributed to Michael Perchin, one of the most skilled goldsmiths employed by the royal jeweler, Carl Fabergé. Originally a gift from Tsar Alexander III to his wife Maria Feodorovna (born Princess Dagmar of Denmark), the jewel now resides in the Fabergé museum in the German town of Baden-Baden, where it was borrowed from. Made of silver with a golden backside, the diadem is laid with countless brilliant cut diamonds and decorated with three pampilles, diamond tinsels that used to create a waterfall of twinkling light whenever the Tsarina moved her head.

The end of an era

The excessive court culture was brought to an abrupt halt by the revolution. Many Romanovs would not survive this tumultuous period in Russian history, though some managed to flee before it was too late. Among these royal refugees was Tsarina Maria Feodorovna, who returned to her native Denmark in 1919 and remained there until her death in 1928. She spent her final years in a villa outside of Copenhagen, refusing to believe her son Nicolas and his family had been murdered. Every night, she put up a lamp by the window so that “Nicky knows I am waiting for him.” The Tsarina was only able to bring with her a small amount of jewelry during her flight. The lion’s share of her collection remained in Russia where large parts of it would be sold by the Bolshevik government.

Refugees of both royal and noble birth often tried to bring along as many of their precious belongings as they could, many of which they would sell themselves later in life when they were in danger of running out of money. This is how



jewels that once shone brightly within the ballroom of the Winter Palace managed to end up in dusty antique stores in Europe and America. While we now know the location of a decent amount of royal jewels, the vast majority of them seem to have been completely to the waste pit of history.

The jewellers

Visitors to the exhibition will come across familiar names: jewellery companies like Bolin, Cartier, Lalique, Tiffany and official court jeweller Fabergé.

Carl **Fabergé** was by far the most famous Russian jeweller. His watches, rings, necklaces, bracelets, Easter eggs and costly knickknacks, fashioned out of gold and silver with guilloché enamel and subtly cut stones, recalled the jewels of the late eighteenth century. But he had a way of effortlessly transcending historical styles and creating his own 'style Fabergé'.

The Romanov house had a personal attachment to a number of jewellery houses, especially in France. In the mid-nineteenth century, **Cartier** was keen to attract more commissions from outside France. He acquired his first Russian client, Prince Nikolay Saltykov, as early as 1860. Cartier's fame quickly increased within Russia as Russian émigrés took to sending his jewellery as gifts to people back home. From 1899 onward, the Romanovs and other prominent Russians were part of Cartier's regular clientele. Grand Duchess Maria Pavlovna ('the Elder') purchased a breathtaking choker composed of six rows of natural pearls and embellished with two diamond-studded imperial eagles. This at a time when a single high-quality natural pearl might fetch as much as a canvas by Rembrandt! In 1907 the House of Cartier held its first show in Russia and Nicholas II appointed the jewellery company an official court supplier.

Many Russian aristocrats had Art Nouveau items in their jewellery collections. The undisputed leader of the Art Nouveau movement was René **Lalique**. Although his creations were rather exuberant for the time, they were admired not only by members of the artistic elite, but by Nicholas and Alexandra themselves. Among the Lalique objects to be displayed in *Jewels!* is an outstanding 'tangle of snakes' pendant made of gold, pearls and enamel. The design of the exhibition will also be inspired by the *fin de siècle*, a period that coincides with the end both of the tsarist era and of the *belle époque*.

The exhibition

As soon as they enter the main exhibition hall, visitors will find themselves in a dream world. As if by magic, the space will be transformed into a monumental 'ballroom' filled with countless items of personal adornment that once belonged to the Romanovs and other members of Russian

high society. The pieces of jewellery will be surrounded by majestic costumes, ball gowns, evening dresses and accessories, all selected 'with a jeweller's eye'. In the vast portraits of the celebrated figures who originally wore these clothes, visitors will spot pieces of jewellery actually on show in the glass cases nearby – a veritable feast of 'jewels in fashion and fashions in jewels'. Like guests attending Russian court balls of the past, visitors will then proceed from the main hall to the treasury rooms: intimate spaces showcasing the most extravagant, dazzling and intriguing pieces of jewellery in the rich collection of the State Hermitage Museum in St Petersburg. Finally, the exhibition route will lead them past a number of tableaux:

Catherine the Great

The Grande Dame of the Russian court and a major purchaser of jewellery. The tableau shows her sumptuous boudoir crammed with absolutely top pieces.

