



PRESS KIT

A Dream of Italy: The Marquis Campana's Collection

Exhibition

November 7, 2018 - February 18, 2019
Hall Napoléon

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A Dream of Italy: The Marquis Campana's Collection

The Musée du Louvre and the State Hermitage Museum in Saint Petersburg are joining forces for an outstanding exhibition based on the collection built up by Marquis Campana mostly between the 1830s and the 1850s.

For the first time since its dispersion in 1861, the exhibition will provide a comprehensive overview of the 19th century's largest private collection. With over 12,000 archaeological objects, paintings, sculptures, and objets d'art, and comprising both ancient and modern artefacts, it was a rich, diverse collection of the highest quality.

The exhibition will showcase over 500 works, including such masterpieces as the Sarcophagus of the Spouses and Paolo Uccello's Battle of San Romano. It presents the romantic figure of Giampietro Campana, his passion for collecting, and how he brought together this extraordinary collection by way of excavations, the antique and art market, the network of collectors between Rome, Naples and Florence, and his links with scientific institutions. The Marquis Campana aimed to represent Italy's cultural heritage, both ancient and modern ; as such, the collection was a founding moment in the affirmation of Italian culture during the Risorgimento - the emergence of the Italian nation in the 19th century.

After a high-profile trial in which Campana was convicted of embezzlement in 1857, the collection was seized and sold by the Papal States. The sensation sparked by its subsequent dispersal throughout Europe was testament to its importance in the Italian and European cultural consciousness. A significant part of the Campana Collection was purchased in 1861 by Tsar Alexander II, enriching the collections of the State Hermitage Museum. The rest of the collection - over 10,000 works - was purchased by Napoleon III and shared between the Musée du Louvre and various regional museums. Over time the collection has proved to be a source of inspiration for European artists and artisans, particularly in gold and silversmithing.

Jean-Luc Martinez, president and director of the Musée du Louvre, specifies: "the Campana exhibition will go to Saint-Petersburg this summer after a passage in Rome. The Louvre and the Hermitage inaugurate, with this exhibition, a series of major partnerships. I would like to comment the generosity of the Hermitage museum in its loans today, renewed for the future exhibition "Léonard de Vinci" in the Louvre in the autumn of 2019 as well as for the one on Uzbekistan, "Civilizations and Cultures of Silk routes", which will be presented at the Musée du Louvre from October, 2021 to January, 2022, then at the Hermitage".



Female figure. France, about AD 100–150 J.-C., and modern repaints. Department of Greek, Etruscan, and Roman Antiquities, Musée du Louvre © C2RMF

This exhibition is organized by the Musée du Louvre and the State Hermitage Museum in Saint Petersburg, where it will be presented in summer 2019 (from July to October). The exhibition will also be presented at the Capitoline Museums in Rome, from March to June 2019.

This exhibition enjoys the support of DS Automobiles and the International Council of the Louvre.



Cercle International du Louvre
International Council of the Louvre

Exhibition curators :

Françoise Gaultier, director of the Department of Greek, Etruscan, and Roman Antiquities, musée du Louvre ;

Laurent Haumesser, curator of the Department of Greek, Etruscan, and Roman Antiquities, musée du Louvre ;

Anna Trofimova, director of the Department of Greek and Roman Antiquities, State Hermitage Museum, St.-Petersburg.

Associated curators :

Françoise Barbe, curator of the Department of Decorative Arts ; Marc Bormand, curator of the, Department of Sculptures ; Dominique Thiébaud, curator, of the Department of Paintings, musée du Louvre

Dominique Vingtain, director of the Musée du Petit Palais, Avignon.

AT THE LOUVRE AUDITORIUM

LECTURES

Wednesday, November 4 from 12:30–18:30 p.m.

Presentation of the exhibition (in French) *A Dream of Italy: The Marquis Campana's Collection* by Françoise Gaultier and Laurent Haumesser, Musée du Louvre.

SERIES OF LECTURES : 19th-century European collections

Thursdays from 6:30–8:00 p.m. on

Collecting antiques in 19th century Rome: the case of the Castellani's collection

November 15, 2018 from 18:30 p.m.

By Antonella Magagnini, Sovrintendenza Capitolina ai Beni Culturali, Rome.

Details on the other lectures of the cycle on louvre.fr/en/louvre-auditorium

RELATED WORK

Exhibition catalogue

Un rêve d'Italie : la collection du marquis Campana, edited by de Françoise Gaultier, Laurent Haumesser and Anna Trofimova.

Co-published by: Musée du Louvre Éditions

576 pages, 800 illustrations, 49 €.

Exhibition album

Co-published by: Musée du Louvre Éditions

48 pages, 40 illustrations, 8 €.

TOURS AND WORKSHOPS (in French)

Exhibition tours (guided tours for families, descriptive and touch tours, tours in French Sign Language, or French lip-reading tours), workshops and thematic talks in the Louvre's galleries.

Information: www.louvre.fr/en/visites-guidees

Adult visits

From November 22nd

Mondays and Thursdays at 11:30 a.m. – Wednesdays and Fridays at 5 p.m. – Saturdays at 4 p.m. – Sundays at 2:30 p.m.

Visits families – From 8 years

November 5, 2018 at 11 a.m.



