

Wishbook 2027

PAVM

Patrons of the Arts in the
Vatican Museums

Front Cover

Scala Regia © Governorate of the Vatican City State,
Directorate of Museums and Cultural Heritage

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SISTER RAFFAELLA PETRINI, F.S.E.

PRESIDENT OF THE GOVERNORATE OF THE VATICAN CITY STATE

Dear Patrons and Friends,

As I write this letter to present the 2027 edition of the Wishbook, I am filled with gratitude and animated by hope. During my term as President of the Governorate, as well as in previous years, I have had the immense privilege to witness the friendship, faith, and generosity that sustains the immense conservation work within the Vatican Museums. I thank you, dear Patrons, from the bottom of my heart, for your commitment in preserving and promoting this magnificent heritage and singular cultural institution. Your fidelity and generosity reflect the goodness of God's gifts, from which human creativity flows.

This year has been very busy and exceptionally fruitful for Vatican City State - managing the multiple daily needs of the Governorate, its personnel, the Apostolic Palaces and Pontifical Villas, and of course the Vatican Museums. In this role, I have also been very fortunate to meet with our Patron members and local chapters when they travel to Rome from Asia, North America, and Europe, to recognize how the artistic and cultural restoration projects are a vital focal point to the mission of the Museums. Moreover, this Fall I travelled to Michigan with a Vatican delegation for the annual International Chapter Leaders' Meeting. These gatherings allow for animated and intimate conversation and important updates between the leaders of the local Patron Chapters and the various offices within the Vatican that promote the development and care of its unique cultural heritage. In early October, we inaugurated the Bramante Courtyard after a ten-year-long restoration, celebrating and thanking all of the Patrons who had, over the years, personally contributed to this monumental endeavour.

Pope Leo XIV reminds us that beauty "possesses the power to awaken the noblest desires of the human heart, calling us beyond ourselves and opening our souls to the gratuity of God's gifts." (Oct. 7, 2026). For this is the very crux of what it means to be a Patron of the Arts in the Vatican Museums: allowing art to guide our spirit toward the salvific light of Christ. Every sacred work restored is an opportunity to witness the productive powers of human beings as a sign, an imitation, of the loving creativity of God through human hands. Your restorations, dear Patrons, not only conserve an inestimable heritage but illuminate hearts and educate the minds of the thousands of visitors who come through the Vatican Museums each day. As we confront the realities of Artificial Intelligence, art becomes more crucial to reminding humanity of who we are, by Whom we have been made, and for Whom we are destined. The creation of art, as Pope Leo has said, is not mere aestheticism, but a spiritual endeavour towards the transcendence which we can discover in ourselves. Your continued generosity allows us to preserve these human accomplishments for generations to come and share it with the world every day. Once again, with sincere gratitude, I extend my warm greetings to all of you. May God continue to generously bless you and please know that you are remembered in my prayers.



MONSIGNOR TERENCE HOGAN

COORDINATOR OF THE PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

My dear Patrons and Friends,

I am delighted to present to you our new Wishbook 2027. The restoration projects you will find on the following pages are a testament to centuries of art, history, faith and culture that represent perhaps the greatest collection of art to be found throughout the globe. For over four decades, you, the Patrons of the Arts in the Vatican Museums, have availed yourselves to the restoration and conservation of this distinguished patrimony to preserve the heritage of our varied and significant artistic treasures for centuries to come.

I truly believe that each and every soul longs for a connection to beauty, to truth, and to art. This is so often seen when visitors, both young and old, behold the glories found within the centuries old Vatican Museums. The galleries, halls, exhibits and sacred places of our museums daily engage the mind, spirit and often times, the very curiosity of each person who enters into the splendors and magnificent collections that are to be found at the Vatican Museums.

The 2027 Wishbook allows you, our dear Patrons, to continue our mission to be "passionate about the arts' ability to inspire, elevate, and reveal the human spirit."

I personally invite you to read through the many projects presented, and take this opportunity to consider a particular project that you may wish to restore to honor a loved one, a family member, or a friend so that throughout the years ahead you will know that for generations to come, visitors to our extraordinary Vatican Museums will experience the legacy of joy, wonderment and awe, as they are moved to contemplate the truth and beauty of a particular artistic treasure that you have preserved for the ages.

I am confident in the trust that our Holy Father, Pope Leo XIV has placed in the work of the Patrons, and most grateful for the support of the President of the Governorate of the Vatican City State, Sister Raffaella Petrini, FSE, with their encouragement, so that the critical importance of the mission of the Patrons to conserve the extraordinary cultural, spiritual, and historical artworks will continue and be an inspiration for all through the ages. May the Lord continue to bless you and your continued kindness and support.



IMPORTANT INFORMATION REGARDING THE ADOPTION OF A RESTORATION PROJECT

ADOPTING A PROJECT DIRECT AND DIRECT CONTACT INFORMATION

The ONLY email to officially pledge a restoration is: 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 (2) two categories in the Wishbook 2027 based on the priority of restoration needs.

- Projects listed as **High Priority Restoration Projects** are the most urgent. The restoration work (i.e. laboratory evaluation and work) needs to be performed as soon as possible.
- Projects listed as **Normal Priority Restoration Projects** 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. W01_2027)**. 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 **15%** increase for larger architectural projects, which might include the utilization of scaffoldings and other mechanics.

HIGH PRIORITY RESTORATION PROJECTS



SCALA REGIA

Code: **W01_2027**

Artist: **Giovan Lorenzo Bernini**
Date: **1662 - 1666**
Dimensions: **Construction site to be divided into two/three lots (approximately 80 meters in total length)**
Materials: **Travertine, white and gold stucco, iron, bronze**

Between 1662 and 1666, the renovation of the Scala Regia was included in the grandiose modernization of St. Peter's Basilica promoted by Pope Alexander VII Chigi (1655 - 1667) and entrusted to the great architect, sculptor, and painter Giovan Lorenzo Bernini. The grand staircase, leading to St. Peter's Basilica, also the main entrance to the Papal Palace, accessed through the bronze door found on the right side of the colonnade. Used by sovereigns and high-ranking dignitaries from around the world, the staircase was transformed by Bernini into a refined and symbolic gateway to the heart of the Vatican Palaces and Christendom. To this end, the artist transformed the architecture into a magnificent theatrical ceremonial entrance, a path of ascending and descending, enriched by an elegant stucco decoration that dominates the entire length of the staircase.

State of Preservation

The staircase shows extensive damage, primarily due to the infiltration of rainwater through the roofing and window frames, which has caused washouts, flaking plaster, and water-based stains on the vertical surfaces. The stucco on the highest flight appears faded and partially covered with several layers of paint. The carved wooden doors show cracks and layers of modern surface varnish; on the first landing, the doors have been overpainted and whitewashed in a way that both reveals and hides the original, probably polychrome, finish. The stone elements of the Scala Regia exhibit loose surface deposits, animal excretion, layers of smoothing and whitewashing, fillings that are unsuitable due to their composition and/or shape, missing parts, and fractures. The staircase's numerous metal elements, furthermore, are heavily oxidized. Finally, the Scala Regia lamps are embellished with twenty-two decorative tassels at the top which are covered with a heavy layer of greasy dust, as the staircase is exposed to the elements. This deposit creates a patina that has hardened the thread.

Restoration Procedures

- Survey of the state of conservation
- Conducting tests relating to the various phases of the intervention
- Consolidation and safety of all stucco decoration
- Cleaning and removal of layers of whitewash and overpainting
- Filling of gaps in the white and gold stucco decoration
- Pictorial restoration of the stucco surfaces and gilding

WOOD

- Consolidation and safety of the wooden structure
- Cleaning and removal of layers of varnish or overpainting
- Filling of gaps, aesthetic treatment and final protection

STONE MATERIAL

- Conducting tests for the various phases of the intervention
- Removal of coherent surface deposits, concretions, encrustations, and soluble stains
- Mechanical and/or chemical removal of grouting applied during previous interventions
- Treatment to halt oxidation or protect metal elements such as pins, clamps, brackets, and hoops
- Filling with mortar in cases of cracks, fractures and missing parts
- Watercolor color review to balance the grouting and surface protection

METALS

- Dismantling of works
- Cleaning and removal of layers of paint and oxidation
- Surface protection

TASSELS

- Removal of the tassels from the lamps and vacuum cleaning of the entire surface
- Aqueous cleaning, if the internal structure allows it (alternatively, cleaning with a hydroalcoholic solution is recommended)
- Reassembly

Total Cost: **€ 6.136.035,00**
$ 6,882,176.86





THE TRANSFIGURATION

Code: **W02_2027**

Artist: **Raphael**
Date: **1517 - 1520**
Dimensions: **410 x 279 cm**
Materials: **Oil on panel**
Inventory Number**: 40333**

The top register portrays Christ between the two prophets Moses and Elijah, along with Peter, John, and James, astonished at His glory; to the left, Saints Giusto and Pastore witness the event. On the bottom register, the apostles are seen alongside a young man possessed by a demon and his relatives, who are imploring for his healing (Gospel of Matthew 17:1-20). The panel was commissioned from Raphael in 1517 by Cardinal Giulio de' Medici, in competition with the *Resurrection of Lazarus* by Sebastiano del Piombo, for the Cathedral of Narbonne in Provence, of which the cardinal was the titular head, and was only completed shortly before the artist's death in 1520. In 1523, having become Pope Clement VII, Giulio de' Medici donated the altarpiece to the Church of San Pietro in Montorio in Rome. Transported to Paris in 1797 following the Treaty of Tolentino, the painting returned to Rome in 1816 and has been housed in the Vatican Collections since 1820.

State of Preservation

The painting, last restored fifty years ago, is presenting signs of an active infestation by xylophagous insects, which has been monitored for years, but not yet eradicated. Furthermore, there has been a significant alteration of the surface varnishes, which prevents a proper reading of the image. There are small areas of paint loss due to the movement of wood fibers, caused by the excessive variations in temperature and humidity in the environment.

Restoration Procedures

- Consolidation of fragile sections of the wooden structure
- Removal of the altered varnish and of old retouchings
- Review of the fills, pictorial reintegration and final varnishing

Total Cost: **€ 220.401,00**
$ 247,201.76



THE ROOM OF THE FIRE IN THE BORGO - RESTORATION REVIEW

Code: **W03_2027**

Artists: **Raphael and workshop**
Date: **1514 - 1517**
Materials: **Fresco**

The frescoes by Raphael and his workshop, alluding to the politics of Leo X, depict episodes from the lives of his early medieval predecessors Leo III and Leo IV. *The Fire in the Borgo*, characterized by classical ruins alongside Medieval and Renaissance architecture, stands out in the particular plasticity of its figures, such as Aeneas with his father Anchises on his shoulders and his son Ascanius at his feet. On a neighboring wall, *The Coronation of Charlemagne* alludes to the Concordat of Bologna between the Papacy and France, an iconography marked by the solemnity of papal ceremonial, in which Leo III has the physical features of Leo X, and Charlemagne those of Francis I. With *The Oath of Leo III*, the protagonist has the features of Leo X and responds to the slanders of the grandsons of his predecessor Hadrian I. Finally, *The Battle of Ostia*, an episode dating back to 849, celebrates the victory of Leo IV's troops over the Saracen fleet and alludes to the crusade against the Ottoman Empire called for by Leo X.

