

Wishbook 2026





Patrons of the Arts in the
Vatican Museums

Front Cover

Pope Leo XIV in the Sistine Chapel, looking at the Last Judegment
© Vatican Media

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SISTER RAFFAELLA PETRINI, F.S.E.

SECRETARY GENERAL OF THE GOVERNORATE OF THE VATICAN CITY STATE

Dear Patrons and Friends,

As we present this 2026 edition of the Wishbook, we do so in a spirit of both reflection and hope. This year marked a profound moment in the life of the Church: the passing of Pope Francis, whose papacy has guided the faithful for over thirteen years with humility, compassion, and vision. His unwavering dedication to dialogue, social justice, and the power of beauty to bring people closer to God has left an indelible mark on our world.

In his message for the 55th World Day of Peace (January 1, 2022 – Dialogue Between Generations, Education and Work: Tools for Building Lasting Peace), Pope Francis wrote: *In every age, peace is both a gift from on high and the fruit of a shared commitment. Indeed, we can speak of an “architecture” of peace, to which different institutions of society contribute, and an “art” of peace that directly involves each one of us. All can work together to build a more peaceful world, starting from the hearts of individuals and relationships in the family, then within society and with the environment, and all the way up to relationships between peoples and nations.*

These words resonate deeply today. Pope Francis believed in art as a universal language of harmony. His reflections continue to inspire the mission of the Vatican Museums and the work of the Patrons of the Arts. As we mourn his loss, we also welcome with great joy the election of Pope Leo XIV. In his first address to the world, the first blessing “Urbi et orbi”, he reaffirmed a vision grounded in unity and reconciliation, stating: *It is the peace of the risen Christ. A peace that is unarmed and disarming, humble and persevering. A peace that comes from God, the God who loves us all, unconditionally.*

I also thank my brother Cardinals, who have chosen me to be the Successor of Peter and to walk together with you as a Church, united, ever pursuing peace and justice, ever seeking to act as men and women faithful to Jesus Christ, in order to proclaim the Gospel without fear, to be missionaries.

With these words, Pope Leo carries forward the legacy of his predecessor, calling the global Church to a renewed commitment to fraternity and peace. This year also marks another important transition: the retirement of Cardinal Fernando Vérgez Alzaga, who has served with distinction as President of the Governorate of Vatican City State. Cardinal Vergez has devoted decades of service to the Holy See, beginning in the early 1970s. His leadership has been instrumental in advancing the mission of the Governorate, ensuring that Vatican City remains at the forefront of cultural and spiritual heritage. Under Cardinal Vérgez’s governance, special emphasis was placed on strengthening relationships

with the Patrons of the Arts in the Vatican Museums. Your unwavering support has been instrumental in our efforts to preserve and restore the treasures entrusted to our care. The Vatican Museums are not only a repository of unparalleled artistic and historical significance but a living testament to the enduring power of faith expressed through beauty. We are deeply grateful for your generosity, especially during the 2025 Jubilee Year, which brought millions of pilgrims to Rome in search of renewal, beauty, and inspiration. Thanks to your contributions, we have been able to safeguard and share this sacred heritage with the world.

Throughout history, art has been second only to life in bearing witness to the Lord. It was, and remains, a majestic road allowing us more than by words and ideas to approach the faith, because it follows the same path of faith, that of beauty. The beauty of art enriches life and creates communion, because it unites God, man and creation in a single symphony. It connects the past, the present and the future, and it attracts – in the same place and with the same gaze – different and far-off peoples.

Contemplating great art, which expresses the faith, helps us rediscover what truly matters in life. In leading us both within and above ourselves Christian art points us to the love that created us, to the mercy which saves us, and to the hope that awaits us.

In today's troubled world, unfortunately so often torn and damaged by selfishness and the thirst for power, art represents, perhaps even more than in the past, a universal need because it is a source of harmony and peace, and it expresses the dimension of generosity. (Address of His Holiness Pope Francis to the Patrons of the Arts in the Vatican Museums, Consistory Hall, Friday, September 28, 2018).

Looking ahead, we prepare to celebrate the centennial anniversary of the Vatican City State in 2029. This momentous occasion will commemorate the signing of the Lateran Treaty in 1929, which affirmed the Vatican's sovereignty and unique place in the world. The 2029 Wishbook will be dedicated to this celebration, and we are already identifying key restoration and operational projects that will honor this historic milestone. As always, we extend our heartfelt thanks to each of you. Your continued generosity ensures that the Vatican Museums remain a source of wonder and contemplation for generations to come. With deep appreciation for your partnership and commitment, we look forward to all we will accomplish together in the years ahead.