The "Sarcophagus of the Spouses". Cerveteri, Banditaccia Necropolis, about 520–510 BC, Department of Greek, Etruscan, and Roman Antiquities, Musée du Louvre
© Musée du Louvre, dist. RMN-Grand Palais / Philippe Fuzeau



Buste d'Ariane, 3rd century BC, Falerii Novi, near Civita Castellana © Musée du Louvre, dist. RMN-Grand Palais / Thierry Ollivier

PRACTICAL INFORMATION

MUSÉE DU LOUVRE

Opening hours : daily except Tuesdays from 9 a.m. to 6 p.m. and until 9:45 p.m. on Wednesdays and Fridays

Admission : €15 (collections + exhibitions)
Time slot booking (compulsory): www.ticketlouvre.fr

Further information : www.louvre.fr/en

LOUVRE AUDITORIUM

Information :

+33 (0)1 40 20 55 55, Monday to Friday, 9 a.m. to 7 p.m.
www.louvre.fr

Tickets :

In person : Auditorium ticket windows
Telephone : +33 (0)1 40 20 55 00
Online : www.fnac.com

THE EXHIBITION LAYOUT

Text of the didactic panels of the exhibition



Denis-Auguste Raffet, *Portrait de Giampietro Campana*.
Rome, 8 février 1850 © BnF, Paris

Giampietro Campana, director of the Monte di Pietà in Rome, was one of the most brilliant figures of the Roman society of his time, and an eminently romantic character. He amassed the largest private collection of the 19th century but, carried away by his passion for accumulating artworks, was arrested in 1857 for misappropriation of funds. He was sentenced to prison, then exile, and his collection was put up for sale. But Campana was not just a compulsive collector. His collection can also be seen as politically significant at the time of the 'Risorgimento', the rebirth of the Italian state. His desire to provide an overview of Italy's archaeological and artistic heritage reflects his empathy for this movement, intended to overthrow papal authority and create a unified Italy. In this respect, the Campana Collection played a major role in the cultural and political definition of Italian heritage. The influence of the Campana Collection spread beyond Italy. England, Russia and France competed to acquire it, testifying to the enduring prestige of the Italian cultural model in Europe. This was particularly true in France: the purchase in 1861 of most of the collection, which was shared out between the Louvre and museums in the French provinces, marked a key moment in Napoleon III's cultural policy and the history of the French national collections.



© Istituto centrale per il catalogo e la documentazione, Rome

CAMPANA AND ROMAN SOCIETY

In 1833, Giampietro Campana, the Marchese di Cavelli, succeeded his father and grandfather as director of the Monte di Pietà, a key financial institution of the Papal States. This position brought him into close contact with the papal administration and the Roman nobility. His marriage to Emily Rowles in 1851 also gave him valuable contacts with the elites of the great European capitals. As a banker, entrepreneur, patron of the arts, philanthropist, archaeologist and collector, Campana was a member of many financial, cultural and scientific institutions both in Italy and in Europe.

A COLLECTION FAMED THROUGHOUT EUROPE

The Campana Collection soon became one of the most famous in Italy and was featured in the travel guides of the day. A visit to some of the rooms in the Villa Campana, the Monte di Pietà or the house in Via del Babuino could usually be arranged for anyone bearing a letter of introduction, and several texts and drawings record the wonderment of visitors from all over Europe. But Campana only allowed part of his widely dispersed collection to be seen, and few visitors could have had any idea of its actual size.



G. Caneva, Celebration of the Founding of Rome (Natale di Roma) at the Villa Campana, 21 April 1851 © Istituto centrale per il catalogo e la documentazione, Rome.

CAMPANA'S PROJECT

Was there a definite plan behind what seemed to be an indefinitely expanding collection? According to the catalogue published around 1858, when Campana was already in prison, there was. The *Cataloghi Campana*, preceded by several partial catalogues, were probably originally compiled to demonstrate the richness of the collection and facilitate its sale at a time when Campana was having financial difficulties. But the organisation of the collection into eight ancient and four modern categories (each with several series and sections) also illustrates Campana's logic and represents his true cultural testament: an overview of the art and craft productions of ancient and modern Italy. The present exhibition is organized according to the order of the categories in the *Cataloghi*.

HOUSING THE COLLECTION

Campana housed his collection in a number of locations throughout Rome. The rooms and grounds of the Villa Campana, near the basilica of Saint John Lateran, were home to most of the ancient marble sculptures; this now destroyed villa is featured in several paintings and photographs. The collections of ancient vases and modern sculptures, maiolica wares and paintings were stored in his house in Via del Babuino, and several rooms at the Monte di Pietà were used to display the terracottas. Campana also used the properties he had acquired in the centre of Rome over the years to house his ever-growing collection.



THE COLLECTION OF ANTIQUITIES

Like his father and grandfather before him, Campana began by collecting antiquities, following in the tradition of the great Roman families. Not content to simply buy on the Rome, Naples and Florence antiquities markets, he undertook many excavations himself and found a number of important monuments. He was keen to collect the greatest masterpieces, but his interest also extended to fragments, humble artisanal productions and everyday objects. By amassing dozens of objects of the same type, he assembled complete series of artefacts, as a result of which the Campana Collection is a veritable encyclopaedia of ancient craftsmanship.

SHAPING THE COLLECTION

SHAPING THE COLLECTION : EXCAVATION

From the late 1820s to the mid-1850s, Campana made numerous excavations in Rome, the Latium region and the Etruscan cities of Veii and Cerveteri, where many of the masterpieces in his collection were found. Like many other collectors, Campana took advantage of a relatively favourable legislation and an absence of any real control, keeping the finest pieces for himself. He published few of his excavation finds, but the impact of some of his discoveries ensured him an important place in the history of Italian archaeology in the 19th century.



SHAPING THE COLLECTION : THE ANTIQUITIES MARKET

Campana bought many pieces on the antiquities market in Rome (then part of the Papal States). He also acquired works in other Italian states of the time, notably in Florence (in the Grand Duchy of Tuscany) and Naples (in the Kingdom of the Two Sicilies), taking advantage of their rather permissive art trade legislation. He also parted with some of his acquisitions, and sometimes even with parts of his collection; he made a large gift to the Duke of Saxe-Altenburg at Iena, for example, and sold part of his coin collection in London in 1846.

