

**THE BRITISH MUSEUM
INTERNATIONAL TRAINING PROGRAMME 2015**

ROOM 3 EXHIBITION PROPOSAL

VASUNDHRA SANGWAN | OUTREACH OFFICER | NATIONAL MUSEUM, NEW
DELHI, INDIA

The British
Museum



**Cartier and
the Maharajas**

- a unique fusion of east and west

Opening 3rd September 2015

Object



Museum Number : 2001,0505.1

Label for Necklace

Necklace

India (emerald beads)

London

C.1937

Platinum, Emerald, Diamond

L: 37 millimetres (clasp), H: 220 millimetres (necklace closed)

Registration number: 2001,0505.1

This Cartier necklace is exemplary piece of the Art-deco style of jewellery famously made in 1920s-30s. It is made of melon shaped emerald beads with diamond and platinum settings, formed of three graduated strings at the front and two strings of smaller beads at the back and secured with a pair of diamond and emerald-set elements at each side and a barrel-shaped clasp at the back.

Cartier London made many necklaces with strings of beads from India in the late 20s and 30s for both Indian and Western clients. Jacques Cartier travelled widely in India to seek commissions from Indian clients, mostly the Maharajas, who wanted their jewels reset in platinum in the Western taste. He brought back quantities of Indian stones and pearls which were then mounted for Western clients. This was a period of revolutionary change in designs of Indian jewellery.

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ROOM 3 EXHIBITION PROPOSAL: SYNOPSIS

VASUNDHRA SANGWAN | OUTREACH OFFICER | NATIONAL MUSEUM, NEW
DELHI, INDIA

EXHIBITION TITLE:

Cartier and the Maharajas: A unique fusion of East and West.

OBJECT IN FOCUS:

Necklace Period: 20 th Century Design, Beads : 18 th – 19 th Century Date: 1937 Production place: Made in India (emerald beads) (Asia, South Asia, India) Made in: London (Europe, British Isles, England, London) Materials: Platinum, Emerald, Diamond Technique: Cut Dimensions: Length: 37 millimetres (clasp), Height: 220 millimetres (necklace closed) Condition: Fragile Registration number: 2001,0505.1	
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OBJECT DESCRIPTION:

Necklace, emerald beads with diamond and platinum settings, formed of strings of emerald beads, three graduated strings at the front and two strings of smaller beads at the back, secured with a pairs of diamond and emerald-set elements at each side and a barrel-shaped clasp at the back, also set with diamonds and emeralds. The diamonds in the clasp are all baton or baguette-cut, the emeralds table-cut; the side elements are set with a mixture of round and baguette-cut diamonds, and table-cut emeralds. At the base of each element is an emerald bead encrusted with a small diamond. Maker's mark. Made by Cartier.
(As described on the British Museum online collection object entry)

EXHIBITION OBJECTIVE (THEMATIC/CURATORIAL):

Focusing on an Indian necklace by Cartier from the early 20th century, this exhibition aims to explore the revolutionary impact of interactions between Cartier and the Maharajas of India on the designs in Indian jewellery. Where traditional Indian jewellery comprised of gold and beautiful irregular stones set in Mughal designs, Cartier's visits to India and the Maharajas visits to Europe in

the early 20th century led to the creation jewellery in art deco style. Comprising of Indian stones cut and set in platinum, this new style of jewellery in India stands as a response to the demands of the British Raj in India, which expected the princes of India to adopt European styles in order to be recognized as individuals with high standards and modernity. The colonial ties between India and England provided an opportunity for the Maharaja's to travel to London often and also allowed Cartier, an acclaimed Parisian jewellery house to run business in India. This relationship between the two continents transformed designs on both sides, as Cartier later began to design jewellery inspired from India for his western clients.

DISPLAY & CONSERVATION:

The object appears as the focal point of the exhibition, being displayed in a vertical glass case in the middle of the room. The room is being partitioned in half with a black wall. The display case will be placed in front of the partition leaving space to walk all around it to see the object closely from all sides. If the necklace were to be restrung or conserved to make its condition stronger, it would ideally be suspended on nylon threads in the middle of the glass case, with lighting on both the front and back. This would enable visitors to see the art deco style, melon shape beads, their gradation, stringing and translucency of the superior Columbian emeralds from the front, and the fine workmanship of the two side platinum, diamond and emeralds pieces from the back.

However, in its current fragile state the necklace will have to be mounted half lying on a mannequin neck and pinned in a couple of places to give it proper support. In the glass case two lights at medium strength would be required in this case to enhance the colour of the beads and diamonds.

The lighting would be focused mainly on the object for increased visual dramatic effect, with dimmer lighting illuminating the text panels and accompanying series of archival and contemporary photographs in 4 sections. The back wall of the partition will have a video installation with headphones for a 2min 30seconds video.

(Refer to 'Room 3 Exhibition Plan' for display details)

