



WISHBOOK 2017





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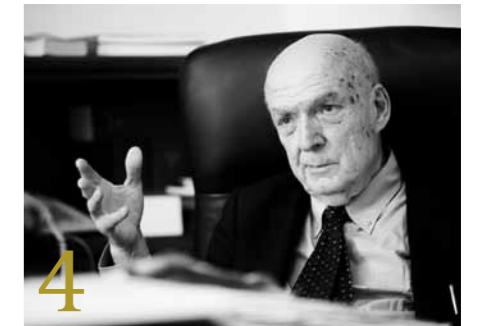


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DEAR FRIENDS



Throughout my tenure as President of the Governorate of Vatican City State, the work of the Patrons of the Arts in the Vatican Museums has been a growing source of personal appreciation and gratitude. I have had the pleasure of meeting many of you during your visits to the Vatican. I have learned firsthand about the invaluable improvements made by the Patrons to this great collection of art which

history— whether by turn of fate or design - has bequeathed to this small papal state. I have witnessed firsthand your enthusiasm, generosity and, above all, the faith which motivates your commitment to "make visible what, without you, might perhaps never have been seen" as the famed French film director, Robert Bresson, once said.

Reflecting on these last five years in office, one of the more pleasant aspects of being President is welcoming the Patrons of the Arts during their visits here and spending time with them individually. It is something I look forward to. My past assignments for the Holy See have been in the service of papal diplomacy. This service not only gives support to the local churches in the world but is often called upon by governments themselves to assist in resolutions of conflict. The Catholic Church places great emphasis on working for peace - in our homes, in our work, in our society. Our Lord himself beseeches those who love Him to work for peace. It takes commitment and patience.

Yet, one may ask how does artistic heritage connect with peace? How is it that words like restoration, preservation and conservation have today taken on a new urgency? I would answer that conserving what is beautiful, restoring what was created by a God-given talent, preserving what was built in recognition of His unconditional love for the world - regardless of its imperfections - is a fruit of peace which beckons an act of cultivation. From my experience in the Governorate, the Patrons of the Arts have always been ready to act, and for this I am very thankful.

In the closure of this Extraordinary Jubilee Year of Mercy, my prayerful best wishes for the Patrons and their loved ones, that we all may be renewed in His merciful love, with the grace of peace and unity.

Sincerely yours,

Giuseppe Card. Bertello

Giuseppe Card. Bertello
PRESIDENT OF THE GOVERNORATE
OF VATICAN CITY STATE



DEAR FRIENDS



I have been the Vatican Museum's director for nine years and for nine years, year after year, I have seen our Wishbooks gaining shape, filling up with projects and hope. Every year a new book; every year new artistic and historic treasures of the Vatican Collections are proposed to the generosity of our friends so in order to carry out the necessary interventions of knowledge, of restoration, and of valorization.

The Vatican restorations could not exist, our laboratories could not display their extraordinary professionalism, which is appreciated all over the world, if the Patrons of the Arts did not guarantee to us, every year, adequate funds. This alliance between the Museums of the Holy See and the international associations of Catholics that want to honor, through their help, both their Faith and the memories of History and Beauty that the Pope's City houses, is beautiful. This year's Wishbook is particularly full of ideas, proposals and, of course, full of hope. As I have acknowledged and experimented the wonderful generosity of our Patrons throughout these nine years, I do not doubt that these wishes will be fulfilled.

Prof. Antonio Paolucci
DIRECTOR OF THE VATICAN MUSEUMS



DEAR PATRONS AND FRIENDS



As it is my first year as International Director of the Patrons of the Arts in the Vatican Museums, it is a great privilege to introduce this year's Wishbook by sharing some reflections regarding the content, significance, and importance of the 2017 edition. Having come to the Patrons' Office in January and having assumed the role of Director in July, I feel this is an opportunity to share with you some new perspectives on the importance of the Vatican Museums and the critical role played by the Patrons of the Arts.

The Patrons is an astonishing organization, truly unique in the world, not only because of its time honored history, but also due to the ongoing collaboration between the Vatican and Patron Chapters around the world. Together we seek to preserve and make more accessible the vast patrimony of art and culture under the Vatican's care. Recently, one of our most experienced and beloved guides in the Vatican Museums said: "The Patrons have transformed the way people experience the Museums. I have been guiding groups and individuals here for decades, and so I have watched the transformation. The Museums have a refreshed and well kept appearance, an appearance that what is preserved here is priceless and worth investing in, thanks to the constant support and interest of the Patrons."

I am truly humbled and honored to lead a group that is transforming the way millions of people every year experience the priceless masterpieces of thousands of years of human culture. Our dedicated Patrons allow the Vatican Museums to be transformed from what could easily become a dusty collection of antiquities into a dynamic presentation of culture, learning, and innovation. This living reality is found by the use of new techniques for restoring various pieces whether they be ancient sculptures, paintings and frescoes, or the visually transformative projects such as the Cortile della Pigna, the new entrance to the Carriage Museum, the accessibility afforded to the seeing impaired and other special groups, as well as the sponsoring of exhibits such as those recently dedicated to the life of the Swiss Guards or the importance of the Menorah - which effectively bring cultures together.

I wish to express the profound gratitude shown to the Patrons by the Museum directors and curators. They make it abundantly clear that the interest and investment of the Patrons is truly appreciated. They, more than anyone, know that your contribution is essential to preserving the patrimony entrusted to their care.



Moreover, I have been truly impressed, by the enthusiasm and passion of you the Patrons. Your interest in helping renew and maintain the priceless artwork and historical artifacts for this generation and generations to come is edifying. You are a constant source of inspiration for me personally. Thank you.

Now, more than ever, our world needs to refocus on the common values that make the human spirit unique and sacred, in every age and in every culture. These values are embodied in the many works and patrimony preserved in the Vatican Museums. You, dear Patrons, make these values both visible and accessible for the millions of visitors to the Vatican Museums each year. May God abundantly bless all of our efforts.

A handwritten signature in cursive script, reading "Daniel Hennessy LC".

Fr. Daniel Hennessy LC
INTERNATIONAL DIRECTOR OF THE PATRONS
OF THE ARTS



PROJECT REPORT: BERNINI ANGELS

PREPARATORY MODELS FOR THE BRONZE FIGURES OF THE CHAIR OF ST. PETER

Long and arduous is the history of the Chair of St. Peter. In 1658, Pope Alexander VII, always turning his attention to Divine Worship and the greater glory of the saints, decided to give the Chair of St. Peter a more worthy residence. The original Chair, according to medieval tradition, was where Saint Peter sat as the first Bishop of Rome and first Pope to instruct the early Christians. It is a venerated wood and ivory relic, and a gift from the Holy Roman Emperor Charles the Bald to Pope John VII in 875. Years later, Pope Alexander VII communicated his intentions of homage and devotion to his most favorite sculptor Giovanni Lorenzo Bernini. The artist at once set out on paper to draft ideas for a project that indubitably would, for its supreme beauty and importance, be undeniably worthy of the "sublime intentions" of the Holy Pontiff.

This was indeed the case. In the apse of St. Peter's Basilica, Bernini's monumental magnum opus was born, masterfully executed in marble, gilded stucco and bronze, and would be known through the ages as the Chair of St. Peter. Bernini actually invented a type of grandiose reliquary for the chair - a veritable theatrical machine in which the four Doctors of the Church, larger than life, support a bronze chair (encapsulating the original wooden relic) that miraculously rises towards angelic hosts and the Holy Spirit in the form of a dove. The preparatory models of the angels and the heads of Saints Athanasius and John Chrysostom are already restored, thanks the generous contributions of the New



York Chapter and Mrs. Romanelli of the Patrons of the Arts. The angel models actually vary in size (there are two larger and two smaller), as they correspond to two various stages of design elaboration. These clay and straw models used for the fusion of the bronze figures of the Chair are precious witnesses of the evolution of the overall work. They testify to how the immense undertaking was transformed over the course of a decade during which Bernini continuously labored with his grand project.

The work, in fact, unfolded with great difficulty. At first, Bernini had designed the Altar of the Chair much smaller with respect to the current design. The Altar visible today in St. Peter's is about 30 meters high - over twice the size of the original project. The first stage is reflected in the models of the two smaller angels, which were eventually rejected since they no longer aligned within the new grandiose structure. The source of this change stems from when, in 1658-1660, Bernini made a life-sized model of the altar in wood and plaster to fit into the apse of St. Peter's in order to verify the project's proportions.

The angels set against this model were altogether too small. Years later, Lyon Pascoli in his book "Lives", recalls the episode when Bernini met with a fellow painter friend, Andrea Sacchi. Pascoli writes, "...they entered the church, and little by little came closer to the cross. Noticing that Andrea had still not yet discovered the Chair, Bernini continued to walk so as to lead his friend closer to see it. Andrea, however, remained in his place and said, 'Here, Mr. Bernini, is the place from where I would like to see, and where one should be able to see the work, and where I long for it to come into view.' Since this was the point of the visit, Bernini considered and reconsidered Andrea's words while the latter, still without a quiver of movement or one step

forward, added that the three statues from that vantage point should be at least a good hand's width larger. Leaving the church without anything more to say, Andrea entered his carriage to depart...Meanwhile, the great Bernini who already had known all this himself, angrily set off to recreate his figures". (L. Pascoli, "Lives", 1730).

It was like this, then, and with the help of sculptors Ercole Ferrata and Antonio Raggi, that Bernini decided to enlarge the monument, for which he made a second version of the angels and the heads of Saints Athanasius and John Chrysostom, now restored. The second version of the angels, much larger and proportional to the whole of the altar, was used for the bronze casting. Once the size was clarified, undertaking the Chair's execution was an event filled with suffering. Bernini persevered despite King Louis XIV 's mandate for him to remain in France. The artist, so far away from Rome, would sometimes have tears welling up in his eyes when thinking about the work.

The work was finally finished in 1666. In a solemn procession, the work was carried in to be placed in the Bernini masterpiece. The hailed artist wrote to his friend in Chantelou, France, "It is by the grace of God that I finished the Chair."

Model for an Altar Angel of the Blessed sacrament in saint Peter's Basilica

Already in 1629 Pope Urban VIII had commissioned Bernini to design an altar in St. Peter's Basilica dedicated to the most Blessed Sacrament. The Holy Pontiff never had, however, the joy of seeing the work completed.

The long design phase that included several revisions ended only in 1673 under the papacy of Pope Clement X, culminating in an altar design in which the tabernacle is flanked on either side by two angels, adoring, and on bended knee. The kneeling angel, now restored, is the model for the bronze casting, and is located on the right of the tabernacle. The angel was made from clay and straw by Giovanni Lorenzo Bernini with the help of Giovanni Rinaldi in 1673.

Restoration

The restoration work began with a preliminary dust removal, which clearly showed that in numerous places parts of the plaster were missing, and had been subject to past efforts to fill and reconstruct them. In turn, they were cleverly disguised with coloured paints stretching over the original surfaces.

A notable type of dust particulate present on the work made it evident that the constitutive elements of the work (i.e wood and straw) were at one point compromised by insect infestation, clearly necessitating the need for anoxic disinfestation treatment. The deposits of dust and layer of dirt that greyed the surfaces were removed by special gum erasers varying in their texture and composition. Varnishes and other invasive substances were eliminated with solvent packs in order to not leave any marks or stains on the clay. This substance was also applied in the areas where the iron structural elements were corroded in order to slow down further degradation.

At the end of revitalizing most of the surfaces from the time when the angels were originally executed, it was necessary to then remove the most recent "refurbishing" interventions that were made. These attempts to consolidate the piece with plaster actually contributed in part to the piece's overall degradation.

The works were also pieced back together. The consolidation efforts, mainly adhesions and structural reconstructions, were executed using an impasto with a cellulite base specifically formulated for this project. Its characteristic ease in application and workability, lightness, maximum reversibility, and, most importantly, its lack of aqueous or greasy solvents rendered this impasto perfect for the job. The visible surfaces of these reconstructions were successfully camouflaged by using watercolor paints applied with a stippling technique. The result: a perceptibly homogenous and intact piece.





DR. UMBERTO UTRO

Umberto Utro has served as Curator of the Department of Christian Antiquities of the Vatican Museums since 2003. He holds a B.A. in Sacred Theology from the Pontifical Theological Faculty of Sicily, a Doctorate in Literature and History of Art from the University of Florence, and currently specializes in Christian Archeology at the Pontifical Institute for Christian Archeology. He teaches History of Ancient Christian Art at the Gregorian Pontifical University and Early Christian Iconography and Patristic Literature at the Patristic Institute Augustinianum of the Pontifical Lateran University. He is the author of numerous essays, scientific articles and dictionary entries on Early Christian art. In his research, he aims to investigate the relationship between literary and artistic sources in order to augment the academic knowledge about the origins of Christianity.

CHRISTIAN ANTIQUITIES DEPARTMENT

This department encompasses the collections of **Christian Antiquities** housed in the Lateran Palace until 1963.

The curator is Dr. Umberto Utro, and the assistant is Dr. Alessandro Vella. The collection was founded by Pius IX in 1854. Previously, in 1852, Pius IX set up the Commission for Christian Archaeology for the task of "conducting excavations in the catacombs and assuming responsibility for their maintenance." The monuments which could not be preserved on site were transferred to this museum where they could be suitably protected and appreciated.

The exhibition was arranged by Father Giuseppe Marchi and Giovanni Battista De Rossi. It originally consisted of two sections: the first was the Pius Christian Museum devoted to sculptures, mosaics and architectural fragments. The second, the Christian Lapidary, was dedicated to inscriptions. The first section is the only one open to public as a whole, and it places special emphasis on the countless collections of the early Christian sarcophagi. Moreover, the latter are arranged by subject and type.

The second section contains historical inscriptions pertaining to public monuments and places of worship, poems of Pope Damasus I, tomb inscriptions with significant public dates, or those pertaining to various Christian dogmas or the ecclesiastical hierarchy, and inscriptions accompanied by symbols. This second section can be visited upon request. A third section – the Jewish Lapidary – was added in 1914 and is completely open to the public. It is the most important collection of ancient Jewish inscriptions from the Holy Land and contains hundreds of sepulchral inscriptions, mainly from the Roman Jewish catacomb of Monteverde.



Thirty-seven casts of the mosaics from St. Mary Major and the Lateran Baptistery

The thirty-seven molds made out of painted plaster, which belong to the Vatican Museums, were created during the 1930s and 1940s as a result of the restoration construction sites carried out during the pontificate of Pius XI (1922-1939). The latter occurred within the two grand monuments of Ancient Christian Rome. Along with these thirty-seven molds, one must keep in mind that there are approximately another sixty, among which there are unpainted and mother molds that recently have re-emerged from museum deposits. These will then undergo specific restoration interventions.

These works marked the beginning of a new approach to the mosaics, given modern orientation and technical experimentation. Now, the mosaic is not considered the only means for the representation of two-dimensional images.

In fact, the molds, as testimonies of the three-dimensionality of the original artifacts, allow us to acknowledge their innovative technical aspects, while documenting their preservation status prior to the discussed modern integrations.

The majority of the mosaic molds that, to this day, are preserved in the Vatican Museums, all originally come from the church of St. Mary Major. That is to say, both from the mosaic cycle of Sixtus III (432-440), and from the medieval decorations of the apse and front; the first made by Jacopo Torriti and the second by Filippo Rusuti. Likewise, the molds from the mosaics of the lobby of Sixtus III and from the decorations of the chapel of San Venanzio, created by the Popes John IV (640-642) and Teodoro (642-648) for the safekeeping of the remains of the holy martyrs of Salona, were designed for the Lateran Baptistery. Other interesting reproductions made out of plaster involve technical details on the walls pertaining to the two ancient buildings, which were highlighted during restorations.

Today, after 80 years on display, the historical, educational and aesthetic value of these singular documents finds a new purpose in a recent staging. This staging takes place in the Pius Christian Museum that houses the collection of Christian Antiquities of the Vatican Museums. In addition, this is a very important research project for the studying, preserving, and promoting of these precious artifacts. This major project, links together the Vatican Museums, the Mosaics Museum of Ravenna (TAMO) and the Papal Basilica of St. Mary Major.



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ARTIST Francesco Mercatali

DIMENSIONS various

DATE 1930's and 1940's

MATERIALS painted plaster

INVENTORY no: 69880, 867, 869, 859, 881, 871, 864, 872, 878, 865, 877

TOTAL COSTS € 68.777,00

STATE OF PRESERVATION

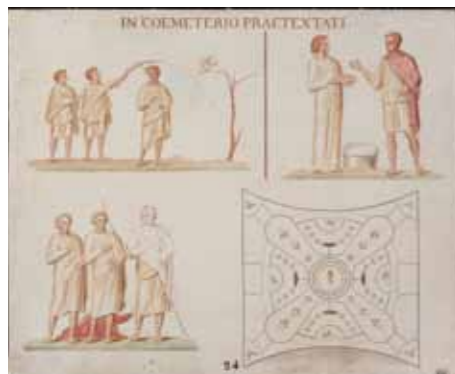
This project consists in the entire restoration of the plaster casts. The state is incredibly fragile and the plaster suffers from detachments and loss of color.

RESTORATION PROCESS INCLUDES

- Photographic documentation of the preservative status
- Consolidation of plaster
- Specific biocide treatments
- Re-attachment of the detachments



Copies of the catacomb paintings



The collections of the Pius Christian Museum encompass 34 copies of ancient paintings that are principally dedicated to the decoration of the Roman suburban catacombs. The painting copies are made with tempera or oil on canvas applied on a canvas sustainment that is mounted on wooden frames. At times, they could reach monumental sizes. Moreover, they were made during the 19th century by specialized copyists, who were accustomed to entering the uncomfortable underground spaces to copy from the legitimate antique paintings, with torches as their only source of light. This was the only way to enable the general public and scholars to be part of this artistic heritage that would daily emerge from the archeological exploring from the underground cemeteries. Without them, these paintings would have been inaccessible to the public. The one-of-a-kind copies of the catacomb paintings are connected to the first developments of Christian archeology seen as a scientific discipline thanks to the work of the Jesuit

ARTIST Carlo Ruspi et al.

DIMENSIONS various

DATE ca. 1850

MATERIALS tempera, oil on canvas, wood.

INVENTORY no: 69859, 69864, 69867, 69872, 69871, 69869, 69877, 69878, 69880, 69881

TOTAL COSTS € 108.450,00

STATE OF PRESERVATION

This restoration intervention would concern a group of 11 paintings that depict decorative details of tombs and spaces of the Christian catacombs of St. Callisto, Pretestato and Trasono. It would also entail the restoration of the private underground called "of Vibia", located on via Appia, where a few deceased pagans were buried. These paintings cannot be preserved just with a conservation process due to the incredibly fragile state of the paper and detachment of color.

RESTORATION PROCESS INCLUDES

- Chemical analysis
- Dust suction and micro dust suction of the dust on each single panel
- Creation of more appropriate wooden support where needed
- Removal of glue
- Fixing of the tears
- Reintegration of the missed parts with suitable paper
- Complete change of the edges
- Placing of new light supports where needed
- Photographic documentation

Father Giuseppe Marchi and of his brilliant pupil, Giovanni Battista de Rossi. When Pope Pius IX (1846-1878) requested the creation of a «Christian Museum» in the Lateran Palace to Fr. Marchi, Marchi decided to commission copies of the catacomb paintings from the famous painter Carlo Ruspi and other specialists, as Silvestro Bossi. The Pius Christian Museum, named after its creator, was launched in 1854, with a section purposefully dedicated to the grand "fac-simile" of the catacomb frescoes. Unfortunately, when the archeological collections of the Lateran Museum were moved to the Vatican in 1963, the painted copies did not find space within the new set-up and ended up in storage. Here, they were essentially forgotten until the rediscovery and the appreciation occurred with the restoration project. Of the latter, some phases have already been concluded. Indeed, in the past years, the renewed awareness regarding these precious documents led to the recovery of the large paintings, currently exhibited in the Pius Christian Museum. A fourth painting, of large dimensions, is located in the Painting Restoration Laboratory of the Vatican Museums. The success of these first initiatives encouraged the beginning of a collective restoration project of the copies from the 1800's, in order to give back to the Museums and to its visitors a patrimony of great aesthetic and documentary value. In particular, thank to the contribution of the California Patrons of the Arts in the Vatican Museums it was possible to complete the restoration in 2014 and 2015: disinfestations, clearing and securing of the 34 painting reproductions. Moreover, the support of the Patrons allowed the restoration of a group of five paintings that had drawn attention to certain urgent conservation needs. Along with these, there were also missing parts, tears and detachments of the paint layer, seen as a cause of its preservative status, as well as the deteriorated phenomenon connected to the deformation of the wooden frameworks.



illuminating the Gregorian Profane and Pius Christian Museums

The **Gregorian Profane and Pius Christian Museums** are galleries to discover, explore, and learn about the creativity and history of the ancients. These museums contain collections of the antiquities formerly housed in the Lateran Museum and Palace until 1963 and exhibit objects from excavations conducted both in and outside of the Papal State including: sculptures, mosaics, architectural fragments, inscriptions, historical portraits, reliefs, urns, funerary monuments, sarcophagi, and cult statues.

These artifacts, enjoyed by thousands of visitors every week, are displayed in two defined spaces realized by architect Tullio Passarelli. In this year's Wishbook, we present you with an important request for new illumination in these galleries to shed new light on some of the world's most ancient treasures. Light is arguably the single greatest cause of deterioration in art collections.

Several causes contribute to its damaging effects: the materials of which objects are made, the type and intensity of light they are exposed to, and the duration of the exposure. Such corruption is cumulative over the life of an object and often irreversible.

Similarly, natural light is harmful to art collections as well. It has a high light output and contains very high concentrations of ultraviolet rays which damage artifacts.

Harnessing the benefits of current science and technology, we are slowly modernizing the Vatican Museums for the

TOTAL COSTS € 581.900,00

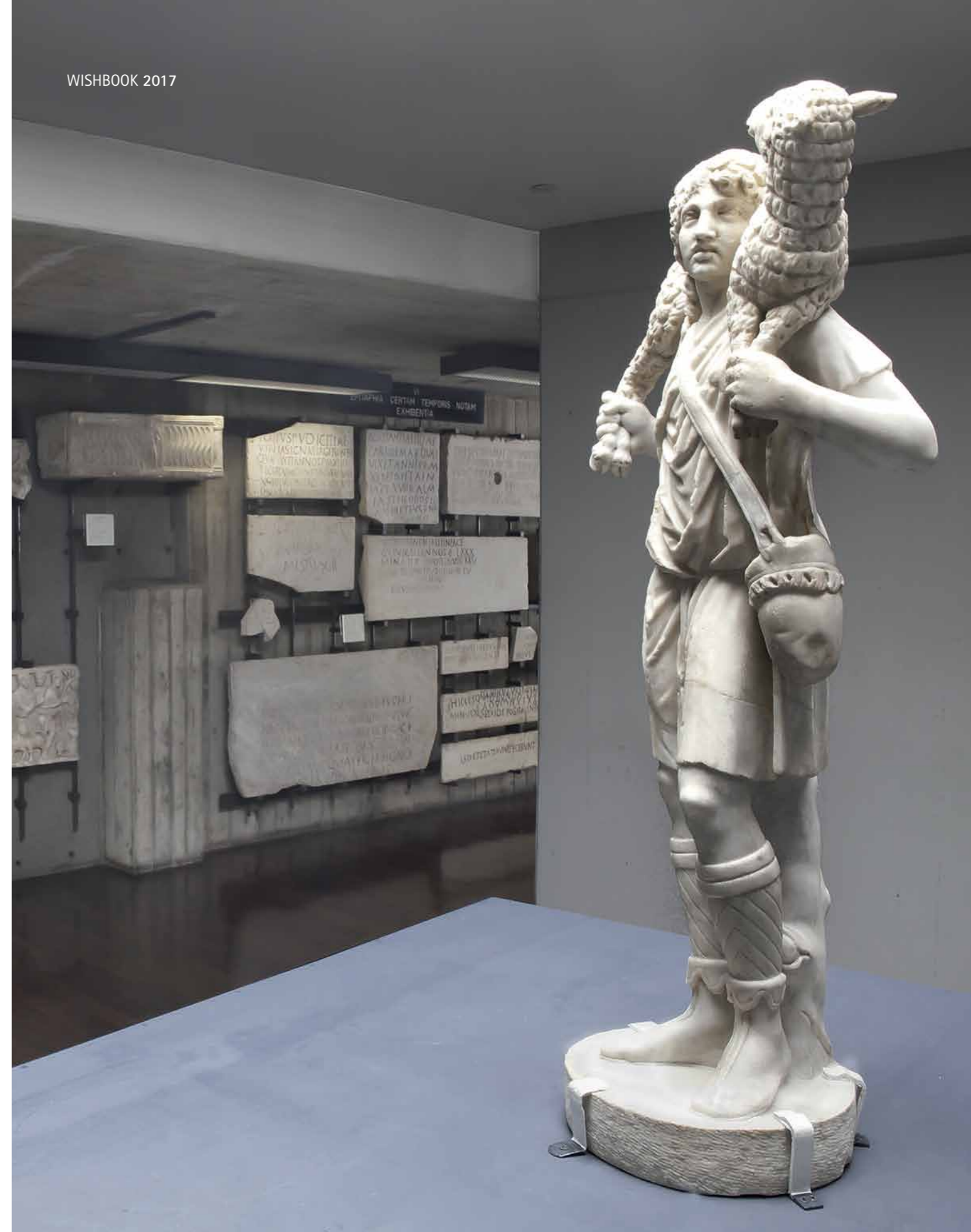
primary purpose of better protecting our collection and the secondary, practical benefit of ensuring that our visitors are afforded a properly lit viewing of our collection.

Contemporary museum illumination design incorporates these two main goals in its purpose: it provides the best protection and preservation of the art objects and works to enhance the museum visitor's viewing experience.

Light plays a significant role in the interaction between the observer and the museum artifacts. It is essential for the synergy, as it creates a unique atmosphere for an evocative museum experience.

Lighting design must encompass the dynamics of daylight and use light properly to facilitate an interactive and comfortable museum experience for the visitor.

While daylight adds to the overall ambiance of the space, this light can cause glares and shadows, making it difficult for the viewer to read the work. A new illumination scheme would not only prevent damaging effects, but also would allow visitors to view the pieces as intended. Due to the electrical systems in the Vatican Museums, we propose the lighting of these two galleries together as the modernization must be performed simultaneously.





DR. GIANDOMENICO SPINOLA

Born in Rome in 1959, Giandomenico Spinola received his B.A. in Classical Archeology from the University of Rome "La Sapienza" in 1984 and is a 1987 graduate of its School of National Ancient Archeology. He entered the Vatican Museums in 1993, first as curator of the Department of Antiquities, Early Christian Art and the Pio Christian Museum. In 2006, he became curator of the Department of Classical Antiquities and, in 2009, director of the Department of Archeology of the Vatican Museums. He has participated in excavation projects in Libya (Cyrene) and in Italy, especially in Rome. He currently directs the excavations of the Vatican Necropolis in the Via Triumphalis and coordinates the digs under the Basilicas of St. John Lateran and St. Mary Major as well as the Villa of Domitian at Castel Gandolfo. He has directed several conferences and curated various exhibitions at the Vatican and abroad as well as being corresponding member of the German Archeological Institute in Rome since 2013.

GREEK AND ROMAN ANTIQUITIES DEPARTMENT

The Classical Antiquities Department is one of the largest sections of the Vatican Museums and includes all the statuary, both Greek and Roman, of the ancient papal collection. Its Director is Dr. Giandomenico Spinola, and he oversees some of the most famous and fascinating areas of the Vatican Museums and "outside territories of the Vatican" including Castel Gandolfo, the archeological sites of: **Saint John Lateran, Saint Mary Major, Santa Maria di Galeria, and Palazzo della Cancelleria.**

In the Vatican Museums the Classical Antiquities Department pertains to: The **Gallery of the Candelabra** (1761) was originally an open loggia and was named after the candelabra, which stand in front of the pillars. The arcades of the Gallery were closed by Simonetti and Camporese under Pius VI. The ceiling of the Gallery was painted by Domenico Torti and Ludwig Seitz under the Pontificate of Leo XIII during the years of 1883-87.