CLASSES OF OBJECTS

CLASS 1 - VASES

The *Cataloghi Campana* record some 3,800 vases (in addition to which there were many uninventoried items and fragments). They were mostly Greek vases, massively imported into Italy in ancient times, but there were Etruscan and Roman pieces too. The series defined by Campana do not correspond to modern nomenclature, but the huge collection constitutes a veritable encyclopaedia of ancient ceramics and vase painting.



© BnF, Paris

CLASS 2 - BRONZES

According to a 19th-century critic, emphasizing the significance of the bronze artefacts, the Campana Collection was 'an introduction to antiquity as a whole, from its finest art productions to the humblest details of domestic life.' The richness and variety of Campana's bronze collection reflect the approach of this collector, whose interests spanned a wide range of fields including weapons, statuettes, vases and everyday utensils.

CLASS 3 - JEWELLERY AND COINS

The core of Campana's coin collection dated back to his father. Coins were a traditional category of important antiquities collections, but they also reflect Campana's interest in historical portraits. The remarkable collection of jewellery is more original and was much admired by visitors and contemporary experts. The Castellani family of Roman jewellers and collectors worked on the restoration of the various pieces, which provided them with inspiration for ancient-style creations of their own.



The terracotta room at the Monte di Pietà,
The Illustrated London News, 20 January 1859
© BnF, Paris

CLASS 4 - TERRACOTTAS

Campana's particular interest in terracottas was unusual for his day. In the rooms at the Monte di Pietà, whose layout has been reconstructed here, he gathered many examples of the main types of ancient terracotta production: statues, busts, heads, sarcophagi, urns, antefixes and, above all, the 'Campana plaques' – figuratively decorated Roman architectural slabs to which he gave his name.

CLASS 5 - GLASS

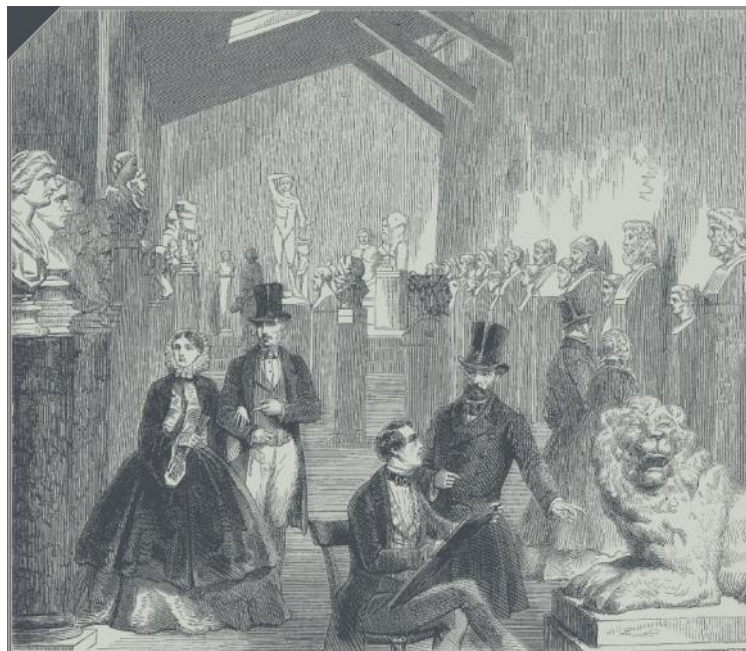
Campana's interest in ancient glass – a category that was rarely collected at the time – is emblematic of his constant desire to show the relationship between ancient and modern artworks. The *Cataloghi* Campana highlight the variety, quality and advanced nature of Etruscan and Roman wares, presented as precursors of the famous Venetian glass of Murano.

CLASS 6 - ANCIENT PAINTINGS

The title of Class 6, 'Etruscan, Greek and Roman Paintings', is something of an exaggeration. Apart from the Etruscan plaques from Cerveteri, there are Roman wall decorations only; the so-called Greek paintings actually came from the Roman tomb of Patron. Nonetheless, this is one of the period's most important collections of ancient paintings; together with the painted vases, maiolica wares and Italian paintings, it represents Campana's attempt to present an overview of Italian painting.

CLASS 7 - SCULPTURES

Ancient marble sculptures had formed the core of the great antiquities collections in Italy since the Renaissance. Campana set out to compete with these by amassing busts, sarcophagi, inscriptions and (sometimes monumental) statues. He showcased these works in the Villa Campana, and in storerooms in the centre of Rome that were accessible to visitors. Period photographs show how these rooms looked in the 1850s.



Marble reserve in Via Margutta, *L'Illustration, Journal universel*, 1 January 1859
© BnF, Paris

CLASS 12 - CURIOSITIES

The 12th class of objects, in the final pages of the *Cataloghi* Campana, might be thought to be of lesser importance but actually includes some significant artefacts (such as the fragments of boxes made of bone found at Cumae) and other more original series (such as the erotic artworks in the 'secret cabinet'). Above all, this category reflects one of Campana's defining characteristics: his interest in the humble, everyday objects that were often overlooked by contemporary collectors.

RESTORATIONS

19th-century restorers tended to go to extremes in their efforts to complete fragmentary works. This was particularly true of the restorers employed by Campana, especially the Pennelli brothers whose highly skilled work sometimes resulted in pastiches and fakes, earning the collection a dubious reputation for many years. Their interventions have recently been studied and reassessed by conservators and restorers, who in turn come up against the complex issue of the restoration – or derestoration – of the works in the Campana Collection.