1. Title and Display of Necklace



Introduction

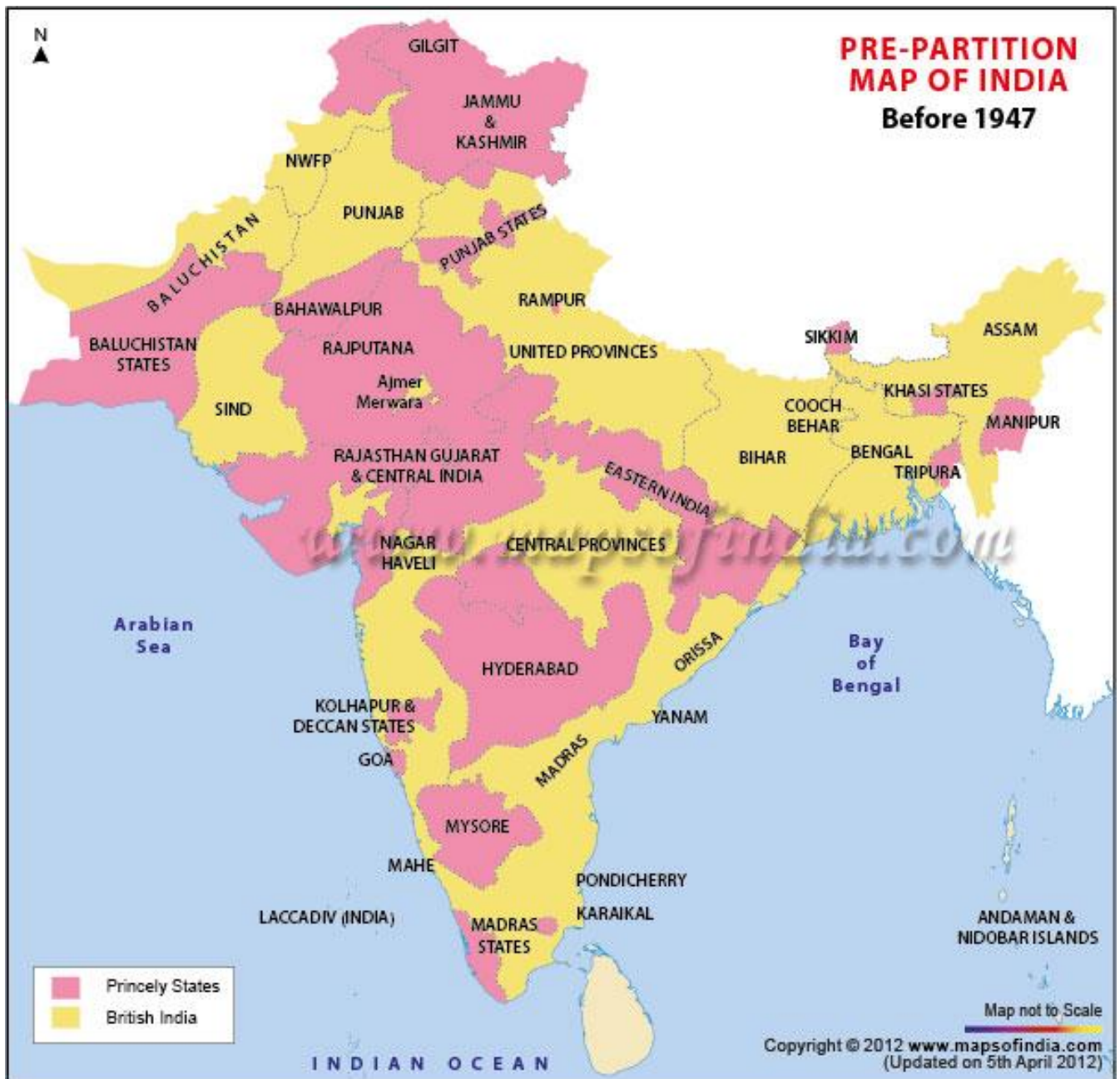
India's fascination with precious ornamentation has been well known through the country's long-standing history and its many Emperors who used jewellery as adornment, social signifier, insurance policy, talisman and more. Ever since the Mughal period started in the 16th century traditional Indian jewellery designs consisted of precious stones of irregular shapes and sizes with Mughal motives and set in gold.

In 1858, the British began ruling over India for almost a century. During this period there were three grand imperial assemblages in Delhi held in 1877, 1903 and 1911 to mark the succession of Queen Victoria, Edward VII and George V as Emperor or Empress of India respectively. The Delhi Darbars were events of spectacular pageantry at which the British took on the mantle while Indian princes showed their fealty to their imperial overlord.

The royalty of India was expected to wear elaborate traditional dress and conform to an exotic vision of Empire and were also required to be exemplary English gentlemen. A few of them refused to comply with these demands they considered ridiculous whereas majority of the princes adopted the European model of modernity aversely. They saw it as the only way forward and had to acquire the European style as a part of princely identity.

In the late 19th century and early 20th centuries the Indian princes travelled to Europe and America and were exposed to western styles, which led to a great number of princely patronage. In this period palaces were commissioned in the new art deco style, paintings of the royals were portrayed on oil on canvas, commissions were given to leading European photographers and fashionable jewellery house like Cartier.

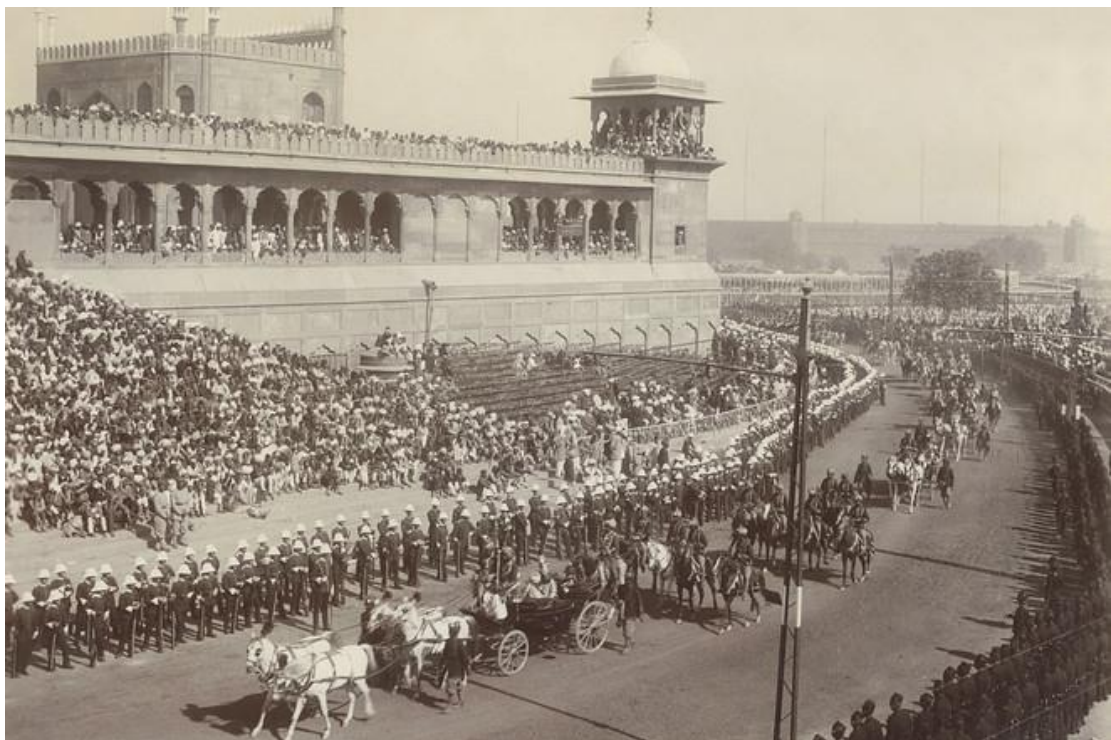
The patronages of the Maharajas with Cartier resulted in a revolutionary fusion in designs of Indian jewellery and introduced European influences. The jewellery was made in art deco style, comprising of Indian stones cut and set in platinum. The European designer also developed Indian inspired designs for their western customers.



