

# PRESS KIT

GRIMALDI FORUM • MONACO  
DU 11 JUILLET AU 11 SEPTEMBRE 2011



## EXPOSITION

FASTES & GRANDEUR  
DES COURS  
EN EUROPE

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PRINCIPAUTÉ  
DE MONACO



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# ONCE UPON A TIME THERE WAS.....

## “The Magnificence and Grandeur of the Courts of Europe”

Every year since the creation of the Grimaldi Forum in 2000, the Principality of Monaco has hosted a major exhibition of a patrimonial, artistic and historical nature. With its more than 2500 square meters, the *Espace Ravel* within Monaco's cultural center provides a unique setting for a spectacular presentation.

This year, the Grimaldi Forum Monaco's summer exhibition coincides with an exceptional event: the marriage of HSH the prince Albert II with Mademoiselle Charlene Wittstock. As an echo of this great moment in the life of the Principality, the Grimaldi Forum has chosen as its summer exhibition theme **The Magnificence and Grandeur of the Courts of Europe**. The exhibition will be shown from **July 11 to September 11**.

This genuine voyage back in time, from the 17<sup>th</sup> up to the 20<sup>th</sup> century, will enable visitors for the first time ever to enter into twenty European Courts, where they will encounter the great imperial and royal figures. During this splendid journey, a true “European tour,” visitors will meet:

- The kings of Portugal, Joseph I, Louis I and Queen Maria Pia;
- Philip V, grandson of Louis XIV, king of Spain, and Elisabeth, heir to the fabulous Farnese collections;
- Napoleon and Josephine and the First French Empire
- Victoria, queen of Great Britain and Ireland, the “grandmother of Europe” and the prince consort Albert;
- Adolph II, first grand duke of Luxembourg;
- Leopold I, first king of the Belgians;
- Queen Wilhelmina of the Netherlands whose role during the first part of the 20<sup>th</sup> century was so important;
- The kings of Denmark, Christian IV, legendary king, and also Christian IX, the “father-in-law” of Europe in the 19<sup>th</sup> century;
- Gustav III, king of Sweden, and benefactor of the theater;
- Haakon VII, the first king of Norway, elected after the dissolution of the union with Sweden;
- Czar Alexander II, “the liberator” who also began the custom of Russian imperial visits to the French Riviera;
- John III Sobieski, elected king of Poland, famous for his victory over the Turks in the Battle of Vienna;
- The princes de Brandenburg who became the kings of Prussia: Frederick I and the queen Sophie Charlotte, Frederick William IV and including the emblematic figure of Queen Louise, symbol of the resistance against Napoleon;
- Augustus the Strong, munificent prince elector of Saxony and king of Poland, famous for his court festivities which surpassed those of Versailles;
- Louis I, king of Bavaria, builder of Munich, and his son Otto I, first king of Greece, and his grandson Louis II of Bavaria;
- Emperor Franz Joseph and the legendary empress Elisabeth of Austria, known as Sissi;
- Prince Nicolas II Esterhazy, a great collector and art patron of Joseph Haydn;
- Charles, king of Naples, who helped launch the excavations of Herculaneum and of Pompeii;
- Victor Amadeus II, king of Sicily, then king of Sardinia;
- The Grimaldi family: the princes of Monaco, from Honoré II in the 17<sup>th</sup> century to Charles III, founder of Monte-Carlo, and of course including Prince Rainier III and Princess Grace.

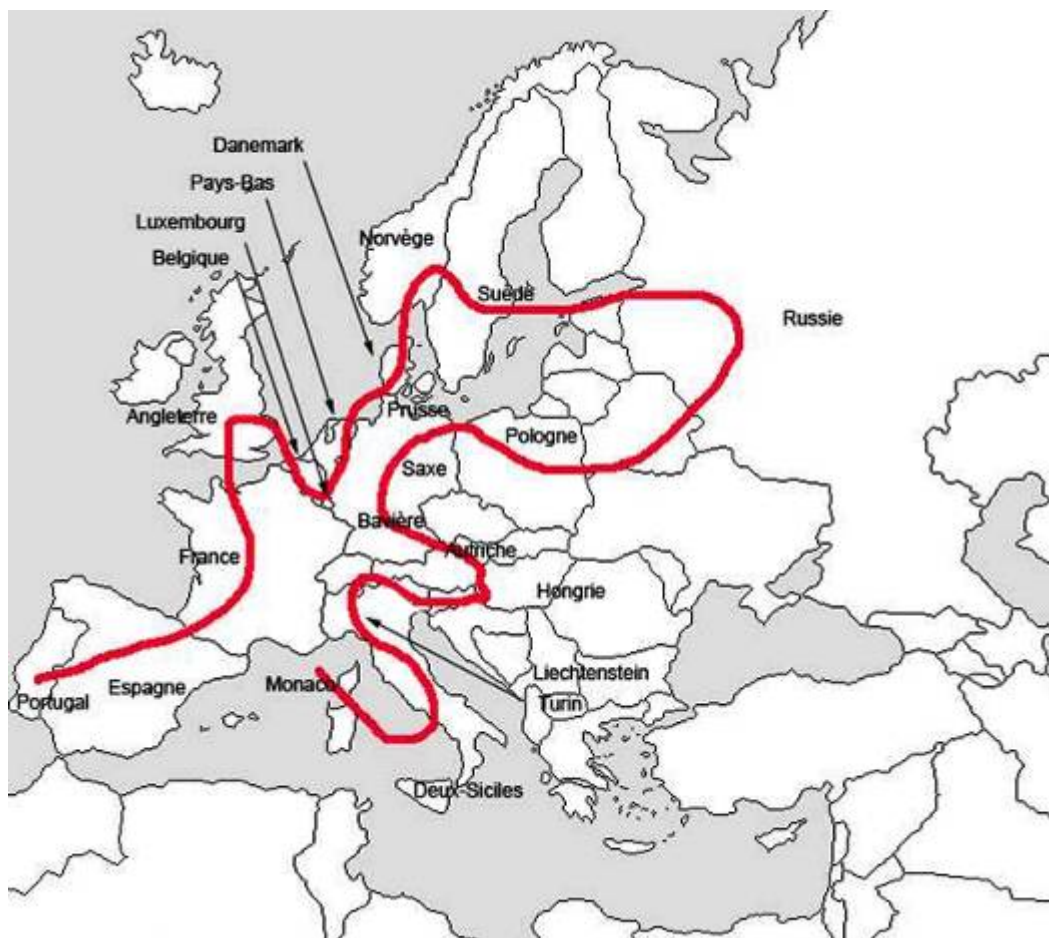


To illustrate this ambitious subject, the Grimaldi Forum Monaco has collected seven hundred magnificent and moving works which will plunge the visitor into the heart of the life, the role, and the passions of these personalities or couples who have marked the history of their dynasty and of their country. The exhibit will thus illuminate not only their epochs but also their actions in artistic, historical, and scientific fields.

*The Magnificence and Grandeur of the Courts of Europe* combines the quality of exceptional loans donated by the present-day Courts from the palaces of reigning sovereigns with royal and imperial collections belonging to the great national museum collections.

Portraits, sculptures, art objects, furniture, porcelain, gold and silverwork, costumes and jewelry will give life to four centuries of history and will enrich this unique itinerary. Historical films, documentaries and works of fiction will complete this brilliant exhibition, bringing to life these famous people about whom we have often dreamed.

The general exhibition commissioner is Catherine Arminjon, general curator of patrimony. She has been the commissioner of many other exhibitions, among them: *Cathedrals of France*, *Androuet du Cerceau*, *Versailles and the Royal Tables of Europe*, *When Versailles Was Furnished with Silver*. Patricia Bouchenot-Déchin, assistant commissioner, is a historian and researcher associated with the research center of the Versailles château, and was also assistant commissioner of the exhibition *Splendors of the Court of Saxony*. And Wilfried Zeisler was asked to take charge of the Russian section.





## PRACTICAL INFORMATION

The exhibition *The Magnificence and Grandeur of the Courts of Europe* is produced by the Grimaldi Forum Monaco with the support of Amico, Ciribelli, the Crédit Suisse and Point de Vue.

**Curator:** Catherine Arminjon

**Assistant Curator:** Patricia Bouchenot-Déchin

**In charge of the Russian section:** Wilfried Zeisler

**Scenography :** François Payet

**Place :** Espace Ravel du Grimaldi Forum Monaco

10, avenue Princesse Grace - 98000 Monaco

Site Internet: [www.grimaldiformum.mc](http://www.grimaldiformum.mc)

**Dates:** from July 11 to September 11, 2011

**Hours:** Open every day from 10am to 8pm. Thursday evenings until 10pm.

**Entrance fee:** Full price 12 €. Reduced price: Groups (+ 10 people) = 10 €. Students (-25 years on presentation of card) = 8 €. Children (up to 11) = free.

Audio guide in French/English/Italian. Price : 6 € per person.

**Combined ticket** = 20€ to include the exhibition *The Art of Graffiti : 40 years of Pressionnism*

From July 21 to August 19, 2011 in the Espace Diaghilev.

### **Ticket office Grimaldi Forum**

Telephone: +377 99 99 3000

Fax: +377 99 99 3001

E-mail: [ticket@grimaldiformum.mc](mailto:ticket@grimaldiformum.mc) and at FNAC stores

### **Catalogue for the exhibition** (Publication date in July 2011)

Two publications, in French and in English

Format 230 X 285 mm, approximately 400 pages

A co-edition Grimaldi Forum Monaco/ ESFP (Skira Flammarion Editions, Paris)

Retail price: 49 euros tax included

### **Contacts for the exhibition**

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## JOURNEY INTO THE HEART OF THE EXHIBITION

The original idea of the exhibition was based on the choice of persons who by their personality or their actions marked these Courts over a time span covering several centuries. In liaison with the event, emphasis has been put on emblematic couples such as the emperor Napoleon and Josephine, Queen Victoria and Prince Albert, and, nearer to our time, Prince Rainier and Princess Grace of Monaco.

Retracing the history of Europe with its fluctuating borders over four centuries of history is an ambitious and original undertaking. For the presentation, the decision was made to follow chronologically in time the geography of Europe from the 17<sup>th</sup> to the 20<sup>th</sup> century, starting with Portugal and Spain, then going to France and Great Britain, Luxembourg, Belgium, the Netherlands, then continuing on to Northern Europe: Denmark, Sweden and Norway; turning east to Russia, Poland, Austria and Germany, and finally, concluding the tour in the south with Italy and Monaco.

Each room is dedicated to one Court, thus respecting the identity, history and culture of each of the sovereign houses. The architecture of the palaces and their decors are evoked by audio-visual supports—films from archives, fictional films and historical photographic documents, as well as by contemporary views of the royal residences.

*The Magnificence and Grandeur of the Courts of Europe* combines the quality of exceptional loans donated by the present-day Courts from the palaces of reigning sovereigns with royal and imperial collections belonging to the great national museum collections.

The subject of the exhibition has received the support of more than seventy institutions and has benefited from the direct participation of the king of Spain, the queen of Denmark, the king of Sweden, the grand duke of Luxembourg, the king of Norway, the queen of the Netherlands.

A delighted public will discover with amazement the splendor of the treasures of Saxony, the sumptuous taste of the princes of Esterhazy, the passion of Maria Pia and Louis I (Luis) of Portugal for new techniques such as photography or the scientific interest for oceanography of their son Charles I of Portugal and the closeness of his interests on these subjects with his contemporary, Prince Albert I of Monaco. In all cases, these choices reveal both the personal life of these figures and their historic roles.

We will follow the destinies which intersected through marriages and alliances. We will thus enter into the intimacy of these personages, of these famous couples, and of their family ties, as for example with Victor Amadeus II, king of Sardinia and then Sicily in the 18<sup>th</sup> century, married to Anne Marie d'Orléans, niece of Louis XIV. Or Haakon VII, born prince of Denmark, elected king of Norway after the dissolution of the union with Sweden in 1905. Or Adolph II who acceded to the title of grand duke of Luxembourg in the 19<sup>th</sup> century or Charles of Bourbon, son of the king of Spain, married to Maria Amalia of Saxony, daughter of the king of Poland and prince elector of Saxony Augustus III who would become the first king of Naples and Sicily. Or Frederick I, prince elector of Brandenburg, first king in Prussia; John Sobieski, elected king of Poland, married to a French woman, Marie Casimire de la Grange d'Arquien, and who was the hero of the battle of Vienna in 1783, victorious against the Turks with the help, among others, of the princes of Esterhazy.

Outside of state affairs, more personal passions were shared among kings and princes. For example, oceanography, a particular interest of Charles I of Portugal and Albert I of Monaco. Gustav III of Sweden was passionate about theatre. Prince Nicolas Esterhazy was a benefactor of the famous musician Joseph Haydn. The French Riviera attracted the Czars



and the Russian aristocracy to Nice and Monaco during the reign of Alexander II of Russia. This period corresponds to the creation of Monte Carlo by Charles III, thus transforming this little state into one of the most popular tourist destinations on the Riviera.

In Turin, Victor Amadeus II, the king passionate about architecture, had many palaces built, thus completing the famous “theater *sabaudia*”, a sort of amphitheater of castles all around the Piedmont capital.