MONSIGNOR TERENCE HOGAN

COORDINATOR OF THE PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

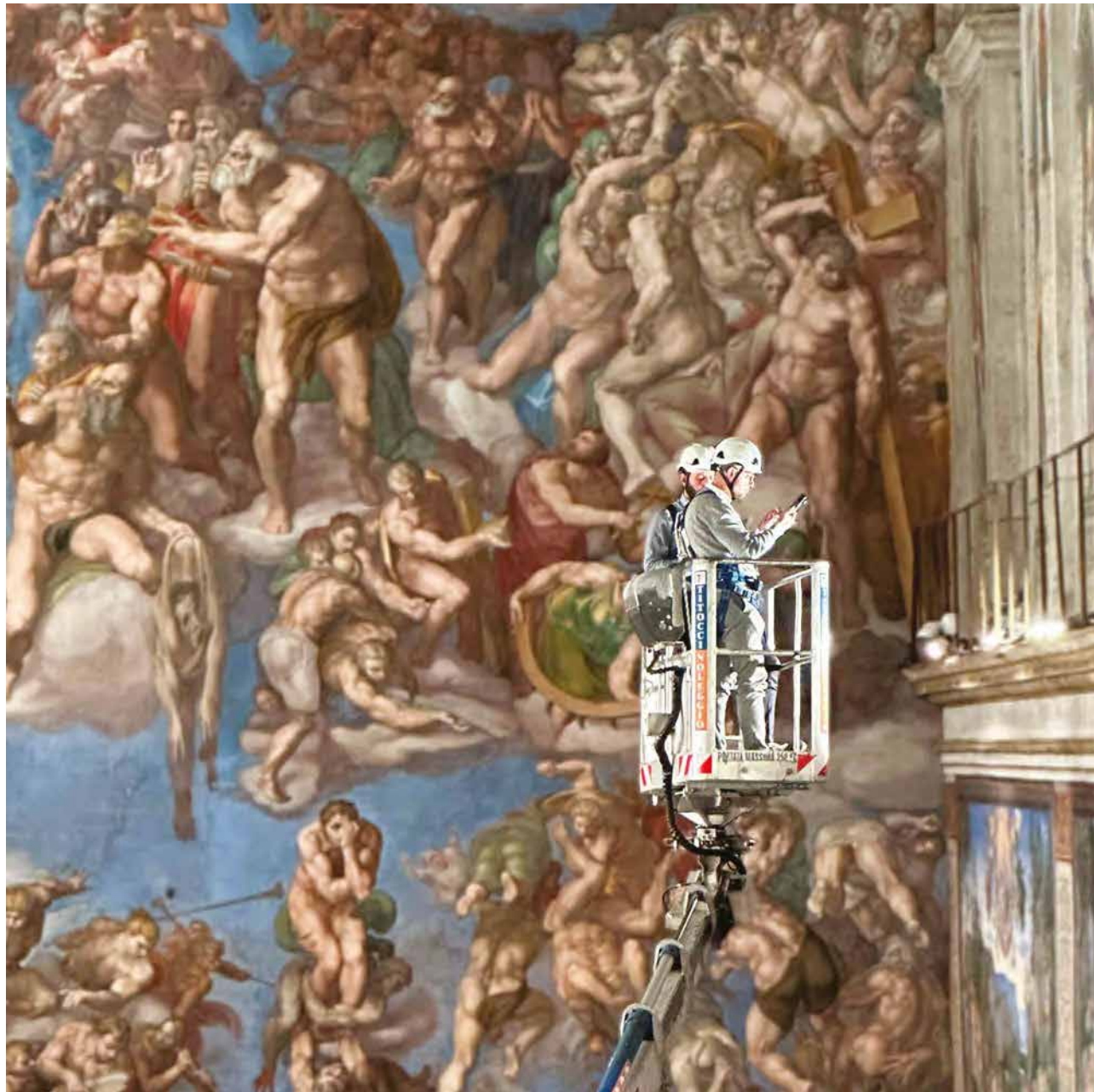
Dear Patrons and Friends,

During the historical Jubilee Year of 2025, we find ourselves in a moment of profound reflection, based upon gratitude, renewed hope, and a deepened sense of purpose. During this Holy Year we continue to find pilgrims from every corner of the world passing through the Holy Doors of the great basilicas in Rome seeking reconciliation, unity, and peace. In a time marked by uncertainty and division, this Jubilee of Hope has served as a powerful reminder of the strength of global communion and the human longing for meaning, beauty, and solidarity. Within the sacred and historical framework of the 2025 Holy Year, that included the passing of Pope Francis, the conclave and election of Pope Leo XIV, the work of the **Patrons of the Arts in the Vatican Museums** has taken on an even more renewed importance. You, our global community of Patrons, are more than benefactors.

You are stewards of a legacy, ambassadors of beauty, and protectors of a cultural, spiritual and artistic heritage that belongs to all humanity. Since 1983, the Patrons of the Arts in the Vatican Museums have supported the restoration, conservation, and promotion of the priceless treasures entrusted to the care of the Vatican Museums. With your ongoing generosity, both faith and culture come together in an encounter that transcends time, language, and geography.

An encounter that continues to inspire millions of visitors, pilgrims, scholars, and students now and in the years ahead. As a nonprofit fundraising institution, our mission is rooted in the belief that **beauty has the power to elevate the human spirit** and that art serves not only as a bridge between the past, the present, and into the future; but, it links cultures, languages and the very souls of people. Because of you, the Vatican Museums becomes not only a place of memory, but a living testimony of the human search for the divine.

Moved by hope for the future, we present to you the **2026 Wishbook**, as a renewed expression of our shared commitment. This year, we return to our standard format, offering a curated selection of new restoration projects carefully divided into two categories: **High Priority** and **Normal Priority Restoration Projects**. In addition, at the end of this year's Wishbook, you will find **four High Priority Operational Projects** that have appeared in the previous edition and have continued to receive support throughout the Jubilee Year. For the sake of transparency, you will see two values listed for each: (1.) the original project cost (in both euro and USD) and (2.) the remaining balance after deducting the donations already pledged or received. As this Holy Year concludes, we look back with gratitude for the inspiration it has given us, and we also look forward with vigor and determination, as we recommit ourselves to our collective Patrons' mission. From all of us at the Vatican Museums, and on behalf of those whose lives and spirits will be enriched by your generosity, we thank you with sincere gratitude and a renewed commitment.



