

Wishbook 2023



IPAVMI

PATRONS OF THE ARTS IN  
THE VATICAN MUSEUMS

Front Cover

*Perseus Triumphant*

Artist: Antonio Canova

Date: 1800-1801

Dimensions: h 228 cm

Material: Marble

Inventory Number: 969

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*Virgin with Child, St. Anne and St. Joachim* – Francesco Melanzio, 1511 (Church of the Governorate, Vatican City)

**CARDINAL FERNANDO VÉRGEZ ALZAGA, L.C.**

PRESIDENT OF THE GOVERNORATE OF THE VATICAN CITY STATE

**SISTER RAFFAELLA PETRINI, F.S.E.**

SECRETARY GENERAL OF THE GOVERNORATE OF THE VATICAN CITY STATE

Dear Patrons,

I warmly greet you from the Governorate of the Vatican City State and I am delighted to present you with the new Wishbook for 2023. The restoration projects presented among these many pages are a testament to centuries of art, history, spirituality, and culture that represent perhaps the greatest collection of art one can find throughout the globe. For almost forty years you, the Patrons of the Arts in the Vatican Museums, have dedicated yourselves to the restoration and conservation of this wonderful patrimony in order to preserve our many varied and significant collections for centuries to come.

During the difficult days of the recent pandemic, all of us longed not only for travel and to be united with our family and friends, but even more, I truly believe that each and every soul longed for a connection to beauty, to truth, and to art. We also in the Vatican hoped and prayed for the day when people, young and old, from all around the world could once again visit the galleries, halls, exhibits and sacred places in the Vatican to experience and engage with the wonders and magnificent collections found within the Vatican Museums.

Our 2023 Wishbook allows you, our dear Patrons, to continue, as our mission states, to be “passionate about the arts’ ability to inspire, elevate, and reveal the human spirit.” You will find many opportunities in this year’s Wishbook, and I invite you to read through the presented projects. Please take time to reflect upon a particular restoration to embrace in honor of a loved one, a family member, or a friend. Future generations and visitors will experience and enjoy the wonder and awe of these extraordinary Museums while contemplating the Beauty and Truth of the particular artistic treasure you chose to restore.

I am more than grateful to our Holy Father, Pope Francis, for his trust in me, particularly in raising

me to the Office of President of the Governorate of the Vatican City State. I feel humbled by the privileges and obligations as a Cardinal of the Roman Catholic Church. I am also confident in and most thankful for the support of the Secretary General of the Vatican City State, Sister Raffaella Petrini, F.S.E., with whom I collaborate daily not only with the many duties of governing the Vatican City State, but particularly her understanding of the importance of the Patrons of the Arts in the Vatican Museums' contribution for this unique cultural, spiritual, and historical institution.

May the Lord continue to bless you in His grace and divine mercy.



View of the Governorate building from the cupola of St. Peter's Basilica



*Laocöon* – Atanodoro, Agesandro and Polidoro of Rodi, 40 – 20 B.C. (Octagonal Courtyard, Vatican Museums)

## BARBARA JATTA

DIRECTOR OF THE VATICAN MUSEUMS

Dear Patrons,

The first consideration when presenting *Wishbook 2023*, over the past five years as Director of the Vatican Museums, is the growing sense of gratitude for the presence and friendship of the Patrons of the Arts. It has been my pleasure to meet many of you during your visits to the Vatican Museums. I learned firsthand about the invaluable improvements to our collections with the help of the Patrons of the Arts. I have witnessed your enthusiasm, generosity and, above all, the deep faith which motivates your commitment and allows us to overcome the years of pandemic.

The *Wishbook 2023* will be accessible in a digital format, and there is a large variety of projects. It is an extensive and differentiated catalogue that spans from the Etruscan collection to the Ancient Egypt and Renaissance artworks, along with all our different collections.

I am confident that you are well acquainted with our common mission of preserving a universal artistic patrimony to share beauty and faith. I would like to send you all my deepest appreciation for your help and trust in our undertaking.



*Crucifix* – Alessandro Algardi, c. 1644 (Paintings and Wooden Artworks Depository, Vatican Museums)

## MONSIGNOR TERENCE HOGAN

INTERNATIONAL CHAPLAIN OF THE PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

Dear Patrons and Friends,

It is a privilege for me to write you as we celebrate the release of the 2023 Wishbook. In a particular way, and on behalf of the dedicated staff of the Office of Relations with the Patrons of the Arts in the Vatican Museums, I wish to thank you, our wonderful Patrons, who have faithfully continued to restore and conserve the invaluable objects of art that are found throughout the Vatican Museums. The vast level of work undertaken by our restorers and conservators is in itself an ongoing monument of the care these artisans have to preserve the diverse forms of art found throughout the Vatican Museums. The numerous paintings, sculptures, tapestries, architectural designs, ancient and sacred vessels, and so many other precious objects that represent centuries of civilizations are not only scientifically studied and examined, but are brought to life again by the devoted and meticulous efforts of our 'guardians' of the centuries. Over the past several years, the entire world was challenged in so many unimaginable and even unthinkable ways. The pandemic that stretched around the world left all of us in a type of cloud, not knowing the road ahead. Here in the Vatican Museums, you, our dear Patrons, did not forget us and continued to support our work in so many varied and creative ways. For this, we are deeply grateful. And so, with God's help the journey continues and we are delighted that so many of you have been able to return to the Eternal City. The doors of our Vatican Museums are open and our restorations continue because of your dedication and benevolence. In this, our 2023 Wishbook, you will find many opportunities to restore original artistic achievements conceived and created by the talented hands of artists through the centuries.

The 2023 Wishbook follows a clear and transparent process. Each project is detailed with a cost breakdown (i.e. preliminary studies, materials, and labor), as well as an estimated timeline for completion of the project. This process of adopting a project continues with a grant agreement between the donor's Chapter and the Governorate of the Vatican City State. And finally, to complete the process, it is highly encouraged that the donor's Patron Chapter drafts a local letter of intent with their own Patron for archival purposes. This allows for ongoing transparency toward each adopted project. I hope you enjoy our 2023 Wishbook and share our enthusiasm in order to encourage you to continue our magnificent mission to restore and conserve the artistic and cultural works of the Vatican Museums for generations to come.





## IMPORTANT INFORMATION REGARDING THE ADOPTION OF A RESTORATION PROJECT

### PROJECT ADOPTION AND CONTACT INFORMATION

The **ONLY** email to officially pledge a restoration will be:  
[orpavm-wishbook@patrons.va](mailto:orpavm-wishbook@patrons.va)

**Other forms of communication** (alternative email addresses, and phone numbers) to pledge **will not be considered formal or official pledges.**

There might be an instance where there are two pledges for the same project. If this happens, the time of the email will be essential in determining the recipient. We are operating on a "first come, first serve" basis.

### PROJECT CATEGORIES

There are (3) three categories in Wishbook 2023 based on the priority of restoration needs.

1. Projects listed as **High Priority** are the most urgent. The restoration work (i.e. laboratory evaluation and work) needs to be performed as soon as possible.
2. Projects listed as **Medium Priority** allow for ongoing scientific and restorative evaluation of the degree and current severity of damages.
3. Projects listed as **Normal Priority** must undergo restoration to avoid ongoing and future intricate damage.

## PROJECT COSTS

In the **upper right** corner of the description page of each project there is a **code** (e.g. **WI\_2023**). This same code can be found in the **Appendix** of the Wishbook and matches a particular project. In the Appendix and next to the code there will be the breakdown of the total cost of each project in Euro and Dollars (US), along with an itemized and detailed list of restoration costs.

Please note: The final price includes a **5%** added cost increase for any unexpected restoration needs that might arise during the restoration process. There is a **10%** increase for larger architectural projects, which might include the utilization of scaffoldings and other mechanics.





# HIGH PRIORITY

## RESTORATION PROJECTS



## BAPTISM OF CHRIST

Code: **W01\_2023**

Artist: **Girolamo Siciolante da Sermoneta**

Date: **1570-1575**

Dimensions: **250 x 155 cm**

Materials: **Oil on wood**

Inventory Number: **40343**

Girolamo Siciolante (Sermoneta 1521 - Rome 1575) painted the large altarpiece of the *Baptism of Christ* around 1570-1575. This altarpiece was a donation to Pope Gregory XVI from the Lateran Palace. Before coming to the Museums, the painting would pass through the Pinacoteca Lateranense (1844), the Pinacoteca di San Pio X (1908), the Pinacoteca di Pio XI (1930-1935), the Matilde Chapel in the Il Loggia (1962), and the *Appartamento Pontificio di Rappresentanza* in Castel Gandolfo (1964). This altarpiece is an exemplary work of the last phase of this well-known painter from Sermoneta, characterized by an austere classicism, monumental figures attributed to Michelangelo's influence, and a landscape close to that of the Flemish Bril brothers.

### Restoration Procedures

- Cleaning of the pictorial surface altered by oxidized and uneven varnish
- Removal of altered retouches and plastering of the gaps
- Pictorial reintegration and varnishing
- The frame needs to be redone

Total Cost: **€ 36.350,27**

**\$ 35,528.75**



## THE MOCKING OF CHRIST

Code: **W02\_2023**

Artist: **Giovanni Antonio Bazzi known as "Il Sodoma" and workshop**

Date: **Around 1530**

Dimensions: **96 x 74 cm**

Materials: **Oil painting on wood (poplar). Frame in "Salvator Rosa" style, carved wood and gilded with gouache**

Inventory Number: **40687**

The *Mocking of Christ*, oil on wood panel, kept in storage from 1930-1935, is from the Floreria Apostolica and first entered the Vatican Museums in 1909. We are fortunate to have this painting since the scene is an extraordinary example over the centuries of one of the most dramatic episodes of the Passion of Christ and includes a 'theatrical' depiction, common in the Middle Ages as a well-established iconographic tradition. It was most likely from the workshop of the great Renaissance painter Giovanni Antonio Bazzi, called "Il Sodoma" (Vercelli 1477 - Siena 1549). He had several replicas of the *Mocking of Christ* with variations, including one found in the Uffizi in Florence, similar to the Vatican painting, and one now in the Metropolitan Museum in New York.

### Restoration Procedures

- Support: making the transom smooth, restoration of cracks
- Cleaning of the pictorial surface, which is opaque and blurry
- Removal of altered retouches and oxidized varnish
- Filling the gaps
- Pictorial reintegration and varnishing
- Frame: Cleaning, consolidation, plastering, and reintegration

Total Cost: **€ 29.737,37**

**\$ 29,065.31**

## CIBORIUM MONUMENT OF ST. JOHN LATERAN

Code: **W03\_2023**

Artist: **Unknown**

Date: **14<sup>th</sup> century**

Dimensions: **32 square meters**

Materials: **Frescoes, paint on walls**

The ciborium was built at the time of Pope Urban V (1362-1370) as part of the redevelopment plan of the papal basilica that he promoted. It is the work of the Sienese architect Giovanni di Stefano. The monument was intended to display the heads of Saints Peter and Paul, discovered by the pope himself in the Sancta Sanctorum. In addition to the frescoes in the panels above the four columns, dating from the years of Pope Alexander VI and from the school of Antoniazio Romano, the interior of the ciborium contains valuable paintings by the Florentine Giovanni Balducci, datable to the late 1500s, depicting in the lunettes the *Delivery of the Keys*, the *Conversion of Saul*, the *Crucifixion of St. Peter* and the *Beheading of St. Paul*.