This journey into the heart of the Courts through-out centuries will enable us to present a typology of varied objects and to make treasures which are revelatory of their epoch and of the sovereigns who owned them widely known to the public, such as the Order of the Golden Fleece, and the treasures in the image of this sword covered with covered with pink diamonds, from the collections from Dresden’s Green Vault built at the initiative of Augustus the Strong. The “white gold” of Saxony as the Meissen porcelain was called, first European manufacture of porcelain, will be represented by a magnificent service executed for Elisabeth Farnese.

In Naples, Charles of Bourbon created a royal factory of porcelain, and one for a silk and semi-precious stones, as well as a tapestry factory such as the one which his parents Philip V and Elisabeth Farnese had created in Madrid. He also built a number of palaces but is particularly famous for the archaeological excavations of the cities buried by the eruption of Vesuvius: Pompeii, Herculaneum, as well as for the creation of the Naples archaeological museum.

In Prussia, amber, exclusive royal privilege and true dynastic symbol, became the official and diplomatic gift.

The role of the great military commanders such as John III Sobieski, the “savior of Vienna and of the European civilization of the East” will be represented by war trophies such as an Ottoman tent and armor and shields, trophies taken during the famous battle of Vienna.

In Portugal, the extraordinary pieces of French gold and silverwork will illustrate the new wealth of the country in the middle of the 18<sup>th</sup> century coming from the discovery of gold and silver mines in South America.

Finally, “Sissi”, the empress of Austria, will be present, among others, with her mourning dress worn after the death of her son Rudolph.

Famous movies will recall the links between the empress of Austria and her cousin Louis II of Bavaria, such as in the film by Luchino Visconti, or the great moments of Victoria’s reign and the beginning of the French-English rapprochement, or the life of the empress Josephine who assisted Napoleon in the creation of the French Empire or *Katia*, eponym film of themorganatic spouse of Alexander II. Also presented will be the grand tour of Europe of its families and cousins, remarkably recounted by Queen Margaret of Denmark.

Once upon a time there were the Courts of Europe....recreating the dream of this magnificent common history at the precise moment when the Principality of Monaco will be writing another one of its most joyful pages on the royal marriage of its prince. The Grimaldi Forum has the pleasure of inviting its public to turn over the pages of this precious volume consecrated to *The Magnificence and Grandeur of the Courts of Europe*, volume wide open onto the life and the brilliance of the great families of Europe.



# THE COURTS IN THE EXHIBITION

## 1-PORTUGAL

**Joseph I (1714-1777), king of Portugal, “the Reformer”**



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Son of John V of Portugal, directly descended from the branch of the Bragance dynasty, and of Marie-Anne of Austria, he married Maria Anna Victoria of Bourbon, daughter of Philip V of Spain and Elisabeth Farnese in 1729. He succeeded his father in 1750.

In the middle of the 18<sup>th</sup> century, the diminishing importations of gold from Brazil had brought Portugal to the brink of bankruptcy and the new king Joseph I had to put an end to absolutism and work to solve the situation, both inside and outside the country. In 1756 he named the marquis of Pombal as minister. Pombal had been in charge of the necessary changes and had obtained very effective help from the European princes, rebuilding the city of Lisbon after its destruction from the 1755 earthquake and fire. In 1762, Spain declared war on Portugal. This was the beginning of the Seven Years War. The country had to learn to be self-sufficient, and the king ordered the uprooting of certain vineyards to promote the cultivation of wheat and thus avoid famine.

The members of the Company of Jesus were expelled from Portugal and there were a series of royal edicts and decrees secularizing the institutions.

The king also had to face political, economic, social and cultural problems: the failure of absolutism, the decline of revenue from the American colonies, the over-powerful Portuguese nobility and the weakness of education.

The rich and magnificent collections of his father John V having been destroyed, Joseph I began again to build up the collection with a number of major commissions to François-Thomas Germain, gold and silversmith to Louis XV, among them a set of four silver services decorated with his coat of arms, one of the biggest commissions of French gold and silverwork ever made by a foreign court in the 18<sup>th</sup> century. The services are still in Portugal's collections.

At the death of Joseph I, his eldest daughter Maria I became queen of Portugal and married her own uncle, Peter of Portugal, to keep the kingdom from falling under foreign domination.



## Louis I, king of Portugal (1838-1889) and Maria Pia



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INSTITUTO DOS MUSEUS E DA CONSERVAÇÃO, I.P

In 1862, Louis I, son of Ferdinand II of Portugal and of Maria II of Portugal, married Maria Pia of Savoy, daughter of Victor Emmanuel II of Italy and Maria Adelaide of Habsburg Lorraine. He reigned over Portugal from 1861 to his death.

During the 1866 revolution in Spain, and after the exile of Queen Isabella II, he was offered the crown of Spain but refused it.

Louis I, a man of science and passionately interested in oceanography, had a navy career. He spent a great part of his fortune to outfit ships so as to gather diverse specimens from all the oceans of the world. He created one of the first aquariums in the world in Lisbon which he opened to the public. His son Charles I inherited the same scientific interests. He was greatly interested in technical matters and the sciences, the navy, photography and oceanography, passion which he shared with Prince Albert I of Monaco and with whom he had a close relationship.

Louis I initiated many changes in the country: creating banks, abolishing the death penalty in 1867, building railroads, ending slavery, promoting reforms in education and legislation, founding the Academy of Fine Arts, and opening to the public on Sundays the painting gallery of the Ajuda royal palace which he had transformed into the royal residence in 1862.

Queen Maria Pia, known for her great beauty, her extravagance and her refinement, was seen in Portugal as a charitable angel, mother of the poor. She was not involved in politics—her interests were rather in painting, music and science.

After the death of Louis I in 1889, she became queen dowager. In 1908 her son King Charles I (Carlos I) was assassinated in front of her by terrorists from the Portuguese Republican Carbonaria. During this attack she was able to save the eldest son of the king, the future Manuel II, but remained completely devastated by the death of her son Carlos.



## 2-SPAIN

### Philip V (1683-1746), king of Spain, and Elisabeth Farnese



Versailles, musée national des châteaux de Versailles et de Trianon  
© RMN (Château de Versailles) / Daniel Arnaudet

In 1700, Charles II, last king of Spain of the Habsburg dynasty, died without descendants after having named the Duke of Anjou, grandson of Louis XIV, as heir. Philip V, first king of the Bourbon dynasty, reigned for 45 years, the longest reign of the Spanish monarchy.

Louis XIV pushed Philip V to marry one of the daughters of Victor Amadeus II of Savoy, Maria Luisa Gabriella of Savoy. When she died in 1714, the king of Spain married Elisabeth Farnese, heir of the Medicis and of the famous Farnese collections. She would play an important political role in the kingdom and in the former Spanish possessions of Naples and of Sicily.

Following the example of Louis XIV, Philip V created an absolutist and centralized state, imposing Castilian as the only language, and modernizing Spanish state apparatus.

He abolished the institutions of every province and imposed a common judicial, political and administrative system, encouraged agriculture, created royal factories, and reorganized colonial trade. He built the Granja palace in Segovia, acquired the collections of Christine of Sweden, rebuilt the royal palace of Madrid and the Aranjuez Palace, and in 1735 created the Royal Academy of Sciences and Arts. The king was particularly interested in architecture and sculpture, and the queen, in music and dance.

Philip V died in 1746. His son from his first marriage, Ferdinand VI, succeeded him. When the latter died in 1759 without descendants, Elisabeth Farnese finally was able to see her eldest son from her marriage with Philip V, Charles, king of Naples since 1734, accede to the throne of Spain, becoming Charles III. In Naples, the new king of Spain, Charles III, left his place to his young son of nine, Ferdinand VII, who reigned there until 1833.



### 3-FRANCE

#### Josephine (1763-1814) and Napoleon (1769-1821)



Malmaison, châteaux de Malmaison et Bois-Préau  
© RMN Daniel Arnaudet



© RMN / André Martin

Josephine, born Rose Tascher de la Pagerie, was born in Martinique. She met Napoleon Bonaparte in Paris through Barras. Napoleon fell madly in love with her and it was he who gave her the name Josephine.

Josephine had two children, Eugene and Hortense from her first marriage in 1777 with Alexandre de Beauharnais. At first she was amused by Napoleon's passion for her but something told her that Bonaparte, six years younger, could be useful to her. As for him, he believed her rich and influential politically and felt a marriage with an aristocrat would be suitable for him. The civil marriage, where both parties lied about their ages, took place in Paris on March 8, 1796.

The very next day, General Bonaparte left for the Italian campaign. He wrote to Josephine, wanted her to come to him, complained because she was not with him. She finally went to Milan where she led a worldly life with the ease of a sovereign, the same royal behavior she demonstrated later.

After his return to Paris in 1797, Bonaparte left again, this time for Egypt. Josephine hastened to buy Malmaison where she hosted the military officers who had joined her husband's cause, for Bonaparte was then preparing the coup d'Etat of 18 Brumaire. Bonaparte became First Consul; she became the First Lady of France.

Although very attached to her independence, she followed Napoleon's star. She understood that from then on she would have to bend to the constraints of etiquette.

The crowning took place at Notre Dame in 1804 in the presence of the pope. Their religious marriage was discreetly held the evening before. The life of the imperial couple echoed the glorious moments of the Empire: alliances, discord, wars, the administrative organization of France, politics, diplomacy. Thus Hortense married Louis, king of Holland, Napoleon's brother, and Eugene married Augusta Amelia of Bavaria, daughter of the king of Bavaria.



However, Josephine spent long periods alone at Malmaison, at the Tuileries, at Saint-Cloud or taking the waters while awaiting the return of the emperor. Between 1804 and 1809, date of the divorce, of 2037 days, she didn't see him 836 of them. And there was a permanent on-going drama in that she was unable to give the emperor an heir. The terrible decision was taken and the divorce was pronounced the evening of December 15, 1809 in front of the whole imperial family. The emperor pronounced a beautiful homage to Josephine in declaring, "She has embellished fifteen years of my life."

In 1810, Napoleon married Marie Louise, duchess of Parma. Their union produced a son, the king of Rome. The history of the Empire after these moments of glory and hope were followed by a series of defeats and reverses until Napoleon's exile.

Josephine kept her rank and her title of empress. Passionately interested in art, she collected it and, passionate also about botany, she grew many species at Malmaison, the place which best illustrates the personality of this refined woman of extraordinary destiny.

She was extravagant with money, always in debt, and famous for her many jewels: diamond sets, pearls, emeralds and sapphires, and also for her hundreds of dresses, often shown in the many portraits of her.

In ten years, Napoleon gave her nearly 30 million. This did not keep her from being bankrupt several times, but Napoleon always paid off the debts.

All the crowned heads of Europe visited Malmaison until Josephine's death. Through her daughter, Josephine was the grandmother of Napoleon III and through her son, grandmother of a queen of Sweden, of an empress of Brazil, and of a grand duke of Russia.



#### 4-ENGLAND

#### Victoria, queen of England (1819-1901) and Albert, prince of Saxe-Coburg (1819-1861)



Versailles, musée national des châteaux de Versailles et de Trianon

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Queen Victoria, born Alexandrina Victoria of Hanover, was the daughter of Prince Edward, duke of Kent, and of Victoria of Saxe-Coburg, sister of Leopold I, first king of the Belgians. She ascended the throne at the age of 16 at the death of William IV who had died without heirs.

Queen of Great Britain and Ireland from 1837 to 1901 and empress of India, she can be seen as the first British monarch of the modern era. Her reign of 63 years, the longest reign in the United Kingdom's history, was marked by among other things, the industrial revolution. Thanks to the technological, economic and social progress during Victoria's reign, Great Britain became the dominate world power. However, political problems, the management and changing of her prime ministers and the actions of opposition forces regularly took place during all of her reign, and she was the target of attacks seven times.

She met her first cousin, Albert of Saxe-Coburg, and married him in 1840. They had nine children, all of whom married into the greatest royal families. Was Victoria not indeed called the "Grandmother of Europe?" Her daughter, the princess Victoria married Prince Frederick of Prussia, future emperor of Germany, in 1858; her son, the future king Edward VII who succeeded her, married the princess Alexandra of Denmark, daughter of the king of Denmark Christian IV in 1863; and Prince Alfred married Grand Duchess Maria Alexandrovna of Russia, daughter of Czar Alexander II in 1874.

Prince Albert was not only prince consort of the queen but also a very important and influential political advisor. Like some of the other monarchs of the same era, the royal couple created a familial concept of a monarchy with which the middle class at the end of the 19<sup>th</sup> century could identify.

In order to mark France's and England's rapprochement, Queen Victoria went to France on a private visit and was received in 1843 by King Louis-Philippe. The following year, the king of France returned the visit at Windsor Castle.

In 1851, the first world fair inaugurated by Queen Victoria at the Crystal Palace in London was an event which showed that England was in the forefront of innovation and of technical progress. Napoleon III invited her to Paris for the 1855 World Fair. It was the first official visit of an English sovereign to France in 400 years.

Prince Albert died in 1861. In 1899, year of her diamond jubilee, Queen Victoria appeared for the last time in public for the placing of the first stone of the new buildings of South Kensington Museum which became the Victoria and Albert Museum.



## 5-LUXEMBOURG

### Adolph of Luxembourg, duke of Nassau and grand duke of Luxembourg (1817-1905)



Cour Grand-Ducale de Luxembourg © imedia

In the second half of the 15<sup>th</sup> century, Luxembourg's golden age came to an end and thereafter, foreign sovereigns reigned over the destiny of the country. Whether it was Charles Quint or the empress Maria Theresa of Austria, they always showed an interest for their faraway duchy without ever living there. The French Revolution and the Empire turned this territory into French departments. In 1815, Luxembourg was raised to the rank of Grand Duchy following the Congress of Vienna.