Map of the Princely States of India



The Delhi Durbar of 1911, with King George V and Queen Mary seated upon the dais.
(courtesy: google.com)



The Delhi Durbar of 1911, with King George V and Queen Mary seated on a chariot.



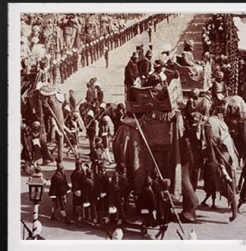
The Delhi Durbar of 1911, Maharajas in the procession.

Mock up of panel 2

Introduction

The nineteenth century was a period of magnificent splendor and ostentatious display in the many native courts that were scattered around India. Rajas, maharajas, nawabs and the nizams emulated the style of the Mughal emperors and jewels were quintessential accessories to court life and aristocratic privilege. To the maharaja, personal adornment was not just a matter of tradition or personal taste, but also a proclamation of rank, wealth, and power. They exhibited their privileged status by their blazing turban jewels, magnificent necklaces studded with diamonds, rubies and emeralds, and even objects such as fly whisks, inkstands and boxes.

The maharajas' attire was a mixture of traditional and modern, Indian and Western. They wore Indian turbans and decorated them with traditional *sarpech* set with diamonds and precious gems and tucked *kalgis* into the folds. But they also adorned their turbans with European tiaras, aigrettes and hatpins. They wore heavily embroidered Western-style jackets, over which they tied beautiful armbands and hung elaborate necklaces around their neck.



Europe influences India : Cartier's role in early 1900s

Cartier enjoyed the reputation of being one of the most acclaimed Parisian jewellery houses since the late 19th century and was commissioned by the European and Russian royal families and other wealthy individuals several times. Cartier's initial interaction with the Indian princes visiting Europe was in the early 1900s.

In 1909 Jacques Cartier was handed over the London House along with all contacts and details of their business in India, including the purchase of stones. He visited India for the first time in 1911 to attend the Delhi Darbar for the coronation of George V. At this event Jacques Cartier dealt with the maharajas of Kapurthala, Nawanagar, Nizam of Hyderabad, the Aga Khan, Nawab of Rampur and the Gaekwar of Baroda for the first time.

In the early 1900s Cartier's main trade in India was purchasing or high quality stones, emeralds being the most common, from dealers and importing stones for resetting of jewellery for the royal families. The company also kept an eye on sale of antique jewellery by the maharajas themselves or other dealers and also acquired some great princely pieces at auctions held in 1912 and 1913 in India.

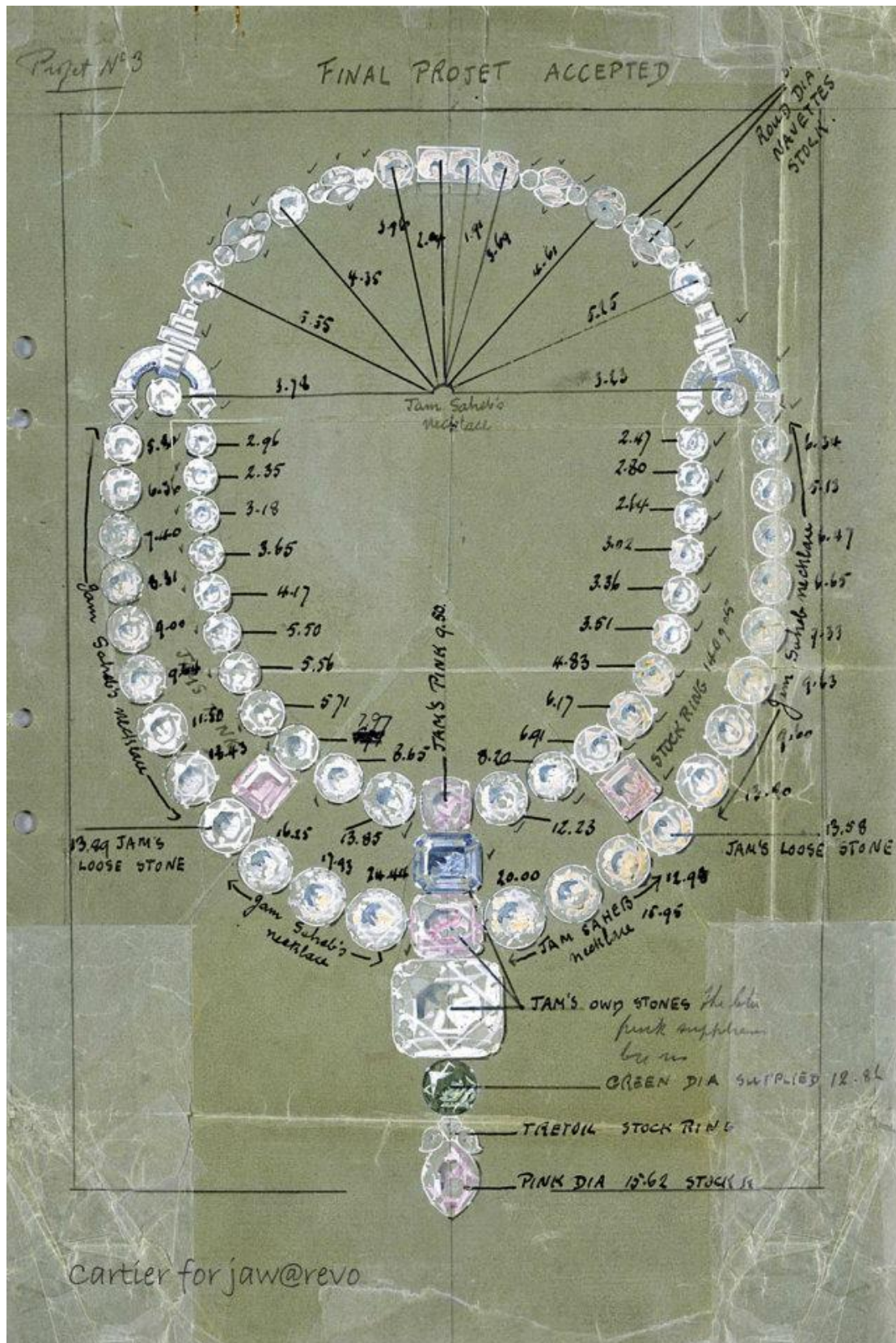
Cartier's most significant agent in India was C.W North, who prepared a detailed list of all the Maharajas and the possible marriages or events for which they might require jewellery, together with transactions already in progress before his visits. During the visits Cartier called upon his prospective and old clients to introduce modern designs to them and got commissions for new pieces or resetting of stones and old fashioned jewellery. However, transactions did not always come to fruition but he developed a good relationship with the princes of India.