State of Preservation

The Room's current state of preservation appears highly uneven. The frescoes on the vault and walls have been restored at different times, each according to different criteria. Conditions range from the almost illegible state of *The Oath of Leo III* and the window recess beneath it to the reasonably good condition of the vault, the last section to have been restored, in the 1980s, showing only a few instances of altered retouching. The restoration of the base, begun about 10 years ago, was subsequently suspended, and yet to be completed.

Restoration Procedures

- Cleaning of walls and base
- Restoration of plaster adhesion defects on all surfaces
- Filling of gaps in walls and base
- Restoration of paintings on walls and base and revision of old, altered retouching on the vault

Total Cost: **€ 251.483,00**
$ 282,063.33


LEO·PP·IIII
REPHAS
VIPIVS



BRONZE DOOR AT THE CLOISTER OF ST. JOHN LATERAN BASILICA

Code: **W04_2027**

Artists: **Pietro and Uberto da Piacenza**
Date: **1196 (?)**
Dimensions: **236 × 87.5 cm per door**
Materials: **Copper-based alloy**

The bronze door is located inside the cloister of St. John Lateran Basilica. It was commissioned by Pope Celestine III and completed in 1196 by Cardinal Cencio Savelli, the then papal chamberlain and future Pope Honorius III. Its makers were Pietro and Uberto da Piacenza, who, during the previous year, also created the monumental bronze doors of the nearby Lateran Baptistery. Housed in a 19th century marble frame, the door is surmounted by an epigraph attesting to its original location in the papal palace. The doors feature no particular decoration, except for the stars in relief applied to the frames. This restoration project will include the examination of ancient sources to better understand its original position.

State of Preservation

Each door leaf was cast in a single piece of a copper-base alloy with no visible cavities. The decorative elements on the front, as well as the ferrous alloy lock and bolts on the back, were attached using mechanically secured pins. The surface shows widespread deposits mixed with organic substances and corrosion products from the alloy.

Restoration Procedures

The intervention will be carried out by setting up a construction site and will include:

- Photographic documentation before, during and after the intervention
- Conducting diagnostics and technological studies
- Preliminary removal of surface deposits and organic substances
- Localized surface cleaning
- Extraction and passivation of active corrosion products
- Inhibitory treatment of ferrous alloy elements
- Inspection and lubrication of hinges
- Application of final protective coatings to slow down natural corrosion processes

Total Cost: **€ 33.740,00**
$ 37,842.78



POLYCHROME WOODEN SARCOPHAGUS OF AMENHOTEP

Code: **W05_2027**

Artist: **Unknown**
Date: **Third Intermediate Period, 22nd Dynasty (945 - 712 B.C.)**
Dimensions: **Box 190 x 52.5 x 28 cm; Lid 190 x 46.5 x 33 cm**
Materials: **Wood, carved and painted**
Inventory Numbers**: 25003.2.1, 25003.2.2**

The coffin belongs to Amenhotep, a powerful priest of the great temple of Amun at Karnak (East Thebes). His coffin is richly decorated with texts and vignettes celebrating the deceased's rebirth in the afterlife. The owner's Theban origin is celebrated by a beautiful vignette on both outer walls of the coffin, depicting the Theban Mountain from which Hathor, the goddess who protects the necropolis, emerges in the form of a celestial cow. This sarcophagus constitutes only the inner coffin of a larger coffin set, which originally also consisted of an outer coffin and a mummy board covering the mummy (now both lost). The entire outer surface beneath the decoration, painted in a bright yellow hue, places this coffin within the typology of 'yellow coffins', which have been the subject of study for many years by the Vatican Coffin Project. Such a hue alludes to sunlight and the sun god Ra, with whom the deceased is identified in the afterlife.

State of Preservation

The sarcophagus is intact. The surface shows both consistent and inconsistent deposits. Widespread gaps and abrasions of the paint coat are evident. The entire surface appears to have been previously restored. The foot section is not original, but rather integrated at a later date.

Restoration Procedures

- Localized consolidation, revision of assemblies and any gluing of the wood support
- Restoration of adhesion and cohesion of the paint layers
- Removal of incoherent and coherent (adherent and loose) atmospheric particulate deposits from the surface and cleaning after testing the solubility of the altered foreign substances
- Revision and mechanical removal of reintegrations from previous restoration interventions
- Possible filling of minor and medium-sized gaps and pictorial reintegration
- Photographic documentation of the intervention and final report of the restoration intervention

Total Cost: **€ 44.985,00**
$ 50,455.18



DOORS OF THE HALL OF CONSTANTINE

Code: **W06_2027**

Artists: **Carvers and inlayers active under Paul III Farnese**
Date: **1545?**
Dimensions: **The two lower doors are 210 x 130 cm; the two upper doors are 130 x 130 cm**
Materials: **Carved and inlaid wood**
Inventory Numbers**: 51508.4.1-2-3-4, 51509.4.1.-2-3-4**

These wooden door shutters were carved and inlaid with the coat of arms of Paul III Farnese, containing lilies and unicorns, made for the windows of the Hall of Constantine that overlooks the Belvedere courtyard. The carvings participate in an iconographic and stylistic program alongside the decorations of the vault of the Sala Regia and of some rooms of Castel Sant'Angelo from the Farnese era.

State of Preservation
The wood has been weakened from previous attacks by xylophagous insects. There is also evident oxidation of the varnishes and surface waxes, small parts of the wooden carving missing, and widespread lifting of the wooden veneers.

Restoration Procedures

- Anoxic woodworm treatment with brush applications
- Repair of missing carving portions
- Readhesion of detached veneers
- Cleaning and removal of oxidized varnishes and waxes
- Final treatment with shellac and wax

Total Cost: **€ 25.371,00**
$ 28,456.11



PAULINE CHAPEL OF ST. MARY MAJOR BASILICA

Code: **W07_2027**

Artists: **Various**
Date: **1605 - 1615**
Materials: **Various**

Commissioned by Pope Paul V in 1605, the Pauline Chapel at St. Mary Major was created both to house the venerated *Salus Populi Romani* icon and to serve as the burial place for Popes Paul V and Clement VIII. Designed by Flaminio Ponzio, it became one of the most significant artistic and theological statements of the Counter-Reformation, so much so that, in terms of ambition, decorative richness, and symbolic value, it is considered the "Sistine Chapel of the Baroque."
The paintings surrounding the Marian image unfold an intricate iconographic program designed to reaffirm the veneration of the Virgin, the saints, and sacred images in the face of Protestant reformers. The pictorial decoration involved some of the era's greatest artists, including Lodovico Cigoli, Guido Reni, Giovanni Baglione, and Giuseppe Cesari. The complex is completed by an elegant sacristy frescoed by Domenico Cresti, where a program centered on the Virgin and the spread of Christianity deepens the chapel's spiritual message. The chapel is well known as a place of pilgrimage for Popes Francis and Leo XIV.

State of Preservation

The Pauline Chapel exhibits severe detachment and loss of stucco elements, deterioration of gilding, alterations to paintings, and issues stemming from past dampness. The metal decorative elements show signs of oxidation and, notably, parts alongside the wooden ornamentation were painted over during previous maintenance.
The sacristy suffers from structural damage and similar deterioration of stucco and paintings, as well as conservation issues with the wooden furnishings and interior wall coverings. The stone elements subject to restoration are located within the sacristy; on them, as it is typical of indoor works, widespread deposits of loose and partially ahderent particulate matter can be observed. Surface coatings such as wax are found on the polychrome marble, in which there are fractures and fissures. Fills from former restorations are no longer suitable due to their composition and form or because they no longer serve their structural function.

VIRGINEA DIVINIS LAVDIBVS
EXTOLLIT

Restoration Procedures

In the Pauline Chapel, work will include consolidating the gilded stucco, restoring the wall paintings, inspecting the plasterwork, and assessing the condition of the dome and lantern. In the sacristy, interventions will focus on the stucco decorations, the paintings attributed to Passignano, and the large walnut furnishings, involving consolidation, cleaning, and specialized maintenance. These activities will be supported by scientific analysis and complete photographic and graphic documentation, building upon studies already initiated by the Scientific Research Laboratory of the Vatican Museums. The operational methodology will adhere to principles of compatibility, reversibility, and minimal invasiveness, featuring targeted consolidation, cleaning calibrated to diagnostic results, removal of altered materials, recovery of original finishes, and 3D surface mapping.

METALS

- Dismantling of the objects
- Cleaning and removal of paint layers and oxidation
- Surface protection
- Reassembly

STONE MATERIALS

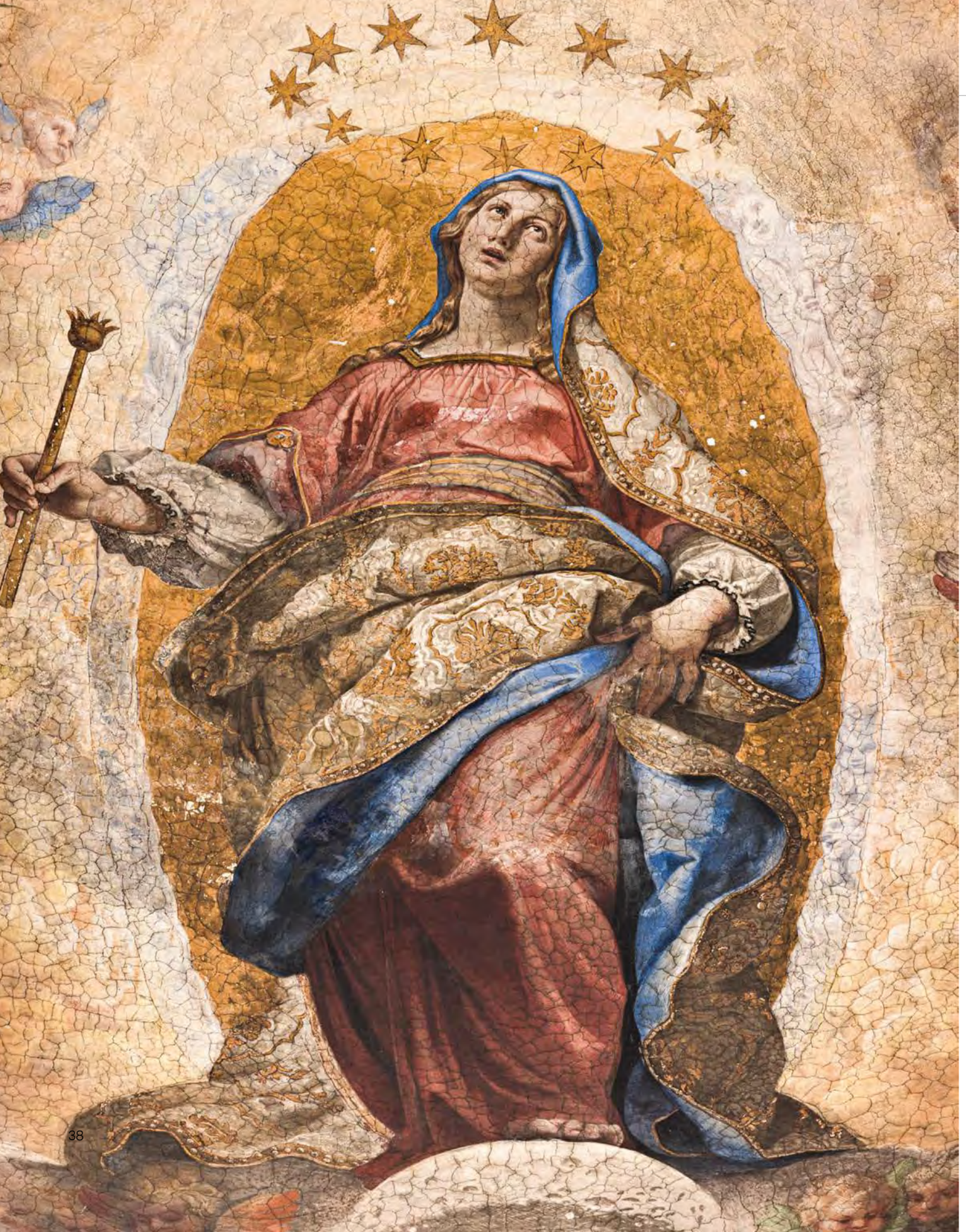
- Removal of loose and partially adherent surface deposits
- Removal of extraneous substances of various kinds, such as oils, varnishes, waxes
- Potential removal and repositioning of small, loose fragments at risk of falling
- Readhesion of flakes
- Removal of unsuitable fills
- Treatment of metal anchoring and/or securing elements
- Filling and final protection