Male boudoir

It wasn't only women who showed off their jewels. Men flaunted pocket watches, signet rings, jewelled walking sticks and medallions set with diamonds.

Female boudoir

The kind of elegant, intimate room where women spent hours making themselves beautiful.

Eroticism

Jewellery concealing hidden messages – a favourite of the tsars.

Little princes and princesses

The children of tsars were given jewels from infancy. The presents took the form of toys but were, 'of course', made by major jewellers.

Wedding

Not just a magnificent wedding dress and rings symbolising love, but fans set with precious gems and sometimes even adorned with depictions of the dowry.

Remember me

Jewellery holding souvenirs of loved ones. Not only portrait medallions, but lockets containing hair from the deceased.

Dandy

The most eye-catching figures at court, perfectly turned out and richly arrayed with a profusion of watches, card holders, cigar cases, etc.

Fin de siècle

The end of an era, the last Romanovs at the Russian court. The turn of the century and the emergence of renowned jewellery companies like Cartier and Fabergé.

Juwelen! Jewels!

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1 Bloemenboeket van edelstenen
St.-Petersburg, Jérémie Pauzié, 1740–50
Goud, zilver, briljanten, edelstenen, glas, stof, 14 × 12,5 cm
1 Flower bouquet of precious stones
St Petersburg, Jérémie Pauzié, 1740–50
Gold, silver, brilliant-cut diamonds, various precious stones, glass, fabric, 14 × 12.5 cm



2 Ster van de Russische Orde van Sint Andreas
St.-Petersburg, ca. 1800
Goud, zilver, briljanten, roosdiamanten, robijnen, email, Ø 8,3 cm
2 Star of the Russian Order of Saint Andrew
St Petersburg, c.1800
Gold, silver, brilliant-cut and rose-cut diamonds, rubies, enamel, Ø 8.3 cm



3 Ivan Kramskoj
Portret van tsarina Maria Fjodorovna (vrouw van tsaar Alexander III) met een tiara, collier en broche van briljanten en grote parels van juwelenhuis Bolin, 1881
3 Ivan Kramskoy
Portrait of Tsarina Maria Fyodorovna (wife of Tsar Alexander III) wearing a tiara, necklace and brooch of brilliant-cut diamonds and large pearls of House of Bolin Jewels, 1881



4 Ketting van tsarina Alexandra Fjodorovna (vrouw van tsaar Nicolaas I) met 2 cameeën en 21 intaglio's, 18de eeuw
Goud, agaat, 41,8 cm
4 Necklace of Tsarina Alexandra Fyodorovna (wife of Tsar Nicholas I) with 2 cameos and 21 intaglios, 18th century
Gold, agate, 41.8 cm



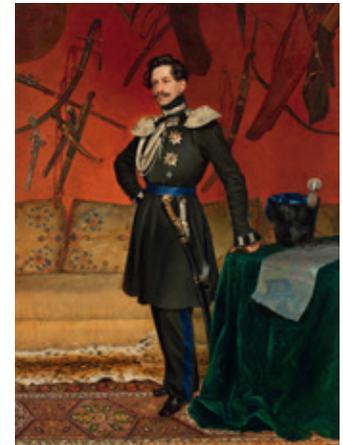
5 Louis Caravaque
Portret van grootvorstin Elisabeth, 1725–30
5 Louis Caravaque
Portrait of Grand Duchess Elizabeth, 1725–30



6 Kunstenaar onbekend
Portret van grootvorst Pavel Petrovitsj, 1770–96
6 Artist unknown
Portrait of Grand Duke Pavel Petrovich, 1770–96



7 Johann Baptist Lampi I
Portret van Catharina de Grote, 1794
7 Johann Baptist Lampi I
Portrait of Catherine the Great, 1794