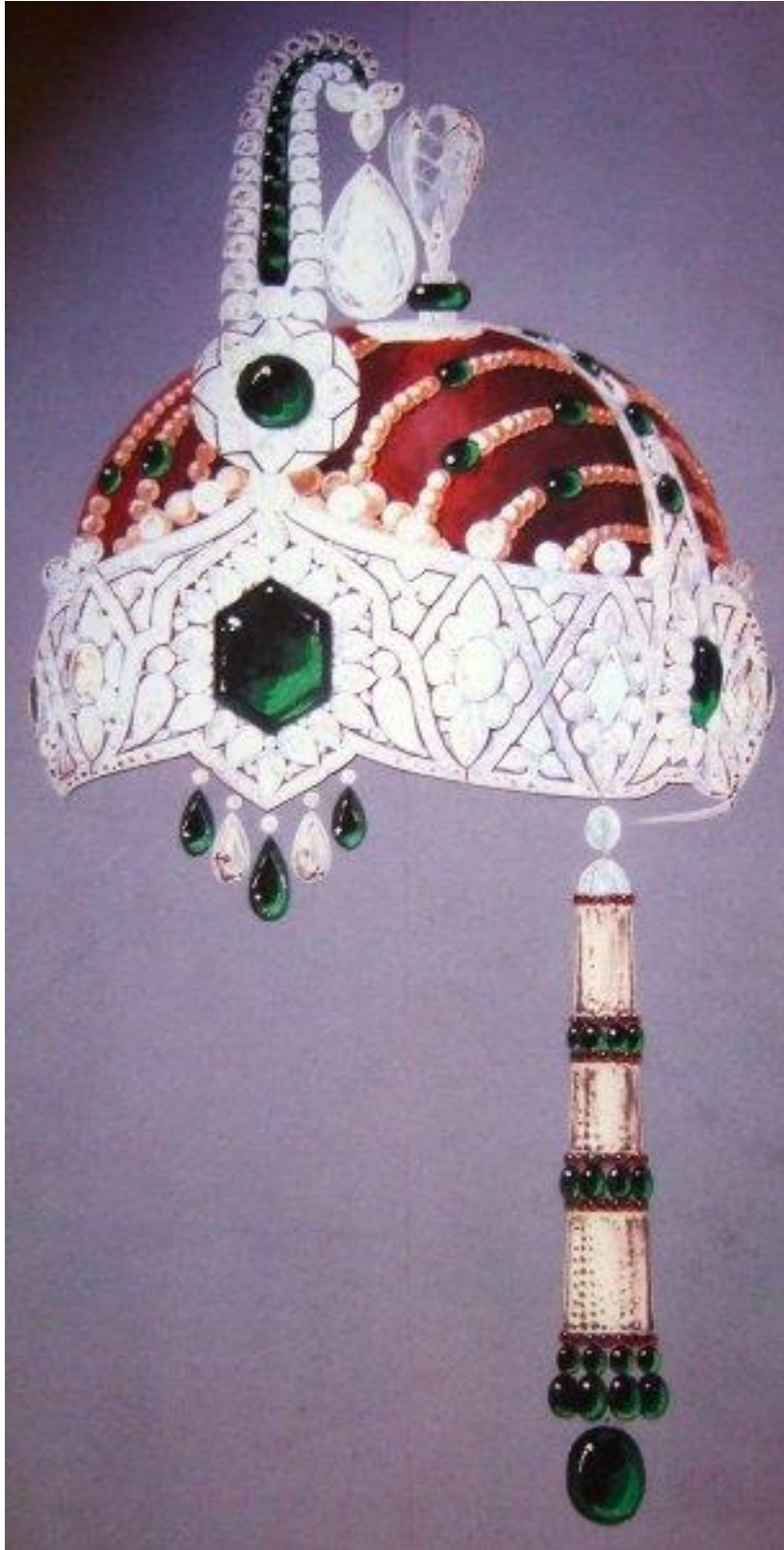
Jacques Cartier with Indian gemstone merchants, 1911



Mugbil Al Thukair (left) welcomes Jacques Cartier (Centre) during his first visit to India in 1911, accompanied by Yusuf bin Ahmed Kanoo (right) and Cartier's sales assistant Maurice Richard (extreme right).



Drawing of the ceremonial necklace for the Maharajah of Nawanagar, 1931



1925. Rendering by Charles Jacquau of Cartier for a headdress ornament for a turban, a project suggested by Maharaja of Kapurthala.



Emerald and diamond necklace, containing 17 rectangular emeralds, 277 carats. The emerald in the pendant weighed 70 carats and was reputed to have come from the collection of a former Sultan of Turkey. Jacques Cartier set it in a Art deco piece for the Maharaja of Nawanagar.



This aigrette or Sarpech by Cartier was made for Maharaja Bhupendra Singh of Patiala. While the front of aigrette is set with diamonds, rubies and emeralds, the back shows the intricacy of craftsmanship with foliate motifs of red, green and blue enamel.