PAULINE CHAPEL

- Consolidating the gilded stucco
- Inspecting the plasterwork
- Asssessing the condition of the dome and lantern
- Dismantling of the metal objects for their effective cleaning and removal of paint layers and oxidation
- Surface protection of metal elements and reassembly



PAVLVS V BVRGHESIVS ROMANVS PONT MAX
AMICTA SOLE ET LVNA SVB PEDIBVS EIVS ET IN CAPITE



SACRISTY

- Removal of loose and partially adherent surface deposits as well as extraneous substances of various kinds, such as oils, varnishes, waxes, etc
- Potential removal and repositioning of small, loose fragments at risk of falling
- Readhesion of flakes
- Removal of unsuitable fills in the marble
- Treatment of metal anchoring and/or securing elements
- Filling and final protection

Total Cost: **€ 2.105.685,85**

$ 2,361,737.25



EGYPT: THIRD VATICAN COFFIN CONFERENCE

VATICAN MUSEUMS, FEBRUARY 24 - 27, 2027

Code: **W08_2027**

The Egyptian Department, in collaboration with the Vatican Coffin Project team, is announcing the Third Vatican Coffin Conference, entitled "When Coffins Speak: at the Crossroads of Research and Practice," to be held in the Vatican Museums from February 24 - 27, 2027.

Over recent years, the Vatican Coffin Project has explored 'yellow coffins' through dialogue between Egyptological research, conservation science, and diagnostics, deepening our knowledge of their materials, technical practices and workshop traditions.

"When Coffins Speak" encourages contributors to extend that dialogue beyond established chronological and typological boundaries, embracing new approaches, datasets and interpretative frameworks.

The aim is to study coffins within contexts encompassing tombs, papyri, cartonnage mummy cases, and other funerary artefacts, from the New Kingdom to the Late Period. Scholars from all over the world will take part, sharing and discussing their projects and research in a unique and friendly atmosphere over the course of three days. The papers will subsequently be published in the conference proceedings.

Total Cost: **€ 126.000,00**
$ 141,321.60



NEW DISPLAY OF THE CLEMENTINE GALLERY IN THE PROFANE MUSEUM

Code: **W09_2027**

Established by Pope Clement XIII in 1761, the Profane Museum is the second-oldest collection within the Vatican Museums (following only the Sacred Museum). It constitutes the Vatican's original holdings of profane antiquities and was intended to display collections of sumptuary art, domestic instruments (cameos, ivories, rock crystals, and small bronzes) and medals. One of the first public museums in Europe, since its inception, the Profane Museum has remained open to citizens and scholars alike.
The main room at the beginning of the "Library Corridor" represents the true symbolic essence of the taste for the ancient codified by Johann Joachim Winckelmann (1717 - 1768), known as the founding father of modern art history and scientific archaeology. A jewel of eighteenth-century architecture, the room is covered in ancient marbles from the archaeological excavations of ancient Roman villas, while four splendid Brazilian wood cabinets designed by Luigi Valadier (1726 - 1785) line the walls, built to house the collections of antiquities. The vault features an *Allegory of Time* by Stefano Pozzi, alluding to the museum's founding, in which Minerva orders the Genius of Rome to remove the vestiges of antiquity from Time. Inaugurated in 1767, the architectural entrance from the Galleria Clementina is adorned with two statues both with a human body and lion's head (representing Aion, Time, or Arimanius, a deity of Persian origin).
The room's layout emphasizes the collections, showcasing the Carpegna, Vettori, and Assemani collections, which have been held at the museum since its founding. The project for the new Profane Museum calls for the removal of the old display cases, which were installed in 2013 for a temporary exhibition, and the subsequent placing of the works inside the cabinets of the Galleria Clementina, thus making use of the old spaces once occupied by manuscripts and rare books from the Apostolic Library.

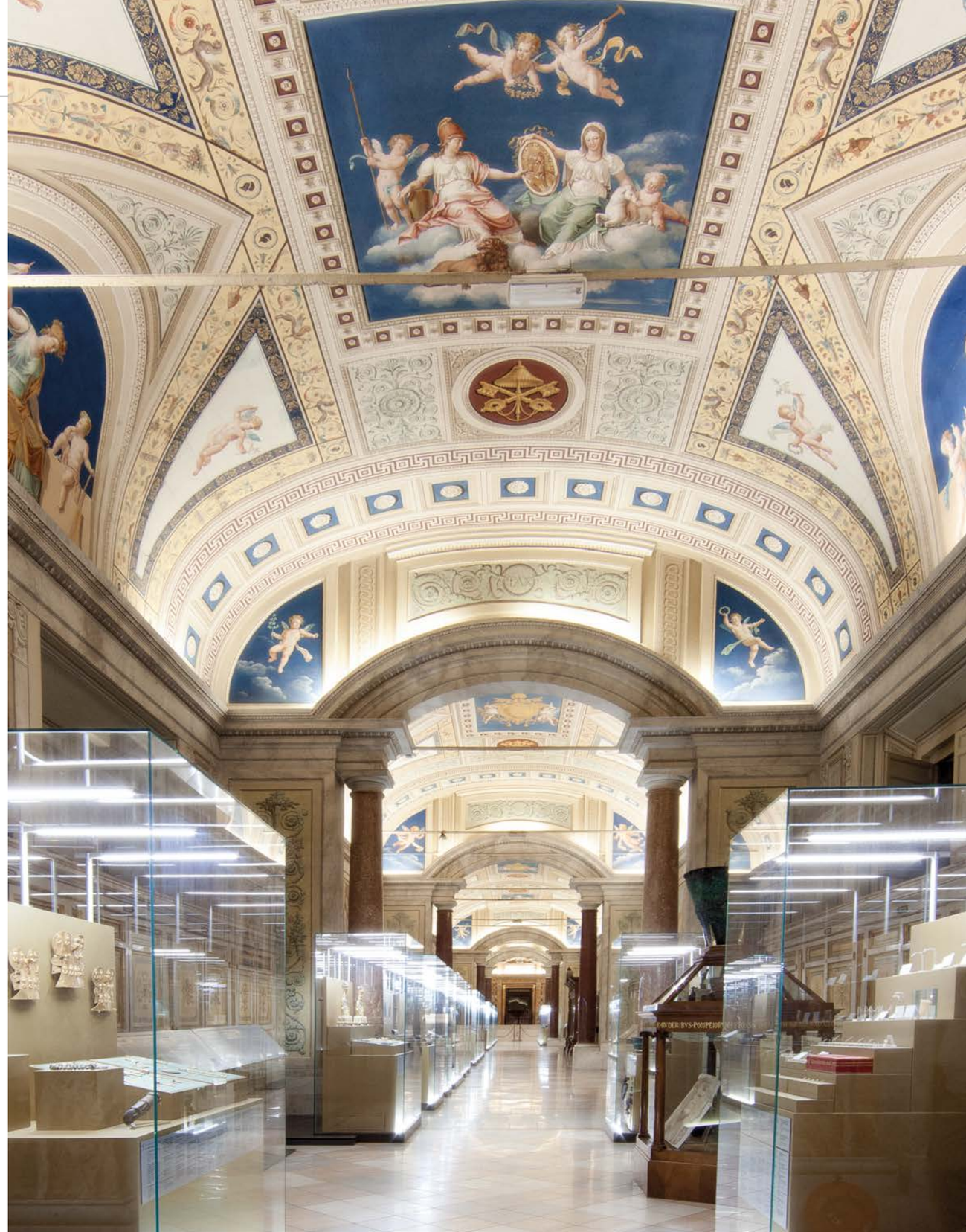
State of Preservation

The display cases currently containing a selection of works from the Profane Museum do not allow for the proper protection and display of the works contained within. Technical problems with the opening and closing mechanisms have rendered the display cases unusable. Furthermore, they obliterate the perspective of the Clementine galleries, blocking the view of the columns and the adjacent rooms.

Restoration Procedures

The new layout of the Profane Museum includes the reuse of the 18th century cabinets (made under the pontificate of Clement XIV) that until 1999 held the rare books of the Apostolic Library. The cabinets will be fitted with individually designed display cases equipped with lighting, alarms and conservation systems. The cabinets for the new layout will retain their original doors and will be alternated with empty cabinets to facilitate the 180° opening of the doors.

Total Cost: **€ 475.161,00**
$ 532,940.58





SMALL ICONOSTASIS

Code: **W10_2027**

Artist: **Greek school**
Date: **Beginning of the 18th century (?)**
Dimensions: **215 × 320 cm approx.**
Materials: **Tempera and gilding on wood**
Inventory Numbers**: 52756.2, 43683.17**

This elegant wooden wall, which in the Eastern rite liturgy church would separate the nave from the presbytery, came to Rome thanks to the great effort of Monsignor Angelo Giuseppe Roncalli (the future Saint Pope John XXIII, canonized in 2014). From 1935 to 1944, he acted as Apostolic Delegate to Turkey and Greece and Administrator of the Latin Catholics in Constantinople, roles that facilitated the acquisition of this work with the aim of establishing a section dedicated to post-Byzantine art at the Sacred Museum of the Vatican Apostolic Library. It was assembled for the 5th International Congress of Byzantine Studies (Rome, September 20 - 26, 1936), an event of primary importance for the international academic community. The carved wooden piece covered in gold leaf is currently in critical condition. To ensure its preservation and assess its future display, a delicate restoration project is necessary, essential for the complex study of the recomposition of the various parts.