The **Braccio Nuovo**, was designed by Raffaele Stern under Pope Pius VII (1800-1823) in order to provide new spaces for the works of art taken to France by Napoleon and finally returned to the Vatican thanks to Antonio Canova.

The **Gregorian Profane Museum** contains a collection of antiquities formerly housed in the Lateran Museum. This particular collection was originally installed in the Lateran Palace by Gregory XVI and inaugurated on May 14, 1844.





Most of the material within the collection comes from previous excavations and finds within the Papal States: Greek originals and copies made during the Roman Imperial period (1st-3rd cent. AD), Greek originals of the Classical Age (5th-4th cent. BC) and miscellaneous Roman sculptures arranged in chronological order: historical portraits and reliefs, urns, funerary monuments, sarcophagi, cult statues, and ornamental sculpture.

The **Chiaramonti Museum** was named after the family of its founder, Pius VII, and has only slightly changed in appearance since it was first laid out by the great sculptor, Antonio Canova. Nearly one thousand pieces of ancient sculpture are exhibited in the Museum, including statues of gods, portrait statues, pagan altars, architectural ornaments, urns and sarcophagi.

The **Pio-Clementine Museum** is one of the most beautiful and most frequently visited areas of the Vatican and is located within the Octagonal Courtyard. This particular courtyard was the inner courtyard of the Belvedere and is considered the heart of the Museum. Originally square in shape and surrounded by orange trees; it was here that Pope Julius II placed his collection of ancient statues in 1503.

The recent excavation at **Santa Rosa** revealed one of the most fascinating and appreciated archeological sites in the world. Given its early time period (I century BC- III AD) and pagan content, the area is under the Museum's care. Unique to the site, all the objects of the ancient middle-class cemetery were left in the exact place they were found. The discovery of several catwalks has allowed archeologists to read the inscriptions on the tombs and ancient "colombari," which have proven to reveal new details of the period's Roman life and culture.





Archeological frescoes from the Basilica of St. John Lateran

Conserved underground below St. John Lateran are the remains of ancient buildings, constructed long before the Christian basilica. During the first imperial age, a residence of high social rank was found here, in which it is still possible to admire its original wall paintings, mosaics and marbles. The dwelling was demolished in 193 AD when Septimius Severus decided to build the new barracks for the *Equites Singulares*, the cavalry unit selected as the emperor's bodyguards. After the Battle at the Milvian Bridge (312 AD), Constantine abolished the *Equites Singulares* unit and had the basilica of the Savior built in the area.

The restoration project includes the frescoes in many rooms of this ancient suburban villa. Some rooms are frescoed with elegant quadrants depicting scenes of domestic life, fantastic false architecture, fluttering figures of satyrs, animals, and personifications of the wind. Some others show more damaged wall paintings, once in vivid colours as red, yellow and green. Most of these frescoes can be dated at the last phase of decoration of the residence in the late 2nd century A.D., although some walls of the villa date back to at least two centuries earlier. It is worth it to say that this residential complex is the subject of a larger research work on the history of the Lateran area, in cooperation with the Vatican Museums, Newcastle University (UK) and the Università degli Studi Firenze (IT).



ARTIST unknown

DIMENSIONS ca. 90 m²

DATE ca. 130-140 A.D., ca. 180 A.D.

MATERIALS painted wall-plaster

TOTAL COSTS € 183.866,00

STATE OF PRESERVATION

As a whole the frescoes are in good condition, but the colors are ruined due to the passing of time, corrosion, humidity, and biological attacks. Their preservation depends on the use of protective measures to ensure the longevity of the scenes.

RESTORATION PROCESS INCLUDES

- Cleaning of the frescoes' surfaces
- Plastering of the missing areas
- Reintegration of the base color and touching-up
- Protective layer of varnish
- Photographic documentation



ARTIST unknown

DIMENSIONS 218 x 61 x 67 cm

DATE second half of the 2nd century AD

MATERIALS white marble with visible crystals and grey veining

INVENTORY no: 5144

TOTAL COSTS

€ 19.260,00

STATE OF PRESERVATION

The sarcophagus is obviously in a very fragile preservative condition, but it is a very important piece. Its origin is unknown, but certain drawings of the 16th century, which faithfully depict only the front, provide documentary evidence that it is in Rome – precisely in Ara Coeli. In the 18th century, it was part of the Lancellotti collection and seems to have reached the Vatican between 1834 and 1842. The restoration of this piece is very urgent. The marble surface is highly compromised as a result of its outdoors exposure and of its past restoration intervention that was carried out in the past century, and shows worrying signs of structural failure.

RESTORATION PROCESS INCLUDES

- Scientific analysis and study of the preservation of the marble
- Overall cleaning
- Overview of old restoration and removal
- Replacement of iron and rusted nails and "grappe" with new stainless steel support and carbon fiber implements
- Photographic documentation of the state of preservation

Sarcophagus with marine procession

This sarcophagus dates back to the 2nd century and its frontal part is adorned with a group of marine gods and subjects. In the centre, Poseidon, the absolute sovereign of the oceans, emerges from the sea's wild waves with his chariot, dominating the scene.

On his side Tristons, Nereids and "pistrici" (in Greek mythology the pistrici were mosters. The lower part of their bodies resembled a snake). On the extreme left, Poseidon's wife appears, Amphitrite – recognizable from the veil on her head and from the typical hand gesture. Numerous exuberant Erotes are depicted flying through the sea foam, talking with the Nereids or playing with the dolphins; animating almost the entire scene that is occupied by an embossed decoration.

The beloved marine subject, although simplified, can be found once again on both short sides of the sarcophagus, where a sea griffin is held by the reins by a young Erote who is standing on its saddle. In some way, the messengers of Aphrodite, the goddess of love, manage to domesticate even the most majestic sea monsters.

The theme of the group of marine gods and subjects is quite frequent in the decorations of sarcophagi from the 2nd century AD. Due to stylistic reasons, our sample can be dated towards the last decades of the 2nd century.





Statue of Aura

This feminine figure majestically walks with her left leg in front and the right one flexed and back.

A light Chiton falls to the woman's ankles and adheres to her breasts and legs, contouring her curves. Meanwhile, a mantle is wrapped around the central part of her body. Originally, it was supposed to appear lifted above her head, blown by the wind. As a matter of fact, the statue represents the embodiment of sea breeze - a subject that was frequently used in ancient Greece to decorate temples. Especially on the *acroterion* statues, which usually adorned the top of the pediments. It is assumed that it is precisely an *acroterion* figure which was held as a role model for our statue, along with other Roman replicas - of which the majority were made in Pentelic marble and can be dated back to the 1st century AD.

However, the original prototype can be found in Greece and is most likely done by the hands of an Attic sculptor who, influenced by Fidia, operated in the final decades of the 5th century BC. With regards to the sculptures which adorned the pediments of the Parthenon, the famous sculptor from Athens experimented innovative plastic solutions in order to render the movements of the draperies and the lightness of the clothing into the marble. The fabric wraps around the female curves and enhances them, almost as if it were wet. For the first time in the history of ancient art, the female curves are shown with their realistic nature. The statue of Aura, even though it is a Roman replica of later centuries, witnesses the grand artistic and cultural period that occurred in Athens in the 5th century BC; right after the victory against the Persians, and especially during the governing of Pericles.

ARTIST unknown

DIMENSIONS 157 x 70 x 50 cm

DATE 1st century AD

MATERIALS white Pentelic marble with small crystals

INVENTORY no: 5106

TOTAL COSTS € 24.833,00

STATE OF PRESERVATION

Until a few years ago, our sculpture adorned one of the Pinecone Courtyard's niches. Being set-up outdoors for so long began to compromise the marble's surface. In order to avoid other preservative issues, the sculpture was transferred to a storage. The restoration of this sculpture would be preliminary to its re-transferring in the Museums. Once it has been revised, the sculpture will be exhibited in the Gregorian Profane Museum (Niobide room); right next to two sculptures with an identical iconography, also depicting Aura, made out of Pentelic marble and dateable to the 1st century AD. In 1778, both were found during the excavations conducted in Palestrina, close to S. Agapito's cathedral, in the area of the ancient city of *Praeneste*.

RESTORATION PROCESS INCLUDES

- Scientific analysis and check of the inside structure of the statue
- Overall cleaning
- Removal of old restorations
- Replacing of iron nails with stainless-steel and carbon fiber elements where needed
- Photographic documentation of the state of preservation



Mastiff dog

The sculpture depicts a guard dog, noted by its position and traits: the dog is standing on its forelegs with straight ears and an open jaw. The breed of this ferocious dog is Molosso, a type which was very popular in ancient Epirus (currently southern Albania and northern Greece). Given its efficient hunting skills, these dogs were much esteemed. For, hunting was quite relevant in the Hellenistic Greek world as it was a prerogative of the dynasties and aristocratic class. In this world, the Molossi had to intervene once the greyhounds had worn out the prey; and thanks to their physical prowess, they would manage to stop even the most dangerous animals, such as bears and wild boars. Thus, easing the ultimate capture.

The statue was part of the antiquities collection of Francesco Fusconi, chief pontifical doctor during the first half of the 16th century. Fusconi also cured the artist Benvenuto Cellini, among others. The "dearest Doctor", as Pirro Ligorio - the famous architect - adored to call him, had set up an exquisite collection of antique relicts, especially epigraphs. This collection was kept in his building at Piazza Farnese (Palazzo Fusconi-Pighini, current Palace of the Gallo of Roccagiovine) that was designed by Baldassarre Peruzzi and considered "of high, elegant and precious quality." The majority of the antiquities resulted from the excavations he conducted in his vineyards on the Esquilino. Precisely, the vineyards of St. Mathew located on Via Merulana Antica and from which the Laocoonte had emerged in 1506. Following the testamentary wills of Francesco Fusconi, the statue, along with other marble sculptures of the collection, were acquired from the monastery of St. Cosimato. Afterwards, these exquisite marble sculptures were transferred to the Vatican Museums in 1770 under the pontificate of Clement XIV.

The ancient sculpture can be dated back to the 1st century AD. Yet, its prototype can be found in the 3rd century BC, as part of Hellenistic Art. Our statue is located at the right of the portal between the Octagon Courtyard and the Animal Room, almost as if it were recalling its original apotropaic function as guard of the entrances. On the left side, instead, there is a sculpture which is very similar, but better preserved. The Molosso greets the visitors along the path towards the Pius Clementine Museum, located precisely in the heart of the Vatican Museums. Here, one may also notice other masterpieces of classical sculptures, some have been part of the pontificate collections for centuries.

ARTIST unknown

DIMENSIONS 113 x 110 x 63 cm

DATE 1st century AD

MATERIALS Pentelic marble

INVENTORY no: 872

TOTAL COSTS € 10.658,00

STATE OF PRESERVATION

It is precisely the massive attendance of visitors in the Octagon Courtyard that is the primary cause of the damage brought onto the sculpture. The bad habit of leaning on the Molosso dog for a photographic souvenir caused the breaking of the dog's inferior jaw - one of the many parts that need a modern intervention. The desired restoration will take care of the mentioned damage, but it will also allow a general revision of the various integrations and an in-depth cleaning that will enhance the quality of the original version.

RESTORATION PROCESS INCLUDES

- Scientific analysis and check of the inside structure of the statue
- Overall cleaning
- Removal of old restorations
- Replacing of iron nails with stainless-steel and carbon fiber elements where needed
- Photographic documentation of the state of preservation



Ares-Mars statue

The origin of this sculpture is unknown. At the end of the 1700's it was part of Gavin Hamilton's collection, painter and antique dealer; then, it was part of Marconi's collection from Frascati and around the 19th century, it became part of the pontificate collections to be set up in the Lateran Museums. Lastly, in 1963, it was moved into the Vatican, along with other relics, and a few years later moved to the Gregorian Profane Museum.

The body is that of a young man in heroic nudity, dressed only with a cape that is fixed by a clasp on the right shoulder, and that covers part of its back. The typology of this artifact, known by other replicas of the imperial age, gets its inspiration from Greek sculpture models of the 5th century BC. Yet, it seems to be adopted during the 2nd century AD, for honorary military iconographic statues that would primarily depict emperors such as Antonino Pio, Marco Aurelio, and Lucio Vero.

The military character of the iconographic typology is revealed by the presence of an armor shaped like a tree trunk, which lies on the sustainment next to the right leg.

Moreover, the head, which also shows modern restoration interventions, can be compared to other replicas of the imperial ages. The origin is hypothetically from a bronze statue that depicts the god of war, Ares, and that was created in Attica, between 430 and 420 BC.

ARTIST unknown
DIMENSIONS 113 x 110 x 63 cm
DATE 1st century AD
MATERIALS Pentelic marble
INVENTORY no: 872

TOTAL COSTS € 15.650.00

STATE OF PRESERVATION

In recent years, this statue was moved to the small exedra of the Caracalla thermal baths.

This latter location was not completely protected by the weather. Therefore, its outdoors exhibition for so long has caused the creation of a black patina that will have to be removed. The sculpture has already been moved within the Museum, in the Porfidi section, and the imminent restoration will allow its better appreciation.

The sculpture also presents certain modern integrations. Also, the head, even though it is antique, it was inserted only during the restoration carried out in the 1700's.

RESTORATION PROCESS INCLUDES

- Scientific analysis and check of the inside structure of the statue
- Overall cleaning
- Removal of old restorations
- Replacing of iron nails with stainless-steel and carbon fiber elements where needed
- Photographic documentation of the state of preservation





Mosaic with aquatic scene

This black and white mosaic fragment was found in 1936 in a Roman sepulcher during the time when the Parish of Saints Francis and Catherine was excavated. The Church was situated where Via Trastevere and the Gianicolo Roads intersect in Rome. Along with two other polychrome mosaic fragments (one with two peacocks, inv. 10430; another with geometric designs, inv. 10441), this piece was part of the pavement of various columbaria, the structure of vaults with recesses for funerary urns, which were found during the excavations.

It was then removed by mosaic artist Giuseppe Mattia and donated along with the others in March of 1938 to the Vatican Museums of the Pontifical Society for the Preservation of the Faith (Arch. St. b. 65, 1938). An initial restoration in 1947 served to adjoin the two contiguous panels by mounting them in cement on a metal mesh.

Meanwhile, the second intervention effectively started in 1988, during which the cleaning and other mosaic production consolidation took place.

The marine subject is composed of two dolphins facing a trident, amongst the waves of the sea, with two smaller fish on top. At the right, a tree is depicted, barren and overturned, while above, part of the burial inscription remains visible. The maritime theme frequently decorates ancient salt thermals, but is also widespread in the burial context, as it recalls the idea of a world that is genuinely happy.

In the case of this aquatic scene, it is reminiscent of an otherworldly life. Perhaps this vision of serenity exists in contrast to the tree-like image on the right (presumably matching with another that was on the left) which, without leaves and upside-down, in the Greek and Etruscan world, constitutes a calling to a realm beyond that is darker and void of life.

ARTIST unknown

DIMENSIONS 194 x 354 x 7,5 cm

DATE second half of the II cen, A.D

MATERIALS mosaic stones

INVENTORY no: 10445

TOTAL COSTS € 47.323,00

STATE OF PRESERVATION

The proposed restoration includes detaching the mosaic from the cemented panels and metal meshing, which are extremely heavy, unstable, and marked with numerous cracks that have oxidized. The mosaic will be remounted on other panels of aerolam, which is maneuverable and light. Restoration also includes reworking the grouting and other related pictorial elements, as well as cleaning of the tile surface.

RESTORATION PROCESS INCLUDES

- Scientific analysis and check the condition of the tiles
- Overall cleaning
- Removal of old restorations
- Replacing of support where needed
- Photographic documentation of the state of preservation





GREGORIAN ETRUSCAN DEPARTMENT

This museum was founded by Pope Gregory XVI and inaugurated on February 2nd, 1837. Today, its Director, Dr. Maurizio Sannibale, takes a personal interest in restoring some of the pieces. Most of the artifacts on display came from private excavations carried out in the cemeteries of Southern Etruria (modern day Tuscany), by licence from the government of the Papal State. They were purchased by the papal authorities, on the recommendation of the General Advisory Committee for Antiquities and Fine Arts, and on the basis of the right of pre-emption guaranteed to public collections by the Pacca Edict of 1820. After the end of the Papal State and its jurisdiction over Southern Etruria, the museum grew sporadically through new acquisitions. Bequests, such as the Falcioni Collection, were of considerable importance, and this collection was purchased in 1898. Later, Benedetto Guglielmi's was donated to Pius XI in 1935, and Mario Astarita gave his collection to Paul VI in 1967.

The purchase of the Giacinto Guglielmi Collection in 1987 further spurred the museum's growth. A collection of Roman antiquities, Antiquarium Romanum from Rome and Latium, a large collection of Greek Italic, from Greek-colonized southern Italy, and Etruscan vases also form an integral part of the museum. These vases are of great importance for the history of ancient pottery, as their original archaeological context has been long destroyed due to the manner in which 18th and 19th century excavations were conducted.

The central rooms of the Etruscan Museum occupy the second and third floor of the Palazzetto del Belvedere, while the Vase Collection is housed in an adjoining building constructed under Pius IV. In addition to its stunning collection, this room enjoys a breathtaking view of the city of Rome.



DR. MAURIZIO SANNIBALE

Born in 1961, Maurizio Sannibale studied at the University "La Sapienza" in Rome, where he graduated with a degree in the Arts. He later earned a diploma from the Specialized School of Archeology.

He has been a corresponding member of the National Institute of Etruscan Studies since 2010 and the Pontifical Academy of Roman Archeology since 2013. In 2014, he earned his university professor qualification from the National Scientific Institute in the field of Archaeology. He has worked in the Vatican Museums since 1986 and has served as curator of the Gregorian Etruscan Museum since 1996.

Dr. Sannibale has authored over 100 publications, including five monographs, articles in scientific journals, conference publications, essays, and contributions to catalogues. He has dealt with different aspects of artistic production, particularly regarding jewellery, bronzes, sculpture, and figurative ceramics. He has been involved with research into the ancient execution techniques of the artifacts and their restoration. Dr. Sannibale has written in depth on iconographic themes and relationship between the Etruscan religion and other Ancient Mediterranean Civilizations.



Sixteen figurative Attic vases from the Astartita Room

The project aims to restore sixteen figurative vases of Attic production, which belong to the Astartita collection, all of which are exhibited in the showcases M-L.

The Astartita Collection was formed in 1913 and was based on the work of a profound expert, Mario Astarita, who then dedicated it to the Vatican collections in 1967.

More precisely, the artwork was dedicated to Pope Paul VI in memory of his parents Tommaso Astarita and Teresa Castellano, along with his wife Anna Ferrante of the Marchesi of Ruffano, as mentioned by the Latin epigraph posted in the room.

The vases that take part in this project are signed by or attributed to various artists, covering a wide timeframe dating back to the last decades of the VI century BC and in the years from 540 to 510 BC. The majority of the beautiful artwork was created using the black figures technique. Indeed, one may find representations of mythological episodes and/or episodes pertaining to the world of the gods, as well as the use of weapons and athletic competitions.



Particularly impressive pieces include, the water jar of the Priam Painter, made in the year 515 BC, as well as the downfall of Troy and the the hydia of the Antimenes Painter, made in 520 BC, depicting Eracles and the Nemean Lion along with the Scythian riders.

In addition, visitors can look forward to viewing an amphore signed by the potter Nikosthenes, depicting departing warriors with dance scenes. A pyx lid with athletic scenes further completes this historic collection. Lastly, one may find an amphore of the Pioneer Group. The Pioneer Group is quite famous as this term describes artists that first used the red figures technique, and this amphore depicts a warrior riding on Dionysus' cart.

ARTIST various, including the Priam Painter, the Antimenes Painter, and Nikosthenes

DIMENSIONS various

DATE 540 to 510 BC

MATERIALS painted ceramic

INVENTORY no: 34978; 34993; 35036; 35037; 35039; 35040; 35045; 35107; 35160; 35523; 35584; 35605; 35674; 35698; 35699; 35730.

TOTAL COSTS € 17.600,00

STATE OF PRESERVATION

Throughout the twentieth century, the vases enjoyed various amounts of restorative changes. However, the materials used at the time for the restoration have partially deteriorated and need revising, in order to prolong their conservation status and properly display their aesthetic qualities. The new intervention will be carried out with current materials and criteria, in order to best guarantee visibility to this important section of the collection.

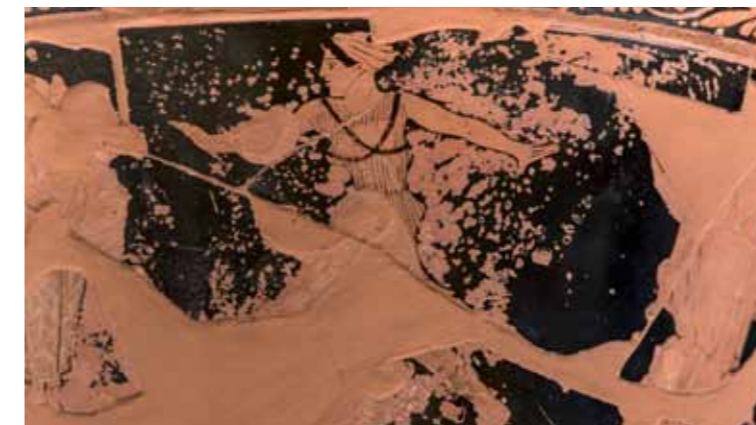
RESTORATION PROCESS INCLUDES

- Checkup of the old bindings and potential dismantling
- Revision of the old integrations and removal of those which are inadequate
- Removal of the superficial incoherent deposits
- Finishing touches of the cleaning process with adequate instruments and solvents, in order to remove the residue of the products used in the previous intervention
- Reassembly of the fragments with new adhesives
- Integration of the missing parts
- Chromatic integrations
- Photographic documentation

Thirteen figurative Attic vases from the Astarita Room

The project aims to restore thirteen figurative vases of Attic production, all of which are displayed in showcase D in the room dedicated to the Astarita collection, as the Attic vases are part of this group. The project involves a review of artists that use the red figures technique and that were prevalent between the Late Classical Period, up until the era of Hellenism (400 BC to 340 AD).

The style and skillfulness of the painter have at this point gone beyond the simple reproduction of the real and instead focuses on the representation of feelings. More specifically, the man's world has precedence, both in the public and private sphere, as portrayed in the cultural scenes and in the athletic contests. The concept of war, on the other hand, is evoked only by the intimate scenes of a young man bidding farewell. Special attention is given to the feminine world.



ARTIST various, including the Painter of the Phiale, Aison, Monaco Group 2388

DIMENSIONS various

DATE 400 BC to 340 AD

MATERIALS painted ceramic

INVENTORY no: 34954; 34955; 34961; 34967; 34980; 34992; 35052; 35072; 35262; 35451; 35456; 35603; 35959.

TOTAL COSTS € 15.400,00

STATE OF PRESERVATION

The vases were periodically restored throughout the twentieth century. The materials that were used at the time for the restoration have partially deteriorated and need revision, both with regards to the conservation and to the aesthetic. The new intervention will be carried out with current material and criteria, in order to give back visibility to this important section of the collection.

RESTORATION PROCESS INCLUDES

- Check-up of the old bindings and possible disassembly
- Revision of the old integrations and removal of the unsuitable ones
- Removal of the incoherent superficial deposits
- Finishing touches through a cleaning process with adequate instruments and solvents to remove the residue left by the products used during the previous interventions
- Replacement of the fragments with new adhesives
- Integration of the missing parts
- Chromatic unification of the integrations
- Photographic documentation



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This is also true in the scenes portraying the gods that encounter man's life. For example, one may find a prevalence given to the feminine world in the episode with Poseidon and Amymone. Amymone is one of the daughters of Danaus, with whom Poseidon had a son after he saved her from the pitfalls of a satire, resulting in a gushing spring. This scene can be found in the crater calyx that belongs to the Monaco Group 2388 [The Group of Munich 2388] (350 BC - 325 AD).

Furthermore, one may find a noteworthy crater made by the Painter of the Phiale that depicts men and women dancing. In addition, this gallery features two klixes, (inv. 35262) the first of which depicts a sacrifice on an altar of a pelike made by the Painter of Peleo, and the second is from Aison, both depicting a farewell of a young man.

Both of which can be dated back to 430 BC.

Lastly, one may find an athlete that is tending to ablutions after the fatigues of the contest, which is represented by the Painter of the Frontal Warrior from approximately 400 BC.

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DR. GUIDO CORNINI

Guido Cornini graduated with honors in 1981 from the University of Rome "La Sapienza" with a thesis on the last period of Botticelli. He received a degree in Secondary School education with a focus on History of Art in 1982. He was then accepted into the PhD program in History at the University of Rome. In 1988 he accepted the position of Scientific Director of the Photographic Archives of the Vatican Museums. He has served as the Curator of the Department of Decorative Arts at the Vatican Museums since 2009.

With the help of colleagues Umberto Utrio and Claudia Lega, Corsini oversaw the reorganization of the main halls of the Sacred (2005) and Profane (2013) Museums and designed the exhibits "Precious Antiquities" and "The Profane Museum in the Days of Pius VI". In the 2012-2013 year, he curated the exhibition "Leonardo, Michelangelo, Raphael and the Glory of the Renaissance, Italian Art 1300 - 1600" (Seoul, December 2012 - March 2013).

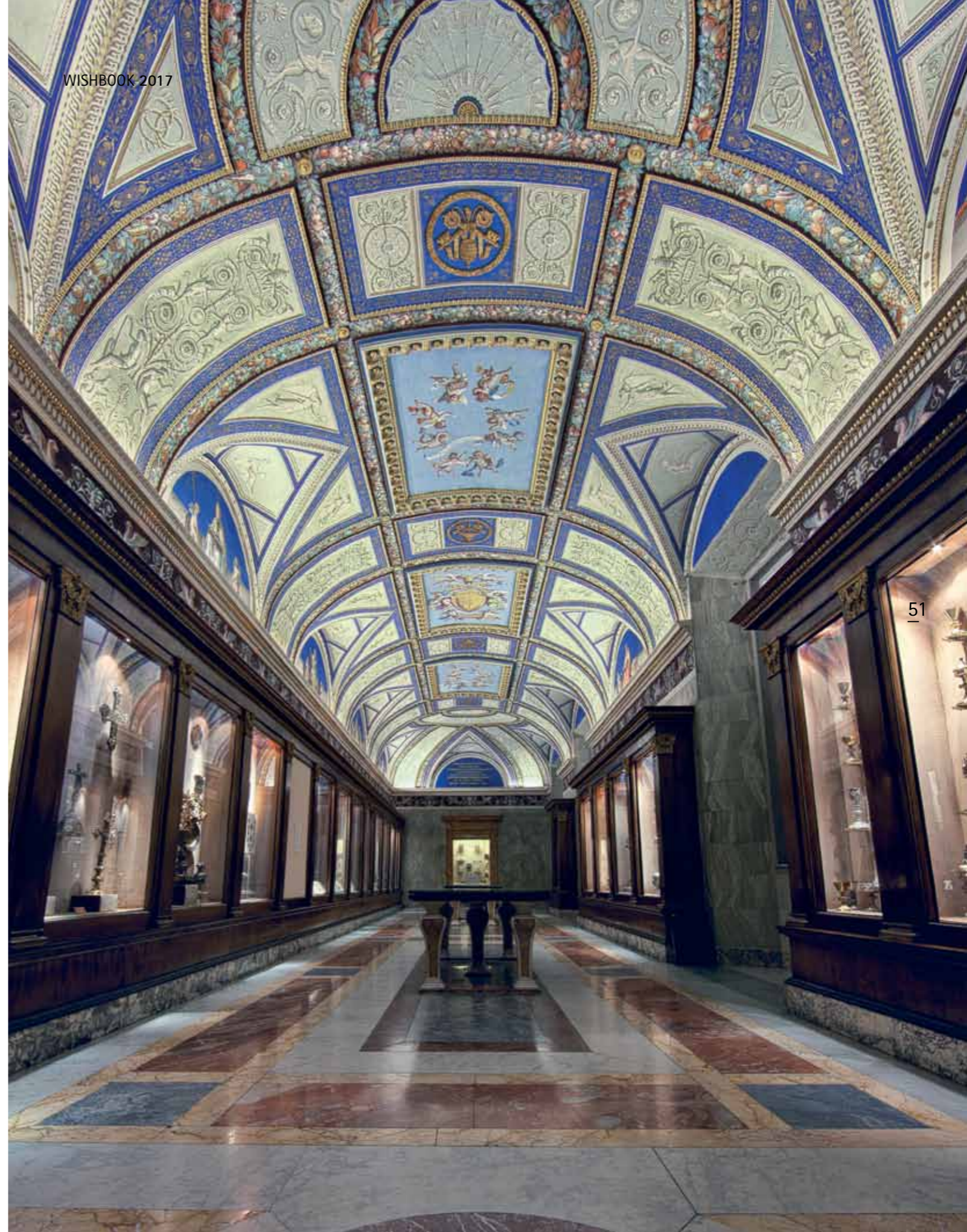
In June 2015, the new layout of the Hall of Addresses in the Vatican Palace opened to the public. He represented the Vatican Museums.

