



Patrons of the Arts in the Vatican Museums

WISHBOOK 2019



Wishbook 2019



FRONT COVER

Crivelli Madonna with Child - Carlo Crivelli
XV - XVI Century Art Department
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Card. Giuseppe Bertello

Letter from the President of the Vatican City State

Dear Patrons,

Since its beginning, Christianity has relied on art to tell the stories of the faith, to captivate believers with its elucidation of faith's mysteries, and to provide understanding of its foundational principles. In the midst of strife and divergence, this purpose can unite the world in its universal expression of the human spirit's search for God. As the Holy Father recently observed:

“The beauty of art enriches life and creates communion, because it unites God, man and creation in a single symphony. It connects the past, the present and the future and it attracts—in the same place and with the same gaze—different and far-off peoples.”

(Pope Francis, address to the Patrons of the Arts in the Vatican Museums, September 28, 2018)

In light of these words, the 2019 Wishbook takes on an ever-increasing significance. Not only does your support of the Vatican Museums restore beauty to the artworks that have defined the evolution of civilization and Christian history, but it also helps unite people from around the world when they visit the Vatican. In restoring the walls of the Bramante Courtyard and Raphael Rooms, or reclaiming the gleaming surface of a Crivelli altarpiece or Canova sculpture, you are providing for the restoration of sacred beauty, while sustaining the mission of conserving the Church's artistic heritage. This is your legacy to the six million annual visitors who gaze upon the artworks in the Vatican Museums.

I would like to extend my sincere gratitude to every member of the Patron family in their commitment toward these endeavors. May the adoption of the projects presented in this Wishbook continue your commendable efforts in helping us orchestrate this singular unifying “symphony” for the world to enjoy.

With best wishes,

His Eminence Card. Giuseppe Bertello

President of the Governatorate of Vatican City State



Dr. Barbara Jatta

Letter from the Director of the Vatican Museums

The Pope's Museums are a vast and manifold reality in which all aspects of human artistry are represented. Just like the Catholic Church, the Vatican Museums are plural and universal. This year's Wishbook presents antiques of the ancient Etruscans, Greeks, Romans, and early Christians, painted panels of the Medieval and Byzantine Periods, frescoes of the High Renaissance, artworks of modern and contemporary periods and Non-European cultures, tapestries and textiles from the Baroque, and precious decorative arts from the Historical Collection. It is an extensive and differentiated catalogue in the same manner in which art history is extensive and differentiated. The Wishbook, this year in particular, is filled with vision, concrete proposals, and great possibilities.

There is great synergy between the Pope's Museum and the Patrons of the Arts that is mutually focused and constructive. Supported by their faith, both organizations work in tandem to honor and preserve the history and beauty within Vatican Walls.

With 2019 begins my third year as Director of the Vatican Museums. In the past two years I have witnessed the marvelous generosity of the Patrons. In my personal interactions with many patrons, I have come to know their attention, dedication, and their interest. This gives my colleagues and me great hope for our potential accomplishments this year.

Dr. Barbara Jatta

Director of the Vatican Museums



Fr. Kevin Lixey L.C.

Letter from the International Director of the Patrons of the Arts in the Vatican Museums

Dear Patrons and Friends,

After last year's special 35th anniversary Wishbook that focused on large scale collaborative restoration projects, this year we go back to our traditional approach of presenting various pieces of art from the Vatican Collection in need of restoration. This previous year demonstrated our capacity for tremendous collaboration among Chapters in our fundraising efforts for the Bramante Courtyard. We are still in need of funding for this Historic Courtyard and the restoration of the last phase of frescoes to be restored at the site of the Holy Stairs, and we will be raising awareness for these efforts by means other than this Wishbook. Nevertheless, it is my hope that this collaboration among Chapters and among patrons will continue for other monumental projects. Our main restoration focus for 2019, however, is in the pages that follow--a wide variety of projects that are up for restoration "adoption" representing the various departments of the multifaceted Vatican Museums. I am sure that there is to be found something for everyone.

I wish to take this opportunity to proudly acknowledge the most significant role that the Patrons of the Arts play in the restoration and conservation of the treasures of the Vatican Museums. Over the decades, this magnificent patronage has grown to the point of underwriting approximately 70% of the Vatican Museums annual restoration budget in 2017. Thank you!

My staff and I look forward to collaborating with you in another year of restoring and conserving beauty. May God bless you all.

Father Kevin Lixey L.C.

International Director of the Patrons of the Arts
in the Vatican Museums



Bramante Courtyard

Long-term Project Report



Within the sprawling complex of the Vatican Museums, the Bramante Courtyard is easily identifiable by its famous bronze pigna or pinecone sculpture mounted on a staircase designed by Michelangelo and flanked by two sculpted peacocks, copies of the birds that stood at Hadrian’s Tomb. The Courtyard connects the main galleries of the Vatican Museums, and provides visitors with a central gathering area of the most theatrical, accomplished Renaissance architecture. The Bramante Courtyard is undoubtedly the heart of the Vatican Museums.

Restoration of the Bramante Courtyard – one of the most extensive, long-term restoration projects undertaken by the Patrons of the Arts in its thirty-six year history – commenced in 2016. Architectural restorers of the Vatican estimate that another two years will be needed to complete the labor demanded by the Courtyard’s restoration plan, which consists of removing the residue of previous treatments as well as layers of damaged plaster, reconstructing missing elements of the wall’s architectural moldings, re-tiling the roof, reclaiming the drainage lines, and installing a new lighting and security system.

In an unprecedented way, the 2018 Wishbook focused its fundraising efforts almost exclusively on the Bramante

Courtyard. Thanks to the help of our Patrons, restoration work has been completed on the Nicchione North Wall and is well underway on the Braccio Nuovo South Wall. Work has commenced on the West Wall pilot section. We are seeking funding for the restoration of these last two phases of this monumental Bramante Courtyard restoration project: the East Wall and the West Wall, as well as the final lighting and security system.

The West Wall of the Bramante Courtyard originally housed the Vatican Library, and contains the Gallery of the Candelabra: the hallway leading to the Gallery of the Tapestries and the Gallery of the Maps. At its tallest point, the West Wall extends three stories high. The second level of the West Wall was originally an open air, intermediary space between the art and nature, until its openings were later filled in with brick. The West Wall was perhaps the most challenging aspect of Bramante’s design, the architect faced with the task of connecting Belvedere Villa (the North Nicchione Wall of the Courtyard) to the Apostolic Palace (the opposing side capped by the South Wall Braccio Nuovo) over a sloping tract of land. As an accomplished result, one can observe with close scrutiny that the West Wall slopes downward as it extends south, a factor that Bramante almost completely concealed with the implemented optical illusion of his

design. It is also on the West Wall, near its northern entrance to the Courtyard, that a large marble recognition plaque will be installed, on to which the names of major donors contributing to the restoration of the Bramante Courtyard will be inscribed.

The East Wall of the Bramante Courtyard houses the Chiaramonti sculpture gallery. Named after Pope Pius VII Chiaramonti (1742-1823) and located behind the East Wall, the Gallery displays hundreds of works of antique sculpture, and provides passage from the Nicchione to the Braccio Nuovo sculpture gallery behind the South Wall.

The restoration of the Bramante Courtyard aims to uncover another significant feature of the East Wall beyond its original color of facade: a large terrace and balustrade that sit on

top of the Wall, but are currently hidden from view and from use by a modern roof construction. During Bramante’s time, this space was used for open-air gathering and repose by the Pontiffs. Vatican restorers hope to recover this terrace by removing the modern roof and walls that have hidden this terrace away from public view, thereby bringing back another key component of Bramante’s original design.

Thus far, the Patrons of the Arts has raised funding to cover the North Wall (Nicchione), the South Wall (Braccio Nuovo), and a small “pilot” section of the West Wall (Library). We are still in need of funding for the restoration of the East and West Walls of the project as well as the final lighting and security system. Our fundraising efforts to date are summarized as follows:

Bramante Courtyard Funding Update as of Dec. 31, 2018

Total Cost (with lighting system included)	€ 7.700.000,00
Money Received	€ 2.156.339,91
Pledges to Receive	€ 2.846.968,69
Funding Still Needed	€ 2.696.691,40





Christian Antiquities

Dr. Umberto Utro



Drawn Replicas of Christian Catacombs Paintings

Artist: **Carlo Ruspi (1795-1860) et al.**

Date: **ca. 1850**

Dimensions: **Various**

Materials: **Tempera, oil on paper, canvas, wood.**

Inventory Numbers: **69857, 69858, 69861, 69864,
69865, 69871, 69872, 69875, 69877, 69878, 69880**

Total Cost: € 64.100,00



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**EX IMAGINE VDO DEPICTA IN VETERI BASILICA
S. CLEMENTIS DETECTA AN. MDCCCLVIII**

The collections of the Pius Christian Museum include thirty-four full-scale reproductions of ancient paintings associated principally with decorations in the catacombs of suburban Rome.

The painting copies—sometimes reaching monumental sizes—were made in the mid-nineteenth century with tempera and oil on paper and canvas. Specialized artists would endure the uncomfortable underground spaces of the catacombs in order to work from the originals, as photography did not yet exist. Torches were their only source of light. These artistic reproductions were the only way to enable scholarly and public “participation” in the artistic heritage that emerged from the archeological explorations of the underground cemeteries. Without these artists, these paintings would have remained inaccessible to the layman given the extreme difficulties involved in encountering the artworks face-to-face.

These beautiful copies of the catacombs paintings are the only ones documented of their kind. They are linked to the first Christian archeological discoveries thanks to the work of the Jesuit Fr. Giuseppe Marchi and his brilliant pupil, Giovanni Battista de Rossi. When Pope Pius IX (1846–1878) entrusted to Marchi the responsibility of founding a “Christian Museum” in the Lateran Palace, Carlo Ruspi and other

specialists of the same artistic sector were subsequently commissioned to execute in situ copies of the catacombs paintings. The Pius Christian Museum, named after its creator, was launched in 1854 with a section specifically dedicated to the grand facsimiles of the catacombs 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 setup and were moved to storage. Here, they were essentially forgotten until their recent rediscovery.

In recent years, the renewed awareness of these precious documents, currently exhibited in the Pius Christian Museum, has prompted the restoration of some of the paintings. A fourth painting of large scale is currently located in the Painting Restoration Laboratory of the Vatican Museums. The success of the initial restoration initiatives have encouraged the initiation of a collective restoration of the paintings in order to enrich the Museums and give visitors a patrimony of great aesthetic and documentary value.

Thanks to the contribution of the California Patrons of the Arts in the Vatican Museums, it was possible to complete the preliminary conservative interventions in the years 2014 and 2015, which included the disinfection, cleaning, and



securing a proper mounting for the painting reproductions. In 2017, Arizona Chapter Patrons funding also provided for the restoration of the group of five paintings that were in the most fragile conditions. By 2020, restorers plan to complete the restoration of a new set of eleven additional paintings.

State of Preservation

This restoration will include a group of eleven paintings that depict the various decorative details of the tombs in the Christian catacombs of St. Callisto and Pretestato, as well as the copies of the frescoes from the private underground tomb located on the Via Appia of “Vibia” where a group of pagan priests

and worshippers were buried. The restoration intervention will employ several innovative techniques, such as the use of micronized cellulose filler and Hanji Korean paper.

Restoration Procedures

- Chemical analysis
- Dust suction and micro dust suction on each single panel
- Creation of more appropriate wooden support where needed
- Removal of glue
- Fixing tears
- Reintegration of missing parts with suitable paper
- Placing of new, lightweight supports where needed
- Photographic documentation



Greek and Roman Antiquities

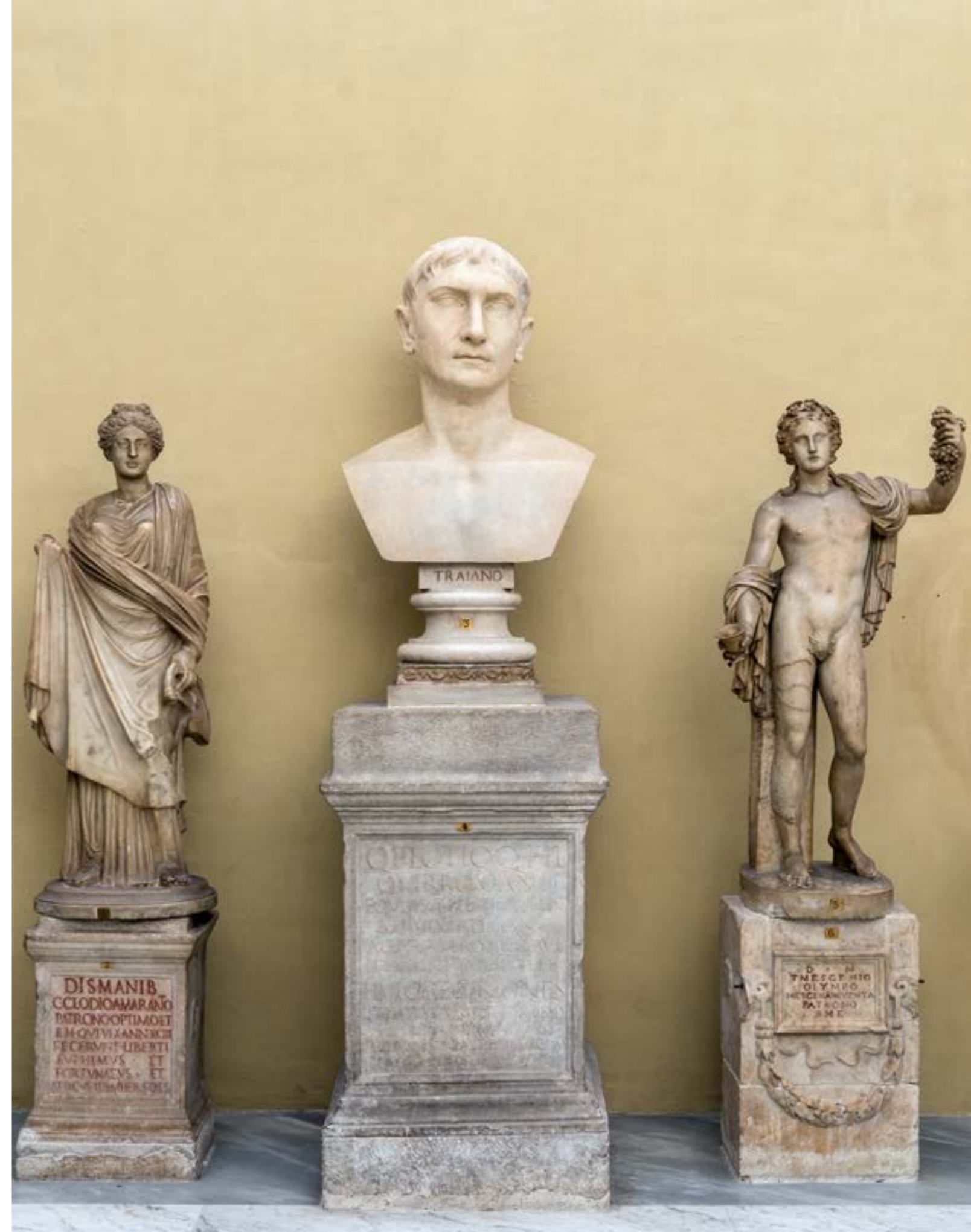
Dr. Giandomenico Spinola



Chiaramonti Gallery Wall XIV

Artist: **Various**
Date: **I to II century A.D.**
Material: **Marble**
Inventory Numbers: **1929, 1930, 1932, 1933,
1934, 1935**

Total Cost: € 25.400,00



Seven artworks are exhibited in front of Wall XLV in the Chiaramonti Gallery. On the far left is a statue of Musa (Inv. 1929) which rests on top of a funerary altar of Caius Clodius Amarantus (Inv. 1930). Moving towards the right rests a recently restored colossal bust of the Emperor Trajan (Inv. 1931) on top of a column base (Inv. 1932) and beneath this column base another base of Quintus Plotius Romanus (Inv. 1933). On the far right stands the statue of Dionysus (Inv. 1934) on top of a funeral altar that bears a modern inscription of Titus Mescenius Olympus (Inv. 1935). The restoration involves an intervention on six of the seven works exhibited on this section of the gallery (as mentioned, the colossal bust of Trajan has already been restored). The present restoration represents a "pilot project" in view of a general conservation plan for the sculptures of the Chiaramonti Museum for the 2019-2020 biennium.

STATUE OF MUSA

Date: Second half of the II century A.D.

Materials: Marble

Dimensions: Height: 121 cm

Inventory Number: 1929

The female figure, of which the head and harp were completed in the modern age, is dated in the second half of the second century A.D. and is inspired by iconographies elaborated in Greece in the fourth century B.C. The small sculpture was probably found

at Villa Adriana, and was part of the collection of Cardinal Ippolito d'Este at the Quirinale where it was drawn by Italian engraver G.B. de Cavalleriis in the mid 1500's (*Antiquarum statuarum Urbis Romae*, 1585, Tav. 55). It has been exhibited in the Chiaramonti Museum since 1806

FUNERAL ALTAR OF CAIUS CLODIUS AMARANTUS

Date: II century A.D.

Material: Marble

Dimensions: Height: 76 cm; width 50.5 cm; depth: 37 cm

Inventory Number: 1930

The altar is dedicated by the freedmen Euphemus, Fortunatus and Atticus to their patron Gaius Clodius Amaranth who died at 93 years old. The Altar (CIL VI, 15694), datable in the first half of second century A.D., was part of the Giustiniani collection and exhibited in the Chiaramonti Museum since 1808.

COLUMN PLINTH DECORATED WITH BULL SKULLS AND GARLANDS

Date: I century A.D.

Material: Marble

Dimensions: Height: 6 cm; width: 45 cm; depth: cm. 45 cm

Inventory Number: 1932

Sold by Ferdinando Lisandrone and Antonio d'Este in 1803.

CEREMONIAL BASE FOR QUINTUS PLOTIUS ROMANUS

Date: March 17th 141 A.D.

Material: Marble

Dimensions: Height: 138 cm; width: 80 cm; depth: 73 cm

Inventory Number: 1933

The base was found in 1803 in Ostia during the pontifical excavations conducted by Giuseppe Petroni. It is a commemoration for the Ostian citizen Quintus Plotius Romanus. The statue was erected by decree of the Decurions, namely the local authority of the colony, on March 17, 141 A.D. under the consulate of Titus Hoenius Severus and Marcus Peducaeus Priscinus (CIL XIV, 400). The inscription also recalls that Quintus Plotius was a priest of the imperial cult and had received the title of Eques from the emperor Hadrian.

STATUE OF DIONISIS

Date: 1st half of the I century A.D.