Mock up of panel 3



Panel 4

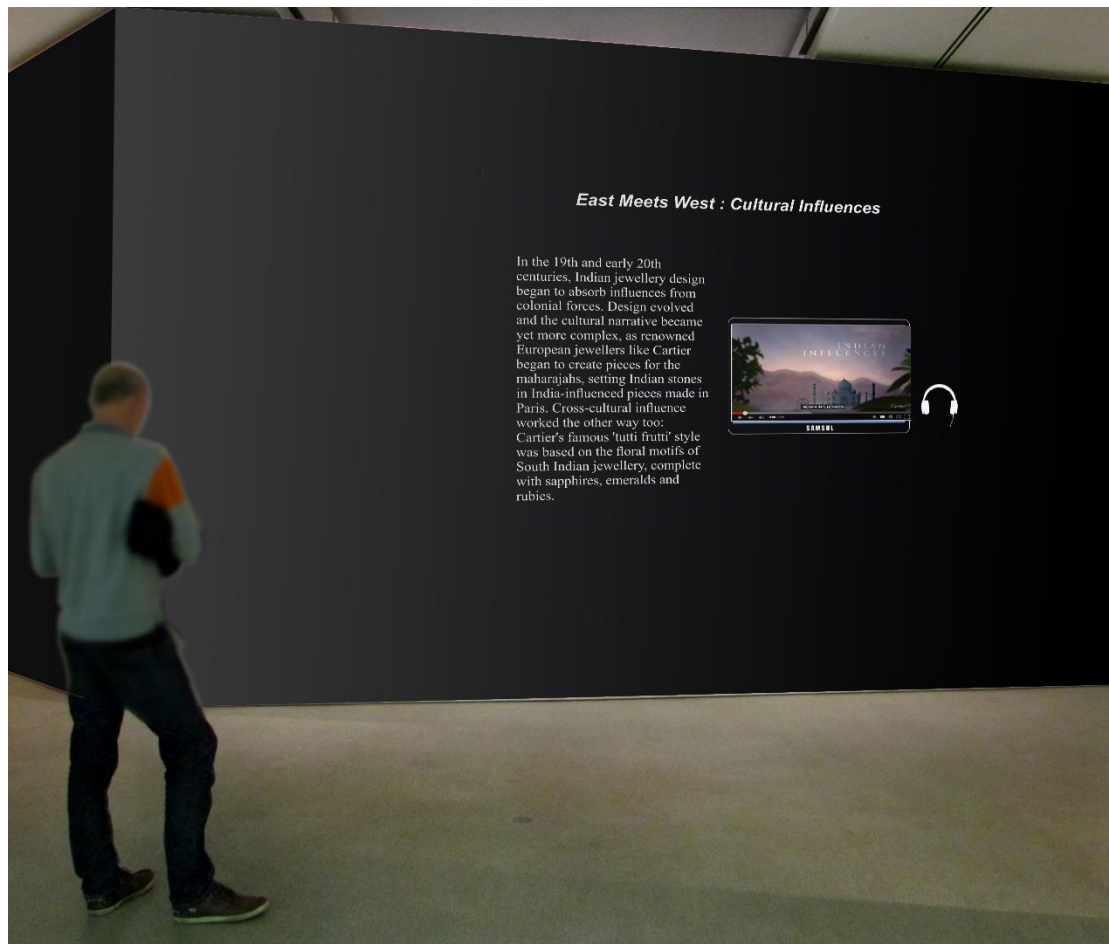
East Meets West : Cross Cultural Influences

In the 19th and early 20th centuries, Indian jewellery design began to absorb influences from colonial forces. Design evolved and the cultural narrative became yet more complex, as renowned European jewellers like Cartier began to create pieces for the maharajahs, setting Indian stones in European influenced pieces made in Paris. Cross-cultural influence worked the other way too: Cartier's famous 'tutti frutti' style was based on the floral motifs of Indian jewellery, complete with sapphires, emeralds and rubies.

Cartier video.

<https://www.youtube.com/watch?v=z1iLy5llqEk#action=share>

Mock up for panel 4



The Patrons of European Designs: Maharajas of India.

Since the Mughal period, Rajas, maharajas and nawabs have adorned themselves with jewels, as they were quintessential accessories to court life and aristocratic privilege. To the maharaja, personal adornment was not just a matter of tradition or personal taste, but also a proclamation of rank, wealth, and power. They exhibited their privileged status by their blazing turban jewels, magnificent necklaces studded with diamonds, rubies and emeralds, and even objects such as fly whisks, ink stands and boxes.

The nineteenth century was a period of magnificent splendor and ostentatious display in the many native courts that were scattered around India. The maharajas' attire was a mixture of traditional and modern, Indian and Western. They wore Indian turbans and decorated them with traditional *sarpech* set with diamonds and precious gems and tucked *kalgis* into the folds. But they also adorned their turbans with European tiaras, aigrettes and hatpins. They wore heavily embroidered Western-style jackets, over which they tied beautiful armbands and hung elaborate necklaces around their neck.

In 1911, Cartier's first visit to India for the Delhi Darbar was his initial interaction with the maharajas. Later they became a very distinct group of clients and most of their commissions were for resetting of their own stones and in many cases they were paying for the settings only. The Indian princes worked largely with Cartier London, with the only exception being the Maharaja Patiala, who gave large commissions to Cartier Paris in 1920s and 1930s.

In 1925 the Maharaja of Patiala commissioned Cartier to remodel his crown jewels. The commission was completed in 1928 and was the firm's biggest single commission ever received from any one client. Other major clients were the maharajas of Kapurthala and Nawanagar, both of whom ordered their magnificent collections of diamonds and emeralds to be reset by Cartier London. By 1937, Cartier's representative in India C.W North, was dealing with the Maharajas of Kashmir, Jaipur, Gwalior, Udaipur, Nawanagar and Gaekwar of Baroda and with a number of senior Indian officials and their wives in India.

The Indian rulers embraced the western style with enthusiasm and were now wearing their precious stones that been reset all in platinum instead of traditional gold.

Objects from left to right

1. Portrait of two Noblemen smoking huqqua

2. Raja Dhiraj Singh
Raghogarh, India
c.1697-1726

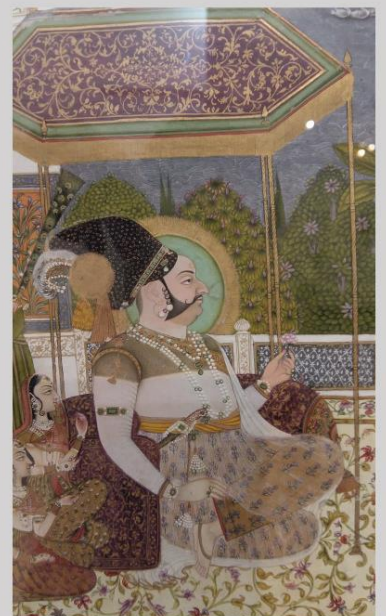
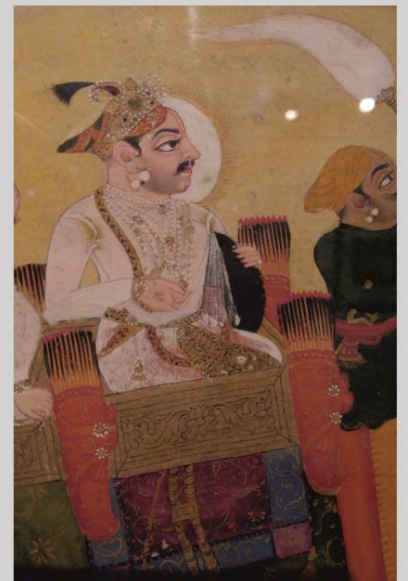
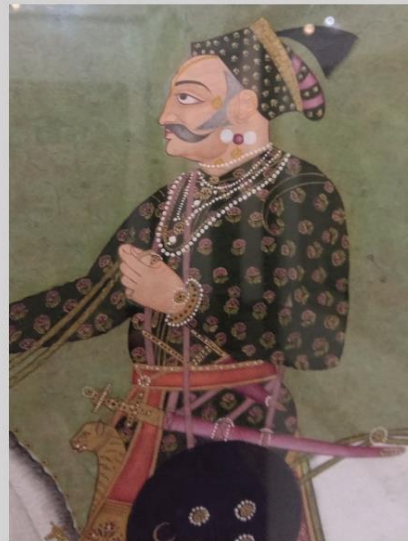
3. Royal Procession of Maharao Durjansal
Rajasthan, India
c. 1723-56

