

LOUVRE

Exhibition  
21 October 2005  
- 16 January 2006

Musée du Louvre  
Richelieu Wing

Exhibition curators:

Françoise Gaultier and  
Catherine Metzger,  
Musée du Louvre.

Made possible thanks to the  
generous support of **Fondazione  
Cassa di Risparmio di Roma (Italy)**



#### Hours

Open every day except Tuesdays, from 9 a.m. to 6 p.m.  
Evening hours on Wednesdays and Fridays until 9:30 p.m.

**Access to the exhibition is included in the purchase of an admission to the Museum's permanent collections:**

€8.50; €6 after 6 p.m. on Wednesdays and Fridays; free admission for all visitors the first Sunday of each month and for youths under 26 after 6 p.m. on Fridays; free admission at all times for youths under 18, holders of the "Louvre Jeunes", "Amis du Louvre", or "Louvre Professionnels" cards, and recipients of certain social benefits (the unemployed, disabled visitors and their attendants, among others).

#### Catalogue

*Bijoux de l'Italie antique, la collection du marquis Campana*

Edited by Françoise Gaultier and Catherine Metzger

A Musée du Louvre Editions / 5 Continents co-edition. Distributed by Le Seuil.

200 pages, about €35

*The paper used in the printing of this publication was generously provided by ArjoWiggins*

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## Antique Jewelry, The Marchese Campana Collection

At the time it was assembled by the Marchese Giovanni Pietro Campana, this group of jewelry pieces was regarded as one of the largest and most varied private collections in Europe. When it was offered for sale, it attracted the attentions of all the major European museums. In 1861, the French Government acquired most of the pieces in this collection. Exhibited to wide acclaim in 1862 in Paris at the Palais de l'Industrie, in 1863 the vast majority of these objects joined the collections of the Louvre, where today this ensemble is considered as one of the highlights of the Museum's Department of Greek, Etruscan, and Roman Antiquities and has retained its status as one of the most significant collections of antique jewelry assembled in the 19th century.



1

#### The Marchese Campana, the man and his collections

The first part of the exhibition introduces the complex figure of Giovanni Pietro Campana di Cavelli (1808–1880), the scion of a noble family of L'Aquila, who succeeded his father and his grandfather as director of the Vatican-owned Monte di Pietà bank and pawnbroking office in Rome in 1833. This section underscores Campana's predilection for antiquity and the passion that inspired him to amass, over a relatively brief period, a remarkable collection notably including Greek, Etruscan, and Roman antiquities (sculptures, vases, bronzes, jewelry, coins, and terra cottas), 15<sup>th</sup> and 16<sup>th</sup> century maiolicas, and early Italian Renaissance paintings.

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## In the Auditorium du Louvre

### Conference

Friday, 4 November 2005 at 12:30 p.m.  
Introduction to the exhibition  
by Françoise Gaultier and  
Catherine Metzger, Musée du  
Louvre

### Spotlight on...

Wednesday, 1 February 2006 at 12:30  
p.m.  
*Multiple Scarab Necklace*  
by Françoise Gaultier,  
Musée du Louvre



*Captions for the illustrations:*  
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#### 1. Multiple Scarab Necklace

Gold and cornaline. Filigree, granulation,  
embossing, and engraving; L. 39.50 cm  
Paris, Musée du Louvre, DAGER  
Bj 521-544,  
Campana Collection, acq. 1861  
Found in Vulci

Assembly and setting completed by the  
Castellani workshop in 1859, using ancient  
elements

#### 2. Earrings with Head of a Black Man

Gold and amber. Filigree, H. 2 cm  
Paris, Musée du Louvre, DAGER  
Bj 181-182, Campana Collection, acq. 1861  
3<sup>rd</sup>-2<sup>nd</sup> century B.C.

#### 3. Serpent-Shaped Spiral Bracelet

Gold. D. 5.5 cm  
Paris, Musée du Louvre, DAGER  
Bj 973, Campana Collection, acq. 1861  
Late 3<sup>rd</sup> - early 2<sup>nd</sup> century B.C.

## Jewelry treasures

The exhibition next reveals the breadth and diversity of this collection of jewelry often thought to be composed in its entirety of Etruscan pieces but which also includes objects originating in Greece or Magna Graecia, as well as Roman, Gallo-Roman, and Byzantine artifacts, rounded out by a certain number of pastiches composed of ancient elements of various origins, assembled and sometimes submitted to further reworkings in the 19<sup>th</sup> century.

The site and the context of discovery for each of the objects in the exhibition is clearly indicated to the extent of our knowledge, whether they were acquired from dealers in antiquities or unearthed during archaeological digs supervised by the Marchese Campana in Latium and Etruria.

## The Campana affair

The second part of the exhibition includes a number of objects and archival documents that shed light on the “Campana affair”, the confiscation, division, and sale of the collection, with a first purchase by England, another by Russia, before the remainder was sold to France, except for a few pieces and a collection of medals acquired by the city of Rome in 1870. Such was his insatiable appetite for collecting ancient artifacts that the Marchese misappropriated funds from the Monte di Pietà to defray the cost of his acquisitions. Brought to ruin by his love of the arts, the Marchese was convicted of embezzlement and sentenced to banishment for life while his collection was offered for sale by the Vatican.

This section of the exhibition also includes the several pieces or ensembles amassed at the same time as the Campana collection by Napoleon III's emissaries. The objects of this second collection, often confused with those acquired by the Marchese, also received wide acclaim and played a similar role in the development of Italian archaeological jewelry.

## The Campana collection and Italian archaeological jewelry

The final section of the exhibition deals with the significance of the Campana jewelry pieces in the history of revival-style archaeological jewelry and the essential role played by the Castellani workshop, founded in 1814 by Fortunato Pio Castellani to make copies of ancient jewelry pieces. A goldsmith and dealer in antiquities, Castellani (1794–1865) developed a fascination beginning in the 1820s with the magnificent Etruscan artifacts discovered during digs then being conducted in the ancient lands of Etruria, now covered by Tuscany and a portion of Umbria. He set about to recreate the forms and techniques necessary to make pieces in the same style as those unearthed, often rivaling or even surpassing these ancient specimens. The restoration of the Campana jewelry collection, undertaken by Castellani and his sons in 1859, helped them to perfect their techniques. Their access to these incomparable objects provided an opportunity to design, craft, recreate and re-interpret a certain number of pieces. Some of these creations are exhibited here for the very first time, alongside the ancient artifacts that inspired them.