Material: Marble

Dimensions: Height: 144 cm

Inventory Number: 1934

This small statue is datable to the middle of the first century A.D. Its iconography derives from Greek models of the god from the late fourth century B.C. Sold in 1804 by famous Italian sculptor and restorer of Ancient Roman art Carlo Albacini, it was immediately placed in the Chiaramonti Museum.



FUNERAL ALTAR

Date: I century A.D.

Material: Marble

Dimensions: Height. 77 cm; width: 52.5 cm; depth: 35 cm

Inventory Number: 1935

The altar, parallelepiped in form and decorated with Urceus and Patera, has texts engraved on both of its sides. On the side that previously faced outwards but now faces the gallery wall is the inscription "Sacred to the Manes. To the excellent father Gaius Umidius Narcissus, by his daughter Ione". On the side of the altar which currently faces outwards is the dedicatory inscription to Titus Mescenius Olympus. This inscription was once considered antique (CIL VI, 22428), but has recently been correctly attributed to the hand of a modern stone worker who had copied ancient text from another source. The ancient inscription is datable to the first century A.D., while the modern inscription is datable to the sixteenth century. Renaissance architect, painter, and antiquarian Pirro Ligorio mentions the ancient sepulchral inscription in his writings. The altar was acquired by the Vatican Museums from the Giustiniani Collection.

State of Preservation

There is presence of a blackish patina-like coating, dust and debris on the surfaces. These items have been restored in the past with various integrations in plaster. Several fissures, superficial cracks and rusted iron nails are placed inside the artworks. The funerary urns present oxidation of the red color (rubricatura).

Restoration Procedures

- Scientific analysis of the marbles types and their condition
- Overall cleaning and removal of the dust and debris
- Removal of old restorations in plaster
- Replacement of iron nails with stainless-steel and carbon fiber elements where needed
- Photographic documentation



Ostia Collection: Eleven Figurative Artifacts

Artist: **Unknown**
Date: **I century B.C. - IV century A.D.**
Dimensions: **Various**
Materials: **Bronze, iron, lead**
Inventory Numbers: **16642, 16676, 16738, 16753,
16927, 16931, 16951, 16953, 16954, 16955, 16964**
Total Cost: € 10.100,00





The Ostia Collection of the Gregorian Profane Museum is made of mostly domestic artifacts excavated by archeologist Pietro Ercole Visconti between 1855 and 1870 in Ostia, the Roman port city. In addition to Visconti's finds, other objects of unknown origin or those which arrived from other archaeological sites are included in this collection of artifacts, such as the elegant bronze statuette of Eros (Inv. 16927), and an obscure wooden fragment, perhaps originally part of a piece of furniture, taken from the excavations at the Etruscan city of Vulci.

State of Preservation

The metal surfaces are severely corroded and damaged, and some objects have numerous gaps and fractures.

Restoration Procedures

- Cleaning of surface salt deposits
- Cleaning corrosions
- Reconstruction and retouching
- Prevention of future surface corrosion
- Photographic documentation

Ostia Collection: Two Hundred and Eighty-three Household Artifacts

Artist: **Unknown**
Date: **I century B.C. - IV century A.D.**
Dimensions: **Various**
Materials: **Bronze, iron, lead, glass, silver**
Inventory Numbers: **15923, 16601, 16641-16963,
16974, 17548, 17549...**

Total Cost: € 19.700,00



The Ostia Collection is composed of the archeological finds discovered in the Ancient Roman port city of Ostia during nineteenth century excavations, with many objects originating from those excavations led by Pietro Ercole Visconti between 1855 and 1870. These excavated artifacts were collected in two exhibition halls of the Gregorian Profane Museum in the Lateran Palace. The entirety of this collection was later preserved in the new building in the Vatican Museums inaugurated in 1970.

This collection includes a diverse collection of instruments made of terracotta and metal used in the daily life of Ancient Romans in the Imperial Age. When exhibited, these artifacts are distributed inside several display cases. Unfortunately, the collection, particularly the bronze artifacts, shows evident signs of gradual degradation of structural integrity, and it is therefore urgent that restorers intervene in order to restore a secure state of conservation.

On the occasion of this collection's restoration, efforts will be made to better conserve the newly-restored objects by reformulating new display cases.

State of Preservation

The metallic surfaces of the various objects have never been restored, and therefore are heavily encrusted and damaged. Some items have numerous gaps and fractures.

Restoration Procedures

- Surface cleaning
- Elimination of salt deposits and corrosion
- Reconstruction and retouching
- Prevention of future corrosion with final protective layer
- Improvements to display cases
- Photographic documentation



Statue of an Old Fisherman

Artist: **Unknown**

Date: **130 - 140 A.D.**

Dimensions: **Height 160.5 cm**

Materials: **White marble**

Inventory Number: **2684**

Total Cost: € 16.100,00



The statue, standing at 160.5 cm in height, comes from the Pamphili excavations at Anzio during the eighteenth century. The statue was long preserved at Villa Doria Pamphili where it was restored by Alessandro Algardi. In 1773, Prince Doria gifted the statue to Pope Clement XIV.

The elderly figure stands slightly curved forward and is dressed in a single cloth (*subligaculum*) girded at the waist and knotted under the navel. The right arm is positioned at the side of the torso and extends in front of the body, perhaps leaning against a stick that has since disappeared from the sculpture. The left arm is stretched along the side of the body holding a small basket of fish.

Before Winckelmann's analysis of the sculpture, the nude statue of the elder, covered only by a cloth around the hips, had been interpreted as a portrait of the philosopher Seneca during his act of suicide. Winckelmann disagreed with this interpretation and he assessed the figure in its nakedness as a servant, possibly a representation for the *Comedia*. The correct identification of the subject as an elderly fisherman finally came when archeologist Ennio Quirino Visconti observed that the basket in his left hand contained fish.

This kind of iconography is called "Vatican-Louvre," a style of sculpture which derives from principal examples

of Ancient replicas and is steeped in the life-like appearance of the figure, as was characteristic of the middle Hellenistic Age. It can be traced back to an Alexandrian original – perhaps in bronze – from the middle of the third century B.C. This statue, derived from this model, is an excellent quality replica dating back to 130–140 A.D.

State of Preservation

The sculpture shows the presence of blackish patina-like coating that now needs to be removed. Various modern integrations are also present. The imminent conservation efforts will indeed allow visitors to more fully enjoy the grandeur of the piece.

Restoration Procedures

- Scientific analysis and study of the interior structure of the statue
- Overall cleaning
- Removal of old restorations
- Replacement of iron nails with stainless-steel and carbon fiber elements where needed
- Photographic documentation



Polychrome Mosaic with Geometric Pattern

Artist: **Unknown**

Date: **Second half of the 1 century B.C.**

Dimensions: **45623: 74 x 137 cm; 45778: 75 x 150 cm**

Materials: **Stone and basalt**

Inventory Numbers: **45623, 45778**

Total Cost: € 20.200,00



Little is known about the origin of these two fragments, belonging to the same mosaic frame of an elegant polychrome Roman floor. For almost fifty years they were exhibited on the wall of the Pauline Museum and were most likely displayed previously in the Gregorian Profane Lateran Museum.

From the outer to inner sections, the mosaic consists of a white band, followed by a black band and then the motif of the meander, using red, gray and white tesserae (tiles) to create a three-dimensional illusion, as if it were in relief. The high quality of this mosaic border implies a corresponding level of quality for the central section of the mosaic surface, which unfortunately has been lost.

This type of decoration finds excellent comparisons with the mosaics of the *Romae domus* style from the late Republican age (first half of the first century B.C.), such the floor detached from a *domus* underneath the present *Via Quattro Novembre* (set up in 1883 inside the Sala della Lupa, Palazzo dei Conservatori in Rome), the floor from a dwelling under the Church of St. Peter in Chains, the floor in a suburban villa of *Tusculum* (on the Colli Albani), and several others.

State of Preservation

There exist dust and debris on the overall surface. The polychrome marble tesserae (tile pieces) are attached with colored wax between the borders and fixed with hydraulic mortar on a plate of volcanic stone (peperino) framed in slate.

Restoration Procedures

- Dusting and overall cleaning
- Restoration of the mosaic surface, maintaining the aesthetics of the panel
- Partial or total removal of the marble support
- Replacement with a new light support in Aerolam honeycomb insulation
- Photographic documentation





Gregorian Etruscan Antiquities

Dr. Maurizio Sannibale



Krater, Kylixes, and Perfume Jars

Artist: **Brygos Painter and others**

Date: **ca. V century B.C.**

Dimensions: **Various**

Material: **Ceramic**

Inventory Numbers: **16562, 16582, 16583, 16505,
20256, 20257, 20258**

Total Cost: € 16.800,00





This group of objects, hailing from a diverse chronology, is composed of various materials, styles, and pictorial themes from drinking vessels with depictions of symposium culture to ointment jars representing the lucrative perfume trade of the ancient world. Although diverse in period, material, and function, the underlying element that unites these objects is their location of discovery in the tombs of the Etruscan aristocrats.

The red-figure Attic *kylix* (a cup used to drink wine in the symposium) (Inv. 16582) decorated by the famous Brygos Painter (490-480 B.C.) was found in the Etruscan city of Vulci. The interior of the vessel displays two men on a *kline* (couch for the symposium) during a repast. On the exterior of the cup, a mythological motif is depicted: Apollo recovers his herd, which the newborn Hermes had stolen from Olympus, unbeknownst to his mother Maia. The second *kylix* (Inv. 16583) is by the

same Brygos Master and of similar provenance. The object's decorative elements reference physical exercise and military preparation to which the young citizens of Athens were called to participate. In the interior of the *kylix*, an old man assists a young person bearing arms. The exterior shows armed warriors assisted by young people and children.

The third *kylix* (16562), also from Vulci and of Athenian manufacture, is attributed to the Painter of the Paris Gigantomachy (480-460 B.C.). It is dedicated to the myths of the struggle between a centaur with a Lapith and a centaur with Hercules.

The red-figure Attic *krater* (Inv. 16505) is a vase for the preparation of the wine to be served at a symposium. Found at Cerveteri, this *krater* is decorated by the artist identified as the Painter of Bologna 322 (440-430 B.C.). The artist has painted Dionysus witnessing the crushing of the grapes, an operation that takes on



solemnity and sacred value within this culture.

The three perfume and ointment jars (Unguentory, Aryballos and Alabastron, Inv. 20256, 20257, 20258) come from the tomb of one of the reigning families of the ancient Etruscan city of Cerveteri. This high status tomb is one of the many in the renowned Regolini-Galassi tumulus complex. The three jars are made of *faïence*, a pottery of Egyptian tradition imported from the eastern Mediterranean, together with the precious perfumes they contained.

State of Preservation

These items display small fissures and cracks. Dust and debris exist on the surface.

Restoration Procedures

- Cleaning
- Re-composition
- Consolidation
- Chromatic adjustments
- Preservation measures
- New display platforms for several items
- Photographic documentation

Gold Necklaces from the Regolini-Galassi Tomb

Artist: **Unknown, active in Cerveteri**

Date: **675 - 650 B.C.**

Dimensions: **Various**

Material: **Gold**

Inventory Numbers: **20539, 20540, 22271, 22272,
22273, 20174**

Total Cost: € 12.500,00



In the Necropolis of Sorbo in Caere (today the town Cerveteri), Fr. Alessandro Regolini and General Vincenzo Galassi discovered in 1836 one of the richest and most representative Etruscan tombs dating from 675 to 650 B.C. The artifacts found in the tomb are now exhibited in Hall II of the Gregorian Etruscan Museum. The collection is one of the most complete testimonies to the “Orientalizing” phase in ancient history, a cultural phenomenon that involved Etruria and the entire Mediterranean basin in an extended circulation of goods and knowledge from the East thanks to the activity of the Phoenicians and Greeks.

The partially excavated tomb is covered by an enormous earthen mound and is built with stone blocks that create

a false vault. The tomb includes an access corridor, an anteroom with two cells and the principal funeral chamber, which was reserved for a woman with rich personal belongings made up of highly refined jewelry, silverware, and bronze vessels.

This project primarily concerns the restoration of two necklaces composed of several gold cylinders (30 and 28) and three gold mesh chains, each of which terminates with a ring in the form of a half pinecone and decorated with granulated linear motifs. Granulation is a sophisticated ancient goldsmith technique, which has remained unparalleled in the work of contemporary artisans; it involves the application of microscopic gold spheres welded to the surface of the

jewelry in order to create decorative motifs and figures.

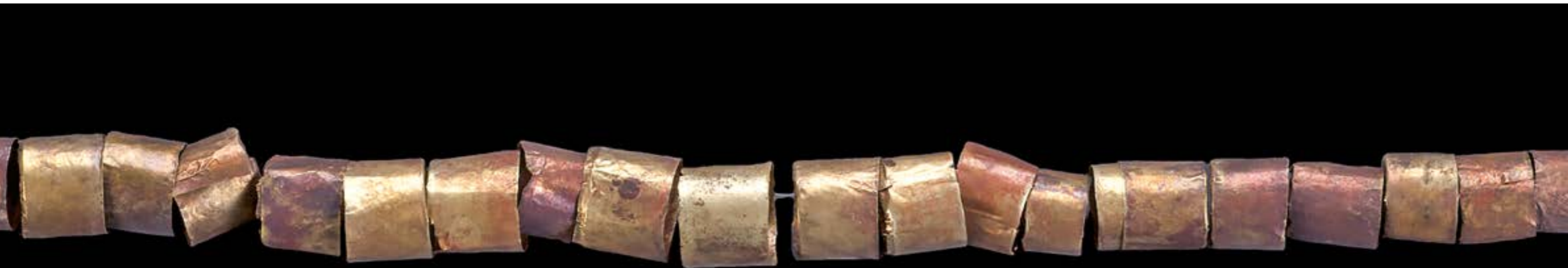
The Vatican restorers will also take on the restoration of the enigmatic iron “dagger”, which at the time of the discovery was believed to be the weapon of an Etruscan nobleman buried in the tomb. In recent years, however, this object has been identified as a weapon of the seventeenth or eighteenth century, perhaps belonging to a curious “seeker of antiquity” of the Renaissance or of the Baroque period who failed to enter the Etruscan tomb.

State of Preservation

The state of preservation of the two necklaces is compromised. The original sheen is no longer visible, having been covered by a thick sediment of dark-colored byproducts of corrosion.

Restoration Procedures

- Dismantling of necklaces from the current support
- Cleaning of silver surfaces with microscope
- Creation and replacement of necklace supports
- Scientific analysis to determine alloy composition
- Photographic documentation



Astarita Collection: Thirty-three Figurative Vases

Artist: **various, including Oltos, the Eucharides Painter, the Berlin Painter (in the style of), and the Group of Vienna 1104**

Date: **520 - 440 B.C.**

Dimensions: **Various**

Material: **Painted ceramic**

Inventory Numbers: **34945, 34947, 34957, 34970, 34971, 34972, 35023, 35054, 35116, 35291, 35454, 35455, 35474, 34985, 34997, 34998, 35018, 35019, 35022, 35114, 35115, 35452, 35453, 35528, 35530, 35589, 35592, 35597, 35606, 35620, 35711, 35720, 35785**

Total Cost: € 34.600,00



The project entails the restoration of 33 figurative vases of Athenian production, all exhibited in the E - F - H - I display cases in the room dedicated to the Astarita Collection. The Astarita Collection began in 1913 thanks to the work of expert connoisseur Mario Astarita. In 1967, Astarita gifted his massed collection to Pope Paul VI for the Vatican Museums. The collection is comprised mainly of Attic pottery, ceramics of Corinthian, Eastern-Greek, Laconian, and Euboean manufacture, and many Etruscan pieces.

The vases included in this project are a review of the masters who originated the red-figure technique. This includes the example of Oltos, a pioneer who, on the same vessel, experimented with both the innovative red-figure and the more traditional black-figure technique around 520 B.C. He integrated mythological representations of the Centaurs (black figures) and the Amazons (red figures), as well as images of men in the gymnasium practicing discus throwing, and a military bugler.

The painting on this selection of vases illustrates the transition of Greek figural representation from the Archaic to the Early and High Classical styles. Beyond their stylistic aspects, these objects express various facets of Greek life and culture. The viewer finds themselves in both the worlds

of mythology, with the scene of Dionysius's solemn procession by the Group of Vienna 1104 (450-440 B.C.), and of daily life, with the rare depiction of a young man reading by the Eucharides Painter (ca. 490 B.C.), and that of a symposium by the Painter of Tarquinia (460-450 B.C.).

State of Preservation

The vases were restored at different times during the twentieth century. Materials used in the conservation have since degraded and now require a revision both in terms of preservation and aesthetics. The new intervention will be carried out with current materials and criteria in order to give new visibility to this important section of the collection.

Restoration Procedures

- Control of previous bonding and eventual disassembly
- Revision of the older integrations and removal of unsuitable ones
- Removal of incoherent superficial deposits
- Cleaning with suitable tools and solvents to remove residues of products from previous interventions
- Replacement of the fragments with new adhesives
- Integration of gaps and fissures
- Chromatic integrations
- Photographic documentation



Ceremonial Clasp from the Regolini-Galassi Tomb

Artist: **Unknown, active in Cerveteri**

Date: **675 - 650 B.C.**

Dimensions: **Height 31.5 cm**

Materials: **Gold**

Inventory Number: **20552**

Total Cost: € 31.300,00



Among the valuable artifacts worn by the deceased and one which astonished the excavators in its golden surface was this extraordinary ceremonial clasp (fibula), a unique masterpiece of antique goldsmith art.

The clasp, due to its remarkable size and decorative exuberance, constitutes an exclusive ceremonial ornament that brings to mind a similar fibula with a disc bracket commonly used in the Iron Age. The clasp represents the highest level of Etruscan goldsmith technique which, like its iconographic motifs, is linked to ancient Near-Eastern metalworking tradition.

Elements obtained with various techniques (fittings, embossments, cutouts) are enriched by a refined granulation in which very small micro-welded spheres delineate contours and details of the figures and define decorative motifs. The decorative program's various animals and symbolic apparatuses are characteristic of the composite figurative culture that manifests itself in Etruria in the Orientalizing period. The artistic influence from the ancient Near East is particularly observable in the object's griffins, intertwined arches, palmettes, and head of the female deity - the Egyptian Hathor or the Phoenician Astarte.

State of Preservation

This valuable object underwent few interventions immediately after the discovery in 1836, which mainly consists of repairing minor damages such as lesions and detachments. During the twentieth century, conservation interventions were limited to its mounting on supports and structural consolidations. The proposed restoration has both study and conservation purposes, as well as an aesthetic one.