DECORATIVE ARTS DEPARTMENT MEDIIEVAL AND BYZANTINE DEPARTMENT

The **Department** dedicated to the **Medieval and Byzantine Art** that is housed within the Vatican Museums takes care of the paintings and sculptures that have mainly been created in Italy between the 14th-16th century. This collection is distinct from the art work that belongs to the Late Antiquity up to the 10th century approximately, as those works are housed in the Christian Antiquities Department. Moreover, the Medieval and Byzantine artwork became part of the Gallery in 1909. In fact, prior to their acquisition in the Gallery, these collections were managed by the Vatican Library, which brought this collection to life and exhibited the works in the display cases of a room that then became the Room of the Tributes (Sala degli Indirizzi). The first accessions of painting on canvas pertaining to the Carolingian Era or to the Middle Ages occurred in 1819, under Pius VII, with the acquisition of the "primitive" collection made by Agostino Mariotti (1724-1806).

Agostino Mariotti was a consistorial lawyer that had put together, in his palace in Piazza San Simeone in Rome, artwork such as "ivory, crosses, triptychs, various antique paintings and more", reaching a total of 154 artworks (*Le Grelle*, 1910).

The spirit with which Mariotti had collected this artwork, along with Gabriele Paleani and the various prefects that succeeded the guidance of the Library, still was not a spirit full of national sentiment - the sentiment that brought the Romantics to research the testimonies of the Middle Ages.





Neither was it the lucid and disenchanted sentiment that Napoleon felt while admiring the hereditary patrimony of subdued countries. Instead, Mariotti was inspired by a sentiment of prosecution of the Sacred Museum of Benedict XIV that was chronologically widened. Furthermore, with this collection, Mariotti fulfilled the true Apologetic finality, up to the Modern Age. Subsequently, with the passing of the years, thanks to the abundance of artwork that was available on the market, canvases pertaining to the schools of Florence, Siena and Emilia-Romagna began to become part of the collections of the Library.

By doing so, it was possible to document the developments of local art from the 12th century to the 15th century. Along with these canvases, there was artwork pertaining to the neighboring areas such as the Adriatic, Lazio, Umbria, and Marche. With the Lateran Pact in 1929 and the following reorganization of the S.C.V., the Gallery gained a new venue. Consequently, the collections were moved to the new building designed by Beltrami. Also, in 1931, the old collection was upgraded with the addition of the Stefaneschi triptych: a Giotto masterpiece that had already been on the altar of the medieval Saint Peter's.

After 1932, the collection of medieval paintings of the Vatican Museums became housed in the first two rooms of the Painting Gallery.

The **Decorative Arts Department** is a relatively new section of the Vatican Museums. In fact, this department was created in 1999 by Pope John Paul II who wished to place the Vatican Museum Library under the jurisdiction of the Vatican Museums. However, the origins of the rooms that form the Vatican Museums Library reach back to 1756, during the papacy of Benedict XIV when the Christian Museum (which includes three rooms: Christian Museum, Room of the Tributes and Room of The Tributes to Pius IX) was the first to be formally addressed as the Vatican Museums (Costitutio Optimarum Artium). The objects on display in the Christian Museum rooms were intended for scholars and priests who, while studying the origins of Christianity in the Library, could easily compare and complete their readings with the actual objects. Professor Guido Cornini is the curator of this section, and he is assisted by Dr. Claudia Lega. The Decorative Arts Department takes care of the Christian Museum, the Profane Museum and the Museum of the Gifts. Indeed, these three Museums form part of the Gallery of the Ancient Library (or Vatican Library Museum), a gallery our Patrons are accustomed to walking through when they visit the Vatican Museums as it is also the exit for the visitors leaving the Sistine Chapel.

Since October 2008, this Department has also acquired micro mosaics and liturgical vestments as well as medieval and modern ceramics of the Vatican Museums.

Fragment of wooden Crucifix

This monumental wooden sculpture constitutes an important chapter in European Art between the Medieval and Baroque period, with particular interest spreading in the Germanic and Northern European communities. The overall success of the artistic techniques of this antique genre is tied largely to how easily the necessary materials could be found. In comparison to the expensiveness and low supply of marble, wood was a relatively flexible and economic option. In Italy, appreciation for this genre of artisan manufacture was well-noted as precious artifacts were imported (particularly from the northern regions and the Central Apennines) where it was much easier to retrieve quality raw materials, and professionalism was widely associated with diligent craftsmanship with the aforementioned supply.

Only recently, however, has there been a revival of interest in these pieces - not simply for the purpose of amateur or localized studies - but to truly appreciate the lifecycle of the work from conception to completion as it paralleled artistic developments in painting, sculpture techniques, and later, innovations in bronze.

This carved figure presented here, although devoid of arms and the cross onto which it was affixed, is a fine example of the iconic form of the suffering Christ. His inert head rests dramatically upon His chest, His limbs hang exasperatingly contracted, and the naturalism with which the folds of His loincloth stiffen, then soften, and pile atop one another contribute all the more to this terrible image of death. As intended, an arousal of devotional sentiments upon contemplating this piece is simply inevitable. At the same time, the accentuated anatomical detail carries with it a seed of a different order of formality: the crudeness in its realism was commonly seen in northern regions. Other elements, however - such as the slender bodily proportions and exact geometric principles - are characteristically Italian, with Tuscan influences carrying the mental genesis underlying its design.



Amidst the classic figurative proportions, there exists an organic solidity in the piece: it has a plasticity in form according to Nicola Pisano, but still retains confirmation in the universality of the Giotto model. Given the difficulties inherent in forming accurate comparisons between these two principles, the technical and stylistic roots of the piece should probably be pinpointed near Florence sometime between the third and fourth decade of the 14th century.

It is nearly impossible to provide an exact history of this piece, even though it comes from such an important time of Gothic sculpture. The restoration will indeed be helpful in providing more in-depth information for its analysis and, thus, its artistic origin. In the meantime, it is most indicatively a result of Tuscan art, deeply marked by the traditional techniques taught by Giotto. The master artist had actually stayed in Naples between 1328 and 1333, leaving important traces of his art in that geographical region. It is certainly within reason to associate the design aesthetics of this work to one of Giotto's Neapolitan followers.

ARTIST unknown

DIMENSIONS height 155 cm

DATE 1325-50

MATERIALS carved wood

INVENTORY no: 42385

TOTAL COSTS € 13.750,00

STATE OF PRESERVATION

The restoration will aim to repair the wood, enhancing the delicate original color with a complete cleaning that removes layers of dust and overpaint.

RESTORATION PROCESS INCLUDES

- Anti-infestation measures
- Consolidation of the wooden support
- Cleaning of the pictorial layer and removal of previous restorative interventions
- Cleaning and consolidation of the pictorial surfaces
- Stuccoing of the cracks
- Touching-up of the pictorial and gilt surfaces
- Photographic documentation
- Application of varnishes

Papal Miter of John XXII

In some Christian denominations, the miter is the ceremonial headdress, with its bicuspid and elongated design, worn by bishops during liturgical celebrations. In particular, the miter of the Latin rite is formed by two pieces of rigid cloth shaped approximately like a pentagon. They are partially united on the lateral side in a way that allows the highest point to be free and the lower parts to form the opening to be worn on the head. The two peaks are symbolic of the authority which arises from the Old and New Testaments. The miter also has two cloth ribbons or banners that descend from the back to the shoulders.

The present example, known as the "Miter of John XXII," was discovered in Avignon in the Pontiff's tomb. The inscription on the frame which once enclosed it between glass, transcribed by De Rossi at the end of the 1800's read, "Miter of John Paul XXII, found in Avignon in his tomb, year 1759;" and by adding the words "Munificent PII VI Pont. Max," we find an allusion to the generosity of the Pope for this gift.

The miter is a trapezoidal shaped hat, with decorations of birds and quadrupeds alternating between palms designs. Parrots with a raised claw are posed amongst a large palm and vines. They have turned heads and wings decorated with circles. The treelike forms have instead a double border and, within the oval half, more imagery of leaves and palms.

The shape of the miter corresponds to the other similar items of the late 13th century and early 14th, such as miters from the Anagni treasury. The fabric itself comes from a particular form of silk named "di Lucca," defined in the Middle Ages as "diasprum." It is a medieval term for a patterned silk weave in which the pattern and ground are distinguished by texture rather than color.

The papacy of John XXII was anything but dull. Jacques Duèze (or d'Euze) was born in 1243 in Cahors in south-central France. He later became bishop of Fréjus (1300), and simultaneously of Avignon (1310). He was named cardinal in Porto in 1312 by Pope Clement V, and after Clement V's death, succeeded his appointer as Pope himself, taking the name John XXII on August 7, 1316. He ruled for 18 and a half years, widely considered the most important amongst the Avignon Popes. His views on spirituality faced controversy, as he opposed the absolute poverty of Christ according to the Franciscan understanding, and at a time argued that souls may not enjoy the Beatific Vision in heaven. For this reason, Pope John XXII is obliquely yet recognizably represented in Dante's critical portrait of him as someone contrary to the apostolic ideal in his Paradise (XVIII, 130-136 and XXVII, 58-59). The Pope declared he never meant to teach in contradiction to Holy Scripture and actually withdrew his former opinion before his death.

This austere Pope of great character, strength, and tenacity died on December 4, 1334.



ARTIST unknown

DIMENSIONS 28 x 29 cm

DATE 1759

MATERIALS damask silk; satin stitch in shiny silk (*diasprum*)

INVENTORY no: 60721

TOTAL COSTS € 13.630,00

STATE OF PRESERVATION

This Miter is in a very poor state of preservation. The fibers are very weak and missing in various areas. In addition, almost all the gaps, typical of aging created further serious damage to the fabric.

RESTORATION PROCESS INCLUDES

- Graphic and photographic documentation
- Removal of the loose deposits with a micro-vacuum
- Chemical-physical studies designed to recognize the origin of the fibers, define their conservation state, and to evaluate the degree of pollution, as well as to identify the original pigments
- Application and attachment of a covering on the front and back to avoid further breakdown of the fabric during washing
- Washing in demineralised water and non-ionic surfactant under the supervision of the Laboratory of Scientific Research
- Removal of old interventions that are harmful to the work
- Restoration intervention of a conservative type

Ten gold artifacts

The Vatican Museums are home to a grandiose collection of decorative arts, comprised primarily - yet not exclusively - of objects attributable to the Liturgical scene. Together the pieces are representative of a chronology spanning from late antiquity to the modern age. A driving strength of this collection - formed largely by treasures acquired throughout antiquity by the Vatican Library - is that it represents a multiplicity of cultures and numerous geographical areas. The ten works in this group are all of equal valor but in need of care and conservation in varying degree. They may be considered an effective witness to the variety and richness of a patrimony that has gradually established itself within the walls of the Christian Museum. The group starts with two simple yet precious metal boxes, already part of the "Treasury" of relics from the Lateran Sancta Sanctorum (the Holy of Holies, which was the oratory connected to the ancient Papal palace, where the most important mementos of Medieval Christian history were cherished). These boxes safeguarded the bones of Saints John the Baptist and Jerome (inv. 61880) and the sandals traditionally attributed to those of Jesus Christ (inv. 61907).

These two items in particular have succumbed to deformations due to the secular liturgical exposition of their content. Subsequently, the small silver reliquary casket (inv. 61106) is a work originating from Venice sometime between the late 12th and early 13th century, while the small box for the holy oil is fashioned by Roman workmanship at the time of Nicolas (1447-1455).

The monstrance (inv. 61873) and the large cross (inv. 62911) were made in the Roman and Central (perhaps Abruzzo) regions of Italy, respectively, from the 17th century. The figure of Christ on the processional cross was probably added as a detail sometime during the 18th century. The three decorative book covers related to the Roman Missals (inv. Nos 62047, 62048, and 62051) are also "eloquent" themselves, in that each one speaks about a particular aesthetic sense prevalent during the respective years in which they were fabricated. Even in Italy, the ornate rococo style of French origin was popular and is encapsulated in each work. All three covers are richly decorated with etched and engraved silver, embossed, and delicately punctured. Each element and ornament is indicative of the territorial zone of France from whence the design received its original inspiration and expression. The sequence closes with a beautiful shrine to the Lamb of God (inv. 70057) with a low-relief profile of Pope Innocent XI (Odescalchi, 1676-1689). The medallion is cast in bronze, embossed, and gilded, while the framing is uniquely etched and chiseled in silver, then further embossed and gilded.

The work is attributable to the style of Milanese artist Giuseppe Vismara (1633-1703), one of the most renowned medalists and sculptors of his time. Thusly, this piece is a quintessential example of just how rich and ornate accessories such as this were created. It was designed for the purpose of conserving the stamps that would impress decorative designs in small, rounded wax medallions (approximately the size of a host) for private devotional purposes. One side would contain the emblematic image of the Eucharistic Lamb, the other with a saint or reigning Pontiff, accompanied by an identifying inscription. The Agnus Dei was a title already prevalently used in the Middle Ages. This symbolism found its place in the design of many metal molds, and eventually that of its wax counterparts.



1. Reliquary Box with framed masculine figure with spiral engravings on lid

ARTIST unknown

DATE end of 12th - beginning of 13th century

DIMENSIONS 5.4 x 7.7 x 6 cm

MATERIALS embossed silver, engraving, blackened

INVENTORY no: 61106



2. Rayed Monstrance on a circular base with baluster stem and frame with cherub faces

ARTIST unknown

DIMENSIONS h 40 cm

DATE 7th century

MATERIALS engraved silver, chiseled and embossed

INVENTORY no: 61873



3. Reliquary Depository with sliding lid, containing the bones of Saints John the Baptist and Jerome

ARTIST unknown

DIMENSIONS 28.2 x 22.1 x 4 cm

DATE 4th century ?

MATERIALS tinned copper

INVENTORY no: 61880



4. Reliquary Box with sliding lid, containing the shoes of Jesus Christ

ARTIST unknown

DIMENSIONS 31 x 23.5 x 7.5 cm

DATE 4th century ?

MATERIALS silver

INVENTORY no: 61907



5. Decorative binding with coat of arms of Barnabò Marchesi of Foligno. Cover for the revised Roman Missal by decree of the most holy council of Trent.

ARTIST Giovanni Girolamo Spezzani (1665-1748) and Bartolomeo Balbi (1678 - before 1742)

DIMENSIONS 34.5 x 25.5 cm

DATE 1729 (missal); 1731-1732 (binding)

MATERIALS engraved and embossed silver, crimson velvet

INVENTORY no: 62047



6. Binding with phytomorphic decorations and plaque with figurative subjects. Cover for the Roman Missal by decree of the most holy council of Trent

ARTIST Francesco Lombardo (1645-1696)

DIMENSIONS 34 x 25 cm

DATE 1652 (binding); 1772 (missal)

MATERIALS silver engraved, chiseled, embossed and filigree, crimson velvet

INVENTORY no: 62048



7. Binding with phytomorphic decorations and plaque with figurative subjects. Cover for the Roman Missal by decree of the most holy council of Trent.

ARTIST unknown

DIMENSIONS 33.5 x 26.5 cm

DATE 1714 (missal); 1725 (binding)

MATERIALS engraved silver, chiseled, embossed, and filigree

INVENTORY no: 62051



8. Case for holy oil with medallions depicting the insignia of Nicholas V (1447-1455)

ARTIST unknown

DIMENSIONS 7x 17 x 7 cm

DATE mid 15th century

MATERIALS silver foil and finish (case); silver casting and welding (moldings); gold or silver gilding (internal display cases)

INVENTORY no: 62091



9. Processional Cross with lobed endings and cherub heads.

ARTIST unknown

DIMENSIONS 7x 17 x 7 cm

DATE 1686 (cross); end of 18th century (crucifix)

MATERIALS silver plated and engraved, chiseled, gilded (cross); fused silver, partially embossed and gilded (crucifix); bronze gilded (cherub heads)

INVENTORY no: 62911



10. Reliquary case for *Agnus Dei* (Lamb of God) with bust profile of Innocent XI of Odescalchi (1676-1689) inside an ornamentally framed medallion

ARTIST unknown

DIMENSIONS 42.5 x 31cm

DATE late 17th century

MATERIALS embossed gilt bronze (medallion); cast silver and chiseled silver foil, embossed and gilded (frame); cut crystal (case)

INVENTORY no: 70057.2.1-2

TOTAL COSTS

€ 49.855,00

STATE OF PRESERVATION

Reliquary boxes appear blackened and heavily oxidized, with degradation to interior content. There are significant foreign deposits dirtying the surfaces of all of the objects in the series, which require both mechanical and chemical forms of removal and cleaning. The fabric is worn and ripped on the book covers.

RESTORATION PROCESS INCLUDES

- Removal of incoherent and foreign deposits where present
- Chemical cleaning of surfaces
- Correction of any deformations present on reliquaries
- Subsequent consolidation of the internal structures of the artifacts in the boxes and reliquaries where applicable
- Removal of dust and remediation of areas that have experienced abrasion on the book covers
- Fixing or replacing the velvet fabric coverings and/or wooden frames occasionally present



Three devotional items in gold and two terracotta oil lamps

The devotional objects in this group consist of very interesting examples of "altarpieces," or miniaturized liturgical devotionals. They are quite detailed reproductions of the actual architectural types that would have been assembled with correspondent materials.

These furnishings used for private devotion are projects of superior craftsmanship and were in circulation amongst those of high ecclesiastical and aristocratic rank, particularly widespread in the 16th and 17th centuries. They later became prized among avid collectors.

The devotional altar (inv. 62113) has embossed images of Christ on the cross between Mary and Saint John; its base is a triptych of the Nativity between Saints Peter and Paul on the inner side, and the Annunciation appears on the exterior side. The work represents a scaled-down model of a monumental complex of a late-Gothic form. It is most likely attributable to the artistic workshop of Emiliano from the late 14th century. Pope Pius IX donated the piece at some point during his pontificate (1846-1878), until it was later moved to the Vatican Library.

The other altarpiece (inv. 62116) with a crucifix and table candlesticks has a painted panel dedicated to the Nativity, another to the Last Supper, and is topped by a statue of the Blessing Christ. Once again we see it as a key decorative element of the counter-reformation and, as it would have been part of a 16th century chapel, it is a wonderful example of the Baroque liturgical schema. It was donated in 1929 to Pope Pius XI by Emanuele Filiberto of Savoia, the 2nd Duke of d'Aosta, and eventually acquired by the Vatican collections in 1936. The other altarpiece (inv. 62116) with a crucifix and table candlesticks has a painted panel dedicated to the Nativity, another to the Last Supper, and is topped by a statue of the blessing Christ.



1. Small Devotional Triptych Altar with Christ Crucified.

ARTIST unknown

DIMENSIONS 20 x 14.3 cm (total, with open base); 20 x 7.2 cm (total, with closed base); 11.3 x 7.5 cm (cross)

DATE 1380-1400 ca.

MATERIALS silver, partially gilded and enameled; bronze

INVENTORY no: 62113



2. Small Devotional Altar with Crucifix and table candlesticks.

ARTIST unknown

DIMENSIONS 16.3 x 8.5 x 4.3 cm

DATE 7th century

MATERIALS silver (statue figures) and chiseled silver sheeting, embossed and partially gilded (sculpted decorations); cast bronze and gilded copper foil (architectural structure), blue lapis lazuli and other precious stones (architectural decorations), oil painted on copper (painted panels)

INVENTORY no: 62116



3. Cross for a table on a molded architectural pedestal, with Christ Crucified and statues of the Virgin and Saint John at His side

ARTIST unknown

DIMENSIONS 25 x 11.5 x 4.5 cm (total); 15.7 x 10.7 cm (cross only)

DATE first half of 7th century ?

MATERIALS cast silver, incised, embossed and partially gilded (Crucifix and statues); carved and painted wood, inlaid with semiprecious stones (cross and pedestal)

INVENTORY no: 62137.2.1-2

STATE OF PRESERVATION

The surface of these objects is completely covered with dust and results of metal corrosion. There are also generalized small abrasions on the surfaces.

RESTORATION PROCESS INCLUDES

- Dismantling of work
- Overhauled and cleaning of all constituent parts for each piece
- Reassembly of work back to its original form
- Application of final protective coating to prevent further oxidation and degradation of the various surfaces
- Diagnostic study of the constitutive elements and work as a whole
- Photographic documentation

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Finally, the tiny tabletop cross (inv. 62137) sculpturally reiterates the paradigmatic scene of the Crucifixion, with Christ on the cross between His two beloved mourners. Its pedestal is a molded architectural treasure, and the resultant whole is small geometrically, yet carries significant importance as a classically executed work, both figuratively and sculpturally.

Executed in Italy, most probably Roman in origin, it was created in the middle of the 17th century. Its sundry polymateric decorative facets in relation to its reduced size together demonstrate the astounding degree of competence in its workmanship. This was indicative of the type of labor set forth in Latin Christendom by silversmiths, engravers, and those who inlaid gemstones. The crucifix was donated to Pope Pius XI in 1937 for the Sacristy collection of the Sistine Chapel at the time.

Terracotta oil lamps like these were used in early centuries for an everyday light source, especially in the Jewish religion. In ancient Rome, they also served other purposes. During festivities and religious processions, for example, they were used as votive offerings to their pagan gods, or in funeral rituals to honor the deceased. It was also thought that putting these lamps within the tomb of the deceased would make them comfortable in the after life.

After Christianity grew widespread, these lanterns that still retained symbolic of light and hope, grew in their spiritual significance. Christ was the true "Light" himself and toward Whom each faithful oriented their life. In turn, the lamp became significant of an eschatological light that would never extinguish.



Christian decorations were carved on the surface of the lamps in the hope of spreading the word of God. Images included fish, doves, Chi Rho, and biblical representations. Centuries later, lanterns started to become popular in African cultures. This "classic African" lantern started its production during the 5th century AD and was exported through Tunisia, becoming widespread throughout the Mediterranean.

The first of the two terracotta lamps depicted here (inv. 60947) comes from the African Terra Sigillata. It is decorated with a palm tree and has two symmetric bands containing geometric elements on the back. The second lantern (inv. 61520) was found in Rome in the cemetery of Saints Marco and Marcellino. It has animal and geometric designs in its decoration. Both are part of a larger collection on display in the Christian Museum.

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Two terracotta oil lamps

ARTIST unknown

DIMENSIONS 10-12 cm ca.

DATE V century

MATERIALS clay

INVENTORY no: 60947, 61520

STATE OF PRESERVATION

Widespread salt crystallization is notable on both lamps. These deposits are quite damaging to the lamps, both mechanically and aesthetically. These extraneous deposits virtually mask the original surface, making it next to impossible to appreciate the lamps and their decorative motifs.

RESTORATION PROCESS INCLUDES

- Photographic documentation of the artifacts
- Study and analysis of the artifacts to understand their origin
- Cleaning of the surfaces
- Application of a protective layer and work as a whole
- Photographic documentation

**TOTAL COSTS FOR THREE
DEVOTIONAL ITEMS IN GOLD
AND TWO TERRACOTTA
OIL LAMPS** € 28.500,00



Eighteen gold glass artifacts

The golden glass collection of the Vatican Museums is amongst the most remarkable worldwide; and these pieces belong to the most precious glass productions of the late ancient ages. A refined technique allowed the creation of glass pottery, mostly plates and bowls, which were decorated with representations made in gold leaf that were set into two layers of glass.

The majority of these artifacts were found within the Roman catacombs, where they were fixed to the finishing mortar of the cemetery plots. For the most part, they are decorated with features and subjects of the Christian figurative repertoire: biblical and theological themes like the *traditio legis*, the *concordia apostolorum* and representations of saints and martyrs. Moreover, there were also family portraits and representations of pagan mythology and Jewish tradition. The restoration intervention, planned for 2017, aims to restore eighteen of these very important relicts and to research a more adequate preservative system to be carried out in specific containers. Moreover, in 2018 there will be an intervention concerning another core of golden glass artifacts; these still have to be defined, as well as other glass objects.



ARTIST unknown

DIMENSIONS from 2 to 10 cm (diameter)

DATE IV Century AD

MATERIALS golden glass

INVENTORY no: 60598, 60602, 60604, 60607, 60609, 60612, 60613, 60614, 60615, 60618, 60624, 60626, 60629, 60637, 60649, 60654, 60658, 60687

TOTAL COSTS € 29.542,00

STATE OF PRESERVATION

These pieces are in fragmented conditions and their surfaces have been affected due to the passing of time, thus covered in adhesives from the 1700's – nonetheless fundamental for the iconographic aspect. These artifacts are greatly important for the research concerning the evolutions of the first Christian belief, the reconstruction of history, culture and religious life of the late ancient ages.

RESTORATION PROCESS INCLUDES

- Photographic documentation of the preservations status
- Cleaning of the surfaces
- Re-integration of the cracks
- Application of a protective layer

Carpegna plates collection display

One of the central facets of the collection of Decorative Arts of the Vatican Museums is a group of thirty polychrome glazed ceramic plates, part of the collection of Cardinal Gaspare Carpegna (1625-1714).

The original inventory of this collection of antiques, which was acquired by the Vatican in 1741, describes the individual pieces of the series as "golden", "black" or "colored stone blends" arranged within frames. It is clear from the descriptions that in the Roman residence of the Cardinal (rebuilt in 1935 in Corso Rinascimento) these pieces were hung on the wall as though they were small paintings. Throughout the Middle Ages, the manufacture of painted pottery and ceramic utensils, often with whimsical shapes and bright surface decorations, was typical for Italian artisans. Initially, cities in Umbria and Lazio like Viterbo and Orvieto, were known to be famous for the production of this kind of tableware, including plates, pots, jugs, jars and trays of various shapes and sizes. Later, in the 15th and 16th century, the cities of Marche Castel Durante and Urbino joined them in similar prominence.

Despite the persistence of archaic techniques that date back to the beginning of the medieval era, in the Renaissance innovations became evident. Tradition connects new techniques in this work to Raphael and the students of his school and these are demonstrated in the themes of literary and humanistic inspiration, which were initially codified in paintings and now began to be set into ceramics. The thirty-three 'stained' pieces presented can be divided, according to their subject, into four distinct groups.