### Restoration Procedures

- Consolidation of detached plasters
- Cleaning: removal of the thick black layer and various repaintings
- Filling of gaps
- Pictorial reintegration

Total Cost: **€ 70.371,90**

**\$ 68,781.50**





## 2023 CONSERVATION AND MAINTENANCE OF THE SANTA ROSA NECROPOLIS

Code: **W04\_2023**

This conservation project aims to preserve the Necropolis of Santa Rosa. Part of this Necropolis was discovered in 1956, and excavations continued until 1958. The second area was discovered in 2003 during the construction of a Vatican parking garage. This site was generously financed by the PAVM Canada Chapter. They extended their generosity to sponsor the excavation work that took place in 2011, which reconnected the two archaeological sites. To date, the extension of the entire Santa Rosa Necropolis offers a wonderful chance for visitors to explore an ancient burial site from the 1<sup>st</sup> century B.C. to the 3<sup>rd</sup> century A.D. Since the entire site is underground, it suffers from microbiological attacks because of the humidity, which affects the artworks and tombs located in the archaeological sites. Several areas are affected by the efflorescences of salts. These stains are on the painted frescoes of the walls of the tombs because the salts emerge from the inside of the walls and break down the pigments of the colored surfaces of the tombs. These situations compromise not only the state of preservation of the sepulchers but prevent the visitors from having a clear view of the architectural elements and decorated walls. A continuous conservation and climate control process will help prevent further damage. The intervention will consist of a complete dusting of all architectural elements and artworks. Additionally, a scientific analysis will take place to assess the state of preservation of the sepulchers, artworks, sarcophagi, and funerary urns. Furthermore, the conservation will allow the reassembly of the stuccoes on the ceilings of four *Columbari* (sepulchers II, III, XVII, XVIII), which will provide the site with "new" wonderful views of the antique world. Another exciting element in the Santa Rosa Necropolis Conservation project is the Alcimus tomb, one of the most popular on the site. Alcimus was the scenographer of Emperor Nero. The area and elements around the Alcimus tomb will be studied in-depth and restored since they were seriously affected by microbiological attacks. Several funerary artworks are on display in the burial site, which will be restored during the conservation process.

Total Cost: **€ 28.404,50**

**\$ 27,762.55**



## POLYCHROME WOODEN STATUE OF A BISHOP SAINT UPON A THRONE

Code: **W05\_2023**

Artist: **Unknown sculptor from central Italy**

Date: **14<sup>th</sup> century? / late 16<sup>th</sup> century-early 17<sup>th</sup> century?**

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

Materials: **Painted wood**

Inventory Number: **42398**

The austere polychrome wooden statue came without the headpiece and the object in its left hand. Also, the provenance is unknown. It appears to have been a donation to the Vatican Museums in 1978 from Pope Paul VI (1963-1978), together with other wooden statues acquired by the Galleria Nella Longari in Milan. Could this work be made in the 14<sup>th</sup>-century style but between the late 16<sup>th</sup> and early 17<sup>th</sup> centuries? This dating would explain the well-conserved state of the statue, and the choice of the frontal position serves as a reminder of the iconic postures of 3<sup>rd</sup> century figures. It may have been designed in order to replace a damaged statue to keep devotion alive within a local context. Study and restoration will be able to settle this delicate question.

### Restoration Procedures

- Anoxic treatment and consolidation of the compromised wooden fibers with an appropriate consolidating agent
- Restoration of the numerous cracks using poplar wood
- Cleaning of the several exposed original nails
- Construction of a new base
- Consolidation of the pictorial film and its cleaning
- Stuccoing, reintegration, and final painting

Total Cost: **€ 42.865,35**

**\$ 41,896.59**





## ADORATION OF THE CHILD JESUS AND THE JOURNEY OF THE THREE KINGS

Code: **W06\_2023**

Artist: **Marche school**

Date: **1450**

Dimensions: **31 x 47.2 cm**

Materials: **Tempera with gilding on poplar panel**

Inventory Number: **40242**

This painting, previously removed from its *predella* in ancient times, belonged to the collection of Agostino Mariotti and came to the Christian Museum of the Vatican Apostolic Library in 1820 through the purchase of Pope Pius VII (1800-1823). The theme of the *Adoration of the Child Jesus*, evident on the right side of the painting, pervades the entire representation and is the driving force behind the other scenes, the *Announcement to the Shepherds* and the *Journey of the Three Kings*. The restoration will allow for an accurate study of the painting, which has a romantic flavor and anecdotal tone not devoid of symbolic references, with details pertaining to a plurality of sources and models. It will be an opportunity to investigate the artist and research the activity in Marche, located in the central area of Italy during the 15<sup>th</sup> century.

### Restoration Procedures

- Cleaning of the pictorial surface: removal of the varnish and the remaining altered retouches of previous restorations
- Grouting of gaps
- Painting and pictorial reintegration

Total Cost: **€ 16.873,92**

**\$ 16,492.57**



## WOODEN SARCOPHAGUS

Code: **W07\_2023**

Artist: **Unknown**

Date: **XXVI Dynasty (664-525 B.C.)**

Dimensions: **n/a**

Materials: **Painted wood**

Inventory Number: **D2067**

The sarcophagus consists of six fragments. Its restoration and study are part of the Vatican Coffin Project, the study of polychrome Egyptian coffins, initiated in 2008 by the Egyptian Antiquities Department in collaboration with the Cabinet for Applied Scientific Research in Cultural Heritage and many other important institutions (Musée du Louvre, Museo Egizio in Turin, Rijksmuseum van Oudheden in Leiden, the C2RMF in Paris, Centro Conservazione e Restauro La Venaria Reale in Turin, Xylodata in Paris). Further studies will analyze the construction and painting technique, identify the wood species, and compare this data with the figures already acquired by the Project. Morphometric investigations will allow, where possible, the reassembly of the different elements of the coffin and the reconstruction of missing parts, if necessary. The decoration dates the coffin to the XXVI Dynasty (664-525 B.C.), a time of great splendor following the long period of crisis at the beginning of the first millennium B.C.

### Restoration Procedures

- Study, consolidate, and fix the wooden elements that compose the assembly with an appropriate support structure designed together with the Scientific Laboratory
- Remove from the surface the inconsistent, adhering deposits, and old adhesives with appropriate mixtures and application methods
- Filling of gaps for both conservation and aesthetic purposes with appropriate materials compatible with the fragile wood fibers
- Aesthetic reintegration using tested watercolors

Total Cost: **€ 47.598,41**

**\$ 46,522.69**



## THE DENIAL OF THE APOSTLE PETER

Code: **W08\_2023**

Artist: **Pensionante dei Saraceni**

Date: **1615-1620**

Dimensions: **250 x 170 cm**

Materials: **Oil on canvas**

Inventory Number: **40385**

The striking canvas shows the dramatic moment when the Apostle Peter denied Jesus, recounting the Gospel episode. The composition is an intimate narrative through close cropping and the skillful use of *chiaroscuro*, a contrast of light and shadow. The painting, now on display in the prestigious Room XII of the Vatican Pinacoteca, is from the mysterious painter often referred to by the pseudonym *Pensionante del Saraceni*, stylistically close to the Caravaggio circle. Given the very high quality of the work, cleaning the canvas could offer a surprise by possibly validating the fascinating hypothesis that the painting might be the work of the excellent Venetian painter Carlo Saraceni.

### Restoration Procedures

- Possible re-adjustment of the fixed frame (given the stability of the canvas, the placement of corner extenders would require cutting the frame)
- Cleaning of the pictorial film covered by thick, heavily oxidized, and opaque varnish, as well as the removal of altered retouches
- Grouting of the gaps
- Pictorial reintegration

Total Cost: **€ 22.382,96**

**\$ 21,877.10**

## MATTATHIAS' WRATH AGAINST THE IDOLATER

Code: **W09\_2023**

Artist: **Pietro Berrettini da Cortona**

Date: **1652-1663**

Dimensions: **395 x 316 cm**

Materials: **Oil on canvas**

Inventory Number: **40888**

Pietro Berrettini da Cortona, one of the most celebrated protagonists of the Roman Baroque, was engaged between 1652 and 1663 in the mosaic decoration of several chapels in the Basilica of Saint Peter. The painting is a model for one of the mosaics of the chapel of Saint Sebastian and is a rare and very precious artifact since generally such patterns were destroyed in the course of mosaic making. The highly dramatic subject is inspired by the first biblical book of Maccabees: the revolt in Judea in the 2<sup>nd</sup> century B.C. against the rule of Antiochus IV. Conceived for a view from below, the scene depicts with great expressive force the wrath of the priest Mattathias against the idolater. The emphatic gesture of the mighty figure and the excitement of the scene contribute to a vivid Baroque Movement.

### Restoration Procedures

- Revision of the wooden frame and canvas
- Cleaning of the pictorial film: removal of the many altered retouches, deposits, and varnishes
- Plastering of the gaps
- Pictorial reintegration, including the many abrasions in the lower part

Total Cost: **€ 54.718,76**

**\$ 53,482.11**





## ENTHRONED MADONNA AND CHILD WITH SAINTS

Code: **W10\_2023**

Artist: **Alessandro Bonvicino** know as "Moretto"

Date: **1550**

Dimensions: **212 x 163 cm**

Materials: **Oil on canvas**

Inventory Number: **40349**

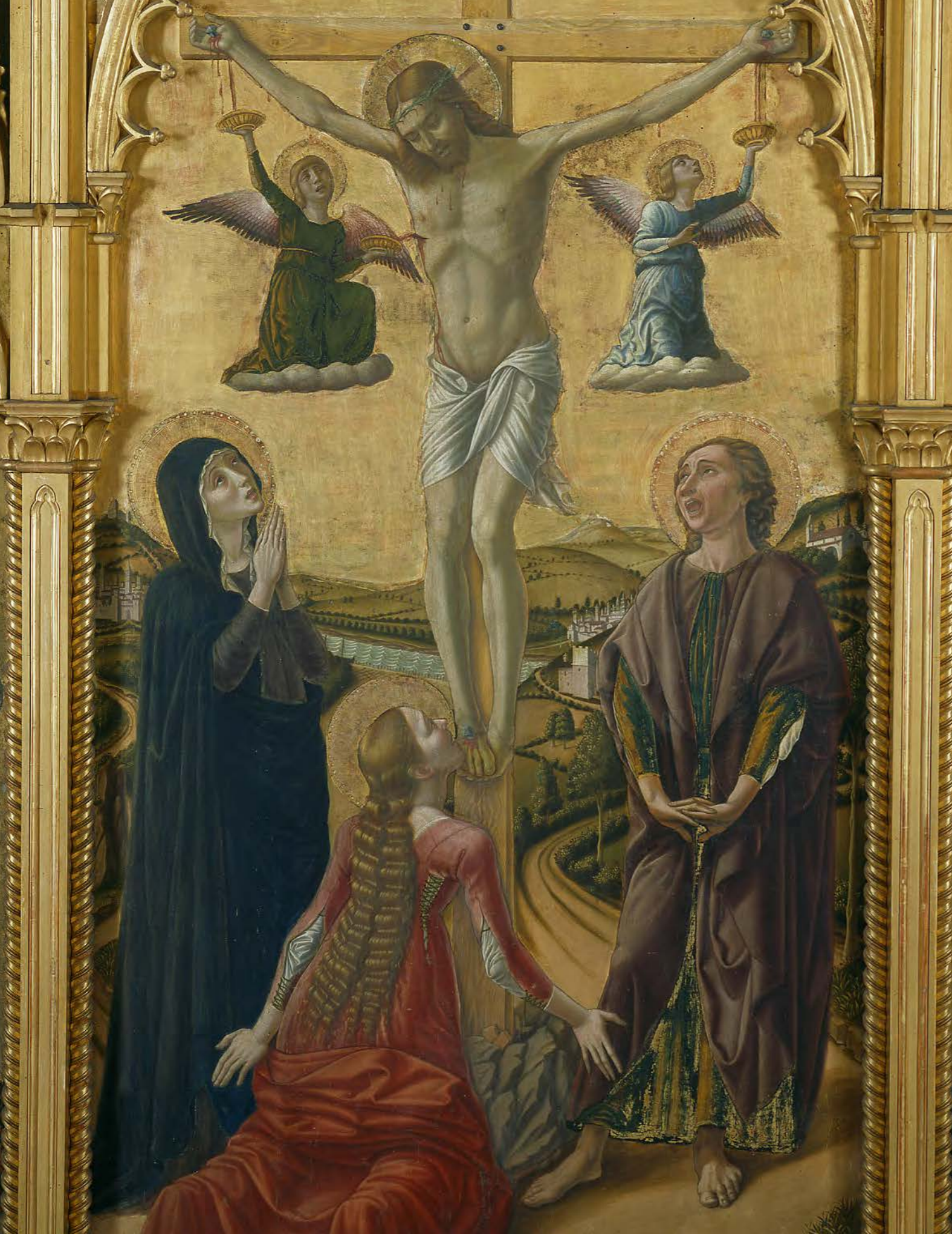
The oil on canvas altarpiece with the enthroned Madonna and Child between Saints Bartholomew and Jerome is a masterpiece by the painter Alessandro Bonvicino, known as "Moretto" (Brescia 1498-1554), one of the protagonists of the great period of Brescian painting of the 16<sup>th</sup> century together with Savoldo and Romanino. This work is identifiable as the *Madonna of the Pears*. These delicate fruits are at the base of the throne and also held by the hand of the infant Jesus. The 1550 painting is in Room 10 of the Vatican Pinacoteca. It was purchased in 1858 at an antiquarian market for the Pinacoteca of Pope Pius IX.

