



*“The poop was beaten gold,
Purple the sails and so perfumed that
The winds were lovesick with them.”*

William Shakespeare, Antony and Cleopatra

BVLGARI'S GOLDEN AGE

Goldea is an invitation to an exceptional olfactory journey, drawn from the imagination of a perfumer-jeweller and nourished by the history of the world and its treasures.

Goldea, a metaphor for a universal yet intimate Golden Age revisited from every angle, tells several stories:

That of an alchemist-goldsmith working with the yellow gold that Bulgari has exalted in all its forms for over 130 years, playing an impassioned score combining classical heritage and modernity.

That of a creator who loves iconic women and has never ceased to delve into their deepest being in order to create precious stories for them, written in scents and jewels. A "love affair" that has lasted more than a century and which was crystallised during the golden sixties between Hollywood, *Cinecittà* and Cannes.

That of the passionate relationship that goddesses or contemporary divas have always had with gold and the snake, the other talisman in Bulgari's poems of metal, stones and fragrances. These divine *Dea* – latin for goddesses – draw power and seduction from the eternal beauty of the former and the symbolism of the latter.

A manifesto of Bulgari's style, *Goldea* sparks off the innovative scented emotions of a floral-oriental capturing and reflecting light and the velvety caress of sun-warmed skin. It is also a tribute to the ultimate icon of light, sensuality and gold in history, literature and cinema for over 2000 years: Cleopatra.



ENDORISING THE DIVINE

The extraordinarily precious nature of the musks of *Goldea* and their regal, sensual, luminous aura mirror those of gold... This game of reflections and multiplied echoes between olfactory matter and precious matter are the very essence of *Goldea*.

The Embodiment of the Sun

Since the dawn of time, gold is the subject of dreams, myths and legends. It is the driver of spectacular human endeavour, from King Salomon to Alexander the Great, from the Incas to Christopher Columbus whose discoveries turned Seville into a setting of sacred gold. The Egyptians, from the beginnings of their civilisation, were the ones who gave it its mystical dimension, seeing it as an embodiment of the sun. It is a sort of metal equivalent of Ra, the deified sun – of which Egypt claims to be its only child. The eternal cycle of the star is answered by the stability, the permanence of the metal.

The sky, home to the sun, is also the kingdom of the goddess Hathor. Inextricably linked to Ra, she who was known as “the golden one” giving birth to a cult of the sun god which belonged to the sacred as much as the profane. Pharaohs and queens of Egypt claimed its splendour and its full power, symbolised by the gold disc they wore over their foreheads bestowing a divine aura upon them.

This unique metal which represents the brilliant and incorruptible flesh of gods, also transferred its divine immortality onto them, promising them a new life beyond their sojourn on Earth: the magic of this radiant eternity – orchestrated in their lifetime – took place in the secret magnificence of their golden homes. At the centre of the pyramids which housed the marvels of pharaonic gold

and silver craftsmanship. Following the Greeks, the Romans also adopted this double cult for the sun-gold. The naturalist Pliny the Elder believed that this king-metal could prolong life.

From Egypt to the Golden Sixties

Alongside the golden disc, pharaohs and queens of Egypt wore the *uraeus* – the upright cobra – on their forehead. Embodying the eye of Ra open on the sky, it offered protection against all the forces of evil. Far from the snake's bad reputation in Genesis, all civilisations – from China to Egypt, including Ancient Greece and Rome – have used it as a symbol of wisdom, strength and eternity, and the attribute of Aphrodite. The Oracle of Delphi included it in her divinatory practices. The snake-god, whose sloughing skin symbolises regeneration, was also worshipped by the Aztecs and the Hindus.

In the 19th century, Queen Victoria turned the snake into a modern talisman when she chose it as a symbol of eternal love for her engagement ring. The snake has starred ever since. It experienced a dazzling revival in the 20th century, thanks to the *Tubogas* technique which enabled goldsmiths, from the forties onwards, to recreate the extraordinary flexibility of its cylindrical body and of its scales on gold tubular mesh. Today, the spectacular technical virtuosity and the innovative design of the *Serpenti* jewels that Bulgari has been creating for more than 50 years amount to a distinctive and immediately recognisable style.

Since the sixties, these jewels are associated with the image of the last queen of Egypt, Cleopatra, glorified by Hollywood and embodied by Elizabeth Taylor.