The duke of Nassau Adolph, son of William of Nassau and Louisa Charlotte of Saxe-Altenburg, was grand duke of Luxembourg from 1890 to his death. In 1844 he married Grand Duchess Elisabeth Mikhailovna, niece of Czar Nicolas I of Russia. She died the following year. Widowed, he married Adelaide of Anhalt-Dessau in 1851. They had three children, the eldest of whom succeeded Adolph as William IV.

In 1890 Luxembourg obtained its own dynasty: the Luxembourg Nassau, and finally the sovereign lived in the country. The former 16<sup>th</sup> century city hall was transformed into a palace in 1895 and became the official residence of the new grand duke who worked to consolidate and defend the country and promote its development.

Grand Duke Adolph became the doyen of European monarchs and confirmed a clause of the family pact authorizing the succession of a princess if there was no male heir. And so in 1912, Grand Duchess Maria Adelaide succeeded him, and then, in 1919, Grand Duchess Charlotte, a sovereign who was very beloved of her people.



## 6-BELGIUM

### Leopold I, king of the Belgians (1790-1865) and Louise of Orléans



Versailles, musée national des châteaux de Versailles et de Trianon

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© RMN (Château de Versailles) / Daniel Arnaudet

Following the Vienna Congress, Leopold of Saxe-Coburg Gotha, madly in love, married Charlotte Augusta, daughter of the future king of England, George IV. But the princess died in 1817 at the age of 21. He remarried Louise of Orléans, daughter of Louis Philippe.

After having refused a position offered by Napoleon, he joined his brother-in-law the czar Alexander I in Russia, and after several victories against the French troops was named general of the Russian army in 1814.

Living mainly in England, he was one of the main advisors to his niece, the future queen Victoria. In 1830, after having refused the crown of Greece—which went to Otto I of Bavaria—the Vienna Congress proposed he become the first king of the Belgians following the independence of Belgium, separated from the Netherlands.

After having repelled the Dutch invasion thanks to the help of the French military, he married the daughter of the French king, Louis-Philippe.

The king took the oath on the constitution on July 21, 1831, date which became Belgium's independence day. Leopold used his family relationships to protect the young kingdom of Belgium and, by his neutrality in 1848, helped to preserve the peace in Europe.

In the industrialization movement typical of that period, he inaugurated the first continental railway line from Brussels to Malines.



## 7-THE NETHERLANDS

### Wilhelmina of Orange Nassau (1880-1962) queen of the Netherlands



Koninklijk Huisarchief, Den Haag / droits réservés

Queen of the Netherlands from 1890 to 1948, she succeeded her father at the age of ten. Her mother, the queen Emma, was regent until Wilhelmina was eighteen.

In 1900 she married Henry (Henrick) of Mecklenbourg-Schwerin. Nine years later, the future queen Juliana was born.

She was the most influential monarch over the Netherlands and Europe since William III of Orange-Nassau (1650-1702). She had a strong personality and employed all her political and financial powers to her uses. Wilhelmina was a soldier queen. Although she could not be named commander-in-chief, she took every opportunity to inspect her armed forces.

In 1917, there were disturbances in the Netherlands and repercussions from the Bolshevik Revolution but the queen's immense popularity reestablished public confidence in the government. She appeared with her daughter in an open-air horse-drawn carriage stirring a great movement of popular enthusiasm in her favor and quenching the revolutionary impulse. She continued during all of her long reign to meet with the great world leaders.

Between the two wars, the Netherlands emerged as an industrial power and immense works to reclaim land that had been under water were undertaken. Wilhelmina attained the summit of her power during this period.

After fifty years of reign, she abdicated on September 4, 1948 in favor of her daughter Juliana who later was succeeded by Queen Beatrix.



## 8-DENMARK

### Christian IV, king of Denmark (1577-1648)



© the Danish Royal Collection, Rosenborg

Christian IV, king of Denmark and of Norway, of the house of Oldenburg, acceded to the throne of Denmark in 1588 at the age of eleven.

In 1597 he married Anne Marie of Brandenburg who died after bearing Christian six children. The king remarried in 1615 with Kirsten Munk who was much younger than him. They had twelve children together before Christian sent Kirsten away after having discovered she had fallen in love with one of his officers. Refusing to admit the adultery, she was imprisoned. Christian IV married again, this time with Vibeke Kruse with whom he had several more children. Vibeke's children became the natural enemies of the children of his marriage with Kirsten Munk.

His court was one of the most magnificent in Europe. He was unceasingly active in developing art and architecture, built fortresses, considerably enlarged the Danish fleet, reformed the army. The king spoke several languages. He had a happy nature, he was exciting but also excitable, irritable and sensual. He never attained the greatness expected of him despite all his qualities.

He engaged in many conflicts linked to the Thirty Years War and endured a number of reverses and setbacks and not only concerning his political hopes but also in his complicated private life. In the worst moments of his life, Christian IV always hoped for a lucky chance, but he didn't have the soul of a chief of state and never succeeded in carrying out a coherent policy. Eternally warring with Sweden, he was able neither to conciliate it or guard himself against it.

He is a hero of Danish legend for his courage. In 1644, when he was 67, he again raised an army and equipped a fleet. During the naval battle of Kolberger Heide, he lost an eye from a Swedish cannonball. He remained at his post of commander until the end of the battle, battle which indeed ended in the defeat of the Danes but his courage made him a national hero.



## Christian IX, king of Denmark: the “father-in-law” of Europe (1818-1906)



© the Danish Royal Collection, Amalienborg

In 1863, Christian IX, son of Duke Frederick William of Schleswig-Holstein and of Louise Caroline, princess of Hesse-Cassel, became king of Denmark, succeeding his uncle Christian VII who had no heir. He married Louise of Hesse-Cassel in 1842.

At the beginning of their reign because of their German origins, the king and the queen had to face a certain defiance from the Danish people. The royal couple, as the Danish people, were very affected by the loss of the duchies of Schleswig-Holstein and Lauenburg, annexed by Prussia in a crushing defeat which resulted in the reduction of nearly a third of the country. Their pain at the loss of these duchies created sympathy for them among their subjects, and with time, their popularity continued to grow.

In domestic policy, the king first tried to prevent the diffusion of a wave of democracy which was spreading throughout Europe all the while allowing Iceland to have its own constitution. Finally, in 1900, he agreed to the establishment of a Danish parliament, thus ending a certain absolutism. He backed laws on social security, retirement, unemployment compensation and family policies.

Their dynastic success was due in large part to Queen Louise. Of her six children, four became monarchs or consorts: Frederick VIII, future king of Denmark who married the princess Louisa of Sweden; Alexandra who married the future king of England Edward VII, son of Queen Victoria; William who married Olga, grand duchess of Russia; and Dagmar who married the Czar Alexander III of Russia. All the generations of this huge family gathered together every year in Denmark for a long summer holiday at Fredensborg castle.

Their role as “parents-in-law of Europe” was an essential aspect of their popularity. The growing interest of the press about them added to the favorable relationship the royal family had with the Danish people.

Among the grandchildren of Christian IX were Nicolas II of Russia, Constantine I of Greece, George V of the British Kingdom, Christian X of Denmark, and Haakon VII of Norway.



## 9-NORWAY

### Haakon VII, king of Norway (1872-1957)



The Royal Court Photographic Archives, Oslo, Norway © Jan Haug

Haakon VII became king of Norway in 1905. He was born Charles, prince of Denmark, from the House of Oldenburg, grandson of Christian IX and of the queen Victoria. He married his first cousin, Maud, princess of Wales in 1896 at Buckingham Palace. They had one son, the future Olav V (1903-1957).

A referendum gave the majority to the monarchy and showed that the Norwegians were favorable to it. Haakon VII was officially offered the throne of Norway by the Norwegian Parliament after the separation with Sweden and was crowned at Trondheim Cathedral in 1906.

In 1940, refusing to submit to the demands of the Germans, he sought exile in London where he formed a government. His monogram HVII became the symbol of the cause of the resistance movement, of its solidarity and its fidelity to the exiled king.

Queen Maud was engaged in many charitable works, in particular in favor of children, all the while supporting and encouraging artists. She remained very attached to England where she died in 1938.



## 10-SWEDEN

### King Gustav III (1746-1792)



Gustave III, Lorens Pasch Le Jeune, 1777, Nationalmuseum, Stockholm.  
© Hans Thorwid / Nationalmuseum, Stockholm

Son of King Adolph Frederick of Sweden of the senior branch of the Holstein-Gottorp house, and of Queen Louise Ulrike, sister of the Prussian king Frederick II, Gustav III married Sophie Madeleine of Denmark, daughter of the Danish king Frederick V in 1766. They had two sons. The oldest son, Gustav IV, succeeded Adolph after the latter's tragic death.

At the end of the Spanish War of Succession, first major conflict of the 18<sup>th</sup> century, Sweden was among the major losers. Vanquished, ruined and bled white by the war, toward which power to turn? The France of Louis XV took the gamble to support Sweden against the threat of expansion from the East. Gustav III was born and grew up in this context, and was undoubtedly the most Francophile of the Swedish kings. His contributed greatly to the influence of the Swedish court in Europe.

The crown prince, Prince Gustav III, went to France in November 1770 with his brother to assure himself of its financial support. Received during that trip as royally as his incognito would allow it, the future Gustav III established lasting and deep ties with Mme. Du Barry, and with other famous women such as Mme. du Deffant, and with the philosophers Rousseau, d'Alembert, Marmontel, Grimm and Helvetius, (however, "nicer to read than to see", as he wrote to his mother). He was particularly successful in establishing a friendship with the duke of Choiseul and with the duke of Aiguillon, future minister of foreign affairs, and won the affection of Louis XV.

It was during this stay in Paris, on March 1, 1771, when he was attending the opera, that he was "transformed into king" according to the expression of Mme. Du Deffant in one of her letters, since it was there he learned of the death of his father. This trip was of great importance for Franco-Swedish relations, but it also affirmed his taste for power and prestige. The future minister Count de Vergennes, sent to Sweden as French ambassador from 1771 to 1774, was charged by Louis XV to ensure that such "just and reasonable inclination" as was Gustav's attachment to the interests of France would not change. So it continued for the next twenty years, even through the great disturbances in the history of France. Gustav III was made "chevalier without fear and without reproach" of the king of France and was the "champion" of the European crusade against the French Revolution.



The reign of Gustav III in Sweden was marked politically by the coup-d'état of August 1772. With both the support of the army and the people, Gustav's coup-d'état was successful, thus ending a period of chronic political instability within the kingdom and reestablishing an absolute monarchy. In a period of Europe's history marked by instability and by the Seven Years War, he reigned as an enlightened despot.

Regarding the arts, the accession to the throne of Gustav III whose imagination was as important as his energy to transform it into reality, led to a complete renewal of the royal décor. The interiors and exteriors of the palaces and chateaux were renovated as were the gardens and landscaping; ceremonial traditions were modified; and a multiplication of "pleasures" were offered to the Court to prevent it from intriguing against the king. All of this bore witness to his creative imagination as sovereign, architect and scenographer, to the great displeasure of the Swedish aristocracy. Reviving jousting and carousels from the Italian Renaissance and the reign of Louis XIV, he multiplied magnificent and complex theatrical representations of whole dramatic works in which the royal family and the Court participated for weeks at a time, so as to maintain "the heroic spirit" and "the legitimate desire of glory" "so" necessary to the nobility, meant to defend the kingdom.

His interest for fashion led him to create a genuine national costume for the purposes of bringing an end to rising consumption and import of luxury fashions of the Court and also for practical reasons. According to him, French clothing was both unpractical and unhealthy (for too tight). He therefore designed a man's outfit of black silk lined with red satin: short jacket, high neck, leg sleeves, seams trimmed in red, straight black pants, all of it tied with a red belt ending in a puff. This very notable reform led to this uniform being worn by all the lords of his entourage, both at Court as well as during their visits abroad.

But progressively, he became more and more alienated from the majority of the nobility. He was assassinated at the theater by a nobleman on March 16, 1792.



## 11-RUSSIA

### Alexander II, called the “liberator” (1818-1881)



© The State Museum Preserve « Tsarskoye Selo », St. Petersburg, 2011

*“The abolition of slavery revealed to Russia an unknown and under-estimated Alexander II, who had, from the beginning of his reign, acquired merits in Russian history equal to those of his two great illustrious predecessors, Peter the Great and Catherine the Great.”* Hélène Carrère d’Encausse.

The Czarevitch Alexander with his sophisticated education remained attached to the fundamentals of the empire—“orthodoxy, autocracy, nationality”—that on his deathbed Nicolas I had requested him to defend (1855). Emperor Alexander II nevertheless multiplied reforms necessary to the modernization of the country. He tackled the question of serfdom, and its abolition in 1861 freed millions of subjects. He also undertook reforms in the local administration (creation of the *zemstvo* in 1864), education, justice and the army which was accompanied by a relaxing of censorship. In spite of the liberalization of the 1860s, there was continued repression regarding the national aspirations in Poland and the nihilists who judged the reforms too slow. In order to finish his work, Alexander II prepared a last reform aimed at leading Russia into a parliamentary system. But terrorism had the last word, the emperor was assassinated in March 1881 and his last projects were buried along with the “liberator” by his son Alexander III.