4. Raja Sawai Jai Singh
Jaipur, India
c.1689-1743

5. Maharaja Sawant Singh of Orchha
Bundelkhand, India
c. 1752 – 65

6. Portrait of Thakur Jagnath enjoying music
on the terrace of his palace.
Jodhpur, India
c.1800

Portraits of Maharajas adorned with traditional Indian Jewellery (1600-1800s)





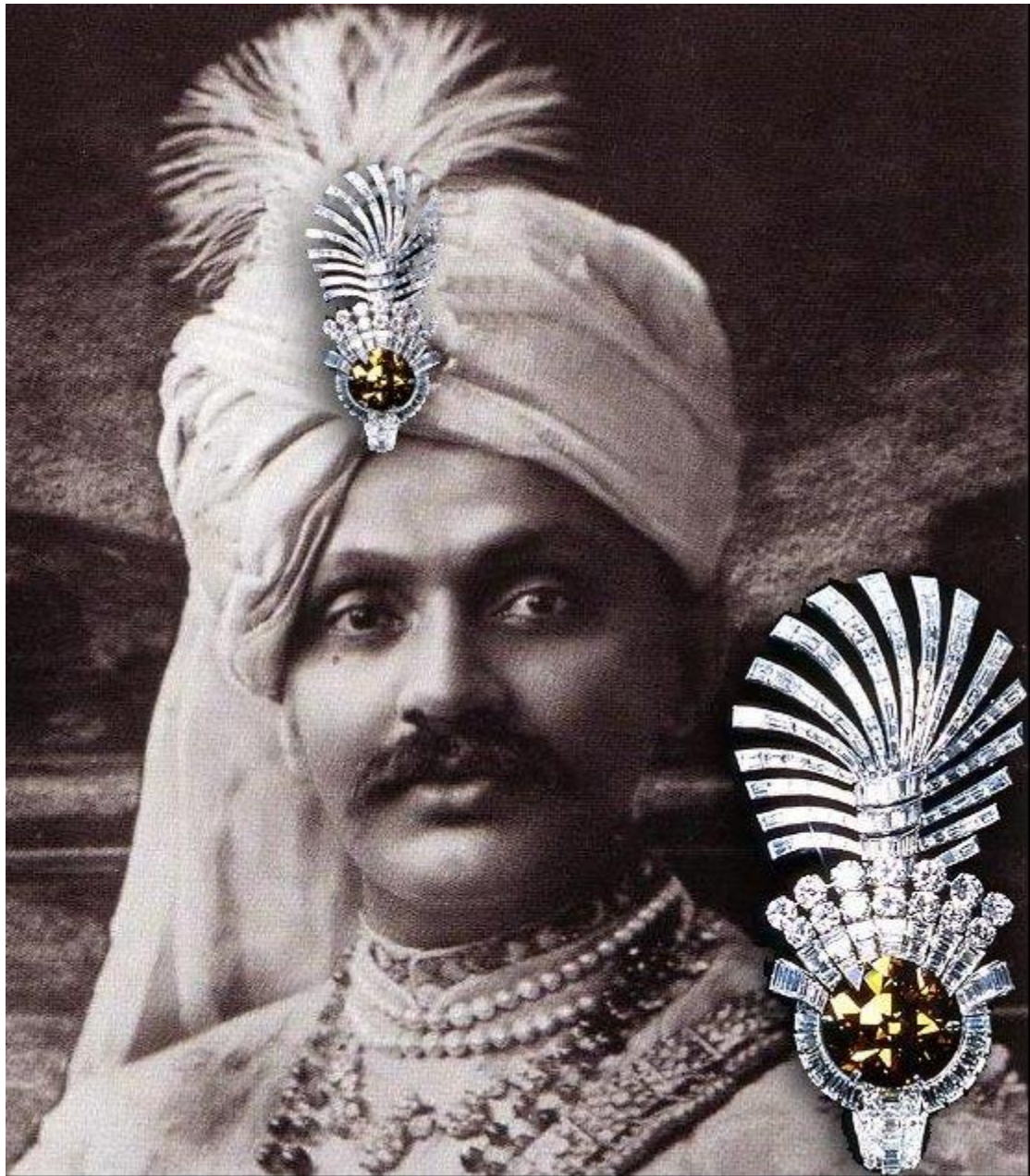
Maharaja Bhupendra Singh of Patiala. 1911. Wears an aigrette or Sarpech by Cartier and various other turban ornaments. While the front of aigrette is set with diamonds, rubies and emeralds, the back shows the intricacy of craftsmanship with foliate motifs of red, green and blue enamel. He also wears a necklace of fourteen strands of natural pearls.



Maharajah of Patiala, Yadavindra Singh wearing the Patiala Necklace by Cartier.



Patiala Necklace for the Maharajah of Patiala, Yadavindra Singh. Weighing almost a 1000 carats, Patiala necklace was made for the Maharaja in 1928 by Cartier, the bib-like Art Deco necklace featured five rows of diamond-encrusted platinum chains and over-sized gems. It included as its centerpiece the famous De Beers diamond, a cushion-cut pale yellow diamond weighing 234.69 carats.



The 61.50-carat whiskey-colored diamond, 'The Eye of the Tiger', was mounted by Cartier in a turban aigrette for the Maharaja of Nawanagar (India) in 1934.