State of Preservation

The iconostasis displays considerably thick deposits on its surface. The varnish has oxidized on painted sections, in addition to numerous sections where the primer or paint has begun peeling. There are visible gaps and areas of former retouching or restoration. This is a particularly delicate piece due to the fretwork and carving technique used; many elements have cracks, loose or completely missing parts and inadequate fastenings from previous restorations. Furthermore, the assembly system between the parts is completely absent.

Restoration Procedures

- Securing of each wooden element, reconstruction of missing parts, and repair of cracks
- Study and construction of an external structure, presumably steel, that can support the entire iconostasis

Total Cost: **€ 167.368,00**
$ 187,719.95

NORMAL PRIORITY RESTORATION PROJECTS



ADORATION OF THE MAGI BY VINCENT MALO

Code: **W11_2027**

Artist: **Vincent Malo**
Date: **First half of the 17th century**
Dimensions: **324 x 396.5 cm; 365 approx. x 440 cm**
Materials: **Oil on canvas**
Inventory Number: **40401**

This imposing canvas, added to the Museums' collections in 1773 following the suppression of the Society of Jesus, is the work of Vincent Malo, a painter originally from Cambrai who worked in Antwerp as a student of the great Baroque painter Peter Paul Rubens. Malo spent significant time in Italy, mainly in Genoa, a city in which interest in Flemish painting was particularly strong at the time, thanks to the presence from the early 17th century of artists such as Rubens himself and later Van Dyck, another famous Flemish master. The painting depicts the Magi paying homage to the Christ-child, immersed in an evocative nocturnal scene. The figures emerge from the dark shadows, depicted with rich detail, each one beautifully coalescing with the others to create a lively and vibrant composition. Malo's rich painting effectively captures the different materials and objects, such as the precious robes of the Magi, while also delicately rendering the minor characters and animals participating in the scene.

State of Preservation

There is evident severe loosening of the canvas in the lower left area, with microcracking and small liftings of the painted surface. The wooden stretcher, likely from an earlier restoration, is extendable. The frame, also evidently warped, shows extensive losses on the left side, as well as numerous altered reinstatements.

Restoration Procedures

PAINTING

- Consolidation of the paint layer
- Removal of altered foreign matter
- Vain coating and removal from the frame
- Reduction of deformations due to humidification, heat and pressure, and possible lining of the edges
- Mounting on the new frame, possibly a foldable one
- Filling of gaps

- Painting restoration
- Final varnish

FRAME

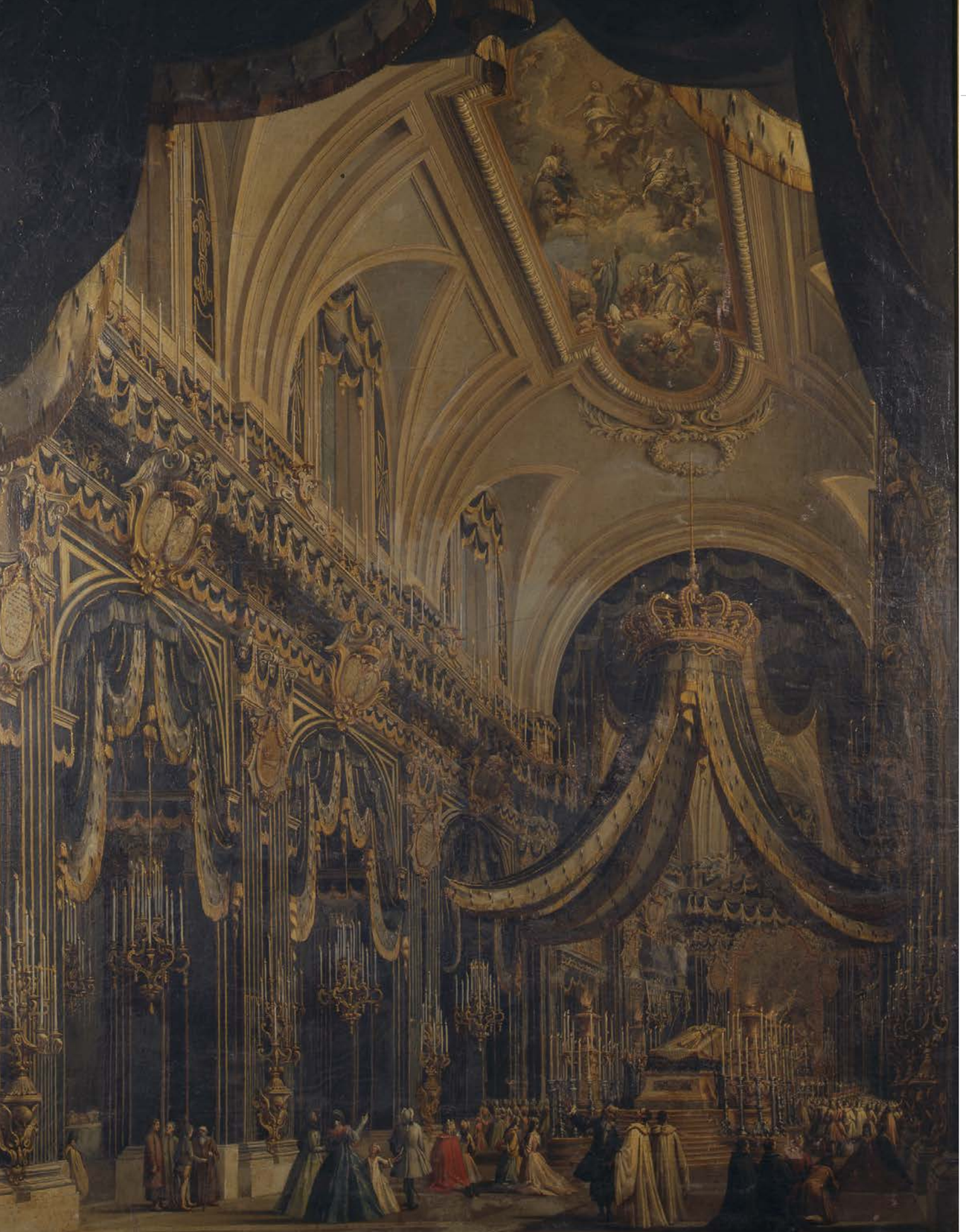
- Restoration of the wooden structure
- Consolidation of the preparation
- Cleaning of the gilded surface
- Filling of gaps
- Repair of the gilding
- Glazing and final protection

STUDY AND DOCUMENTATION

- Study of the execution technique and previous interventions
- Report and graphic documentation

Total Cost: **€ 83.858,00**
$ 94,055.13





THE FUNERAL OF MARIA CLEMENTINA SOBIESKI STUART IN THE CHURCH OF THE HOLY APOSTLES

Code: **W12_2027**

Artist: **Circle of Giovanni Paolo Pannini**
Date**: Mid 18th century**
Dimensions: **173 cm**
Materials: **Oil on canvas**
Inventory Number: **41231**

Maria Clementina, daughter of the Prince of Poland and granddaughter of King John III Sobieski, married James Francis Edward Stuart, exiled son of James II of England, in 1719. With the Jacobites dethroned during the 'Glorious Revolution' of 1688 and subsequently expelled from the British Isles, Pope Clement XI invited the couple to Rome, recognizing them as the rightful, Catholic, rulers of England, Scotland and Ireland. Maria Clementina lived in the Palazzo Muti at the Basilica of the Holy Apostles until her death in 1735. Her funeral was held in Holy Apostles, and her tomb is located in St. Peter's Basilica. This refined canvas depicts the funeral with a wealth of detail, both in the depiction of individual figures and in the evocative setting of the Roman church's interior. The sacred space is luminously glimpsed between the building's pillars and the spacious nave extending from its center. The artist, still unknown, likely belongs to the circle of Giovanni Paolo Pannini, a celebrated painter who vividly depicted the society and milieu of 18th century Rome.

State of Preservation

The painted surface is severely damaged by highly oxidized varnish. There are several small gaps and peelings in the paint layer and fine wrinkles, perhaps formed during the lining process. The frame is generally in good condition; it shows surface deposits, small peelings and peelings of the gilding.

Restoration Procedures

- Removal of oxidized varnish, replenishment and unsuitable fillings, and simultaneous repair of any loose parts on both the painting and the frame
- Restoration of paint on the painting and the gilding of the frame
- Filling of gaps and finishing of the final spray varnish

Total Cost: **€ 21.198,00**
$ 23,775.68



TABERNACLE WITH PRAYING ANGELS

Code: **W13_2027**

Artist: **Giovanni della Robbia**
Date: **1515**
Dimensions: **184 x 88 x 20 cm**
Materials: **Glazed terracotta, wooden support, plaster, iron**
Inventory Number: **64010**

The work was exhibited in 1884 in the Terre Sigillate Gallery and, starting in 1964, was placed by Monsignor Pasquale Macchi in the Pontifical Apartment of the Apostolic Palaces. It is a Eucharistic tabernacle with an aedicule composed of several sculptural elements, with a central arcosolium portal and two kneeling praying angels at the sides. The decoration of the two pilasters is in the Raphaelesque style and contains two small plaques in the upper part with the following inscriptions: "AN(N)O DO(MINI)" and "MDXV". Historian Giancarlo Gentilini links the figure of Pope Leo X not only to the work here under consideration, but also to two small models also preserved in the Vatican: a small altarpiece with the Vision of Saint Bernard and a tabernacle dated 1515 with the emblem of the Opera of the Duomo of Florence. Otto Mazzucato has proposed that the date 1515 refers to the triumphal entry of Pope Leo X into his native Florence on November 30 of that year.

State of Preservation

The work consists of glazed terracotta elements mounted on a wooden support supplemented with plaster and iron metal elements. Numerous fractures and gaps, previous restorations, the repainting and the use of heterogeneous materials contribute to its complex state of conservation.