#### **Alexander II and his summer residences.**

Under the reign of Alexander II, the St. Petersburg Winter Palace remained the official residence of the sovereign who also greatly enjoyed the summer palaces dotted around the surroundings of the capital: Peterhof, Tsarskoye Selo, and Gatchina. Under his reign, the magnificent baroque palace of Tsarskoye Selo was restored and modernized. The imperial couple lived in the former apartments of the empress Catherine II in which ancient décor was tastefully mingled with modern comfort, propitious for official ceremonies or for the intimate family life which took place on this domain located some twenty kilometers from the capital. Further on, forty-five kilometers from St. Petersburg, the imposing Gatchina palace was used by Alexander II for the hunt. Offered by Catherine II to her protégé Grigory Orlov, the palace was enlarged under the reign of Nicolas I and Alexander II. He redecorated the apartments in the eclectic taste of the 19<sup>th</sup> century.



### **The Russians and the French Riviera under the reign of Alexander II**

Starting in 1856, the mother of Alexander II, the empress Alexandra Feodorovna, born Charlotte of Prussia (1798-1860) spent the winters in Nice. After that, her daughter-in-law, the empress Maria Alexandrovna, born Marie of Hesse (1824-1880) and the whole of the imperial family habitually sojourned on the French Riviera. The Czarevitch Nicolas (1843-1865) (Niks), worthy heir to his father and nicknamed “the hope of Russia” went there for treatment and died there prematurely at the age of 21. Russia's political future was therefore sealed in Nice, the death of Nicolas leaving the destiny of the empire in the hands of his brother, the future Alexander III.

The stay on the coast, propitious to rest, was also the occasion for family, dynastic and political encounters which led to the economic development of the region and the development of tourism. Prince Charles III of Monaco (1818-1889) decided to develop Monte Carlo, entrusting François Blanc with the development of the Society of Sea Bathing and Sea Baths, of his famous casino, and of the Hotel de Paris where Russian and foreign visitors contributed to the success of the Belle Époque.



## 12-POLAND

### John III Sobieski, king of Poland (1629-1696)



Portrait of John III Sobieski. Jan Tricius - Ca. 1676  
Wilanow Palace Museum, Varsovie  
© Wilanów Palace Museum, photo: Z. Reszka

At the end of his traveling, in 1648, he undertook a military career. In Warsaw in the spring of 1655 he met for the first time Maria Kasimira Louise de la Grange d'Arquien (1641-1716), protégée of the queen of Poland Louise of Gonzague and one of her ladies-in-waiting and with whom she had come to Poland in 1646. John III Sobieski married her in 1665 and they had five children.

He undertook a military career and particularly distinguished himself in the wars against the Ottoman Empire but also against the Muscovites and the Swedes. John Sobieski was elected king of Poland in 1674 and was crowned in 1676. His ambition was to unite Christian Europe in driving away the Turks. To accomplish this, he made an alliance with the Holy Empire and won the Battle of Vienna on September 12, 1683 with imperial and Polish troops under the command of Charles V of Lorraine against the Turkish army which for the second time had laid siege to Vienna. John III Sobieski attacked them and routed them in an hour and a half. Liberator of Vienna, he was nicknamed the "Lion of Poland."

John III Sobieski was one of the greatest kings of Poland and his successor to the throne of Poland was Augustus II, Elector of Saxony.



## 13-PRUSSIA

### From Frederick I to Frederick William IV 1701-1858



Frederick William I, Pesne workshop, Berlin  
Stiftung Preußische Schlösser und Gärten Berlin- Brandenburg © rights reserved

#### **King *in* Prussia?**

Frederick III of Brandenburg (1657-1713) was indeed and that since 1688 prince elector of Brandenburg, but only in so much as it depended on the emperor of Germanic Holy Roman Empire. Called like his father Frederick William the grand elector, he aspired to become king, something that was not possible within the Empire. However, he was also duke in Prussia, a territory recently independent of Poland. But Augustus the Strong, prince elector of Saxony had been elected king of Poland, and the brother of his second wife Sophie Charlotte of Hanover was George, prince elector of Hanover, future king of England. Frederick III therefore used his close family relationships with the House of Orange and with the king of England and convinced Emperor Leopold I to recognize his crowning in Prussia. And so on January 18, 1701, he crowned himself, taking the name of Frederick I King *in* Prussia. As Prussia was still a duchy, he could not call himself Frederick *of* Prussia. With his second wife, Sophia Charlotte, a queen known for her culture, a musician, philosopher and friend of Leibnitz, a genuinely enlightened princess, he undertook real artistic and political policies, creating academies and royal residences.

At his death in 1713, his son Frederick William I, called the sergeant king (1688-1740) succeeded him. His many reforms so as to stabilize finances and reorganize the administration marked the image of Prussia-Brandenburg over several generations. Supported by his wife and cousin Sophia Dorothea of Hanover, daughter of the future king of England, George I, he negotiated politically advantageous marriages for most of his fourteen children. One of his daughters, Louise Ulrike, thus became queen of Sweden and mother of the future Gustav III.

#### **King *of* Prussia!**

In 1740, his eldest son succeeded him and became the most famous sovereign of the Hohenzollern dynasty, taking the name of Frederick II, called the Great (1712-1786). Frederick II, the very same one over whom Voltaire had enthused and who had played the flute at Sanssouci, was no sooner king than he broke with the policies of his ancestors and undertook three wars against the imperial house of Hapsburg, transforming Prussia-Brandenburg, now reunited into a single territory, to the first rank of European powers. He changed his title and after that was called, as were his successors, king *of* Prussia.



His nephew, Frederick William II (1744-1797) followed the matrimonial policies of his ancestors. The double marriage of the two sisters Mecklenburg-Strelitz, nieces of Queen Charlotte of England, with the two elder princes of Prussia was the pretext to commission the double portrait of the two sisters, sculpture-icon of popular imagery. In 1797, Frederick William III (1770-1840) ascended to the Prussian throne. His wife, Queen Louise (1776-1810) was venerated as a myth during her lifetime because of her beauty, of the family values she incarnated, and because of her premature death, but especially because of her opposition to Napoleon which made her the heroine of Prussian resistance. Their children were mostly married to German royal houses while their daughter, Princess Charlotte of Prussia, became Alexandra Fiodorovna (1798-1860), wife of the future Czar Nicolas I. During one of their stays in Berlin, one of the most famous festivities put on by Prussia, the “festivity of the white rose” was held in her honor on July 13, 1829 in the new Potsdam palace.

Their oldest son Frederick William IV (1795-1861) was the first to receive the homage of the people during his crowning. In 1858 for health reasons, he had to transmit the regency to his younger brother William who became king of Prussia three years later, taking the name of William I, and then first German emperor after the Franco-German war in 1871. His son Frederick III as well as his grandson William II bore the title of emperor until the 1918 revolution which marked the end of the Prussian monarchy.

Thanks to exceptional loans coming not only from all over Germany but also from Denmark and Russia, visitors will better understand how art and the matrimonial alliances enabled a principality to become a genuine European power.



## 14-SAXONY

### Augustus the Strong (1670-1733)



Augustus II, king of Poland, prince elector, on horseback, before 1728.

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Frederick Augustus I, prince elector of Saxony, who became king of Poland as Augustus II, belonged to the house of Wettin whose historical dynastic cradle was in Meissen. The actual descendant still bears today the very ancient title of margrave of Meissen. Nicknamed “the Strong” because of his impressive force, Augustus stupefied his contemporaries by his artistic achievements and his court festivities which surpassed those of Louis XIV.

As every prince or young wealthy nobleman of his era, he took his “grand tour” of Europe to complete his education and establish closer relations with the main sovereigns of the other Courts. His stay at the French Court where he was received as a “relative” impressed him deeply, and for just reason: Louis XIV welcomed him in his black robe covered with diamonds at the Versailles chateau whose Hall of Mirrors had just been finished, in the middle of his collections and his gardens. The view of all that definitively influenced the young prince’s taste.

In 1696, the death of the king of Poland John III Sobieski provided him with the unique occasion to become king since Poland was an elective monarchy. The only obligation for being a candidate—to be Catholic. A formality for the protestant prince elector who willingly converted in a personal capacity, leaving the Saxons free to practice their religion. A crown is certainly worth a mass! He was elected king of Poland in 1697 and afterwards spent his time in both of his capitals: Dresden and Warsaw.

His only legitimate son, the future Augustus III from his marriage with Eberhardine of Brandenburg-Bayreuth, and who also converted to Catholicism so as to also be able one day to reign over Poland, married Archduchess Maria Josepha of Austria in 1719. The marriage was the occasion for a month of festivities of unequalled splendor, pretext to a complete renovation of the residence of Dresden and of its surroundings.

Protector of the arts and a great art patron, Augustus the Strong made Dresden a capital of European rank. At his death, he left his son an entirely rebuilt city. In the north, on the other side of the Elbe River, extended the *Neustadt* (the New City) with its churches, its Japanese palace, its mansions and elegant avenues laid out in crossroads. On the castle side of the river, the city was embellished by the *Zwinger* and its gardens, new streets, new housing, new palaces, the equestrian Academy and many other buildings. Soon the city would have a new cupola—Protestant—crowning the *Frauenkirche*. Outside of Dresden, the mad building craze of Augustus II reached the old Renaissance castle of Moritzburg which was entirely rebuilt. So was that of Pillnitz—it now had its Water Palace and its Mountain Palace, both



surrounded by French gardens. Other new castles were acquired and renovated, such as *Gross Sedlitz*, with magnificent gardens laid out around them.

In order to present the extraordinary collections of his ancestors coming from the wealth of the Ore Mountains and his own collections which were considerably enriched by the fantastic talent of the famous silversmith Dinglinger, Augustus the Strong completely redid the *Grüne Gewölbe* or the Green Vault. He drew up the plans himself, and created from the ensemble of rooms the first museum opened to the public. He also installed a genuine Palace of Science in the *Zwinger*.

His true passion however, and one he openly proclaimed, was porcelain. "Don't you know that it's the same for oranges as for porcelain, that all those who are subject to one or the other malady never feel they have acquired enough but rather always want more and more," he said to one of his ministers. Passionate to the point of exchanging with the king of Prussia a whole regiment of soldier-dragoons against a hundred pieces of Chinese porcelain, he built the Japanese Palace solely for the purpose of presenting his collections of porcelain, not only from China and from Japan but also those of Meissen since it was under his reign and under his impulse that the secret of hard porcelain was discovered, the porcelain which was to become the genuine "white gold of Saxony."

One of his granddaughters, Maria Amelia of Saxony, married Charles III of Spain in 1738, son of Philip V of Spain and Elisabeth Farnese, king of Naples and of Sicily and future king of Spain. Another granddaughter, Maria Josepha of Saxony, married the Dauphin, son of Louis XV. Augustus the Strong was therefore the great grandfather of Louis XVI, Louis XVIII and Charles X.

According to legend, he had innumerable mistresses and some three hundred natural children. He recognized eight of them including the son of the very beautiful Aurore von Koenigsmark, the famous Maurice of Saxony, who became Marshal of France, who was an intimate of Louis XV, who was the victor and hero of Fontenoy, and who was an ancestor of Georges Sand.



## 15-BAVARIA

### Louis I, king of Bavaria (1786-1868)



Louis I, Joseph Stieler, Bayerische Verwaltung der SSGS.  
Residenz München  
© Bayerische Schlösserverwaltung

The Wittelsbach dynasty reigned over Bavaria without interruption from 1180 to 1918, and Louis I from 1825 to 1848. Son of the count palatine Maximilian Joseph of Palatinate Deux Ponts Birkenfeld, one of the junior branches of Wittelsbach, Louis was born on August 25, 1786 in Strasbourg. In 1789, he fled Alsace with his family. His father became prince elector of Bavaria-Palatinate, thus reigning over large territories in the south and west of the Empire. Twenty years later he would become the first king of Bavaria under the name of Maximilian I. Louis, crown prince, made a number of journeys to Italy, tours that would ultimately greatly influence his taste. Thanks to him, Munich became a top-ranking artistic city of Europe.

Thanks to its alliance with Napoleon, Bavaria was elevated to the rank of kingdom in 1806. However, Louis never hid his nationalist convictions. In order to avoid the choice of a wife designated by Napoleon (his sister Augusta Amalia having married Eugene de Beauharnais in 1806), he married Princess Theresa of Saxony-Hildburghausen in 1810. On the occasion of their marriage, a horse race took place in the *Theresienwiese*, located at the time in front of the Munich gates. This was the first Beer Festival or Oktoberfest.

Louis and Theresa had nine children. Their oldest son Maximilian II reigned over Bavaria from 1848 to 1864 and his oldest son Louis II (grandson to Louis I) reigned until 1866, at which time Bavaria lost its independence and became a part of Prussia. The king died tragically in 1886. Otto, second son of Louis I, was the first and ephemeral king of Greece, thus carrying out for a time the Hellenic dream of his father who had been a great admirer of ancient Greece and Rome.