IMPORTANT INFORMATION REGARDING THE ADOPTION OF A RESTORATION PROJECT

PROJECT ADOPTION AND 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 (3) three categories in the Wishbook 2026 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.
- Projects listed as **High Priority Operational Projects** are the most urgent. The operational work (i.e. construction, architectural work) needs to be performed as soon as possible.

PROJECT COSTS

In the **upper right** corner of the description page of each project there is a **code (e.g. W01_2026)**. 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



LAST JUDGEMENT

Code: **W01_2026**

Artist: **Michelangelo Buonarroti**

Date: **1536-1541**

Dimensions: **about 180 square meters**

Materials: **fresco**

The *Last Judgement* on the altar wall of the Sistine Chapel in the Vatican Museums, is Michelangelo's masterpiece from his mature period. The instruments of Christ's Passion are carried in flight by angels in the lunettes. Lower down, in the center, Christ, in the act of judgement, is depicted beardless. To his side, the Virgin turns her head in an act of piety. At their feet appear St Lawrence and St Bartholomew. To the right are St Peter handing the keys of heaven and earth back to the Redeemer; Cyrenaeus with the cross on his shoulders; St Sebastian holding arrows; St Catherine of Alexandria holding a cogwheel; St Blaise holding iron combs; Dysma holding a cross; and St Simon the Zealot holding a saw. To the left are St Andrew with a cross and St John the Baptist with a leather cloak. In the lower register, in the center, are angels announcing Judgement Day with trumpets; on the right are the souls condemned to hell, and on the left are the elect on their way to salvation. Further down, on the left, are the resurrected whose bodies are being recomposed. On the right, depicted is the Inferno, with Charon and Minos.

State of Preservation

The monitoring and preventive conservation of the Sistine Chapel, which has been regularly conducted for over 15 years, will involve the Last Judgement in 2026, following preventive tests carried out between 2024 and 2025. The presence of inconsistent deposits and bleaching identified as calcium lactate through specific investigations conducted by the Scientific Research Laboratory requires removal to prevent changes to the insoluble elements.

Restoration Procedures

- Graphic documentation of the state of preservation
- Scientific investigations before and after the intervention
- Photographic documentation
- Dry removal of inconsistent deposits with brushes
- Use of soluble salts and Japanese paper soaked in deionized water for a few minutes

Total Cost: **€ 153.744,00**

\$ 180,895.19



FEMALE STATUE OF ZITELLA

Code: **W02_2026**

Artist: **Unknown**

Date: **1st century A.D. / 1559–1565**

Dimensions: **H 230 cm; W 150 cm; D 80 cm**

Materials: **Pentelic marble, Carrara marble**

Inventory Number: **37736**

The female statue, known as the Zitella (the Spinster), placed on a high base adorning a small fountain in the *Boschetto* of the Vatican Gardens, has been there since the time of Pope Pius IV (1559–1565).

The statue depicts a veiled woman adorned with a diadem, seated on a high-backed chair, leaning on it with her left arm. Her right arm adheres against her torso and she holds a flap of the cloak covering her head with her hand. The statue's current appearance is the result of a restoration carried out by one of the many sculptors who worked on the Vatican Belvedere and the decorations of Pius IV's exquisite Casina structure in the gardens, directed by the Neapolitan architect Pirro Ligorio. Using a valuable 1st century A.D. sculpture made of Pentelic marble, possibly depicting a Muse, the anonymous 16th century artist skillfully integrated the head and arms, partly modifying the drapery to create a more chaste version of Vesta, the ancient Roman goddess of the domestic hearth. This splendid sculpture was believed to be fully original until a few decades ago, when cross-studying iconographic and documentary sources revealed that the Roman statue, without the additions, had been in the Belvedere since 1532–33. While the location of its archeological discovery remains unknown, the distinctive carving on the back suggests that it was part of the pediment decoration of an ancient Roman temple.

State of Preservation

The statue is in a poor state of preservation. The marble surface shows extensive disintegration of the crystalline texture, to the point of 'chalking', due to the combined harmful effects of atmospheric agents and widespread biological attacks. The morphological nature of the Pentelic marble itself has accentuated this phenomenon on horizontal surfaces. Due to the extent of the deterioration and the sculpture's historical and artistic value, its relocation indoors and replacement in the gardens with an identical marble copy is imperative.

Restoration Procedures

- Disassembly of the fountain mouth with lion protome and removal of the grout between the statue and the base
- Moving the statue to the laboratory
- Cleaning the statue, removing deposits and fungal formations, and applying a biocide treatment
- Disassembly of the statue's moving parts and replacement of pins
- Localized cleaning and adjustment of patinas on the statue's surface
- Reconstruction of fillings and color balancing
- Removal of basement limestone formations in the gardens
- Reconstruction of gaps in the fountain catch basin
- Moving to the new exhibition site at the first wall of the Chiaramonti Gallery
- Fabrication of the marble copy from a 3D model by a specialized firm, with DL supervision during the various execution phases
- Placement of the marble copy to adorn the fountain in the gardens, replacing the original
- Relocating the lion protome and reconstructing the plasterwork to restore the fountain

Total Cost: **€ 186.586,00**
\$ 219,537.09





EQUESTRIAN MONUMENT OF CONSTANTINE

Code: **W03_2026**

Artist: **Gian Lorenzo Bernini**

Date: **1654-1670**

Dimensions: **H 6.40 m; W 4.70 m; D 2.15 m (equestrian monument including base)**

Materials: **marble and stucco**

The monumental statue was commissioned by Pope Innocent X Pamphili (1644-1655) to Gian Lorenzo Bernini between 1654 and 1670. It depicts Emperor Constantine on horseback, dressed as a condottiere, at the moment he sees the miraculous vision of the Cross in the sky, bearing the words *In hoc signo vinces* (In this sign you will conquer). Carved from a single block of marble, the statue is placed in a niche adorned with magnificent, animated painted stucco drapery, a perfect example of the Baroque aesthetic, which blends sculpture, architecture and painting. Bernini was the eminent interpreter of this aesthetic. The monument is located on the route of the Scala Regia, the scenic staircase designed by Bernini to connect the Bronze Portal – the official entrance to the Vatican – to the Sala Regia of the Apostolic Palace. This strategic positioning ensured that, as visitors ascended to the state rooms, they were greeted by the powerful symbolic image of the triumph of Christ.