THE MODERN COLLECTION

From the late 1840s on, Campana assembled a collection of modern works. Taking advantage of a particularly thriving antiquities market, especially in Florence, within a few years he was able to form coherent collections of paintings (Classes 8–9), maiolica wares (Class 10) and sculptures (Class 11). Once again, these reflect his collecting style: a desire to present a comprehensive overview of the regional schools of Italian art; an interest in the great artists, but also in more ordinary series and artisanal productions; a fondness for historical portraits and narrative scenes. It was not until after his fall that the true size of his collection became apparent; after 1863, a large part of it was distributed among various French museums... but it still has surprises in store!

CLASSES 8 AND 9 - PAINTINGS

The collection, comprising over 600 paintings, was assembled late – in the 1850s for the most part – with the intention of charting the evolution of Italian painting from its beginnings to sometime around 1700. Campana was guided by several criteria in selecting his purchases: reflecting the plurality of schools, the fame of the artists and the state of preservation of the works. The marquis sought to build his collection with pieces by the most prominent leaders of each Italian school: Giotto, Masaccio, Raphael, the Carracci and so forth. Many of these paintings were later attributed to lesser-known artists, but a study of the collection as brought to light a number of very fine works alongside masterpieces like Uccello's *Battle of San Romano*.

COLLECTING THE ITALIAN PRIMITIVES

A high proportion of paintings from the 13th, 14th and 15th centuries makes this a unique collection: more than 400 of these pieces are grouped together in class 8, comprising nearly two thirds of the total number collected by Campana. Although by 1850 collectors displayed a strong interest in the 'Italian primitives', only Campana assembled this many works. Intended primarily for religious purposes, the painted panels showcased the diversity of the period's pictorial output – large altarpieces, paintings and tabernacles made for private worship, and numerous fragments of dismembered polyptychs.



Paolo di Dono, dit Uccello, *La Bataille de San Romano*. Musée du Louvre, département des Peintures ©RMN - Grand Palais / Jean-Gilles Berizzi

DECORATIVE HOME FURNISHINGS

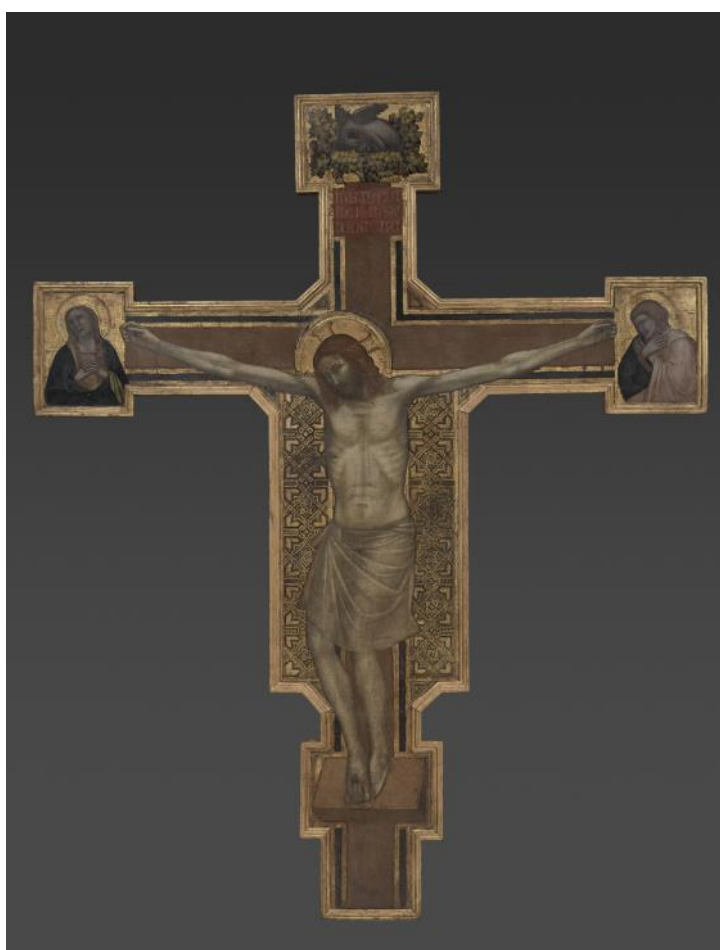
The collection of Italian paintings from the 14th and 15th centuries featured a substantial number of decorative home accessories, namely panels from dismembered marriage chests (cassoni) and bedroom decorations (spalliere). Campana appeared to have a particular interest in this type of creation, typically commissioned for weddings – probably due to standard narratives depicting episodes from ancient history or mythology. He also acquired a highly important decorative ensemble: the portraits of fourteen famous men that had once adorned Federico da Montefeltro's studiolo at the Ducal Palace of Urbino.

THE STUDIOLO OF URBINO

This series of ancient and modern thinkers is from Federico da Montefeltro's studiolo at the Ducal Palace of Urbino. The refined decor of this study perfectly illustrates the great condottiere's humanist ambition. Admired by visitors of the Campana Collection, these portraits were attributed to the Italian Melozzo da Forlì in the *Cataloghi*. A link between the Flemish style of the panels and Justus of Ghent's presence in Urbino was very quickly established; recent studies confirmed that he was central to their making.

MONUMENTAL PIECES

While Campana's 14th and 15th century painting collection was largely made up of polyptych and decorative panel fragments, he also acquired several first-rate monumental pieces. A large cross painted in Giotto's workshop is one such work. The *Cataloghi* attributed the piece to the Roman artist Pietro Cavallini, who was at the time considered a founding father of Italian painting. Another panel of exceptional dimensions – this time dating from the 15th century – is now regarded as the masterpiece of the collection: Uccello's Battle of San Romano. Described by Giorgio Vasari and reappearing on the art market in the mid-19th century, it garnered praise from visitors to Campana's house in Via del Babuino and gained recognition upon its arrival to France as a major work of the Italian Renaissance.