In 1818, Louis, still crown prince, decisively contributing to the creation of Bavaria as the first constitutional monarchy of the new German Federation (Deutscher Bund). His accession to the throne in 1825 enabled him to pursue his political goals but also to realize the scope of his artistic projects. After five years of a rather liberal government, his autocratic tendencies began to take over. When in 1847 he wished to give his mistress, the dancer Lola Montez, the right of citizenship and wished to raise her to the rank of countess of Landsfeld, a conflict was set off with the government. Meanwhile protests by the population were fueled in the spring of 1848 by news of the February Revolution in Paris. Faced with ineluctable



concessions which would have meant a restriction of his power, the king renounced the throne in 1848 in favor of his son Maximilian. The last twenty years of his life were devoted to pursuing his urban and artistic projects.

Beginning in 1816, the first stone of the Glyptothek was laid. The Glyptothek was designed according to plans by his favorite architect, Leo von Klenze, who also carried out those for the *Alte Pinakothek* (1826-1842). The *Neue Pinakothek* designed for art of the 19<sup>th</sup> century, was carried out according to plans by August von Voit (1846-1853). The Art Exposition Hall, today the ancient state collections (1838-1845), and the Propylaea (1854-1862) formed the whole of the royal square (*Königsplatz*). The *Ludwigstrasse*, created by Klenze who began the project in 1816, with its palaces and ministries, its Odeon concert hall, its library, its university (transferred to Munich in 1826) as well as Saint-Louis church, opening the old city toward the north, was conceived as a genuine *via triumphalis* whose departure point is still the Field Marshals Hall (*Feldherrnhalle*, 1841-1844) built according to the example of the *Loggia dei Lanzi* in Florence, as well as the residence palace that Louis had enlarged by two huge wings. The whole concludes with the Victory Gate (*Siegestor*) erected in memory of the victory over Napoleonic France.

La Walhalla, near Regensburg on the Danube, a sort of Pantheon, was created to house the busts of the "Germans who achieved fame in a glorious manner." (1830-1842). In the *Theresienwiese* stands the temple to the glory of Bavaria (*Bayerische Ruhmeshalle*) with its 20 meter-high bronze statue "Bavaria" (1843-1853) dedicated to Bavaria's history. The Hall of Liberation (*Befreiungshalle*) was built near Kelheim (1842-1863) to glorify the highlights of the war of liberation from 1813 to 1815.

Louis I, as a passionate builder, visionary urban planner and perseverant collector, attained his goal of creating a "kingdom of art." He died in Nice on February 29, 1868 and was buried in Munich in the Saint Boniface Benedictine Abbey.



## 16-AUSTRIA

### Elisabeth, empress of Austria, queen of Hungary (1837-1898)



Esterházy Privatstiftung, Schloss Eisenstadt; Photo: Gerhard Wasserbauer, Wien

Daughter of Duke Max in Bavaria from the junior branch of the Wittelsbach dynasty and of the royal princess Ludovika of Bavaria of the senior branch, the future empress of Austria who was not predisposed for such a destiny, grew up between Munich and Possenhofen on the shores of Starnberg Lake—the country residence of her parents—until her marriage with her cousin, the emperor of Austria, Franz Joseph I, on April 24, 1854 at the church of the Augustins in Vienna.

No sooner does one pronounce their two surnames than the radiant image of “Franz” and “Sissi” surges up, the latter immortalized by the features of Romy Schneider. Few sovereigns have been to such an extent the object of a cult as was the empress Elisabeth. Her tragic death transformed a personality very little understood by her contemporaries into a legendary figure.

Shy and independent, the young Elisabeth, although forming with her husband a very united couple, was never able to surmount her fear nor her nervousness in confronting the Court of Vienna. She began almost immediately to suffer from insomnia, lack of appetite and a chronic cough, symptoms aggravated by the death of her first daughter Sophie at the age of two. In 1860, Elisabeth was sent to Madera for treatment of a pulmonary illness. She prolonged her journey spending time in Corfu, Venice and Possenhofen among other places, only returning back to Vienna two years later.

At her return, the young timid woman had metamorphosed into a triumphant beauty who was immortalized by the painter Winterhalter. But she appeared less and less often at official functions, spending her time traveling and horse-back riding, a sport in which she particularly excelled by her virtuosity, often participating in high level competitions.

Feeling close to the proud and independent temperament of the Hungarians, she learned their language and was a fervent spokeswoman for their interests. She undoubtedly played a real role in the Hungarian compromise recognizing the historic rights of the Hungarians which led to the creation of the Austrian-Hungarian Empire. In 1867, the emperor and the empress were crowned king and queen of Hungary in St. Mathew's Church in Budapest.

Their silver wedding anniversary in 1879 was the occasion to show again a public image of the imperial couple. By love for her spouse, Elisabeth agreed to reappear at his side,



brilliantly dressed and wearing the famous ruby parure. That was the last time she posed for a portrait.

The tragic deaths of her oldest daughter Sophie; of her brother-in-law Maximilian, first emperor of Mexico, who was shot to death; of her other brother-in-law Maximilian, prince of Thurn and Taxis, husband of her sister Helene; of her cousin Louis II of Bavaria, found drowned; of her parents; of her friend the count Andrassy; of her sister Sophie Charlotte, duchess of Alencon, burned to death in the terrible fire of the Charity Bazaar; the madness of her sister-in-law and especially the mysterious death of her only son, the archduke Rudolph all contributed to perturb the personality of the empress who became more and more obsessed by her physical beauty.

Always dressed in black, she traveled through-out Europe, finding refuge in Corfu and in the Achileon palace which she had built and where she was able to indulge in her passion for antique Greece and Rome and for poetry.

The news of her assassination in Geneva on September 10, 1898 shocked all of Europe and marked the end of a troubled, unhappy and little understood life. Elisabeth entered into legend. She was just sixty years old.



## 17-ESTERHAZY

### The prince Nicolas II Esterhazy (1765-1833)



Nicolas II, Martin Knoller, 1793, Eisenstadt - Fondation privée Esterhazy  
Esterházy Privatstiftung, Schloss Eisenstadt; Photo: Gerhard Wasserbauer, Wien

Nicolas II Esterhazy belonged to a great Hungarian noble family which possessed from the 17<sup>th</sup> century on great wealth and treasure. It was Paul Esterhazy (1635-1713) who was at the origin of the Esterhazy myth, while the reputation of Nicolas I (1714-1790), called the “Magnificent”, grandfather of Nicolas II, and who participated in numerous battles, was founded on Esterhaza, the “Hungarian Versailles.” With Haydn as Kapellmeister, Esterhaza became a major center for European music.

Nicolas II, through his marriage with Maria Josefa Hermenegilde von und zu Liechtenstein, became a member of the highest Austrian aristocracy. He traveled a great deal, particularly in Italy, and established his residence at Eisenstadt where he gathered together the collections he had created, leading a life-style which made him among the most prominent personalities of his time. Eisenstadt became a center and meeting place for the European aristocracy.

He was a fascinating art patron for he had an extremely wide range of interests. In music, he brought together such famous names as Haydn, Hummel and Beethoven. In art, he constituted a magnificent collection of paintings, drawings and engravings. In architecture, he was a great builder and even if his ambitious projects were not always achieved, he left at Eisenstadt the most beautiful English garden in the Hungarian kingdom and accumulated collections of plants and sculptures.

If the reality of the personage remains still rather unknown, the reputation of his collections is renown. He undoubtedly shared the goal of the Napoleon museum which he had admired in Paris, to know how to gather together universal masterpieces and to make them available to the public. His director of the collections expressed this same ambition in his first printed catalogue (1812-1815): “The fact of bringing together again artistic monuments which had been dispersed and buried in private collections, to erect a magnificent haven for the muses frightened off by the sound of guns, and to open it to a large public is an enterprise worthy of the great and has been indeed the noble goal to which Your Excellency has devoted himself with generosity.”



## 18-TORINO

### Victor Amadeus II, king of Sicily and Sardinia (1666-1732)



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Born prince of Piedmont, duke of Savoy, king of Sicily and then of Sardinia, he was the son of Charles Emmanuel II, duke of Savoy and prince of Piedmont, and of Marie Jeanne Baptiste of Savoy-Nemours.

His first marriage in 1684 was with Anne Marie d'Orléans, niece of Louis XIV, daughter of the duke d'Orléans and of Henrietta Anne of England. They had eight children, among them Charles Emmanuel III who reigned in his turn; Maria Luisa who would become the first wife of Philip V, king of Spain; and Maria Adelaide who married the duke of Burgundy, grandson of Louis XIV. Widowed in 1728, he remarriedmorganatically an Italian woman with whom he had no children. He had two other legitimate children from his long involvement with a Frenchwoman.

Allied with France by his marriage and his interests at the beginning of the War of Spanish Succession, he changed camps, rejoined Austria, destroyed the French army during the siege of Turin in 1706 with the help of his cousin, Eugene of Savoy.

King of Sicily in 1713 and of Sardinia in 1720, Victor Amadeus gave the Savoy states their independence and placed them in the first rank of Italian states. His main qualities were his legislative abilities and his immense military talent. A great builder, he commissioned the famous architect Juvarra for the realization of his many projects, thus perpetuating the Savoy taste for palaces built all around Turin and forming what is called the *teatro sabaudia*.

In 1730, to the general surprise, he abdicated in favor of his son Charles Emmanuel III. But when he tried to return to the throne, disapproving of his son's policies, the king imprisoned him in Rivoli Castle where he died in 1732.



## 19-NAPLES

### Charles, king of Naples (1717-1788)



Droits réservés © Palazzo Reale Caserta

Charles of Bourbon was the son of the king of Spain Philip V and of his second wife Elisabeth Farnese whose intentions were to restore the lost prestige of Spain in Italy. In 1738 he married Maria Amalia of Saxony, daughter of Augustus III of Poland, granddaughter of Augustus the Strong. This marriage consolidated the peace between Austria and ended the diplomatic differences with the Holy See which finally recognized Charles as king of Naples.

Charles arrived in Florence in 1732. Elisabeth's goal was to obtain the kingdom of the Two Sicilies for her son. In addition, the Neapolitans wished to bring to an end the government of the foreign power Austria and were favorable to Charles, Infante of Spain, being named king of Naples and Sicily. Charles made a triumphal entry there on May 10, 1734. He was to be the first king to live in Naples after more than two centuries of vice-royalty. In 1735, he went to Sicily where he was crowned king of the Two Sicilies at Palermo.

At the death of his half brother Ferdinand VI king of Spain in 1759, Charles, king of Naples succeeded him to the throne under the name of Charles III. Before leaving Naples, he made sure of the succession of the kingdom of Naples for his eldest son, the future Ferdinand IV, then nine years old, thus reducing the permanent ambitions of the House of Savoy, kings of Sardinia and Sicily, over southern Italy. Ferdinand IV married Maria Carolina, sister of Marie Antoinette, queen of France, and daughter of Maria Theresa of Austria, in order to consolidate the alliance with the Empire.

A philosopher king and philanthropist, an enlightened despot, Charles of Bourbon was very loved by the Neapolitans and responded to their needs in creating a genuine nation after centuries of foreign domination. He also introduced a policy of profound administrative, social and religious reforms which the kingdom had long awaited. He founded an insurance company, took measures to protect the forest patrimony, tried to begin the exploitation of mineral resources.

Among his other achievements, Charles undertook the restoration of the Naples Royal Palace, the construction of the Portici Palace, the San Carlo theater which was built in only 270 days, the Capodimonte Palace, and he also restored a number of ports. He contributed to the creation of the Capodimonte porcelain factory, built the military fort of Granatello and created from almost nothing a national army and a fleet.

He ordered the excavations of Herculaneum, Pompeii, Oplontis, and during the work in 1752, the ruins of Paestrum were discovered.

The last years of Charles III king of Spain were troubled by the conflict with his third son Ferdinand, king of Naples and with his daughter-in-law Maria Carolina



## 20-MONACO

### Prince Charles III, founder of Monte Carlo (1818-1889)



Archives du Palais princier de Monaco / droits réservés

Prince Charles III who acceded to the throne in 1856 bent his efforts toward transforming the Principality of Monaco into a modern state, recognized internationally and with all the attributes of sovereignty. To do this, he reformed the administration and judicial system and developed diplomatic relations. In 1857 he instituted a “celebration of the Sovereign” and in 1858, created a national decoration, the order of Saint Charles. He also provided the country with a national flag in 1881, undertook the minting of money which had ceased since 1838, created postal stamps, achieved religious autonomy in obtaining the creation of a bishopric in 1887, and organized Monaco's participation in the great international exhibitions.

But the figure of Charles III is known especially by those in tourism circles for the creation of a new city, named Monte Carlo (Mont Charles in Italian). This new district was founded in 1866 on the Spelugues plateau, around the casino and Hotel de Paris which had opened in 1864. Very soon, hotels, restaurants, cafes, villas and buildings multiplied. A church was built, Saint Charles church, which opened in 1883.

Heart of this new center which attracted the whole of European aristocracy, the casino was successively enlarged. The opera, built by Charles Garnier himself, architect of the Paris opera, was inaugurated in 1879. Great artists of the epoch were commissioned to decorate its interior and exterior.

With Prince Charles III, Monaco and its mythical district of Monte Carlo became renown world-wide, an international renown which has only continued to grow. The Monegasque prince could not have imagined, at his death in 1889, what would be the extent of its aura.



# ENCOUNTER WITH THE COMMISSIONERS

## Catherine ARMINJON

General curator of patrimony at the Patrimony Department, Ministry of Culture  
Chevalier of Arts and Letters.