State of Preservation

There are widespread deposits of inconsistent and partially adherent particulate matter, chromatically altered layers of various kinds, reworked mortar and/or plaster, and grout. The basement has suffered significant degradation due to the acute yellowing of the surfaces caused by the alteration of superimposed substances. Fractures and cracks are also present. The base, parts of the stucco have fallen off the metal reinforcement, with a greater concentration in areas of overhang. There is widespread retouching on the surfaces, masking old damages and putty. Similarly, there is widespread repainting over the original tempera and gold leaf finish, with frequent dirt deposits, especially in the reliefs.

Restoration Procedures

Support (after consolidation and glazing of painted and gilded surfaces)

- Consolidation and restoration of adhesion for any detached fragments, using acrylic resins and stainless-steel reinforcing pins where necessary
- Restoration of adhesion defects between partially detached parts and the masonry support along cracks by injecting adhesives and inserting stainless steel pins where necessary.
- Removal of excess sealant and adhesives, debris and deposits from inside cracks and fractures, providing edge protection, sealing and propping up parts, preparing locations for pins.

Painted and gilded surfaces

Cleaning and removal of layers of foreign substances deposited on the original surface by mechanical action and/or with the aid of solutions of inorganic salts in suspension. Stuccoing to fill modelling gaps, cracks and fissures, followed by cleaning and chromatic revision of the edges, and eventual recasting of missing decorative parts. Pictorial reintegration of gaps, abrasions, or chromatic discontinuities in the finishing layers. This includes the patination of any reproductions using watercolours and superventilated powdered pigments according to the established criteria.

- Mapping the state of conservation and execution techniques, and interventions
- Conducting essays on the different phases of the intervention and the application of various materials and methodologies
- Providing assistance and coordination for the execution of the artefact survey and the final graphic restitution of the site mapping
- Assistance and coordination of photographic documentation
- Assistance and coordination in carrying out diagnostic and cognitive surveys
- Removal of inconsistent dry surface deposits using brushes and vacuum cleaners
- Removal of consistent surface deposits and soluble stains by thoroughly washing surfaces with soft brushes, sprayers, and sponges
- Removal of superimposed substances of various kinds, such as oils, varnishes, and waxes. This includes charges for assays to identify organic and/or inorganic solvents, suitable carriers, and application times, as well as the subsequent removal of dirt and solvent residues
- Detachment of fragments or unsafe parts of limited size, whose lack of adhesion poses a risk of collapse or makes it difficult to relocate them to the correct position
- Reattachment of flakes and fragments of limited weight and size using a suitable adhesive
- Mechanical and/or chemical removal of grout and/or reconstruction performed during previous interventions using materials whose composition may interact with the stone, or which have lost their conservation or aesthetic function
- Treatment to stop oxidation or to protect metal elements, such as pins, clamps, brackets, and hoops, that, due to their condition or location, cannot be removed or replaced
- Grouting with mortar in cases of cracks, fractures, and deficiencies
- Reconstructions with mortar of parts remade in previous interventions, if and where necessary
- Color revision to reduce the visual impact of grout, reconstructions, and the marble surface
- Protecting the surface with a suitable protective product

Total Cost: **€ 291.233,00**
\$ 342,664.75





A LUNETTE WITH AN ALLEGORY OF THE RESTORATION OF THE COLOSSEUM IN THE CHIARAMONTI GALLERY

Code: **W04_2026**

Artist: **Philipp Veit (1793–1877)**

Date: **1818**

Materials: **Painting on wall**

Designed by Antonio Canova, the Chiaramonti Gallery is one of the most significant spaces in the Vatican Museums. It combines the presentation of ancient artefacts and splendid classical sculptures in recognition of Pope Pius VII Chiaramonti for safeguarding the Church's cultural heritage and recovering works looted by Napoleon. Canova himself commissioned a group of contemporary painters to decorate the lunettes that mark the sequence of the bays. The first lunette, depicting the *Allegory of the restoration of the Colosseum*, was painted by Philipp Veit, a German artist and member of the Nazarene group, active in Rome in the early 19th century. The restoration will involve not only the elegant painting itself, but also the restoration of the wall's color scheme to recreate the original colors of the Long Gallery, characterized by delicate teal and travertine frames. Newly restored sculptures will also be located in the gallery. This restoration work is preparatory to the development of an overall project for the restoration of the entire Chiaramonti Gallery.

State of Preservation

The lunette shows possible plaster detachments at various levels, which are a result of the critical state of this structure and have led to significant static issues in the past. The lunette has deposits and alterations that must be identified and removed after consolidating any decohesion of the pictorial texture. The wall has layers of repainting, numerous fillings and patches, and possible plaster detachments.

