










CAPTIONS AND INSIGHTS INTO THE INDIVIDUAL WORKS DEPICTED IN THE PHOTOS – ENGLISH TRANSLATION

	<p>1.</p>	<p>Lombard art (ring), Roman manufacture (glass paste). Ring with glass paste depicting the farewell of a warrior to his bride. Gold, glass paste. First half of the 7th century AD (ring), second half of the 1st century BC (glass paste). Ø 2.5 cm (ring), 2.3 × 1.9 cm (bezel). Vicenza, Museo Naturalistico Archeologico.</p> <p>Dating to the period of Lombard occupation in Vicenza, this piece belongs to a well-known class of Lombard gold rings, recognizable for their beaded border and four small spheres connecting the bezel to the hoop. Unknown in Lombard craftsmanship before the invasion of Italy in 568, only about ten examples of this type are known across the Italian peninsula. The glass-paste gem, crafted in Roman times and imitating a multicoloured stratified stone, reflects a production trend popular from the late 2nd to early 1st century BC and continuing through the Augustan age. It simulates natural multi-layered stones.</p>
	<p>2.</p>	<p>Venetian manufacture (likely Vicenza area). Ex-voto collar with pendant bearing the coat of arms of the Caldogno family. Gold, enamels, hardstones, glass pastes. Late 16th – early 17th century; 1604 (pendant). 45.5 cm. Lonigo, Church of Madonna dei Miracoli.</p> <p>This refined collar was offered as a votive gift to the shrine of the Madonna dei Miracoli in Lonigo (Vicenza). Its donors, Marcantonio and Scipione Caldogno, are named in the inscription engraved in capital letters around the pendant featuring the family coat of arms—one of the oldest noble lineages in Vicenza.</p> <p>Coral connects northern and southern Italy, with fishing, carving, and trade centres in Liguria, Sicily, Campania, Tuscany, Sardinia, and major tourist regions such as Abruzzo and Lazio. In the early 19th century, Torre del Greco in Campania rose to prominence, transitioning from coral harvesting to production and quickly entering international markets.</p>
	<p>3.</p>	<p>Vesuvian manufacture (coral), Setting by Wilhelm Kleiberg, St. Petersburg. Parure composed of necklace, earrings, brooch, and hair ornament with coral cameos depicting female busts. Coral, gold. 1840. Torre del Greco. Antonino De Simone Museum Collection.</p> <p>The coral elements were probably purchased in the Vesuvian area and later mounted in 1840 by the St. Petersburg jeweller Wilhelm Kleiberg—an example of a well-documented practice also involving French, English, and Northern European goldsmiths.</p>