Member of the high commission of Historic Monuments

Member of the Acquisitions Committee of Historic Monuments

Secretary-General of the French ICOM Committee

President of the International Committee of Decorative Arts

Author and scientific director of publications on art objects and decorative arts. She has published the *Dictionnaire des poinçons de l'orfèvrerie française (Dictionary of hall markings of French gold and silverwork)* for the editorship of publications on gold and silverwork in French provinces; the *Vocabulaire du Métal (Vocabulary of Metal)* published by Editions du Patrimoine; the *Dictionnaire de l'ameublement et des objets mobiliers (Dictionary of furnishings and furniture objects)* published by Editions du Patrimoine.

She has participated at numerous conferences and on catalogues and exhibitions. She is a part-time lecturer at Paris IV University and professor at the National Institute of Patrimony.

She is in charge of exhibitions for the Patrimony Department at the Luxembourg Museum in Paris and scientific director of the National Center of Monuments.

She has been commissioner of many exhibitions

- 1789-1989 *Exhibition of Decorative Arts* - New York at the Cooper Hewitt Museum.
- *The tapestries of the 17<sup>th</sup> century in the historic monuments* - Chambord Château
- *Medieval tapestries. The Gothic in Normandy*
- *Art masterpieces in Limousin* - Luxembourg Museum, Paris
- *Gold and silverwork in lower Brittany* - Luxembourg Museum, Paris
- *Gold and silver work of higher Brittany* - Museum of Brittany, Rennes
- *Gold and silver work of Nantes* - Nantes
- *Gold and silverwork of Anjou and lower Maine* - Angers
- *Gold and silverwork of Savoy* - Chambéry
- *Gold and silverwork of Lyon and Trévoux* - Lyon
- *Versailles and the royal tables* - Versailles Château
- *Maximilien emperor of Mexico* - Trieste, Miramar Château
- *Cathedrals de France* – Palais du Tau, Reims
- *François I and Italy* - Chambord Château
- *Prosper Mérimée, the founder of historic monuments* - Conciergerie, Paris
- *When Versailles was furnished in silver* - Château de Versailles
- *Androuet du Cerceau at the French Monuments Museum* - Cité de l'architecture et du patrimoine
- *Sciences and curiosities at the Court of Versailles* - Versailles Château

## Three questions for Catherine ARMINJON, exhibition commissioner

### How did you make the selection of the historical figures within each Court?

For an exhibition of this scope encompassing all the European Courts, it was necessary to make a balanced and coherent choice in time and in space, ensuring that all the countries be represented.



It was important not to focus exclusively on the most well-known figures or prefer those personages who had become legendary figures. Some were chosen because their national destiny led them to rule over new countries. Others were included because they were the first sovereigns during a new period of history of their country. And finally, there was the choice of sovereigns who marked the new era both politically and socially as well as in terms of innovation and modernity. There were also the figures who played a major role during certain conflicts. In all cases, the choice was always made in close collaboration with those in charge of the collections and with historians from different countries. It was more interesting to be able to cover and discover figures up to the 20<sup>th</sup> century. The visitors will thus journey through this history in discovering sometimes unexpected protagonists, not in following an established chronology but rather in making a fabulous tour of Europe.

**What in your opinion are the most remarkable works presented in this exhibition?**

The most remarkable works are determined not exclusively by their richness or their beauty but also in relationship to a historic value. Of note are the masterpieces of 18<sup>th</sup> century French gold and silverwork in the treasures of the former Court of Portugal; the remarkable tapestries of the same period from the Madrid workshops; the parures belonging to the empress Josephine; the magnificent portraits of Queen Victoria of England and Albert; a very beautiful portrait of Gustav III of Sweden, and theatre costumes illustrating the very particular taste of this king for the theatre; the cabinets of curiosities belonging to the king of Denmark Christian IV; the tent taken from the Turks by the king of Poland John Sobieski during the Battle of Vienna; the gold from Prussia and their magnificent cabinet of porcelain; the treasures of Augustus the Strong in Dresden; a model of the royal palace of Caserte near Naples showing the first sovereign with his very particular interest in archaeology, king Charles of Bourbon, initiating the first excavations of Herculaneum and Pompeii; a magnificent portrait and a wonderful dress belonging to the empress of Austria Elisabeth, the famous Sissi; a portrait of Honoré, prince of Monaco, by the Philippe de Champaigne workshop.

**In thus intersecting these destinies and also the passions of these personalities, was it your goal then to propose to the public to turn the pages of a great History book and to learn some of its lesser known events?**

Yes, effectively so, it is a history book of the unexpected where each one can make his own choice, become particularly interested in one or another of these protagonists of Europe's history. One rediscovers here the political roles, the marriages and other family alliances which also influenced events or introduced new customs in social, artistic and scientific fields.



## **Patricia BOUCHENOT-DECHIN**

Assistant curator of the exhibition *The Magnificence and Grandeur of the Courts of Europe* (Monaco, July to September 2011), Patricia Bouchenot-Déchin is a writer and historian, and an assistant researcher at the Versailles Château Research Center.

She was born in Paris to a cosmopolitan family scattered principally through-out Europe, and her origins as well as her tastes naturally led her to an interest in public affairs, in history, and in Europe.

After classical studies (philosophy, Latin, Greek) at Versailles, a master's of public law at the Paris II-Assas Law Faculty and the Paris *Institut d'Etudes politiques* (department public service), Patricia Bouchenot-Déchin was assistant mediator to the vice-president of Cultural, Family and Social Affairs at the National Assembly.

Married and mother of four children, she chose to turn to research and writing. Her taste and her knowledge of archives enabled her to unearth material from original sources and to publish several works. Her first biography, *La Montansier, une femme d'affaires* (Perrin, 1993; 4<sup>th</sup> edition 2007), was adapted for the theater. Her work on the 18<sup>th</sup> century furnished the material for *Plaisir de Versailles, histoire du théâtre et de la musique à Versailles aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles* (Fayard, 1996), *Essai à quatre mains* with Philippe Beaussant of the French Academy, as well as two novels, *Au nom de la Reine* (Plon and France Loisirs, 1998, third edition 2006) and *L'Absente* (Plon, 2004).

*Henry Dupuis, jardinier de Louis XIV* (Perrin - Versailles château and *Grand livre du mois*, 2001, Réed. 2007) is the first volume of a collection dedicated to the trades of Versailles, *Métiers de Versailles*. Gardeners of the 17<sup>th</sup> century remains her main subject of studies.

Her most recent essay, *Le roman de la Saxe* (Rocher-Château de Versailles Editions, 2006) is also an exploration into her own roots and history.

Regularly called upon for exhibitions, Patricia Bouchenot-Déchin has been assistant commissioner for the exhibitions *The Splendors of the Court of Saxony, Dresden in Versailles* (Versailles, 2005-2006) multimedia director of the exhibition *Sciences and Curiosities at the Court of Versailles* (Versailles, 2010-2011), among others.

She is a member of the *Académie des Sciences morales, des arts et des lettres*.

## **Wilfried ZEISLER**

### **In charge of the Russian section (Czar Alexander II)**

Wilfried Zeisler holds a doctorate degree in art history from the Sorbonne, with a postgraduate degree from the *Ecole du Louvre* where he taught decorative arts for many years.

He has continued his research on French decorative arts by his study of Franco-Russian diplomatic gifts and the orders and purchases of French art objects by the Court of Russia in the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century.

He has participated in many conferences and published numerous articles in France and abroad, in particular on the history of collections, jewelry, gold and silverwork, ceramics and furniture. In 2008, he contributed to the catalogue for the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*, organized by the Cleveland Museum of Art in the United States.

He was guest curator of the section "Jewelry and Imperial Orders" for the exhibition *Moscow, Splendours of the Romanovs* (Grimaldi Forum, Monaco, 2009) and exhibition commissioner for *Gifts of the Czars. Naval Diplomacy in the Franco-Russian Alliance 1891-1914* (Musée national de la Marine, Paris 2010).



# THE SCENOGRAPHIC JOURNEY

## François PAYET SCENOGRAPHER OF THE EXHIBITION

Architect DPLG

Exhibition and museography designer, François Payet has designed the exhibitions, *Imperial St. Petersburg from Peter the Great to Catherine II* (2004), *Queens of Egypt* (2008), and *Moscow, Splendours of the Romanovs* at the Grimaldi Forum Monaco.

François Payet was born in 1962 in Nancy. He studied architecture in Lyon and Paris where he worked on modern spatiality, the composition of housing and the memory of place at the Paris Belleville architectural school.

From July 1987 to December 1989 while still a student he worked for Henri and Bruno Gaudin. During that time, he worked on the construction of the Archives of Paris, on drawing up plans for the new library (*La Très Grande Bibliothèque*) and on the building permit for the French Sports Building (*Maison du Sport Français*) at Charlety Stadium.

In 1991, he graduated from the Paris Belleville UP8 School of Architecture

In July 1990, he met François Confino and discovered exhibition display design. In 1991, he was project manager at Confino Agency and remained Confino's closest collaborator for more than five years. Under his direction, he designed a number of projects: the exhibition design for the Seville Discovery Pavilion, the *Vue d'Avion* in Montreal, the exhibition *Cinema Avenue* in Japan, the competition for the project *Water and Utopias* for the Lisbon Universal exhibition Pavilion and on the project of *Cité Ciné 2* at La Defense in May 1995.

In 1995, he founded with Jean-François Bodin and Olivier Massart the Architecture, Museography and Scenic Installation Agency (*Agence d'Architecture, Museographie, Installation Scenographie*) (AMIS), agency which designed 14 museum exhibitions both for the major Paris museums (Georges de la Tour at the Grand Palais, Soulages and Calder at the Modern Art Museum of the City of Paris), as well as exhibitions in other French and European cities (Nantes Estuary, Les Champs de la Sculpture-Lisbon)...

In 1998, he began working as a free-lance exhibition designer, working on the exhibit for the Grande Halle de la Villette, the Petit Palais, the BNF etc...

In 2003, he worked on the creation of *Methaphores*, a scenic decor workshop, and the permanent exhibition in the Musée de Bretagne, *Les Champs Libres*. In 2006, François Payet participated in an exhibition at the Arsenal, *Scénographies d'Architectes*, along with Renzo Piano, Jean Nouvel, François Confino.



## A FEW SKETCHES



Portugal



France





**Sweden**



**Bavaria**





**Austria**



**Esterhazy**



## THE “MUST SEE” OF THE EXHIBITION

***For traveling around Europe: sedan chair, horse-drawn carriage, coach and sleigh—get going!***

### **The “tortoise” sleigh from the French royal collections**

1732 France. Frame in painted and gilded wood supported by a sculpted tortoise; interior in embossed green velvet.



Versailles, Musée des châteaux de Versailles et de Trianon  
© RMN (Château de Versailles) / Gérard Blot

This sleigh which is kept and shown in the stables, the *Grande Ecurie*, of the Versailles château belong to a magnificent collection which was part of the former royal collections. The sleigh, pulled by a calk shod horse was driven by a coachman seated behind the tortoise frame. The reins passed through the top of the pierced shafts. Under the lateral shafts, runners enabled the sleigh to slide over the snow of the alleyways in the Versailles garden or on the ice of the Grand Canal.

Around the end of the 17<sup>th</sup> century, the Court of Versailles adopted the fashion from the northern Courts of horse-driven sleigh races. The horses were decorated with elegant plumes and sleigh bells which added to the atmosphere of the race. The decorations were inspired by winter or aquatic themes, such as the dolphin, waves, the gondola. Others, some with humorous themes, represented speed by the leopard, slowness by the tortoise. At the Court of France, the “fantasy” sleighs were under the management of the *Menus Plaisirs* which was also in charge of the theater decors.



## Gala coupé of the Esterházy princes



Esterházy Privatstiftung, Schloss Eisenstadt – Wagenburg und Monturdepot, Photo: Gerhard Wasserbauer, Wien

This particularly noble gala coupé, one of showpieces of the Wagenburg (carriage collection) of Eisenstadt Palace, is one of the last completely preserved coaches of early Neoclassicism in Europe.

The coach was kept in the Esterházy princes' collections like a museum exhibit which bears witness to an important event in the family's history. We believe the coupé was purchased and used in 1792 by Prince Nicolas II Esterházy (1765-1833), while he was still crown prince, for his father's solemn entry as the first Palatine-Bohemian ambassador on the occasion of the election and coronation of Francis II, grandson of Empress Maria Theresia, in Frankfurt. At the coronation, Prince Anton Esterházy displayed all the pomp and finery for which the family was renowned. "Cost what it may," he declared self-confidently, and seated his son in the Italian gala coupé as the ambassador's most important cavalier. Thus, the 27-year-old crown Prince Nicolas played a representative role that was entirely in keeping with his youth. After all, the modern vehicle was both fast and highly manoeuvrable. The large coat-of-arms of the Esterházy princes with the ornate collar of the Order of St. Stephan was painted on the doors, as were the initials of Prince Anton (AE) and his son (NE).

Anton's and Nicolas' coronation mission was a resounding success. The Esterházy feasts were the most lavish. The German electors and princes dined from the family's vast quantities of silver and were delighted by a specially built ballroom. The later Prince Nicolas II danced with Europe's young aristocrats and regents and met friends who were to accompany him throughout his life, such as the sons of the King of England. According to the new Emperor Francis II, the Esterházy's huge and magnificent firework display after the coronation filled the spectators with "awe and amazement". It was to be the last imperial coronation of the old and ailing Holy Roman Empire, but for the Esterházy family it was one of the outstanding events both in its history and on its way to power.