Restoration Procedures

Lunette:

- Dusting
- Fixing decohesion of pictorial film
- Cleaning, also with the aid of gels with supporting and extractive properties
- Plaster consolidation
- Filling plaster gaps
- Aesthetic presentation

Wall:

- Removal of paint in certain areas to identify the original color scheme, and the quickest and most respectful method to remove various repainting layers and facilitate new painting with methodologies and materials compatible with the original technique
- Plaster consolidation
- New repainting
- Study of the other lunettes, their execution technique and state of conservation, and drafting of a restoration project for the entire gallery

Total Cost: € 141.020,00
\$ 165,924.13



NORMAL PRIORITY RESTORATION PROJECTS



RESTORATION AND STUDY OF THE AMENIRDIS MUMMY AND RELATED AMULETS

Code: **W05_2026**

Date: **ca. 8th century B.C., Late XXII/XXV Dynasty**

Dimensions: **173 cm**

Materials: **Human remains and linen fabric**

Inventory Number: **25014**

The mummy of *Amenirdis*, together with its sarcophagus, arrived in the Vatican in 1841 becoming part of the Gregorian Egyptian Museum. In February 1935, the mummy underwent a highly scientific process of unwrapping and study for the time, the results of which were published in 1941 in the volume *Miscellanea Gregoriana*. These operations resulted in the recovery of 32–36 bandage rolls and at least seven shrouds from the mummy's body, later conserved in the museum's storerooms. The mummy was then partially rewrapped in what appear to be two different, overlapping shrouds, which certainly came from the mummy's grave goods. The outermost, darker-colored linen cloth shows traces of faience netting placed on the lower portion of the legs. The second linen cloth was draped over the breech section and pressed down along the sides. Due to the state of preservation, it was not possible to view the back of the mummy, so it is not possible to determine how much tissue is still integral to the human body. The restoration will require the expertise of several specialists:

- The Scientific Research Laboratory will perform the necessary analyses to detect the state of preservation of the body and the materials used for embalming. The specialists will also assess the state of the bandages and provide feedback on the operations performed in 1935
- A paleoanthropologist will study the human remains
- A textile restorer will examine the textile trousseau
- A restorer from the Metal and Ceramics Laboratory will restore the faience and gilded bronze materials inserted between the mummy's bandages

State of Preservation

Due to the exposure conditions and the inability to view the mummy, it is challenging to accurately assess the state of preservation of both the textiles and the organic remains. The shrouds are in a critical mechanical condition, with widespread fraying and tearing. In contrast, the bandages and amulets are in relatively good condition.

Restoration Procedures

- Removal of the two shrouds and assessment of the mummy and textile outfit's actual state of preservation
- Mechanical cleaning by suction with a micro-aspirator with variable power, using soft brushes to remove difficult deposits from the fibers
- Dry, localized cleaning of the most stubborn deposits using vulcanized natural rubber that is free from solvents and additives
- Removal of particulate dirt tenaciously adhering to the surface of the organic remains will be facilitated by the use of an ultrasonic (cold steam) steamer
- Dry creases and deformations of the bandages and shrouds will be treated locally using an ultrasonic cold steam vaporizer
- Sewing consolidation of the two shrouds
- Storage of rolled bandages on cylinders made of inert material, with non-acidic tissue paper in between
- Fabrication of shaped supports for larger shroud fragments
- Storage in non-acidic cardboard boxes
- Repositioning the shrouds on the mummy, with eventual reconstruction of the correct body shape using a 'passive preservation' technique

Regarding the restoration of the amulets, they will need to be detached from the bandage. If necessary, the faience net will be reassembled using a modern yarn, which will be agreed upon with Works Management during the restoration process. Thanks to the collaboration of the paleoanthropologist, the results of the analyses and examinations performed in 1935 will be reviewed, updating the relevant assessments. All phases of the study and restoration will be filmed to create a final video, incorporating the 1935 operations and those relevant to this study and restoration. A support fitting the sarcophagus case will be created using a 3D model of the mummy's body to prevent the latter from adhering to the bottom of the case.

Total Cost: **€ 68.618,00**
\$ 80,735.94





RESTORATION AND STUDY OF THE POLYCHROME WOODEN SARCOPHAGUS OF AMENIRDIS (CASE AND LID)

Code: **W06_2026**

Date: c. 9th century B.C., 22nd Dynasty

Dimensions: h 182 cm; max width 51 cm; depth at feet 16 cm

Materials: polychrome wood

The sarcophagus, which still contained the mummy, became part of the Egyptian Gregorian Museum's collection in 1841 founded by Pope Gregory XVI in 1839.

The sarcophagus belonged to a priestess named *Amenirdis*, who was probably originally from Thebes. Both the case and the lid are constructed from long planks of sycamore fig wood, and the entire sarcophagus is painted with iconographies that grant the deceased an afterlife. The central register on the lid, for example, depicts the deceased on her funeral bed receiving the rays of the sun god *Ra*, a symbol of regeneration, while her *Ba* flies above her, granting her transfiguration into a divine being. The *Ba* is the transcendent and spiritual part traceable to a person's soul. It is an essence that is subject to permanence in the spiritual world. Its power could be multiplied by that of its holder. The *Ba* would leave the body of the deceased and return to it after mummification.

The conservation intervention for this sarcophagus is part of the *Vatican Coffin Project*, the international project launched in 2007 by the Department of Egyptian and Near Eastern Antiquities and the Scientific Research Laboratory of the Vatican Museums, which aims to study polychrome wooden sarcophagi.

State of Preservation

The wooden structure appears solid overall, despite evidence of the bonding systems loosening at the joints that make up the head. Significant disconnections are evident at the joints. Some parts show cracks, which are probably due to natural wood movement. The preparatory and pictorial layers are severely damaged by gaps and abrasions spread across the entire artefact, particularly along the lower edge of the left side. Small gaps confined to the outer edges of the sides are probably due to manipulation and handling. More or less coherent particulate deposits are present across the entire surface.