Restoration Procedures

- Diagnostic study of artifact
- Revision of the old bonding and consolidation systems
- Removal of extraneous deposits and products used in previous restorations
- Consolidation of fractures
- Aesthetic treatment of integrations
- Design and implementation of a new support
- Photographic documentation



Amphora and a Hundred Fragments of Bucchero



Artist: **Unknown**

Date: **Late VI century B.C. (amphora); mid VII century B.C. (fragments)**

Dimensions: **Height 38.3 cm (amphora); various dimensions (fragments)**

Material: **Ceramic**

Inventory Numbers: **17647, 20332, 20334, 20567, 20337, 20338...**

Total Cost: € 13.300,00

This conservation project is dedicated to the restoration of an amphora painted in the black figure technique by an unknown Etruscan master. It shows a rare depiction of an Etruscan chariot mounted by a charioteer holding the reins with one foot still resting on the ground. The young charioteer is beardless and semi-naked, covered only by the typical semicircular Etruscan mantle (*tebenna*).

The scene is repeated on the other side of the amphora but with the charioteer dressed in a short chiton and wielding a long rod to spur the horses. The representation of horse races and athletic competitions often occurs in the pictorial cycles of Etruscan tombs and is also found in pottery imported from Greece. Here the typical Etruscan motif is not only the mantle of the charioteer, but above all the model of the chariot with the sinuous line of the handlebar. Similar artifacts have been found dating to the middle of the sixth century B.C.

More ancient are the hundred or so fragments of pottery, bucchero and ceramics of various manufacture, which are in some cases painted and come from the the Regolini-Galassi tumulus complex in Cerveteri. This archaeological site of extraordinary historical importance and artifact richness is known for its gold artifacts,

but these assorted ceramic fragments, scrupulously collected and preserved, are waiting to be studied after their restoration so that they may further our understanding of Etruscan life in Cerveteri.

State of Preservation

These items present small fissures, cracks, and dust and debris on the surface.

Restoration Procedures

- Cleaning
- Re-composition
- Consolidation
- Structural improvements
- Chromatic adjustments
- Preservation measures
- Display platforms provided for several items
- Photographic documentation





Decorative Arts

Dr. Maria Serlupi Crescenzi



Rare Liturgical Objects

Artist: **Unknown**

Date: **XV – XIX century**

Dimensions: **Various**

Materials: **Silver, crystal, enamel, bronze, copper**

Inventory Numbers: **61792, 61771, 61868, 61860,
61946, 61869, 61865, 64206, 62909, 64207, 64321**

Total Cost: € 34.800,00



The project includes the restoration of a group of liturgical objects from the fifteenth to the nineteenth centuries. After being merged into the collections of the Christian Museum of the Vatican Apostolic Library, and then to the Vatican Museums under the *Rescriptum* of Pope John Paul II in 1999, they are now currently on display in the *Sala degli Indirizzi* (Room of the Addresses).

The first of these objects is a chalice, the sacred vessel used for the celebration of the Eucharist, in which the wine that becomes the Blood of Christ is consecrated through the ministry of the priest. Since the first Christians had to meet in private settings, the origin of the object is linked to ordinary household accessories. From the sixth century onward, however, liturgical chalices began to be made of precious metals such as gold or silver. The interior of religious chalices must always be gilded, as in this example.

The silver chalice is engraved, embossed, chiseled and gilded. It has a hexagonal base and its stem is decorated with six disks of engraved silver representing the half-length figures of the Virgin and Child, St. Peter, St. Paul, two Saints (one with clasped hands and the other carrying a book and a palm), and the Mystic Lamb, one of the most widespread Christian symbols pictured here with the banner and cross in reference to the

Resurrection. The chalice was acquired in 1812 by the Augustinian friars of Santa Maria del Popolo in Rome, who then passed the object to the Christian Museum. The chalice is matched with a lid of gilded silver, with the engraving of a half-length figure of the Savior with a halo and his arms crossed on his chest. The chalice and the lid are the work of a Roman goldsmith and can be dated to the first half of the fifteenth century.

A pair of small flasks with a tray, which came to the Christian Museum in 1935, come from the sacristy of the Sistine Chapel. The items are marked with the inscription: *A. F. SS. (Sacri) PP. (Palaces) AA. (Apostolic) June 1837.*

These crystal flasks, shaped like a carafe, are exquisitely decorated with engraved plant motifs and embossed and gilded garlands in silver. The spout ends in the form of a bird's head. The lid is flanked by a pair of winged *putti* that support a papal tiara; on the front of the flask, as well as on the oval tray on which they rest, appears the emblem of Pope Gregory XVI Cappellari (1831-1846). The tray, dated 1837, was created by Antonio Cappelletti, active in Rome between 1803 and 1838.

The flasks are two small sacred vessels designed to contain wine and water. Originally, the wine for mass was offered by the faithful, who brought it personally to the altar in containers returned

to them by the deacon after having poured it into the chalice. Eleventh century sources begin to mention a pair of flasks containing water and wine which, resting on a small tray next to the *manutergio* (small cloth for drying the hands), were placed during the rite within an appropriate niche or above a small table at the altar.

Also from the sacristy of the Sistine Chapel are the *palmatorium* and the incense pot. The silver *palmatorium*, a small portable candlestick that was generally used by high-ranking prelates for liturgical readings during ecclesiastical ceremonies, is embossed, gilded, and engraved with a coat of arms of a domestic





prelate. It is the work of Felice Sanini, a silversmith who was active in Rome between 1747 and 1787 and known for his large altar cross and two candlesticks made for the church of the Jesuits of San Rocco in Lisbon commissioned by King John V.

The incense pot, gilded with silver and engraved with scenes of the Passion on the lid, is the work of the Roman silversmith Stefano Fedeli of the mid-nineteenth century.

The architectural tablet called a *pace* (used for the blessing of peace) displays a richly figured frame and bas-relief of the *Pietà* at the center. The object was used to bring peace, or the kiss of peace, before Communion to the choir and to certain participants in the Mass. This example, made by an anonymous silversmith, dates back to the second half of the sixteenth century.

Previously mentioned in the inventories of the Museum of Christian Antiquities of 1760 and 1762, is the gilded bronze cross of the fifteenth century. With a modern frame of gilded metal, the bronze cross is decorated with etchings of the crucifixion and the symbols of the four Evangelists along the edges.

This valuable silver cross is engraved with St. Nicholas and His Three Small Daughters, Assumption of the Virgin,

St. Michael the Archangel, and a Holy Bishop, all merged with the figure of Christ. The cross is the work of a silversmith in the mid-eighteenth century. The item displays a dedication to the Canon Camillo Ciogni on the cross arm. This item is part of the donation by Carlo Antonio Barocchi to Pope Benedict XVI (2006).

Furthermore, in the storage of the Christian Museum is a precious model of Giotto's famous *campanile* (bell tower) that today stands in Florence. The model is made of silver filigree and is signed and dated, "Stefano Beretta. Eseguito a Roma dal 1877 al 1879".

State of Preservation

These liturgical objects show strong oxidation corrosion and degradation caused by the natural alteration of the metal alloys and the thermo-hygrometric conditions in which they were preserved.

Restoration Procedures

- Degreasing and cleaning with ketone solvents
- Immersion in Rochelle salt
- Final cleaning with calcium carbonate powder
- Material consolidations
- Rinsing and drying
- Final protective varnish
- Photographic documentation

Tunic of “St. Peter” from the Sancta Sanctorum

Artist: **Unknown**

Date: **ca. III or IV century**

Dimensions: **130 x 183 cm**

Materials: **Wool and linen**

Inventory Number: **61307**

Total Cost: € 43.900,00



The tunic comes from the treasure of the Sancta Sanctorum, the private chapel of the Popes located in the ancient Patriarchium of the Lateran, official residence of the pontiffs from the first half of the fourth century until the transfer of the papacy to Avignon (1309-1377). On returning to Rome, the edifice had become unusable, and the Popes moves their residence to the Vatican, initiating the construction of the Apostolic Palace, and progressively increasing the complex in the following centuries.

Originally dedicated to St. Lawrence, in the ninth century the chapel was renamed the Sancta Sanctorum ("The Holy of Holies"), indicating the presence of numerous venerable relics of saints, safeguarded in an ark of cypress wood commissioned by Pope Leo III (795-816). It was protected by two thirteenth-century bronze doors and enclosed under the papal altar in a massive iron cage.

The ark had not been opened since 1521; Father Hartmann Grisar was able to view its contents in 1905, revealing a priceless treasure of reliquaries of gold, silver, ivory, and precious wood: cases, crosses, ciborium, textiles, embroidery, parchments, miniatures, and enamels.

The reliquaries, as well as the textiles, were transferred to the Christian Museum of the Vatican Library in

1906, then to the Vatican Museums in accordance with the *Rescriptum* of Pope John Paul II in 1999.

Among the various textile fabrics from the treasure of the Sancta Sanctorum are two robes, a chasuble and a tunic, inscribed in medieval inventories as belonging to St. John the Evangelist and St. Peter.

The ancient tunic could be presumed to be that of St. Peter, but the identification cannot be substantiated on historical basis. The article is made of linen mixed with wool; it is almost rectangular in shape, with white decorative lines present on the sides, sleeves and neck. Two strings are sewn on the right side of the tunic and on the wrist. Triangular sleeves are sewn and open under the arm. The simple "T" shape and the type of fabric refer to the models in use in the eastern Mediterranean area from the first to the fourth centuries and are depicted in ancient catacombs paintings.

String cords were added at the ends of the sleeves; these were for the exhibition of the relic. In Rome, there were relics of fabrics that had become the object of veneration since the early Middle Ages, as they were considered parts of clothing worn by Christ, the Virgin or the saints. Others, after touching venerated sepulchers, acquired sacred value as "contact" relics. The



presence of numerous cuts on the tunic is attributable to the practice, widespread in ancient times according to testimonial sources, of cutting off portions of the cloth to be distributed as relics.

State of Preservation

The tunic, which has wool and linen blend, has been covered with an added red fabric. It is currently framed in glass. There are also many holes, deformations (such as wrinkles and raised areas), fabric warping and stains. On the whole surface there are discontinuous fragments.

Restoration Procedures

- Precise micro aspiration system for front and back
- Removal of previous restorations
- Restoration through vaporization
- Preparation for an adequate additional fabric
- Base dyeing
- Measures to strengthen item by stitching torn and missing areas from the additional fabric
- Creation and implementation of a filler fabric so as to give three-dimensionality to the original tunic
- Photographic documentation

Celestial Globe by W.J. Blaeu

Artist: **Willem Janszoon Blaeu**
(Alkmaar, 1571- Amsterdam, 1638)

Date: **1640**

Dimensions: **Height 108 cm; circumference 67 cm**

Materials: **Print with traces of color and gilding;**
meridian: brass; base: black wood, ivory

Inventory Number: **70158**

Total Cost: € 27.000,00



Willem Janszoon Blaeu was a famous cartographer and manufacturer of Dutch mathematical and astronomical instruments. He learned the fundamentals of cosmography, geography, and the construction and use of astronomical instruments as a pupil of the famous Danish astronomer Tycho Brahe.

He returned to his home in Amsterdam, where he soon distinguished himself as a manufacturer of globes and instruments of astronomy, then as a cartographer and printer. His first dated work was a terrestrial globe (1599), followed in 1603 by a celestial globe of equal size. Later, he gave the public a much larger pair of globes (with a circumference of 2.16 meters) of which there were several reprints.

He was appointed Cartographer of the Republic in 1633 and he founded his cartographic workshop Blaviana in 1625, associating his sons Giovanni and Cornelius. His work was so successful that the State General obliged the commercial companies with traffic in India and the merchant ships to use the Blaeu maps. Their outstanding production, printed in the major languages of Europe and widely imitated, also included the contributions of scientists and geographers. Among his numerous works worth noting are the *Appendix Theatri A. Ortelii et Atlantis G. Mercatoris continens*

tabulas geographicas diversarum orbis regionum nunc primum editas cum descriptionibus (1631), the collection of 103 maps serving as supplements to the two most famous atlases of the time, which increased to later editions, thus forming the nucleus of the major collection entitled *Theatrum Orbis terrarum sive Atlas Novus* (1635).

The construction of the first celestial globes dates back to the Greeks, returning only at the end of the first millennium in the Arab world, from which it spread throughout Europe in the fifteenth century. Globes were used both to indicate the positions and movements of the celestial bodies as well as an aid for navigation.

The first globes were engraved or painted directly on the spherical support up until the end of the sixteenth century, when the images were printed on paper. These were broken down into strips, segments that branched out to the point of the poles, widening in proportion to the equatorial line in order to faithfully render the spherical surface. The strips were glued to the globe, consisting of a round papier-mâché and plaster-lined wooden armature to create a uniform surface, supplemented by the Meridian Ring: it was mounted on the connecting axis between the poles, with an inclination of about twenty-three degrees, indicating the plane of the Earth's orbit. The

wooden ring on the horizon has a paper circle indicating the months and zodiac signs and is supported by three wooden legs in an English-style mounting (there are four legs in the Dutch type).

Globes were useful scientific instruments and at the same time works of valuable artistic quality. Globes were generally arranged in pairs (terrestrial and celestial) to ornament the libraries of monks, scholars, princes and sovereigns. The globe in question, signed and dated, is a pendant with a terrestrial globe (Inv. 70157) coming from the Chigi collection. It was bought by the Italian State in 1918 and donated to the Holy See, merging into the collection of the Vatican Apostolic Library in 1923 from which it passed to the Vatican Museums in accordance with the *Rescriptum* of John Paul II in 1999.

State of Preservation

The globe is in a precarious condition of preservation, largely caused by a previous restoration that was poorly executed. There are lesions in the structure, which is made of wood, papier-mâché and plaster; these were repaired using plaster and improper glue, resulting in new splits that spread over the entire surface and particularly in the attachment areas to the pins of the supporting structure. The paper surface has missing portions and a general yellowing of the color due to

the alteration of the varnish, making the engraving illegible.

Restoration Procedures

- Dusting and anoxic disinfestation
- Elimination of the old restorations in plaster and glue and new plastering with materials suitable for preservation
- Recovery of the original shape of the globe
- Elimination of overpainting
- Reparation of the various gaps, pictorial retouching and color toning of paper
- Reparation of the gaps in the horizon ring and pictorial retouching
- Restoration of the wooden support
- Photographic documentation



Medieval and Byzantine Art

Dr. Adele Breda



Madonna of the Childbirth



Artist: **Unknown, Florentine**

Date: **ca. 1375 – 1380**

Dimensions: **106.5 x 58.5 cm**

Materials: **Tempera and gold on wood panel**

Inventory Number: **40520**

Total Cost: € 11.400,00

On a golden background adorned with an original golden frame is a majestic young woman with blond hair representing the Virgin. A white dove, representing the Holy Spirit, hovers above the scene and releases three distinct rays of golden light. The Virgin's drapery greatly contributes to the majesty of this vision. She is dressed in a silken blue cape with a golden hem, a rose-colored gown decorated with delicate gold stars, and tight belt worn under her chest that underlines her advanced stage of pregnancy. Each of these pieces is meticulously decorated with great detail.

On her chest the Virgin wears a locket composed of sun rays. In her left arm she holds the scriptures beautifully bound in a red cover with gold binding. The presence of the scriptures conveys the Word of God and its role in the Virgin's pregnancy. The sun and twelve stars that surround the Virgin and the golden decorations on her garment allow art historians to identify this depiction of the Virgin as the *Virgo amicta Solis* that appears in the the Apocalypse of John. The woman in this biblical episode appears pregnant and "surrounded by the Sun and with the moon under her feet and a tiara with twelve stars on her head." Since the medieval period, exegesis has linked the "Woman of the Apocalypse" to a theology of the Virgin freed from original sin in becoming the mother of Christ.

The painting displays a harmony between its spiritual and material aspects. In addition to the naturalistic image of the pregnant Virgin and the scriptural references to the divine pregnancy and Immaculate Conception, there are also allegorical representations of her virtues. The Virgin, depicted as the *Virgo Virtutum*, is surrounded by eight virtues that take the form of seraphim. These angels represent the three theological virtues and the four cardinal virtues. An additional angel has been added for the purposes of maintaining symmetry in the image.

On the left-hand side of the painting are the theological virtues: Charity depicted with a cornucopia and flame, Faith with a cross and chalice, Hope raising its arms in exaltation, and Prudence, who presents a disquieting image of two faces and holds a snake that refers to the Gospel of St. Matthew (10:16): "prudentes sicut serpentes." The cardinal virtues appear on the right-hand side of the painting. To the right of the Virgin's shoulder hovers the virtue representative of her most important quality of Humility. This virtue enacts a gesture of shyness by concealing herself with her veil. Positioned next to Humility is Strength wearing lion fur and holding a column, both of these items referring to the biblical story of Samson. Beneath Strength there is Temperance,

depicted pouring content from one vase to another. Justice, beneath Temperance, is shown with a sword and the devil chained at its feet.

Information on the painting's origins are well known due to a written and glued cartouche on the back side of the painting by the former owner Lamberto Cristiano Gori. Gori acquired the work 1772, believing it to be a work of Cimabue. Gori states in his writings that the piece was originally located on the altar of a small chapel in an abandoned suburban villa, and that it was used for private worship. In 1842, the painting was acquired by the Vatican Apostolic Library Sacred Museum, and in 1908 it was moved to the Vatican Museums galleries.

During the fourteenth century, naturalistic images of the Pregnant Madonna became popular in art produced in Tuscany. These depictions of the pregnant Madonna often personified the presence of the Divine, an artistic phenomenon that began in the twelfth century that can be seen in this painting with the anthropomorphic forms taken on by the virtues. During the twentieth century, some critics attributed the painting to several different Florentine painters of the fourteenth century such as Agnolo Gaddi, Giovanni del Biondo, Bernardo Daddi and Cenni di Francesco.

The naturalistic rendering of the female form, the representations of the virtues well-illustrated with their allegorical objects, the refined gilding process used for the gold elements, and the shape and surrounding frame of this image represent new trends in pictorial representation which spread in Florence at the end of the fourteenth century.

State of Preservation

The wooden panel presents several fissures and holes (due to the presence of insects) and the original frame is in very fragile conditions. The painted surface presents color detached from several areas. The entire surface is covered with dust and debris.

Restoration Procedures

- Anoxic Treatment
- Consolidation of wood panel
- Restoration of frame
- Cleaning and consolidation of the pictorial surface
- Creation and implementation of new support for work that will enable conservation of the painting and frame
- Aesthetic retouching of pictorial surface
- Application of protective varnishes
- Photographic documentation

Christus Patiens Crucifix

Artist: **Unknow, Italian**
Date: **Early XIV century**
Dimensions: **Height 160 cm**
Materials: **Polychrome carved wood**
Inventory Number: **42382**
Total Cost: € 23.150,00



The ancient provenance of this crucifix is unknown. The item was donated to the Vatican Museums by Pope Paul VI (Montini, 1963-1978) in 1978. The work belonged to a group of medieval and Renaissance wood sculptures acquired from the antiques dealer Nella Longari in Milan through the interest of his personal secretary Don Pasquale Macchi.