Maharajah of Nawanagar wearing the emerald and diamond necklace created by Cartier in 1926

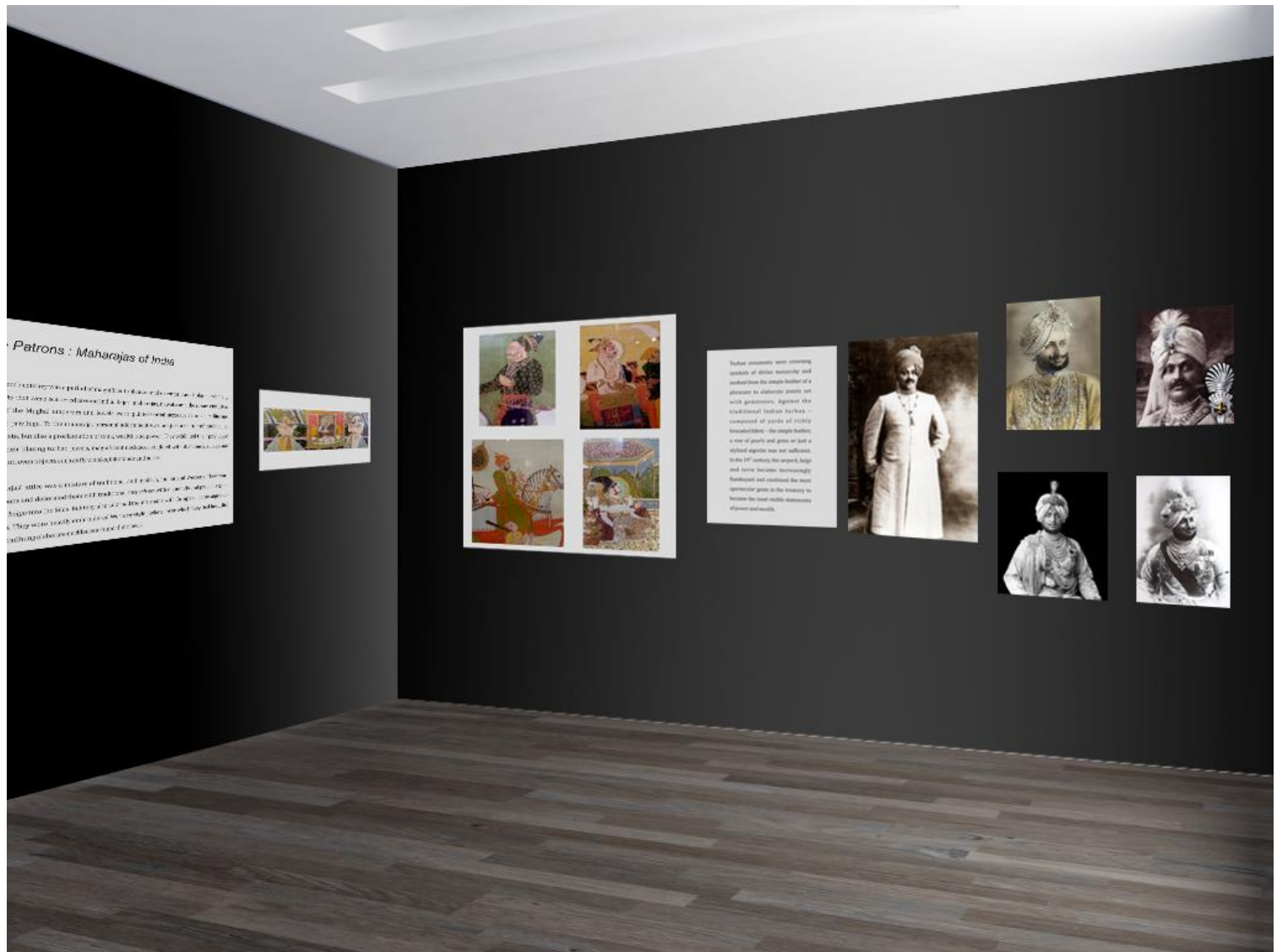


Maharaja of Kapurthala wearing the turban ornament made by Cartier 1926.



Turban ornament made for Maharaja Kapurthala 1926. Emeralds and diamonds set in platinum.

Mock up for panel 5



India Influences the West

While the Indian princes embraced new styles from Europe, the Western clients of Cartier moved towards traditional Indian styles. In 1934-5 Vogue and Harper's ran a series of features entitled 'Bijoux hindus de Cartier' or 'The Jewels of India come West'. There was a demand in the West for Indian jewels set in gold, which were imported and sold unaltered.

In 1911, after Jacques Cartier's first visit to India the firm received commissions from Indian clients and that had significant influence on the design of Cartier's pieces. Cartier produced pieces influenced by Indian designs and used huge quantities of stones imported from India. In particular, the carved Mughal emeralds he used gave the brand a character distinct from that of its contemporaries.

Best known is Cartier's multigem or 'tutti frutti' jewellery. Rubies, emeralds, sapphires were carved into leaves probably in India at Cartier's request and set as fruiting leafy branches or flower bowls from c.1924 to the late 1930s. The Hindu necklace from 1936 was one of the most extraordinary examples of this collection. It was made with carved multi-gems set in platinum and was tied round the back with cord strings in the Indian style. The tutti frutti jewels had the seemingly light airiness of delicate platinum workmanship with the floral themes that represent a fusion of Indian decorative motifs that define Mughal design.

Since India was part of England's Empire at the time, Indian style and design could be seen all over London, influencing the fashions, decorative arts and jewelry of the social elite.



Cartier's imported Indian Jewels worn by Madame Munoz, Vogue, August 1935.



The Hindu Necklace, 1936 commissioned by Ms Daisy Fellowes. Platinum, white gold, marquise-, baguette- and round old-cut diamonds, thirteen briolette-cut sapphires weighing 146.9 carat in total, two leaf-shaped carved sapphires (50.80 and 42.45 carats), sapphire beads. Length: 43.0 cm (open).



Diamond and Multi-gem 'Tutti Frutti' bracelet, c.1930. There are carved emerald, ruby and sapphire leaves with pavé-set diamond branches and cabochon berries, enhanced by collet-set diamonds, mounted in platinum.



Art Deco Multi-gem and diamond 'Tutti Frutti' bracelet, c.1930.
Designed as an old European-cut diamond undulating vine, set along the top and bottom with carved ruby, sapphire and emerald leaves, enhanced by emerald bead berries and collet-set old European-cut diamonds, to the pavé-set diamond buckle clasp, decorated with triangular and rectangular-cut black onyx geometric detail, mounted in platinum.