Restoration Procedures

- Localized consolidation of any decohesion of the wooden bracket
- Study and revision of the assemblies between the wooden elements of the support, to remove the screwed restoration brackets and designing and create a new assembly/support structure
- Bonding wood cracks by the localized application of synthetic vinyl adhesive
- Consolidation of partially decohered pictorial layers
- Restoration of the adhesion of the pictorial layers
- Mechanical and chemical cleaning of surfaces
- Solubility tests to identify solvent mixtures or aqueous solutions that can remove surface-altered substances without altering the original materials
- Review and removal of adhesives from previous restoration work, if needed
- Possible filling of minor and medium-sized gaps using filler mixtures tested as part of the *Vatican Coffin Project*
- Possible pictorial reintegration by plastering with watercolors for aesthetic restoration

Total Cost: **€ 44.548,00**
\$ 52.415,18



DRAWINGS OF THE THIRD LOGGIA UNDER CONSTRUCTION

Code: **W07_2026**Artist: **Alessandro Mantovani and assistants**Date: **ca. 1870**Dimensions: **Various**Materials: **Watercolor and tempera on papers**Inventory Numbers: **72431; 72433.2.1; 72433.2.2; 52719; 72430; 72432; 56929**

This collection of colorful drawings was fortuitously found in the Vatican Museums' art storage warehouse. It is a rare and valuable document representing the work of the artist Alessandro Mantovani (1814–1892), for the decoration of the *Logge Pie*, the last pictorial cycle commissioned by Pope Pius IX Ferretti in 1870 to adorn the vaults and pilasters of the third wing of the III Loggia of the Apostolic Palaces. The entire wing underwent a splendid restoration, financed by the Ohio Chapter of the PAVM. These drawings served different purposes. Some documented the general layout and were submitted to the pontiff for evaluation and approval. Others were used by artists and craftsmen as drafts to compose the different decorative motifs. Thanks to a pilot study performed on one of the drawings, the paper restoration laboratory was able to define the delicate and urgent restoration.