The crucifix is depicted according to the iconography of the *Christus Patiens*: dead and hung on the cross with 3 nails, the feet overlapping and pierced by a single nail. This typology of the dead Christ favors the aspect of the humanity of Jesus, emphasizing not so much his victory over death, but the sufferings he endured as a man during the Passion and ending by his dying on the cross to redeem

mankind from sin. Such images, larger than life, brought believers closer to the incarnate and suffering God. For this crucifix, the head is resting on the left shoulder, with closed eyes and mouth abandoned in the sleep of death. On the head of Christ rests the crown formed by two intertwined branches, now almost completely missing their thorns. The face expresses silent pain; the body is slender, built without pronounced muscular structure.

The body was not arched on the cross (now lost), but rather straight; the same applies for the legs, which are rigidly closed without touching each other except at the point where the feet overlap. The feet are very damaged from the weight of the wooden statue, and the nails that affixed the sculpture

to the cross. It is attested that during the Middle Ages some crucifixes possessed a particular device on the shoulders and had movable arms. This suggests a special use for the sculpture during Lent. For the celebrations of Good Friday, the sculpture was removed from the cross and placed in the crypt. The arms of the crucifix seem too well preserved to be of the original workmanship. This is evident when comparing them to the extremely damaged feet.

The restoration will provide an opportunity to explore these aspects and to verify the cultural heritage of the sculpture: the modeled refinement and realistic content for the anatomy seems to lead to the identity of an unknown carver in central Italy, perhaps Tuscany, at the beginning of the fourteenth century.



State of Preservation

The conservation of the piece is provisional both for the state of its wood and for its painted surface. The wood has been ruined by xylophagous insects. The pigment blend not only has a soiled surface, but cohesion problems concerning the camotta technique.

Restoration Procedures

- Wooden framework consolidation
- Restorations of missing parts
- Pigment blend consolidation
- General cleaning
- Final polishing
- GRS analysis
- Photographic documentation

Coronation of the Virgin with Angels and Saints

Artist: **Jacopo di Cione (Florence, 1325–90)**
(in the style of)

Date: **ca. 1375**

Dimensions: **115.8 x 63.5 cm**

Materials: **Tempera and gold on wood panel**

Inventory Number: **40008**

Total Cost: € 21.300,00



The canonical Gospels do not offer us any details about the last moments of the life of the Virgin: her death, her Assumption to heaven, and her coronation. On the contrary, beginning in the second century, these events were narrated in rich detail in the apocryphal Gospels, and were the object of meditation of the Fathers of the Church and of theologians during the Middle Ages.

In the thirteenth century, the image of the Coronation of the Virgin became an autonomous subject in Gothic sculpture when depicted in the portals of the cathedrals of northern Europe. An example from the early thirteenth century is seen in the splendid bezel frame in the north portal of the Cathedral of Chartres.

The same theme spread to Florence in the second half of the fourteenth century. An example is the central panel of the polyptych then in the church of San Pier Maggiore in Florence (now at the National Gallery in London) commissioned in 1370 by Niccolò di Pietro Gerini and executed by the school of Jacopo di Cione.

Perhaps the coronation presented here originally constituted the central element of a triptych, as suggested by the presence of a rich frame at the top of the panel, which is missing on the lateral sides. The reliability of this hypothesis will be explored during restoration.

The work is attributed to a post-Giotto Florentine master active in the last decades of the fourteenth century, who has yet to be definitively recognized. Critics have proposed the identity of this artist to be the same Jacopo di Cione, or an autonomous master conventionally called "Master of the Vatican Coronation" or the so-called Master of the Predella of the Ashmolean Museum.

In the gilded background of the panel are silhouettes of the figures of Christ and the Virgin, enclosed in an almond-shaped sphere framed by four blue Cherubim and four red Seraphim. In the lower area, on a beautiful tiled floor designed in perspective, St. John the Baptist and St. Bartolomeo can be seen on the right, and behind them a deacon and a saint (perhaps Stephen

or Lorenzo, and Catherine of Alexandria). On the left in the foreground are saints Peter and Paul, Galgano and Augustine. Two musician angels kneel in the center. In the predella, a dying Christ represented, in the typology of *Vir Dolorum*, is surrounded on the left by St. Francis of Assisi and St. John the Baptist, and on the right by the Virgin and St. Mary Magdalene. Two heraldic unidentified coats of arms are painted on the edge of the pictorial field.

The painting was in the collection of the Sacred Museum of the Vatican Library from the year 1888 (Inventory of Carlo Descemet, showcase I IV, N. 206) and was transferred to the Vatican Pinacoteca in 1909. The original provenance remains unknown. Its dimensions and typology indicate that it was destined for a noble chapel or small private altar.

State of Preservation

This painting needs a complete surface cleaning and retouching because of the oxidation of the original varnish. The surface appears to be slightly damaged with various fissures and cracks.

Restoration Procedures

- Consolidation of wood panel
- Cleaning and consolidation of the pictorial surface
- Aesthetic retouching of pictorial surface
- Application of varnishes
- Photographic documentation

Enthroned Madonna and Child

Artist: **Unknown, Italian**
Date: **Early XIV century**
Dimensions: **Height 84 cm**
Materials: **Polychrome carved wood**
Inventory Number: **42380**

Total Cost: € 17.700,00



This antique wooden statue depicting an enthroned Madonna and Child came to the Vatican Museums in 1978 as a gift from Pope Paul VI (Montini, 1963-1978). The work was part of a group of medieval and Renaissance wooden sculptures purchased in Milan from the antiques dealer Nella Longari, but their original provenance is unknown. The status of its conservation is damaged: the Virgin lacks part of her right arm and her crown. Most glaringly, the Christ Child is missing his head.

Such a critical state of preservation is unfortunately common in medieval wooden statuary precisely because of the fragility of its constituent element, – wood – and the age of the artifacts. This means that, with the passage of time, artifacts that were damaged or that no longer appealed to the taste of the devoted were abandoned in sacristies or storage deposits, and often ended up on the antiques market. This was probably the case for this work.

This statue is part of a typology that was common in the eleventh and twelfth centuries and continued up the beginning of the fourteenth century (the date of this statue). These centuries preferred hieratic representations of

the Virgin – those in which the Virgin is shown as a queen with veil and crown, covered by a large cloak, and seated on a throne with the Christ Child supported on the left arm and resting on her lap.

Medieval theology intended to represent the divine incarnation of Christ and the figure of the Madonna as the Mother of God. The Virgin was also associated with Divine Wisdom, alluding to the throne of Solomon (I Kings 10, 18-20), and also as a dispenser of justice. Above all, however, she is the *Sedes Sapientiae*, the concurrent receptacle and throne of Divine Wisdom.

As a queen, it is possible that the Madonna originally held a scepter, while the Christ Child was often depicted in the act of blessing or holding a globe. At present, it is only possible to present these hypotheses in the light of comparisons with similar works diffused in the central regions of Italy that have reached us in better conditions.

In this regard, it is particularly important to restore this antique sculpture, which is a valuable testimony to art and faith as an object of devotion, as well as an expression of medieval theological thought.

State of Preservation

The conservation of the piece is provisional both for the state of its wood and for its painted surface.

The wood has been ruined by xylophagous insects. The pigment blend not only has a begrimed surface but also has cohesion problems concerning the camotta technique. The sculpture lacks the right hand of the Virgin and the Christ Child's head.

Restoration Procedures

- Wooden framework consolidation
- Potential restorations for missing parts
- Pigment blend consolidation and preparation
- General cleaning
- Stucco work and painting restoration
- Final polishing
- GRS analysis
- Photographic documentation

Saints Paola and Eustochium

Artist: **Master of the Straus Madonna**
(Florence, ca. 1385 - 1415)

Date: **Late XIV - early XV century**

Dimensions: **40001: 94 x 35 cm; 40003: 95 x 36 cm**

Materials: **Tempera and gold on wood panel**

Inventory Numbers: **40001, 40003**

Total Cost: € 32.100,00



These two valuable paintings once constituted the side compartments of a triptych that was dismembered and whose central element was lost. The veiled woman, who wears an anachronistically dark dress and cloak recalling the dress of the Poor Clares, is the noble Roman matron Paola (347 – 406). She belonged to the Roman *gens Cornelia* and at age 15 she had married Senator Tossozio, with whom she had five children. When her husband died in 379, she retired to the Aventine Hill in Rome together with other widows to devote herself to prayer and penance. At that time, St. Jerome came to Rome and the widows hosted him nearby. Under the guidance of the Saint, who was engaged in the Latin translation of the Bible from ancient versions in Greek and Hebrew, Paola and her daughter Eustochium devoted themselves to the study of the Holy Scriptures. When St. Jerome went back to the East, they followed him. After an initial stay in Antioch, the two women visited the sacred places in Palestine, then, going to Egypt, they became interested in the life of the hermits. Finally, they settled in Bethlehem where Paola founded two monasteries and remained until her death.

The Vatican portrait of Eustochium shows her dressed according to the fashion of the time, with an elaborately embroidered white dress decorated with a motif of birds amongst

intertwined plants. St. Jerome dedicated the 22nd Epistle and its eulogy on virginity to this young woman who had followed her mother on the pilgrimage. She, in fact, displays a scroll with the inscription: "AUDI, FILIA, AND (T) VIDE (ET) INCLINATES AUREM TUA (M) AND OBLIV (I) SCERE POPULU (M) TUUM (ET) DOMUM PATRIS TUI (ET) CO (N) CUPISCET REX DECORE (M) TUU (M) [Listen, daughter, look, give ear: forget your people and your father's house; the king is in love with your beauty]. It is Psalm 44 (vv. 11-12), with which Jerome begins the 22nd Epistle.

One can hypothesize that in the central panel there was a Madonna with Child surrounded by Saints, among which St. Jerome was certainly represented.

The name of the elegant painter to whom we owe these paintings is unknown. He was commonly called the Master of the Straus Madonna after his *Madonna with Child* (1395 ca.), once part of the Straus Collection of New York, now in the Fine Arts Museum of Houston in Texas. This work provides a nucleus around which art historians have gathered a core of works attributed to his hand.

The artistic patrimony of the painter took place in Florence between 1385 and 1415, where he was probably trained in the circle of Agnolo Gaddi. Shared ornamental elements are found in his repertoire and in that of Lorenzo

Monaco, although the personalities of the two artists are very different. On the contrary, the Master of the Straus Madonna is similar to that of Spinello Aretino, making him one of the most up-to-date protagonists of the Florentine late Gothic culture. These Vatican panels show us two images of ideal women with clear contours that stand out on the gold background, the flesh painted in a delicate and suffused chiaroscuro, and the clothing that characterizes the widow and her elegant daughter covered with elaborate decorative motifs and folds. The reference to the Epistle of St. Jerome shows attention to patristic sources and brings to the world of Christian spirituality a princess who seems part of a fairy tale.

State of Preservation

The current state of conservation for these pieces is fragile given the state of the wood and the painted surface. Several fissures are visible on the painted surface.

Restoration Procedures

- Consolidation of wood panel
- Reintegration of missing parts and restoration of fissures
- General cleaning
- Final polishing
- GRS analysis
- Photographic documentation



Stories of the Passion of Christ

Artist: **Master of the Trevi Crucifix**

Date: **ca. 1310 - 1320**

Dimensions: **Each element measures: 40108: 33.8 x 34.3 cm;
40109: 35.5 x 34 cm; 40110: 39.1 x 35 cm; 40111: 36.6 x 34.9 cm;
40112: 34.1 x 33.4 cm**

Materials: **Tempera and gold on wood panel**

Inventory Numbers: **40108-9-10-11-12**

Total Cost: € 23.600,00



The five paintings, depicting the *Kiss of Judas*, the *Flagellation*, the *Crucifixion*, the *Deposition* and the *Resurrection*, belonged originally to an altarpiece, since deconstructed, illustrating the *Stories of the Passion of Christ*. We do not know the church for which they were originally conceived. The earliest information for this work dates back to 1867, the year in which they are documented in the Sacred Museum of the Vatican Apostolic Library. By then, the dossal (frontal section of the altar) had already lost its antique frame. Its height could have varied between 40 and 45 cm, given the different elements distributed in scale towards the center. The scenes were separated by painted columns, suggested by the presence of the remaining semi-columns on the sides of each compartment.

The dossal bears great witness to monastic spirituality produced by the hand of an unknown painter, conventionally called the Master of the Cini Diptych as well as Master of the Poldi-Pezzoli Diptych, named after the collection or the museum containing his works. The current name "Master of the Trevi Crucifix" is derived from another of his works: a large painted sculptural crucifix preserved in the Church of San Francesco in Trevi, near Spoleto.

Having been steeped in the innovative art of Giotto in the workshops of Assisi, the painter was active in Umbria

perhaps already at the end of the thirteenth century and later in the second quarter of the fourteenth century. His style is distinguished by great refinement and the incorporation of Gothic motifs with the local figurative language of the culture of the Alps. The focal point of the composition is the scene of the *Crucifixion*, in which the painter represents only the essential figures: Christ, Mary, John, two angels, and the figure of a friar kneeling at the foot of the cross, a mute and timeless witness of the drama.

Christ is crucified with three nails on a cross in the shape of a "T." His head is reclined, his eyes closed, and according to the typology of *Christus Patiens*, he has already passed away. Blood flows abundantly from the wounds on his forehead, from the sores of his hands and feet and from the wound in his side. The cross is planted on a small mountain, Calvary or Golgotha, which contains a cave with a skull. According to tradition it is that of Adam, the first sinner. Over the mountain flows the redemptive blood of Christ, the promise of salvation for all believers. The trauma of the Virgin's sorrow is made visible by the dissonance between the dark mantle that envelops her and her pale face and hands that open in a gesture of abandonment. The faithful who gathered in prayer before the altar dossal were so emotionally involved in the aesthetic experience of the work



that they physically scarred the figures of the wicked who were against Christ; this is evident in the first two scenes where the faces of Judas, the soldiers and the flagellators were heavily damaged centuries ago.

State of Preservation

Wood panels from this period are rarely in good condition and, following a primary analysis, it seems that the support system aimed at preserving this panel from its back side did not work properly: each compartment shows one or more cracks, raised areas, and missing colored fragments from the painted surface. Based on a close analysis, the work appears to be damaged due to previous cleaning procedures that provoked the loss of glazing, especially on faces and on garments. The surface was restored not only to fix holes but also to



harmonize areas showing remarkable chromatic differences. The surface erosion, like the oxidized varnish coating, was provoked by changing restorations executed over years.

Restoration Procedures

- Consolidation and application of a protective coating (*velinatura*) on the painted surface so as to work on the support
- Removal of protective coating after the restoration of wooden elements
- Cleaning of painted surface
- Filling of holes using Bologna gypsum and glue
- Painting restoration with Gamblin watercolors and varnishes
- Final painting
- Photographic documentation

Icons from the Tower of Pope John XXIII

Christ Pantocrator (A)

Mandyliion (B)

Virgin Hodegetria of Smolensk (C)

Christ Emmanuele (D)

Total Cost: € 13.000,00

Christ Pantocrator

Artist: **Unknown, Russian**

Date: **Second half of the XIX century**

Dimensions: **30.5 x 25.5 cm**

Materials: **Oil on panel, silver and gilded metal, polychrome enamels**

Inventory Number: **44880**



(A)

This precious Russian icon of Christ Pantocrator is made up of two elements: a wood panel painted in oil and a golden silver metallic covering, called a *riza*, richly decorated with polychrome enamels whose refined ornamentation reveals the professional level of the silversmith who created it. The *riza* outlines parts of the underlying image, leaving only the face and hands of Christ uncovered.

The hieratic image of the Savior, frontal and half-figured, has a divided beard and long hair parted in two locks. It is in the iconographic type called *Pantocrator*, a Greek word meaning: “He who sustains all things in himself” indicating that Christ, the Incarnate Word, is the omnipotent Sovereign and Ruler of the universe. The origin of this iconography is linked to the vision of the prophet Ezekiel (Ez 1: 26–28), but above all the artist intends to portray the dogma of Christ’s equality with the Father, proclaimed in the First Ecumenical Council of Nicaea in 325 and represented in early Christian art.

The Christ Pantocrator, in fact, is one of the most ancient and widespread iconographic subjects of Eastern Christianity; in Russian tradition it is also often called *Spasitel* or *Spas*, which mean Savior.

In the icon presented here, the face of Christ, according to tradition, is

surrounded by a large halo made of polychrome enamel in which are inserted the three Cyrillic letters **ѠОН**, the Slavic transcription of the Greek word **Ο ΩΝ**. This is the “heavenly” name of Christ, which alludes to the words with which God revealed himself to Moses on Mount Sinai “**Εγώ εἰμι ὁ ὢν**”, which means “I am who I am” (Ex 3:14).

Dressed in a tunic and cloak decorated with a dense vegetal motif, Christ is depicted with the right hand in the gesture of the Greek blessing, that is, with the crossed fingers that form the anagram of the name of Jesus (IC) Christ (XC). The left hand shows the open Gospel in which we read a written inscription in ecclesiastical Slavic and made of blue enamel:

**ЗАПОВѢДЬ/
НОВУЮ ДАЮ/
ВЪМЪ ДА ЛЮ/
БИТЕ ДРУГЪ/
ДРУГА АКОЖЕ/
ВОЗЛЮБИХЪ/
ВЫ ДА И ВЫ/
ЛЮБИТЕ СЕБЕ/
СЪСЕМЪ РАЗУ/
МЪЮТЬ ВСИ/**

This is a passage from the Gospel of John (13.34–35): “I give you a new commandment: that you love one another; as I have loved you, so you also love one another....”.

At the top of the two angular panels are the six Slavic letters **ИС ХРС**, which are a traditional abbreviation for the name of Jesus Christ: **ИСУС ХРИСТОС** (Iesus Xristos). The rectangular panel at Christ’s shoulder reads the inscription **Г (ОСПО) ДЪ ВСЕ**, which continues on the other side with the inscription **ДЕРЖИТЕЛЬ**, meaning “Lord Pant / ocrator”.

The technique of execution, the style and the palaeographic examination of the inscriptions makes it possible to attribute the icon to a Russian painter who worked in the “academic style.” This identity developed in Russia in the post-Petrine era in the second half of the eighteenth century, and particularly in the nineteenth century. Its birth and diffusion are due, on the one hand, to the influence of Western art and, on the other, to the activity of the painters trained at the Academy of Fine Arts, who realized the icons in the academic style using oil instead of the traditional tempera technique.

The restoration of the icon will allow the study and conservation of the painting. Furthermore, it will be possible to discover the silversmith’s technique of embossment, the quality of metal and the city of manufacture found marked on the metallic coating, thus permitting the knowledge of the year and location of where the work was made.