## **The Grand Silver Service of King Joseph I of Portugal**

1756-1762. François Thomas Germain (1726-1791), Paris

Lisbon, Ajuda National Palace



© Palácio Nacional da Ajuda, Antonio Homem Cardoso, Divisão de Documentação Fotográfica  
INSTITUTO DOS MUSEUS E DA CONSERVAÇÃO, I.P

The gold and silverwork belonging to the king of Portugal, Joseph I, was from the biggest commission to a French silversmith from a foreign Court for a monumental service. A year after the 1755 earthquake and fire which totally destroyed Lisbon in 1755, in 1756, King Joseph I commissioned more than 900 pieces of gold and silver work from François Thomas Germain (1726-1791), the silversmith working for King Louis XV in the Louvre galleries. The decoration of the service evoked the maritime repertory and the exotic products coming from Brazil. Joseph I very naturally sought out Thomas Germain's son, for his father had been the silversmith who had created very important pieces of gold and silverwork for the King's father John V, pieces which were all destroyed in the Lisbon catastrophe.

The service was delivered at several different times. The last steps were particularly difficult because of the crisis of gold and silver in 1765. Portugal's wealth in the 17<sup>th</sup> century and even more so at the beginning of the 18<sup>th</sup> century came from gold, silver and diamond mines in Brazil, but the exploitations began to diminish at about the time that Joseph I ascended to the throne.



**The king of Spain Philip V and Elisabeth Farnese surrounded by members of their family.**

Around 1737 by Louis Michel Van Loo (1707-1771). Oil on canvas.

Painting done during the artist's visit to Spain: *modello* for the large painting belonging to the Prado Museum in Madrid. Purchase by King Louis Philippe for the Historical Galleries of Versailles.



Versailles, musée national des châteaux de Versailles et de Trianon  
© RMN (Château de Versailles) / Gérard Blot

Painting done during the artist's visit to Spain: *modello* for the large painting belonging to the Prado Museum in Madrid. Purchase by King Louis Philippe for the Historical Galleries of Versailles.

This painting of the Spanish royal family consecrates the success of Elisabeth Farnese, heir to the fabulous Farnese collections. Political and authoritarian queen known for her character and her sculptural beauty, she defended Spain's interests as well as those of her two sons in Italy. She was the second wife of Philip V (himself grandson of Louis XIV). Philip V reigned more than thirty years over Spain and Elisabeth had an important influence on her husband all during his reign. Here she is enthroned, glorious, alongside the king and with her children the eldest of whom, Charles, reigned over the new Bourbon kingdom of Naples and then over Spain.



**The “Grand Diadem” belonging to the grand duchess of Luxembourg**  
1829, silver, gold, rose-cut diamonds, pear-cut diamonds, cushion-cut diamonds



Cour Grand-Ducale de Luxembourg © imedia

This diadem in silver and gold is in the form of garlands, with a motif of arabesques and palmettes and is set with diamonds of various shapes, rose-cut diamonds, pear-cut diamonds, cushion-cut diamonds. The biggest stone is in a collet setting in the middle of the parure.

The Grand Diadem of Luxembourg was created in 1829 and was worn successively by all the grand duchesses. It is kept in a red leather casket with the royal collections.



## The Sweden Gustav III's passions



1. Gustav III getting dressed in the Espladiant for the *Prise de la Roche Galtare*, Pehr Hilleström l'Ancien, 1779  
© Hans Thorwid / National Museum, Stockholm

2. Costumes belonging to Gustav III for Gustav Vasa and Armide, 1786 and 1787 – Stockholm, Royal collections, HGK © rights reserved

Gustav III traveled around Europe for Sweden with the objective of making his country a power worthy of the European rank to which it aspired, and then in the service of France for he was one of the most ardent defenders of the monarchy when the Revolution swept away a thousand years of history.

The public will discover an enchanting inlaid writing desk which accompanied Gustav III in all his travels. Its rounded form enabled it to be slid under the bench of the royal coach. At the many halts, it would be set up on its detachable legs.

During his stay in Italy from 1783 to 1784 and particularly during his visit to the gallery of antique art in the Vatican where he was received by Pope Pius VI the first day of the new year 1783, Gustav III developed a genuine passion for Ancient Greece and Rome which deeply marked his decorative taste. A magnificent bronze made up of the three graces and a basin in porphyry, mounted by Valladier, is a reminder to us of that keen interest of his.

His stays in France are evoked thanks to a few pieces of the fabulous immense celestial-blue Sevres service given to him by Louis XV and still used today during official receptions, and by a magnificent dynastic clock offered by Louis XVI and Marie Antoinette during his second and last stay in 1784.

Gustav III had a true passion for the theater and it was in the theater where two great moments of his life took place. During his first stay in Paris in 1771, he was at the theater when he learned of the death of his father and “became king.” And it was in Stockholm at the theater that he was assassinated almost exactly twenty years later, on March 16, 1792. During his reign, he often had his own plays performed by members of the Court in the theaters in Drottningholm and Gripsholm. Thanks to loans which are as exceptional as they are astonishing, such as paintings showing him changing his clothes before appearing on stage or costumes that he wore during performances of *Armide* and *Gustav Vasa*, the varied aspects of this atypical sovereign are brought to life again.



## The lapis lazuli furnishings belonging to the emperor Alexander II of Tsarskoye Selo



© The State Museum Preserve « Tsarskoye Selo », St. Petersburg, 2011

Under the reign of Alexander II, the sumptuous baroque palace of Tsarskoye Selo was one of the favorite summer residences of the imperial family. Empress Maria Alexandrovna who particularly liked objects in semi-precious stones renovated the Lyon Room of her apartments which had been created under the reign of Catherine II by the architect Cameron. She had it hung with yellow gilt silks. She received furnishings of gilded bronze and in lapis lazuli mosaic from Badakhstan and Baika, created by the Peterof imperial gem-cutting workshop. This unique furniture, created at the beginning of the 1860s based on models by the architect Hippolyte Monighetti (1819-1878), was delivered by the St. Petersburg English store, main furnisher to the imperial court. This room became one of the most luxurious ceremonial rooms of the palace, as a watercolor done by Luigi Premazzi in 1878 illustrates. Its furniture, most of which survived the destructions of World War II, are among the treasures in the Tsarskoye Selo collections.



## Prussian gold



©The Danish Royal Collection, Rosenberg



Stiftung Schloss Friedenstein Gotha  
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© Rüskammer, Staatliche Kunstsammlungen Dresden/ droits réservés

Amber was truly the Prussian gold for it was indeed the unique wealth which the sandy earth of that region could produce.

No other material was more propitious to be used as diplomatic gifts. Amber was not bought by the monarch with money from taxes but was juridically linked to his sovereignty and to his ownership of the territory. In law, amber was compared to a mineral resource exactly like any treasure discovered at a “ploughshare” depth. Belonging to the monarch, it was considered, according to the idea of the period, *“as one of the most noble goods of the kingdom of His Royal Majesty.”*

Very early the prince electors of Brandenburg, even if only dukes in Prussia until the accession of Frederick I, began the custom of offering amber as diplomatic gifts. These soon became genuine dynastic symbols.

For this exhibition, a few unique pieces from some of the great present-day collections will be presented, pieces that show this fascination of the Prussian kings for this material: a cabinet of amber (*Stiftung Schloss Friedenstein Gotha*), silver dishes with their center made of amber and ivory (*Rosenborg Château*) or the sword offered by Frederick William I to Augustus the Strong (*Staatliche Kunstsammlungen Dresden – Grüne Gewölbe*).



## The jewels of the princes of Saxony



*Insignia of the Golden Fleece order, ruby parure  
Johann Melchior Dinglinger workshop, 1722*

© Grüne Gewölbe, Staatliche Kunstsammlungen Dresden. Photographer Jürgen Karpinski

Today, as under Augustus the Strong, the last of seven rooms of the famous Green Vault or Chamber of the Dresden Treasure is dedicated to the presentation of jewels of the crown of the grand electors of Saxony and of the kings of Poland.

Prestige, but also personal taste were at the origin of the unprecedented commissions by Augustus the Strong. For a quarter of a century, the famous silversmith-jeweler Johann Melchior Dinglinger of Dresden created and had made by his workshops these masterpieces of inestimable worth.

The whole sets, completed by his descendents and never scattered despite the wars, included and still include ten complete sets of jewelry just for the sovereign: two diamond sets, the first of rose-cut diamonds, the second in brilliants; a ruby parure, one of emeralds one of sapphires, one of agates, one in cornelian, one in tortoise shell, one in gold and one in silver.

Each parure is made up of a sword, a dagger or a hunting knife, a cane, a hat tassel, a watch, a snuffbox, jacket and coat buttons, garters, chausses and shoes, and of course, elements of greater importance for Augustus the Strong such as the insignia of the Order of the Golden Fleece and the Order of the White Eagle of Poland, orders which he founded and of which he was the first grand master.

On the occasion of the Festivities of the Seven Planets organized for the event of the “marriage of the century” which united his son to the daughter of the emperor, Augustus the Strong appeared at each one of the festivities in an outfit of a different color, decorated with a parure of assorted jewels. The effect astounded his contemporaries both in Saxony as well as in Europe.

A few spectacular pieces of that unique collection, one of the most beautiful in the world, will be presented in the exhibition with other masterpieces as dazzling to evoke this munificent sovereign whose celebrations and festivities and the magnificence of his Court were used as real instruments at the service of his power.



**The last official portrait of Elisabeth, empress of Austria and queen of Hungary, with her ruby parure.**



Elisabeth of Austria, *empress of Austria, queen of Hungary*, Georg Raab, 1879 – Vienna, Hohmobilendepot. Hofburg Wien, Sisi-Museum © Bundesmobilienvverwaltung. Photo: Tina King

For the silver wedding anniversary of the imperial couple celebrated in 1879, the painter George Raab who had already done a number of other portraits of Elisabeth including one of her as queen of Hungary painted this portrait of the empress and queen shown with her magnificent ruby parure. Immortalizing forever the image of fascinating beauty, this painting is also the last portrait for which Elisabeth posed. She was forty-two.

For the celebration given at the Hofburg during which five thousand guests were welcomed, the empress wore a superb court dress of pearl grey bordered by fur and with a long train, both superbly embroidered in gold. From reports of those who were there, her bodice decorated by diamonds and rubies glittered with a thousand fires.

This ruby parure, made up of a diadem, a necklace, a bodice and earrings, was handed down by Marie Antoinette to her daughter Madame Royale, the only one who escaped the Temple prison and who lived in Vienna after her liberation in 1795. It was a marriage present from the emperor Franz Joseph to his wife, Elisabeth who had the parure reset in 1854 for that occasion. This set is a part of the private jewels of the Habsburgs which disappeared in 1918 and have not been seen since.



## The “Esterhazy fairy kingdom”



*Monumental clock in silver with two-headed imperial eagle, Elias I. Kreyttmayr, Friedberg – Augsburg 1680/1690*  
© Esterházy Privatstiftung, Burg Forchtenstein – Esterházy-Schatzkammer; Photo: Manfred Horvath, Vienna

In 1665, Count Paul (1635-1713), heir to the Hungarian house of Esterhazy which had recently acceded to the highest summit of glory and wealth, spent an astronomical sum to acquire from the most famous silversmith of the Vienna Court two ceremonial tables in silver. In doing so, he would surpass the acquisitions of the emperor in that field and thus inaugurate the “Esterhazy myth”.

The constitution of a grandiose collection of art works went along in fact with his diplomatic and military successes in a Hungary still occupied by the Turks. Both a collector and an erudite and great lord attracted by magnificent luxury, Paul Esterhazy turned his “reign” into an almost mythical era, to the point where Goethe many years later consecrated him in literature in evoking “the Esterhazy fairy kingdom.”

The Forchtenstein fortress, located today in Austria, has housed since the 17<sup>th</sup> century a great part of this treasure that was collected during the course of dazzling Esterhazy ascension. It includes automats, rock crystals, Austrian eggs and mounted nautilus, hand-turned ivory, huge clocks of silver, ebony cabinets and rare silver furniture. This treasure, shown in several vaulted rooms, is exhibited in 105 black and gold wall display cases with glass doors, and is an absolutely astonishing example of a collection preserved in its entirety.