THE INIMITABLE

A Woman of Light and Gold

The Romans called her *Superbia* – “The Superb”. She dazzled Cicero and Plutarch. Julius Caesar and then Antony fell at her feet. Starting with Shakespeare, she is the subject of 200 plays, operas, ballets and several films. For over 20 centuries, Cleopatra has never ceased to fascinate. Beyond the legend, she was a woman of astonishing modernity before the time. Audacious to the extreme, the creator and gifted actress of her own life. Passionate, sensual, charismatic, audacious, even provocative, determined to seize her destiny. With *Goldea*, Bulgari intends to celebrate her incandescent aura.

A Myth for Eternity

Aged 21, she appeared in front of Julius Caesar in typical style, wrapped in a carpet: History has immortalised this meeting between two wild animals who immediately saw their similarities, loved each other and rose to the summit of all power. Cleopatra was a master of the art of spectacle. Today we would talk of her *happenings*: she travelled up the Nile with Caesar in a 90m long boat, surrounded by 4,000 ships, leaving an intoxicating trail of perfumes: myrrh, benzoin resin, incense and musk. The living image of Hathor on Earth.

Cleopatra was aware of the power of symbols and made intense use of them: the crown of the goddess and her solar disc, the magic cobra standing upright on her forehead. Creating a custom role to fit her stature: that of a *goddess-woman* whose statue would one day tower over Rome, next to that of Venus / Aphrodite. Later, she "disguised" herself as Aphrodite to appear in front of Antony, her future husband. Seated on a gold throne, under a canopy of woven gold thread, at the stern of a ship clad in gold.

Infinitely unique in a time when hedonistic individuality did not yet exist, Cleopatra is a precursor of modern times. A virtuoso seductress, she used the art of ornaments and accessories to attract the attention of others and harness it. She is better than beautiful, wrote Plutarch, she has an incredible allure. Her own description of herself was the Inimitable.

It is no surprise that Cleopatra mesmerised Hollywood. And that Elizabeth Taylor should have embodied her with such realism, wearing sumptuous serpent-bracelets on set designed by Bulgari. First *diva assoluta* of History, the splendid and sensual Cleopatra showed the way and laid down the rules: to affirm her divine character by reigning through perpetual fascination.

THE “SETTING” OF GOLDEA

Composed by Alberto Morillas, *Goldea* is first a sumptuous hymn to the musks which have always been a characteristic of Bulgari's style in fragrances. This Eau de Parfum – a cascade of resonant musks echoing one another – is electrified by surprising chromatic effects verging on the tactile. Like a powerful echo of Bulgari's jewellery, setting scents in the same way that Bulgari sets precious stones. To pay tribute to the olfactory richness and the infinite nuances of a palette of stylised white musks, Alberto Morillas has cut loose from all conventions to challenge the codes of musk, the mythical scent.

Once upon a time, natural and animal musk from Tonkin thrilled Europe. Its reputation as an aphrodisiac five times more expensive than gold had preceded it, thanks to Marco Polo among others. If the universe of perfumery has a Himalaya of sensations, it is the one created by the amplifying “radiance” of musk. It can only be compared to the sun and its sensual warming. It is no accident that in Greek and Roman antiquity, musk represented celestial light.

A “figurative” Floral-Oriental

Since the end of the 20th century, modern alchemists have constantly innovated to remodel musk, revisiting its codes and stylising it. The complex composition of *Goldea* orchestrates its different contemporary “voices” like a choir: A score which can be described as many things, but certainly not baroque. It expresses and awakens intense and sensual amber blend and floral sensations. An interplay of textures, colour and light. Like a sumptuous cocktail where gold caresses the different facets of white musk, famed for its exceptional softness.

Present in head, heart and base notes, the addictive notes of musk enhance the fresh and light naturalness of orange blossom whose presence helps compose the electrifying hybrid bouquet of a Floriental. This magnetic note is prolonged by unexpected, voluptuous, vibrations of Ylang-Ylang. They recall the flamboyant, iridescent boldness of the gems – sometimes similar to pralines or to sugar crystals – that Bulgari hunts throughout the world. The whole creates an addictive Eau de Parfum with a luminous style which “transforms” sun light into essence. Like a precious ornament which saturates the skin on contact.

THE OLFACTORY PYRAMID

Head Notes: A sublime radiant top of solar crystal musk

A bright overture of crystal musk, illuminated and soothed by the sparkling softness of the orange blossom and bergamot absolutes and sun filled raspberry

Heart Notes: A magnificent floral heart of sublime addictive musk

The sumptuous preciousness of a nectar of flowers where the sensual pleasure of sublime golden musk enfolds with its silky texture the voluptuous and tropical femininity of Ylang-ylang, softened by the delicate elegance of a cascade of Jasmine Petals

Base Notes: A trail of pleasure with royal ambery musk

A rounded and soft velvet musk, fanned by the irresistible carnal sensuality of amber blend. Lastly, like a reflection in a golden eye... a trail of golden patchouli and Egyptian papyrus whose radiance is a deliberate echo of the sunny scent of Cyperus papyrus which the Egyptians used as an ingredient in their perfumes.