State of Preservation

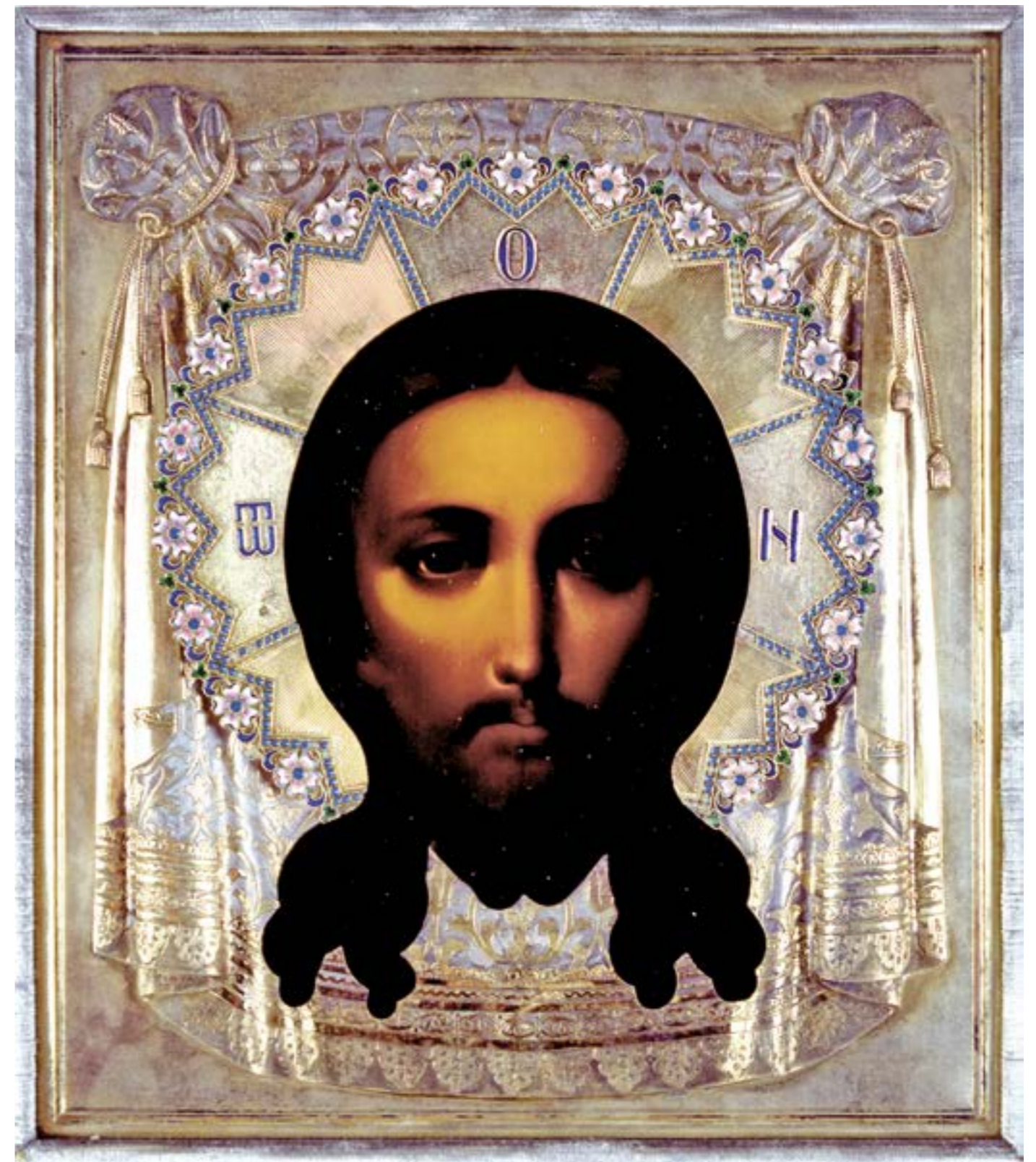
The restoration project of the Four Slavic Icons is based on the need to analyze further the wide collection in our Artworks Department, and to formulate precise, informative descriptions for each piece. These restorations, together with historical research, will allow the accurate analysis of the state of preservation of the panel paintings. Once the restoration is completed, each work will be reassembled by focusing the attention on how to analyze new protective measures for the metal covers and the paintings in order to avoid damaging contact between the metal and painting surfaces. This project will also include the study and implementation of new display methods for these works.

Restoration Procedures

- Structural consolidation
- Cleaning of metal *riza* covering
- Plastering of works
- Chromatic restoration of painted surfaces
- Application of protective paint
- Restoration of valuable metal covers (made of silver and gold), varnishes and stones
- Photographic documentation

Mandylion

Artist: **Unknown, Russian**
Date: **Late XIX century, early XX century**
Dimensions: **31 x 26.5 cm**
Materials: **Oil on panel, silver and gold with polychrome enamels**
Inventory Number: **44892**



The icon presented here depicts a particular kind image of Christ called the *Mandyllion* or the “Image of Edessa”, the latter name in relation to the origin of the lost original. According to tradition, this image was not made by human hand, but miraculously engraved by Christ on a linen handkerchief. Eusebius of Caesarea described the event in his Ecclesiastical History (fourth century) and refers to two ancient documents written in Syriac that he discovered in the archives of Edessa. He narrates that Abgar, the king of Edessa, stricken by the plague, sent a servant named Ananias to Christ, asking to heal him. The king also entrusted to the same servant the task of painting the effigy of Christ, but the attempts of Ananias to depict his face were in vain. At that point, Jesus bathed his face and wiped it with a veil, leaving the strokes of his image imprinted upon it. In Russia this typology is called “face of the savior not painted by human hand,” while in the Byzantine East it is called with the Greek name *Mandyllion*, which comes from the Arabic *Mandil*, which literally means handkerchief. The news of the miraculous event written by Eusebius was also reported by Efreem the Syrian and other historians. The most detailed

account dates back to Constantino Porfinogenito (tenth century) and resulted in an intervention of Pope Gelasius II († 1119), who proclaimed by decree that such narration was apocryphal (unproven), excluding it from the canonical texts, but without prejudice for the cult of the icon.

According to the widespread tradition in the Christian Orient, the *Mandyllion* was initially preserved in Edessa of Mesopotamia (now Urfa, Turkey). In the tenth century the icon was transferred to Constantinople, where in 1204 its traces were lost during the riots that followed the conquest of the city during the Fourth Crusade. In Russia, the narrative and the first depictions of the “face of the savior not painted by human hand” came from Byzantium at the time of the conversion of Kievan Rus (i.e. ancient Russia) to Christianity in the late tenth century.

The oldest existing Russian icon of the “face of the savior not painted by human hand” is the painted panel conserved today in Moscow, in the Tretyakov Gallery, datable to the second half of the twelfth century. This iconographic type was common

in Russia until the beginning of the twentieth century, albeit undergoing some changes over the decades. While in the oldest works only the face of Jesus was depicted, from the sixteenth century onwards the composition was enriched by the insertion of two curtain-holding angels showing the shroud with the face of the Savior.

This icon is composed of two elements: an oil painting on wood panel and a protective covering consisting of a metal plate with polychrome enamels, called a *riza*. The gilded silver metallic coating almost completely covers the panel, leaving only the head of Christ uncovered in the background of the shroud. Jesus is depicted frontally, according to the Byzantine dictates, without a crown of thorns, since the miraculous healing of King Abgar had taken place before the Passion of Christ. He has a mustache and a full two-part beard. His face is framed by long hair, ending in curls divided into two strands. He has a hieratic and penetrating gaze, which expresses both strength and sweetness. The halo has the shape of a ray surrounded by flowers in polychrome enamel. Within the halo are inserted the three letters

ΩΩΩ, transcription into Slavic of the “Heavenly” name of Christ, “*I am who I am*” (Es 3.14).

Thanks to the examination of the technique of execution and the stylistic and paleographic analysis of the work, it is possible to attribute the icon to a Russian painter operating at the end of the nineteenth century who executed it in “academic style” with oil paints, instead of the traditional tempera; this was common in the nineteenth century.



Virgin Hodegetria of Smolensk

Artist: **Unknown, Russian**

Date: **Late XVIII century - early XIX century**

Dimensions: **42 x 34 cm**

Materials: **Tempera on wood panel, silver and gold,
enamels, lapis lazuli**

Inventory Number: **44900**

This Vatican icon depicts a well-known iconographic Marian type called the *Smolensk Mother of God*, which is composed of two elements: a tempera painted wood panel and a covering consisting of a gilded metal plate decorated with enamels and precious stones in which appears the same iconographic subject. It is a “replica” of the well-known Byzantine iconographic model of the *Virgin Hodegetria*. The prototype, which was kept in the Hodegon Monastery in Constantinople, represented the *Theotokos* (Mother of God) holding the Christ Child and gesturing to Him with her right hand, presenting him to the faithful as their means of salvation. The word *hodegetria* in Greek means “she who points the way”. Both figures in this icon were represented frontally, the Christ Child, severe and solemn, raises his right hand in blessing and carries a scroll of law in his left hand. Thanks to the numerous copies and replicas derived from the original Constantinopolitan panel, the icon of Our Lady of the Way became well known throughout the Christian East.

Russian icons of this type were already known as early as the twelfth and thirteenth centuries, although it seems

that none of the Russian replicas that have survived to this day can be dated to before the fourteenth century.

With regard to the painted panel, the ancient city of Smolensk once possessed one of the “reproductions” of the Byzantine painting of the *Virgin Hodegetria*; over time the “replica” became well known and venerated by the faithful, thanks to the widespread fame of the healing power of the work. For this reason, the Smolensk panel was transferred to Moscow at the beginning of the fifteenth century and placed in the Cathedral of the Annunciation in the Kremlin. After nearly half a century and because there were several copies left in Moscow, the painting was returned to Smolensk in 1456. From the traditional type of *Virgin Hodegetria* icons, several less-faithful versions of the prototype have been made; the Vatican’s Our Lady of the Way is based on one of those copies from Smolensk and thus is a reproduction that is very close to the original Byzantine *Virgin Hodegetria*. The *riza* or protective metallic covering of the icon reveals only the figures of the Virgin and Child. The Virgin is depicted as a half-figure, wearing a blue tunic bordered by gilt edges.

She wears a *Mitella* (headdress) which is covered by a dark red *maphorion* (cloak) with wide folds. There are three almost invisible stars traditionally present on the forehead and shoulders of the mantle of Mary; traditional symbols of her perpetual virginity. Christ is depicted barefoot, wearing a blue *chitone* (long woolen tunic) and a bright red *himation* (mantle) with gold highlights. Haloes in the shape of rays are embossed on the metal plating, the crowns are decorated with precious stones and the upper area is inscribed with the typical Greek initials for the Mother of God: **Μ (ΗΤΗ) Ρ Θ (ΕΘ) Υ** (“Mother of God”). Jesus’s abbreviated Greek name: **Ι (ΗCΟΥ) C Χ (ΡΙCΤΟ)C** is written above his halo.

The stylistic analysis and the technique of execution of this work permits the attribution of the icon to a Russian painter operating in the eighteenth century.

Christ Emmanuele

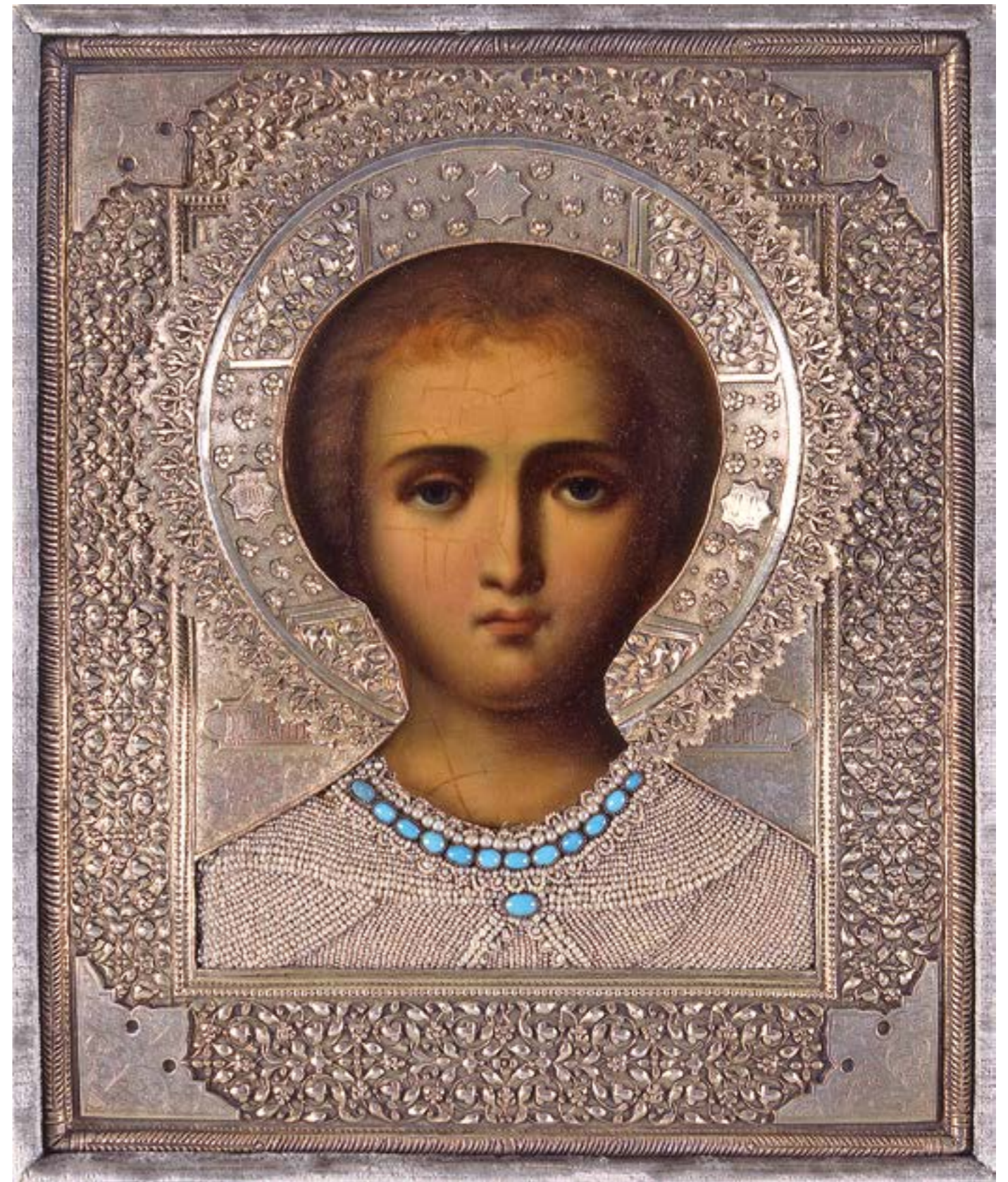
Artist: **Unknown, Russian**

Date: **Last quarter of the XIX century**

Dimensions: **27 x 22 cm**

Materials: **Oil on panel, silver metal, stones and pearls**

Inventory Number: **44895**





This valuable icon, executed in the technique of oil painting on panel, depicts the Christ Child. Only his face is revealed, the surrounding area completely covered by a richly decorated silver *riza* and with an application of fabric embroidered with small pearls on the robe and turquoise stones that form a necklace. On the silver plates flanking the portrait of Christ, one reads the *titulus* of the depicted theme, engraved in ecclesiastical Slavic:

Г(ОСПО)ДЬ СПАС ЕМАНУИЛЬ
/Lord Savior Emmanuel/

The Christ Child is represented frontally and in half-bust, with blue eyes, brown hair and uncovered neck. His broad forehead is an indication of divine wisdom, and despite his childlike appearance, his gaze is majestic. Three eight-pointed star-shaped plates in the halo, are embossed with the three Cyrillic letters **ѦОН**, a transcription in Slavic of the "heavenly" name of Christ, "I am who I am" (Es 3.14).

In Byzantine and Russian art, the typology of the Christ Child is depicted in a series of icons traditionally called "Christ Emmanuel." This iconographic subject was probably the Church's response to the Nestorian heresy, which denied the Savior's divinity before his baptism in the Jordan River. For this reason, the Christ Child is already

represented with a halo, a symbol of his divine essence, and often hold a parchment, alluding to the Incarnate Word and his teaching.

The iconography of Christ Emmanuel is above all derived from a selection of Old Testament passages drawn from the writings of the prophet Isaiah (8:8-10; 9:6-7); in the Christian tradition these prophecies refer to the figure of Christ. In fact, the name "Emmanuel" in Hebrew means "God is with us", as is found in Isaiah (Is 7:14).

The narratives of the Evangelists Luke and John have also inspired the formation of this iconographical subject in reference to the episode from the life of Christ who, at just twelve years of age, taught the doctors of the Law in the Temple of Jerusalem (Lk 2:41-50; Jn 7:14-16). Consequently, the image of Christ Emmanuel is generally considered to be that of twelve-year-old Jesus in the temple.



XV - XVI Century Art

Dr. Guido Cornini



Triptych of the Madonna and Child with Saints

Artist: **Master of Barga (Maestro di Barga)**
(Lucca, first half of XV century)

Date: **ca. 1440**

Dimensions: **Central panel: 139.9 x 66.6 cm;**
side panels: 132 x 65 cm each

Materials: **Tempera and gold on wood panels**

Inventory Number: **40246**

Total Cost: € 62.400,00



This valuable triptych with its arched compartments, originally from the altar of St. Acocio in the Church of Santa Maria Maddalena in Pesaro, arrived in the Vatican after it was sold to unknown persons in the commune of Pesaro around 1861. Documentation began in 1909, the year in which it was exhibited in the first room of the Pinacoteca of Pius X.

The central panel depicts the *Virgo Maiestatis*, the enthroned Madonna surrounded by adoring angels, following an iconography of Byzantine derivation that exalts the role of *Sedes sapientiae* and the image of the church. She supports the Christ Child, whose purplish robe emphasizes further the essence of royalty as does the red brocade drapery embroidered with gold in the background.

All along the base of the triptych runs an inscription in lowercase Gothic lettering "SCO †ACOCIO† SCO †GIOVANNI† / †MADONA† SCA †MARIAT† / SCA †MAGARITA† SCA †M †MADALEA†", which is essential in the identification of the saint with clasped hands depicted in the left lateral compartment as St. Acocio. The veneration of this Roman Legionary, who converted and baptized the ten thousand martyrs of Mount Ararat, the soldiers of the army of Hadrian who were massacred by the emperor for joining the Christians, is in fact very rare in Italian art, and therefore has a precise and peculiar iconographic connotation. Well codified

is the figure of St. John the Baptist beside Acocio, with his characteristic camel hair garment, the subtle cross of rushes and the flowing script "Ecce: Agnus: Behold the Lamb (of God)": T", portrayed in the traditional gesture of pointing to the Christ Child. The two saints of the right lateral compartment are easily recognizable due to their visual attributes that distinguish them in Christian tradition: St. Margaret of Antioch, protector of pregnant women, has the winged dragon at her feet that swallowed her during her captivity. In her right hand, she holds the cross that she used to cut herself out of the dragon's belly and emerge unharmed. St. Mary Magdalen bears the ciborium containing the fragrant oil with which she anointed the feet of Christ.