### Restoration Procedures

- Construction of a new expansion frame
- Disassembly of the painting from the old fixed frame, smoothing out deformations caused by humidity and pressure cycles
- Cleaning: removal of oxidized varnishes and retouches by special solvent mixtures
- Varnishing, filling of gaps, and pictorial reintegration
- Intervention on the gilded frame

Total Cost: **€ 27.133,70**

**\$ 26,520.48**



## TRIPTYCH WITH CRUCIFIXION AND SAINTS

Code: **W11\_2023**

Artist: **Niccolò di Liberatore called The Pupil**

Date: **1480**

Materials: **Tempera on wood**

Dimensions: **Central panel 250 x 117 cm; Right panel 151 x 84 cm; Left panel 157 x 84 cm**

Inventory Number: **40299**

The splendid triptych, now on display in Room VI of the Vatican Pinacoteca, was painted for the Valenti chapel of the collegiate church of San Venanzio in Camerino, Marche. The work is set within an imposing and elaborate mixtilinear frame and has divisions into three registers. The central panel, in line with the resurrection in the upper register, depicts Christ on the cross (here illustrated), surrounded by angels and with the praying Madonna, Magdalene, and the Baptist at his feet. The intense naturalism and pathos of the composition denote tangents with the manner of Carlo Crivelli and Nordic influences. The landscape in the background, extraordinarily realistic and innovative despite the gold background, shows knowledge of the works of Perugino. Saint Venantius holds up the city of Camerino in the left panel.

### Restoration Procedures

- Support: surface glazing, disassembly of the various elements, and anoxic treatment
- Removal of the old parquetry, consolidation of the wood, and restoration of the deformed elements
- Restoration by inserting poplar wedges in all cracks
- Stain application to chromatically equalize the wooden elements added to the structure
- Design and construction of a new parquetry and support structure
- Treatment of the entire structure with virgin wax

Total Cost: **€ 153.791,61**

**\$ 150,315.92**

## DOSSAL WITH CRUCIFIXION AND STORIES OF SAINTS BLAISE AND CATHERINE OF ALEXANDRIA

Code: **W12\_2023**Artist: **First Master of St. Clare in Montefalco**Date: **1333**Dimensions: **82 x 281 cm**Materials: **Tempera with gold and silver**Inventory Number: **40523**

The large ornamental dossal in tempera, gold, and silver consists of seven compartments. In the center is the Crucifixion with side stories of Saints Blaise and Catherine of Alexandria. The work is by the First Master of St. Clare in Montefalco, the head of an articulate workshop among the most active in the Spoleto area in the 14<sup>th</sup> century. The severe economic difficulties forced the nuns of the Monastery of St. Clare of the Cross in Montefalco to sell this marvelous panel in 1925. A careful study will allow us to deepen the history of this precious artifact and analyze iconographic details never investigated thus far.

### Restoration Procedures

- Clean the frame to bring out the precious silver decoration
- Possible removal of the old present stucco work
- Aesthetic adjustment of the remade portions of the frame
- General inspection of the state of conservation and the revision of the painted surface
- Color reintegration to restore aesthetic balance to the surface of the entire frame
- Inspection and revision of the functionality of the metal cross beams placed on the back by the Wood Restoration Laboratory

Total Cost: **€ 33.379,69****\$ 32,625.31**

## SEVENTY-THREE MARBLES IN THE BRAMANTE COURTYARD

Code: **W13\_2023**

Artifacts: **Thirty-Tree Marbles**

Artist: **Unknown**

Date: **1<sup>st</sup>-3<sup>rd</sup> century A.D.**

Dimensions: **Various**

Materials: **Marble**

Inventory Numbers: **Various**

The marble artifacts currently placed in the Bramante Courtyard do not reflect an organic and reasoned arrangement. They are the outcome of the events that compose the history of the Vatican Museums over the past hundred years. Currently, only a part of the works in the Bramante Courtyard was already present in the early years of the last century. A considerable number of these marble pieces come from the collection of the Lateran Museum, while some artifacts have been transferred here, more recently from other places in the Vatican. Found among these intricate and historical pieces are the busts of lion heads, a married couple, and architectural decorations such as the monumental corbel (structural piece) from Pompey's theater.

### Restoration Procedures

- Pre-consolidation of the deteriorating artifacts
- Biocide treatment with products that include a base of essential oils
- Treatment of the melanin spots that may show up after biocide treatment
- Removal of the deposit layers with detergents, solvents, and/or laser





Artifacts: **Forty Marble Epigraphs**

Artist: **Unknown**

Date: **1<sup>st</sup> century B.C.-5<sup>th</sup> century A.D.**

Dimensions: **Various**

Materials: **Marble**

Inventory Numbers: **Various**

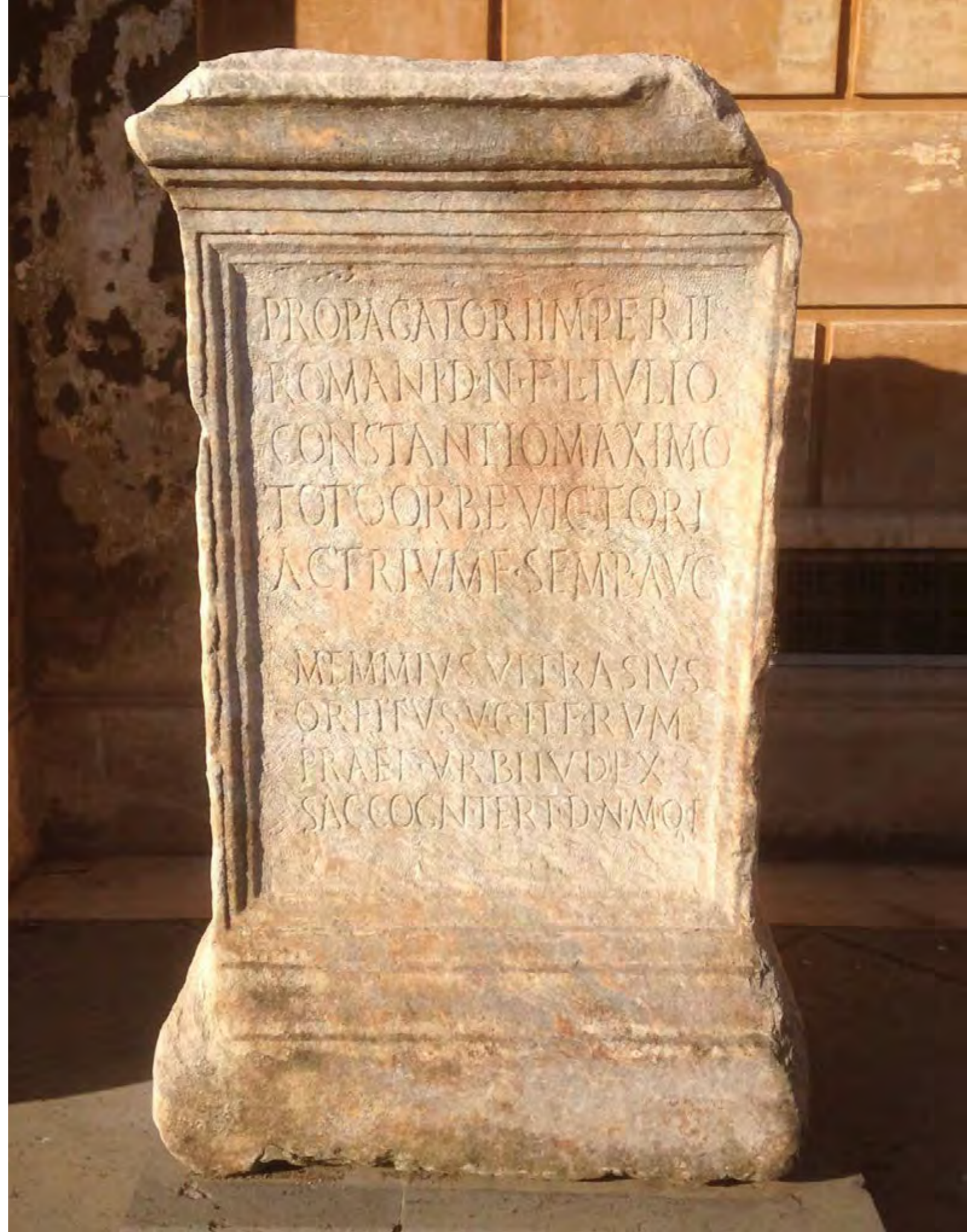
These epigraphs are found on display in the Bramante Courtyard, and are from Rome and other Latium cities. These bases and altars bear inscriptions (1<sup>st</sup> B.C.-5<sup>th</sup> A.D.) in Greek and Latin, which commemorate public works, mark special dedications to emperors and high officials, and provide offerings to various deities. The writings found on the tombs are historically significant since they reveal both public and priestly epigraphs.

#### Restoration Procedures

- Movement of the works
- Removal of biological attacks
- Surface consolidation
- Removal of unsuitable previous restorations
- Structural bonding
- Multi-stage grouting and micro-grouting

Total Cost: **€ 445.731,62**

**\$ 435,658.08**



## FOURTEEN STATUES IN THE ATRIUM OF QUATTRO CANCELLI

Code: **W14\_2023**Artist: **Unknown**Date: **1<sup>st</sup>-2<sup>nd</sup> century A.D.**Dimensions: **Various**Materials: **Marble**Inventory Numbers: **Various**

In 1786, Giuseppe Camporese created 12 sculptures and the compartment at the base of the Simonetti Staircase. They are in the niches that animate the façade of the Atrium of the Quattro Cancelli. Additionally, there are two sarcophagi next to the foot of the staircase. They are an acquisition from the end of the 1700s and the start of the 1800s. They include additions and reworkings by various sculptor restorers of that time. Many have not received work for numerous decades, and there are obvious and serious repercussions to their state of preservation. These are idealistic sculptures in style, mostly athletic figures and portrait statues with a valuable and unique statue of a barbarian warrior from the Aldobrandini collection. One of the sarcophagi with a lid has various decorations including a pair of mythical griffins (a creature with the body, tail, and back legs of a lion and the head and wings of an eagle) with clusters of plant finials.

### Restoration Procedures

- Moving the works in the laboratory
- Cleaning of the surfaces
- Removal of the previous restorations considered unsuitable
- Partial disassembly of some elements (where necessary)
- Reassembly of detached parts and static verification
- Grouting and pictorial retouching

Total Cost: **€ 190.274,35****\$ 185,974.15**



## ANUBIS STATUE

Code: **W15\_2023**

Artist: **Unknown**

Date: **1<sup>st</sup>-2<sup>nd</sup> century A.D.**

Dimensions: **155 x 50 x 28 cm**

Material: **Marble**

Inventory Number: **22840**

This figurative standing statue is in a knee-length tunic, which includes a belt that partially covers the mantel, and falls upon the side of the body. The right hand holds a *sistrum*, a musical instrument commonly used during Egyptian religious ceremonies, while the left hand holds a *caduceus*, an attribute of the god Mercury. There is a solar disk between the ears, and on the left is a palm tree trunk, which evokes the landscape at the Nile River. The head is of the god Anubis, one of the oldest and most important deities of the Egyptian pantheon.

### Restoration Procedures

- The use of cyclododecane to localize areas and provide preliminary protection
- Remove surface deposits and any salts present on the surface
- The laser equipment will remove stains and scratches
- Check on the stability of the metal elements supporting the integrations

Total Cost: **€ 32.592,53**

**\$ 31,855.93**



## RELIEF WITH PROMETHEUS

Code: **W16\_2023**

Artist: **Unknown**

Date: **End of the 1<sup>st</sup>– start of the 3<sup>rd</sup> century A.D.**

Dimensions: **68 x 98 cm**

Materials: **Marble**

Inventory Number: **638**

The relief with inscriptions illustrates in a didactic manner the creation of humankind according to the myth described in Plato's *Protagoras*. The titan Prometheus, a seated and bearded figure on the far right, is intent on molding a woman (*mulier*). Above are recognizable domestic animals, like a donkey and a bull, while there are men below. The scene includes the presence of the three Fates named Clotho, Lachesis, and Atropos. They are advancing toward Anima, held by the arm of Mercury. The relief was found in Ostia and, appraised by Ennio Quirino Visconti. It entered the papal collections during the pontificate of Pope Pius VI to be inside the Room of the Busts of the Museo Pio Clementino.