Giotto. *Croix peinte*. Musée du Louvre, département des Peintures © RMN- Grand Palais (musée du Louvre)/ Adrien Didierjean

THE 16th AND 17th CENTURIES

The Primitives may have constituted the largest portion of his collection, but Campana certainly did not overlook pieces from the 16th and 17th centuries. He aimed to acquire works at the time attributed to famous painters like Raphael, Caravaggio, Sassoferrato and the Bolognese masters who included such figures as the Carracci brothers, Francesco Albani and Domenichino. These prestigious attributions were nonetheless often modified thereafter. The collection also featured a much smaller proportion of Nordic, and, according to Campana, Spanish paintings. Along with religious subjects and landscapes, he displayed a strong penchant for portraiture – effigies of famous men that harked back to an ancient tradition, disguised portraits, as well as presumed self-portraits and portraits of artists.

CLASS 10 - MAIOLICA

Class 10 – the ‘Cabinet of maiolica paintings by the most famous Italian artists of the 15th and 16th centuries’– illustrates Campana’s interest in Italian Renaissance faience. Like his contemporaries, he was particularly impressed by pieces from the 16th-century golden age of maiolica wares, particularly those decorated with colourful narrative scenes or metallic lustre. Class 10 comprises 641 items: in addition to the Italian maiolica pieces – some of which were fitted with giltwood frames which have been conserved – there were twelve medallions painted by Luca Della Robbia, ten Hispanic faience pieces and five made of Venetian glass.



Francesco Xanto Avelli, plat, *L'enlèvement d'Hélène*. Musée du Louvre, département des Objets d'art © RMN-Grand Palais (musée du Louvre)/ Martine Beck-Coppola

LUSTRE MAIOLICA

The Campana Collection is particularly rich in lustreware with red and gold metallic reflections, from the Umbrian cities of Gubbio and Deruta which specialised in this technique. The large ceremonial plates from Deruta feature popular decorative themes: Roman warriors, female portraits, angels based on those painted by Pietro Perugino. The workshop of Maestro Giorgio in Gubbio, which also produced high quality istoriato pieces, was renowned for its dazzling ruby red.



Coupe *Virginia bella*. Musée du Louvre, département des Objets d'art © RMN-Grand Palais (musée du Louvre)/ Stéphane Jean

BELLE DONNE AND ISTORIATI PIECES

The shapes of the maiolica pieces were those of precious tableware, but their decoration had more in common with painting. The istoriato (narrative-painted) pieces depicted biblical, historical or mythological stories; portraits of classical-style warriors or fashionable young women (*belle donne*) were also very popular. The Campana Collection includes a series of beautiful bowls decorated with idealised female faces, probably intended as engagement or wedding presents.

CLASS 11 - SCULPTURES

The outstanding sculptures of the Campana Collection are composed of two different collections. One, gathered by Campana himself, comprises almost fifty pieces by the Della Robbia workshop (mostly attributed to Luca), and some major works in marble. The other collection, formed in Florence between 1851 and 1855 by Ottavio Gigli (a friend of Campana's), provides a remarkable panorama of medieval and Renaissance Tuscan sculpture. It ended up at the Monte di Pietà in Rome and underwent the same fate as Campana's collection. Together, the Gigli and Campana sculptures formed a reference collection which was unique in its day. Almost half the works were acquired by the South Kensington Museum in London in 1861; the Louvre obtained over 90 pieces, some of which were loaned on a long-term basis to provincial museums in the 20th century.

OTTAVIO GIGLI (1816-1876) AND HIS COLLECTION

Ottavio Gigli spent his youth in Rome, where he moved in intellectual circles. After his participation in the short-lived Roman Republic of 1849, he was forced to return to Florence in 1851. There, in the space of four years, he amassed an extraordinary and unrivalled collection of 112 medieval and early Renaissance Tuscan sculptures. The collection was published in 1855 under the title *Museo di Sculture del Risorgimento*. Despite some overly generous attributions, the publication provides a wonderful overview of the greatest sculptors from Giovanni Pisano in the 13th century to Michelangelo in the 16th. The collection was pawned at the Monte di Pietà in Rome around 1855 after which time, albeit accidentally, it shared the fate of the Campana Collection.

DONATELLO (1386-1466)

Many of the works in the Gigli and Campana collections were attributed to Donatello, already considered the greatest sculptor of the quattrocento (15th century) in Florence. Campana owned one of the sculptor's greatest masterpieces, the *Ascension with Christ giving the Keys to St Peter* (Victoria and Albert Museum, London), but many other attributions to Donatello are now called into question. Of the five sculptures from the Gigli Collection on display here, only one – attributed at the time to an imitator of Donatello – is now recognised as based on a Donatellesque original; the four others have been attributed to other artists of the Florentine quattrocento.

ANTONIO ROSSELLINO (1427-1479)

These three reliefs belong to a category of objects that was extremely popular in 15th-century Florence: terracotta or polychrome stucco reliefs, intended for private devotion. They are now thought to have been based on models by Antonio Rossellino, a successor of Donatello and one of the greatest Florentine sculptors of the generation born around 1430. It is noteworthy that two of these reliefs were associated in the Gigli Collection with Antonio Rossellino, whose distinctive style was already recognised.



D'après Antonio Rossellino, *La Vierge et l'Enfant* dite *Madone aux candélabres*. Musée du Louvre, département des Sculptures © RMN-Grand Palais / Franck Raux

THE DELLA ROBBIA PIECES

Works in glazed terracotta – a technique developed for sculpture by Luca Della Robbia in Florence in about 1430 – were extremely popular until the 1540s, with a great many altarpieces, reliefs and sculptures in the round produced by the rival Della Robbia and Buglioni workshops. From the 1840s on, there was a great revival of interest in these works in both Italy and France. There were six Della Robbia pieces in the Gigli Collection, and Campana owned almost 50 – mostly and too generously attributed to Luca della Robbia – which formed the core of his sculpture collection.