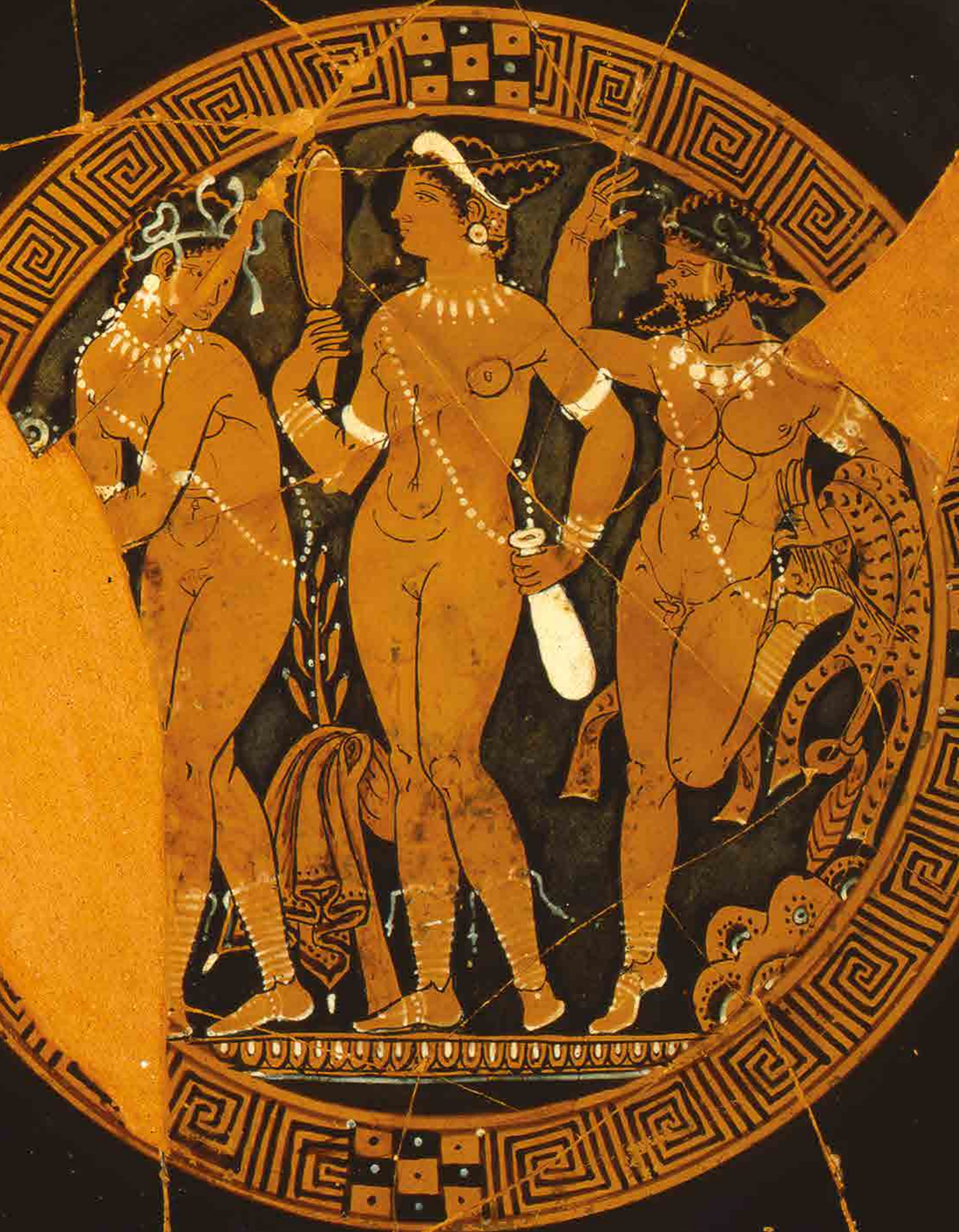
State of Preservation

The artworks with inventory numbers 72431, 72430, 72432, 56929 are in a poor state of preservation for the following issues: coherent and inconsistent particulates; dusty pigments; diffuse fading; stains and gore of varying nature and extent; folds, wrinkles, and deformations of varying extent; and tears and lacunae of various extent. The artwork inventory number 72433.2.1, 72433.2.2, and 52719 shows a mediocre state of preservation. Consistent and inconsistent particles are visible, as well as a dusty pencil line, folds, wrinkles, deformations of varying degrees, drops, and lacunae of varying degrees.

Restoration Procedures

- Dry clean using a soft-bristle brush and synthetic and natural latex sponges
- Measure the pH at several points on the support and testing the solubility of the graphic media
- Wet cleaning using gels and fixing the pictorial layer using a 1–2% aqueous solution of funori
- Reintegration of gaps and tears using cellulose ethers, grain/rice starch, Japanese paper, and a veil of adequate thickness; color adjustment with watercolor paints, where necessary

Total Cost: **€ 45.927,00****\$ 54,037.71**



TWO ETRUSCAN RED-FIGURE VASES

Code: **W08_2026**

Artist: c.d., Painter of Montediano (Clusium Group); n.d., c.d., Fluid Group.

Date: 350–330 B.C.; 330–300 B.C.

Dimensions: H 8.2 cm, Ø 21 cm; H 24 cm, Ø 21 cm

Materials: Red-figure pottery

Inventory Numbers: 14962, 18241

The Etruscan red-figure *kylix* depicting an interior scene related to Dionysus (inv. number 14962) is characterized by two nude female figures adorned with jewels. One of the women is looking at her reflection in a mirror while a satyr dances elegantly behind her, holding an animal skin under his arm. Such cups were typically used for drinking wine, a beverage sacred to Dionysus and central to the aristocratic ritual of the symposium. Dating to 350–330 B.C., this Etruscan piece is attributed to the *Clusium* Group, also known as the Painter of Montediano, who, as the name suggests, worked throughout the territory of the ancient Etruscan city of Chiusi, in the Val di Chiana, including Arezzo and Cortona.

The etruscan-*Phaliscan* red-figure skyphos (inventory number 18241) has two large heads adorn the outer walls: one female and one male, depicting a bald, bearded satyr. This is another drinking vessel, with a truncated cone shape and a deep basin. Dating to 330–300 BCE, the vase is attributed to the so-called Fluid Group, a group of potters active in the Faliscan area (southern Etruria, between the Cimini Mountains and the Tiber River) that had its center of production in the city of Falerii, present-day Civita Castellana.

State of Preservation

The still incomplete cup (inventory number 14962), reassembled from several fragments, although it has been restored before, some of the old restorations have failed and require revision. Small cracks are visible in the pigmented plaster additions and along the bonding of the fragments. The find appears complete but not intact, based on the presence of two fragments fused to the body of the skyphos by previous gluing. The surfaces are largely concealed by a cohesive whitish patina strongly adhered to the underlying surface, present both internally and externally to the artifact, to the point of totally concealing the decoration.

Restoration Procedures

Item inventory number 14962:

- Verification of the condition of the paint film
- Verification of additions
- Verification of bonding
- Cleaning of the pictorial film
- Disassembly of additional parts
- Consolidation interventions
- New bonding
- Resurfacing of additions
- Color retouching of integrated gaps
- Final protection

Item inventory number 18241:

- Verification of the condition of the pictorial film
- Verification of the tightness of the adhesion of the fragments
- Possible bonding
- Removal of disfiguring encrustations
- Circumstantial cleaning of surfaces
- Consolidation of the pictorial film

Total Cost: € 15.398,00
\$ 18,117.29





CORSALET

Code: **W09_2026**

Date: **late 16th century**

Dimensions: **Various**

Materials: **Iron-based alloy and leather**

Inventory Number: **29480**

The restoration of a late 16th century composite corselet, consisting of nine separate elements, is of the utmost importance from an art-historical and cultural perspective. It is not only a fine example of Renaissance armorial art, it is also a living testimony to the identity of the papal court of Urban VIII. Indeed, originating from the armory commissioned by the Barberini Pope in the Vatican Apostolic Palace, this armor embodies the taste of papal collecting as a means of representation and authority. This singular piece can tell multiple stories of commissions, craftsmen, and diplomatic exchanges. The restoration will therefore preserve the armor's material, reconstruct its history, and restore its original *decorum*, thereby deepening the appreciation of the ingenuity of its construction techniques. Moreover, the public will be able to enjoy an artifact rich in meaning, that sheds light on a fragment of 16th century papal history.

State of Preservation

The corselet comprises nine components made of an iron alloy: a ruff, a breastplate, a back piece, two shoulder straps, two armor cuffs, and two flaps. These components were originally assembled using leather straps and buckles, of which only partial remains survive today. During earlier interventions, some of these were replaced with iron wire. The corselet is in a precarious state of preservation, characterized by widespread corrosion of the metal alloy, iron oxides, altered surface layers, and organic residues.