### Restoration Procedures

- Photograph campaign before, during, and after
- Preconsolidation
- Cleaning
- Grouting

Total Cost: **€ 8.034,77**

**\$ 7,853.18**



## SILVERS FROM THE REGOLINI GALASSI TOMB

Code: **W17\_2023**

Artist: **Unknown**

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

Dimensions: **Various**

Materials: **Silver**

Inventory Numbers: **20471, 22216, 22217, 22218, 22219, 22220, 22221, 20477, 20481, 20485, 20488, 20493**

In 1836 Archpriest Alessandro Regolini and General Vincenzo Galassi discovered one of the richest and most famously decorated Etruscan tombs. It is from the "Oriental" Period found in the Sorbo Necropolis of ancient Caere (today Cerveteri). The main burial area was for an interred woman with affluent clothing and fine jewelry. In addition to intact materials, countless fragments pertaining to silver vessels and ornaments were inside the tomb, and they have not undergone studies. The selection and restoration of these fragments will lead to the identification of new objects and the reassembly of at least a pair of silver foil bracelets embossed with geometric and abstract motifs.

### Restoration Procedures

- Handling of the works
- Photographic filming by the restorer of all phases of the work
- Cleaning
- Consolidation, search for attachments with other fragments kept in storage
- Integrations, final protection
- Design of new exhibition supports

Total Cost: **€ 23.182,26**

**\$ 22,658.34**

## THREE ATTIC AMPHORAS FROM CERVETERI

Code: **W18\_2023**Artists: **Nikosthenes, P. di Monaco 1519, P. di Syleus**Date: **525 B.C.; 510-490 B.C.; 480-470 B.C.**Dimensions: **Various**Material: **Ceramic**Inventory Numbers: **16587, 16929, 20260**

These were deposit vases to be used as wine containers to unite with the dead at memorial occasions for ceremonial banquets and symbolic reasons in Etruscan tombs. The banquet unites the living with the deceased in the afterlife. The vases could be in ceramic or metal, either locally produced, or imported (as shown here). They are figures with different themes, and each was made in Athens by a different master. As a whole, they date from 525 and 470 B.C. They arrived after a long sea journey from Greece to central Italy, through the Etruscan city of Cerveteri and the trade routes of antiquity. They were used in the tombs of prestigious people.

**Restoration Procedures**

- In-depth verification of the structural and conservative conditions
- Cleaning, consolidation, and integration of missing parts to repair cracks
- Chromatic retouching

Total Cost: **€ 12.310,94****\$ 12,032.71**



## FOUR ATTIC CERAMICS

Code: **W19\_2023**

Artists: **Tyszkiewicz Painter; Makron; Various**

Date: **510-480 B.C.**

Dimensions: **Various**

Material: **Ceramic**

Inventory Numbers: **17797, 17892, 16576, 16540**

These four vases, painted in Athens and imported to Etruria, were inside Etruscan tombs in the ancient Etruscan city of Vulci, discovered in the 1830s. The painted amphora in the black-figure technique depicts Heracles with Athena, Hermes, and Dionysus, and a running quadriga (from around 500 B.C.). The other three are in red-figure technique: the pelike by the Tyszkiewicz Painter, 500-480 B.C., depicts Theseus and the Minotaur (inv. 17892); a man at an altar and young men drinking and dancing on the kylix attributed to Makron, 490-480 B.C. (inv. 16576); a fine kantharos conformed to a double female head and decorated at the top with a palmette frieze, 510-500 B.C. (inv. 16540).

### Restoration Procedures

- Handling of the works
- Photography of all phases of the intervention
- Cleaning of the surfaces
- Ungluing of fragments and removal of old restorations
- Recomposition with new bonding and new integrations of the gaps
- Color adjustment of the integrations

Total Cost: **€ 27.017,97**

**\$ 26,407.36**

## GROUP OF THIRTY-FOUR CLOISSONÉS ENAMELS

Code: **W20\_2023**Artist: **Unknown artist from Limoges**Date: **12<sup>th</sup>-13<sup>th</sup> century**Dimensions: **Various**Materials: **Copper alloy, enameled and gilded**Inventory Numbers: **60926, 61837, 61947, 62226-62228, 62428-62433, 64523-64531, 64534, 64535, 64537-64540, 64545, 64548, 64561, 64564, 64565, 64590**

The restoration of these decorative pieces of the Sacred Museum, decorated in enamel, eventually converged in the collections of the Vatican Apostolic Library. The transfer complied with the Rescript of Pope St. John Paul II in 1999 and was placed under the guidance of the Vatican Museums. The series consists of 34 works of the Medieval Period (12<sup>th</sup>-13<sup>th</sup> century), following the masters of Limoges (the French center known throughout all of Europe), with rare exceptions of Byzantine, Italian, English, German, and the Meuse Valley (between Belgium and the lower countries) productions. The enameling technique varnishes are either hollow or *champlevé*, which is obtained by the removal of copper from the desired design.

**Restoration Procedures**

- Analysis campaign
- Degrease the works with ketone solvents and Rochelle salts
- Mechanical cleaning
- Consolidation with nano-silicates
- Surfaces will have a protective nitrocellulose varnish

Total Cost: **€ 28.275,24****\$ 27,636.22**





## THIRTY-FIVE ENAMELS IN COPPER

Code: **W21\_2023**

Artist: **Unknown artist from Limoges**

Date: **16<sup>th</sup> century**

Dimensions: **Various**

Materials: **Copper and enamel**

Inventory Numbers: **64484-64516**

This series of eighteen copper plates in painted enamel with the *Stories of the Passion of Christ* (invs. 64499-64516) are exemplary. Despite their small size (approx. 20.3 x 16 cm), the artist stages elaborate compositions rich in pathos with embellishments in a wide range of colors including gold. The other four rectangular painted enamel plates (invs. 64484-64487) are of reduced dimensions (approx. 12 x 10 cm) depicting: *Ecce Homo* "Behold the Man"; *Christ before Pilate*; *Christ in the Garden of Gethsemane*. They are taken from the series of engravings of Albrecht Dürer's *Small Passion*; *Dormition of the Virgin*. The focus is on the Mother of Christ in two small centered plates donated by Francesco Vettori to Pope Benedict XIV, who entrusted the scholar with the care of the newly founded Christian Museum (1756).

### Restoration Procedures

- Non-invasive analysis of materials
- Assess methodology to assist during the cleaning process
- Photographic documentation of the before and after
- Degrease with ketone solvents and Rochelle salts

Total Cost: **€ 22.614,28**

**\$ 22,103.20**





## BRONZE AND IRON ARTIFACTS

Code: **W22\_2023**

Artist: **Unknown**

Date: **Bronze Age - Iron Age (14<sup>th</sup>-8<sup>th</sup> century B.C.), Hellenistic - early Imperial Age, Late Antiquity**

Dimensions: **Various**

Materials: **Bronze, iron**

Inventory Numbers: **Various**

The diverse group of archeological metal materials focuses on different aspects of ancient daily living. The javelin cusp (inv. 65732), datable between the 14<sup>th</sup> and 8<sup>th</sup> century B.C., refers to old socio-cultural facets and warrior activities. The other finds are mainly from the Imperial or late Antique Period, except for an arm of a statuette of a female offerer with a *patera* from the excavations in the Colosseum in 1812 (inv. 65739), belonging to the Hellenistic - early Imperial Age. Two statuettes of Minerva also belong to the Hellenistic - early Imperial Age, from the collection of Cardinal Carpegna (invs. 67993, 67994). There are elements from military clothing or equine finishes, buckles, applications, and pendants (inv. 64258, 64260, 64278, 64279.2.1-2). Additionally, there are medical-surgical instruments (invs. 64262, 64263, 64266), a fragment of a handle (inv. 64277), a support of a bucket or *situla* (inv. 67992), a dolphin-shaped appliqué (inv. 65491), an iron key (inv. 66050) and fragments of latches (inv. 64238). The mirror (inv. 66142.2.1), the rings (invs. 64243, 64253, 64282), the fragments of *armilla* (inv. 64270.13.1-13) and the *armillae*, from the 6<sup>th</sup>-7<sup>th</sup> century A.D., are attributable to a barbaric cultural environment, perhaps Lombard (invs. 66555-66556).

### Restoration Procedures

- Cleaning will be chemical with the removal of synthetic polymers
- Micro drilling
- Cysteine applied locally will help the possible presence of copper chlorides
- Application of a new surface protection

Total Cost: **€ 26.167,16**

**\$ 25,575.78**

## TWO BLACK FIGURE KYLIKES

Code: **W23\_2023**

Artist: **Group of Walters 48.42**

Date: **530-520 B.C.**

Dimensions: **Various**

Material: **Ceramic**

Inventory Numbers: **17724, 17734**

The two figurative kylikes of Athens production are both part of the Group of Walters 48.42, and on the base are stylistic elements and infographics. It is a kylix similar to large apotropaic eyes (that serve to ward off the evil influences), decorated with the technique of the black figures. On the inside, in both cases, a gorgon medallion is present. A terrifying gorgon mask in the myth has snake hair. Mythically, if one would look directly at her, the person could be turned into stone. Perseus killed Medusa by looking at the image reflected on his shield to behead her. The divine gorgon is found on the armor of Athena, fixed to the center of the shield to terrorize opponents.

### Restoration Procedures

- Cleaning of the surface
- Integration of the fragments
- Complete disassembly of the old restoration, removal of the existing integrations and fragments
- New additions in stucco and chromatic retouching

Total Cost: **€ 12.106,71**

**\$ 11,833.10**

## FOURTEEN SACRED ARTIFACTS FROM THE BAROCCHI COLLECTION

Code: **W24\_2023**

Artist: **Unknown**

Date: **17<sup>th</sup>-18<sup>th</sup> century**

Dimensions: **Various**

Materials: **Silver and gilded silver**

Inventory Numbers: **62902, 62906, 62910, 62913, 62920, 62921, 62923, 62924, 62925, 62930, 62931, 62932, 62927, 62929**

As a sign of devotion to Pope Benedict XVI, Carlo and Lucia Barocchi wished to make a personal gift, with a group of 37 valuable liturgical objects from their private collection. This unusual choice was motivated by the desire to select the liturgical furnishings and protect them from the potential risk of mundane use. The donation includes a varied series of fine silver artifacts: crosses, chalices, monstrances, thuribles, incense burners, and altar card stands.

### Restoration Procedures

- Detailed mapping of the works during the removal of all the constituent elements
- Reassembly of the works at the end of the restoration
- Removal of surface deposits using calcium carbonate and plasma

Total Cost: **€ 44.532,08**

**\$ 43,525.65**



## TWENTY-FIVE BRONZE STATUETTES

Code: **W25\_2023**Artist: **Unknown**Date: **Late Period (XXV-XXVI dynasties) - Greco-Roman Period (3<sup>rd</sup> century B.C.-2<sup>nd</sup> century A.D.)**Dimensions: **Various**Materials: **Bronze**Inventory Numbers: **18637, 18707, 20622, 20629, 20631, 37212, 37217, 37231, 37236, 37239, 37247, 37283, 37301, 37370, 37374, 37378, 37388, 37389, 37394, 37401, 37407, 37414, 37419, 37424, 37598**

Bronze statuary constitutes one of the most characteristic artistic forms of Pharaoh dynastic Egypt. The statuettes belong to different categories. There are votive figurines (offerings presented to temple gods following a fulfilled request *ex voto*), decorative elements, parts of objects made of bronze and wood, and animal sarcophagi (containers for mummified animals). The dating is problematic because there is a lack of context for their discovery. They are generally dated between the Late Period (XXV-XXVI dynasties) and the Greco-Roman Period (3<sup>rd</sup> century B.C. - 2<sup>nd</sup> century A.D.).