# THE LOANERS

## The Royal Houses

Denmark : Rosenborg Castle, Copenhagen  
Sweden : Royal House of Stockholm  
Spain : Royal House of Madrid  
Norway : Royal House of Oslo  
Luxemburg : Grand-Duke House  
Belgium : Royal House of Brussels  
The Netherlands : Het Loo Castle  
Monaco : Prince Palace

## The Royal Collections

Ajuda Palace, Lisbon  
Versailles and Trianon Castle  
Malmaison and Bois-Préau Castles  
Gatchina and St-Petersburg Palace-Museum  
Tsarskoïe-Selo Palace-Museum  
Wilanowe Palace, Warsaw  
Wawel Royal Castle, Krakow  
Prussia Castles, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg  
Dresden Palace : Staatliche Kunstsammlungen, Dresden  
Bavaria Castles: Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, München  
Kunsthistorisches Museum, Vienna  
Bundesmobilienvverwaltung-hofmobiliendepot, Hofburg, Vienna  
Palazzo Reale, Torino  
Venaria Reale, Torino  
Capodimonte Palace  
Reggia di Caserta

## The Museums

Deutsches Historisches Museum, Berlin  
Kunstgewerbe Museum, Staatliche Museen zu Berlin  
Stiftung Schloss Friedenstein, Gotha  
Bayerisches Nationalmuseum, München  
Nationalmuseum, Stockholm  
Nordiska museet, Stockholm  
National Museum of Wrocław  
Victoria and Albert Museum, London  
Royal Museum of Army, Brussels  
The Museum of National History at Frederiksborg Castle, Hillerød  
The Oslo Museum of Applied Art  
Esterházy Privatstiftung, Eisenstadt



Beaux-Arts Museum of Budapest  
Decorative Arts Museum of Madrid  
Pinacoteca Stuard, Parma  
National Archeological Museum of Naples  
Duca di Martina Ceramic Museum, Naples  
San Martino National Museum, Naples  
Art and History, Palais Masséna, Nice  
Beaux-arts Palace, Lille  
Beaux-arts Museum, Saint-Lô  
Musée des Souvenirs napoléoniens, Monaco  
Automobile Museum, Monaco  
Oceanographic Museum, Monaco  
Monaco New National Museum

Bibliothèque Mazarine, Paris  
Monaco Cathedral  
Nice Russian Cathedral  
Fondation Napoléon, Paris,  
Jagiellonian University Museum, Krakow



# THE GRIMALDI FORUM MONACO

The place for all the cultures



## One place, many exhibitions:

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue delivering a culture programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a big theme exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creativity. It is an opportunity to valorise its assets and unique features by making 4000m<sup>2</sup> of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR* in 2000
- *China, the Century of the First Emperor* in 2001
- *Jours de Cirque* in 2002
- *SuperWarhol* in 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, in 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, in 2005
- *New York, New York, 50 years of art, architecture, cinema, performance art, photography and video*, in 2006.
- *Grace Kelly years, Princess of Monaco*, in 2007.
- *Queens of Egypt*, in 2008
- *Moscow, Splendours of the Romanovs*, in 2009
- *Kyoto-Tokyo, from Samourais to Mangas* in 2010

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, galleries – which acknowledge its success by loaning important artworks.

Having a dual vocation, which makes it so unusual; the Grimaldi Forum Monaco is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).



For the third Festive Season in succession, the Grimaldi Forum put on its themed event **Place des Arts**: an exhibition and conferences open to the public free of charge. After the Manufacture de Sèvres porcelain factory in 2007, and crystalworks baccarat, the Grimaldi Forum devoted its recent **Place des Arts** to Christofle.

In spring the tradition is to spotlight photography. After Doisneau, Harcourt, and Willy Rizzo the photographer designer in 2009 this year we presented the work of Emilio Ambasz. The internationally acclaimed architect, industrial and graphic designer, acknowledged as “the pioneer of Green Architecture”.

The exhibition « **EMILIO AMBASZ: GREEN over GREY** » contained Ambasz's major architectural works. Models, original drawings, photographs and audio visual materials were presented.

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m<sup>2</sup> stage, equivalent to that of Paris's Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m<sup>2</sup> of exhibition and function space comprising:

- Three auditoria: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m<sup>2</sup> of exhibition space
- Espace Ravel, 4180m<sup>2</sup> of which 2500m<sup>2</sup> is pillarless
- Espace Diaghilev, 3970m<sup>2</sup>.

It has a turnover of €13 million and a culture budget of €4 million, €2.5 million of which is for the summer exhibition.

It has a permanent staff of 151 employees representing 46 professions.

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.



# THE PARTNERS



## **d'Amico**

The d'Amico group is a world leader in maritime transport, its origins dating back to 1936 when the d'Amico family established a shipping company specialised in forest products. Today the group operates in three major marine transportation sectors: tankers, bulk carriers and container ships. D'Amico ships liquid and dry products on intercontinental routes linking Asia, Europe and America. Cargoes of liquid products – petroleum by-products and vegetable oils – are carried by the fleet of d'Amico International Shipping SA, a company listed on the Italian stock exchange, via its subsidiaries, principally d'Amico Tankers; cargoes of dry products (metals, construction timber, coal, grain etc) are carried by d'Amico Società di Navigazione and d'Amico Dry.

By tradition a family business based in Rome, the group has built up an international presence with offices in the most important shipping capitals such as London, Singapore, Monaco, Dublin, Vancouver, Casablanca, Genoa and Stamford.

D'Amico's strategy is based on a modern, flexible, technically advanced fleet and focuses on consistently developing new markets while dedicating special attention to human resources.

For further information: [www.damicoship.com](http://www.damicoship.com)





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to give a model already flirting with timelessness.

**DYNASTY** "HERITAGE OF LIFE"



## Credit Suisse Cultural Sponsorship Sponsorship Philosophy and Overview of Commitments

March 2011



### Paving the Way for Exceptional Achievement

With its commitment to cultural sponsorship, Credit Suisse is helping to make important cultural achievements a reality. The global financial services company focuses on cultural sponsorship in three areas: fine arts, classical music, and jazz. Credit Suisse supports institutions that demonstrate outstanding achievements in their field and foster values that are in keeping with those of the bank.

When it comes to achieving the extraordinary, trust and continuity are basic requirements. To this end, Credit Suisse generally seeks to cultivate long-term partnerships that enable the partners supported to realize their development potential and achieve success in the long term. Credit Suisse also makes a significant contribution to promoting young talent and hence to cultural diversity and renewal.

In addition to its commitment to the vitally important domestic market, Credit Suisse has also strengthened its cultural sponsorship portfolio in the global arena. From an international perspective, this makes Credit Suisse one of the most prominent sponsors of art and culture. More recent commitments with a long-term focus are the **Sydney Symphony** (since 2010), the **National Gallery** in London (since 2008), the **Hong Kong Arts Festival** (since 2009), and the **Young Singers Project at the Salzburg Festival** (since 2009).

### Promoting Young Talent

Sustainability is a key asset in our core business at Credit Suisse and we place similar value on promoting sustainability in the cultural sphere. One of our main concerns at Credit Suisse is therefore to support the development of young artistic talent. Cultural sponsorship does not single out individual players, but instead provides backing to professional institutions dedicated to this task. The **Davos Festival**, for example, which Credit Suisse has been supporting since it was first founded in 1986, has become a highly regarded platform for

talented young musicians over the years. A further example is the Young Singers Project at the Salzburg Festival, which Credit Suisse is supporting as part of its overall commitment to the Festival. Young singers take part in the Festival's rehearsals, work alongside directors and conductors, and gain experience at master classes given by world-renowned singers.

An important commitment is the partnership with the **Orchestra Academy at the Zurich Opera House**, which enables young musicians who have completed their training to gain practical experience in the Opera House's own professional orchestra. Credit Suisse also supports **Opera Viva** at the Zurich Opera House, a project that gives children the opportunity to get actively involved in the performance of a well-known opera.

Similar programs offered by the National Gallery and the **New York Philharmonic** for children, young people, and young artists also receive backing from the bank. Credit Suisse's commitment has also enabled the staging of the Credit Suisse Emerging Artists Series as part of the Hong Kong Arts Festival. This series offers a platform for the inspiring, innovative creative work of budding musicians and artists from across the globe.

### Youth Awards

The promotion of young musical talent as a philanthropic endeavor is of prime importance to the Credit Suisse Foundation, in particular. The **Credit Suisse Young Artist Award** and the **Prix Credit Suisse Jeunes Solistes** are awarded to outstanding young soloists in recognition of their exceptional achievements. The Credit Suisse Young Artist Award, offering prize money of CHF 75,000, is presented by the Foundation and the **Lucerne Festival** in conjunction with the Vienna Philharmonic and the Gesellschaft der Musikfreunde in Vienna, while the Prix Credit Suisse Jeunes Solistes, offering prize money of CHF 25,000, is presented by the Foundation in



conjunction with the Lucerne Festival and the Konferenz der Musikhochschulen (the conference for music academies) in Switzerland. These partnerships give winning artists the chance of a lifetime to play at well-known venues in front of an international audience. Winners of the Credit Suisse Young Artist Award play at a special concert with the Vienna Philharmonic at the Lucerne Festival, while winners of the Prix Credit Suisse Jeunes Solistes perform as part of the "Début" series at the Lucerne Festival. Since 2004, the Credit Suisse Foundation has also supported the unique [Swiss Young Musicians' Competition](#) thus underscoring its efforts to give budding talents the same degree of encouragement as elite musicians.

## Overview of Cultural Commitments

### Classical Music

■ Tonhalle Orchestra Zurich and TonhalleLATE	since 1986
■ Davos Festival	since 1986
■ Zurich Opera House and Orchestra Academy Zurich and Opera Viva	since 1989
■ Orchestre de la Suisse Romande	since 2006
■ Lucerne Festival	since 2009
■ Avenches Opera Festival	since 1991
■ Beijing Music Festival	since 1993
■ Zermatt Festival	since 1995
■ St. Gallen Festival	since 1999
■ Salzburg Festival	since 2005
■ Young Singers Project	since 2006
■ Bolshoi Theatre, Moscow	since 2006
■ 2007	since 2009
■ Kammerorchester Basel	since 2007
■ New York Philharmonic	since 2007
■ Bangkok Symphony Orchestra	since 2007
■ Hong Kong Arts Festival	since 2009
■ Sydney Symphony	since 2010

### Art

■ Museum Rietberg, Zurich	since 1957
■ Kunsthau Zurich	since 1991
■ Museo d'Arte Lugano	since 1992
■ Kunstmuseum Winterthur	since 1995
■ Fondation Pierre Gianadda, Martigny	since 1996
■ Museum of Fine Arts Berne	since 1996
■ Kunsthau Zug	since 1997
■ Fondation de l'Hermitage, Lausanne	since 2000
■ Shanghai Museum	since 2006
■ Taipei Fine Arts Museum	since 2006
■ Singapore Art Museum	since 2007
■ Museumsnacht Bern	since 2008
■ National Gallery, London	since 2008

### Jazz

■ All Blues "Jazz Classics & Recitals"	since 1996
■ Live at Sunset	since 1996
■ Schaffhausen Jazz Festival	since 1999

■ Stanser Musiktage	since 1999
<b>Miscellaneous</b>	
■ Schauspielhaus Zurich	since 2000
■ Zurich Film Festival	since 2007

### Credit Suisse Young Artist Award Winners

■ Quirine Viersen (cello)	2000
■ Patricia Kopatchinskaja (violin)	2002
■ Sol Gabetta (cello)	2004
■ Martin Helmchen (piano)	2006
■ Antoine Tamestit (viola)	2008
■ Nicolas Altstaedt (cello)	2010

### Prix Credit Suisse Jeunes Solistes Winners

■ Sol Gabetta (cello)	2001
■ Pawel Mazurkiewicz (piano)	2003
■ Tecchler Trio	2005
■ Aniela Frey (flute)	2007
■ Andriy Dragan (piano)	2009
■ Mi Zhou (cello)	2011

This is only a selection and is subject to change.

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### Credit Suisse

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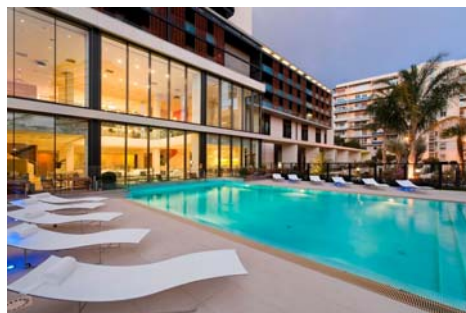
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## **Novotel Monte-Carlo: Unique location in the Principality**

Ideally situated in the very heart of the Principality, Novotel Monte Carlo was built on the historical Radio Monte Carlo site.



Just steps away from the Place du Casino and the Grimaldi Forum, only 100 metres from prestigious stores in Monaco's shopping area, and close to the railway station, the hotel boasts a breathtaking view of the bay and the famous Rock.

The hotel provides you with its outside, temperature controlled swimming pool, hammam, fitness room, its bar lounge NovotelCafé and restaurant "Les Grandes Ondes" proposes you a kitchen in the southern accent, full of sun, flavours and scents, orchestrated by a Head Chef.

### **Novotel Monte-Carlo**

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#### **Package "Grimaldi Forum - Magnificence and Grandeur in Europe's Courts"**

Exhibition at Grimaldi Forum from 11 July to 11 September 2011

Embarking on a veritable journey through the ages, visitors will for the first time enter 20 European courts and meet great imperial, royal and princely figures.

To illustrate this ambitious undertaking, the Grimaldi Forum Monaco is collecting together some 700 sumptuous or moving exhibits that plunge visitors into the very heart of the lives, roles and passions of these individuals and couples who marked the histories of their dynasties and countries. The exhibition will thus focus on their eras but no less on their accomplishments in the fields of the arts, history and science.

Portraits, sculptures, objects d'art, furniture, porcelain, silver and gold, costumes and jewellery will breathe new life into four centuries of history for a rich and unique experience. Historical films, both documentaries and fiction, complete this masterful exhibition bringing back to life these great figures that have often fired our dreams.

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Your tickets will be given to you at your check-in to the hotel.

\*1 night in single or double room

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