Restoration Procedures

- Photographic documentation, diagnostic campaign and technological study
- Securing of the constituent elements and partial dismantling
- Removal of irrelevant repairs, cleaning tests to remove degradation products and overpainting
- Mechanical cleaning and application of inhibitor treatment to the metal elements
- Consolidation of the majolica constituent elements
- Gluing of the fragments and filling and structural additions, and color integration
- Protection of the metal elements and treatment and optimization of the wooden support

Total Cost: **€ 97.192,00**
$ 109,010.55



PREPATORY CARTOON FOR THE APOLLO THEATER CURTAIN

Code: **W14_2027**

Artist: **Cesare Fracassini**
Date: **1862**
Dimensions: **171 x 244 cm**
Materials: **Pencil and white chalk on paper**
Inventory Number: **44351**

The prepatory cartoon for the curtain of the now-demolished Apollo Theater of Rome, depicting Apollo entrusting the Chariot of the Sun to his son Phaethon, was carried out by Cesare Fracassini in 1862 for the theater which had only recently become the property of the Torlonia family. The young painter, a rising star of the Roman art scene in the age of Pius IX, proved his extraordinary mastery and inventiveness in the art of *disegno*, creating a work of such charm and art-historical significance. Donated in 1978 by the heirs of Cesare Fracassini, along with a substantial collection of artworks and a precious body of archival documents, the cartoon arrived at the Museums in an extremely precarious state of preservation. This was partially due to its having been mounted directly onto a wooden stretcher without lining or a backing support, which was a common practice of the mid-19th century. In preparation for the restoration, the Museums have initiated a collaboration with the Culture Department of Lazio and the Capitoline Superintendency to engage in a productive dialogue regarding the restoration of the Theater's curtain, which was launched following its recent discovery.

State of Preservation

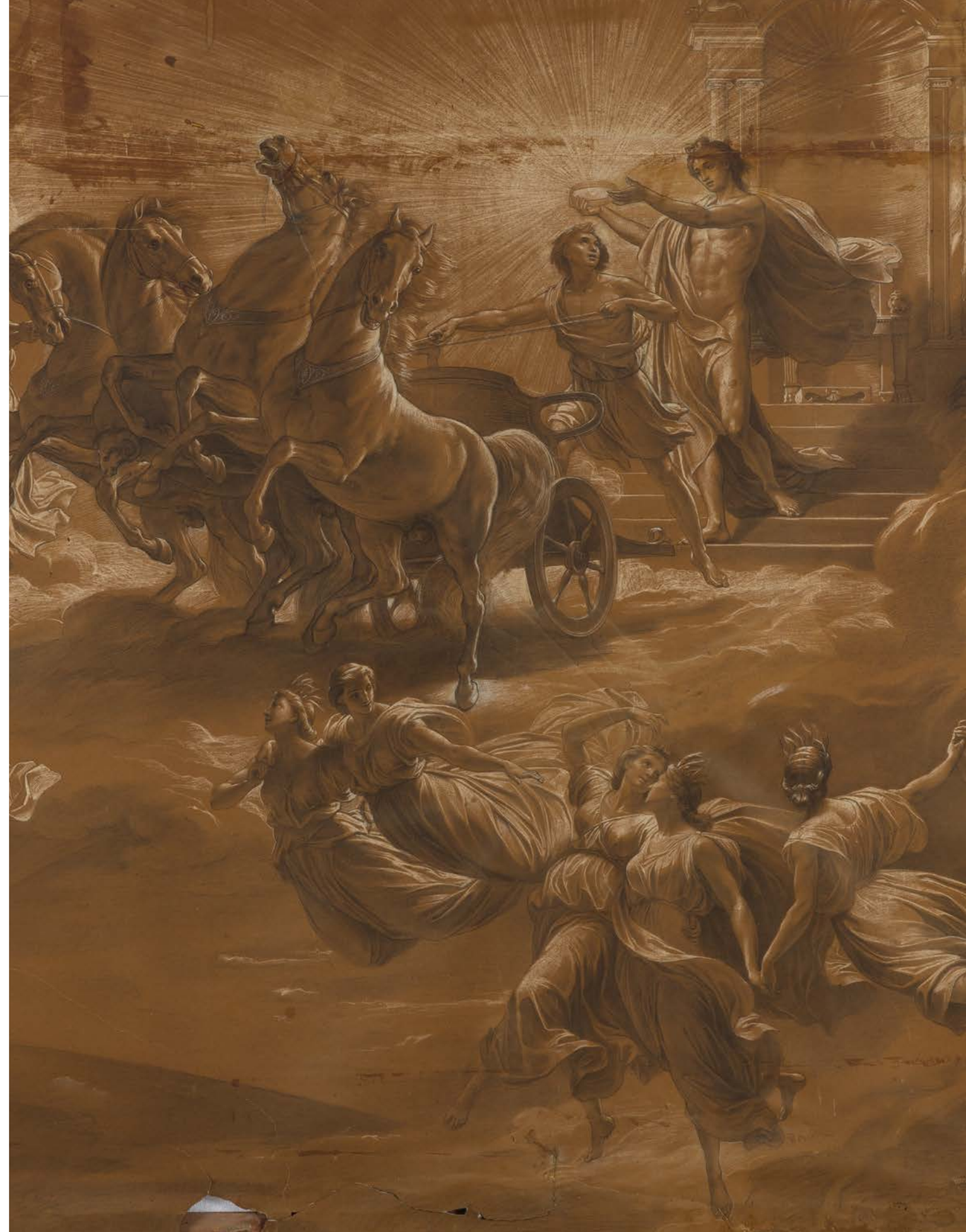
The work is in a mediocre to poor state of conservation. Observed is the diffused presence of adherent and loose particles across its surface, as well as stains and gore of various origins. The support structure exhibits widespread oxidation, surface abrasions, and deformations as a result of the tension against its wooden stretcher, which, itself, is partially deformed. Furthermore, there are both moderate and severe tears and losses.

Restoration Procedures

- Dry cleaning using a soft-bristled brush and synthetic and natural latex sponges
- Measurement of the pH at multiple points on the substrate
- Solubility test of the graphic media
- In cases where the pH values are below than 5, deacidification with calcium propionate or Nanorestore paper in 3% ethanol

- Temporary detachment of the work from its wooden stretcher via indirect humidification using an ultrasonic humidifier or hydrogel
- If necessary, total or partial removal of any former unsuitable or tension-producing restorations using indirect humidification with ultrasonic humidifier or hydrogel
- Wet cleaning according to the stains of various natures using hydrogel
- If necessary, localized humidification and flattening of deformations using ultrasonic humidifier or hydrogel
- Gentle flattening of the work between felt and non-woven fabric
- Repair of tears and losses using cellulose ethers or wheat starch, along with Japanese paper and tissue of appropriate color and thickness
- Application of Japanese paper edge strips or perimeter margins of appropriate thickness, adhered with rice or wheat starch
- Insertion of a support of acid-free cardboard between the wooden stretcher and the paper substrate to provide backing for the artwork
- Tensioning and adhesion of the Japanese paper perimeter strips to the wooden stretcher using wheat or rice starch
- Color adjustment, where necessary, using watercolors
- Mounting of the artwork in its original frame with a museum-grade polycarbonate protective sheet

Total Cost: **€ 28.177,00**
$ 31,603.32





SARAH AND *LA CÈNE*

Code: **W15_2027**

Artist: **Bernard Buffet**
Date: **1961**
Dimensions: **235 x 199 cm; 202 x 279 cm**
Materials: **Oil-acrylic on canvas**
Inventory Numbers: **24662, 23034**

In 1961, painter Bernard Buffet (1928 - 1999) realized a series of paintings dedicated to the life of Christ to decorate the private chapel of his residence, the Château l'Arc, in Provence, France. The monumental works, marked by his harsh and incisive expressionist style, were thought of by Buffet as compliments to the architecture of the chapel; his intention was to create a unified, harmonious environment that would invite quiet prayer and inspire reflection on suffering and the acceptance of the human destiny. *Sarah* and *La Cène* belong to this precious group of 11 works, which Buffet himself decided to donate to Pope Paul VI in 1973 for the then-nascent Collection of Modern and Contemporary Religious Art. These canvases were created using an extremely delicate technique: the very thick paint was applied with various tools, giving the colors a physical 'body' that renders the painting highly fragile. In 2012 - 2013, another two works from the original corpus, The *Nativity* and *Saint Veronica*, were restored with a pilot project aimed at a long-term recovery of the entire group.

State of Preservation

The paintings are mounted on a fixed wooden frame, without an expansion system, which is in good condition. The canvases have good tension but are slightly warped. The paint layers, however, are fragile and lack adhesion on thicker layers. Both works, furthermore, are without frames.

Restoration Procedures

- Refurbishment of the frame with the insertion of corner extenders
- Revision of the canvas tensioning to reduce deformations
- Removal of loose deposits and overlying substances
- Revision of the cohesion and adhesion of the paint layers to the support
- Consolidation of the strongly protruding brushstrokes
- Filling of the gaps that interrupt the textured brushwork

Total Cost: **€ 40.920,00**
$ 45,895.87





TAPESTRY OF THE MASSACRE OF THE INNOCENTS

Code: **W16_2027**

Artists: **Cartoons from the School of Raphael; Manufacturer: Flemish, Brussels; Workshop of Pieter van Aelst**
Date: **1524 - 1531**
Dimensions: **582 x 395 cm**
Materials: **Warp: wool; weft: wool, silk, gilded silver**
Inventory number: **43865**

The tapestry is part of the precious series dedicated to the "Life of Christ," consisting of 12 tapestries now exhibited in the Tapestry Gallery. This series was carried out from 1524 to 1531, during the pontificate of Clement VII (1523 - 1534), but had perhaps already been conceived by the time of Leo X (1513 - 1521) by Raphael himself. The tapestries were made in Brussels in the workshop of the Flemish master Pieter van Aelst, the same artisan who had woven the famous tapestries for the Sistine Chapel from Raphael's cartoons. For this second series, drawings by Raphael's students were used, including Giulio Romano and Giovan Francesco Penni, who likely were continuing a work begun by their teacher. In fact, the scenes depicting the *Massacre of the Innocents* were partially taken from a drawing of a similar subject by Raphael. After arriving in Rome in 1531, these tapestries were considered even more beautiful and richer in gold and silver than Raphael's tapestries themselves.

State of Preservation

The tapestry has a widespread surface layer of dust, with numerous areas of visible weft loss. Previous restorations are now obsolete and particularly invasive in some areas, and cleaning the metallic thread in some areas has altered the work's clarity.