### Restoration Procedures

- Conservation assessment
- Removal of old interventions (welds, resins, and waxes)
- Mechanical and chemical cleaning
- Treatment for metal stabilization
- Design of new exhibition supports

Total Cost: **€ 25.354,04****\$ 24,781.03**



## SEVENTEEN ETRUSCAN ENGRAVED MIRRORS

Code: **W26\_2023**

Artist: **Unknown**

Date: **5<sup>th</sup>-3<sup>rd</sup> century B.C.**

Material: **Bronze**

Dimensions: **Various**

Inventory Numbers: **12283, 12296, 12298, 12662, 12688, 20777, 20780, 39925, 34757, 12246, 12256, 12274, 12279, 12644, 12665, 12686, 20779**

Figured mirrors made of bronze alloy constitute a typical expression of Etruscan artistic craftsmanship. The object's function, a reflective surface produced by the careful polishing of the metal, is not quite as interesting as the engraved depictions of documentary value. They have an iconographic and epigraphic style. Some scenes are mythological, and others are depictions of deities, both good and evil. They are symbolic of real-life and mythical scenes with actual and fantasized animals. The inscriptions sometimes make it possible to identify the characters depicted, whether they are deities and heroes of Greek mythical tradition attributed to Etruscan culture or typical Etruscan divine beings and personifications.

### Restoration Procedures

- Movement of the works
- Photographic documentation by the restorer
- Circumstantial mechanical cleaning
- Possible de-salting washes
- Corrosion-inhibiting treatments
- Integrations
- Final protection

Total Cost: **€ 19.552,58**

**\$ 19,110.69**



## GRAND GALA CARRIAGE

Code: **W27\_2023**

Artist: **Felice Eugeni and Gaetano Peroni**

Date: **1826-1841**

Materials: **Gilded bronze elements, metal wall sconces, and support irons**

Dimensions: **n/a**

Inventory Number: **45551**

Two pontiffs owned this splendid Grand Gala Carriage: Leo XII, who initiated its realization from 1824 to 1826, and Gregory XVI, who brought it to completion. Their heraldic arms are respectively visible - the eagle and the two lappets of the tiara supported by a cherub. The precious gilded metal decoration is the work of Felice Eugeni, while the arrangement is by Gaetano Peroni, whose signature is on the rear of the carriage. It was only used for solemn occasions, such as the feast of the Annunciation (March 25), St. Philip Neri (May 26), the Nativity of the Virgin (Sept. 8), and St. Charles Borromeo (Nov. 4). It would also be used to take possession of the Lateran Basilica immediately following the coronation of the new Pontiff.

### Restoration Procedures

- This restoration is a pilot project and work will only take place on the carriage door
- Experimentation of various products to draw up an intervention protocol that is specific to the characteristics of the work to determine an assessment of the time needed to carry out the total restoration of the gilding
- Cleaning and reintegration of the multiple types of gilding, using the ornamental elements as a reference
- Fixing the fragile gilding raised in several places by testing various kinds of adhesives
- A total restoration of the carriage will be on a later date and is not included in this initial phase

Total Cost: **€ 22.037,66**

**\$ 21,539.61**





## CELESTIAL GLOBE BY MATTHAEUS GREUTER AND TERRESTRIAL GLOBE BY JOHN BAPTIST NICOLOSI

Code: **W28\_2023**

Artist: **Matthaeus Greuter and Giovanni Battista Nicolosi**

Date: **1636 (inv. 70155); second half of the 17<sup>th</sup> century (inv. 70156)**

Materials: **Engraving on watercolor paper**

Dimensions: **Height 38 cm, diameter 27 cm**

Inventory Numbers: **70155 (Celestial globe by Matthaeus Greuter); 70156 (Terrestrial globe by John Baptist Nicolosi)**

The celestial globe reproduces the heavenly sky with the constellations and is dated 1636. It was completed by Matthaeus Greuter, who started a profitable production of terrestrial and celestial globes in Rome at the beginning of the 1630s. The terrestrial globe (inv. 70156) is from the second half of the 17<sup>th</sup> century by the Sicilian Giovanni Battista Nicolosi, S.T.D., active in Rome and one of the most critical scholars of the geography of this period. The purpose of the restoration will return the two globes to a new and unique showcase in the Pauline Hall, alongside other similarly themed artifacts found in the collection.

### Restoration Procedures

- Cleaning and grouting of abrasions and holes due to xylophagous insects
- Consolidation of fragile parts of the paper surface of the two works
- Closure of the cracks present on the surface of the work inv. 70156
- Consolidation of the lower part of the work inv. 70156
- Color rebalancing
- Mounting on new support (Painting and Wood Laboratory)

Total Cost: **€ 34.382,19**

**\$ 33,605.15**



### THREE DECORATIVE PANELS

Code: **W29\_2023**

Artifacts: **Two panels with female figures in Chinese clothing**

Artist: **Unknown**

Date: **18<sup>th</sup> century**

Dimensions: **159 x 57 cm**

Materials: **Painted paper lined on canvas mounted on a wooden frame**

Inventory numbers: **42841, 42842**

The decorative panels are part of a series probably utilized for the display during the papacy of Pope Benedict XIV in the Gallery of Castel Gandolfo, brought about between 1740 and 1758 by the architect Ferdinando Fuga. The series consisted of 14 panels with life-size "Chinese Nobles" with elegant flower and bird arrangements. The figures express the pope's refined taste and interest in *chinoiserie*, a movement that was popularized in the West during the 18<sup>th</sup> century as trade grew between the various cultures. Featured are the delicate face, slender silhouette, veiled hands as emblems of high rank, and elaborate hairstyles. Lastly, there are and *minutiae* of decorative details such as pearls, flowers, bamboo sticks, and floral baskets, an ideal of refined and sophisticated beauty.

Artifacts: **Panel with flowering branch and birds**

Artist: **Unknown**

Date: **18<sup>th</sup> century**

Dimensions: **64 x 86 cm**

Materials: **Painted paper lined on canvas and mounted on a wooden frame**

Inventory number: **42813**

The decorative panel is part of a series of eight panels probably used for displaying a certain Chinese style, desired by Pope Benedict XIV in the Gallery of Castel Gandolfo, realized between 1740 and 1758 by the architect Ferdinando Fuga. The 14 life-size panels feature Chinese Noblewomen, elegant flowers, and bird arrangements on both sides of the arcade. These natural elements made with dense brushstrokes and vivid colors contributed to the extraordinary luminous effect of the room, in a sublime dialogue with the surrounding landscape framed by the large windows. The delicate depiction of the sinuous branch with blossoming flowers and birds shows refinement and elegance that is entirely oriental.

#### Restoration Procedures

- Disassembly from the frame and dry cleaning
- Color fixing
- Front and back glazing
- Detachment from support and removal of canvas
- Fixing tears, gaps and reinforcement of support and lining
- Color integration and mounting on a new support

Total Cost: **€ 85.308,88**

**\$ 83,380.90**





## TUNIC FROM THE TREASURY OF THE SANCTA SANCTORUM

Code: **W30\_2023**

Artist: **Unknown**

Date: **6<sup>th</sup>–8<sup>th</sup> century A.D.**

Dimensions: **126 x 118 cm**

Materials: **Wool, silk, and linen cloth**

Inventory Number: **61308**

This liturgical tunic, dated between the 6<sup>th</sup> and 8<sup>th</sup> centuries A.D., belongs to the “dalmatic minor” type and seems to refer to an eastern, rather than a western, production. It is made of linen, with the lower part of the sleeves made of silk, and is a precious artifact, both because of the scarcity of specimens of this type that have come from the ancient world and because of its provenance. The tunic, having been occasionally repaired over the years, was part of the famous Sancta Sanctorum Treasury, which collected the “most ‘sacred’ memories” of Christianity. It was kept under the altar of the Chapel of the Sancta Sanctorum in the Lateran. In the early 20<sup>th</sup> century, the Treasury was brought to the Vatican for study and display, and only particular relics returned to the Chapel.

### Restoration Procedures

- Opening of the case and disinfestation of the artifact
- Graphic and photographic documentation and study of the artifact
- Material sampling for chemical analysis; microaspiration of the front and back; removal of old restoration work; reshaping with steam
- Dyeing of support and stitching thread
- Consolidation by stitching all torn and torn areas on the backing fabric
- Preparation of a padded backing to restore its three-dimensional reading

Total Cost: **€ 33.816,76**

**\$ 33,052.50**



## ADORATION OF THE MAGI

Code: **W31\_2023**

Artist: **Manufacture of Pieter van Aelst, Brussels**

Date: **1524-1531**

Dimensions: **568 x 958 cm**

Materials: **Wool, silk and metallic yarn**

Inventory Number: **43860**

The large and sumptuous tapestry illustrates the episode of the homage of the Magi Kings to the Infant Jesus as described in the Gospel of Matthew. The panel is part of a series of 12 tapestries from the "New School" that recount the mysteries of the Life of Christ. Today, it is on display in the Gallery of the Tapestries inside the Museums. The ensemble is from the time of Pope Clement VII (1523-1534). The design of the reliefs is from Raphael, and the manufactory is from the Brussels workshop of Pieter van Aelst (1450-1532/3). He was the creator of famous tapestries including the *Acts of the Apostles* commissioned by Leo X for the walls of the Sistine Chapel many years before. The scene of the *Adoration of the Magi*, recalling the figures and the precious details, refers to drawings by Raphael and Giulio Romano, the true heir to the workshop of Urbino.

### Restoration Procedures

- Chemical-physical investigations to define the state of preservation
- Assessment of the degree of pollution
- Identification of original dyes
- Imaging investigations with ultraviolet and colorimetric analysis
- Removal of incoherent deposits with micro-aspirator
- Elimination of previous interventions and preparation for washing
- Photographic and graphic documentation

Total Cost: **€ 1.266.129,66**

**\$ 1,237,515.13**

(the cost will cover 8 years of restoration)

# MEDIUM PRIORITY

RESTORATION PROJECTS



## DÉJEUNER SUR L'HERBE

Code: **W32\_2023**

Artist: **Félix Edouard Vallotton**

Date: **1889-1890**

Dimensions: **65.5 x 81 cm**

Materials: **Oil on canvas**

Inventory Number: **23617**

Félix Edouard Vallotton produced *Déjeuner sur l'herbe* after *Majális*, a work by Pál Szinyei Merse, around 1890, during an intense maturation of his style. A painter, engraver, illustrator, and writer, Vallotton trained at the Académie Julian in Paris and, between 1889 and 1890, undertook a long journey, visiting Trieste, Venice, Prague, and Vienna, where he probably saw *Majális* painted in 1873 by Hungarian artist Szinyei Merse (1845-1920). Manet's famous *Déjeuner sur l'herbe* inspired Merse's work. There was criticism of Vallotton because he confronted Szinyei Merse's original with respect, but eliminated all descriptive detail, with an obvious instinct for formal synthesis that would be a hallmark of his mature production.

### Restoration Procedures

- Frame: replacement with a new wooden expansion, to be considered if the recovery of the painted edges to the thickness of the old one is desired
- Canvas: perimeter strip-lining (addition of canvas strips along all edges to facilitate anchoring on the new frame without losing the folded-over decoration)
- Pictorial film: light cleaning, plastering, and reintegration of the gaps

Total Cost: **€ 2.682.33**

**\$ 2,621.71**



## WOODEN STATUES OF ST. JOHN THE BAPTIST AND ST. JOHN THE EVANGELIST

Code: **W33\_2023**

Artist: **Unknown**

Date: **Early 20<sup>th</sup> century**

Dimensions: **Height 160 cm**

Materials: **Wood (maybe pine) painted in tempera**

Inventory Numbers: **44910, 44911**

The polychrome wood statues represent Saint John the Baptist and Saint John the Evangelist. They are now found in the Museums, but they came from the Tower of Saint John, a building of medieval origin located in the Vatican Gardens. The two sculptures are slightly less than the real height (about 160 cm each). They were on exhibition as furnishing elements inside the so-called "pope's reception studio" located on the second floor. The statues were more than likely there since the early Sixties of the 20<sup>th</sup> century or when Pope St. John XXIII completely renovated the ancient medieval tower. St. John the Evangelist holds an open book and a goose feather. Saint John the Baptist, on the other hand, has the baptismal shell in his right hand, while the removable cross rests on his left arm, and he displays a delicate hand gesture. Also, a golden trickle of water from the Jordan flows from the *suppedaneum* in the center. Both figures have an elegant and thin halo in gilded metal, fixed with a pin on the back of the head, and the Baptist's cross is gilded metal.