The first, depicting sacred subjects, consists of five plates, including four from the Old Testament and one from the Gospels. These are: Adam and Eve Expelled from the Terrestrial Paradise (inv. 62273), The Flight of Lot from Sodom (inv. 62249), Joseph Makes Himself Known to His Brothers (inv. 62248), Ahab, King of Judea, Who Makes a Sacrifice to Idols (inv. 62244), The Nativity of Jesus (inv. 62258). The second group is made up of seven plates, which show heroic scenes: Hercules Defeating Antaeus (inv. 62270), Perseus Freeing Andromeda (inv. 62271), The Return of Theseus (inv. 62250), The Battle of Hector and Achilles (inv. 62257), Aeneas Fleeing from Troy (inv. 62253), The Virgin Tarpea Killed by the Sabines (inv. 62245), The Victory of the Romans Over the Sabines (inv. 62286). The third and most numerous group consists of eighteen pieces with mythological scenes, taken from Ovid's *Metamorphoses*: Jupiter Coming to Leda as a Swan (inv. 62251), Jupiter with Europa in the Form of a Bull (inv. 62247), The Rape of Europa



(inv. 62268), Venus and Cupid (inv. 62243), Venus and Adonis (inv. 62261), Pan and Syrinx (inv. 62266), Apollo and Pan (inv. 62264), Apollo Cursing King Midas with Donkey Ears (inv. 62256), Apollo and Pan (inv. 62265), Apollo and Marsyas (inv. 62269), Apollo Flaying Marsyas (inv. 62262), Neptune and Anfrite (inv. 62272), Diana and Endymion (inv. 62260), Proserphina, Queen of the Averno (inv. 62276), Diana Banishing Callisto (inv. 62263), Deucalion and Pyrrha (inv. 62274), Apollo and Daphne (inv. 62275). The fourth group is made up of only four pieces, with allegorical themes: Time brings out the Truth (inv. 62267), The Temple of Fame or the Allegories of the Courtier (inv. 62254), The Three Graces (inv. 62259), Berta who Rows (inv. 62252). Not all the dishes are of an equal artistic quality, nor are all their sources uniquely attributed to Raphael, but their iconographic originality and their survival as unchanged group, are reason enough for them to have great museographic interest and necessitate restorative action.

TOTAL COSTS € 72.600,00

PROPOSAL FOR RENOVATION OF THE DISPLAY

Considering the placement of the rest of the collections, we propose using the first Room of San Pio V for the display of the pieces. Currently these cases are on four legs, set in a cross-shaped arrangement in the center of the room. These already contain a portion of the Museums' ceramic collection.

In tandem with the Department of Tapestries and Fabrics, we propose to integrate this exhibit with stained glass ceramics, through the purchase and installation of special wall showcases, within which will reside the entire collection (in place of the currently displayed tapestries).

Nativity of the Madonna of Spineta

There is a lot of mystery shrouding the life of the artist responsible for this altarpiece. His nickname seems to indicate that he may have had Iberian roots. Di Petro is thought to have been active in the circle of Perugino and Pinturicchio, his training probably from the circles of Bartolomeo Caporali, Pier Mathero d'Amelia, or those of the great Roma studios who offered opportunities for work and apprenticeship.

The style of works that can be attributed to the artist show that he was a follower of Perugino, and, after Raphael, di Petro was one of Perugino's best students. Furthermore, the date of his birth is controversial - probably sometime after 1450 - and the first accurate mention of his activities is not until 1504 when a "Spanish painter" in Perugia intervened in a dispute between the administration of the Benedictine Abbey of Saint Peter and the painter Fiorenzo di Lorenzo regarding the value of the latter's work. Three years later it was documented that he was busy with the grandiose undertaking of "The Coronation of the Virgin", an altarpiece for the convent of Monte Santo, which today resides in its painting gallery (1507-11).

It was probably during this time or immediately after that he also began executing our nativity painting, commissioned by the Order of Friars Minor (better known as the Franciscans) for the Convent of Saint Mary of the Assumption of Spineta in the Umbrian region of Fratta Todina, near Todi. The painting was destined for the main altar of the convent of the church. This commission marked the beginning of a rather stable relationship with the city at large, where the painter dedicated his artistic services to various works until 1516. During these years, the artist also traveled to Trevi (1512), Assisi (1516), and Spoleto, the latter granting him honorary citizenship (1516)

ARTIST Giovanni di Petro, known as the "Spaniard" (1450 ca. - 1528)

DIMENSIONS 222 x 156 cm

DATE 1507-08

MATERIALS oil on panel

INVENTORY no: 40316

TOTAL COSTS € 28.987,00

STATE OF PRESERVATION

This painting has been fairly well preserved. The wood is affected by termites and has several fissures. The colors have slightly changed due to oxidation and aging of the varnishes.

RESTORATION PROCESS INCLUDES

- Anti-infestation measures
- Consolidation of the wooden supports
- Restoration of the support system on the back if necessary
- Cleaning of the pictorial layer and removal of previous restorative interventions
- Cleaning and consolidation of the pictorial surfaces
- Stuccoing of the cracks
- Touching-up of the pictorial and gilt surfaces
- Photographic documentation
- Application of new varnishes

and appointed him the Captain of Art of Painters and Goldsmiths (1517). This position was renewed until 1523. The artist's fresco work led him to various cities as well, including Gavelli, Cisso, Scheggino, and back to Trevi, Todi, and lastly Spoleto - where he decorated the eponymous church during his last two years and died in October 1528.

In the foreground of the painting, the Christ child is laid on the ground on a cushion, worshipped by Mary, Joseph, and a pair of angels on bended knee behind the Holy Family. Behind the group on the left, a shepherd advances, accompanied by another giving homage, while the countryside opens up on the right, revealing an ox and an ass. Further back, the procession of the Magi is centered in the painting and to their left, an angel is seen announcing the birth to the shepherds. Among the clouds, angels sing praises to the Most High, reading music from a parchment.

The panel was renowned in the past, as it was attributed to the work of Perugino, Pinturicchio, and even Raphael. It was finally justly tied to "the Spaniard's" efforts, revealing that the painter had elaborated upon the theme of the Nativity, unifying various elements from Perugino's diverse compositions. It was a subject showcased in several versions by the artist, sometimes inverting the figurative structure, or introducing some interesting variant.

The first large panel that was the primary work in the series was originally destined for the Church of Saint Anthony in Perugia, but then moved to the Louvre in Paris. The second one has been in the Vatican Painting Gallery since 1828, and the third is in the Abbey of Saint Peter in Valle in Ferentillo, which was at the time the family chapel in the Bishop's Palace in Spoleto

before it was transported to Berlin in 1833. Of the three, the most successful and well preserved is certainly the painting of Spineta, which is, as Pietrangeli said, "rich in color and of the highest compositional level". Indeed, the "Spaniard" includes subjects in his compositions that are reminiscent of the great Perugino. The scene is lively with the addition of angels, a vast landscape, shepherds and procession of the Magi.

Art historian Gualdi Sabatini says, "The group of kings is very rich and chromatically vibrant, accurately portrayed; the white horse flanked by celestial blue, garments of another figure in bright cherry-red, while the horses are reddish, gray, and black...". Every part of the canvas was touched with the utmost attention - down to elaborate clothing and rich, iridescent drapery. Structurally (i.e. the way the figures are arranged in the scene), the foreground recalls most specifically a Nativity by Perugino made for Giulino Cardinal della Rovere (1491), while the cheering trio of angels stems directly from another altarpiece by Perugino in Pavia, now in the National Gallery in London (1499). The successful "formula" of the nativity which the Spaniard has uniquely taken up has been further taken on in successive works by Italian artists such as Girolamo di Giovanni and Antonio da Viterbo.





Madonna with Child and Saints by Crivelli

The altarpiece presented here is open to critical debate regarding whether it may be attributed to either one or the other Crivelli brothers, or their followers or employees. The painting's exact authorship cannot be sustained with absolute certainty.

The saga of artistic enterprises involving the Crivelli family was one of longevity, with two major personalities, Carlo and his brother Vittore. In addition to these two protagonists, there were a plethora of family members and followers participating in their respective bodegas, or workshops. Of the two brothers, Carlo (Venice, ca. 1435- Ascoli(?)1494/5) was the eldest and most artistically gifted. Meanwhile, the younger Vittore (Venice, ca. 1440/45 – Fermo(?), 1501) is given a subordinate position regarding his acumen; with a ten year age difference with the elder Carlo, Vittore's work was considered, in part, a revival of the latter's creative contributions.

The commonality between brothers was their education in Padua at the workshop of Jacopo Squarcione (Padua, 1397-1468), an instructor who through his teaching injected his own anti-classical intonation into his pupils' work. Later, they teamed up with Giorgio Schiavone (Juraj Culinovic: Scardona, 1433/36 – Sebenico, 1504), following Schiavone's invitation to go to Zadar in Damatia in 1459 (Zadar is now part of Croatia, but was formerly a Venetian Territory).

This experience in the Veneto was pivotal for the two Crivelli brothers who, after the returning to their homeland, settled in the confines of ancient Marca and shared their respective zones of activity: Carlo in the Ascoli and Apennine region, and Vittore in Fermo and the Coastal territory.

From a historic point of view, both men were seemingly distanced significantly from the great artistic movements of their time, giving way to their own unique style. Geographically removed from the serene naturalism of the Venetians and the severe scrutiny of the Tuscans, their style was focused instead on formal virtuosity, rich in exquisite chromatics and sumptuous decorative effects, considered characteristic of late Gothic ancestry. Whence in Padua, knowledge of the great Donatello's Renaissance sculpture had played an influential role in their art.

The brothers' styling bears witness to the Adriatic culture and heritage, most specifically to that of great artists such as Cosmè Tura, Bartolomeo Vivarini, and Marco Zoppo. Their work is characterized by insistent figural graphic contours, and focuses on materials of marble, fabrics and stone. Also, with attentiveness to brocades and gilded accents, their body of work served as the basis of a critical juncture wherein

the Victorian taste for the primitive was intercepted, and led to the subsequent social success of the English Pre-Raphaelites. From the second half of the 19th century, the international interest confronting the Crivelli brothers has never ceased; they are champions of an aesthetic trend with a trajectory that heads transversally to that of more traditional artistic groups. Carlo in particular was dubbed an artistic voice which sang the melodies of "another Renaissance", "the shadow of the Renaissance", or (if you prefer) the "Anti-Renaissance".

Scarcely documented in previous literature, the polyptych is simply referred to by art historian Luigi Serra in 1934 as the "altarpiece by Carlo Crivelli". He notes that from the church of Saint Augustine in Grottomare, it was taken to Ascoli, and then removed for its trip to Rome where by order of Pope Gregory XVI, it was exposed in the new Lateran Art Gallery in 1844.

The piece was generally considered to be a collaborative work, possibly that of a bodega. Its attribution to Carlo's brother Vittore dates back to 1960 and 1964 when historians Ennio Francia and Redig de Campos, respectively found undeniable wavering in the quality of the work. Another historian, Federico Zeri, thought to rule out the presence of Vittore's hand in the altarpiece altogether, adding that its author was moreover "another personality altogether, working in close proximity to the great Crivelli, and most probably had access to his drawings and cartoons (1976)".

More recently, editor Giannino Gagliardi (1995) showed how the lost altarpiece of the church of San Gregorio ad Ascoli was erroneously attributed as the first work of Carlo for the Marche town, executed in 1471, when the correct dating of the painting is actually ten years later in 1481. Mystery around the altarpieces' artist is indubitably present.

The exact authorship of the piece is thus still open for debate. Oscillating theories are as varied as the difference in execution of the lateral Saints, almost caricatured, compared to that of the Madonna, who is rendered with exquisite finesse.

There is a formal consonance and iconography of the painting, and the graphic characters are virtually inscribed in the gothic carving of the frames.

Art history scholar Pietro Alemanno wrote in 1986:
"For a first step towards the truth, one must begin from the state of conservation of the painting, whose pictorial surface is so veiled in varnish and extraneous substances - that one should take with caution any proposal that fails to take these things into account... I believe that the discussion can only be taken up again after the cleaning of the painting".

Heeding these words, we anticipate with hope that restoration of the altarpiece may lead to clarity regarding the identification of its author.

ARTIST From the circle of Carlo or Vittore Crivelli

DIMENSIONS 100 x 48 cm (central panel);
93 x 25 cm (lateral panel)

DATE 1481 Last Days of July (dated on the central part of the frame)

MATERIALS Tempera and oil on panel

INVENTORY no: 40298

TOTAL COSTS € 81.446,00

STATE OF CONSERVATION

This painting needs a careful study on the support and wood condition. The colors have changed due to oxidation and aging of the varnishes.

The paint needs cleaned and retouched while the frame and support need to be fixed and in particular the structure of the gilding of the frame restored.

RESTORATION PROCESS INCLUDES

- Restoration of the wooden support
- Remove the old support system and fix the junctions
- Creation of a new mechanical support if needed
- Reattachment of the painting to its support
- Cleaning and touching up of the gaps
- Reintegration of the pictorial surface
- Reapplication and balancing of the protective coat
- Restoration of the frame and its gilding
- Photographic documentation
- Reassembly



ARNOLD NESSELRATH

Arnold Nesselrath studied art history, archeology and Latin in Mainz and Bonn in Germany and at the Courtauld Institute in London. He has taught at the Universities of Mainz, Urbino, Rome and Berlin where he is holding a professorship in art history. Since 1981, he is the Director of the Census of Antique Works of Art and Architecture Known to the Renaissance, a collaborative research project for a computerized database which is the oldest continuing index in the history of art. He began working in the Vatican Museums in 1982 and in 2008 became its Deputy Director. He has collaborated with the Max Planck Institute (Rome), with the Warburg Institute (London) and with the J.P. Getty Trust (Los Angeles). He has directed the restoration of the Raphael Rooms, the 15th century frescoes in the Sistine Chapel, the Nicolina Chapel, the Borgia Apartment and the Pauline Chapel in the Vatican as well as the mosaics in the Basilica of St. Mary Major. Along with numerous publications he has lectured around the world and organized significant exhibitions internationally. He has won the Hanno and Ilse Hahn Prize of the Max Planck Society, the Salimbeni Prize, and the Order of Merit of the Federal Republic of Germany. He is a member of the CISA Andrea Palladio in Vicenza and a corresponding member of the German Archeological Institute as well as a board member of the Winckelmann Society in Stendal.

XV-XVII CENTURY ART DEPARTMENT

Professor Arnold Nesselrath is in charge of the **XV-XVIII Century Art Department** and is the Deputy Director for the scholarly Departments and the Restoration Laboratories of the Vatican Museums. This department includes some of the most famous works of art in the world.

The following is a brief list of some of the most noteworthy:

- **The Sistine Chapel**, named after Pope Sixtus IV della Rovere who reorganized the Chapel between 1477 and 1482. He commissioned Botticelli, Perugino, Pinturicchio, Ghirlandaio, Signorelli and Cosimo Rosselli to create the two fresco cycles of the Life of Moses (left wall) and of the Life of Christ (right wall). It is known throughout the world for its ceiling with Stories from the Genesis (1508-1512), and for the large fresco of the Last Judgment (1535-1541), both done by Michelangelo.
- **The Raphael Rooms** (1508-1524), the state apartments frescoed by Raphael and his workshop for Pope Julius II della Rovere and his successor Leo X Medici, which was continued after the artist's death in 1520 by his assistants.
- **The Chapel of Pope Nicholas V Parentucelli**, which is located in the most ancient part of the Apostolic Palace, the Tower of Innocent III. It was decorated by Fra Angelico between 1447 and 1451 with scenes from the Life of St. Stephen and of the Life of St. Lawrence.
- **The Borgia Apartments** which were decorated from 1492 to 1494 by the Umbrian artist Pinturicchio and commissioned by Pope Alexander VI Borgia (1492-1503) which boast a complex iconographic program embellished with golden stucco reliefs.
- **The Gallery of Maps**, a 120 meters long gallery frescoed with forty topographical maps representing in great detail



Italy and its regions at the time of Pope Gregory XIII Boncompagni (1572-1585). It was conceived between 1580 and 1583 by the cosmographer Ignazio Danti and revised under Urbano VIII Barberini (1623-1644) by the German geographer Luca Holstenio.

- **The Picture Gallery**, which contains paintings from the 13th Century to the early 19th Century such as the Stefaneschi Altarpiece by Giotto, the Entombment of Christ by Caravaggio, as well as several works by Raphael including the series of ten tapestries designed by the artist for the Sistine Chapel and woven in Brussels by the workshop of Pieter van der Aelst.



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Room of Constantine

This large room, named after the emperor Constantine and intended for receptions and official ceremonies (caenaculum amplior), was decorated by pupils of Raphael, in part based on Raphael's designs, painted after his premature death in 1520.

Its iconographic program is a continuation of that of the previous Rooms (Segnatura, Heliodorus, Fire of Borgo). It is intended to celebrate the apotheosis of the Church.

The theme here is the Church's victory over paganism, and its establishment in the city of Rome.

The main scenes are painted on fictive arrases, while allegorical figures, popes and virtues



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appear at the corners. Four different episodes of the life of Constantine are masterfully represented in this room, one on each wall: the Vision of the Cross, the Battle of Ponte Milvio, the Baptism of Constantine and the Donation of Rome. The restoration project started thanks to the New York Chapter of The Patrons of the Arts in the Vatican Museums.

TOTAL COSTS € 2.735.065,00

ANNO DNI
MDLXXXV

PONT-SVI
PRIMO



ANNO DNI CONSTANTINI
IN VICTORIA QVA SVBMISSO
MAXIMO CRISTIANO RE
OPES FIRMAE SVNT



Lower walls of the Hall of Liberal Arts in the Borgia Apartments

The Borgia Apartments takes its name from Pope Alexander VI, the Spanish Rodrigo de Borja y Doms. These rooms are located on the first floor of the Apostolic Palace in the Vatican, above the area known today as the Belvedere Courtyard, in the wing that was built during the pontificate of Pope Nicholas V (1497-1455). When Cardinal Rodrigo Borgia was elected Pope in 1492, the year of the discovery of America, he chose these rooms as his private lodgings and official meeting halls, and they remained as such until the end of his pontificate in 1503.

He commissioned the decoration of the entire complex, which was completed in 1494, to the Umbrian painter Bernardino di Betto Bardi, known as "Il Pinturicchio". After the death of the Pope, the rooms were abandoned and left in a state of extreme neglect, which was aggravated by the continuous changes in their destination: private residence, picture gallery, library and ending as a museum. These changes involved both large and small restorations for the entire interior.

This was especially evident in the intervention in 1889-1897 by the prestigious painter Ludovico Seitz, whose prime objective was the recuperation of the original paintings of the 1400's on the lower walls and the integration of the missing areas on which the painter Emilio Retrosi also worked.

This was "... to attempt to bring back the artistic concept of Bernardino Betti, unveiling and scrupulously imitating the traces of these older paintings...".

TOTAL COSTS € 114.465,00

STATE OF CONSERVATION

The present project to recuperate the Hall of Mysteries and the Hall of Saints has already been terminated and the restoration of the vaulting and the lunettes of the Hall of Liberal Arts, begun in 2014, is now in its nal phase. The priority now is to work on the entire lower wall areas of the room, which entails removing the fabric attached to the wall on wooden framing, and unfortunately nailed directly to the surface, meaning serious damage to the 15th century works underneath.

RESTORATION PROCESS INCLUDES

The operations involve consolidating the plaster surface. Cleaning and pictorial reintegration of the original surfaces of the 15th century as well as the 19th century reconstructions. The conservators have already removed the fabric on a corner of the wall, as a test operation; the exceptional false marble decorative plan designed by Pinturicchio thus emerged and excellent results have been obtained with cleaning, testing, and pictorial re-integration. This project has as its goal the restoration of the entire room, bringing it back to its original artistic and historical splendor.

A subsequent general restoration of the rooms, commissioned by Pope Paul VI and carried out by Ottemi Della Rotta between 1971-1973, mostly concerned the vaulting and lunettes. For this occasion, the walls of the entire apartment were covered in fabric, rendering it possible to host the Collection of Contemporary Art that was opened to the public in 1973. At the time, Deoclecio Redig de Campos, then head of the Vatican Museums, expressed a negative opinion of the plan, "both for the damage caused by the nails, and because the fabric would cover the frescoes on the walls, altering the character of the two rooms, and depriving the public and scholars of such a fine example of interior decoration of the 15th century".





Ducal Hall in the Apostolic Palace

The Sala Ducale is in the oldest part of the Vatican Apostolic Palace, built during the time of Popes Innocent II (1198-1216) and Nicolas III (1277-1280). The space was used for official ceremonies to receive important personalities, such as the "Dukes of highest power", thus resulting in its name, the Ducal Hall. It was also used as a public Consistory, wherein the solemn assembly of the cardinals headed by the Pope would gather together to discuss and deliberate on topics such as beatifications and sanctifications (these were also open to other clergy and laity).

Originally the hall was divided into two distinct spaces: the second and third chambers. The second chamber, adjacent to the Sala Regia, served as a sort of lobby or waiting room, and the third chamber was where the ceremonies were actually held. The hall is still reserved for ceremonial occasions in the Apostolic Palace.

Initially upon entering the hall, what is immediately striking to the eye is the spectacular arch, dressed in sumptuous drapery. The illusion of fabric upheld by putti, or little cherubs, is actually a creative work in stucco by the great sculptor Gian Lorenzo Bernini (1598-1680). The artist was commissioned by Pope Alexander VII (1655-1667), and entrusted the physical execution to Antonio Raggi (1624-1686), one of his most valuable aids. This resultant grandiose scene is not only exquisite in its Baroque taste, but also a genius execution by Bernini to successfully unify the two areas and mask the distinct aesthetic and architectural irregularities existing between the two zones.

The old separation between the second and third chambers is, however, still evident in the decorations of the vaults and walls, which remain different for each of the two environments.

TOTAL COSTS € 466.692,00

STATE OF CONSERVATION

The high priority of the overall effort is motivated by the precarious adhesive state of the plaster to the wall; the buckles and bulges are easily detectable with the naked eye from below; there is quite notable detaching of the plaster from the rear wall supports. Some of the areas that buckled and thus created a void space were subjected to previous interventions wherein the "empty pockets" were filled. However, this has neither hindered nor stopped further deterioration. The degradation of the colorful surface layers is consolidated in select areas, and correlates to areas where a dry fresco technique was executed, as well in the areas subject to high heat concentration from the lighting fixtures used to illuminate the hall.

RESTORATION PROCESS INCLUDES

- Cleaning and dusting of all surfaces
- Preventative fixing of the paint layers and gilded areas
- Preventative filling of the gaps and cracks with varying methods according to the size of the void space
- Consolidation and re-adhesion of the plaster to the supportive wall using injections of premixed fluid mortar solutions and/or vinyl resin; application will be through pressed injections and wherever possible the surface area will be evened and leveled. This requires employing fiberglass to create anchorage points within the interior of the void space between the plaster and masonry
- Cleaning of the coherent and incoherent deposits on the surfaces
- Aesthetic reconstruction involving visual reintegration of watercolor to cover gaps
- Diagnostic tests and documentation by the Scientific Research Lab

They were completed at different times as a result of various pontiffs commissioning the work. These incongruences are visible even if the wide use of grotesques to connect the landscapes, mythological scenes, putti, and allegorical figures throughout the room give a certain harmony to the whole.

As for the third room, in 1555, Paul IV (1555-1559) entrusted to artist G.P. Venale the decorations of the *grotesques*, as recalled in the inscription in his family coat of arms. His fresco work of landscapes within oval geometries with almost a Flemish flair was inspired by the work of Matteo da Siena (1533-1588), a landscape and grotesque painter who had an active role in the Gallery of the Maps. The frieze with the stories of Phaedrus, in which appears *grotesques* and the Medici Coat of Arms, was the work of an artist who worked closely with Giovanni da Udine (1487-1561) and was commissioned by Pius IV (1559-1565), a Medici Pope.

The second chamber, on the other hand, has its vault divided into three panes. The great Medici emblem dominates the center pane, bearing reference to the pontificate of Pius IV. Meanwhile, the two panels facing the room of the vestments and the Sala Regia were painted by Lorenzo Sabbatini(1530-1576) and Raffaellino da Reggio(1550-1578), respectively. Both panels illustrate the story of Hercules. The two artists also worked for Pope Gregory XIII (1572-1585), who is invoked through dragon-like elements constituting the coat of arms. The frieze of landscapes and allegorical figures underlying the vault that the holy pontiff also commissioned are attributed to Ceasar Arbasi the Piedmont (1540-1614).

After the aforementioned strategy of Bernini in the 17th century to create a single magnificent room suited to the demands of the papal court, the installation of the floor should not be disregarded. The unique geometric marble polychrome design was completed under the pontificate of Benedict XV (1914-1922). His reign also witnessed the *grotesque* decoration of the walls and two landscapes in the lunette of the third chamber.



Fresco by Antoniazzo Romano from the Basilica of St. Paul Outside the Walls

ARTIST Antonio Aquili, detto Antoniazzo Romano (Roma 1435 ca. – 1508)

DIMENSIONS 100 x 150 cm

DATE late 15th century

MATERIALS fresco

LOCATION: Rome, Basilica St. Paul Outside the Walls.

TOTAL COSTS € 35.500,00

STATE OF PRESERVATION

The state of the fresco is really delicate. There is oxidation and aging of the varnishes, dust and dirt on the overall surface. In some areas the color is detached. Touch-ups from the past have been identified on different areas. The whole surface needs to be fixed.

RESTORATION PROCESS INCLUDES

- Consolidation of the support
- Removal of oxidized varnish and of previous restorative interventions
- Cleaning and consolidation of the pictorial surface
- Touching-up of the pictorial surface
- Photographic documentation
- Application of protective varnishes

The fresco is located in an area of the basilica of St. Paul Outside the Walls, accessible by way of Via Ostiense. Its particular concave lunette shape is due to its decorative function for a space that was originally a small apse. In the architectural alterations of the latter centuries, it lost its function. Curiously, the work is now above the door of one of the small spaces in the passageway that, from the Gregorian Room, leads to the Baptistry and Transept. Paul, the Apostle of the Gentiles, is rendered with his characteristic beard and elongated profile. He is reading a book, opened in his left hand, while his right hand wields a sword. The weapon is typical in iconographic depictions of the saint, who upon his conversion, no longer persecuted the Christians, but instead fought for their salvation and was eventually martyred, beheaded by the sword. Despite the current problematic state of conservation, underneath the efflorescence (salt migration on the surface) and below the incoherent deposits, the quality of the image can still be seen. The sacred solemnity of a medieval inspiration is fused with an organic, fluid rendering of the saint, already alluding to figurative elements of the Renaissance. This is a combination characteristic of the artistic hand of Antonio di Benedetto Aquili, better known as Antoniazzo Romano. It is also a style prevalent in painting cycles of the late 15th century, particularly in the 1480's and 1490's. Generally considered one of the most masterful interpreters of the Roman art scene of the second half of the 15th century, Antoniazzo is the only one to be mentioned by Giorgio Vasari in his "Lives" as 'one of the best that ever was in Rome' and who had a flourishing workshop. The painting's authorship was first attributed to Antoniazzo in 1909 by Bernhard Berenson (from the "Central Italian Painters of the Renaissance").



MEDIEVAL AND BYZANTINE TAPESTRIES AND TEXTILES DEPARTMENT

This Department includes a wide collection of tapestries and textiles from the Medieval and Byzantine ages. The majority of the tapestries are displayed in the Gallery of Tapestries, where one may find both the New School (Scuola Nuova) and the Old School (Scuola Vecchia) tapestries.

This dichotomy is done in order to distinguish the two Schools based on Raffaello's original design – which is now displayed in the Vatican Pinacoteca. Within the Old School, one may find the original by Raffello. Whereas, the New School is that of the students of Raffaello and their art. The Gallery's walls are also decorated by the series of the Life of Pope Urban XIII, woven in Rome between 1663 and 1679. The tapestry collection of the Vatican Museums also includes the wonderful works that are displayed in the Lateran Palace – some of the most beautiful examples of Les Gobelins manufacture from France.



DR. ALESSANDRA RODOLFO

Alessandra Rodolfo received her degree in Modern Art History from the University of Rome "La Sapienza" and afterwards she specialized in Modern Art History. She received a scholarship at the Academy of St. Luca. She collaborated with the Preservation of the Artistic Patrimony of the General Secretariat of the Presidency and with the Regione Lazio - Regional Center for the Documentation of Cultural and Environmental Heritage.

In 2004, following a period of collaboration, she started working for the Vatican Museums. Currently, she is the curator of the Tapestries and Textiles Department and assistant at the Department which houses the art work from the 17th and 18th centuries. To date, she has written, assisted, and researched for various publications: scientific articles concerning the pontificate of Gregory XIII and a volume about Michelangelo Merisi da Caravaggio. She collaborated with Antonio Paolucci on a book about Raphael. Additionally, she is director, together with Professor Caterina Volpi, of the "Dentro il Palazzo" volumes collection which was completed by the Vatican Museums, the University of Rome, and The Getty Research Institute. With the Getty, she worked on the first volume called *Vestire i Palazzi*: this volume focuses on the implementation of textiles and fabrics used for the furnishing of the Roman buildings of the 1600's. She was also part of committees in charge of organizing various art exhibitions such as *Habemus Papam* and *La Bella Italia*.