The triptych, initially conceived as a work by a painter from the Marche, was correctly attributed in 1973 to an unknown painter trained in Lucca and active in the first half of the fifteenth century: he is commonly called Master of Barga and is the author of a small group of works scattered across central Italy. The composition is still that of the fourteenth century, and the refined architecture of the work composed of thin spiral columns and arches crowned with a sinuous pattern of acanthus leaves reveals a link to international Gothic models. The Gothic influence is also present in the



profusion of gold and the preciousness of the robe of St. Acocio and the fabric behind the Virgin. Furthermore, the figures retain a hieratic composure and an elegant archaic flexuosity, revealing of a knowledge of modern spatial and anatomical achievements that were becoming trends in Renaissance painting.

State of Preservation

A dark and heavy varnish alters the painted and gold surface areas, under which there are redecorations from previous restorations. The wooden support of the three panels contains many cracks near the planks' junctions and along the panels' sides. Some chromatic raisings can be found on the painted surface, whereas larger

irregularities on the surface are caused by the presence of the original nails. Several noticeable holes caused by insects are present both on the wooden frame and on the panels.

Restoration Procedures

- Anoxic treatment
- Disassembly of panels
- Restoration of cracks
- Realization of a new structure to support the triptych
- Consolidations of raised areas
- Cleaning of golden and painted surface
- Stucco work on missing parts
- Chromatic restoration of golden and painted surface
- Final painting
- Photographic documentation

Apse of the Church of San Pellegrino

Artist: **Unknown, Roman**
Date: **ca. IX - XVII century**
Dimensions: **ca. 20 square meters**
Materials: **Fresco**
Total Cost: € 16.800,00



This project concerns the restoration of the frescoes located in the apse of one of the most important churches in the Vatican City State, the Church of San Pellegrino. This church is located inside the Vatican City along the eponymous street that coincides with the last stretch of the ancient *Ruga Francigena*, the road travelled by pilgrims arriving in Rome to the *Limina Apostolorum*. Before the construction of the Vatican City walls, this road led to St. Peter's Square through the Viridaria gate. In 1653, Pope Innocent X (1574-1655) granted the use of this church with its attached cemetery to the Swiss Guard. In 1977, it was entrusted to the Corps of the Gendarmerie.

Behind the baroque facade, with its twentieth-century effigy of its patron saint, lies one of the oldest and most intriguing pieces of Vatican architecture. The small one-room church, with its irregular trapezoidal plan terminating in a semicircular apse, preserves a fascinating mixture of architectural elements and decorative schemes representing various periods. These diverse structural elements permit the retracing of its different phases of construction. The first documentary evidence of the existence of the *Oratorium Sancti Peregrini* dates back to the pontificate of Leo III (795-816), who almost certainly commissioned the construction of the original nucleus. Traces of this period remain evident

in the constructive typology of the perimeter walls, which are composed of overlapping rows of volcanic rock blocks and form the base for a terracotta brick masonry, and in the four arched windows that originally illuminated each of the long walls. During its restoration in 1590, recalled in one of the walled tombstones, these windows were closed and replaced by the two large rectangular windows visible today. The closing of the original windows and the opening of new ones was necessary due to the raising of the floor by two meters. This was perhaps an attempt to curb the damage of rising humidity levels, which were responsible, among other problematic factors, for the loss of the frescoes on the lower area of the apse. Despite this deplorable loss, the remaining frescoes constitute a precious testimony of constant devotion over the centuries, and a rare intention to preserve their primitivist composition.

At the center of the apse is the most ancient figure: Christ Pantocrator enthroned with his right hand raised. Christ's physiognomy is strongly derived from the *Acheropita* of the *Sancta Sanctorum*. The large halo shows traces of a jeweled *krismon*, and the composition of plaster mixed with straw dates the fresco to the period of Pope Leo III (750-816) and thus to the foundation of the religious building

and its original decoration. The four saints on each side of Christ executed at a later date, two popes and two deacons, cannot be identified due to their lack of specific attributes. The setting, the typology and the clothing of the saints would suggest a dating of the late fourteenth century, however, the free brushstrokes and the more modern execution technique would indicate that they are a remake done in the seventeenth century, using fourteenth century prototypes from Bartolomeo di Piacenza's restoration in 1392 at the behest of Pope Boniface IX (ca. 1350-1404). The decoration of the triumphal arch, on the other hand, matches stylistically to the period of Pietro Cavallini (1250-1330), one of the major exponents of the Roman school between the end of the thirteenth and early fourteenth century. At both ends are two saints depicted in full length: well preserved is that of St. Paul on the left, with book and sword, while the figure on the right seems irrecoverable and is marked by a simple silhouette made during the restoration of 1912. In the two circles are St. John the Baptist with his characteristic camel hair garment on the left and a saint with a scroll, possibly St. John the Evangelist, on the right. The altarpiece in fresco depicting the enthroned Madonna with Child and angels holding a small temple can be traced to the first half of the fifteenth century and to the school of Arcangelo of Cola da Camerino.

Originally placed in the apse, probably under the figure of Christ, the mural painting was later detached and is now inserted in the left sidewall. In the twentieth century, to compensate for the loss of the decoration that once adorned the entire church, the coat of arms of the pontiffs were painted in tempera on the back wall and above the triumphal arch. The Patrons of the Arts would also like to call attention to the exquisite wooden coffered ceiling in the church, which was restored thanks to the generous contributions of the Pennsylvania Patrons of the Arts.

State of Preservation

The overall surface shows oxidation, aging of varnishes, and the presence of dust and dirt. Color is detached and the paint film is lifted in some areas. Previous restorations have been performed with stucco that did not suit the present condition of the fresco, and therefore must be removed.

Restoration Procedures

- Consolidation of wall
- Repairment of cracks
- Removal of oxidized varnishes and previous restorations
- Cleaning and consolidation of the pictorial surface
- Application of protective varnishes
- Photographic documentation

Crivelli Madonna with Child

Artist: **Carlo Crivelli (Venice, ca. 1435–1494)**

Date: **1482**

Dimensions: **148 x 67 cm**

Materials: **Tempera on wood panel**

Inventory Number: **40297**

Total Cost: € 29.800,00



In the *Madonna and Child* altarpiece, the signature and date of the artist are inscribed on the marble steps under the foot of the Virgin, reading: "OPVS.CAROLI.CRIVELLI / VENETI 1482". The painting originates from the Church of San Francesco in the town of Force, near Ascoli Piceno. Pope Pius VIII wanted the work displayed in Rome in the Lateran Pinacoteca, where it was placed in 1844. In 1908 the altarpiece was documented as part of the Vatican Pinacoteca of Pius X, and after subsequent transfers within the galleries of the Museums, it is now exhibited in Room VI of the Pinacoteca.

The enthroned Virgin lovingly holds the Christ Child. At her feet kneels a diminutive Franciscan in prayer, the identity of which is most likely the patron of the altarpiece. The composition is dense with symbolic references to Christ the Redeemer, such as the apple in the Christ's right hand. The apple is an allusion to the Tree of the Knowledge of Good and Evil, a potent emblem of original sin. In the gesture of holding the forbidden fruit, Christ takes on the weight of man's sin, which he will expiate with his blood during the Passion.

Carlo Crivelli (ca. 1435-1494) was born in Venice but trained in Padua in the renowned workshop of Francesco Squarcione (1397-1468). In Squarcione's workshop, Crivelli worked alongside other young artists such as Cosmé

Tura, Marco Zoppo and Giorgio Schiavone. During the mid-fifteenth century, Padua was an important crossroads for the fluid coexistence and intersection of the different artistic tendencies active in the peninsula. The late Gothic tradition was still very much alive due to Byzantine culture prevailing in Venice, but there was also the budding presence of realistic and naturalistic styles of representation and a growing interest in recovering the ancients. The region experienced the innovative stimuli of the many Tuscan artists passing through the city such as Filippo Lippi (documented between 1434 and 1437), Paolo Uccello (in 1445), and the great sculptor Donatello (between 1443 and 1453). In the fervent Squarcione workshop, young talents with these seemingly contrasting artistic styles were discovered and encouraged. Crivelli merged many of these style within his art, thus giving his work extraordinary pictorial results. His growth as an artist was also due to his relationship with Donatello, from whom the painter would learn to combine figural monumentality and linear expressionism.

With the painting's gilded background and extreme richness of detail in the Virgin's crown, her richly adorned mantle, and the variegated marble of her throne, Crivelli suspends the figures in an abstract and timeless dimension



that clearly differentiates itself from the viewer's reality. These particular visual elements of the work appear to both its Renaissance and contemporary viewers as divergent from the typical religious scenes created by artists in this period, thus making Crivelli one of the most intriguing painters of Northern Italy in the fifteenth century.

State of Preservation

This painting was completed on a single poplar wood panel. The work presents oxidation of the original varnish. There are several small areas where the pigments and colored layers have detached from the surface. At least two previous restorations have been identified. In the past century, the removal of the painting from the

original frame created several fissures. Fragility of the new frame will require its restoration as well.

Restoration Procedures

- Anoxic treatment
- Separation of the frame from the wood panel
- Cleaning and consolidation of pictorial surfaces
- Aesthetic retouching of painted surface
- Repairment of cracks and fissures
- Construction and implementation of a specific support for the back of the painting in order to avoid future cracks
- Scientific analysis
- Application of protective varnishes
- Photographic documentation

Madonna and Child with Annunciation and Saints

Artist: **Master of the Brancaccio Triptych**
(Marche and Rome, ca. 1420-1440)

Date: **ca. 1420**

Dimensions: **56.5 x 29.3 cm (middle); 52.5 x 14.7 cm (right side); 52.5 x 15.2 cm (left side)**

Materials: **Tempera and gold on wood panel**

Inventory Number: **40099**

Total Cost: € 14.000,00



The foreground of this triptych depicts the Madonna and the Christ Child united in a tender embrace. The left lateral shutter door displays St. John the Evangelist with the Gospel and a martyr holding a palm frond symbolic of the victory of martyrs. The right lateral shutter displays St. Catherine of Alexandria with a crown, palm frond, and spiked wheel, the instrument of her torture, and Saint John the Baptist wearing a cloak over his traditional camel hair garment and displaying a scroll with the inscription: *Ecce Agnus Dei*.

The figure of the Madonna depicted in the oversized, central compartment of the triptych is most likely derived from an older model, one that was particularly revered at the time of the artist but has since been lost. This older model would have been created by a copyist closely imitating the Byzantine iconography of the *Theotókos Glykophilousa*, or “the Mother of God who sweetly loves her Son.” In this triptych, the artist has renewed and enriched this venerated, popular icon model by modifying the appearance of the Madonna’s mantle, which the artist has painted with sumptuous fabric preciously embroidered with phytomorphic and floral motifs. The artist has also inscribed the halo of the Madonna with the Gothic script: *ave maria gratia plena dominus tecu(m)*. As narrated in the Gospel of Luke (1, 26–38), it is with these words that the Archangel

Gabriel announces to the Virgin, gathered in prayer, that she is to give birth to the Son of God. It is precisely this scene that is depicted in the center of the triptych, at the center of which appears the figure of God the Father amidst the celestial spheres.

The images of the characters stand out against the background of thickly-applied gold leaf decorated with leaves and flower clusters on the lobed margin. This type of ornamentation of the late Gothic style recalls the work of goldsmiths in Northern Europe, but such techniques in metalwork were also present in central-southern Italy and in the region of Umbria and Orvieto.

This triptych was originally believed to be of Senese origin around the years 1355–1388, and was attributed to the artist Niccolò di Bonaccorso. Later dating by the Vatican Museums pushed the estimated date of the triptych to the second decade of the fifteenth century based on the precise choices made by the artist and the archaizing character of the work. It was during the studies of the painting performed by the Vatican that the triptych was identified as belonging to the early work of an anonymous painter active from the second to the fourth decades of the fifteenth century in the Marche and in Rome, known conventionally as the “Master of the Brancaccio Triptych” after his well known triptych created for the Cardinal Rinaldo Brancaccio in c. 1425–1427, now kept in the Piersanti Museum



of Matelica. This work reinforces the historical conception of fifteenth century Italy, particularly its central regions, as alive with an interest in the ancient icons and their repetition by means of copies or newly created icons due to a strong cultural link with the iconographic heritage tradition nascent in ancient history and continued into the Early Renaissance period. In Rome, for example, the last decades of the fifteenth century would feature well-known painters such as Antoniazio Romano and Melozzo da Forlì creating famous copies of ancient Madonna icons widely-used in popular devotion, such as those in Santa Maria Maggiore, *the Salus Populi Romani*, and Santa Maria del Popolo.

State of Preservation

The work displays oxidation of the original varnish, fissures and cracks on the painted surface, and the presence of possible previous restorations and repaintings.

Restoration Procedures

- Consolidation of wooden panels
- Cleaning and consolidation of the pictorial surfaces
- Aesthetic retouching of the pictorial surfaces
- Anoxic treatment
- Application of varnishes
- Photographic documentation



XVII - XVIII Century Art and Tapestries

Dr. Alessandra Rodolfo



Noli Me Tangere Tapestry

Artist: **Tapestry from the Nuova Scuola (New School)**
Weaver: **Pieter Van Aelst (Aelst, 1502 - Brussels, 1550)**

Date: **1524 - 1531**

Dimensions: **565 x 325 cm**

Materials: **wool warp, wool, silk and gilded silver thread**

Inventory Number: **43855**

Total Cost: € 288.100,00



This tapestry reproduces the famous episode, narrated in the Gospel of John, of the *Noli Me Tangere* (“Do Not Cling to Me”), a renowned iconographic subject that inspired important painters over the centuries in Italy and Europe. The tapestry depicts a refined Mary Magdalene in a verdant garden holding the ciborium containing the ointments to be used on Christ’s body. Christ is depicted, according to the misunderstanding of Magdalene, as a gardener with spade and hat, caught in the act of alienating her; in the background is a detailed landscape and the open door of the tomb. The episode is elaborately framed by a woven design of imbedded imitation stones and an elegant floral border of extraordinary technical capacity.

Noli me Tangere is part of the series of tapestries illustrating the life of Christ, also known as the *Nuova Scuola* (New School). According to sixteenth century artist and art historian Giorgio Vasari, these twelve tapestries decorated the *Sala Regia* and the *Sala Ducale* in the Vatican Apostolic Palace, large and sumptuous ceremonial spaces where the consistories or the solemn meetings of the pontiff with the Cardinals were held. They depict scenes from the life of Christ with a clear distinction between the scenes of childhood and scenes that follow the Crucifixion. It is unclear who commissioned this important work. In the first half of the

sixteenth century; it might have been Pope Leo X (1513-1521), who could have been the project manager before he died, or more probably Pope Clement VII (1523-1534).

At the head of a large workshop in the Marchè aux Charbons, Van Aelst was the most famous weaver, entrepreneur, and tapestry merchant of his time in Brussels where other manufacturers were active with important commissions. Van Aelst, after having asserted himself in Flanders as a supplier to the Royal Court, gained international renown thanks to his Raphael tapestries exhibited for the first time in Sistine Chapel in 1519. The enormous success of these tapestries later earned him the papal commission of the New School series, today exhibited in the Tapestry Gallery of the Vatican Museums.

Magnificent and refined, the twelve tapestries were woven between 1524 and 1531. These dates were attested by the two Roman weavers Angelo da Cremona and Joanne Iengles de Calais, who judged them to be “bene e lialmente facte” (well and faithfully made), and even more intricate and richer in gold and silk than the tapestries of *The Acts of the Apostles*. A total sum of 20,750 ducats, enormous for the period, was paid for the twelve works. Although Raphael most likely did not draw the

cartoons for the tapestries, having died before beginning the commission, his artistic identity appears clear in the conception of the scenes. He most likely provided the study drawings for the larger cartoon. The models and cartoons for the tapestries based on the Master’s ideas and drawings were carried out by his favorite pupils, Giulio Romano and Giovan Francesco Penni, who were also the creators of the frescoes in the Sala di Costantino in the Vatican.

Precious and rare, the work of this school has never been repeated. Therefore, this work can be considered a real *unicum* that has greatly contributed, through its production in prints and drawings, to the dissemination of the visual language of Raphael throughout Europe.

State of Preservation

Fibers are very weak and missing in various areas. Several gaps, typical of tapestry weaving, have appeared, thus creating serious damage to the tapestry.

Restoration Procedures

- Removal of lining
- Removal of loose deposits with a micro-vacuum
- Chemical-physical studies designed to recognize the commercial 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 demineralized water and non-ionic surfactant
- Removal of previous interventions that are harmful to the work
- Restoration intervention for the future conservation of the work
- Photographic documentation

Plaster Cast of the Bust of Pope Pius VII

Artist: **Antonio Canova**
(Possagno, Treviso, 1757 - Venezia, 1822)
Date: **Late XVIII-early XIX century**
Dimensions: **Height 85 cm; width 70 - 60 cm;
depth 40 cm**
Materials: **Plaster**
Inventory Number: **57778**
Total Cost: € 6.000,00





Born in Trevisano, Canova was trained in Venice in numerous workshops of artisans and sculptors in which he learned to model in terracotta, marble and plaster. He arrived in Rome in 1779 to undertake a lengthy and fruitful collaboration with the Pius Clementine Museum, which was then in the process of enlargement. In Rome, he devoted himself to the study of the ancient and modern statuary conserved in the Vatican collections. He immediately distinguished himself by sculpting vibrant interpretations of the ancient models. For the artist, the *Apollo Belvedere* and the *Dioscuri* at the Quirinale were opportunities for the artist to create an unprecedented canon of contemporary beauty that

earned Canova a place among the forerunning artists of Neoclassicism. Soon after his arrival, he joined the entourage of the Venetian Ambassador Zulian and the pontifical Rezzonico family, around whom the painters Hamilton, Pompeo Batoni and the French scholar Quatremère gravitated, friendships that proved significant for the artist. Between 1780 and 1790 he made numerous works for important patrons, sovereigns and foreign collectors. These include *The Theseus who sits on the Minotaur* (London, Victoria and Albert Museum), the *Amorini* for the Polish Princess Cecylia Lubomirska (Poland, Castle of Lancut) and *Amour and Psyche* for Colonel John Campbell (Anglesey Abbey, National Trust).