### Restoration Procedures

- Anoxic treatment
- Restoration and consolidation of the support
- Wooden wedges to fix the cracks and provide better adhesion
- Chromatic treatment of the wooden dowels

Total Cost: **€ 24.626,70**

**\$ 24,070.14**





## MADONNA AND CHILD BETWEEN ST. THERESA AND ST. FRANCIS

Code: **W34\_2023**

Artist: **Emma Richards Gaggiotti**

Date: **1895**

Dimensions: **128 x 111 cm**

Materials: **Oil on canvas**

Inventory Number: **43058**

Emma Richards was one of the “immigrant” painters from Italy who became established in the court of Queen Victoria and Prince Albert, for whom she made five paintings. Part of the pro-British Royal Family of Gaggiotti, she lived between Rome, where she followed in the formation of Tommaso Minardo, and Ancona, where she studied alongside the local master Nicola Consorti. In 1849 she married the British journalist Alfred Bate Richards and moved with him to London. Her interesting biographical story and much of her artistic production need research, and the restoration of a splendid painting of pre-Raphaelite derivation will be the opportunity.

### Restoration Procedures

- Support: smoothing of the small affected area and slightly deformed crack on the panel but without disassembling it from the frame
- Pictorial film: removal of altered varnish and retouches
- Frame: cleaning and removal of altered patina
- Restoration and consolidation of the wooden structure
- Plastering and repairing the gaps in gouache or powdered gold leaf where needed
- Darkening where necessary and patination

Total Cost: **€ 32.637,11**

**\$ 31,899.51**

## MIDNIGHT MASS

Code: **W35\_2023**Artist: **Anne Marie Fanet Vieillard**Date: **1917**Dimensions: **73 x 50 cm**Materials: **Oil on canvas**Inventory Number: **24242**

This immersive and silent representation of Christmas Eve Mass, the night of December 24, 1917, takes place on the Western Front of World War I, in the heart of the Argonne Forest. Anne Marie Fanet Vieillard, a native painter of Normandy, realized it in earthy, pastel shades that restore the sacredness of the moment. The Collection of Modern and Contemporary Art of the Vatican Museums has an interesting nucleus of works from this artist, that was donated in 1974 to Pope Paul VI by Abbot Pierre Tuarze, rector of Pont-Aven, a meeting place for French Symbolist artists. The restoration of the painting will also be an opportunity to study the production of this talented and lesser-known French painter.

### Restoration Procedures

Frame:

- option 1 - application of expansion system if possible
- option 2 - replacement with new expansion frame

Support:

- consolidation and relining of the panel
- if the canvas is fragile, a light lining with thin synthetic canvas and thermoplastic resins will be added

Pictorial film: varnish removal, plastering, reintegration, and final varnishing

Total Cost: **€ 18.120,04****\$ 17,710.53**



## ASSUMPTION OF THE VIRGIN AT THE BASILICA OF ST. MARY MAJOR

Code: **W36\_2023**

Artist: **Girolamo Siciolante da Sermoneta**

Date: **1570-1573**

Dimensions: **298 x 195 x 4 cm**

Materials: **Oil on wood**

The large altarpiece by Girolamo Siciolante (Sermoneta 1521 - Roma 1575) of the *Assumption of the Virgin*, painted around 1570-1573, is part of the decoration on the chapel designed by Michelangelo for Cardinal Guido Ascanio Sforza of Santa Fiora, nephew of Pope Paul III. This major work is Siciolante's last phase, influenced by Buonarroti's late style. It is essential to mention Giovanni Baglione's *Nine Churches* (1639) and *Lives* (1642), the first to describe "the chapel of the Sforza noblemen with a façade, pilasters, and frontispiece of broken travertines, beautifully designed by Michelangelo Buonarroti Fiorentino." It is also worth mentioning the work of Girolamo da Siciolante's altar, "the painted Virgin assumed with the Apostles."

### Restoration Procedures

- Wood support structure: survey the complex metal support structure applied in 2001 and evaluate the functionality of the wood movement containment system
- Implementation of the modifications, to be decided
- Pictorial film: adhesion of the numerous lifts
- Removal of Japanese paper glazing
- Light cleaning, plastering, reintegration, and balancing of the final paint job

Total Cost: **€ 61.639,16**

**\$ 60,246.11**

## ST. MAURUS ABBOT GIVING ALMS TO THE POOR

Code: **W37\_2023**

Artist: **Pier Leone Ghezzi**

Date: **18<sup>th</sup> century**

Dimensions: **240 x 165 cm**

Materials: **Oil on canvas**

Inventory Number: **41648**

The large altarpiece is in the chapel of the ancient church of St. Callisto in Trastevere. Pier Leone Ghezzi was a well-known artist of the 18<sup>th</sup> century. St. Maurus lived in the 6<sup>th</sup> century, protector of the sick, and is depicted blessing a group of needy people. Every character is defined in the painting with realism and accuracy in the gestures and postures, outlining the relationship between one another. The composition aims to establish an intimate conversation with the viewer, and it can grasp the deep spiritual significance of the religious episode. The juxtaposition with the sculptures of the two Bernini- style side angels supporting the marble frame enriches the poetic beauty of Ghezzi's painting.

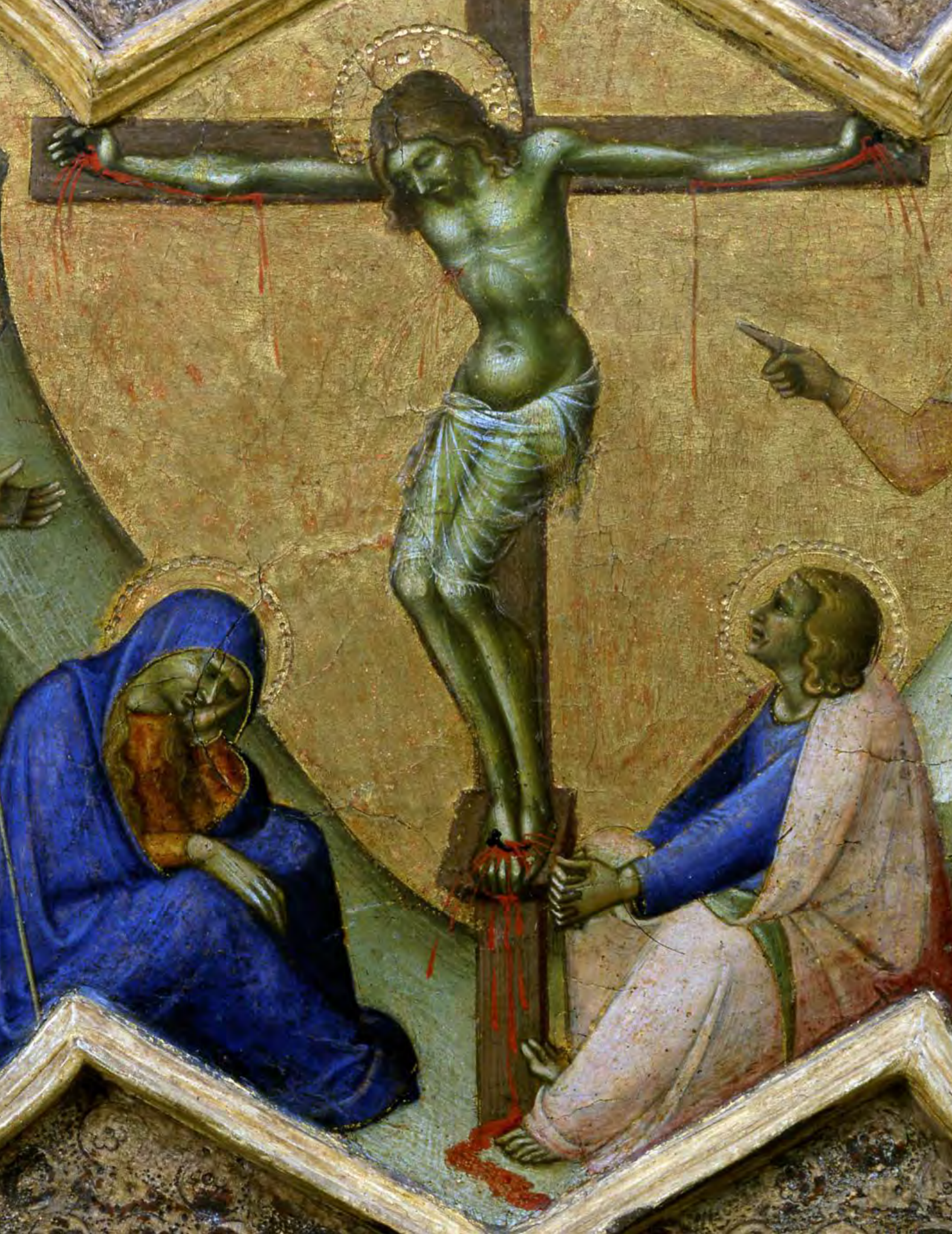
### Restoration Procedures

- Support: application of Japanese paper for the protection and removal of the frame
- Removal of the old lining and creation of a new one with a consolidation of the pictorial film
- Mounting on a new expansion frame (either wooden or metal)
- Removal of the Japanese paper
- Cleaning with removal of altered varnish

Total Cost: **€ 70.670,67**

**\$ 69,073.51**





## CRUCIFIXION

Code: **W38\_2023**

Artist: **Luca di Tommé**

Date: **1362**

Dimensions: **32.8 x 56 x 1.3 cm**

Materials: **Tempera with gilding on wood**

Inventory Number: **40195**

This extraordinary painting, attributed to Luca di Tommé, shows the tragic scene of the *Crucifixion* with refinement and precious colors. The sad and meditative posture of the Madonna and Saint John is juxtaposed with the momentum of the figures of Longinus and the Centurion, stretched out on either side of the Cross silhouetted against a golden background. There are also groups of armed men who argue among themselves. The panel probably belongs to the center of the *predella* with Stories of St. Thomas, now in the National Gallery of Scotland in Edinburgh, which Federico Zeri associated with Polyptych No. 51 in the Pinacoteca di Siena, dated 1362 and signed by Niccolò di Ser Sozzo and Luca di Tommé. The restoration will be an opportunity for an in-depth study to verify these hypotheses.

### Restoration Procedures

- Wooden support: disassembly of cross beams and non-original stain
- Crack remediation and consolidation
- Removal of non-original wood elements that contrast with the fibers
- Insulating treatment
- Pictorial film: consolidation and protective glazing
- Cleaning, plastering, reintegrating, and painting

Total Cost: **€ 30.679,66**

**\$ 29,986.30**



## MADONNA OF KAZAN AND SAINTS (TWO TRAVEL TRIPTYCHS AND ONE ICON)

Code: **W39\_2023**

Artifact: Travel triptych: Our Lady of Kazan, St. John, Tikhon, Mary of Egypt, St. Sergius, St.

Nicholas, and Archangel Michael

Artist: Sacred Russian Art

Date: 17<sup>th</sup>–18<sup>th</sup> century

Dimensions: 8.5 x 7.5 cm

Materials: Tempera on wood; Rize: embossed, engraved, and partially gilded silver, and copper alloys

Inventory Numbers: 41000, 41001, 41002

The Vatican tryptic is composed of three separate panels. In the center is a depiction of a Marian image of Sacred Russian Art: the Madonna of Kazan. On the sides, there are several saints from the local church and known worldwide. On the left, although the inscriptions are barely legible, we can still recognize St. John, Tikhon, and Mary of Egypt. The tablets include ruined silver linings and underlying panels, which are very old, in need of restoration, and have never fully undergone an investigation. A completed study and restoration will allow the work to return to the Vatican Pinacoteca's Hall of Icons.



Artifact: Travel triptych: Descent of Christ to the Underworld ("Anastasis") and ten Saints

Artist: Sacred Russian Art

Date: 15<sup>th</sup>–16<sup>th</sup> century

Dimensions: 6.7 x 21.6 cm

Materials: Tempera on wood with elements in metal

Inventory Number: 40046

The work is a refined manufactory of Sacred Russian Art. The small traveling triptych depicts the important Easter theme of the Descent to the Underworld, also called "Anastasis." Christ the Savior exits the Underworld to liberate the protagonists, Adam and Eve, who exit the tomb surrounded

by the righteous. Ten saints witness the scene at the side doors. The panel presents many problems. One problem is with the images, which are blurry from burn marks. The restoration project will fix the pictorial layers to avoid color loss. The cleaning will allow the legibility of the inscriptions (*tituli*) in ecclesiastical Slavonic, and an in-depth study of the work will be possible.