8 Vasili Rajevski (?)
Portret van generaal graaf Vasili Perovski, 1835–50
8 Vasily Raevsky (?)
Portrait of General Count Vasily Perovsky, 1835–50



9 Nicaise de Keyser
Portret van koningin Anna Pavlovna, 1849–50
9 Nicaise de Keyser
Portrait of Queen Anna Pavlovna, 1849–50



10 François Flameng
Portret van vorstin Zinaïda Joesoepova, 1894
10 François Flameng
Portrait of Princess Zinaïda Yusupova, 1894



11 Nikolaj Bogdanov-Belski
Portret van vorst Konstantin Gortsjakov, eind 19de–begin 20ste eeuw
11 Nikolay Bogdanov-Belsky
Portrait of Prince Konstantin Gorchakov, late 19th–early 20th century



12 Nikolaj Bogdanov-Belski
Portret van vorstin Maria Abamelek-Lazareva, 1900–01
12 Nikolay Bogdanov-Belsky
Portrait of Princess Maria Abamelek-Lazareva, 1900–01

Juwelen! Jewels!

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13 Snuffdoos
 Potsdam, edelsmeden van
 Frederik de Grote, ca. 1770
 Agaat, goud, briljanten,
 robijnen, nefriet,
 4,3×10,3×7,7 cm
 13 Snuffbox
 Potsdam, jewellers of
 Frederick the Great, c. 1770
 Agate, gold, brilliant-cut
 diamonds, rubies, nephrite,
 4.3×10.3×7.7 cm

14 Ring met een monogram
 van Pavel Petrovitsj
 St.-Petersburg, 1790–96
 Goud, zilver, briljanten,
 diamanten, haren, Ø 1,7 cm
 14 Ring with a cypher of
 Pavel Petrovich
 St Petersburg, 1790–96
 Gold, silver, brilliant-cut
 and other diamonds, hairs,
 Ø1.7 cm

15 Juwelenkistje
 Augsburg, eind 17de eeuw
 Onder andere zilver, goud,
 robijnen, smaragden,
 agaten, bergkristal,
 amethisten, turkooizen,
 14,5×24,5×22,5 cm
 15 Jewel casket
 Augsburg, late 17th century
 Silver, gold, rubies, emeralds,
 agates, rock crystal,
 amethysts, turquoise (among
 others), 14.5×24.5×22.5 cm

16 Ketting van de vorsten
 Joesoepov
 Duitsland, 1830–40
 Gietijzer, 6,5×46,5 cm
 16 Necklace of the Princes
 Yusupov
 Germany, 1830–40
 Cast iron, 6.5×46.5 cm

17 Oorbellen
 St.-Petersburg, Fabergé,
 August Fredrik Hollming,
 eind 19de – begin 20ste eeuw
 Goud, zilver, ruwe
 diamanten, aquamarijnen,
 Ø 1,8 cm
 17 Earrings
 St Petersburg, Fabergé,
 August Fredrik Hollming,
 late 19th – early 20th century
 Gold, silver, rough diamonds,
 aquamarines, Ø1.8 cm