THE DISPERSAL OF THE COLLECTION

From the late 1840s on, due to financial difficulties, Campana attempted in vain to sell his collection abroad. He was forced to pawn it, and made fraudulent use of the Monte di Pietà funds to finance his excessive purchases. This misappropriation led to his arrest in 1857, and to a prison sentence that was later commuted to exile. The papal administration's decision to sell the collection infuriated defenders of Italian heritage and sparked rivalry between the great nations. In 1861, England managed to acquire a number of modern sculptures and Russia purchased essentially marble sculptures and ancient vases before Napoleon III bought the rest of the collection outright. The coins were the only part of the collection to stay in Rome.

NAPOLÉON III AND THE CAMPANA COLLECTION

The purchase of the Campana Collection was a defining act of the French cultural policy of the Second Empire. The collection was first exhibited in 1862 at the short-lived 'Musée Napoléon III' (Palais de l'Industrie), where it was intended to inspire industrial artists according to the British industrial design model much admired by the emperor. Most of the works were transferred to the Louvre in 1863, but the French state also sent many groups of objects to museums in the provinces, systematising a productive policy of distribution of the national collections. In 1976, many Italian paintings were assembled in the Musée du Petit Palais in Avignon, which now holds one of the most significant parts of the Campana Collection.



Le Grand Salon du musée Napoléon III, *Le Monde illustré*, 31 mai 1862
© Musée du Louvre, Dist. RMN-Grand Palais / Philippe Fuzeau

COPYISTS

The exhibition of the Campana Collection at the Musée Napoléon III was intended to inspire craftsmen and renew the repertoire of the decorative arts. Photographs of the terracottas were even sent to schools of industrial design. Several major French artists, including Gustave Moreau and Jean-Léon Gérôme, found models that broadened their view of antiquity, but the exhibition's greatest impact was on the jewellers of the period who, like the Castellani brothers in Rome, created new designs inspired by the jewellery in the Campana Collection.

VISUALS AVAILABLE FOR USE

The Musée du Louvre has negotiated the use of visuals before and for the duration of the exhibition (November 7, 2018 - February 18, 2019), exclusively for the promotion of the exhibition *A Dream of Italy : the Marquis Campana's Collection*.

Please include the photo credits and send a copy of the article to the following address : coralie.james@louvre.fr



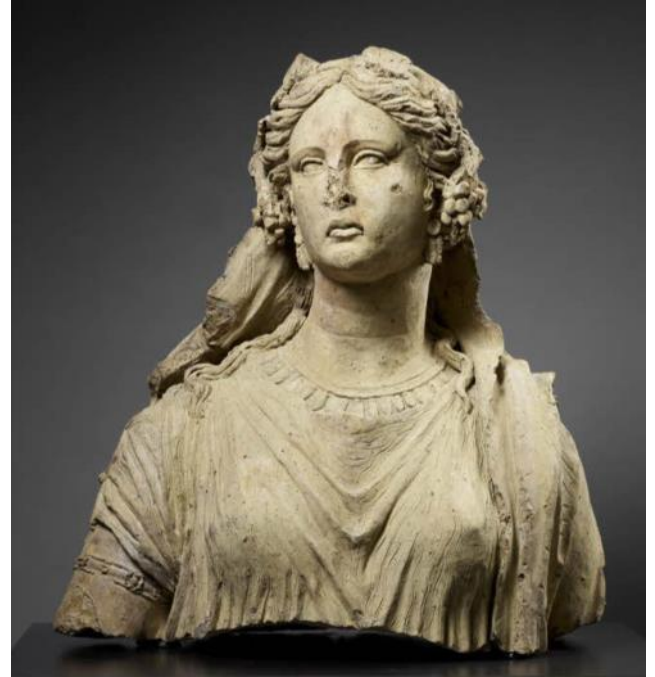
1. *Le Printemps*. Fresque
Fin du I^{er} siècle après J.-C. (?).
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© RMN - Grand Palais (musée du Louvre) / Stéphane Maréchal



2. *Fragment d'un doigt colossal.* Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski.



2b. M. Claudio Parisi Presicce, Surintendant et directeur des musées de la ville de Rome, plaçant la reproduction en résine (par lasergrammétrie sans contact, C2RMF) du doigt du musée du Louvre sur la main de la statue colossale de Constantin du musée du Capitole. 2018
© Musée du Louvre / Françoise Gaultier.



3. Buste de femme dit *Buste d'Ariane*. III^e siècle av. J.-C. Falerii Novi, près de l'actuelle Civita Castellana. Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© Musée du Louvre, dist. RMN - Grand Palais / Thierry Ollivier.