Infant Coptic tunic

The expression "Coptic Art" practically defines artistic production in Egypt from the first centuries of our time until the end of the Ottoman Empire. This time period can be recognized in three distinct phases: the first extends from the Emperor Augustus to that of Constantine, who in 313 liberated the Christian religion; the second corresponds to when Christianity was most widespread in Egypt and lasts until the country's Islamic conquest in 640 A.D.; the third takes place during this Islamic rule until its termination in 1798, marking the conclusion of the Ottoman domination.

Even if during the first phase, Coptic Art found expression within artistic sectors not directly connected to the field of Christian religion (i.e. wood relief, ivory, bronze works, painted ceramics), at the onset of the Islamic age it became practically synonymous with Christian Egyptian Art. In this age the Copts - a term now identifying solely the country's Christian inhabitants - give life to a unique form of artistic production. This type of creative work, primarily cultivated in monastic communities, primarily found expression in the world of icons and textile art.

The textile is, in fact, among the best known artistic expressions relating to this cultural context. The pieces that have made their way to us are fragments of used clothing, commonly used liturgical garments, and, for example, tunics typical in men's and women's clothing. Other elements in this genre of art are found among the walls of religious buildings or sepulchral monuments, tablecloths, carpets, or curtains. The massive fabric production was favorable thanks to environmental conditions perfect for fostering the

ARTIST unknown

DIMENSIONS 52 x 31 cm

DATE 4th-5th century

MATERIALS linen and Wool

INVENTORY no: 61441

TOTAL COSTS

€ 16.870,00

STATE OF PRESERVATION

The linen tunic is currently compressed between glass. The garment has undergone minor interventions in order to mend the two sleeves together, and the stitching is still visible. There is distortion and sagging in the warp and weft, there are many gaps and deformations (due to folds and lifts), there are notable stains throughout, and loose particulate matter is present over the entire surface area of the tunic.

RESTORATION PROCESS INCLUDES

- The restoration must be preceded by accurate photographic documentation and specific chemical analysis by the Scientific Research Laboratory in order to more effectively determine the stages of restoration
- Full and accurate micro-suction of the front and back
- Removal of all old restoration (stitching) to release tension within garments and allow proper re-positioning of the sleeves
- Cold vaporization technique in order to retain the form of the garment
- Preparation of a support fabric suitable to the same dyeing techniques as the original in order to ensure proper stabilization of the piece. Threads similar to the original and conducive to the same dyeing technique will also be used to consolidate all detached pieces together, as well as to attach the support fabric to the original itself
- Finally, a padded support will be created in order to allow the garment to be read by the viewer as a three-dimensional piece
- For the final exposition of the tunic, it will be necessary to provide a mannequin of the same size

cultivation of flaxseed for linen, as well as by the high demand for such imports from centers of trade such as Rome or other imperial zones. Often textiles were used as money, as a method of exchange to bring other merchant goods into Egypt. It should not be forgotten that from the fourth century, the Christianization of the region was increasingly generated proportional to textile production: mummification practices had disappeared, and bodies were wrapped in simple bandages which essentially gave way to the custom of using ordinary clothing for burial.

A certain number of Coptic garments were conserved thanks to this practice of burying the dead in their own clothes. The dry Egyptian climate contributed to their well-preserved state. The clothes were generally in linen or wool, and the colors that were used included red, blue, yellow, green, purple, black and brown. Dyes were obtained from plants and natural elements such as rubia, indigo, Jerusalem woad, saffron, Tyrian dye from the murex shell, and from an insect known as carmine. Since the 17th century, Coptic cloths were transported to Europe because of grand curiosity expressive of an exotic and mysterious world, arousing the interest of collectors that throughout even the 19th century sought to claim by unconventional excavations, often cutting pieces to "fit" their various commissions.

The Vatican tunic was a discovery from the necropolis of Akhmim in Upper Egypt, the Greek Panopolis, towards the end of the 19th century. It was on display in 1898 in the Exposition of Sacred Art in Turin by the Missionary Fathers of Upper Egypt who subsequently donated it, along with other wearable art hailing from the same place, to the Sacred Museum.

Along with other works in the Vatican Museums, it is also reconstructed from various pieces. It presents an amply large area to be patched, approximately rectangular in form in the upper area found by the neck between the shoulder areas, along with several other intermediate attempts that were performed in an effort to fix the garment. The sleeves appear separate from the rest of the tunic and then re-sewed.

The decorative motif consists of the following elements: two red and green clavi, or elongated embellishments, which descend down the shoulders and back, terminating at a small green leaf; two yellow circles with a red dot on top and below (front and back of garment); two green heart-shaped leaves on the shoulders and at knee-height (front and back); wide stripes on the sleeves in green, red, and white. The tunic played a leading role in Egypt Coptic clothing design for both men, women, and children alike, generally woven in linen (even if the tunics during the later period were also in wool).

Men's tunics generally arrived to the length of the knee, while women's went all the way to the foot.

This fabric garment was normally woven in one piece, wherein the weaving pattern began on the frame at the end of one sleeve, expanded at the body - with the foresight to leave an opening for the neck - and then narrowed again at the second sleeve.

The tunics for children were characterized by very narrow sleeves, and were typically long-sleeved as opposed to short. They added significantly to the figurative design repertoire also because they were generally brightly colored or included animal figures.

Decorations were incorporated into the design for the purposes of compliance with Roman style in antiquity. The shorter Coptic tunics were richly bedecked by adding flair along the neck and edges. They actually appear as inserts, or additions to the tunic, called *orbiculi* (circular or oval form) or *tabulae* (square), which were woven or applied at shoulder to knee height. Decorating the Coptic tunics, unique in its time of fabric production of the age, created a type of language, which expressed the social position of the outfitted person.

Along with geometric motifs (i.e. stars, interlocking hexagons, circles) and natural vegetation (i.e. flowers, lotus buds, leaves and intertwining branches, often symbolizing abundant fertility), there were also more traditional and ancient motifs. These included animal decorations (especially birds, leopards, lions, fish, and the human figure), often classically inspired. With the liberation of the Catholic religion, Coptic tunics began to be decorated also with Christian symbols including crosses, images of saints, and scenes from the Bible.

Four decorated Coptic tunics fragments

These four fragments constitute an important testimony to the art of Coptic textile, according to the documentations of the 4th to 5th centuries in Akhmim, the ancient city of Panopolis, one of the major centers in the Nile Valley. The city was the Episcopal Chair of the Bishop since the 4th century. Akhmim (Panopolis) was celebrated in the late ancient world for its textile industry, its factories capable of producing fabrics of grand refinement and artistic technicality.

Surrounded by an extensive necropolis that was excavated from the end of the 19th century by French and German archeologists, Panopolis has provided us with precious textile artifacts, the major part of which are attributable to those well-endowed, as indicative of the refined executive techniques in its workmanship along with the incorporation of precious materials such as silk and gold in their design.



ARTIST unknown

DIMENSIONS (61427) Height 50 cm, width 33 cm; (61428) Height 42 cm, width 53 cm; (61429) Height 18.5 cm, width 18 cm; (61430) Height 37 cm, width 36 cm.

DATE 4th-5th century AD

MATERIALS linen and wool

INVENTORY no: 61427-61430

TOTAL COSTS € 18.525,00

STATE OF PRESERVATION

These pieces are in poor condition. The linen in the center of the fragments is completely missing and the surrounding areas are very torn and threadbare. This is especially so in the parts darkened and stained because of their original locations in tombs, and because they were used to wrap the mummy. As well, the fringes are partially missing.

RESTORATION PROCESS INCLUDES

- Scientific and laboratory studies
- Photographic documentation
- Anti-infestation measures
- Disassembly of the lining from the silk and wool fabric
- Cleaning with microaspiration
- Needlework consolidation of the lacerations in both the silk and wool
- Reattachment of the loose threads of the embroidery
- Reattachment of the gold thread
- Cleaning and replacement of the original lining by needlework



WISHBOOK 2017



Our four textiles, created in linen and wool, are an eloquent example of this city's textile production, characterized by their delicate implementation, and the use of bold colors such as green, red and yellow, which uniquely animate the decorative elements. These details are extracted from the classical figurative repertoire that derives from ethnic Nilotic landscapes.

A profusion of natural flora is depicted including flowers, fruits, and vines, which always symbolize abundance and good fortune. Thus we have representations of vines, variously colored flowers, red and green trees, overflowing baskets of fruit, as well as fantastical hybrid creatures including the half-fish, the half-lion or the half-antelope. There are even dancing characters, another well-known theme of the time, one encircled in green, the other in yellow.

It is difficult to establish with the utmost certainty the original time during which these pieces were used because of the lack of accurate dating and their state of fragmentation. However, it is possible to hypothesize that they were decoratively used as tunics, or perhaps were originally pillowcases because they entail such uniquely refined bouclé work.



DR. MICOL FORTI

Micol Forti heads the Contemporary Art Collection of the Vatican Museums since 2000. After the Master's Degree and a PhD in Art History, she taught Literature in Art History and Museum Studies at University of Rome "La Sapienza".

Her research interests range from the history and criticism in 20th century art, to contemporary sacred art and the papal collections, as well as issues related to the history of the preservation of historical and artistic heritage.

Since 2011 she has been Advisor of the Pontifical Council for Culture and member of the Permanent Board of Women from the same Institution.

Invited speaker to numerous international conferences and curator of many exhibition projects including the Vatican Pavilion at the 56. Biennale di Venezia in 2015.

Soon to be published (Autumn 2016) a volume on the presence of the Vatican to the Universal Exhibitions during 19th and 20th centuries, *Revealing the Present Through History: the Vatican and International Exhibitions (1851-2015)*, IISole24ore.

In preparation a rich study on Henri Matisse and the Chapel of Vence.

XIX CENTURY AND CONTEMPORARY ART DEPARTMENT

The **XIX Century and Contemporary Art Department** is displayed in no less than fifty-five rooms of the Vatican Museums. This Department is overseen by Dr. Micol Forti. The collection, inaugurated by Pope Paul VI in 1973, is comprised of 600 works including paintings, sculpture and graphic works of art. These were collected thanks to the generosity of artists, collectors and public and private benefactors.

Most of the donations were the outcome of direct contacts with the art world that Pope Paul VI fostered following his meeting with artists in the Sistine Chapel on May 7, 1964. On that occasion, the Pope emphasized the need to re-establish a dialogue between the Church and contemporary art. His hope was that the close and fruitful links of the past could be revived. His desire was also a way of contributing to his ambitious project: the realization of a 20th Century Art Museum in the Vatican collections.

The works of art collected by Paul VI, and by his Secretary Monsignor Pasquale Macchi, thus came to enrich the small nucleus of already existing works, which had entered the Vatican Pinacoteca at the time of Pius XII. Over the last few decades, the collection has been further extended with the goal of expanding and completing the existing historical sections. The Collection is displayed along an area leading from the Apartments of Innocent III, Sixtus V and Alexander VI Borgia to the Sistine Chapel, enabling the visitors to see a representative selection of Italian and international 20th century art through the works of some 250 artists. It is our hope that, with the generous donations of modern religious works of art, we can continue to expand this important collection.





Apostolic Palace decorations in the Third Loggia

The "Loggia by Raphael", a magnificent architectural prospect that overlooks the San Damaso Courtyard, was completed in the centuries that followed its creation. In fact, after the first construction of the western and northern sides, the east branch was completed by the architect Domenico Fontana, as requested by Pope Gregory XIII. The latter work was carried out in the last decades of the 1500's, under the pontificate of Sixtus V. However, the three floors that compose the east branch lacked a decoration for almost three years. The making of the rich iconographic project with stuccos, friezes, grotesqueries, picturesque scenes, and false marbles aligned with the antique model of the loggias, began only under the pontificate of Pius IX (1846-1878).

Pope Mastai Ferretti commissioned the new decorations to Alessandro Mantovani, painter and decorator from Ferrara, who in the previous years had restored paintings from the 1500's in the northern and western wings of the Loggias, along with Pietro Galli.

The first decorative task was carried out in 1862 for the second Loggia, when Mantovani, Galli and Nicola Consoni created the *Stories of the Passion of Christ*.

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The new decorative phase for the third Loggia started in 1872 after Pius IX approved Mantovani's contract. The decorative phase ended six years later, in 1878, shortly after the pontificate's death. The artist ideated a series of paintings on the walls intended to introduce intriguing modern characteristics, while continuing to follow the classical traits from the 1500's. The scenes depicting the glorification of the pontificate of Pius IX are limpid urban views of contemporary Rome.

Mantovani depicts an extraordinary "photographic" documentation showing modern Rome, requested by the Pope prior to the loss of the city in 1870. As remembered by the contemporary sources, this project constitutes a testimony *«ai posteri che le riguarderanno curiosamente, come fatte fossero le fabbriche di Pio IX innanzi che il tempo, che tutto tramuta e dissolve, avesse loro cangiata la faccia»* (for the future generations, in order for them to see how the buildings of the past looked, before time had changed forever their layout).

Noteworthy are the significant religious symbols such as: the new Saint Paul Basilica and the inauguration of the Immaculate Conception's column located in Piazza di Spagna; the efficient productive services as the Fabbrica dei Tabacchi in Trastevere; or those regarding transportation, as with the modern Termini Station, made out of glass and metal.



ARTIST Alessandro Mantovani and Pietro Galli

DIMENSIONS ca. 300 mq

DATE 1872-78

MATERIALS tempera, plaster, wood, marble

TOTAL COSTS € 730.155,00

STATE OF PRESERVATION

Thanks to the vicinity of the eastern branch with the private apartment of the Holy Father, the painted mural has never been restored, thus protecting it from technically inadequate interventions. However, with time, the paintings made with tempera (more fragile, with regards to frescoes) have encountered various decay factors. The most evident was caused by water infiltrations due to plumbing in the attic. Additionally, there is a noticeable peeling and detachment of the paint layer and the gilding, due to the opening of big windows that cause microclimate change, generating thermal imbalance. The attic has already been re-built thus eliminating future infiltrations.

RESTORATION PROCESS INCLUDES

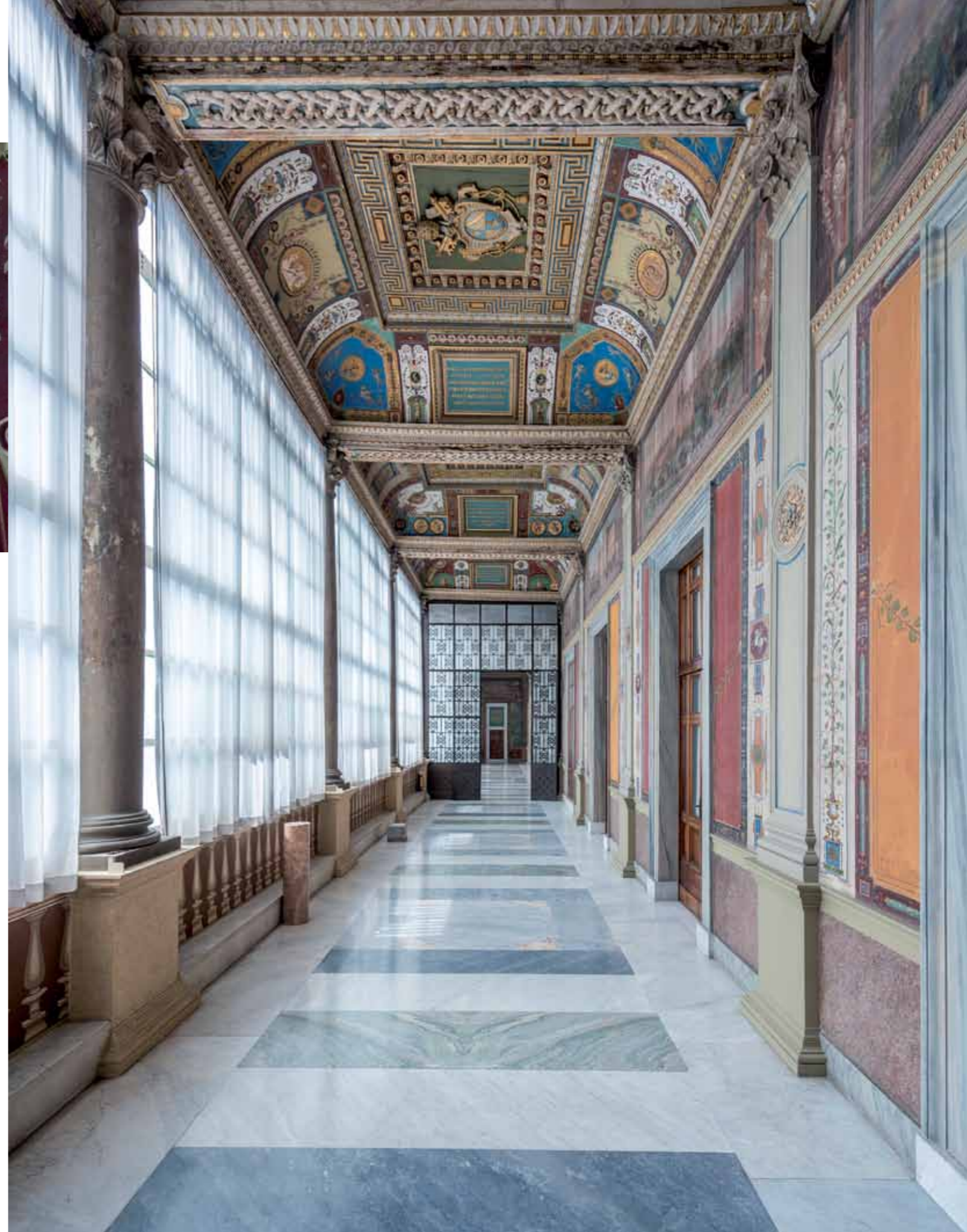
- Photographic documentation of the preservation status
- Re-attachment of the paint layer and gilding
- Chromatic integration of the cracks
- Intervention on the vaults and walls
- Removal of dusts and particulates from the surface
- Cleaning process
- Elimination of the strong over-paintings of the inferior portion of both sides of the Loggia
- Protective layer application



Moreover, there are symbols that range from the urban embellishments, such as Piazza Pia in Rione Borgo; to the opening of Via della Dataria at the Quirinale and the opening of the new road to the Gianicolo towards Saint Peter in Montorio.

This also includes an important religious event: the opening of the First Vatican Council on December 7, 1869. The above-mentioned list constitutes a documentary ensemble of extreme importance. The walls of the Third Loggia are decorated with inventive grotesqueries and elegant elements related to animals and vegetation. Among these, the exotic species like a tapir or birds with colorful featherings, which manage to coexist with the refined embellishments of the Loggia of Raphael thanks to the meticulous attention that the artist gave to detail. Within the decoration of the eight vaults, that were divided in half from the deleted original made out of wrought iron, this decoration is characterized by refined medallions in white stucco with a golden mosaic background, made by Pietro Galli, depicting pagan and Christian figures.

Among the medallions one may find a jubilation of decorations: grotesqueries, dancing fauna, fantastic animals, cherubs, lion heads and intertwining vegetation of every kind. At the focus of each vault, there is the emblem of Pius IX, made in gilded wood and paint that even more emphasizes the preexisting decorative characteristics from the 1500's. Along with the emblem, there are gilded inscriptions on a turquoise background that were dictated by Giulio Barluzzi (the "bussolante pontificio" of Pius IX) and that were then framed in rectangular "folders".





ARTIST Kengiro Azuma

DIMENSIONS 80 x 100 x 90 cm.

DATE 2011

MATERIALS bronze and wood

INVENTORY no: 59914

TOTAL COSTS € 7.760,00

STATE OF PRESERVATION

Azuma's artwork presents an alteration of the layers of metal alloy due to the decay of the latter. The decay was caused by a chemical action of detergents previously used and not removed. The detergents, covered by a protective layer, continued their chemical action, creating the need of maintenance in order to stabilize the metal.

RESTORATION PROCESS INCLUDES

- Photographic documentation of the state of preservation
- Detachment from the wooden support base
- Analysis of the decay and alloy composition
- Complete cleaning
- Removal of substances of various nature, such as dust, particulate, etc. from the surfaces
- Re-assembling and consolidation of the support base
- Removal of old protective layer with solvents
- Protective final varnish



Drop of Water: Circle of Life by Kengiro Azuma

This artwork was created by Kengiro Azuma in 2011, on the occasion of the exhibition dedicated to the 60th year of priesthood of Pope Benedict XVI. As he was invited to participate to this very important event, the artist decided to pay homage to the Pope by creating this masterpiece. *Goccia d'acqua, Ciclo della Vita* (Drop of Water the circle of Life) embodies all the special characteristics that make this artist's production so grand. Moreover, the artwork is marked by meticulous poetic attention to the material and by a symbolic rendering of the subject portrayed. The composition encompasses elements that have been present in Azuma's works since the 1970's, when he worked as an assistant to Marino Marini. This occurred after his training in Japan, when he arrived in Milan in 1956 to complete his studies at the Academia of Brera. In this timespan, Azuma was sharpening his own personal language in order to achieve a combination between his original culture and his long experience in Italy that resulted quintessential for his artistic expression.

The focus of this composition is the water drop. This element was already the protagonist of many of Azuma's works, among which the monumental version located in the Palazzo Lanfranchi, in the suggestive scenario of the Sassi of Matera. The water drop symbolizes life, perfect at first glance, yet cut through by dark cavities that remind us of its inevitable incompleteness.

The relation between fullness and emptiness is the fundamental principle around which the entire production of Azuma orbits. More precisely, it refers to the three basic themes of the Zen philosophy: the 'Yu' (concrete and defined reality, the whole, the present, the visible); the 'Ku' (reality without any opposite, therefore a grand nothingness); and the 'Mu' (the null and infinite nothingness, the absence, the invisible).

In this case, the drop is positioned on a dark wooden parallelepiped. To its side, the artist eased down an ostensible chaos: wooden shingles that create a sort of bridge, almost as if the ensemble created a Zen garden, animated by few presences. Thus, inferring a composition that is severely minimalist, in which the geometric lines are opposed to the gleam of the metallic surface. Furthermore, the golden bronze holds a dialogue with the brown tones of the wood while the smoothness of the drop reflects its roughness.

Drawings from the archives of the Basilica of St. Paul Outside the Walls

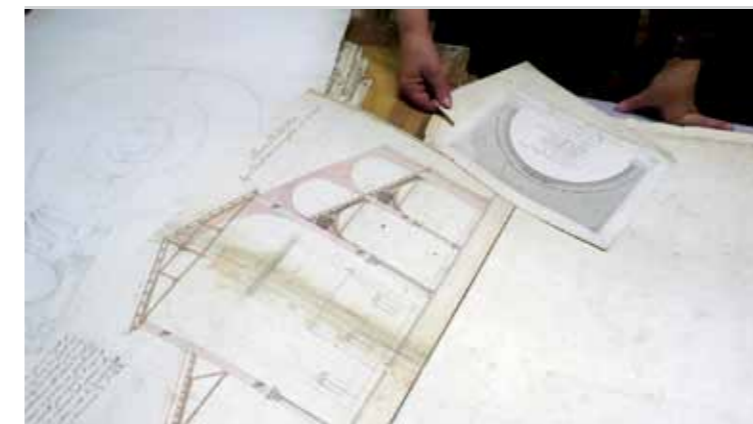
Thanks to the contribution given by many Patrons of the Arts of the Vatican Museums from different Chapters such as Canada and Minnesota, the restoration project of the first group of works on papers has reached its conclusion. This pertains to a very rich ensemble of documents, drawings and projects all drafted in 1823 and 1824, and that are now housed in the archives. These artifacts tell the story of the reconstruction of Saint Paul Outside the Walls following the devastating fire of 1823. They are, therefore, quintessential to the preservation of the historical identity of this papal basilica. In order to complete the restoration of this collection, it is necessary to work on 300 more drawings which are very fragile.

These artifacts are distinguishable from the previous lot as their sizes are much larger, their preservation status is more complex, and they need a more careful and thorough restoration in order to regain their decorative beauty.

This is a collection of graphic works composed of heliographic prints embellished with graphite, colored pencils and inks on a 1:1 scale. The works depict architectural elements such as grooves and bases of columns, moldings and trabeations, and even decorative patterns used for designing pilasters on mural paintings. Included are architectural renderings made on tracing paper - waxed or cotton-based-which picture the transept, naves, altars and bell tower.

Therefore, any kind of decorative patterns which is used on pilasters. There are architectural drawings made on tracing paper - wax or canvas - which describe the transept, the naves, the altars and the bell tower.

Lastly, there are the general schemes of the exquisite decorative apparatuses, the representation of the details (mosaics, floor marbles, friezes and ceilings) all made on paper with colored pencils or tempera.



ARTIST unknown

DIMENSIONS various

DATE 1823-1824

MATERIALS paper, graphite, colored pencils with inks

TOTAL COSTS € 134.320,00

STATE OF PRESERVATION

The collection of drawings shows different typologies of damages both in cause and nature. For example there are damages that concern the acidity of the inks; there are other damages caused by humid environments such as stains and drainage; other stains of a different nature on the sustainment. Lastly, there are creases, lacerations and tears which are very important. All these elements put together, make the documents difficult to consult.

The proposed restoration intervention entails the revival of the full fragility of the materials in order to assure the correct preservation.

RESTORATION PROCESS INCLUDES

- Photographic documentation of the preservation status dusting of the recto and verso
- Anoxic disinfections
- Mechanical cleaning of the sustainment
- Detachment of the inadequate cross foundation
- Humid and/or semi humid treatment
- Smoothing of the surfaces
- Compensation of the tears and cracks
- Veiling or linings where necessary
- Chromatic re-integration
- Creation and implementation of new sustainers for the preservations
- Implementation of overalls and folders.

Lion of Monterosso by Arturo Martini

The Lion of Monterosso is one of the preparatory models that Arturo Martini completed during the creation of an artwork commissioned by Arturo Ottolenghi in 1932. The desired location for this masterpiece was his villa on a hill in Monterosso, near Acqui Terme.

The Ottolenghi Counts, Arturo and Herta von Wedekind zu Horst, relied on the well-known architect Marcello Piacentini to build their residence in 1920. Following its completion, they entrusted very important artists with the decoration of their villa. Among these were Fortunato Depero, Adolfo Wildt, Libero Andreotti, Ferruccio Ferrazzi and Arturo Martini.

The amazing sculptor from Treviso started working on the Lion project during the summer of 1932. He carried out various replicas in which he developed the composition's structure. The artist gave particular attention to the animal's muzzle and tail - elements that for artists associate with the description of the animal's personality.

It is interesting to remember how Martini initially intended to depict a chimaera rather than a lion. A Chimaera is a beast from Greek mythology that has a lion's head and body, a snake's tail and a second head - that of a goat. This choice reveals the grand fascination the artist has with regards to Etruscan sculptures: «I am the true Etruscan - Martini declared - they gave me the language and I gave them voice to speak. I expressed them. I could have created thousands of statues, made just as they would have imagined them».

For the Lion of Monterosso, the artist drew his inspiration from Chimera d'Arezzo, an absolute masterpiece, found in 1553 near the city after which it takes the name. Today, it is in the National Archeological Museum in Florence. Enlightened by this model, Martini molds a first study out of plaster. Ottolenghi appreciated the "bozzetto", which he defined as «strong and terrible, and marvelous»; while other people closer to the artist criticized it. To these perplexities and criticisms Martini responded that he did not «want to create a lion like those that are in the Zoological Museum», rather he intended to create «a Chimaera, inspired by a lion and all the other beasts. Monterosso will distinguish himself thanks to the fantastic Lion.» This variation will appear clearly in the following phases of the creative process, while keeping the memory of this fantastic beast alive. This metamorphosis is shown even more in the terracotta version that was brought to the Vatican in 1959, when Pius XII commissioned the creation of two rooms dedicated to the art of the 20th century within the art gallery. The finalized artwork, made out of red Simona rock from Valcamonica, reached its completion in September 1934.