	<p>4.</p>	<p>Mario Buccellati. Trousse containing mirror, lipstick holder, and powder compact. Silver engraved <i>a telato</i> and <i>a ornato</i>, rose gold, tourmalines. Early 1940s – early 1950s. 7.5 × 8.3 × 2 cm. Florence, Fondazione Gianmaria Buccellati.</p> <p>The exhibition also presents handbags, trousse and evening clutches. This one—an elegant, functional case with mirror and compartments for powder, lipstick and even cigarettes—stands out as an unpublished example, small, exquisite and geometrically refined, produced by Mario Buccellati (1891–1965) between the late 1940s and early 1950s.</p> <p>Since the 1930s, Buccellati’s distinctive style has been recognized for his innovative use of the burin. The metal plate is covered with dense, linear engravings that produce an incomparable shimmering silk-fabric effect, enriched by gemstone settings that emulate floral brocades.</p>
	<p>5.</p>	<p>Edgardo Mannoni, Necklace. Gold. 1957. 5 × 42 cm. Fabriano, Fondazione Cassa di Risparmio di Fabriano e Cupramontana.</p> <p>In the final gallery section, <i>Icons</i>, we encounter works by Edgardo Mannoni (1904–1986), sculptor-goldsmith associated with Informalism and founder of the <i>Scuola delle Marche</i>. His jewellery carries the same gestural and material logic as his sculpture—controlled drippings, corroded surfaces, chance-driven compositions.</p> <p>This extraordinary necklace from 1957 is the only jewel in pure gold he ever created.</p>
	<p>Q1J</p>	<p>Frans Pourbus the Younger, Portrait of Margherita Gonzaga, c. 1612. Oil on canvas, 124 × 100 cm. Vicenza, Civic Museums, Palazzo Chiericati Museum, Inv. A 81.</p> <p>Owing to exceptional cooperation with museums—including those of Vicenza—this masterpiece has been loaned for two years. Painted by the Flemish court artist Frans Pourbus the Younger (1569–1622), it portrays Margherita Gonzaga (1591–1632), daughter of Eleonora de’ Medici and Vincenzo I, Duke of Mantua. She married Henry II of Vaudémont, Duke of Bar (and from 1608 also Duke of Lorraine).</p> <p>Her splendid jewels proclaim her status. Particularly striking is the large diamond-set pendant hanging from her gemmed necklace—perhaps the very jewel gifted to her in Mantua on behalf of her husband before she left for France, originally enclosing a miniature of Henry II on the reverse.</p> <p>Margherita Gonzaga leads us from the unmatched splendour of Italian courts to the European spread of taste and elegance, reminding us that jewellery acquires meaning only when worn.</p>
	<p>7.</p>	<p>Dora Grieco & Roberto Politi, Granulation parure: necklace with pendant, hairpin, brooch. Gold. 1988. Necklace 13.8 cm; pendant 6.5 × 4 cm; hairpin 12.7 × 2 cm; brooch 7.5 × 3.7 cm. Arezzo, Museo Storico UnoaERRE.</p> <p>This 1988 parure by Dora Grieco and Roberto Politi features the complex Etruscan granulation technique. The oval core of the brooch presents four fantastic animals, inspired by those on the footplate of the renowned fibula (630–625 BC) from the Tomba del Littore in the Etruscan necropolis of Vetulonia (Maremma), discovered in 1897.</p>

	8.	<p>Italian Manufacture. Votive crown with three cameos depicting two emperors and a female portrait. 16th century. Gold, gemstones, pearls, cameos. 11.5 × 16.5 cm (diameter). Vicenza, Museo Diocesano “Pietro G. Nonis”.</p>
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FIRST TIME EXHIBITED – EXTRA NOTES

	6.	<p>Likely Melfi (Italy) area manufacture. Hair fasteners. Gold. 5th century BC. 3.4 × 5.9 cm (Ø); 3.2 × 5.9 cm (Ø). Melfi (Potenza), Museo Archeologico Nazionale “Massimo Pallottino”.</p> <p>Produced locally, these cylindrical gold-sheet fasteners feature a rim soldered to one end, forming a wide horizontal border. Hair was wrapped around the cylinder, leaving only the ring visible. They come from Chiuchiarì, near Melfi—an important Daunian settlement with major burials.</p> <p>Also visible in the same photograph:</p> <p>Apulian red-figure <i>Lebes gamikos</i>. 330–310 BC, Workshop of the Baltimore Painter. Wheel-thrown clay, red-figure decoration. H. 16.5 cm; rim Ø 8.5 cm; foot Ø 7 cm. Collection Intesa Sanpaolo, Inv. 441.</p> <p>The scenes on both sides form a continuous narrative: a young woman seated on a rock dedicates herself to Eros through gift exchange—offerings on a large tray, a wreath in her fingers—while Eros reciprocates with a box of cosmetics and jewellery and a mirror, tools of beautification and seduction. The ivy leaf he holds alludes to Dionysian cults and hopes for an afterlife. Winged Eros, depicted as a youthful hermaphrodite symbolizing the union of male and female, wears a rich parure matched by that of the woman, who also bears a shoulder-slung necklace and armlets on her thigh. Through the erotic encounter he enacts his <i>dynamis</i>, his generative power.</p> <p>The emotional tone of the scene perfectly suits the <i>lebes gamikos</i>, a vessel used for ritual bridal baths.</p> <p>Necklace with beads and clasp, Tarantine manufacture. 4th–3rd century BC. Gold, 18 cm. Museo Archeologico Nazionale MarTA.</p> <p>A type featuring tubular and biconical beads, widely attested in the Hellenistic age but rarely in Taranto—despite the city’s renowned goldworking tradition. Local finds are usually short, intended not to encircle the neck but to be pinned directly to clothing. In both short and true necklaces, craftsmanship focuses most on the clasp, worn on the chest.</p>
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