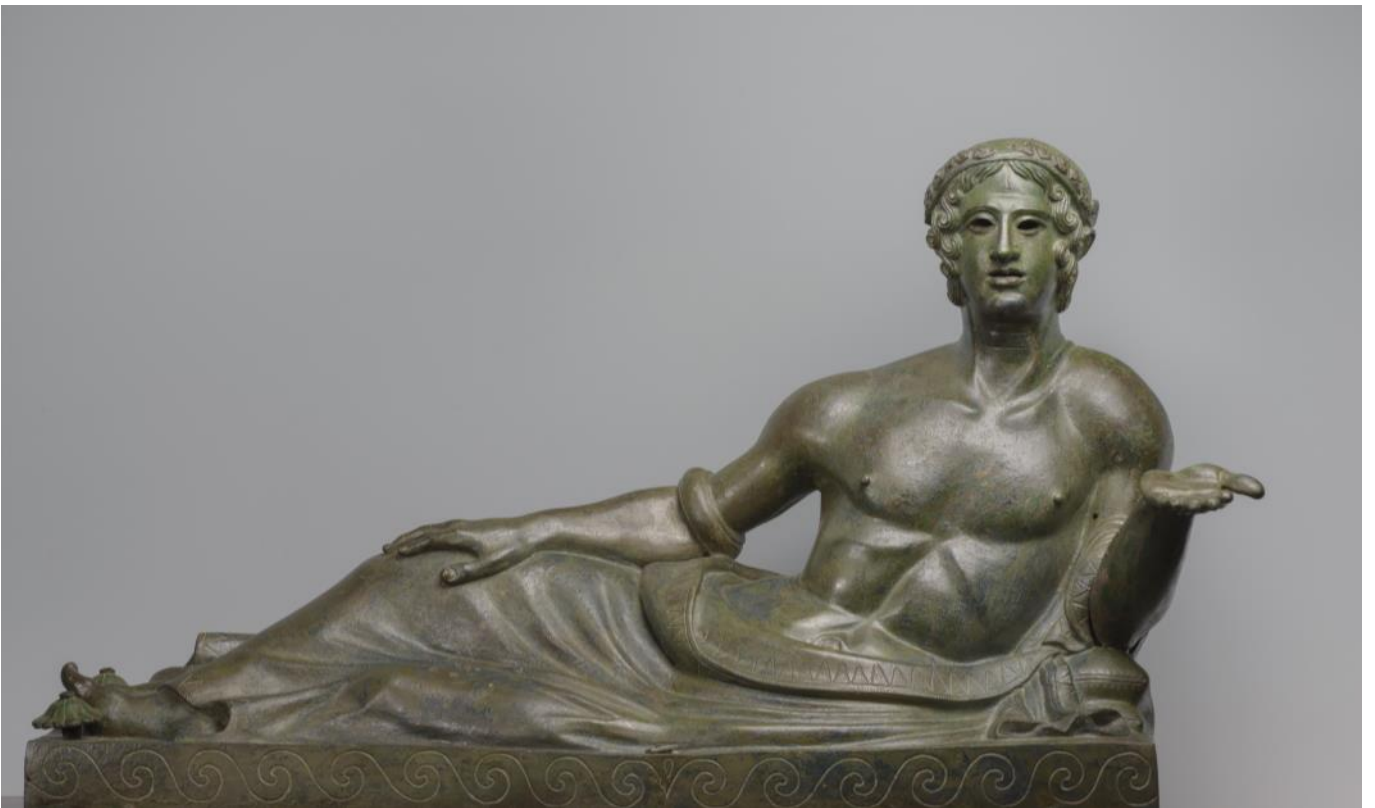
4. *Collier à pendentif en forme de tête d'Achéloos.* Vers 480 avant J.-C. Etrurie.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© RMN - Grand Palais (musée du Louvre) / Stéphane Maréchalle.



5. *Cratère en calice à figures rouges.* Athènes, signé par Euphronios, peintre, et attribué à Euxithéos, potier. Vers 515 - 510 av. J.-C. Étrurie.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© Musée du Louvre, dist. RMN - Grand Palais / Stéphane Maréchalle.



6. Sarcophage dit *Sarcophage des époux*. Cerveteri (nécropole de Banditaccia). Vers 520 - 510 av. J.-C.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© Musée du Louvre, dist. RMN - Grand Palais / Philippe Fuzeau.



7. Couvercle d'urne cinéraire Etrurie. Début du IV^e siècle av. J.-C.
Musée de l'Ermitage. Saint-Pétersbourg © The State Hermitage Museum / V. Terebenin A.Terebenin.



8. Fragment d'un bas-relief de l'*Ara Pacis*. Entre 13 et 9 av. J.-C.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© Musée du Louvre, dist. RMN-Grand Palais / Thierry Ollivier



9. Plaque *Campana*. I^{er} siècle av. J.-C. – I^{er} siècle ap. J.-C.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
© Musée du Louvre, dist. RMN - Grand Palais / Hervé Lewandowski



10. *Procession au tombeau*. Fin I^{er} siècle av. J.-C., Rome.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
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11. *Statue d'Apollon*

Copie romaine des années 125-150 d'un original grec datant de 350-300 av. J.-C.

Musée l'Ermitage, Saint-Pétersbourg.

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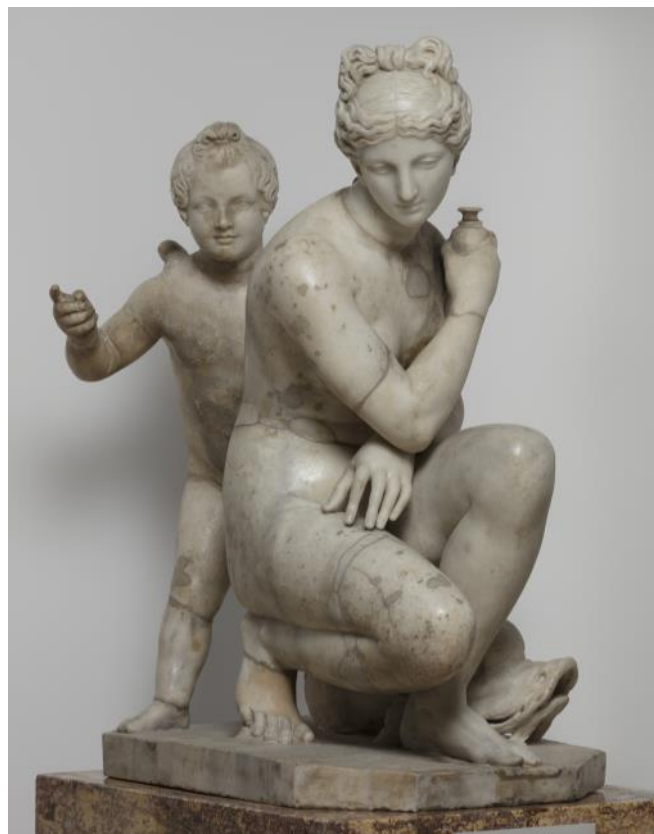