ARTIST Arturo Martini
DIMENSIONS 30 x 54 x 20 cm
DATE 1934
MATERIALS terracotta
INVENTORY no: 23327

TOTAL COSTS € 7.850,00

STATE OF PRESERVATION

The preservation conditions of the artwork are discreet. Yet, the surface appears to be covered by a thick layer of dust. The sculpture, completely made out of terracotta, is positioned on a pedestal that is no longer adequate.

RESTORATION PROCESS INCLUDES

- Photographic documentation
- Cleaning of the surfaces, using brushes, vacuum and sponges
- Creation and implementation of a new base and display case

Model of Piazza Pius XII by Pierino Di Carlo

The plaster model of Piazza Pius XII was made by the artist Pierino di Carlo from Abruzzo (1906-1992) in the 1930's. Pierino di Carlo was already the creator of the famous scale model of Rome in the Constantine age known as Grande Plastico dell'Urbe (scale 1:250) that is kept in the Museum of the Roman Civilization. The artist was known as one of the most talented artisans and scholars of this typology of architectural replica.

The quintessence of the Vatican collections is divided in two sections and faithfully reconstructs the wide entry that connects Via della Conciliazione to St. Peters, and the buildings that delimit it. The prodigious technical competence with which this piece was made stands as witness to the vast experience that the artist had with material. At the same time, it is proof of the remarkable need the commissioner had.

As an elevated quality was asked of Pierino Di Carlo, he responded by offering excellence with regards to the technical aspect: Di Carlo meticulously represents each and every architectural element, each ratio, molding, and profile, while faithfully respecting the dimension of the project in scale.

The two sections present a wooden framework and a "double level" in plaster in those parts which are not visible. Both are fixed with vegetable fibers. Thus, respecting the traditional techniques for the creation of plaster models.



ARTIST Pierino Di Carlo

DIMENSIONS 170 x 100 x 40 cm

DATE 1930s

MATERIALS plaster and wood

INVENTORY no: 57301.2.1-57301.2.2

TOTAL COSTS € 44.633,00

STATE OF PRESERVATION

The artwork is seriously damaged due to a direct trauma, with the consequential breaking of many areas and extensive lesions that compromise the static integrity of the entire construction in plaster.

Two important damage typologies have been identified:

- the fragmentation and, in many cases, the breaking and loss of the upper levels and architectural elements;
- the alteration of the ratios of the underlying levels and detachments of the latter from the wooden support.

RESTORATION PROCESS INCLUDES

- Photographic documentation
- Selection and evaluation of the fragments for both sections
- Anoxic treatments of the wooden parts and substitution of those at the base
- Dusting and cleaning with Agar
- Adequate reconstructing intervention for the surfaces
- Recovery of the levels made in plaster
- Renovation of the quotas and consolidation of the wooden framework
- Recreation of all the frames, moldings, architectural elements and levels that have been lost or fragments that are not usable for the reconstruction
- Recovery and consolidation of all the superior levels and of the ratios
- Mounting of all the detached parts and reconstruction using plaster, fiber pins and all that is necessary for the reconstruction
- Refinement of the areas where the fragments were reconstructed, the integrations and plasters of the micro lesions were carried out
- Chromatic touchups and recovery of the original patina



DR. ALESSIA AMENTA

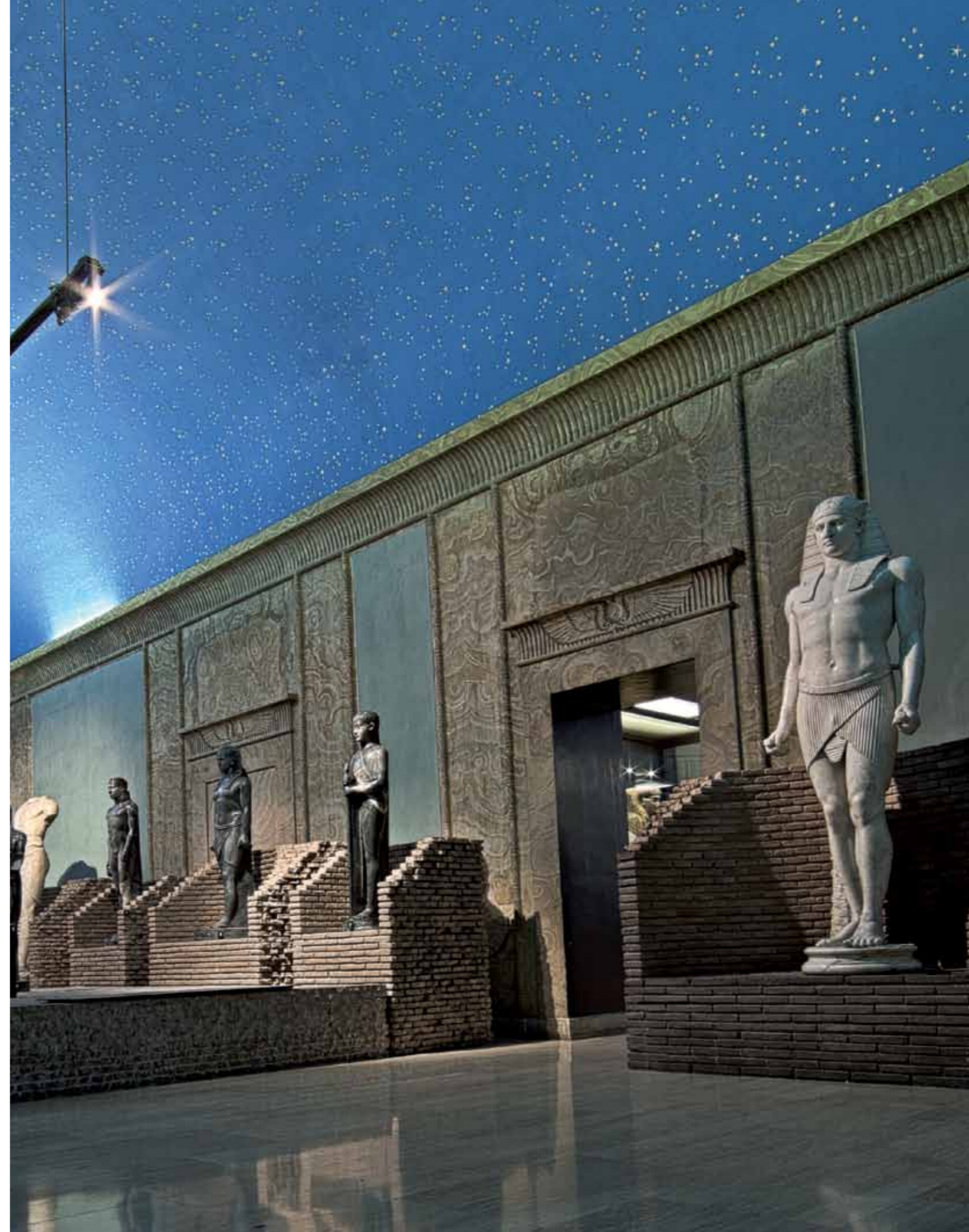
Alessia Amenta has been curator of the Department of Egyptian and Near Eastern Antiquities of the Vatican Museums since 2007. She graduated with a PhD in Egyptology from the University of Rome "La Sapienza", where she also completed post-doctorate work in the same field. She attended courses for specialists in Egyptology at the Universities of Heidelberg, Bonn, Berlin and Oxford. She has participated in numerous excavations in Italy and Egypt, most notably those of Theban Tomb 27 of Sheshonq, and the Mortuary Temple of Merenptah in Luxor. She serves as scientific curator and promoter of the "International Conference of Young Egyptologists", which was launched in 2003. She also serves as director of international projects such as the "Vatican Coffin Project", which focuses on the study of polychrome, wooden sarcophagi, and the Vatican Mummy Project, which studies the many human and animal mummies in the collections of the Vatican Museums. She is also scientific curator of the *Ancient Egypt Series* published by L'Erma di Bretschneider, and *Studies on Ancient Egypt* published by Tau Publishing.

ORIENTAL ANTIQUITIES DEPARTMENT

Headed by Dr. Alessia Amenta, the **Oriental Antiquities Department** includes the Egyptian Museum and the collection of Egyptian art and artefacts.

Founded by Pope Gregory XVI in 1839, the Egyptian Museum was designed by Father L.M. Ungarelli, one of the first Italian Egyptologists.

Rooms I and II contain decorative motifs which imitate Egyptian architecture: cornices, columns and winged solar discs. Room II contains the inscription by Gregory XVI on the cornice, written in hieroglyphics and composed by Father Ungarelli to celebrate the foundation of this museum. Rooms III and IV retain their original early 19th century decoration, with the walls painted in imitation alabaster and various landscapes evoking Egypt painted by Giuseppe de Fabris. The collection consists of Egyptian antiquities acquired by the popes from the late 18th century on, but especially of statues found in Rome (and its environs), brought from Egypt in Roman times. Also on display are Egyptian style objects produced in Italy during the 1st and 2nd centuries as imitations of Egyptian originals.





Second Vatican Coffin Conference

The Vatican Museums are organizing the *Second Vatican Coffin Conference* with regards to the "Vatican Coffin Project".

From June 6 to 9, 2017 world-reknowed scholars will exchange information on the inherent techniques for the decorated wooden sarcophagi of ancient Egypt. Much time will also be dedicated to the discussions concerning results of the scientific analyses applied to the study of the sarcophagus. In fact, the technique of its construction is part of a vaster context than other artifacts: a certain environment, a socio-economic prospect, a precise ideology, and a level of progress.

The *Second Vatican Coffin Conference* is the second convention organized by the Vatican Museums with regards to the "Vatican Coffin Project". The first convention, held in June, 2013, had the most important scholars of the sector participate, and discussed the principle themes concerning this interesting class of study.



TOTAL COSTS	€ 142.846,00
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MISSIONARY ETHNOLOGICAL DEPARTMENT

The Curator of the **Missionary Ethnological Department** is Father Nicola Mapelli. The Missionary Ethnological Museum was first established by Pius XI in the Lateran Palace and was founded in December 21, 1926. Later, Pope John XXIII transferred it to the Vatican.

The Museum contains objects associated with non European cultures. They come from the Missionary Exhibition of 1925, the Borgia Museum, and donations made by various missionary congregations and private donors. Indeed, this Museum exhibits unique objects from all over the world: Asia, Oceania, Africa, America. For example, the display includes a stone sculpture of "Quetzalcòatl", the sacred snake of Mexico, (Aztec, 15th century); the Wampum belt, a unique document of Christianity among the Mic Mac (Canada, 1831); a cover for the Mass Book of the Chaplain for the second expedition of Christopher Columbus to Cuba (16th century); and a manuscript on white silk, "Letter of Alessandro Hoang to the Bishop of Pechino", which is the oldest testimony of Christianity in Korea.

The museum is divided into two sections. The first is designed for the general public and contains objects illustrating the various forms of religion in countries outside Europe. The second includes ethnographic collections, and this area is reserved for scholars.



FR. NICOLA MAPELLI

Father Nicola Mapelli is a priest of the Pontifical Institute for Foreign Missions (PIME). Since taking charge of the Ethnological Museum, he has inaugurated a policy of reconnecting the objects held in the Museum with the peoples who donated them, as well as uniting these peoples' descendants. In this context, Art and culture are presented in the Ethnological Museum as a gateway to understanding the living culture and spirituality of diverse peoples.

ARTIST unknown

DIMENSIONS 104 x 136 cm

DATE 19th and 20th century

MATERIALS vegetable fibers, feathers, wool

INVENTORY no: 111868

TOTAL COSTS € 26.843,00

STATE OF PRESERVATION

The object is in a mediocre conservation state. On the one hand there are poor conditions of the vegetable and animal fibers that are dehydrated, broken and oxidized. On the other hand, the wool and the feathers have undergone infestations by xylophages insects. The wool and feathers are also compromised by abrasions and missing pieces. Also, there is a thick layer of coherent and incoherent deposit.

RESTORATION PROCESS INCLUDES

- A preliminary study of the traditional textures of the Maori cloaks
- Anoxic disinfestations + creation of a barrier-film bag to contain the artifact during the disinfestations
- Photographic and graphic documentation
- Scientific analysis
- Dry and chemical cleaning
- Removal of the incoherent and coherent surface deposits
- Treatment of the deformations of the artifact
- Consolidation of the vegetable fibers and of the feathers
- Treatment of the mechanical disorder of the fibers
- Study concerning a base for the exhibition of the work
- Final protective coating

Maori cloak

Aotearoa New Zealand fine cloaks, usually made by women, are the most valuable example of Maori fiber arts. One of the basic type is the korowai, in which the surface of the cloak is decorated with hanging black cords. Sometimes the artist/ maker used to apply decorative elements, such as red wool pompoms, colored wool panels, or feathers. These cloaks were mainly worn by men of high status.

This particular embroidered cape proposed for restoration was donated to St John Paul II during his visit in Aotearoa, New Zealand in 1986.



ARTIST unknown

DIMENSIONS 240 x 39 x 1.45 cm

DATE 19th and 20th century

MATERIALS wood, vegetable fibers, feathers, pigments

INVENTORY no: 100478

TOTAL COSTS € 36.696,00

STATE OF PRESERVATION

Unfortunately, the object is in a very fragile state of conservation. The support presents quite a few major issues: two severe lesions, three significant lesions, numerous slight lesions and two disconnections in the bird's feet area. The thumb of the left hand is missing and there are a few widespread gaps, some chipped parts of humble size, scrapings and other holes. The vegetable fibers are dehydrated, stiffened, fractured and deformed. The feathers show the same issues. The painted layer presents a strong detachment and widespread gaps, scratches, abrasions and leakings.

A layer of coherent and incoherent deposits is visible on the entire surface of the artifact. Finally, the latter is unstable and needs a support for its base.

RESTORATION PROCESS INCLUDES

- In-depth analysis of the materials and techniques
- Anoxic disinfestations
- Photographic and graphic documentation
- Scientific analysis, tests and trials on the materials
- Pre-consolidation and consolidation of the vegetable fibers and broken feathers
- Dry and chemical cleaning of the coherent and incoherent deposits
- Lesion treatment through the insertion of wooden dowels and/or plasters
- Treatment of the mechanical disorder of the fibers and feathers
- Overall evaluation of the preservation/restoration intervention

Male statue depicting Wobak

Below is a beautiful sculpture depicting an anthropomorphic male made in sculpted wood and later painted, with elements in vegetable fibers and feathers. The standing sculpture has an oval face and a body, which is entirely painted with ritual patterns, colored in black, ochre red, white and yellow. The arms of the god hang on his hips. The god's head wears a crown of black feathers taken from a Casuarinus bird. The crown is made out of sculpted wood and is painted; its beak is facing up and its wings are open. Furthermore, an ornament made of feathers and vegetable fibers hangs on the bird's neck. Around the sculpture's waist, there is a kilt made of vegetable fibers.



ARTIST unknown

DIMENSIONS 195 x 30 x 40 cm

DATE 19th - 20th century

MATERIALS wood, vegetable fibers, feathers, pigments

INVENTORY no: 100341

TOTAL COSTS € 38.200,00

STATE OF PRESERVATION

The object is in appalling conservation condition. Some of the structure's wooden elements have lesions and missing parts. The vegetable fiber bindings have partially lost their functionality, as they are dehydrated, hardened, broken and deformed; just as the secondary structure is. The "preparatory" mixture has numerous parts which have risen, other parts that are missing, and abrasions. Moreover, the wooden strips show vast missing pieces and have partially lost their adhesion to the support. The pigment, where it is still visible, is detached, has missing pieces and abrasions. Also, the feathers are deformed, broken, have missing parts and there are areas which have been noticeably attacked by an insect. The vegetable fiber tufts are deformed, broken, dehydrated and are affected by a mechanical disorder. Moreover, on the entire artifact there are coherent and incoherent deposits. Given its fragility and instability, the artifact needs a support.

RESTORATION PROCESS INCLUDES

- A preliminary study of the materials
- Anoxic disinfestations
- Photographic documentation
- Scientific analyses
- Pre-consolidation treatment
- Dry and chemical cleaning processes
- Lesion treatment and consolidation of the structure
- Treatment of the mechanical disorder of the feathers and vegetable fibers
- A study concerning the support

Blue mask

Among the artifacts from Vanuatu in the Ethnological Collection of the Vatican Museums, there is a mask which may have been used by members of a fraternity associated with yams. These types of mask are generally known as Rom, and were used during ole dances.

This mask was sent for the 1925 Vatican Exhibit to show the rich and vibrant cultural life of Vanuatu, a Pacific island nation 2500 kilometers from Australia.

This intriguing artifact is a polychromatic mask for secret societies. It has a triangular center body, two circular holes for the eyes, a tall feathered plume on the upper portion and vegetable fibers on the lower portion. Its principle structure is made with wooden laths and vegetable fiber bindings. The secondary structure is made out of vegetable fibers and covered by a "preparatory" painted mixture of red, blue, white, and black pigment. Furthermore, the edges of the mask are decorated with small wooden strips fixed to the principle structure with small metal nails. On the upper portion of the artifact there is a feathered plume with vegetable fibers and painted parts; on the inferior perimeter there are two tied tufts of vegetable fibers, long in the back and shorter on the sides.





DR. SANDRO BARBAGALLO

After studying at the Special School of the Vatican Private Archives and earning his degree in History of Art from the University of Siena, Sandro Barbagallo participated in the creation of exhibitions and edited monographs focused on the art of Dutch and French artists of the 19th Century, such as Matisse, Manet, and Bonard. He has worked with the Tribunal for Lost and Stolen Antiquities in Rome. Since 2008, he has written art criticism for the L'Osservatore Romano. Barbagallo also serves as Vatican News Correspondant for Il Giornale dell'Arte. He has worked for the Direction of the Vatican Museums as Curator of the Historical Collections Department since 2012. In this role, he has overseen the upgrade of the Carriage Pavilion and the construction of the Portrait Gallery of the Popes in Castel Gandolfo. He is a member of the Scientific Committee of Roman Work for the Preservation of Faith and the Provision of New Churches, a committee formed to rethink the design of churches. In July 2015, he was named Scientific Advisor for the Redevelopment of the Museum of the Treasury at the Basilica of St. John Lateran.

HISTORICAL COLLECTIONS OF THE VATICAN MUSEUMS

Since its foundation by Pope Paul VI in 1973, the **Historical Collections** has functioned as an archive and display for a rich collection of objects illustrating the history of the Papal States. The Curator is Dr. Sandro Barbagallo, and the Museum consists of two parts - the Historical Museum and the Carriage Museum. While the Carriage Museum remains in Vatican City, below the Square Garden of the Vatican Museums, the main Historical Collection occupies a satellite location at the Lateran Apostolic Palace, adjacent to the Basilica of St. John Lateran in the city of Rome. These divisions of the Vatican Historical Museum were inaugurated in 1991.

The Historical Collections houses a variety of artifacts, including a series of papal portraits from the 16th century to the present, testimonials of the Pontifical Military Corps, records of the papal chapel and household, as well as relics of papal ceremony no longer in use.

Perhaps the highlight of its collection, however, is the building itself, a palace built by architect Domenico Fontana to replace the existing papal residence during the infamous pontificate of Sixtus V (1585-1590). The walls of the four large halls and eight rooms that make up this Papal Apartment at the Lateran Apostolic Palace are covered in late Mannerist frescoes, which appropriately depict the History of Rome and its popes.



These rooms are also decorated with rich tapestries of various periods and schools (some Gobelins of French making, others from the Barberini and San Michele workshops in Rome), wooden sculptures from the 13th to 18th centuries, historical paintings, and other papal memorabilia: decorated carriages, saddles, sedans, wagons, and even the first cars used by the popes.



Three Papal Carriages Carriage for Travel

This carriage was donated by King Ferdinand II of Naples to Pope Pio IX on the occasion of the Pontificate's return to Rome in April of 1850. Of Neapolitan craftsmanship, this "postal" carriage had its simple handles replaced with those of the crossed keys, and was outfitted with the papal coat of arms painted on its doors. Pope Pio IX made the journey in this carriage from Portici, Naples to Rome after his exile, mandated by the Roman Republic, reached its end.

During the European Revolution, on November 24, 1848, Pope Pius IX was forced to flee from Rome - only nine days after the assassination of Pellegrino Rossi, whom the Pope had appointed as his chief minister for the Papal States. The Pontiff escaped Rome disguised as a simple priest, and found refuge in Gaeta, already a Bourbon French territory. Almost a year later on September 4, 1849, the Pope was transferred to the Royal Palace of Portici by invitation of King Ferdinand II. Pope Pius IX had to reach Naples by way of the steamship Trancredi, which also transported some other cardinals along the way. It was the first time that a pope travelled by way of a steam vessel. However, during the time of the Bourbon reign, Pope Pio IX was also able to experience his first train ride as he visited the Locomotive Repair Yard in Pietrasanta - a sojourn that left him favorably impressed.

During his return to Rome, the Pope was inspired to embark upon a policy of economic and industrial reform, which led to the construction of the first central Italian railway: Rome-Velletri, inaugurated in 1862.

This simple "postal" carriage painted entirely in black (as was the custom of the time), was, therefore, incredibly important for the history of the papacy because it represents a time of particular intense transition. It stands as a piece of history that testifies to how the intellectual foresight of a pope was able to transform the historic 1848 political crisis into an industrial rebirth.

ARTIST unknown

DATE 1845

MATERIALS wood, metal, fabrics, leather

INVENTORY no: 45572

STATE OF PRESERVATION

The wood presents damage by various biological infestations as well as woodworms. The gilded elements are affected by oxidation and the fabrics on both the interior and exterior need careful cleaning and mending of rips and tears. All fabric elements in order to arrest and prevent insect contamination. The state of the wheels must be urgently examined.

RESTORATION PROCESS INCLUDES

- Pesticide treatment
- Consolidation of the wood
- Overall check of the structure of each carriage
- Cleaning and consolidation of the pictorial surface
- Cleaning and restoration of fabrics and gilding
- Photographic documentation
- Application of varnishes



Two Gala Limousines with Throne

Created in Rome by the Casalini Brothers, renowned carriage manufacturers, these two Gala Limousines were predisposed to be like a "throne room" during the Pontificate of Pope Pio IX.

Their interior, like the Great Gala Sedan, is outfitted as a throne with a *capocielo*, or canopy-like cover finely embroidered with silver threading and the Holy Spirit in the form of a dove, centrally placed amidst a sunburst of gold. As evident from the coat of arms of Pio IX and Benedict XV visible on the left and right doors respectively, these carriages were utilized during several pontificates until the early twentieth century.

The limousine inv. 45556 has each corner surmounted with plumes, that, according to protocol, distinguish its "Pontifical Service," and was most likely to be put to use during solemn ceremonies. Meanwhile, the limousine inv. 45565, without plumes or spandrels, would have only been used for private occasions.

ARTIST Fratelli Casalini

DATE 1860

MATERIALS wood, metal, fabrics, leather

INVENTORY no: 45565-66

STATE OF PRESERVATION

The wood presents damage by various biological infestations as well as woodworms. The gilded elements are affected by oxidation and the fabrics on both the interior and exterior need careful cleaning and mending of rips and tears. Disinfection must also be performed on all fabric elements in order to arrest and prevent insect contamination. The metal lames have to be carefully cleaned, sealed and disinfected. The state of the wheels must be urgently examined and controlled; this is also necessary for all the external painted structures of each carriage.

RESTORATION PROCESS INCLUDES

- Pesticide treatment
- Consolidation of the wood
- Overall check of the structure of each carriage
- Cleaning and consolidation of the pictorial surface where present
- Cleaning and restoration of the gilding
- Photographic documentation
- Application of varnishes

TOTAL COSTS FOR THREE CARRIAGES € 115.900,00





Two paintings from the Historic Museums The farewell of Pope Pius IX to Ferdinand II after the Neapolitan exile

Commissioned by Cardinal Giacomo Antonelli, this great commemorative canvas was painted by artist Filippo Bigioli from Italy's Marche region. The painting represents the cordial salutation and gratitude of Pope Pius IX to the King of Naples for his hospitality. The riots during the Roman Republic were particularly grave, to the extent that they resulted in the killing of the Prime Minister of the Papal States. Following the riots, on November 24, 1848, Pope Pius IX was forced to flee clandestinely from Rome, taking refuge in Gaeta. That very night, disguised as a simple priest, the Pope succeeded in escaping from the Quirinale.

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In an enclosed carriage along with his secret assistant, he escaped capture and traveled to the countryside, despite all obstacles including a cannon ready to fire at the main gate of the Papal Palace. Finally he arrived at the church of Saints Peter and Marcellinus in Via Labicana. Here the Holy Pontiff found the Bavarian Ambassador Count Karl von Spaur waiting with his wife and son, who together feigned going on a sightseeing tour in the Kingdom of Naples accompanied by their new "docent."

The Pope hopped into the Ambassador's carriage on the evening of November 25th and arrived undisturbed in Gaeta where he wrote these words to Ferdinand II: *"The Supreme Roman Pontiff has found himself in a position where he must abandon the capital of his domain in order to not compromise his own dignity. He is now in Gaeta, yet only for a brief time, wherein it is by no means intended to compromise in any way your Majesty nor the tranquility of your people."* Moved by these words, Ferdinand II left Naples with his family and headed to Gaeta, and invited the Pope to move into his Villa in Portici, where Pope Pius IX remained until April 4, 1850.

After the capitulation of the Roman Republic, the Sovereign Pontiff was able once again to return to Rome. King Ferdinand II actually accompanied the Pope personally out of the confines of the state border, where his Majesty had prepared the Carrozza da Viaggio (inv. 45572) to transport him on his journey. It is seen depicted in the background of the painting, and the actual carriage is on display in the Carriage Museum in the Vatican. This canvas by Filippo Bigioli is an extremely important work, as it pictorially documents a momentarily definitive time in papal history.

ARTIST Filippo Bigioli

DATE 1885

DIMENSIONS 192 x 270 cm

MATERIALS canvas, paint, wood

INVENTORY no: 42643

STATE OF PRESERVATION

These paintings are in a fairly good state of preservation. There are alterations of the colors due to oxidation and aging of the varnishes. The frames need cleaning and restoration as well.

RESTORATION PROCESS INCLUDES

- Anti-infestation measures
- Checking of the state of the canvas and intervention
- Cleaning of the pictorial layer and removal of previous restorative interventions
- Cleaning and consolidation of the pictorial surfaces
- Touching-up of the pictorial and gilt surfaces
- Photographic documentation
- Application of varnishes

Pius IX takes repossession of the city of Rome and the Lateran Basilica

ARTIST Carlo De Paris

DATE 1850

DIMENSIONS 207 x 269 cm

MATERIALS canvas, paint, wood

INVENTORY no: 43486

STATE OF PRESERVATION

These paintings are in a fairly good state of preservation. There are alterations of the colors due to oxidation and aging of the varnishes. The frames need cleaning and restoration as well.

RESTORATION PROCESS INCLUDES

- Anti-infestation measures
- Checking of the state of the canvas and intervention
- Cleaning of the pictorial layer and removal of previous restorative interventions
- Cleaning and consolidation of the pictorial surfaces
- Touching-up of the pictorial and gilt surfaces
- Photographic documentation
- Application of varnishes

After the capitulation of the Roman Republic (during which Pope Pius IX remained in exile in Naples as a guest of King Ferdinand II), the Sovereign Pontiff was able to return to Rome and finally arrived on April 12, 1850.

This large canvas by Spanish artist Carlo De Paris represents the precise moment in which the Pontiff triumphantly arrives in the square before the Basilica of St. John Lateran.

The clergy and governors of the city are outfitted in brocaded robes of crimson and gold (distinctive of their authority), and are seen welcoming the Pope by offering him on bended knee the keys of Rome on a silver platter. This scene depicting the "the repossession" is particularly rich in detail: the watchful gaze of the welcoming crowd, the vigilant presence of the nobility, the stately Pontifical Swiss Guard, and the onward-looking Canons of St. John.

All are represented outside the Basilica in striking detail along with the bell and most precious ancient Lateran Cross. The importance of this work is easily recognizable, as it practically documents in "photographic" detail and precision this momentous event in the history of the papacy in Rome.