Daisy Fellowes wearing the Hindu-style necklace created by Cartier in 1936 and a jacket by Schiaparelli.

Mock up for panel 6

India Influences Europe:

The Tutti Frutti Collection

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Programmes/Events for Room 3 Exhibition

A) Children Workshops:

1. Make your own jewellery: The art of stringing beads (ages 6 and above)
Every Tuesday and Saturday.



This will be a workshop for children to boost their creativity, have fun with paper beads and learn the art of stringing beads together to make simple jewellery. They will be given a box of beads to choose their own colour combinations for a necklace, earrings or bracelets, whichever they like. After that a facilitator will teach children the process of stringing these beads to make them into their self-designed piece of jewellery and take it home.

2. Draw your favourite object (ages 4+)
Every Thursday and Sunday.



In this workshop children will be asked to draw their favourite object or any striking image from exhibition (including images on panels). They can cut out the drawings and decorate their art work with paints, colour pencil, pens, glitter etc and take them home as memory of a creative and fun activity.

B) For Adults :

1. Curator Walks

Every Friday 6:30pm

A walk around the exhibition with the Curator. An opportunity for visitors to interact on a one on one basis and have a healthy discussion on topics/stories that interest them through the walk. This would help in engaging the visitors to a deeper level with the exhibition.

2. Guest Lecture

Title : *The Magnificent Jewels of the 20th Century Maharajas.*

Speaker : Dr. Usha Balakrishnan.

Saturday, 26th September 2015, 5pm.

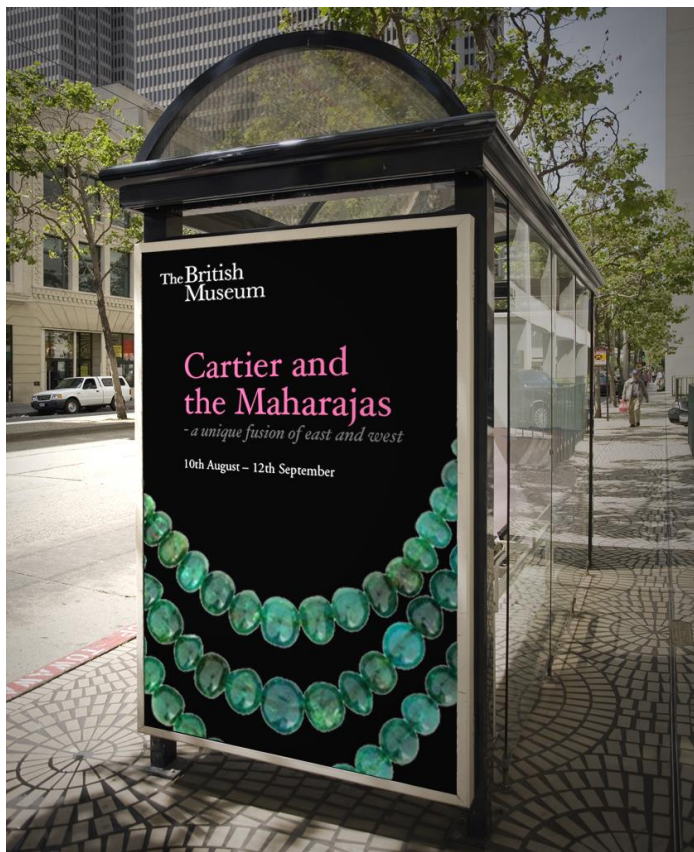
About the Speaker : Dr. Usha Balakrishnan is an acclaimed Independent Scholar and & Researcher and lectures on the History of Art, History of Jewellery and History of Design at the SNDT University Mumbai. She is the co-author of the *Dance of Peacock: Jewellery Traditions of India* and was invited by the Government of India to study and prepare a catalogue the jewels that formerly belonged to the Nizams of Hyderabad.

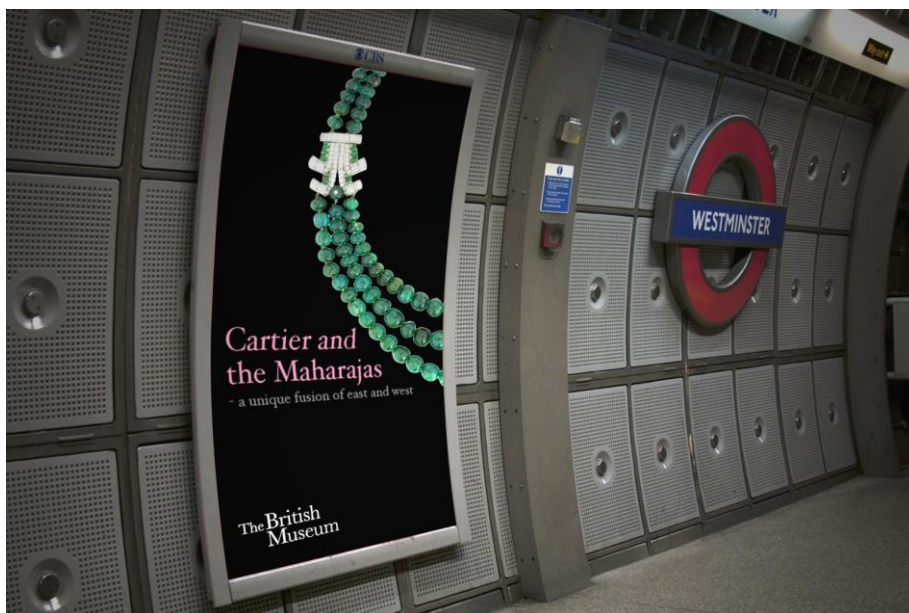
C) Walks for visually impaired:



A replica of necklace made out of green beads and metal/diamante side pieces will be made available to the visually impaired to touch and feel the texture of the beads and understand the making and design of the necklace. The necklace will also have a braille label. A guide will take the individuals/group around the exhibition and explain the narrative in short. At the end of the walk the visitors will be given beads/synthetic stones cut in the different shapes in sizes to get a feel of the materials and designs and will be told about techniques used in jewellery making.

Publicity for Room 3 Exhibition





Merchandise for Room 3 exhibition



Necklace & clip on earring set.



Notebook



Bookmark



Brooch



Keychain