12. *Buste d'Antinoüs. Rome.*

Musée l'Ermitage, Saint-Pétersbourg,

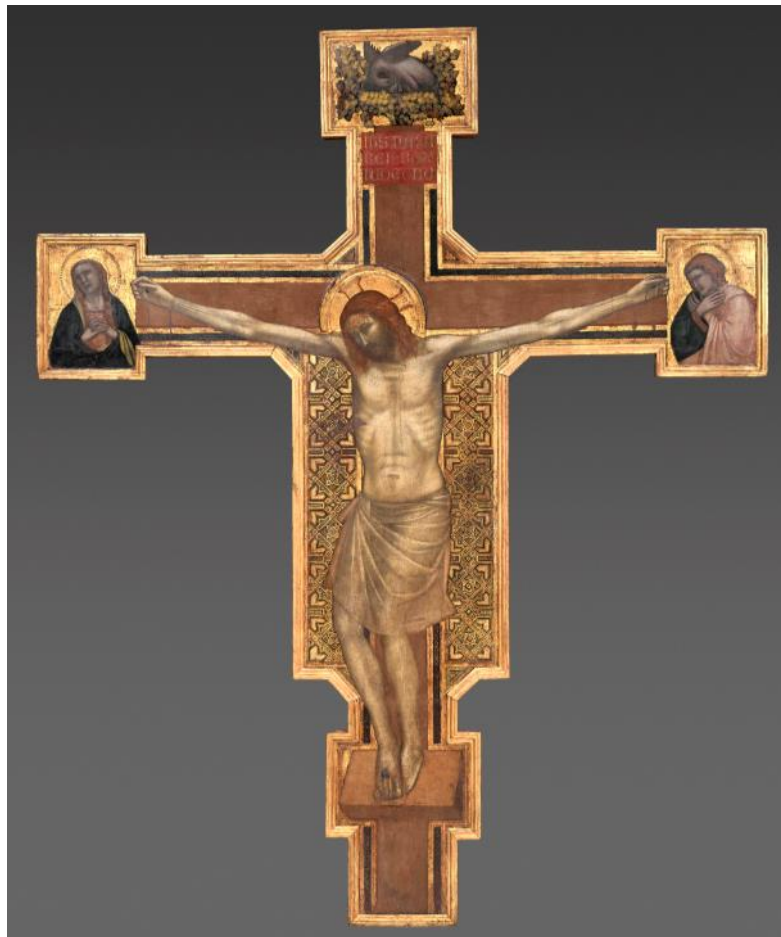
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13. *Vénus et Éros. Musée de l'Ermitage, Saint-Pétersbourg*

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14. Giotto. *Croix peinte*. Vers 1315-1320.
Musée du Louvre, département des Peintures.
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15. Paolo Veneziano. *La Vierge et l'Enfant avec saint François d'Assise et saint Jean Baptiste. Saint Jean l'Evangeliste et saint Antoine de Padoue*. 1340-1345. Musée du Louvre, département des Peintures.
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16. Pietro di Domenico da Montepulciano,
La Vierge de miséricorde, vers 1425-1427.
Avignon, musée du Petit Palais
© L'œil et la mémoire / Fabrice Lepeltier



17. Sandro Botticelli, *La Vierge et l'Enfant*, vers 1467-1470.
Musée du Louvre, département des Peintures
© L'œil et la mémoire / Fabrice Lepeltier.



18. Paolo di Dono, dit Uccello, *La Bataille de San Romano : la contre-attaque de Micheletto da Cotignola*, vers 1438.
Musée du Louvre, département des Peintures.
© RMN - Grand Palais (musée du Louvre) / Jean-Gilles Berizzi.



19. Maître des Cassoni Campana, *Thésée et le Minotaure*
Peintre d'origine française (?) du début du XVI^e siècle, ainsi nommé d'après quatre panneaux décoratifs de la collection Campana, vers 1510-1515. Dépôt du musée du Louvre - Avignon, musée du Petit Palais
© L'œil et la mémoire / Fabrice Lepeltier



20. Coupe, portrait de profil de *Virginia Bella*, vers 1530-1540. Musée du Louvre, département des Objets d'art © RMN - Grand Palais (musée du Louvre) / Stéphane Jean.



21. Plat, *L'Enlèvement d'Hélène*, Francesco Xanto Avelli (actif entre 1524 et 1542), Urbino, 1537. Musée du Louvre, département des Objets d'art © RMN - Grand Palais (musée du Louvre) / Martine Beck-Coppola.



22. Tympan représentant sainte Anne la Vierge et l'Enfant entre saint Antoine Abbé et saint Antoine de Padoue.

Vers 1550, attribué à Buglioni Santi, (1494-1576). Musée du Louvre, département des Sculptures

© RMN - Grand Palais (musée du Louvre) / Martine Beck-Coppola



24. Andrea della Robbia (1435-1525), *Jeune Apôtre*. Vers 1490-1500. Musée du Louvre, département des Sculptures © RMN - Grand Palais (musée du Louvre) / Tony Querrec.

23. D'après Antonio Rossellino (1427-1479) *La Vierge et l'Enfant* dite «*Madone aux candélabres*». Musée du Louvre, département des Sculptures © RMN - Grand Palais (musée du Louvre) / Franck Raux





25. *Vue de la salle des terres cuites au Mont-de-Piété à Rome, 1851.*

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26. Denis-Auguste Marie Raffet, *Portrait de Giampaetro Campana*.
8 février 1850, Rome. Bibliothèque nationale de France
(BnF, Paris), département des Estampes.
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