**TOTAL COSTS FOR TWO
PAINTINGS**

€ 22.850,00

Composite half-armors

Included among the works that make up the Historical Collections in the Vatican Museums is a conspicuously large number of weapons and armor dating from the mid-1500's to the end of the 1800's. Among the armor, in addition to the large amount traditionally regarded as that belonging to Pope Julius II, there is a series of pieces that for a long time were used by the Swiss Guard. These were on display until the 1960s in the Hall of the Pontiffs of the Borgia Apartments.

For fifty years they were hidden in storage. Now it is time for some of these treasures to be exposed anew so that they might receive once again the admiration of the many Museum visitors and, in turn, share with these admirers their historic legacy.



The exhibition project that would occupy part of the Sacred Apostolic Palaces means that a certain number of breastplates are chosen to undergo restoration in the laboratory dedicated to metals and ceramics. Upon restorative completion, the breastplates will constitute a splendidly arrayed framework of magnificent armor: from the procession of Julius II to the tournament with Constable Colonna.

ARTIST unknown

DIMENSIONS 207 x 269 cm

DATE 1850

TOTAL COSTS € 179.387,00

STATE OF PRESERVATION

These composite half-armors are in fairly good state of preservation. The restoration aims to reintegrate the metal lames and the small junction elements which will eventually enable a complete reassembling of the artifact intended for display. An overall cleaning of the metal will be also performed.

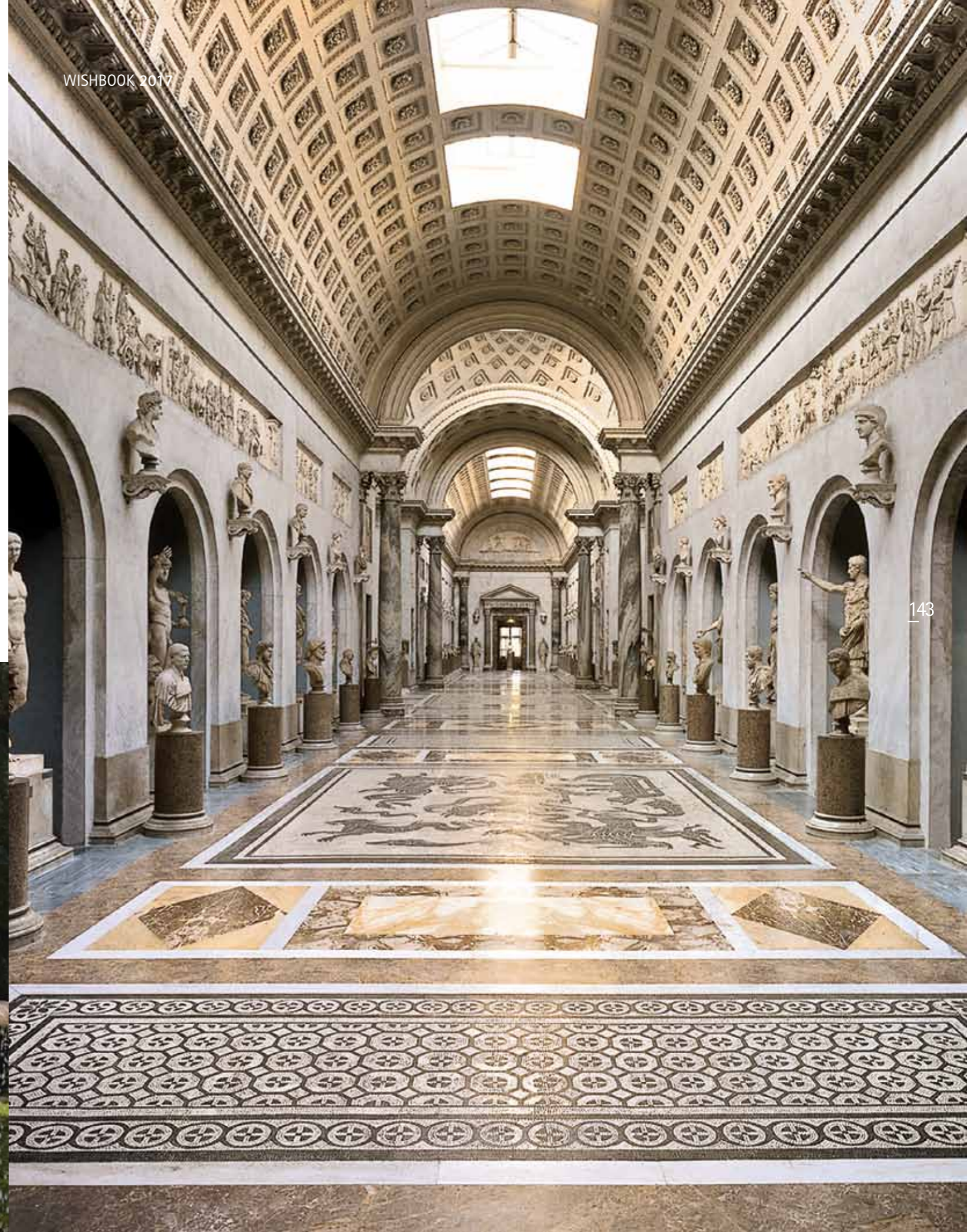
RESTORATION PROCESS INCLUDES

- Cleaning of the surface
- Cleaning and fixing of the joints and metal elements
- Protective final varnish
- Chemical analysis
- Further study of the history of each piece
- Photographic documentation

SPECIAL PROJECTS

The **Patrons of the Arts in the Vatican Museums** is dedicated to restoring and conserving timeless creations. While we restore many paintings, sculptures, and frescoes, we also conserve many other fascinating projects in the Vatican Museums. Anything that isn't an actual piece of art falls under the category of Special Projects. This category gives the Patrons of the Arts in the Vatican Museums community a chance to be a pioneer in truly unique endeavors such as educational technologies and new lighting systems in the galleries.

We have had great success with Special Projects in the past and we are excited by the growth of this important category. By being able to expand our reach to different areas of the Vatican, we can expand the mission of the Patrons of the Arts in the Vatican Museums.





Bramante Courtyard

The current Pinecone Courtyard takes its name from the colossal bronze Pigna (pinecone) sculpture placed there. Famously described by Dante in his *Inferno*, this sculpture was likely discovered in the Middle Ages at a sanctuary dedicated to the Egyptian gods Isis and Serapis at the Campus Martius in Rome. Though initially placed in the atrium of the old St. Peter's Basilica, together with the two bronze peacocks of Hadrian, the Pigna was later relocated in 1608 and positioned as the crowning piece for the double staircase of the Nicchione - the central niche of the Vatican courtyard - again flanked by the two peacock sculptures.

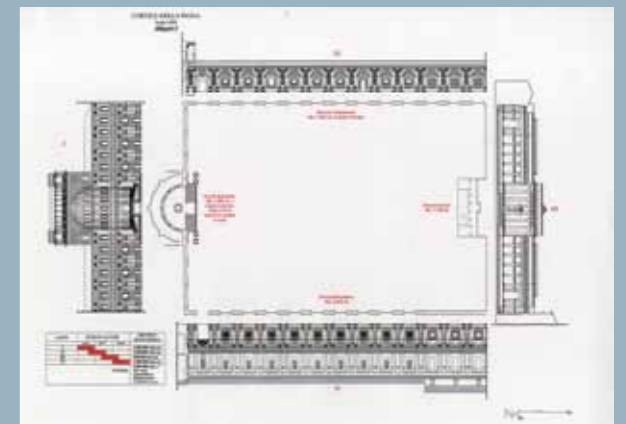
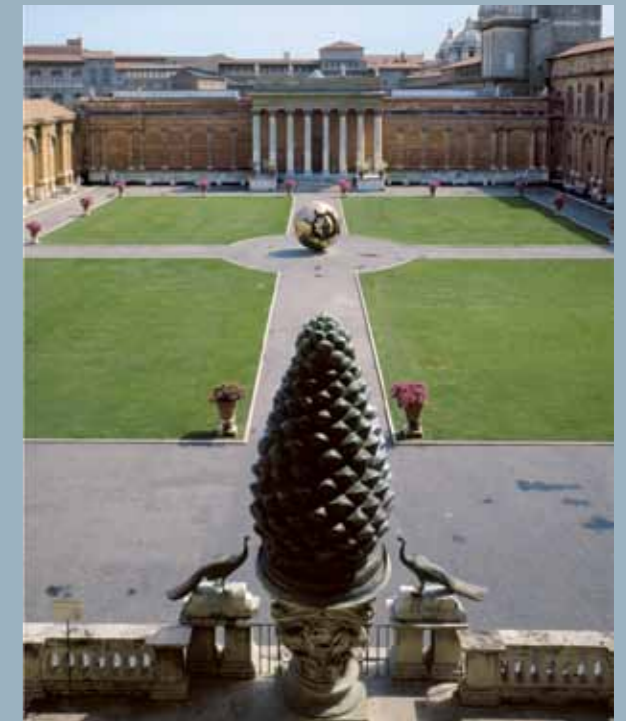
The Pinecone Courtyard was part of the grand construction of the Belvedere Courtyard, designed by Bramante and commissioned by Pope Julius II (della Rovere, 1503-1513) soon after his accession to the throne of Peter. This large architectural project was started right after 1504, but was realized over the course of many decades. Over time, certain modifications were made that compromised the elegance of Bramante's initial design. The Belvedere Courtyard had to connect the medieval palace next to St. Peter's with the Villa Belvedere, erected for Pope Innocent VIII, atop of Vatican Hill. Today, the Pinecone Courtyard is divided into its own autonomous entity. Lining the east side of the Courtyard is an original Bramante wing, which houses the Museum Gallery of Chiaramonti; to the north lies another Bramante building that, while first begun by Pirro Ligorio under Pope Pius IV (Medici 1560-65), gained its current, large niche façade (the Nicchione) during the papacy of Clement IX (Albani, 1700-1721). The corridor to the west was constructed by Mascherino, according to the plans of Bramante, under Pope Gregory XIII (Boncompagni, 1572-1585) with the addition of a loggia built on its upper floor in the eighteenth century. Finally, the Braccio Nuovo ("New Wing") by Raphael Stern, today closes the space to the south, where terraces once opened towards St. Peter's Basilica.

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The appearance of the internal and external façades of the corridors are very diverse: those which overlook the Courtyard, from the corridor called the "hall of pleasure" in the 16th century, are ornate, yet the external ones, known as the "moenia Belvidere," are unadorned and functioned as walls of defense in place of those demolished during the pomerium of Nicholas III.

Bramante had designed a complex system of architecture dominated by the Corinthian order for the façade of the Pinecone Courtyard, which had always been the starting point throughout its many stages of development and modification. These façades are among those that have defined the architecture of the Renaissance, those which have influenced architectural form for centuries, throughout the world. The sophisticated syntax of the order should be recovered in full by careful work that pays attention to all the details in part hidden by interventions subsequent to construction. During this past year, work has continued on the outside of the galleries, especially focusing on the possibility of developing an approach that aesthetically combines the different parts of the building, with respect to the philology of its stratigraphic history and that conserves and consolidates, as much as possible, its substance and its original materials, such as the historic plasters and moldings of the façade.

As stated in last year's Wishbook, this restoration regards solely the architectural structure of the courtyard and does not consider the Archaeological nor Egyptian collections exposed in this area. Presently, we are not in a position to give an accurate cost of the project, since there are current studies and encounters in progress to determine the best restoration procedures.



COSTS

WALL OF THE "NICCHIONE"	
BOTH FACADES	€ 1.980.000,00
WEST WING (EX BAV)	€ 1.430.000,00
BRACCIO NUOVO WING	€ 1.430.000,00
EAST WING	€ 1.430.000,00
NEW LIGHTING SYSTEM	€ 1.430.000,00
TOTAL AMOUNT	€ 7.700.000,00

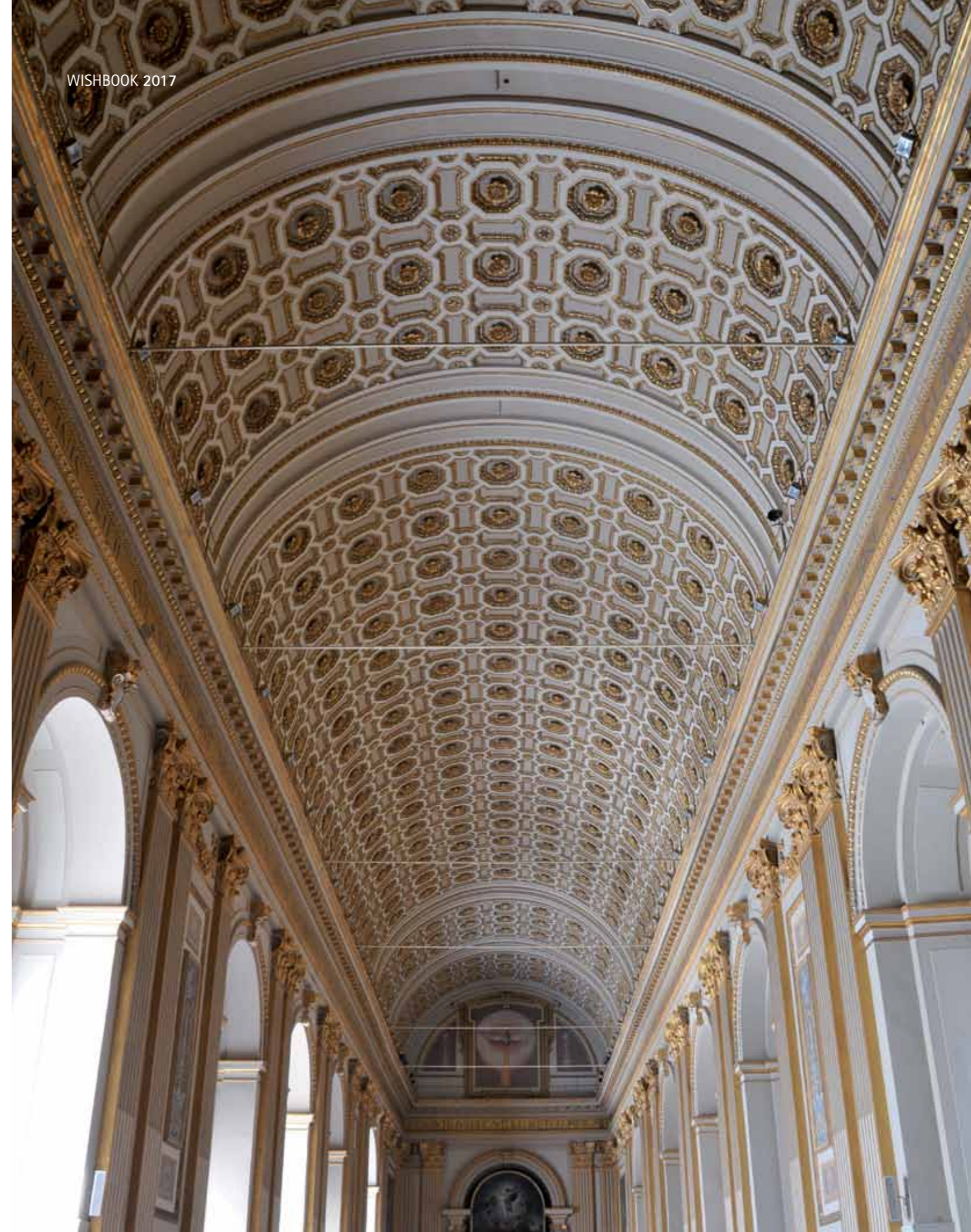
Aula delle Benedizioni (Benediction Hall)

The Aula delle Benedizioni (Benediction Hall) is a large monumental space located above the narthex (lobby area in the nave) of the Vatican Basilica, which takes up the dimensions of the architectural plan (30 x 30) and is divided by fluted Corinthian pilasters supporting the barrel coffered vaulting. Its longer sides are marked by large windows that look out to the east toward St. Peter's Square and on the opposite side to the inside of the Basilica.

For centuries, the front area facing the the Square is the main view overlooking the Vatican to the city of Rome and traditionally it is from here that the pontiffs face and are acclaimed by the crowds of visitors and pilgrims during the most important Church occasions.

In the 15th century, a loggia was constructed in the front area to be used for papal blessings and this function was featured in many of the projects for the Church over the century that witnessed the current building reconstruction. In 1607 Paul V (1605-21) commissioned the architect Carlo Maderno (1556-29) to complete St. Peter's Basilica and the plan called for the demolition of what remained of the Constantine-era aisle and the front portico, on which was superimposed a new loggia – the Aula delle Benedizioni (Benediction Hall) that we see today.

Closed on the two shorter sides between two buildings that were first designated to hold two lateral bell towers designed by Bernini and interrupted in 1645, the hall is both in direct communication with the Basilica and the Apostolic Palace by way of the Pauline Chapel, the Sala Regia (Regal Room), the Ducal Hall and the Sistine Chapel. The walls, which grandly display the six hills and star of the coat of arms of Pope Alexander VII Chigi (1655-67), support a great coffered vault decorated with rosettes, conserved over the centuries through interventions that have partly changed the original appearance of the room.





In the last century, the coloring of the surfaces was greatly modified.

Recently, the stucco decorations have been compromised; this was caused by aging materials and the infiltration of rainwater from the roof terrace overlooking the Basilica. The consequent safety of the hall's ceiling has drastically limited the practicability of the environment.

Restoration of the floors and the elimination of the problematic water infiltration allowed the possibility of repairing the lost stucco elements, thus returning the room as the ceremonial setting and use for which it was designed.

The restoration of this large hall as representation for papal ceremonies will re-consign to the Vatican one of its most important monumental spaces, a privileged place for encounters between the Holy Father and the faithful.

TOTAL COSTS € 1.100.000,00



Telescope for Villa Barberini

"Pilgrims and tourists may now cross the threshold of the Pontifical Villa of Castel Gandolfo to visit the Barberini Gardens." It is this decision in September 2015 by Pope Francis that granted the public access to what had been the papal suburban residency since the time of Urban VIII. An extraterritorial zone of the Holy See, the Pontifical Villa of Castel Gandolfo spans an area of approximately fifty-five hectares, situated in the Alban Hills. While the Apostolic Palace is located on the ancient city of Albalonga, the birthplace of Rome's legendary twin founders, Romulus and Remus, Castel Gandolfo resides directly on one of the most famous ancient constructions: that of the grand residency of Emperor Domitian (81-96 A.D.).

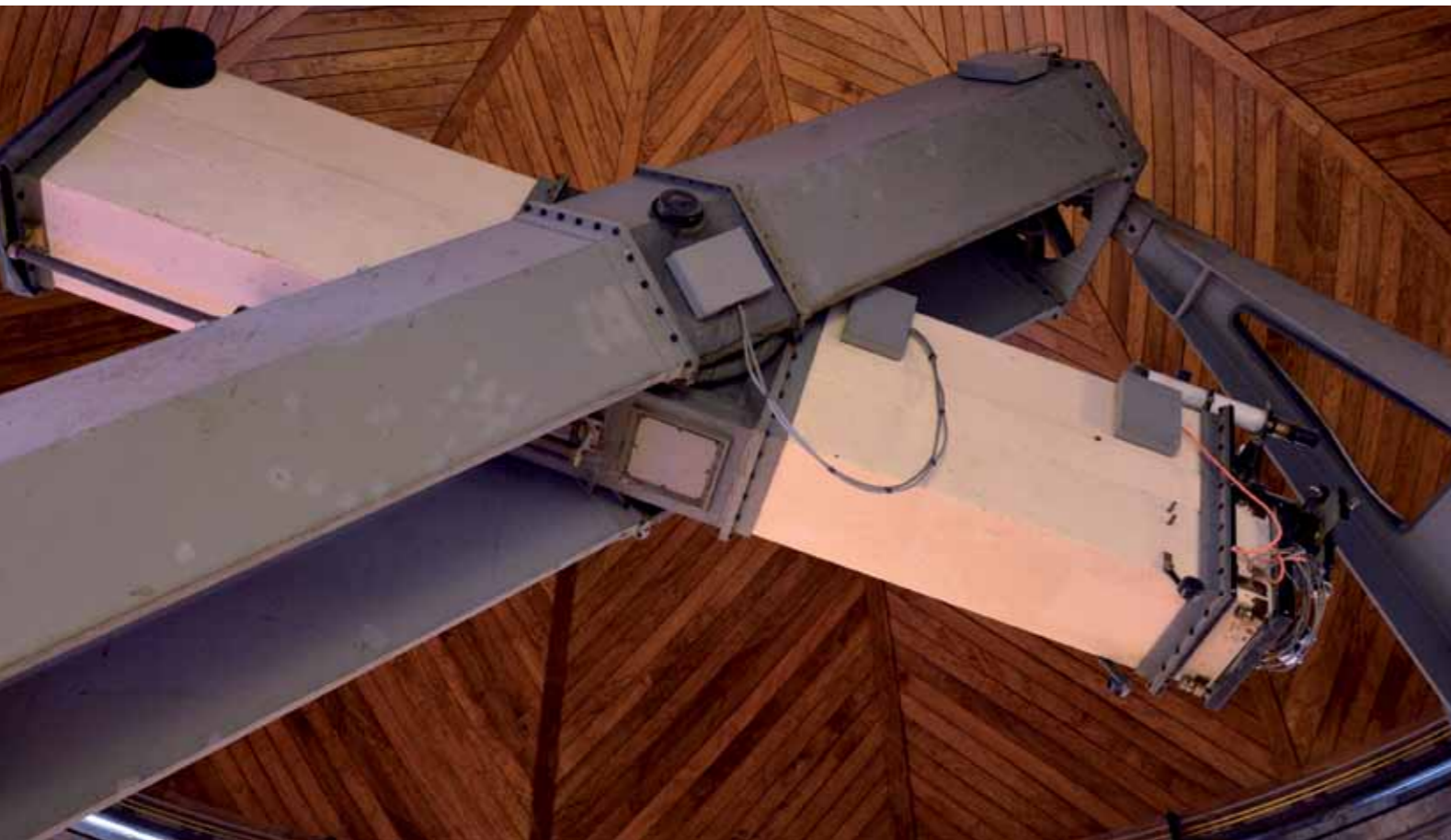
Since September 11, 2015, the Vatican Museums have welcomed thousands of visitors within the gardens of Villa Barberini as well as the area including the farm, all reachable by car or railway. Two astronomical domes on the terrace of the Apostolic Palace of Castel Gandolfo remain an outstanding part of history, but are not yet open to the public.

Particular attention has been made to astronomy by the papacy throughout the last five centuries. One needs simply to look nearby to the Vatican Museums; between the Pinecone Courtyard and Belvedere Courtyard resides the Tower of the Winds, now known as the Vatican Observatory. Although simply one tower, it bears a great significance in astronomical history. Our story starts with how the solar calendar of Julius Caesar from 46 B.C. needed reform;



Pope Gregory XIII (1572-1585) was the man to do it. As it is widely known, it was precisely Pope Gregory XIII who also appointed a congregation composed of mathematical experts, cartographers, and above all astronomers, in order to formulate that which was to eventually become *the Gregorian Calendar*. Thanks to these experts as well as the Dominican priest Ignazio Danti - one of the greatest cosmographers of his day and to whom the cartoons of the Gallery of the Maps are attributable - a sundial was fashioned in the Tower of the Winds in order to execute the task.

In one room of the tower, there are also beautiful allegorical frescoes by Pomarancio. The Wind is the protagonist, transformed into an archetype of the oriental and Lutheran heresies which hovers directly next to the Biblical passage "*ab Aquilone pandetur omne malum*" or "*from the North Wind comes every disgrace*." This same wind, however, also becomes an allusion to the four cardinal directions and simultaneously an allegory of the four seasons. Meanwhile, the floor bears the image of the sundial, thus giving the room its namesake: the Sundial Room, or Meridian Room.



To understand how the sundial functions, it is necessary to observe in the fresco the Spirit of God who, blowing, generates the storm. This is because, only upon a closer look at the divine figure, one notes the presence of a hole through which sunlight is permitted to enter.

At a given time of day according to the height of the sun from the horizon, the beam of light illuminates a different point of the sundial. A plaque in the room commemorates the moment on March 21, 1580, when the Pope, upon visiting the room to observe the sundial, noticed that there was about a ten-day difference between the time recorded on the Julian calendar and that which was effectively portrayed on the sundial itself. His congregation of experts subsequently reported their recommendation to skip ahead 10 days in order to recuperate the lost time on the Julian calendar, and to also change the rules of the leap years. On March 1, 1582 the papal decree *Inter Gravissimas* was sanctioned, which authorized the reform of the Julian Calendar and gave way to the Gregorian calendar - the latter of which remains in use to this day.

The Tower of the Winds functioned as an astronomical observatory turned over from the hands of the papacy to that of the Roman College, founded by Saint Ignatius of Loyola. After all, St. Ignatius had, thanks to the munificence of Pope Gregory XIII, quickly reached the highest level of study in mathematics, physics, and astronomy. Father Clavius, one of the numerous scientists who worked there, was committed to authenticating Galileo's discoveries and, above all, to convince the ecclesial authorities of their scientific validity. In 1611, Galileo himself was invited to the Roman College to explain his discoveries regarding the celestial bodies' movements found through the use of the telescope.

TOTAL COSTS

€ 33.000,00



154 — Cardinal Maffeo Barberini (later Pope Urban VIII) enters our stage again, this time as one of the great defenders of Galileo. He supported the astronomer so much that when Galileo published his book *The Assayer*, he dedicated it to the Pope, who validated it positively and had encouraged Galileo to continue with his mathematically based studies on the systems of the universe.

About the middle of the 18th century, the inventor of the micrometer ring, Roger J. Boscovich, proposed to erect a new observatory. The Calandrelli Tower was constructed in 1787 and can still be seen from the Roman College piazza.

From this tower several years later, Pope Pio VII observed a very large sunspot. Fascinated by the incident, he brought an achromatic telescope and a grandfather clock to Rome after his Parisian sojourn to crown Napoleon. His acquired instrumentation sparked the real onset of astronomical studies. Years later, several comets and two of Saturn's moons were discovered from Calandrelli, sparking the Tower's fame worldwide. Other astronomical scientific discoveries at the Vatican included studies of binary stars, planet and comet nebulae research, behavior of the sun and stars, the physical forces exerted on the planets, terrestrial magnetism, and meteorology.

In 1873, following the suppression of the Papal States, the Roman College and its observatory were expropriated and declared property of the Italian State. Thus, any astronomical activities carried out under the papal auspices continued only in the Tower of the Winds.

In 1888, Father Francesco Denza, founder of the Italian Meteorological Society, reignited astronomical efforts at the Observatory of the Winds.

He received permission to proceed from Pope Leo XIII at the time of his priestly jubilee.

In an effort promoted by the Paris Observatory, Fr. Denza joined an international project to catalogue and photograph the entire sky; this was the first major collaboration between observers on a global scale. Each participant was assigned the task of documenting an area of the sky spanning two celestial parallels with a double series of photographs. The Vatican Observatory was assigned the area between the +55 and +64 parallel.

The photographic work included 1040 plates executed for cataloguing the stars and 540 for the heavens. For this task, two special lenses were newly commissioned, and eventually constructed by Paul Gautier. He built the mounting frame for the double refractor and the macromicrometer - both necessary instruments for all the cataloguing efforts.

The new observatory was located in the Leonina Tower (now St. John's Tower), where in 1891 a revolving 8 meter dome was built. It was equipped with two parallel refractors, a photographic telescope, and a collimator to adjust the line of sight of the telescope by producing parallel beams of rays. Here, the equatorial photographs were collected. Similarly, other observatories drew up instrumentation of the same specifications by mandate of the Parisian Charter of the Heavens to ensure homogeneity throughout the project.

Pope Leone XIII, in his *Ut Mysticam*, confirmed on March 14, 1891 the solemn re-founding of the Vatican Observatory. When Fr. Denza passed away in 1894, Fr. Giuseppe Lais dedicated himself to the astronomical efforts for another 40 years, personally overseeing development



operations and photographic printing efforts. After his death, Georg Hagen became the new observatory director, who's noted studies of variable stars helped bring the cataloguing efforts to their conclusion.