“The shape, the sensual feel of a golden sculpture by Brancusi”

The luxurious modernity of Goldea plays with the codes and values of traditional Italian and French high perfumery. But the perfumes that I create for Bulgari are first and foremost jewels, with the shine or matt finish of a precious stone. Like a goldsmith, I wanted to chisel the radiance of gold, like a frozen drop of water crossing a “luminous field”. A profound and sensual creation, which literally radiates on naked skin.

Goldea is a true hymn to musks. It verges on the unreasonable, recalling the extravagant volumes of Bulgari jewels. But this very particular mix of musks, with their persistent intensity, is decidedly neither dated nor baroque. If it were an object, it would be a golden sculpture by Brancusi. With its shape that creates a unique and timeless touch, soft, smooth and silky.

This density, this brilliance, this patina are brought by the very modern and nearly tangible musks of Goldea. Within all its voluptuous facets, we find, thanks to the floral notes, a soothing naturalness which is very important to me. It is the contribution of the Ylang-Ylang – a very bright flower which echoes the controlled exoticism of this composition – and the jasmine petals.

If it were a colour, it would be that of a ball of gold reflecting the brightness of the sky. Like a sunset. But Goldea also embodies the wealth and eternity that gold symbolises, and the hypnotic fascination which travels through the history of men and gods, from ancient Egypt to the Spain of the conquistadores.

By Alberto Morillas, perfumer; creator of Goldea

THE BOTTLE AND ITS SPELLS

The bottle that contains *Goldea* is a true manifesto in which Bulgari has chosen to assert its identity of a jeweller-perfumer. Bursting with multiple symbols, this miniature work of art is much more than a mere bottle. It makes you feel as though you were gazing into the heart of a gold drop in which light is reflected.

First, the purity and the perfection of its shape, moulded, polished and expertly cut like the unique stones that the Roman jeweller exalts in the secret of his ateliers. *Goldea* shines with the brilliance of a precious stone set in gold, Bulgari's signature.

The cabochon shaped bottle top recalls the myths of divine creation that have celebrated the sun since ancient Egyptian times. When depicted in two dimensions, the sun is represented as the most perfect of shapes: the circle. It is this flat disc that crowns Hathor, goddess of the sun, happiness and love that the Greeks related to Aphrodite.

Symbolising the sun's rays reaching Earth with the abundance they give rise to, the golden ring enhanced with scales which encircles the bottle top also features the divine and magical power of the snake that Bulgari, with the Serpenti jewels, has turned into an iconic motif which now takes its place within the universe of its perfumes.

The two indissociable round halves of this talisman conceived as a tribute – ornament to the radiant beauty of contemporary goddesses – enhance the full curves of a dazzling and timeless femininity.





GOLDEA

The Campaign

Isabeli Fontana embodies the bright sunny intensity of the *Goldea* woman. Everything in her evokes the mysterious birthplace of this perfume, the cradle of a sacred femininity, radiating voluptuousness and charisma. Its very nature seems to belong to the “Circle of the Inimitables” that Cleopatra created to assert that she was without equal and that her aura would be immortal. That she herself was a solar system.

Beyond the image of the *femme fatale*, the *Goldea* woman shines with an intimate radiance. Wherever she goes, she is recognised as a living, real goddess. A regal, light-refracting quality emanates from her physique, the way she carries her head, her innate power of seduction – both iconic and contemporary. Everything in her is mythological and an object for contemplation.

Sumptuously dressed to rule wherever she is, she is never without her *Serpenti* jewels, emblematic accessories which she coils around her neck or her wrists. Or without her bottle of perfume, her *weapon of seduction* which captures the light she reflects. Sun, gold and snake are intertwined... pure concepts that she makes her own.

Drawn to all that elevates and brings out the best in her, she walks forward, confident of the woman she wants to be, of her beauty, of her strength and her powers, towards the pyramidal summits she has chosen. To write for herself, the star of her life, what we call a destiny.

Audacious, Elusive, Fascinating... The *Goldea* woman makes her entrance in Bulgari's *dazzling world of metal and stones*. Alongside the muses and divas, infinite and fertile sources of inspiration, to which the Roman jeweller pays tribute.

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