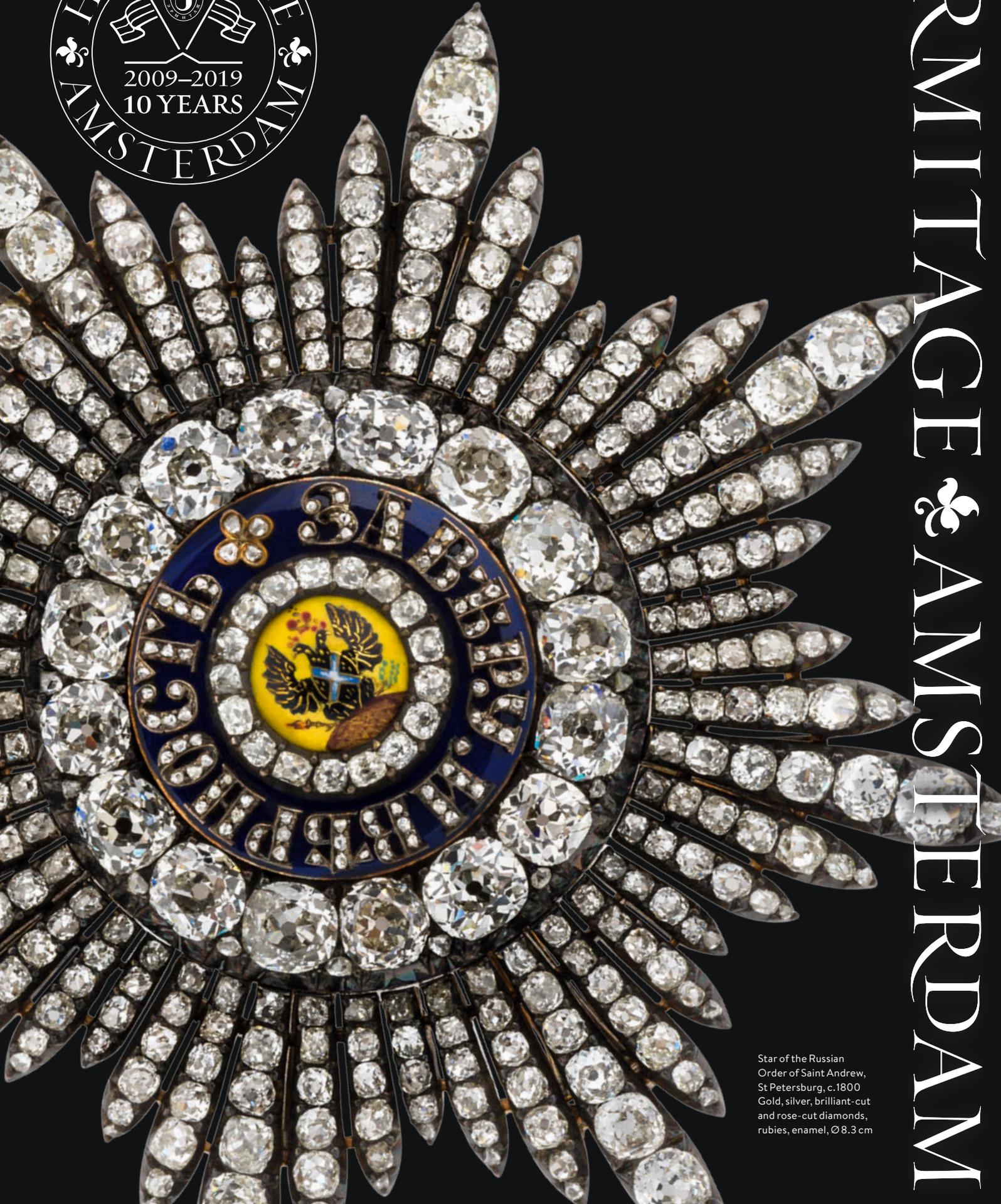
18 Horloge met een munt
 (Georgstaler)
 Parijs, Cartier,
 eind 19de eeuw
 Goud, metaallegeringen,
 email, Ø 4,5 cm
 18 Watch with a coin
 (Georgstaler)
 Paris, Cartier,
 late 19th century
 Gold, metal alloys,
 enamel, Ø4.5 cm

19 Waaier
 Frankrijk, Tiffany, 1900–10
 Hout, zijde, goudpailletten,
 l 24 cm
 19 Fan
 France, Tiffany, 1900–10
 Wood, silk, gold sequins,
 l 24 cm

20 Hanger: *Slangenkluwen*
 Parijs, René Lalique, 1901
 Goud, parels, email, 11×6 cm
 20 Pendant: *Snakes*
Entangled
 Paris, René Lalique, 1901
 Gold, pearls, enamel, 11×6 cm



EXTRA INFORMATION



Star of the Russian
Order of Saint Andrew,
St Petersburg, c.1800
Gold, silver, brilliant-cut
and rose-cut diamonds,
rubies, enamel, Ø8.3 cm

HERMITAGE & AMSTERDAM

CREATIVE SHEET

Juwelen! Jewels! Who is who?