Artifact: **St. Simeon Stylites icon**

Artist: **Cretan art**

Date: **Late 16<sup>th</sup> century**

Dimensions: **25.5 x 18.5 cm**

Materials: **Tempera on wood**

Inventory Number: **40531**

The Vatican icon depicts the first Stylite monk, St. Simeon. He was born in Sis (present-day Turkey) in the late 4<sup>th</sup> century. After trying various forms of asceticism, he chose a very extreme one, adapting to live standing on top of a column. The saint lived this way until his death (†459), which explains the designation "stylite" (from the Greek *στῦλος* "column"). The work depicts a monk providing food to the saint from a basket lowered with a string. Another monk receives a scroll from the saint. The note is in Greek: "Alone, without possessions, like an eagle flying high." This phrase is explicit and teaches the lifestyle chosen by Saint Simeon himself. The work is by the Cretan school and is from the late 16<sup>th</sup> century.

#### Restoration Procedures

- Support rehabilitation
- Surface cleaning for removal of inconsistent deposits
- Consolidation
- Cleaning of the pictorial surface with selected solvent mixtures
- Grouting and reintegration of gaps in the paint film
- Final varnishing and/or revision/adjustment of protective varnish
- Disassembly/remounting of the frame

Total Cost: **€ 56.753,11**

**\$ 55,470.49**





## STATUE OF MINERVA AND ALTAR BASE (CHIARAMONTI WALL XXXIII)

Code: **W40\_2023**

Artist: **Unknown**

Date: **Around the middle of the 1<sup>st</sup> century A.D.**

Dimensions: **Height 146 cm**

Material: **Marble**

Inventory Numbers: **1701, 1702**

The statue depicts Minerva (Athena for the Greeks) standing on her left leg with her right knee flexed. The goddess wears a helmet decorated with two owls, her favorite animal, harnesses with a shield, and wearing a long flowing chiton with a high belt. A cloak (*himation*), resting on the left shoulder, wraps around the figure on the back and falls on the front with wide drapery. On the chest appears a graceful cover (*aegis*) adorned with a minute humanized gorgoneion (head). The sculpture is inspired by an original created in Greece in the 2<sup>nd</sup> Century B.C.

The engraved altar base found in Tivoli bears a modern inscription that copies, with many errors, the *cursus honorum* (honorifics of public office) of Publius Aelius Coeranus.

### Restoration Procedures

- Cleaning with soft brushes and a high-density sponge
- Intervention with laser equipment
- Filling the cracks with mortar made of marble powder and slaked lime

Total Cost: **€ 12.602,69**

**\$ 12,317.87**





## STATUE OF CAUTES AND ALTAR BASE (CHIARAMONTI WALL XXXIII)

Code: **W41\_2023**

Artist: **Unknown**

Date: **2<sup>nd</sup> century A.D.**

Dimensions: **Height 146 cm**

Material: **Marble**

Inventory Numbers: **1705, 1706**

In 1785 the statue was discovered in a cavern along the Tiber River almost five miles from Porta Portese. Thomas Jenkins sold it to Pope Pius VI in 1789. It depicts a young man whose long curly hair frames his perfect oval face. He wears pants, a short tunic, a large cloak, and a pointed hat. The clothing and representation helped identify the young man as Paris, the Trojan prince who kidnapped Helen, the beautiful Queen of Sparta, triggering the Trojan War.

The altar base is the cinerary altar, used for the ashes of the deceased, of Stlakkia, erected by her husband, Valerios Polemon.

### Restoration Procedures

- Cleaning with soft brushes and a high-density sponge
- Intervention with laser equipment
- Filling the cracks with mortar made of marble powder and slaked lime

Total Cost: **€ 12.602,69**

**\$ 12,317.87**



## STATUES OF SEKHMET

Code: **W42\_2023**

Artist: **Unknown**

Date: **XVIII dynasty, reign of Amenhotep III, 1391-1353 B.C.**

Dimensions: **Various**

Materials: **Granites and basalts**

Inventory Numbers: **22657, 22664, 22665, 22667, 22668**

The restoration is part of the "Sekhmet Project" focused on the study and preservation of the statues of the goddess Sekhmet, one of the most important deities of the Egyptian pantheon, a healer and protective goddess. These are five, including statues and fragments, of the eleven granodiorite statues of the deity preserved in the Gregorian Egyptian Museum, which entered the Vatican in the first half of the 19<sup>th</sup> century as a purchase from the Cavazzi-Guidi collection. The statues of the goddess, depicted both standing and seated (pictured here), were all originally located in the funerary temple of Amenhotep III at Kom el-Hettan (West Thebes, Luxor), erected between 1390 and 1353 B.C. Many statues were later reused in other temple contexts in later periods, where a few can still be found, but many remained *in situ*.

### Restoration Procedures

- Photography before, during, and after the intervention
- Preconsolidation of decohesive surfaces
- Cleaning
- Grouting
- Application of a protective coating

Total Cost: **€ 47.171,90**

**\$ 46,105.82**

## TWO BABOON STATUES IN PAINTED SANDSTONE

Code: **W43\_2023**

Artist: **Unknown**

Date: **New Kingdom (1550-1080 B.C.)**

Dimensions: **93 x 48 x 55 cm**

Materials: **Sandstone**

Inventory Numbers: **22651, 22652**

The two baboons sit on top of a plinth (base) with their front legs resting on their knees, hind legs spread apart, and tails folded and adhering to their right side. The execution shows refinement, which enhances some of the animals' details. There are abundant remnants of red pigment on the surface. In the New Kingdom, the baboon represents a hypostatic aspect of the god Thot of Hermoupolis. The animal may have a connection to the god Khonsu as a healer who receives prayers. The statues are from the Theban area, found in 1819.

### Restoration Procedures

- Photography before, during, and after the procedure
- Preconsolidation of polychrome parts
- Cleaning
- Plastering and pictorial retouching

Total Cost: **€ 27.823,04**

**\$ 27,194.24**



## THIRTY-THREE FIGURATIVE ATTIC VASES OF THE ASTARITA ROOM

Code: **W44\_2023**

Artists: **Oltos, Painter of Eucharides, and Various**

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

Dimensions: **Various**

Materials: **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**

The ceramic vases included in this project are from the masters who embraced the red-figure technique. Oltos is an example, 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). He also portrayed images of men in the gymnasium, focusing on sport, as well as weaponry and other military aspects.

### Restoration Procedures

- Remove the unsuitable previous restoration
- Remove the incoherent superficial deposits
- Replace the fragments with new adhesives and integrate the gaps and fissures

Total Cost: **€ 46.385,64**

**\$ 45,337.32**



## TWENTY-EIGHT SHIPIBO VASES

Code: **W45\_2023**Artist: **Unknown**Date: **19<sup>th</sup>-20<sup>th</sup> century**Dimensions: **Various**Materials: **Terracotta, natural pigments, vegetable resin**

Inventory Numbers: **126634, 126425, 126432, 126408, 126466, 126505, 126507, 126510, 126429, 126508, 126641, 121337, 126644, 126633, 126645, 121324, 121330, 121334, 126403, 126426, 126546, 126629, 126632, 121332, 121333, 121329, 121323, 121328**

Shipibo vases are an ancient and traditional ceramic working technique developed by the women of the Shipibo ethnic group of the central Peruvian Amazon of the Ucayali. The ethnic group is known for its characteristic geometric design, the Kenè, on various materials and ceramics. The vessels in the ethnological collection are of various shapes and sizes. There are bowls, *ollae*, plates, and cups that the indigenous community uses for daily or ceremonial service. The modeled-by-hand vases use the coiling technique.

### Restoration Procedures

- Pre-consolidation and dusting of the internal and external surfaces with low-power suction
- Cleaning with brushes
- Chemical cleaning tests with various solvent mixtures

Total Cost: **€ 42.044,94****\$ 41,094.72**



## TWO PARIKO DIADEMS AND A FEATHER HEADDRESS WITH CAPE

Code: **W46\_2023**

Artifacts: **Two Pariko Diadems**

Artist **Unknown**

Period: **Late 19<sup>th</sup>–early 20<sup>th</sup> century**

Dimensions: **65.5 x 83.5 x 6 cm**

Materials: **Macaw feathers, parrot feathers, babaçu palm, cotton**

Inventory Numbers: **101431, 101432**

The Pariko diadems are from the Bororo Population, indigenous to Brazil. Pariko diadems are male semicircular crowns composed of two rows of overlapping feathers arranged in descending directions from the center. The first row is made of blue tail feathers of a red macaw (*Ara chloroptera*). The second row, which acts as a lining of the chain, is made up of multicolored feathers, mainly green, of parrot (*Amazona aestiva*) and black feathers streaked with white female mutum. All of the feathers have trimmed tips. The spinnerets are placed into a flexible support of leaf veins of the babaçu palm (*Orbignya speciosa*). The whole is held together with palm fiber rope. Hanging cotton cords tie the ornament to the garment on the sides of the support.

Artifact: **Feather headdress with cape**

Artist: **Unknown**

Date: **Late 19<sup>th</sup>–early 20<sup>th</sup> century**

Dimensions: **113 x 80 x 88 cm**

Materials: **Feathers, vegetable fibers, wood, cotton**

Inventory Number: **101422**

The Toucan headdress includes a neck cape with feathers of different colors. The crown has a structure of two wooden sticks bent into a ring reinforced in the center by two other canes tied in a cross. Along its circumference, yellow, orange, red, and blue feathers are in a radiant position.

A long tail of vegetable fibers and feathers with black, blue, and green shades acts as a neck cover and hangs from the crown.

**Restoration Procedures**

- Scientific investigations
- Creation of temporary support for carrying out all phases of the intervention
- Anoxic disinfestation
- Experimental phase for the use of lasers in cleaning operations
- Dry cleaning and chemical cleaning using traditional methods and/or laser technology
- Revision of plant fiber bindings; consolidation of plant fibers and broken feathers
- Intervention to restore mechanical order

Total Cost: **€ 49.066,29**

**\$ 47,957.39**



## CROWN OF FEATHERS AND PENDANTS

Code: **W47\_2023**

Artist: **Unknown**

Date: **Early 20<sup>th</sup> century**

Dimensions: **Height 53 cm x diameter 22 cm**

Materials: **Feathers, vegetable fiber, wool, silk**

Inventory Number: **101460**

This crown of polychrome feathers in shades of green, red, and blue rests on a circumference of bark. A nylon thread attaches them, and they are around the *calami*. From the crown hang three silk ribbons, two pink and one light blue, and some wool yarns, in blue and red, supported by the same round of nylon thread. The vertical circular headdress or crown consists of a flexible vegetable fiber support and a row of green feathers with red and blue shades, probably macaw feathers. A thread passes at the height of the *calamus* of each feather to hold them together. From this thread hangs four tufts of cotton yarn – two red and two blue – and six silk ribbons.

### Restoration Procedures

- Disinfestation without toxic products
- Suction cleaning
- Laser cleaning of the plumeria
- Preliminary study of the feather types
- Align the feathers and anchor the pendants

Total Cost: **€ 16.625,64**

**\$ 16,249.90**



## MALE COSTUME OF THE PORO SOCIETY

Code: **W48\_2023**

Artist: **Unknown**

Date: **End of the 19<sup>th</sup> - early 20<sup>th</sup> century**

Dimensions: **170 x 90 x 70 cm**

Materials: **Vegetable fibers, cotton canvas, wood, leather, metal, shells, glass, hair**

Inventory Number: **100966**

The male Poro secret society, widespread in Liberia, Sierra Leone, and northern Côte d'Ivoire, is centered on the figure of a female ancestral spirit, guarantor of social order, and guardian of traditions transmitted in initiatory ceremonies to younger members. Secret societies are an integral part of Sierra Leonean culture. Their aim is to regulate social behavior and relate young people to the spiritual world. For Poro society, membership of young men is a prerequisite for full integration into the tribe and is necessary for them to be considered adults, ready for marriage. Secret societies play the main role in maintaining law and order in rural geographical areas.