Restoration Procedures

- Photograph the work, front and back
- Execution of all necessary documentation drawings
- Removal of loose deposits using controlled vacuuming
- Chemical and physical investigations aimed at identifying the fibers, determining their state of conservation and assessing the degree of contamination, as well as identifying the original dyes/imaging, ultraviolet and colorimetric analysis
- Removal of the old lining
- Elimination/removal of previous interventions that are harmful to the work

- Preparation of the tapestry for the delicate washing phase, applying and securing a heat-sealed net to the front where necessary to prevent the fabric from sagging during washing
- Washing in demineralized water and non-ionic surfactant under the supervision of the Scientific Research Laboratory
- Conservative restoration work, stitching of the numerous existing gaps, special dyeing of the linen backings and yarns, securing the warp to matching backings, with alternating stitching, using wool or silk yarns, depending on the areas to be restored
- Application of new lining and a velcro suspension

Total Cost: **€ 366.338,00**
$ 410,884.70











PRESERVATION OF PRE-ROMAN FUNERARY INSCRIPTIONS

Code: **W17_2027**

Artist: **Unknown**
Date: **240 B.C. - 150 B.C.**
Dimensions: **58 x 41 cm; 65 x 45 cm; 69 x 47.5 cm; 54 x 40 cm**
Materials: **Terracotta, plaster, color**
Inventory Numbers: **20804, 20817, 20814, 20816**

The entire collection of Faliscan tiles within the Museums' collections constitutes ten painted inscriptions and twenty-six terracotta tiles. Originally placed to seal the burial niches of two family rock tombs, the group represents precious evidence of the culture of the Faliscans, a pre-Roman Italian people who, alongside the Etruscans, Sabines, Umbrians, and Capenates, were original settlers of the Lazio region. From the 8th century B.C. the Faliscans resided in the marshes between Lake Bracciano, the Tiber and the Cimini Mountains, and were conquered by the Romans in 241 B.C. These inscriptions are written in the Faliscan alphabet and are (almost all) read from right to left. Damaged and subsequently documented by 19th century drawings, the tiles have been undergoing restoration since 2024 in small batches, this project will be the fourth batch of restorations, concerning itself with four tiles containing two inscriptions: one by a couple, Voltius Vecineus Maxomus and his wife, the children of whom appear in other inscriptions, and the other by a woman, Pola Marcia.

State of Preservation

The four tiles present a heterogeneous state of conservation, with a cohesive clay mixture, sporadically affected by cracks and fractures, while the plaster appears to be almost completely compromised by forms of decohesion and detachment which have led to its almost complete loss.

Restoration Procedures

- Observation of the surfaces to identify residual traces of color
- Graphic and photographic documentation of color traces and forms of degradation
- Preliminary cleaning of the clay and carbonate surfaces
- Consolidation of the plaster and readhesion of any detachments
- Removal/reduction of calcareous concretions to improve the legibility of the inscriptions
- Integration of undercuts using reversible stucco and recomposition of the fragments

Total Cost: **€ 31.122,00**
$ 34,906.44



ICON OF THE MADONNA AND CHILD, SAINTS AND ANGELS

Code: **W18_2027**

Artist: **Florentine Master**
Date: **1385 - 1390**
Dimensions: **54.3 x 83 x 5 cm**
Material: **Tempera and gold on panel**
Inventory Number: **40021**

Formerly part of the collection of the Sacred Museum of the Vatican Apostolic Library, this painting entered the Vatican Pinacoteca in 1908. In the centre, the Madonna sits on a marble throne whose *suppedaneum* can be seen: she points to the Baby Jesus, who, standing, tenderly wraps his right arm around his Mother's neck. Four saints surround the scene: John the Baptist and Peter in the foreground, distinguished by their usual iconographies, while two female saints are depicted behind them, united by the palm of martyrdom. Completing the representation are two adoring angels above and two others kneeling below, the latter depicting in the act of offering vases of flowers to the Madonna and Jesus. A rich decoration of various stamps embellishes the halos of the figures and awaits further study to better define the characteristics of the Florentine workshop that created this precious artifact towards the end of the 14th century.

State of Preservation

The panel, over time, has become slightly warped, with numerous cracks and deformations on the surface, particularly in the lower area. In addition, the wood exhibits numerous traces of a previous attack by xylophagous insects, which has weakened the structure. The paint layers, furthermore, have begun to lift and the varnish appears oxidized.

Restoration Procedures

- Anoxic treatment
- Insertion of poplar wedges into all cracks and treating the entire surface with virgin wax
- Consolidation of any loose paint film and filling of the gaps
- Cleaning of the painted and gilded surfaces
- Painting restoration with watercolors and/or varnishes and final varnishing

Total Cost: **€ 28.910,00**
$ 32,425.46





ICON OF THE MARTYRDOM OF SAN LORENZO

Code: **W19_2027**

Artist: **Bartolomeo di Fruosino (?)**
Date: **1407**
Dimensions: **59.5 x 19.5 x 2.5 cm**
Material: **Tempera and gilding on wood**
Inventory Number: **40215**

The deacon Lorenzo lies half-naked on a red-hot gridiron while an executioner pours burning coals and another pushes the saint with a pitchfork. On the peripheries, a man and a soldier witness his martyrdom. The image was originally at the center of the predella of a large triptych with Saints Lorenzo, Ansano, and Margherita, created for San Salvatore di Valle di Monteloro near Pontassieve (Florence), formerly in the Louvre and now on loan to the Musée du Petit Palais in Avignon. The entire ensemble dates to 1407, as can be read in the inscription running along the bottom of the triptych's central panel, which also includes the name of the patron, Michele di Lorenzo Vanni Ringi. This panel, together with the other two in the predella depicting the Beheading of San Ansano and the Meeting of Saints Margherita and Olibrio, was purchased by the Vatican Apostolic Library in 1842 and arrived in the Vatican Pinacoteca in 1908. The restoration will allow for further study and verification of the attribution to Bartolomeo di Fruosino.

State of Preservation

The panel is in good condition, showing only traces of a previous attack by xylophagous insects. The painted surface appears obscured by oxidized varnish but is in good condition, with only a few peeling paint layers in the central area of the edges.

Restoration Procedures

- Preventive woodworm treatment with an anoxic system
- Assistance to the mechanical workshop for the creation of a wall anchoring system (if necessary)
- Fixing any loose paint film, and preparation and filling of gaps
- Cleaning of the painted surface and gilding
- Restoration of paint and final varnishing

Total Cost: **€ 17.851,00**
$ 20,021.68



COLLECTION OF RARE ALBUMEN AND GELATIN PRINTS

Code: **W20_2027**

Artists: **Albumine: Romualdo Moscioni (1849 - 1925) and others; gelatins: unidentified authors**
Date: **Albumen: circa 1870 - 1880; gelatin: late 19th century - early 20th century**
Dimensions: **Albumen without support 19 x 25 cm and with support 25 x 33 cm; gelatine 60 x 50 cm**
Material: **Albumen prints on egg white paper mounted on cardstock; prints on gelatin paper**
Inventory Numbers: **Various**

With the origins of photography in the late 19th century, albumen printing quickly became the most widespread technique, since the method of using egg whites and chloride salt to create a glossy surface afforded early photographs a particular brilliance and sharpness. The Vatican's collections of albumen prints include works by Romualdo Moscioni and numerous photographs by unknown artists. Subjects of such prints include the great pictorial masterpieces of the Apostolic Palaces: the Sistine Chapel, Raphael's Rooms, Loggia, and the Niccoline Chapel. The gelatin technique, on the other hand, was much faster to produce than albumen prints. Gaining popularity from the 1870s and onwards, the rise of gelatin marked the industrialization of photography and its definitive success as a means of reproduction. Included in the Vatican's collection of silver bromide gelatins are a group of extra-large format photographs by unknown authors, which depict the mosaics of St. Mary Major Basilica.

State of Preservation

The material is in poor condition. Coherent and incoherent particles are present, as well as minor abrasions. The surface has foxing and stains of various kinds and the support has become moderately warped and deformed. The edges of the material have sustained both minor and moderate tears.

Restoration Procedures

- Dry cleaning of prints with soft-bristled brushes and synthetic and natural latex sponges
- pH measurement of the substrates at multiple points
- Photographic emulsion solubility test
- If necessary, indirect moistening using blotting paper or a waterproof-breathable membrane
- Smoothing between felt pads
- Repairing tears with cellulose ethers in an alcohol solution and Japanese paper of the appropriate color and thickness; color adjustment, where necessary, with watercolors

Total Cost: **€ 29.400,00**
$ 32,975.04



THREE ICONS DEPICTING: MOUNT SINAI; CHRIST WITH SEVERE EYE; MADONNA IN MAJESTY

Code: **W21_2027**

Artist: **Cretan School**
Date: **16th century**
Dimensions: **36 x 16 cm**
Materials: **Tempera on panel**
Inventory Number: **40079**

This triptych has been decorated on both sides, presenting an incredibly rich iconography. On the inside, it depicts *Christ in Glory among Saints*, bordered on the left by *The Tree of Jesse*, which displays the genealogy of Christ and his ancestors as recounted in the scriptures, and on the right by *Christ and the Tree of Life*, which portrays Jesus at the center of life and the twelve apostles, united to him by branches. The external side of the triptych contains, first, the *Stairway to Heaven*, an allegorical representation of the struggles and difficulties every Christian encounters on their journey upward toward heaven. On the side supports, we see, on the left, a *View from Mount Sinai* and, on the right, the *Council of Nicea*, including the Emperor Constantine and the participating bishops. Restoring this work offers an important opportunity to clarify its chronology and dating, decipher its numerous inscriptions, and deepen our understanding of how the piece's form and function relate to the richness of the themes it portrays.

State of Preservation

The three panels are painted on both sides. The painted surfaces feature loose deposits and multiple micro-losses, as well as visibly altered retouchings and various gaps.

Restoration Procedures

- Anoxic treatment
- Removal of loose deposits
- Cleaning to remove oxidized paint and altered retouching
- Consolidation of (small areas of loose paint) micro-heavy areas
- Repair and reintegration of gaps in the paint layer
- Final varnishing
- Documentation and reports

Artist: **Greco Macedonian School**
Date: **16th century**
Dimensions: **23.5x 19 x 1.5 cm**
Materials: **Tempera on panel on a gold background**
Inventory Number: **40894**