De Hermitage Amsterdam maakt deze tentoonstelling samen met de collega's uit de Hermitage in St.-Petersburg en een team van ontwerpers.

The Hermitage Amsterdam produces this exhibition in collaboration with the colleagues from the State Hermitage Museum in St Petersburg and a team of designers.

TENTOONSTELLINGSONTWERP 3D 3D EXHIBITION DESIGN

Carlo Wijnands | Amsterdam | carlowijnands.com

Carlo Wijnands



Foto Photo - Ruud van der Peijl

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UNA designers | Amsterdam | unadesigners.nl

André Cremer



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Vanessa van Dam | Amsterdam | vanessavandam.nl

Vanessa van Dam, Adriaan Mellegers



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ONTWERP CATALOGUS CATALOGUE DESIGN

Glamcult | Amsterdam | glamcultstudio.com

Anne van Bokhoven, Marline Bakker



FACTSHEET

EXHIBITION

Jewels!
The Glitter of the Russian Court

LOCATION

Hermitage Amsterdam
Amstel 51 Amsterdam

DATES

14 September 2019 – 15 March 2020
Open daily 10 am – 5 pm
Current opening dates and hours
hermitage.nl/en

WEBSITE

hermitage.nl/en

ADMISSION CHARGES

Adults	€ 18
CJP Stadspas	€ 14.40
Museumkaart	€ 2.50
I Amsterdam City Card	free
Children aged 11 or under	free
ICOM	free
Hermitage all-in ticket*	€ 25
BankGiro Loterij VIP-KAART	free
Friends of the Hermitage	free

*3 exhibitions: *Jewels!*, *Portrait Gallery of the 17th Century* and *Outsider Art Museum*

CATALOGUE

Jewels! The Glitter of the Russian Court
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ALL IMAGES

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FURTHER INFORMATION & IMAGES

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GUIDED TOURS

On request for groups of max. 15 people
€ 90 per hour
rondleidingen@hermitage.nl

LECTURES

€ 175 per lecture (plus admission charges and room hire)
rondleidingen@hermitage.nl

ACTIVITIES

Various activities will be organised in relation to the exhibition.
For the current programme, visit
hermitage.nl/en

SCHOOLS

Primary (greater Amsterdam)
Lesson package for groups 4, 5 and 6
Preparation in school, exhibition visit and workshop at
Hermitage for Children
hermitage.nl/en/education

Secondary

Programmes for various levels
Introduction followed by exhibition visit with activity cards
hermitage.nl/en/education

MUSEUM SHOP

Open daily 10.30 am – 5.30 pm, no ticket required

CAFÉ-RESTAURANT

On the first floor, east side of the building
Open daily 10 am – 5.30 pm

Courtyard terrace

Open from April, in fine weather 10 am – 5.30 pm

AUDITORIUM

Above the café-restaurant, suitable for many purposes
events@hermitage.nl

MEETING ROOMS

Three rooms suitable for meetings and lectures;
for smaller groups
events@hermitage.nl

ACCESSIBILITY

Coaches
Passengers board at Weesperstraat for group entrance on
Nieuwe Keizersgracht 1

Boat

Stop at main entrance on the Amstel (also Museum Boat stop)

Car

Car parks at National Opera & Ballet, Waterlooplein,
Markenhoven

Public transport

Tram 14 (Waterlooplein stop), Metro 51, 53 & 54
(Waterlooplein stop, Nieuwe Herengracht exit)

DISABLED ACCESS

The whole building is wheelchair-friendly
Wheelchairs and walkers available on loan, reservation in
advance is recommended
+31 (0)20 530 87 55 or mail@hermitage.nl
Two disabled parking spaces, reservation in advance is required

PRESS INFORMATION



Necklace of Tsarina
Alexandra Fyodorovna
(wife of Tsar Nicholas I)
with 2 cameos and
21 intaglios, 18th century
Gold, agate, 41.8 cm

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St Petersburg

DESIGN
UNA designers

Jewels!

The Glitter of the Russian Court
Jubilee Exhibition #2
14 Sep 2019 | 15 Mar 2020

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