### Restoration Procedures

- Preliminary scientific investigations
- Anoxic disinfestation
- Decomposition of the various elements from the old support mannequin
- Graphic and photographic documentation
- Suction, with the help of micro-nozzles, of the widespread incoherent deposits
- Remodeling of the deformations present on the canvas costume
- Revision of the stability of the plant fiber anchors and all ornaments
- Realignment of fibers in the presence of a mechanical disorder

Total Cost: **€ 38.063,38**

**\$ 37,203.15**





## TWO-DOOR CHINESE CABINET

Code: **W49\_2023**

Artist: **Unknown**

Date: **Early 20<sup>th</sup> century**

Dimensions: **150 x 41.5 x 93.4 cm**

Materials: **Lacquered wood, black lacquer, red lacquer, encrustations in semi-precious stones, jade, ivory, mother of pearl, metal**

Inventory Number: **102484**

The characters with symbolic attributes depicted on the cabinet are in a landscape bordered by architectural and naturalistic elements such as two pavilions, trees, and Taihu rocks. Three symbolic animals are in the lower register, while a flower and bird decoration are visible along the side panels. The elements that constitute the scene draw from the more traditional Chinese well-wishing iconographic *repertoire* and define a semantic context aimed at expressing the concepts of longevity, happiness, and prosperity. The peony represents the third month of the lunar calendar and is an emblem of spring, feminine beauty, health, and happiness.

### Restoration Procedures

- Scientific investigations; anoxic pest control
- Photographic and graphic documentation
- Preconsolidation with securing of lacquer lifts
- Dry cleaning and chemical cleaning
- Consolidation with natural adhesives and with the help of a wooden structure (*Shimbari*)
- Stuccoing and pictorial reintegration

Total Cost: **€ 70.738,06**

**\$ 69,139.38**



## ANYOTO SOCIETY LEOPARD MAN RITUAL COSTUME

Code: **W50\_2023**

Artist: **Unknown**

Date: **19<sup>th</sup>-early 20<sup>th</sup> century**

Dimensions: **114 x 136 x 3 cm**

Materials: **Bark, pigment, yarn**

Inventory Number: **119114.2**

The Leopard Society was among the oldest secret societies in Central Africa, known as Anyoto or Aniota. It was exclusively male, most likely originating from a warrior population. Leopard is one of the most diverse animals in African legends that represents strength, fertility, agility, and ability in the hunt. It also has long fangs and sharp claws. It's a sacred object, evoked in war times, but also feared and despised. The Anyoto, like members of analogous groups, empathized with the leopard by wearing its fur, imitating its sounds, and using wooden or iron claw replicas.

### Restoration Procedures

- Preliminary scientific investigations
- Anoxic disinfestation
- Graphic and photographic documentation of all phases of restoration
- Aspiration with the aid of micro-nozzles of the surface deposit
- Review of the stability of seams
- Repair of gaps
- Consolidation of weakened fibers and pigment
- Remodeling of deformations present on the costume

Total Cost: **€ 38.713,16**

**\$ 37,838.25**



## SIX RITUAL MASKS

Code: **W51\_2023**

Artifacts: **Yup'ik ritual masks**

Artist: **Unknown, Yup'ik population**

Date: **Before 1925**

Dimensions: **51 x 24 x 16 cm; 28.5 x 19 x 19.5 cm; 41 x 35 x 23 cm; 47 x 17.5 x 12 cm**

Materials: **Wood, pigment, metal**

Inventory numbers: **104661, 101592, 101594, 101591**

The four carved and painted Yup'ik ritual masks are from North America, Alaska, USA. They are pre-1925 and a gift of the Jesuits (S.I.) of the Holy Cross Mission in Alaska. Similar masks are from festivals and shamanic rituals to heal diseases and guarantee success in hunting and fishing.

Artifacts: **Kwakwaka'waka ancestral mask**

Artist: **Unknown, Kwakwaka'waka population**

Date: **Before 1925**

Dimensions: **53 x 37 x 19 cm**

Materials: **Wood, pigment, metal**

Inventory number: **101600**

The Kwakwaka'waka ancestral mask includes various assembled wooden elements and the representation of the sun in the Celestial World. It is from North America, Pacific Northwest Coast, Canada, British Columbia, and the Kwakwaka'waka people created it before 1925.

Artifacts: **Haida ceremonial mask**

Artist: **Unknown, Haida population**

Date: **Before 1925**

Dimensions: **23 x 18 x 13 cm**

Materials: **Wood, pigment**

Inventory number: **101599**

The last is an anthropomorphic ritual mask for the Potlach ceremony.

**Restoration Procedures**

- Anoxic disinfestation
- Creation of a protective structure
- Photographic campaigns

Total Cost: **€ 28.615,44**

**\$ 27,968.73**



## KAYAK AND DOUBLE BLADE PADDLE

Code: **W52\_2023**

Artist: **Inuvialuit population of the Mackenzie River Delta**

Date: **Early 20<sup>th</sup> century**

Dimensions: **Kayak 427 x 54 cx 35 cm; Blade Paddle 216 x 97 cm**

Materials: **Wood**

Inventory Number: **102584.2**

This kayak is an extremely rare example of those present in the region of the delta of the Mackenzie River, the central part of Arctic Canada. The Inuvialuit uses the kayak for hunting marine mammals and muskrats, mounting fishing nets, and harpooning swimming caribous.

### Restoration Procedures

- Preliminary scientific investigations
- Anoxic disinfestation
- Material tests and trials
- Photographic documentation of all phases of restoration
- The creation of a temporary support for the conservation intervention
- Dry cleaning of incoherent deposits present throughout the artifact
- Checking the actual stability of the lighter leather reinforcement bands
- Assistance in making a suitable substrate for exposure

Total Cost: **€ 74.528,66**

**\$ 72,844.32**





## RESTORATION OF COPIES OF THE PAINTINGS IN ROMAN CATACOMB

Code: **W53\_2023**

Artists: **Carlo Ruspi, Silvestro Bossi and others**

Date: **Mid - 19<sup>th</sup> century**

Dimensions: **Various**

Materials: **Tempera on paper lined on canvas and mounted on a wooden frame**

Inventory Numbers: **69859, 69867, 69869, 69879, 69882, ...**

The end of the 2<sup>nd</sup> century dates the beginnings of Christian art, representing the contents of faith, and translating biblical narratives into figures. A testimony are the paintings that adorned the rooms of the catacombs. In the mid-19<sup>th</sup> century, Jesuit archaeologist Fr. Giuseppe Marchi had some of these paintings copied and scaled life-size due to the difficult accessibility of the underground rooms. His intention was to prevent them from becoming comparable to "splendid oil lamps hidden under the bushel" (cf. Mt. 5:13-16). The Pius Christian Museum now holds thirty-four of those historic reproductions: thanks to the contribution of the Patrons, a multi-year restoration project is ensuring the full recovery and enhancement of this very important heritage.

### Restoration Procedures

- Dry cleaning front and back
- Fixing and color consolidation
- Reintegration of gaps and tears
- Color rebalancing
- Mounting on a new frame
- Photos will only be taken after restoration

Total Cost: **€ 46.717,02**

**\$ 45,661.22**

IN COEMETERIO CALLISTI

# NORMAL PRIORITY

RESTORATION PROJECTS





## MALARIA

Code: **W54\_2023**

Artist: **Maria Martinetti Stiavelli**

Date: **1888**

Dimensions: **140 x 222 cm**

Materials: **Oil on canvas**

Inventory Number: **43336**

The painting is an early work by Maria Martinetti Stiavelli, a Roman artist educated at the Oriental school of painting by Gustavo Simoni, who attended international artistic circles and enjoyed a fair amount of success as a portrait painter, including in the American market. The work was at the *Exposition Universelle* in Paris in 1889 and at the Chicago Exposition in 1893. The depicted subject is an example of a realist painting, linked to the social aspects of the malaria that infested the Pontine countryside. The painting offers an intimate reading of a mother dressed in traditional *Ciociari* clothes, keeping her sick son company. She unravels a skein at the spinning wheel, a reference to the *Moire*, the gods of the Greek myths that weave the destiny of every human being.

### Restoration Procedures

- Optimizing the functionality of the support frame with some modifications
- Placing Japanese paper on the surface of the painting to protect the pigments during the removal of the support frame from the canvas
- Color fixing with thermoplastic resin application
- Realization of the strip-lining along the edges for a better anchorage of the frame
- Remounting the painted canvas on the modified frame

Total Cost **€ 18.996,39**

**\$ 18,567.07**

# SPECIAL PROJECTS

## CELEBRATIONS OF THE 100<sup>TH</sup> ANNIVERSARY OF THE PAINTING AND WOOD MATERIALS RESTORATION LABORATORY

Code: **W55\_2023**

In 2023 the Painting and Wood Materials Restoration Laboratory in the Vatican Museums will celebrate 100 years. We want to find the best way to share, with the visitors and experts, the knowledge acquired during the activity of the last century. We draw momentum from the difficult period induced by the pandemic. Our facility nevertheless continued to operate for closed-museums' conservation, providing our profession with an additional *raison d'être*.

An itinerary will take place in the different sections of the Museums and displays will draw attention through images and words. A scanned QR code will allow the visitor to access a gallery of images on the Museums' website page that illustrate the restoration, methodologies of investigation, and art-historical study.

Also, there will be a special exhibition of the restoration of the St. Eutizio Crucifix to celebrate the work of the Painting and Wood Materials Restoration Laboratory. This tempera wooden panel of the Spoleto diocese arrived in fragments from an earthquake in 2016. The intervention is a testimony of the refined work that repaired the crucifix. The exhibition will include a display of the newly restored work. Lastly, there will be a catalogue of a collection of material from our archive that concerns the evolution of the documentation, historical images, and articles on decorative aspects, technologies, and restorations that are not represented in the exhibition itinerary.

Total Cost: **€ 98.340,00**

**\$ 96,117.52**



## CELEBRATIONS OF THE YEAR OF CANOVA - EXHIBITION HOMAGE TO CANOVA

Code: **W56\_2023**

The great sculptor Antonio Canova died in Possagno, his birthplace, on October 13, 1822. Immense artist, father of Neoclassicism, and faithful servant of the Pontifical State, Canova was not only a celebrated and adored sculptor of principles and sovereigns but also a fundamental character for the cultural and political Vatican in the crucial years of the Napoleonic occupation and of the Reconstruction. The protagonist of the recovery of the artworks seized by France during the Napoleonic invasion at the end of the 1800s, Canova acted with great diplomatic finesse, extreme selflessness, and abnegation to the cause. In 1815, after making a will, he left for Paris ready to put his very life on the line in the name of the Holy Father Pius VII to bring back the many ancient and modern Vatican masterpieces, a precious testimony to universal art and faith. Canova was also director of the Vatican Museums, which he led with a breadth of vision, leading the institution into modernity.

In 2022-2023, the Vatican Museums intends to honor the occasion of the bicentennial of Canova's death. His memory and work will involve a series of initiatives focusing on the different facets of his personality. An itinerary inside the Museums will highlight the artist's sources of inspiration, such as his fascination with classical antiquities. The epicenter of the celebration will be the public opening of a new room entirely dedicated to Antonio Canova, which will make it possible to admire on permanent display the artist's works that have hitherto not been visible. A new arrangement, located in the heart of the Museums' itinerary, will exhibit the large group of Canova sculptures and casts preserved at the Vatican Museums.

Total Cost: **€ 80.011,80**

**\$ 78,203.53**



1973



2023

## CELEBRATIONS OF THE 50<sup>TH</sup> ANNIVERSARY OF THE MODERN AND CONTEMPORARY ART COLLECTION

Code: **W57\_2023**Exhibition date: **June 23 – October, 2023**

The Collection of Modern and Contemporary Art in the Vatican Museums celebrates its 50<sup>th</sup> anniversary in 2023. An important milestone for the youngest collection, which St. Paul VI inaugurated on June 23, 1973. From the 1000 works of the original nucleus, the collection currently consists of 9000. There are pictures, sculptures, graphics, photographs, installations, and video art. Donations, acquisitions, commissions (such as the Patrons-funded Contemporary Photography Fund), and exhibition promotions made the increase of works possible.

To celebrate this important anniversary, the proposal is to share and comingle these modern and contemporary works from the last fifty years with the other departments of the Museums. It will be an opportunity to highlight the links between past and present, preservation and creation, and the vision of history and present participation.

Total Cost: **€ 110.000,00****\$ 107,514.00**

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PATRONS OF THE ARTS IN  
THE VATICAN MUSEUMS