The instrumentation proved resultantly inadequate for the copious amount of cataloguing work, and so Hagen commissioned the Respold Company in Hamburg to construct two micrometers with identical plate dimensions to properly measure the position of every photographed star. This time, a female staff was hired; celestial measurements were taken by three nuns of the Sisters of Maria Bambina who worked from 1910 until 1921 upon completion of the task. The *Charter of the Heavens*, started by Fr. Lais with contributions from the Paris Academy of the Sciences, was finished in 1935, thanks to the new observatory in Castel Gandolfo. At the end of the war, the astrograph installed at the end of 1942 was put to use once again in the Villa Barberini, making it possible to complete some of the missing plates.

Finally, fifty-five years after the onset of the project, all of the stars of the ten celestial zones were reproduced on 540 tables. One hundred copies of the entire work were printed, 90 of which were sent in homage to the principle observatories.

The official announcement was made in the general assembly of the International Astronomical Union in Moscow in 1958.

Vatican astronomy still continues in its activities today, especially because of a 1980 agreement between the Vatican Observatory and the University of Arizona Steward Observatory. This pact allowed astronomers from the Vatican to use and access the telescopes at the Steward Observatory.

Today, the new Vatican Observatory is home to a *Vatican Advanced Technology Telescope*, towering 3,200 meters above sea level on Mount Graham, northeast of Tucson.

Its use in studying the Solar System includes researching asteroids, objects of the Kuiper belt, globular clusters in our galaxy, the formation of stars in nearby galaxies, and supernovas in distant galaxies - all thanks to financing from the Vatican Observatory Foundation.

The Direction of the Museum, together with the Vatican Observatory, now wish to allow the visitors to Castel Gandolfo to become participants in the activities of the Observatory though the centuries. For this reason, restoration of both telescopes of the Villa Barberini dome is imperative. The first comes from the Vatican's Leonina Tower and has not been in use (since 1986) since the *Charter of the Heavens* project in 1890. With its incredible length of 3.43 meters and 33 cm diameter, the telescope is a visual testimony to the extensive astronomical history that has passed through the Vatican Observatory itself. The second is a Schmidt telescope from 1958, and was a personal gift to Pope Pio XII - he himself was passionate about astronomy. It is 3 meters long, has a diameter of 60-90 cm, and is equipped with a large camera that was used until the 1970s.

The telescopes' restoration is preparatory for that of an actual museum inside the dome. Visitors would enjoy not only the possibility to admire the astrolabes, armillary spheres, telescopes, spectrophotometers (for light measurement) and spectrochemical instruments, but also be able to understand and enter into the history of astronomy through modern multimedia systems.

Twelve month Patron's Office Fellowship

As the Patrons of the Arts continues to grow and expand, the number of projects, events, and visits from our beloved Patrons do too. In order to keep up with this increased activity, our Vatican office has created a new role - the Twelve Month Patrons Fellowship which can be renewed upon decision of the director of the Patrons Office and Direction of the Vatican Museums for a maximum of three years.

Since its launch in 2010, this special position has become a crucial part of our Vatican office operations. The longevity and commitment of this position, as opposed to the short, sporadic terms of our volunteer intern program, affords the office an essential level of continuity and the fellow, him/herself, a more comprehensive work experience.

During the course of the year, the one-year intern functions mainly as the visits coordinator, handling all aspects of arranging the daily tours and visits of Patrons from all over the world. This alone allows them to exercise and develop their Italian language proficiency, learn more about the Museums' structure and operations, hone their writing and communications skills, and experience the public relations aspect of working in a non-profit organization.

The year-long intern greatly helps our office in handling its duties, functioning as a reliable member of the team, adopting long term responsibilities and projects. The position enables the Patrons of the Arts to expand, continue, and improve upon our special development projects, from our e-newsletter, social networking platforms, and website to our online fundraising and content management systems.

Additionally, the office fellow will have the opportunity to develop a familiarity with the office and have a stronger relationship with our patrons through a variety of events, tours, and daily interactions. They will be able to develop a level of Italian language skills at which they can communicate reliably with the Museum Staff and Vatican City community.

This sponsored intern would be able to join the Patrons Office team earning valuable experience with the Vatican Museums, the mission of the Catholic Church, and a non-profit organization. Overall, he/she will gain many valuable experiences throughout the term, from writing and compiling our bi-annual newsletter to translating and editing restoration reports. In turn, this intern is expected to serve as the sponsoring chapter's personal liaison in Rome, available for everything



from restaurant recommendations to exclusive guided tours in order to enrich their visit experience. Throughout the year, the Patrons are guaranteed added support from an experienced extra hand, one who will be familiar with the workings of Vatican City, the Museums, and the office itself.

This sponsorship ensures that the high standards of service to our Patrons are met by the Patrons Vatican office, all the while creating the opportunity of a lifetime for a deserving candidate to experience the legacy of the Vatican Museums Collection firsthand while working for an amazing cause, furthering the mission of the Patrons of the Arts. After calculating the basic living expenses for an intern over an eleven-month period in the city of Rome, we propose the following cost for a chapter to sponsor this invaluable position.

As it has been in the past, the internship would be named after the sponsoring chapter.



TOTAL COSTS € 27.000,00 (yearly)

Gallery of the Maps Catalog

In 1579, Gregory XIII, a Pope who was enamored with art and science, commissioned architect Ottaviano Mascherino, cartographer Ignazio Danti who was a Dominican friar, and a host of great painters to realize this massive project. By 1581, a mere three years later, work on the gallery was complete: this was the Gallery of the Maps.

Within the hall, the whole of the Italian peninsula is painted from north to south. The viewer instantly feels the strong presence of the Church as the great force that links together the small and then divided territories of Italy.

The Pope, coming from his apartments, could travel across the Alps and walk along the crest of the Apennines. To his right he could see the Tyrrhenian side of the peninsula, and to his left the Adriatic. Magnificent compass roses, masterfully painted and gilded, create a wonderfully glittering illusion, pointing to the Vatican Gardens on one side and the Cortile del Belvedere on the other.

The hallway is absolutely brimming with beautiful detail, illuminated by large panoramic windows. The "magnificent walk" through the hall would have led the Pope among the valleys, hills, forests, rivers and streams, lakes and waterfalls, cities, towns and villages, in a model of reality. Roads and paths are represented precisely to scale, with distances measured in the Roman mile and carefully indicated. There are accurately depicted ports and islands, both large and small, with seas traversed by galleons, galleys, caravels, and brigs. And finally, the hallway also depicts historical events such as the allegory of Columbus, the troops of Caesar at the Rubicon, the army and elephants of Hannibal at the battle of Cannae, and the meeting between Attila and Pope St. Leo I, as well as the more recent battle of Lepanto and siege of Malta.

The restoration on the hall began on September 17, 2012, with a group of restorers selected after a careful consideration of their curricula and experiences to work under the supervision of Francesco Pranterà. That fall, when the group of conservators, restorers, painters, and decorators climbed on scaffolding they found the maps in a serious state of deterioration.



Large parts of the plaster were marred by deep fractures, which meant that the frescoes were in danger of collapse. In addition, the pigment of the seas was fragile and discolored. The walls were scattered with patches of old, incorrect restorations while the surfaces were coated with a thick varnish that had yellowed, improperly altering the delicate green and blue tone of the gallery.

After the unveiling of the extraordinary Gallery of the Maps in April 2016, thanks to the California Patrons Chapter, the Vatican Museums will publish a bi-lingual (English-Italian) book illustrating the details of its restoration.

TOTAL COSTS € 66.000,00



Belvedere Courtyard: structural consolidation of the east wing

The eastern façade of the Vatican Belvedere building is one of the most significant representations of defensive architecture in Rome's cityscape and, together with St. Peter's Basilica, symbolizes the presence of the papacy in Rome. The Belvedere was built during the first year of Julius II's pontificate (1503-13) when the architect Donato Bramante was charged with expanding a defensive structure that had been initiated in the mid-1400's to protect the ancient papal palaces from incursions. The new infrastructure would also connect the residence with the villa constructed by Pope Innocent VIII (1484-92) on the north side of the Sant'Egidio hill. Pope Julius and Bramante planned the eastern façade of the Vatican Belvedere as a massive unadorned wall with a single main entrance located on the lower courtyard, the Porta Julia, that would lead to the Vatican Palaces.

The defensive function had to be clearly understood as the building was constructed on uncultivated terrain known as Prati di Castello. It is still visible today with its imposing masonry that adapts well to the natural shape of the hill and is crowned with an elegant cornice in traditional brick work.

The Corridore, the large corridor built on the eastern side which connected the Belvedere with the palaces, has an inscription in large capital letters that runs along the upper perimeter of the exterior wall: To the Pope from Liguria, nephew of Sixtus IV, whose successors will benefit from the construction of the "path" on the Sant'Egidio hill, erected for "commodity" of the popes and dignitaries visiting the Papal See.

The formality of the inscription fits the external austerity of this elevated eastern corridor, in sharp contrast with the interior of the Belvedere courtyard, defined by contemporaries as "the atrium of pleasure" for the rich adornment centered within the vast moenia Belvedere (Belvedere walls).

STATE OF PRESERVATION

The upper part of the structure shows stationary instability which has provoked shifts in the masonry and detachments of large areas of the surface brick work. The restoration of the first lot has been completed and the work will continue mid-term to cover the entire surface. Once completed, the structure will be stabilized and the décor renewed, but most importantly, the project will restore the significant view of this part of Vatican City, still visible from the city of Rome.

RESTORATION PROCESS INCLUDES

To preserve the building, the Vatican engineers have stabilized the entire complex with steel reinforcement beams. For the restoration of the wall surfaces metal staples and injections were inserted within the masonry. In collaboration with the architectural heritage department of the Vatican Museums, a comprehensive survey has been planned and initiated to fully assess the state of conservation of Bramante's brick work and the upper cornices of the complex, which show damage from atmospheric and man-made interventions over the five centuries since its construction.

COSTS

RESTORATION OF CHIARAMONTI SIDEWALL	€	800.000,00
RESTORATION OF THE BELVEDERE WING	€	800.000,00
COMPOSITION OF TECHNICAL INSTALLATION	€	900.000,00
TOTAL AMOUNT		€ 2,500.000,00

COMING SOON

The Vatican Museums are always growing and new conservation needs are coming to our attention all the time. The projects you will find in this section will appear in next year's Wishbook. In the coming months, we will prepare a breakdown of costs, restoration processes, and the states of preservation for all of the following projects. After all detailed estimates have been completed, the projects listed in this section will be prepared for the following Wishbook. This process gives the Patrons community a chance to get an insider look into the vision of the future of the works in the Vatican Museums. It also gives Patrons an opportunity to be steadfast in continuing their legacy within the Vatican Museums and the Patrons community.

WISHBOOK 2017



Climate control of the Painting Gallery

The Painting Gallery of the Vatican Museums, constructed during the time of Pope Pius XI Ratti and opened in 1932, contains hundreds of paintings, including the masterpieces of Giotto, Gentile da Fabriano, Beato Angelico, Carlo Crivelli, Leonardo da Vinci, Giovanni Bellini, Caravaggio, Guercino, Valentin, and Poussin.

However, the Vatican Painting Gallery is world famous for housing the works of Raphael: the tapestries commissioned by Pope Leo X designed for the Sistine Chapel, The Coronation of the Virgin, La Madonna di Foligno, and the Transfiguration.

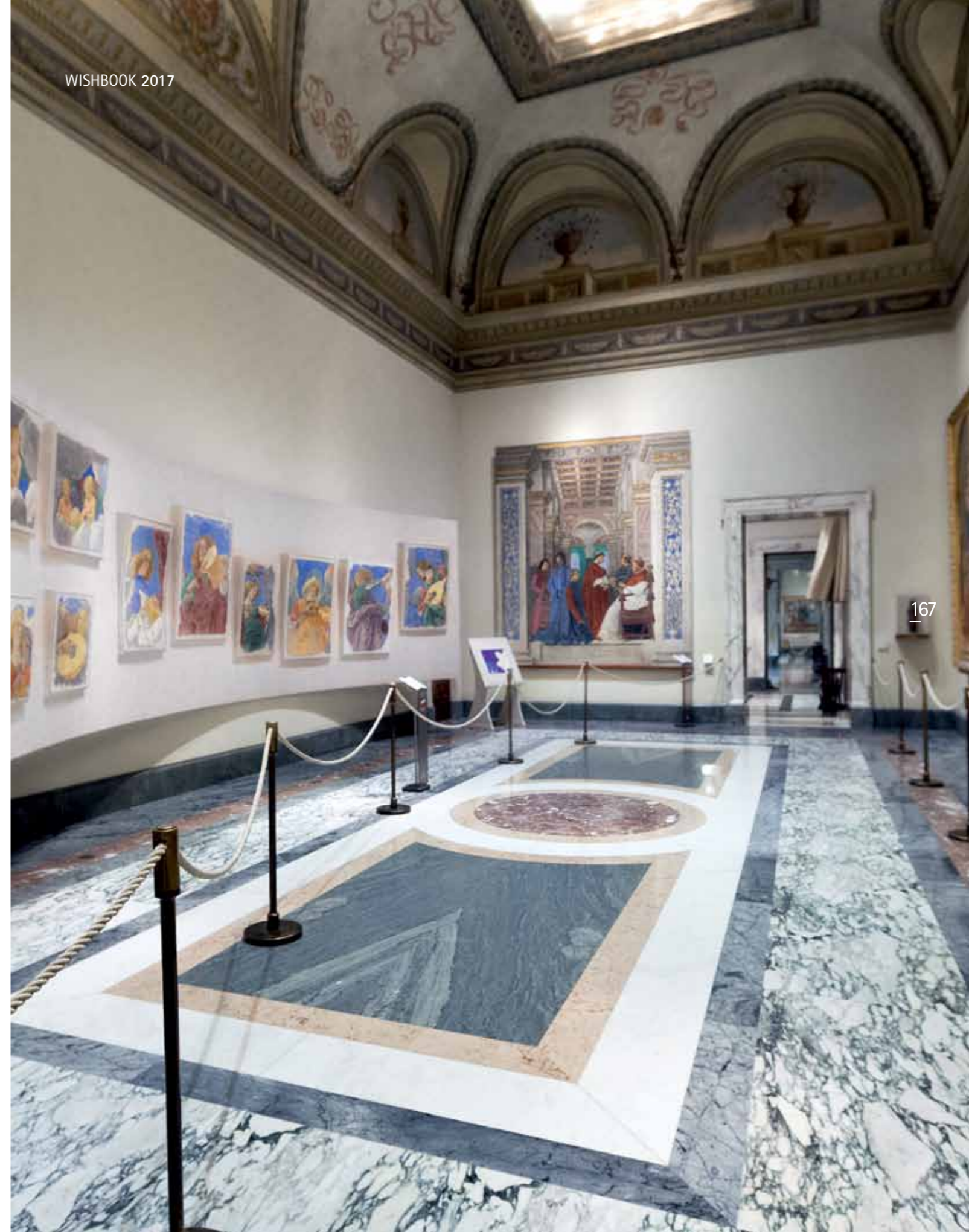
Unfortunately, the building of the Painting Gallery, designed more than eighty years ago, is not equipped with indoor climate control and lacks a lighting system worthy of the art works the building holds. The paintings on panel are subject to a continued risk of swelling, to the point that our restorers are constantly forced to intervene.

The archaic and inadequate lighting also often causes protests from the visitors and is an embarrassment for the Vatican Museums. Therefore it has become absolutely urgent to ensure that the Painting Gallery in the Vatican Museum has acceptable environmental conditions and adequate lighting worthy of the works housed in the gallery. Provision should be made for the design work and then construction work, to be contracted using top international firms, to be completed within two or three years at an estimated cost of € 3 million. At the beginning of the 1600's, the popes moved from the Vatican and took up residence on the Quirinal. On this occasion, the living areas in the Vatican were largely stripped of their furnishings, including paintings, which were transferred to the new papal residence.

In 1748, Pope Benedict XIV decided to create the new Pinacoteca Capitolina on the Capitoline Hill, thereby establishing the first public art gallery of the Papal State in Rome.

Ever since their conception, the Pinacoteca Vaticana and the Pinacoteca Capitolina were considered as one and the same, but only in 1870 did the two collections actually become unified.

Beginning in 1770, and thanks to the initial efforts of Clement XIV (1769-1774) and subsequently of Pius VI (1775-1799), the great public sculpture collection of the Papal States began to be created in the Vatican, taking over the role previously played by the Capitoline collection. It was clear that this Museo Pio-Clementino would soon be enhanced with the collection of paintings.





According to the Diario Ordinario of 1790, the museum was enriched with a collection of paintings by the most celebrated historical and contemporary artists. The collection was hosted in three specially-created areas, in which the works of art were displayed without following any specific criteria. Originally it consisted of one hundred and eighty paintings, many of which have now been lost. The Pinacoteca inaugurated by Pius VI survived only a few years, because at the end of the 1700's the Papal States were affected by the political expansion of the new French State born of the Revolution. In fact, General Napoleon Bonaparte invaded the Papal States and, in 1796, an armistice was signed according to which a hundred works of art and a hundred and fifty manuscripts were to be consigned to the French conquerors. Despite this agreement, hostilities soon broke out again, and in 1797 Pius VI was obliged to negotiate for peace and submit to the conditions of the Treaty of Tolentino, which confirmed the payment of war reparations and the consignment of the works of art, which upon arriving in Paris found a worthy setting in the halls of the Louvre. In 1800, the newly-elected Pius VII undertook a survey of the museums in Rome, including the Pinacoteca of his predecessor which, he discovered, looked something like a ransacked apartment, not only due to the loss of works by the Treaty of Tolentino, but also to pilfering that had occurred during the occupation.

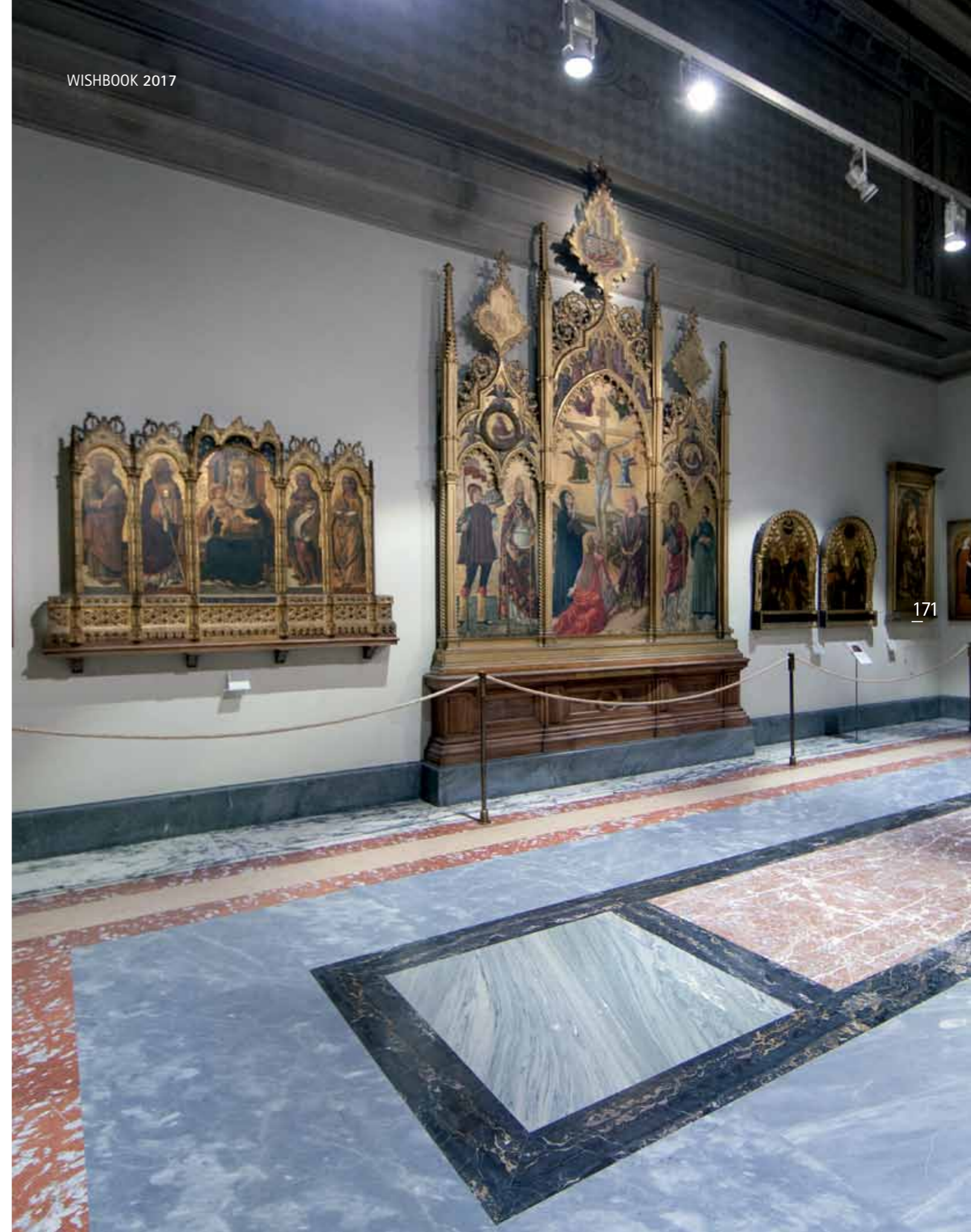
Among the first steps taken by Pius VII to recreate the artistic patrimony of the Papal State was his appointment of Antonio Canova as Inspector General of Fine Arts. As it was not possible to reopen the Pinacoteca given the disastrous state into which it had fallen, the surviving paintings were distributed around the apartments of the Quirinal. Following the Congress of Vienna, which called the French to return the works of art to the States they had conquered, Canova was given the task of travelling to Paris to recover paintings and sculptures and, notwithstanding resistance on the part of the French, succeeded in returning at least the major works to Rome. Of the five hundred and six paintings removed, two hundred and forty-nine returned to their homeland, two hundred and forty-eight remained in France and nine were declared lost. The new Pinacoteca was moved to the rooms of the Borgia Apartments, and the paintings recovered by Canova were held back to be put on display in the Vatican. In 1819 they were arranged in five halls modified by Raffaele Stern, in keeping with the layout of the main nuclei of the collection, which at the time consisted of about fifty works. The new home of the Pinacoteca soon proved inadequate because of the lack of light, and thus the decision was taken to transfer the paintings to a new location.

The first move took place in 1821, but in the decades that followed the popes moved the collection on a number of occasions, not managing to find a suitable home. At the same time the collection continued to grow in size. To Pope Pius X (1903-1914) is due the merit of having created the great Pinacoteca Vaticana, which for the first time consisted of suitably equipped premises, embodying criteria which were considered modern for the times. The new museum, in fact, had larger spaces, adequately illuminated and distributed around nine large halls. At the same time the works were classified and arranged following chronological and rational criteria. The Pinacoteca, solemnly inaugurated in 1909, contained two hundred and seventy-seven paintings taken from the collections of the old Pinacoteca, the Pinacoteca Lateranense, the Vatican Library, and the apartments and storerooms of the Sacred Palaces.

During the Papacy of Pius XI (1922-1939), Vatican City State was established and it was necessary to create a new entrance to the Museums to ensure that the public did not cross Vatican territory. The Pinacoteca was moved again.

The new building, inaugurated in 1932, was constructed in the Gardens according to plans by the Milanese architect Luca Beltrami, who realized a work of an eclectic nature, inspired by Renaissance architecture. The new building had fifteen variously-illuminated rooms, and the number of works on display was now a considerable four hundred and sixty-three. In the years that followed, up to the present day, donations and purchases of artworks have continued to arrive.

A section of contemporary art has been instituted, and the halls have been modified, thereby consolidating and increasing the fame and importance of this museum which, in its eighteen halls, recounts the history of Italian and European art from the 12th century onwards.





Julius II's bedroom (cubiculum), now closed to the public, communicated with the chapel and the Sala dei Chiaroscuri. It was preceded by a small antechamber that linked the Sala dei Chiaroscuri with the Stanza di Eliodoro. Julius II lived in this apartment from 1507, not wishing to live in the Borgia Apartment, since, as the master of ceremonies Paris de Grassis explained, "non volebat videre omni hora figuram Alexandri praedecessoris sui" ("he did not want to see the image of his predecessor Alexander VI at every moment").

The Stanze were frescoed by Raphael and his assistants between 1508 and 1524. The decoration of these rooms marked the debut of the brilliant Roman career of Raphael, who took over from artists then much better known, including his teacher Perugino and others. Parts of their works were destroyed to make way for those of the young master; the pre-existing paintings of Piero della Francesca, Bartolomeo della Gatta and Luca Signorelli were completely destroyed. There are four Stanze. They are cross-vaulted. Except for the Sala di Costantino, which forms part of the 13th-century wing of the Apostolic Palace, they are situated in the range of rooms built under Nicholas V. To the north they overlook the Cortile del Belvedere, and to the south the Cortile del Pappagallo.

Climate control and illumination of the Raphael Rooms

With the numbers of people visiting the Vatican Museums growing quickly, conservation of priceless masterpieces has never been more important. A minimum of 20,000 people per day travel through the museums. The Raphael Rooms are some of the most popular attractions in the museums. Thousands of people stop in these rooms everyday on their way to the Sistine Chapel. At the same time as the construction of the Sistine Chapel, Raphael was competing with Michelangelo to finish his four rooms, covered in masterpieces. Next year, we will be announcing our plan to conserve these four magnificent rooms using climate control. By adding air conditioning units, we can rest assured the restorations of these works will endure in much better condition.

Raphael Rooms

The suite of rooms known as Raphael's Stanze (stanza: room) are part of the private apartment of Pope Julius II della Rovere and his successors, until Gregory XIII. The rooms are situated on the second floor of the Apostolic Palace, directly above the Borgia Apartment. Apart from the Stanze proper, they also included the Sala degli Svizzeri (Room of the Swiss Guards), the Sala dei Chiaroscuri, the Chapel of Nicholas V (his private chapel), and the Logge.



Renewal of the depositories for the Ethnological Museum

The **Ethnological Museum** is one of the most significant departments of the Vatican Museums, and, thanks to a set of collections from all corners of the globe, can be considered a true 'representation of the world' through works of art. This artistic capital consists of over 100,000 items, sent from all continents over the centuries by the missions or as simple gifts to the popes to testify to the friendship of distant peoples, with their own cultures and religious customs. This is a continuing manifestation of homage to the Holy See. Presently 500 or so works are on display to the public, while the majority of its assets are preserved in the Museum's deposits. These artifacts consist of materials of extremely varied nature, in large part perishable, which require stringent standards for proper storage.

There has long been a plan for a major restructuring and reorganization of the depository spaces to meet the most current criteria for conservation and to extend the museum, including a minimum part of its rich heritage contained in places of custody and not presently visible. This will permit viewing by specialists, scholars or the interested public and open the possibility to substantially increase the number of works on display and permit, for an involved and motivated public, access to some of the most important storage deposits of the Vatican Museums. The first phase of the project has led to the storage of about 11,000 works, using the same standards of protection adopted to date, with the constant use of highly qualified personnel specialized in conservation. A task particularly difficult since the artifacts are made of technically mixed materials and, in some cases, easily perishable. Once the modifications are completed, a specific design plan will define a more appropriate and functional use of the area, with the creation of special courses for the public and the implementation of workstations for scholars. This plan will provide an adequate response to the need to ensure high safety standards and the continued conservation of the artifacts.

How many times have we wanted to see a work that we know to be preserved in a museum and we could not view it because it was not exhibited to the public?

This project, therefore, is proof of its paramount importance to the Vatican Museums: this is because it will substantially expand what is considered to be one of the greatest ethnological collections in the world and will offer visitors, from every part of the planet, the possibility to see invaluable treasures that have long remained hidden or reserved exclusively for specialists.





Gallery of the Candelabra Catalog

The decoration of the Gallery of the Candelabra was completed during the years of 1883-1888 by Annibale Angelini and Ludovico Seitz.

The Restoration of the Gallery of the Candelabra was completed in 2016, thanks to Mrs. Connie Frankino and the Ohio Patrons Chapter. We are currently collecting data and information on this extraordinary project in order to complete an important bi-lingual (English-Italian) publication by the Vatican Museums that will illustrate the historical and artistic story of the Gallery together with its recent restoration.

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