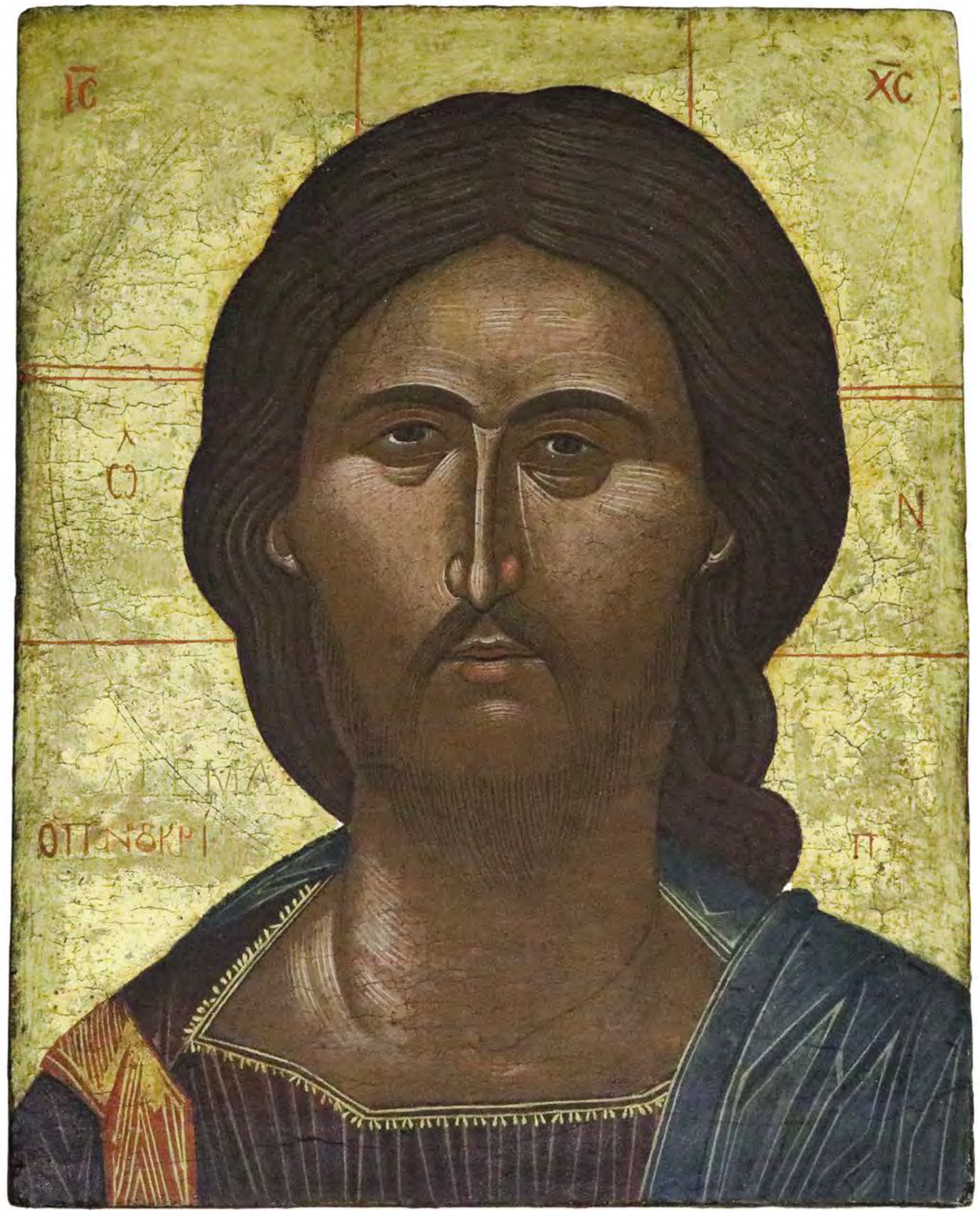
Christ Pantocrator, the Omnipotent sovereign of the universe, is traditionally depicted facing forward, dressed in regal attire, sitting on a throne, holding an open book of the Gospels, and in the act of bestowing a blessing in the 'Greek' manner. The Vatican icon distills this representation, concentrating solely on the face and shoulders. In Byzantine art, this particular version is known as Christ "with a stern eye." In the background, a cross is visible, while Christ's face is crowned with a halo inscribed with the Greek letters "Ο ΄ΩΝ" (He Who Is), accompanied by the abbreviation "IC XC" (Jesus Christ). The depiction seems to reflect to a lost prototype that was used to adorn the entrance of the Imperial Palace of Constantinople. Studying this icon during its restoration, restorers will be able to probe into the diffusion of this particular iconography and determine precisely the different stylistic components of the work, helping us to determine its provenance and dating.

State of Preservation

The work features yellowed varnish, multiple liftings corresponding to cracks in the support, paint loss, and altered retouching. A large resurfacing of the gold ground is visible on the upper part of the panel.

Restoration Procedures

- Anoxic treatment
- Removal of loose deposits
- Cleaning to remove oxidized paint and altered retouching
- Consolidation of (small areas of loose paint) micro-heavy areas
- Repair and reintegration of gaps in the paint layer
- Final varnishing
- Documentation and reports
- Support restoration





Artist: **Russian School**
Date: **End of 16th - early 17th centuries**
Dimensions: **32.8 x 26 cm**
Materials: **Tempera on panel, embossed silver halos and embossed metal frame covering**
Inventory Number: **40542**

This Madonna holds the Christ-Child in her arm, while she sits on a throne surrounded by angels and clutches various allegorical symbols to her chest, not all of which are easily recognizable. The pose of the Christ-Child, moreover, is of particular interest; rather than being depicted in the traditional act of blessing, He extends his right hand forward and holds a closed scroll in His left. Without a doubt, this iconography is unusual and rich in symbolic elements, which will be analyzed in great detail to identify their patristic, biblical and liturgical sources. Many questions about this work remain unanswered, including those regarding its provenance, commissioning and dating. The restoration project will be a privileged occasion for us to uncover and rediscover the meaning of this deeply enigmatic icon, which originally joined the Vatican collections in 1653.

State of Preservation

The painted surface of the work is covered with oxidized varnish and numerous altered retouchings. The support is entirely covered with a jute canvas bearing inscriptions.

Restoration Procedures

- Anoxic treatment
- Removal of loose deposits
- Cleaning to remove oxidized paint and altered retouching
- Consolidation of (small areas of loose paint) micro-heavy areas
- Repair and reintegration of gaps in the paint layer
- Final varnishing
- Documentation and reports
- The metal frame will be dismantled and reassembled

Total Cost: **€ 51.388,00**
$ 57,636.78



COPY OF THE JONAH CYCLE FRESCO FROM THE CATACOMBS OF SAN CALLISTO

Code: **W22_2027**

Artist: **Silvestro Bossi**
Date: **1858**
Dimensions**: 66.5 x 201.5 cm**
Materials: **Tempera on paper**
Inventory Number: **69866**

The Pio Cristiano Museum houses a series of copies of frescoes from the Roman catacombs, painted in tempera or oil on paper. They were created around the mid 19th century by artists who reproduced the ancient paintings from life by torchlight. Before the advent of photography, this practice was a means of making the vast artistic heritage unearthed by explorations of underground cemeteries accessible to the public. The restoration project aims to recover a copy of a fresco from the catacomb of San Callisto (mid 3rd century), created by Silvestro Bossi in 1858. From right to left, the fresco depicts scenes from the Jonah cycle: the prophet is thrown into the sea, swallowed by a monstrous marine animal, washed ashore, and finally finds solace in the shade of a pergola. The copy will be placed in the Museum's exhibition itinerary next to the "Jonah" sarcophagus.

State of Preservation

The work is in fair condition. There are coherent and incoherent particles, surface abrasions and various types of stains. In some sections, the paint layer has deteriorated and become loose, with a loss of color and the presence of powdery pigments.

Restoration Procedures

- Dry clean with a soft-bristled brush and synthetic and natural latex sponges as well as a vacuum cleaner with HEPA filters and adjustable power
- Test of solubility of the graphic media
- Consolidation of the paint layer with a 1% funori aqueous solution
- Repairing of tears with cellulose ethers or wheat starch and Japanese paper
- Color adjustment, where necessary, with tempera paints
- Perimeter installation of a black ash profile and rear closure with Carton Plume panels

Total Cost: **€ 16.739,00**
$ 18,774.46



LIFE-SIZE COPIES OF THE PICTORIAL CYCLE OF THE TOMB OF THE TRICLINIUM

Code: **W23_2027**

Artist: **Carlo Ruspi**
Date: **1832 - 1833**
Dimensions: **170 x 106 cm (inv. 14718); 200 x 101 cm (inv. 14709.2.1); 20 x 101 cm (inv. 14709.2.2); 220 x 112 cm (inv. 14716)**
Materials: **Tempera on paper**
Inventory Numbers: **14709.2.1, 14709.2.2, 14716, 14718**

The tomb of the Triclinium, excavated from the Necropolis of the Monterozzi in Tarquinia, was discovered with its painted decoration intact in 1830. The artist and archaeologist Carlo Ruspi executed the first drawings of the tomb in 1831, one year after their initial unearthing. In 1832, he decided to reproduce the entire cycle in full-scale facsimile, carrying out a trial limited to just two figures (the ecstatic female dancer and the aulos player on the right-hand wall). Receiving the encouragement from the Commission of Arts and Antiquities of the Pontifical Government, in December of 1833, Ruspi provided the first complete facsimile of an Etruscan tomb for the Vatican Museums; it would be displayed in the Gregorian Etruscan Museum, inaugurated shortly there after in 1837. King Ludwig I of Bavaria, in 1834, commissioned from the artist a second facsimile, destined to ordain the vast collection of antique vases in Monaco. After the loss of the Monaco copies during World War II, this Vatican series now represents the only complete reproduction carried out at the time of the tomb's discovery, while the paintings were still intact. It therefore is a document of exceptional importance for understanding the original pictorial cycle, which has since suffered the ravages of time. The original paintings date to 470 B.C. For conservation reasons, they were detached from the tomb walls in 1949 and are now displayed at the National Archaeological Museum of Tarquinia. A lavish aristocratic banquet unfolds on the back wall, according to Etruscan custom, it includes women of rank attended by servants and enlivened by a double-aulos player. Two processions of dancers move along the side walls toward this festive scene: the group on the right is accompanied by an aulos player, while the other by a lyre player. The dancing takes place in a grove teeming with birds and animals. Flanking the entrance are two acrobatic horsemen shown in the act of leaping to the ground. The current project involves the restoration of four panels. Two belong to the right-hand wall—one depicting a richly dressed young woman dancing outdoors amidst plants and animals, and the other showing a young man nimbly dismounting his horse, with a panther dominating the frieze above. The remaining two panels reconstruct the space of the doorway (rendered as a blank area) surmounted by a floral frieze of a Dionysian nature.

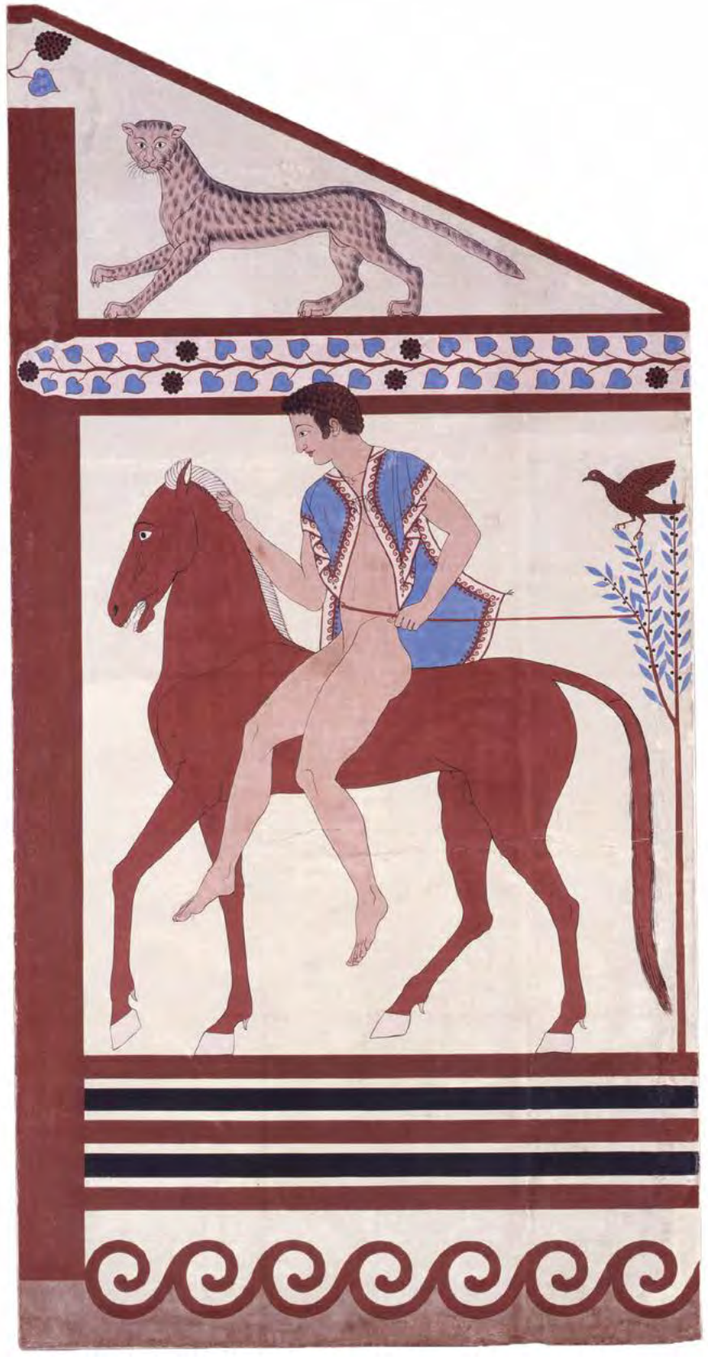
State of Preservation

The works are in poor condition. Observed are coherent and incoherent particles, stains of various kinds, partial detachment of the silk lining, and loose paint layers with powdery pigments. The surface also reveals various surface abrasions, tears and gaps of varying degrees.