The bust depicts Pope Pius VII Chiaramonti, founder of the Chiaramonti Museum, and is the plaster copy made by the artist himself. Canova had created several marble and plaster portraits of Pope Pius VII between 1803 and 1807, including the original of this bust sent to the Emperor Napoleon on the occasion of his coronation (today at the Musée de l'Histoire de France in Versailles). The bust was donated to Chiaramonti and then exhibited in Promoteca Capitolina where it appeared in 1820, the year of its inauguration. A copy of this bust was destined for the Braccio Nuovo in the Vatican Museums. Among the various copies of the bust is this plaster cast, which appears to be a faithful version of the marble portrait preserved in the Vatican. The work is striking for the naturalistic grace with which the artist captures the pontiff - the spontaneous expressiveness evident in the half-open mouth, in the softness of his hair and in the design of his bushy eyebrows. The minutia with which the cape and corded shirt are carved allow the sculpture a high quality of detail, which leads to the assumption that the cast was conceived for its exhibition in the Vatican.

Despite the continued contact with Napoleonic France (between 1814 and 1817), for Josephine of Beauharnais, the first wife of the Bonaparte, he made the *Three Graces*), Canova

was always openly critical towards the appropriation of artworks by the Emperor in Italy during his military campaign. In 1815, the artist was officially commissioned by Pope Pius VII to go to Paris to facilitate the repatriation of Italian art stolen by the French, as guaranteed in the Treaty of Tolentino. This delicate task and its success were celebrated in Rome by Pope Pius VII, who honored the sculptor with the title of Marquis of Ischia and his inscription in the Golden Book of the Capitol.

State of Preservation

These artworks are affected by missing areas, which must be fixed with plaster to fill in the deficiencies. After scientific investigation, the restorers will complete the intervention by cleaning and rebalancing the surface.

Based on the experience of similar pieces, restorers plan to complete a proper cleaning, a balancing of the tones of the surface color, as well as other small technical adjustments that will be made clear during the restoration intervention.

Restoration Procedures

- Removal of dust
- Complete cleaning
- Consolidation of cracks and gaps
- Reintegration of missing parts
- Scientific research
- Photographic documentation

Two works from the Workshop of Canova

Head of San Giovannino (A)
Bozzetto of the Pietà (B)

Total Cost: € 3.200,00

Head of San Giovannino

Artist: **Workshop of Canova**
Date: **Late XVIII - early XIX century**
Dimensions: **15cm x 12.5 cm x 17 cm**
Materials: **Plaster**
Inventory Number: **44545**



(A)



The fortune enjoyed by Antonio Canova, renowned sculptor of the eighteenth century, is confirmed by the high number of casts and plaster copies of his works preserved throughout Europe. In the 1700s, casts played a significant role in the theoretical and practical development of the visual arts, achieving a high level of fabrication and a refinement of detail that is often considered equal to the original work. Many casts were exhibited in the residences of art patrons, and reflect the refined tastes of the owner.

This small plaster head was found by Antonio D'Este (sculptor and director of the Vatican Museums) in the atelier of Antonio Canova near Piazza di Spagna in Rome. When D'Este died, the work was donated to Cardinal Placido Zurla, who in turn willed it to Gregory XVI. The sculpture was then placed in the Seminario Maggiore in the Lateran. The work could be a cast of the young San Giovannino, as seen in the full volume of the chubby cheeks, the intense naturalness of the expression, the lively and mobile gaze, the delicate features and defining softness of the hair. The antique model of the *Amorino* theme is reworked here with extreme immediacy, and fully captures its child-like innocence.

State of Preservation

These artworks are affected by missing areas, which must be fixed by plaster that will fill in the deficiencies. After scientific investigation, the restorers will complete the intervention by cleaning and rebalancing the surface.

Based on the experience of similar pieces, restorers plan to complete a proper cleaning, a balancing of the tones of the surface color, as well as other small technical adjustments that will be made clear during the restoration intervention.

Restoration Procedures

- Removal of dust
- Complete cleaning
- Consolidation of cracks and gaps
- Reintegration of missing parts
- Scientific research
- Photographic documentation

Bozzetto of the Pietà

Artist: **Workshop of Canova**
Date: **Late XVIII - early XIX century**
Dimensions: **40 x 25 x 15 cm**
Materials: **plaster**
Inventory Number: **44559**



(B)



At the end of the eighteenth century, Canova was among the most appreciated and sought-after sculptors by European royalty, his talent pursued by Queen Catherine II of Russia, Franz II of Habsburg-Lorraine in Austria, and Napoleon Bonaparte in Paris, where the artist also stayed from 1801 to 1802 as the sculptor of the Napoleonic family.

This is a plaster copy of the Pietà, the celebrated sculpture created by Michelangelo Buonarroti between 1497 and 1499 for the Basilica of St. Peter. The cast was made by Antonio D'Este, a pupil of Antonio Canova and director of the Vatican Museums, in the study of his late master. After the death of D'Este in 1837, the plaster was donated to Cardinal Placido Zurla, who willed it to Gregory XVI, who in turn left it to the Seminario Maggiore in the Lateran.

The study, carried out by an unidentified artist, testifies to the timeless success of the original work. It was logical to find it in the atelier of Antonio Canova, who had been so influenced by the sculptures of Michelangelo in the Vatican.

The model faithfully reproduces the tormented play of the drapery of the Madonna under the weight of the body of Christ lying unconscious across her knees.

Portrait of Pope Clement IX

Artist: **Carlo Maratta**
(Camerano, Ancona, 1625 – Roma, 1713)

Date: **1669**

Dimensions: **176.5 x 148.5 cm**

Materials: **Oil on canvas**

Inventory Number: **40460**

Total Cost: € 13.600,00



The portrait, originally part of the collection of the Rospigliosi family in Rome and eventually inherited by Prince Girolamo Rospigliosi, was acquired in 1930 by the American Louis Mendelshon, who then donated it to Pope Pius XI Ratti the following year. The artist Carlo Maratta, who leaves his signature and the date “1669” on the letter placed on the table to the right, has produced a masterful work, in which the formal notations and the psychological aspects are blended to perfection, rendering to posterity a portrait of Pope Clement IX that is of superb and refined expressiveness.

Maratta, who arrived in Rome at a very young age, had conducted his apprenticeship with Andrea Sacchi, a renowned classicist painter and protagonist, together with Pietro da Cortona, of the artistic scene during the Barberini pontificate. Maratta’s ascent during the late seventeenth century was unstoppable, strengthened by his ability to define his own identity based on the studies of classical art and examples of Raphael’s masterpieces, particularly the works of Annibale Carracci and Domenichino.

Maratta was also inspired by contemporary artists such as Lanfranco, Bernini and Cortona – all great masters of the century. His career crossed the paths of many pontificates, from Urban VIII Barberini (1623-1644) to Clement XI Albani (1700-1721).

Literary sources, including *In primis Vita* on the life of Maratta drafted by biographer Giovan Pietro Bellori, tell of a privileged relationship of friendship and esteem between Maratta and Pope Clement IX. This affinity of sentiment emerges in the painting, in which the artist, portraying the now elderly and sick pope, succeeds in transmitting, in the words of Bellori, “the fatigue of age and the languid aspect of the Pope, the majesty of his face”.

Clement IX (Giulio Rospigliosi, Pistoia 1600 – Rome 1669) occupied the offices of Apostolic Nuncio, Secretary of State and Cardinal before finally rising to the papal throne, even if for only two years from 1667 to 1669.

In this canvas, Maratta depicts the Pope seated and holding a book, a symbol of his intellectual interests. His gaze, calm and intense, is directed towards the viewer. The portrait was done during *Carnevale* when the Pope resided at the Convent of Santa Sabina. Given the poor health of Clement IX, he died a few months later on December 9, 1669 after the portrait sessions with the artist. For this reason, Maratta lavishly confers on the pontiff’s face those distinctive characteristics that had already been formed in his mind after a careful observation of the Pope’s physiognomy. These were in accordance with a most exquisitely classicist criteria, linked to a process

of an “ideal” selection of iconographic elements.

In this portrait, the painter proposes a classicist interpretation, refined in form yet communicative from an emotional point of view. This is in perfect agreement with the artistic tastes as well as the literary and theatrical culture of Pope Rospigliosi.

State of Preservation

Although the painting is not perfectly in tension, it is in good condition. The support cannot be stretched, but as this support may be the original, it would be better not to replace it but rather regularly check its tension, and to work on it only if required. The painted surface is in good condition as well except for the discoloring of the varnish, which is more evident on the dark and red surfaces where the varnish is quite oxidized. The frame displays cracks on the exterior sides as well as oxidized varnishes. There is also the presence of small holes caused by xylophagous insects.

Restoration Procedures

- Removal of oxidized varnishes and exterior sediments by using adequate solvents applied on a cotton swab
- Stucco work of holes with the calcium carbonate called Bologna gypsum (Gesso di Bologna) and glue

- Painting restoration with specific varnishes
- Final spray painting of the frame
- Restoration of cracks in the frame
- Reintegration of cracks and stucco work
- Restoration of gilded areas with watercolor and application of a varnish made of gold dust and gum Arabic
- Final retouching of painting
- Photographic documentation

Embroidery Drawings for Papal Vestments

Artist: **Angelo Tanfani and Camillo Mustioli**
(XIX century)

Date: **Second half of XIX century**

Dimensions: **Various**

Materials: **paper, ink and pencil**

Inventory Numbers: **from 75457 to 75466**

Total Cost: € 9.150,00



These ten drawings describe the preparatory phase of the refined production of embroidered fabrics. Since the seventeenth century, records have shown the presence of remarkable artisans who often frequented the Papal household. These artists and their workshops made preparatory drawings for the production of a wide variety of holy adornments and liturgical garments. These preparatory drawings were accurately realized with fabrics through the use of different techniques based on the fabric fineness, such as retracing the design on to the fabric with pencil, or using the pouncing technique.

Embroidery drawings were depicted in different ways according to the characteristics of the various fabrics: if the garment did not include colored threads, the decoration was produced tone on tone or white on white. Before the production of the garment, fabrics were firstly acquired from merchants by textile workers and then passed to embroiderers, whose tasks were to produce sumptuous decorations on supreme pontiffs' clothes on the occasion of ecclesiastical events. Such decorations were considered essential elements for celebrations' scenography. Embroiderers played a key role in the production of these extravagant liturgical garments, which were often

real masterpieces. The artists' refined technique can be better understood through their drawings, which have been stored over the years and include descriptions of the materials used. Once the garments were produced, they were acquired by the so-called "banderaro," the person responsible for affixing embroidered crosses and other intricate motifs on the fabric of the various clothing items. In the records concerning these embroiderers, which are still stored in archives, it is possible to find names of each artisan.

State of Preservation

The paper, modern with short fibers, is very rigid and presents numerous lacerations. The paper surface appears soiled and deformed due to poor storage conditions.

Restoration Procedures

- Mechanical cleaning of the front and back
- Treatment of surface undulation by leveling
- Repairment of tears and gaps
- Reinforcement of margins
- Visual balancing of reintegrated color
- Rolling of "anime" lined polyurethane with Tyvek (polyethylene fibers)
- Placement in durable cardboard boxes for storage
- Photographic documentation



Disegno di Cupino, eseguito da Camillo Mustioli



XIX Century and Contemporary Art

Dr. Micol Forti



Clair de Lune

Artist: **Gaetano Previati (Ferrara, 1852–1920)**

Date: **1909**

Dimensions: **170 x 203 cm**

Materials: **Oli on canvas**

Inventory Number: **54825**

Total Cost: € 9.500,00



The painting *Clair de Lune*, completed in 1909, is the most recognized image of the *Notturmo* painting series made by Previati. The series features three other panels depicting Wind, Dance, and Harmony.

Inspired by Beethoven's *Sonata au Clair de Lune*, the four panels were conceived for the Milanese villa of Alberto Grubicy, a patron of the artist. The paintings were to be placed in the music room setup for Grubicy's daughter, who studied piano. In 1920 the cycle, including another version of the *Nocturne*, was donated by Grubicy to his friend D'Annunzio, who then placed the work in the Vittoriale degli Italiani at the Gardone Riviera.

This same version of the work, acquired after the death of Grubicy by the Associazione Lombarda Mutilati di Guerra, was sold at auction and merged into the collection of the entrepreneur Aldo Rondo, where it remained until 1996 when it entered the collection of the Vatican Museums.

State of Preservation

In line with the pictorial technique used by the artist, the work presents a pictorial state superseded.

These characteristics, together with various instances of repainting and other altering interventions, make the cohesion of the pictorial film particularly fragile, and restoration intervention urgent.

Restoration Procedures

- GRS research, analysis of pigments and material cohesion to canvas
- Proper cleaning
- Repairing gaps
- Mending of detached areas and pigments from painted surface and canvas issues
- Reinforcement of borders
- Final retouching of painting
- Photographic documentation



Model of Piazza Pius XII

Artist: **Piero di Carlo (Abruzzo, 1906 – 1992)**

Date: **ca. 1930 – 40**

Dimensions: **170 x 100 x 40 cm**

Materials: **Chalk and wood**

Inventory Numbers: **57301.2.1; 57301.2.2**

Total Cost: € 35.150,00





The chalk model of Piazza Pio XII was made by the artist Pierino di Carlo in the 1930's. At that time he had already created the very famous plastic model of ancient Rome in the Constantine age known as *Grande Plastico dell'Urbe* (scale 1:250) in the Museum of Roman Civilization.

Di Carlo was known as one of the most talented artisans and scholars of this typology of plastic architectural model. The model of the Vatican is divided in two sections and faithfully reconstructs the piazza that connects Via della Conciliazione to Saint Peter's Basilica 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 held with this material. At the same time, it is proof of the remarkable

challenge offered by this particular commission.

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 quota, 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 chalk in those parts which are not visible. Both sections are fixed with vegetable fibers, hence respecting the traditional techniques for the creation of chalk molds.



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. Two main damage typologies have been identified:

- The fragmentation and, in many cases, the breaking and loss of the quota levels and architectural elements
- The alteration of the quotas of the underlying levels and detachments of the latter from the wooden scaffold.

Restoration Procedures

- 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
- Renovation of the quotas and consolidation of the wooden framework
- Creation of all the frames, moldings, architectural fragments and levels that have been lost or are not usable for the reconstruction
- Recovery and consolidation of all the superior levels quotas
- Mounting of all the detached parts and reconstruction using chalk, fiber pins and all that is necessary for the reconstruction
- Chromatic retouching
- Photographic documentation



Historical Collections

Dr. Sandro Barbagallo



Two Jousting Shields



Artist: **Unknown**

Date: **XVI century**

Dimensions: **Diameter 50 cm**

Materials: **Wood, oil and canvas**

Inventory Numbers: **29531, 29532**

Total Cost: € 10.700,00

Among the pieces exhibited in the in the *Sala Vecchia degli Svizzeri* (the Old Hall of the Swiss), the room where new soldiers from Switzerland appeared in front of Pope Julius II, are two exquisite Jousting Shields. These shields are part of a larger set of sixteenth-century armors from the armory of Pope Urban VIII.

Although art historians are not sure as to whom these Jousting Shields belonged, by analyzing the figures depicted in the shield's scenes of "The challenge of Rodomonte and the combat of Gradasso" and "The challenge of Lampedusa with Orlando that kills Gradasso" – both referring to the poem *Orlando Furioso* by Ludovico Ariosto, it can be concluded that these shields were included in the Armory of Pope Urban VIII as a memento of a remarkable knightly joust that took place in Belvedere Courtyard in the Vatican City on March 5th, 1565.

The joust was held on the occasion of the marriage between Annibale Altemps and Ortensia Borromeo, who was Pope Pius IV's granddaughter. Six thousand spectators and twenty-five

cardinals watched twenty Spanish and Italian knights compete in various events.

The Two Jousting Shields were also *ad pompam vel ostentationem* (to be shown and displayed), for they were not only weapons but indicators of the prosperity and importance of their possessor. The shields are indeed real works of art that were often coordinated with other valuable armors and flaunted on special occasions and ceremonies, such as marriages.

The production of luxurious armor and weaponry began in the fourth decade of the sixteenth century. The decoration of shields was often done by well-known artists, as is the case with the famous *Head of Medusa* shield by Caravaggio. Artists following the Mannerist style, pupils of Raffaello and Giulio Romano, often decorated shields with images concerning ancient history and classical mythology.

State of Preservation

The imprimatura has been applied to both sides of the shields and supports. The shields are in good condition, except for some missing elements on their fringe borders. On the painted surface, especially towards the center areas, there are several scrapes, missing parts and erosions. Some of the surface holes are so substantial that the original painting beneath is visible. Metal layers are altered and there is an aged coat of gray varnish on the surface.

