Exhibition
21 October 2005
- 16 January 2006

Musée du Louvre
Richelieu Wing

Exhibition curators:
Françoise Gaultier and
Catherine Metzger,
Musée du Louvre.

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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

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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.

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,
jadery, coins, and terra cottas), 15th and 16th century
maiolicas, and early Italian Renaissance paintings.
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
3rd–2nd 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 3rd - early 2nd 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
19th 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.