Restoration Procedures

- Detach the work from the Rigamonti frame by removing the metal butterfly clips
- Dry cleaning with soft-bristled brushes, natural and synthetic latex sponges, and a microvacuum cleaner with HEPA filters and adjustable suction power
- If necessary, seal the paint layer with a 1-2% funori aqueous or hydroalcoholic solution
- If necessary, dry removal of the silk lining applied during the previous restoration
- If necessary, removal of the lining paper applied during the previous restoration with Movilith DMC 2, especially in areas where the support is torn and the edges have become separated
- Inspection and review of previous restorations to assess their functionality
- Fixing of gaps and tears with ply and Japanese paper of appropriate thickness and color and/or Japanese paper pulp. Adhesive used with cellulose ethers and/or starch
- Color adjustment with tempera
- Creation of perimeter flaps in Japanese paper of appropriate thickness
- Adhesion of the artwork around the perimeter, corresponding to the Japanese paper flaps, to a 1.3 cm thick honeycomb cardboard panel
- Mounting of the artwork within a frame with a maple wood and museum-grade polycarbonate rod

Total Cost: **€ 66.388,00**
$ 74,460.78





LAOCOÖN GROUP AND ITS SURROUNDING MARBLE SARCOPHAGI AND STATUES IN THE OCTAGONAL COURTYARD

Code: **W24_2027**

Artist: **Laocoön: Hagesander, Polydorus, Athenodorus; Arm: Unknown**
Date: **Laocoön: Hellenistic Age; Arm: First half of the 16th century**
Dimensions: **Laocoön 208 x w 112 x 163 cm; Arm: 47.5 x 76.3 x 31.5 cm**
Materials: **Large-grained white marble, likely Parian; Arm: Small-grained white marble with grey grain**
Inventory Numbers: **1059, 1067**

Discovered in 1506 on the Esquilline Hill, the Laocoön Group was immediately identified with the Laocoön described in Pliny the Elder's Natural Histories executed by the Rhodian sculptors Hagesander, Polydorus, and Athenodorus. The work depicts a famous episode from the Trojan War, an epic conflict immortalized by Homer's Iliad, in which Laocoön, Trojan high priest of the god Apollo, opposed the decision to admit the wooden horse into the city walls. As a result of his opposition, Athena and Poseidon, favorable to the Greeks, sent two monstrous serpents from the sea to wrap their coils around Laocoön and his two sons, killing them and silencing his dissent. From the Roman perspective, the death of these innocent men set into motion the flight of Aeneas from Troy and, thus, was the beginning of the story of the founding of Rome. A sculpture of such importance would never have escaped the notice of Pope Julius II (1503 - 1513), who instantly acquired the group for his Belvedere Courtyard, positioning them as the ideological keystone for its decorative program. The Laocoön group is a marvelous example of the capacity on the part of the Greek sculptors from the Hellenistic age to render every emotion of the human soul, in this case, terror and mournfulness in the knowledge of an immanent, atrocious death. At the moment of its discovery, the sculpture presented several missing parts, among which was the right arm of Laocoön. In an attempt to complete the statue, an arm was attached during the Renaissance; it appears slightly bent and entwined with coils of a serpent, featuring a rough-hewn surface. The addition of this arm has sparked heated debates among artists regarding the original pose of Laocoön's arm and, thus, how best to restore it. At the beginning of the 19th century, however, scholar Ludwig Pollak miraculously found what is believed to be the priest's original right arm in an antique shop. Only in 1957 did Filippo Magi carry out an updated restoration of the group, removing the Renaissance attachment, attaching Pollak's fragment, and recovering the original position of the arm, sharply bent and tense in a desperate attempt to pull the snake's bite away from himself.

State of Preservation

The grouting is disintegrating in numerous places and the marble surfaces, both original and restored sections, exhibit general deterioration due to temperature fluctuations and high levels of humidity. The chromatic balance is compromised by stains and discolorations. One adherent level of dirt produces the effect of a greyish tone, particularly prevalent in the most visible areas.

Restoration Procedures

- Restoration carried out using scaffolding and Portagantry equipment
- 3D scan of the entire work
- Preliminary investigations for assessing the structure and surfaces
- Securing the fragments via disassembly, removal of old adhesives, and reattachment
- Replacement or treatment of pins and brackets
- Removal of the Pollak arm to replace the existing pin and then installation of a new pin based on 3D modeling
- Mechanical and chemical cleaning of the Renaissance arm, following diagnostic investigations
- Replacement of the shoulder section and 19th century deteriorated plaster infills with acrylic resin replicas
- Filling, micro-filling, and chromatic balancing
- Restoration of the base



NORMAL PRIORITY PROJECTS

SARCOPHAGUS WITH DIONYSIAN THIASOS; SARCOPHAGUS WITH TRIUMPHANT DIONYSUS; STATUE OF A NYMPH WITH A SHELL; STATUE OF PUDICITIA

Artist: **Unknown**
Date: **Thiasos: 170 - 180 A.D. Dionysus: 180 - 190 A.D.; Nymph: around the middle of the 2nd century A.D.; Pudicitia: body: 2nd century A.D.; head: early 3rd century A.D.**
Dimensions: **Thiasos: 215 x 61.5 cm; Dionysus: 205 x 76 cm; Nymph: 143 cm; Pudicitia: 164 cm**
Materials: **Thiasos: large-grained white marble; Dionysus: small-grained white marble; Nymph: large-grained white marble; Pudicitia: body: large-grained white marble; head: small-grained white marble**
Inventory Numbers: **1053, 1054, 1066, 1063**

SARCOPHAGUS WITH DIONYSIAN THIASOS: This sarcophagus front was acquired during the pontificate of Pius VI (1775 - 1799). It depicts the parade of religious devotees (thiasos) of Dionysus, god of wine and of rebirth, and at the front appears a chariot drawn by hinds. Following behind are maenads, satyrs, sileni, centaurs, and Pan, dancing to the sound of the double flute. Dionysus, riding a chariot pulled by a centaur and accompanied by a small Eros, is enveloped in a wind-blown mantle while holding the thyrsus and the kantharos. A panther and a lion appear before the chariot. Capable of taming wild beasts, Dionysus bestows joy and a fulfilled life upon those who abandon themselves to him, while also being capable of inflicting terrible punishment upon the enemies of his cult.

SARCOPHAGUS WITH TRIUMPHANT DIONYSUS: This sarcophagus relief was sold to the Museums in 1772 by the sculptor and antiquarian Bartolomeo Cavaceppi. The work depicts the victorious return of Dionysus from the Indies, a trip during which, according to a mythological variant inspired by Alexander the Great's conquests, he tamed ferocious beasts and exotic peoples. The victor's chariot is drawn by elephants and alongside the customary figures of his retinue, Eastern captives also appear. Near the chariot, a lion and a panther rest, while a snake emerges from a basket. The female figure on the far right, a priestess performing a libation ritual, invites reverence for the cult of Dionysus.

STATUE OF A NYMPH WITH A SHELL: The statue, discovered in Rome in the area of the Forum of Peace, was acquired by the museums in 1780 and restored by the sculptor Ferdinando Lisandroni. It depicts a young nymph with her arms extended along her nude body, holding a shell, while a garment with lively drapery covers part of her legs. This iconographic type derives from a Hellenistic model of the 2nd century B.C. very popular in the Roman era. With the addition of the shell, it was used primarily for ornamental statues in gardens and fountains.

STATUE OF PUDICITIA: The female figure, clad in a long chiton and wrapped in a voluminous draped mantle, is captured in a characteristic pose: her arms support one another, with her chin resting on her right hand. This is a reserved and pensive attitude known to scholars as the Pudicitia type. This iconographic type was frequently used for funerary portraits placed in family mausoleums. The head, though ancient, does not belong to the body. The exquisite portrait depicts a young woman whose hairstyle suggests she lived during the early decades of the 3rd century A.D.

State of Preservation

The marble surfaces of these statues appear structurally compromised and unsound, due to temperature fluctuations and humidity levels. Deterioration is evident, of the marble itself, the grouting, and the more modern repairs. The chromatic balance of the four works is marred by stains and discolorations, while the layer of accumulated dirt create grayish-toned effects on the most exposed areas.

Restoration Procedures

- Restoration carried out using scaffolding
- Preliminary assessment of structural and surface integrity
- General consolidation and stabilization of the various fragments making up the relief
- Mechanical and chemical surface cleaning following necessary diagnostic testing
- Grouting, micro-grouting and color balancing
- Mortar repairs for edge infills

STATUES:

- Handling in the laboratory
- Preliminary assessment of the state of deterioration
- Consolidation of marble surfaces and securing of previous repairs
- Mechanical and chemical cleaning of surfaces following diagnostic analysis
- Filling, micro-filling and color balancing

Total Cost: **€ 177.318,00**
$ 198,879.87



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Pg. 7 - Visiting the Detroit Institute of Art (DIA) on the occasion of the 2026 Chapter Leaders meeting. From the left: The Director of the Institute, Dr. Salvador Salort-Pons; the Director of the Vatican Museums and Cultural Heritage, Dr. Barbara Jatta; and Sister Raffaella Petrini, F.S.E., President of the Governorate of the Vatican City State
Pg. 9 - Monsignor Terence Hogan, Coordinator of the Patrons of the Arts in the Vatican Museums, visiting the restoration site in the Second Loggia of the Apostolic Palace in the Vatican City State
Pg. 10 - The Last Judgement in the Sistine Chapel during restoration, Vatican City State