Restoration Procedures

- Light cleaning of painted surface and metal layers
- Color consolidation where needed
- Filling of holes with stucco
- Detailed restoration of all missing parts
- Final protective varnish
- Photographic documentation

Drawing of the Pontifical Army *Tabella*

Artist: **Unknown**

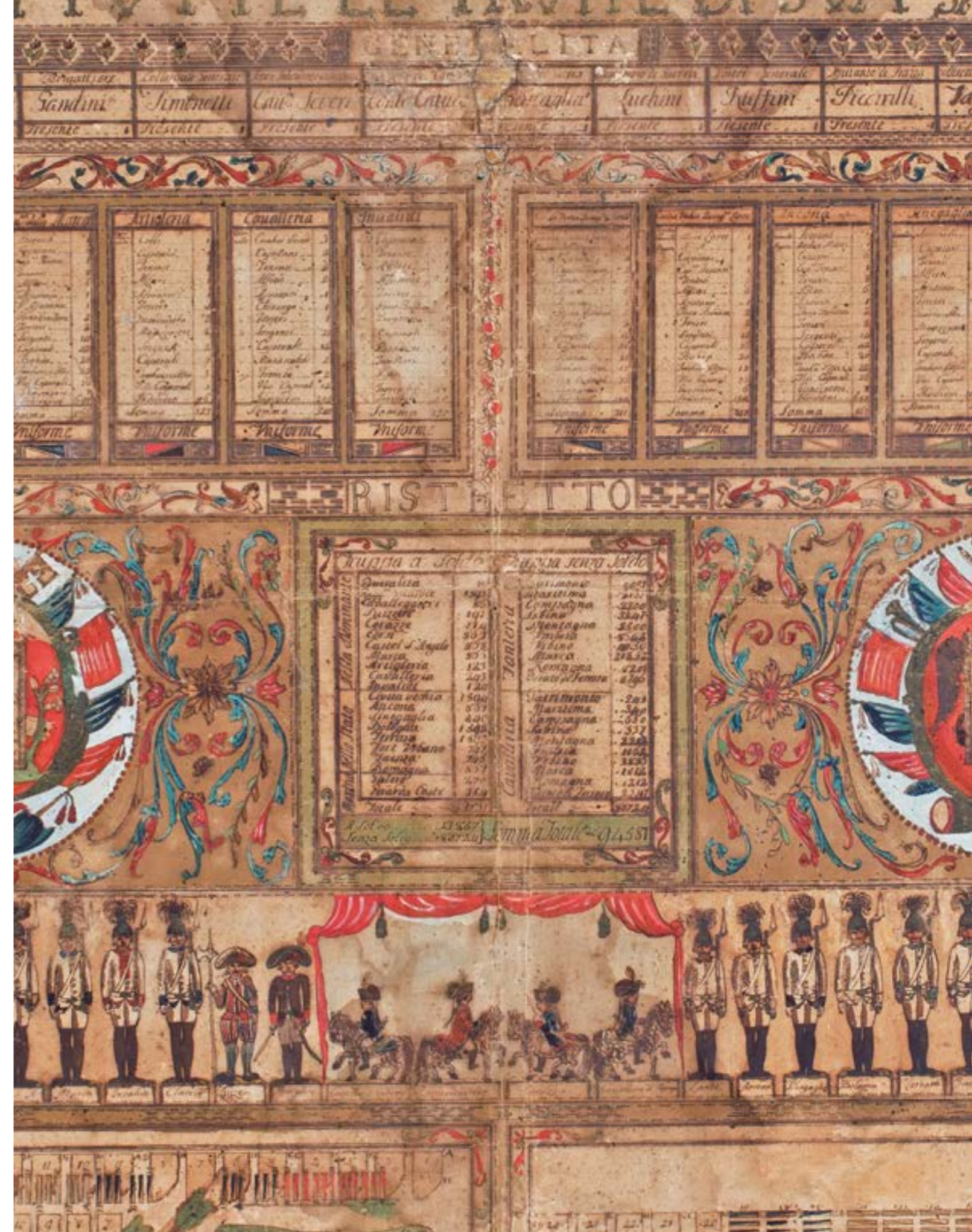
Date: **Late XVIII century**

Dimensions: **66 x 101 cm**

Materials: **Ink, tempera and watercolor on paper**

Inventory Numbers: **29354**

Total Cost: € 3.500,00



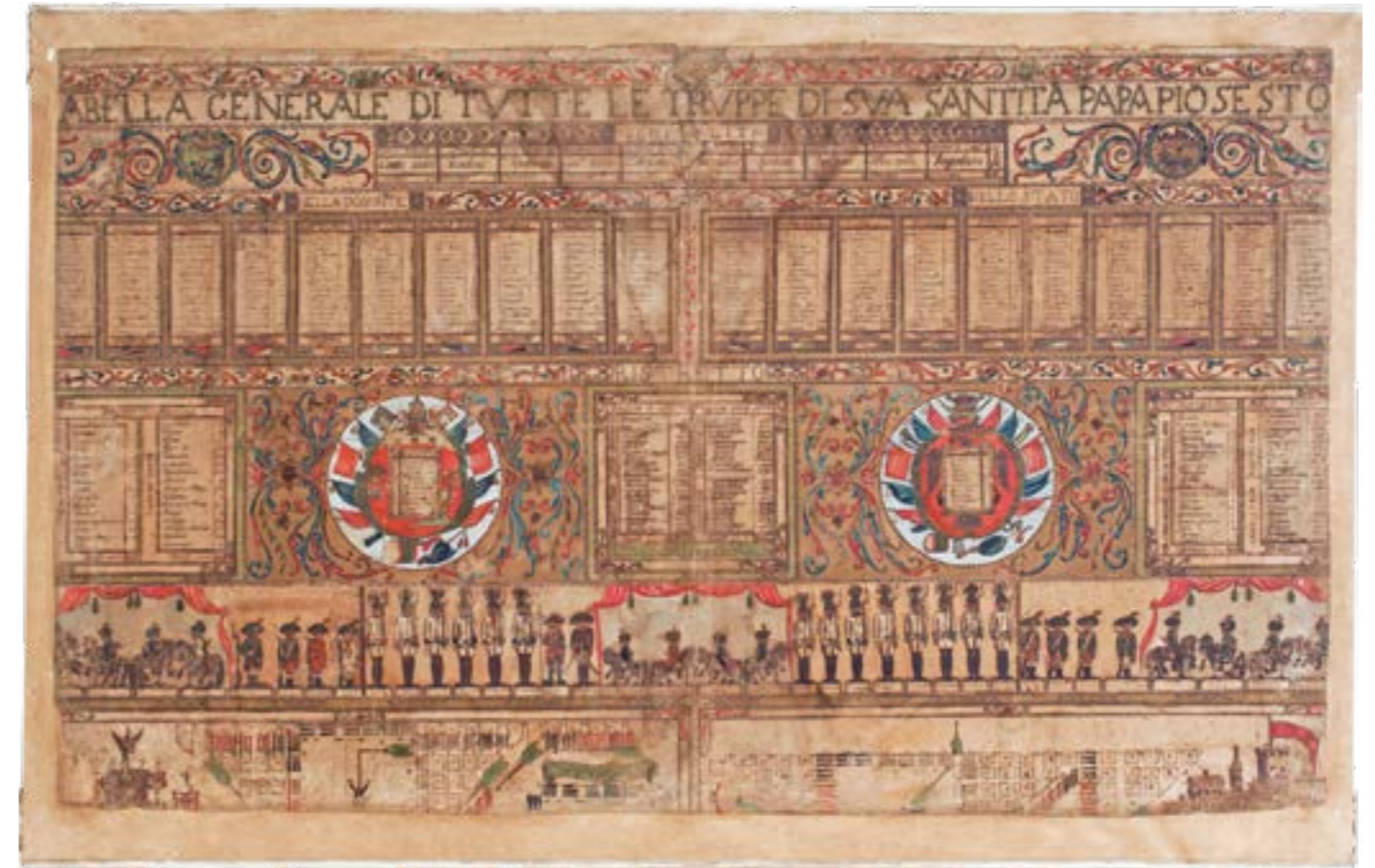
Popes have always had their own private armies, as did the Emperor Constantine: after the Edict of Milan promulgation in 313 A.D., he gave to Pope Miltiades (311-314) and then to his successor Pope Sylvester (314-355) a group of armed soldiers for the defense of and honorable service to His Holiness.

The first group of twenty-five armed soldiers from the Middle Ages increased in members over decades, becoming a legitimate army to be conveniently used by the Pope. Pope Julius II (1503-1513) did not hesitate to employ his army to fight his enemies. Pope Pius V (1566-1572) succeeded in Lepanto thanks in part to this armed force in 1571. In the 1700's, based on the reforms passed by Cardinal Alberoni, commanders were chosen from the members of noble papal families rather than by a military merit. After its defeat in the War of Spanish Succession, the Pontifical Army, which was generally ignored by the Pontifical Government, dwindled to a thousand soldiers who spent most of their time defending garrisons. With these changes made to the Pontifical

Army in the eighteenth century, it is understandable how Napoleon's "Army of Italy" was able to conquer the Vatican.

Napoleon's French supremacy spread through Italy, unfettered by the Pontifical Army's presence. Soon the towns of Loreto and Ancona capitulated. On June 23, 1796 Pope Pius VI (1775-1799) signed a mortifying armistice in Bologna. On that day, the Pope not only ceded the regions of Bologna, Ancona, Ferrara, Forlì, and Ravenna, but also paid twenty-one million *ecus* and ceded hundreds of artworks and valuable manuscripts from the Vatican Museum and Library to Napoleon.

This general framework of Pope Pius VI's troops, recently rediscovered in the storage of the Historical Collections Department, is a rarity of historical documentation in that it provides information as to how the Pontifical Army was composed at the time of Pope Pius VI—its original structure, its various military units before being defeated by the French army, its role in Papal State territory and the number of soldiers and officials it contained.



State of preservation

The work, which has been preserved at the Historic Museum at St. John Lateran, appears to be in poor condition. Its surface, painted with watercolor and tempera, not only appears soiled and oxidized, but also has instances of spots and stains. The work also displays areas of surface unevenness and beveling, which compromise its proper preservation.

Restoration Procedures

- Canvas dismantling and removal of cardboard from back side
- Cleaning of front and back
- Potential removal of old restorations
- Removal of surface spots
- Restoration of tears and holes
- Restoration of painting
- Assembly and implementation of new support
- Photographic documentation

Swiss Guard Uniform

Artist: **Unknown**
Date: **XIX century**
Dimensions: **70 x 45 cm (shoulders)**
Materials: **Cotton, felt and wool**
Inventory Number: **30631**
Total Cost: € 4.200,00



Many believe that the renowned uniform of the Swiss Guard was designed in 1500 by Michelangelo Buonarroti. This fact could not be more dubious, however, the uniform as we know it today was officially introduced on November 22, 1914 by Swiss Guard Commander of the Corps Colonel Jules Repond. The commander redesigned the uniform as a set of 154 pieces according to a sixteenth-century model studied and approved by the newly elected Pope Benedict XV.

There is little information in historical records regarding the uniform worn by the first Swiss guards welcomed in Rome by Pope Julius II on January 22, 1506. This is because the guards did not then have a special dress, but wore the same clothing as other soldiers during their service: a loose shirt and tights, metallic armor covering the chest and arms, a halberd, and a sword. Shortly after 1506, however, Raphael represented a group of four Swiss Guards in his painting *Mass at Bolsena* in the Room of Heliodorus in Julius II's apartments in the Vatican. Here the guards are shown wearing loose and colorful trousers ending at the knee and a cassock or tunic and doublet that extended to the hip.

On several occasions over the centuries, the uniform of the Swiss Guard has undergone changes. In the 1820's, new modifications were made to

the uniform under Pope Leo XII, and they remained largely unchanged until the present uniform was introduced in 1914.

This doublet jacket was recently found in the warehouses of the Department of Historical Collections. It is a very rare example of a nineteenth-century uniform, much in keeping with the heraldic motifs of Pope Leo XIII. It continues to reflect the yellow and blue colors linked to the oak crest of the family of Pope Julius II and the red of the Medici family of Pope Clement VII – the two popes historically connected to the origins of the Swiss Guards in the Vatican. The shape of this jacket, however, is completely different from the uniform we recognize today. This uniform of the nineteenth century made its first and only public appearance on May 6th, 1915. The feast of the Pontifical Swiss Guard Corps is still held on this same day in remembrance of the tragic massacre perpetrated by the Lanzichenecci during the famous Sack of Rome of May 6, 1527 when, together with the commander and his wife, 147 guards lost their lives in order to allow Pope Clement VII to flee from the Vatican, finding refuge in the nearby Castel Sant'Angelo.

The restoration of this uniform is therefore very significant, not only because this item is a rare heirloom linked to the centuries-old history of the uniform of the Papal Guard, but also because it



will be a rich addition to the permanent installation of the Swiss Guard collection in the Vatican, which displays selected pieces of antique armor related to the history of the Holy See.

State of Preservation

The uniform is made of wool and cotton and presents several holes, deformations (such as wrinkles) and stains. A layer of dust covers the entirety of the surface.

Restoration Procedures

- Anoxic treatment
- Precise micro aspiration system of interior and exterior
- Restoration through steam cleaning
- Preparation for adequate additional fabric
- Restitching on missing areas of the fabric
- Photographic documentation

Procession of Pope Pius IX

Artist: **Michelangelo Pacetti (Rome, 1793 - 1855)**

Date: **1853**

Dimensions: **99 x 136 cm**

Materials: **Oil on canvas**

Inventory Number: **45252**

Total Cost: € 5.400,00





This work by Michelangelo Pacetti documents the historical event of Pope Pius IX “taking possession of Rome.” Pope Pius IX and his entourage are seen in procession as they traverse the Roman Forum to arrive near the Coliseum.

Among pontifical ceremonies, the “taking possession” is of particular importance. With this ceremony, the recently-elected pontiff, immediately following his solemn coronation Mass, takes “possession” of his episcopal seat in the pontifical cathedral of St. John Lateran, *Mater et Caput* of all the churches of the city and by extension of the world.

This ceremony, which still takes place today, has origins from the time of Pope Boniface VIII in 1295. Winding through the streets of Rome, the procession commenced with the exit of the Pope from the Vatican Palace on the Quirinale, heralded by a cannon shot fired from Castel Sant’Angelo. The procession reached the territory of the Capitol where the Pope, arriving at the top of the hill, received homage from the Senate of Rome. He then descended to the Roman Forum and continued around the Coliseum through the ancient triumphal arches of Titus and Constantine.

At the end of the Via Sacra, the procession then followed the Via Merulana, ending with the arrival at the Lateran and the entrance to the Basilica.

The procession marched in the following order: a picket of dragoons on horseback, a unit of carabinieri on horseback, two other groups of dragoons, a column of grenadiers, the equestrian lancers, the bussolanti on horseback, two lay manservants with swords and capes, and two Secret *extra muros* Manservants in red dress and hoods. They were followed by all the other Lay Manservants in black uniforms, by the secret manservants unit and the honor guard. The commander of the Swiss Guard rode on horseback, with armor, and the governor of Rome, in the dress of a prelate, on a horse with a violet-colored blanket was followed by the noble guard. Pope Pius IX blessed the people from the doors of the grand gala carriage.

State of Preservation

The painting has a pronounced craquelure with diffused deformations on its surface but despite these deformities, there are no issues concerning the areas of the painting in contact with the frame. The canvas tension presents no problems. Oxidized or yellowed varnishes, which could damage the the general aspect of the painting, are not present.

Restoration Procedures

- Removal of surface layer of dust
- Disassembly of previous framework
- Improvement of deformations using low pressure
- Assembly of frame and support
- Surface cleaning with varnish removal
- Chromatic restoration and final painting
- Amending deep craquelure
- Application of final protective varnish
- Photographic documentation

Funeral Procession of Pope Pius VII



Artist: **Unknown**

Date: **1823**

Dimensions: **18.5 x 32 cm**

Materials: **Ink, watercolor and white lead on paper**

Inventory Number: **73473**

Total Cost: € 3.300,00

*Trasporto del Cadavere del Sommo
Pontefice*



This rare and detailed drawing of ink and white heightening represents the funerary procession for Pope Pius VII to the Vatican. The pontiff died at the Quirinal Apostolic Palace on August 20, 1823 after the Apostolic Penitentiary Cardinal Francesco Saverio Castiglioni (later Pius VIII) recited for him *pro infirmo pontifice morti proximo*.

On the morning of August 21st, the corpse of Pius VII was embalmed, covered with pontifical vestments such as a white soutane, a surplice, a red mozzetta (a short elbow length cape) and a camauro (a cap). The body was then venerated by the faithful for two days. In accordance with tradition. On August 22 at midnight the vase containing the pontiff's organs was

carried to the church of St. Vincent and St. Anastasius and then, at exactly at 1.00 a.m. on August 23rd, a funeral procession from the Quirinal Apostolic Palace took place so as to transport the pontiff's corpse to the Vatican.

The convoy descended the Quirinale towards Via delle tre Cannelle; then, it walked along the Papal Route to cross Ponte Sant'Angelo, passing through the Borgo Nuovo and arriving at St. Peter's colonnade and then at the Colossus of Constantine where four Catholic priests of St. Peter's removed the corpse from the stretcher and brought it inside the Sistine Chapel.

They clothed him with pontifical garments appropriate to his highest

rank and placed the corpse on a high bed surrounded by torches. During the night, Catholic priests continued to pray next to the pontiff's corpse while a group of noble guards kept watch. In terms of the painting, the building facades shown in the background allow for the identification of the setting as St. Mark's Square (today known as Piazza Venezia). On the right side of the painting is the Palazzo Venezia in Via del Plebiscito; on the left side are the walls of its ancient cloister and the facade of the Palazzo dei Frangipani.

Concerning the exact location of what is depicted in the drawing, it appears that the funeral procession is shown making a stop at the majestic front door of the Palazzo d'Aste Rinuccini where, from 1818 Maria Letizia Ramolino, emperor Napoleon Bonaparte's mother and adversary of Pope Pius VII, lived in exile.

State of preservation

The painting has a pronounced craquelure with diffused deformations on its surface, but despite these issues, the areas of the painting in contact with the frame are not damaged. The canvas tension presents no problems. Oxidized or yellowed varnishes, which could damage the general aspect of the painting, are not present.

Restoration Procedures

- Removal of surface layer of dust
- Disassembly of previous framework
- Improvement of deformations using low pressure
- Assembly of frame and support
- Surface cleaning with varnish removal
- Chromatic restoration and final painting
- Repairment of deep craquelure
- Application of final protective varnish
- Photographic documentation



Fellowships

Twelve-month Patrons' Office Fellowship



Total Cost: € 34.000,00

As the Patrons of the Arts continues to grow and expand, so do the number of projects, events, and patron visits. In order to keep up with this increased activity, our Vatican office has created Fellowship positions for twelve months, renewable for a maximum of three years upon decision of the Director of the Patrons Office and the Direction of the Vatican Museums.

The opportunity to provide one or more of these Fellowships rests on the generosity of our Patron community. Since its commencement in 2010, these special positions have become a crucial part of our Vatican office operations. In contrast to the short periods of volunteer work provided by our interns, the longevity and commitment required by one or more Fellowships affords the office an essential level of continuity and, in turn, a more comprehensive work experience for the Fellows.

The Patrons of the Arts in the Vatican Museums offers this opportunity to recent graduates and beginning professionals in several areas. Our Fellowship program provides the opportunity to learn about the operations of a non-profit art organization and to work in collaboration with competent museum professionals.

The Fellows greatly help the Patrons of the Arts in handling its duties, function as reliable members of the team by taking on mid to long-term responsibilities, and assist with a variety of events, patron visits, and daily interactions. Fellows should also enthusiastically promote the mission of the Catholic Church through this non-profit organization.

Sponsorship from our Patrons ensures that the high standards of service to our Patrons will be met. Fellowships are hired by the International Director of the Patrons of the Arts, and can be named after the sponsoring Chapter. The cost to support a single Fellowship includes the stipend for the fellow as well as administrative costs and insurance fees.

North American Office Fellowship



The Patrons of the Arts in the Vatican Museum has always held a particularly strong presence in North America, and has recently established an office space in Chicago as a resource center for Chapter leadership and individual patrons in North America.

In light of this, the Patrons of the Arts is offering the possibility of supporting the North American Office Fellowship. This part-time Fellowship has been created for the purposes of aiding the new North American Service Office with its increasing responsibilities.

The Patrons will be most keen to consider applicants with an academic and/or professional background in nonprofits, communications, business administration, IT management, and public policy.

The Fellow will be hired by the International Director of the Patrons of the Arts in conjunction with the North American Office Coordinator. The cost of this part-time fellowship includes the Fellow's stipend as well as some administrative costs.

Total Cost: € 18.000,00

Wishbook 2019

Colophon



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