Restoration Procedures

- Preliminary stages of cleaning using solvents
- Mechanical removal of corrosion products
- Restoration of leather straps
- Refurbishment of metal rivets
- Inhibition and protection of metal alloy
- Optimization of display stands and refitting

Total Cost: **€ 28.503,00**

\$ 33,536.63



ANCONA WITH THE MADONNA OF MILK BETWEEN TWO ANGELS AND SAINTS, AND THE PREDELLA WITH THE “VIR DOLORUM”

Code: **W10_2026**

Artist: **Florentine Master**

Date: **1380**

Dimensions: **118.3 x 65 cm**

Materials: **tempera and gold on poplar panel**

Inventory number: **40010**

Within the glow of the gilded background, Mary turns tenderly towards the infant Jesus, who draws nourishment from her breast. On either side, a host of saints witness the prodigious event of the infant Savior with his mother, as human as it is divine, while two angels, in the foreground, contemplate the scene on their knees, handing out vases of lilies. The solemnity of the atmosphere is enhanced by the refined fabrics of the robes edged in gold, the drapery, and the richly decorated floor. In the *predella*, the *Vir Dolorum* is supported by Our Lady and St. John the Evangelist, in the presence of St. Mary Magdalene and a devout pious woman. The occasion of the restoration will make it possible to closely study the iconography of the panel and the profile of the extraordinary Florentine master who created the work, as well as to investigate the success and spread of this particular type of painting intended for personal devotion in Tuscany in the second half of the 14th century.

State of Preservation

The wooden support has been damaged by an attack of xylophagous insects, causing cracking and instability. The board is fixed to wooden laths and rests on walled metal brackets; this system needs to be overhauled. The frame is in fair condition with a surface deposit. The *predella* is stable, with a few flicker holes. The surface is lifting and cracking, and there is warping and thick oxidized varnish.

Restoration Procedures

Support (after consolidating and glazing the painted surface):

- Anoxic treatment
- Disassembly of all movable elements of the frame and removal of any metal hooks
- Cleaning of the verso to remove chalk and/or paint, if present
- Consolidation of the wooden structure, if weakened by attacks from xylophagous insects, using

- nano-cellulose or another product to be determined
- Restoration of cracks by inserting poplar wedges
- Verify the stability of the *predella* and, if necessary, revise or modify the anchoring system of the board
- Preventive woodworm treatment with permethrin-based products
- Treatment of the entire surface with virgin wax to minimize thermohygrometric exchange with the environment in which the work will be displayed
- Application of a buffer system to the back to reduce thermohygrometric exchange with the environment (Climasoft type)

Frame:

- Cleaning of the gilded surface to remove surface deposits
- Filling of gaps
- Reintegration of gaps and abrasions using a method to be determined
- Anti-woodworm treatment with permethrin-based products
- Final protection

Painted and gilded surface:

- Fixing paint film lifts and preparation, paying attention to the adhesion of the cracks filling of the panel
- Glazing of the painted surface to allow intervention on the support after protective varnishing and subsequent removal
- Cleaning the painted and gilded surface using suitable solvents and removing any unsuitable fillings
- Painting the surface
- Filling the gaps with Bologna plaster and rabbit glue
- Pictorial reintegration using watercolor and/or paint colors for restoration
- Final varnishing

Total Cost: € 32.573,00
\$ 38,325.39



LION WITH GLOBE

Code: **W11_2026**Artist: **Unknown**Provenance: **China**Date: **Early 20th century, Qing dynasty (1644–1911)**Dimensions: **160 x 104 x 237 cm**Materials: **Cloisonné (polychrome enamel metal)**Inventory Number: **120563.3**

The lion is a widespread symbol of courage, pride, strength, and dignity, and since ancient times, it has been placed at entrances to guard and protect, a practice that dates back to the Mesopotamian kingdoms. It then spread throughout Asia, represented in various religious settings, including Hindu, Jain, Buddhist, and Shinto temples, and serving as a symbol of royalty and power. Introduced to China from India by Buddhist monks around 64 A.D., the lion is the protector of the *dharma* (teachings of the law). It also represents the Bodhisattvas, the 'sons of the Buddha'. The lion became very popular in China, where it is expressed in art and at events such as New Year celebrations to exorcise demons and evil spirits and protect people. Pairs of guardian lions were used to protect the entrances of residences and official buildings: the male with his paw on a ball and the female holding a playful cub.

State of Preservation

The metal structure is deformed, some assembly pins are missing, lacunae and glaze lesions are visible. The metal foils are desoldered and deformed, with evidence of oxidation and corrosion. The glaze is opaque, the surface has abrasions, scratches, consistent and inconsistent deposits.

Restoration Procedures

- Preliminary studies and research by the Scientific Restoration Laboratory; digital and graphic documentation of the execution techniques, state of preservation, and all restoration phases by the Photographic Laboratory and Ethnological Materials Laboratory
- Disassembly of the object's constituent elements
- Mechanical and chemical cleaning of the surfaces; consolidation of the enamels
- Treatment of deformations and reattachment of the metal foils; integration of gaps in enamels
- Application of a protective coating and reassembly of the elements

Total Cost: **€ 60.292,00****\$ 70,939.57**



PROJECT COMPOSED BY THREE PIECES: TWO ICONS DEPICTING THE HOLY TRINITY AND BISHOP SAINTS

Code: **W12_2026**

Artist: **Russian art**

Date: **late 17th century?**

Dimensions: **7.5 × 7 cm**

Material: **Tempera on board and metal frame**

Inventory Numbers: **40040, 40038**

The two icons probably formed a travel triptych. The first icon (inventory number 40038) depicts the Holy Trinity in the form of three young angels, whom Abraham and Sarah welcomed into their home by the oak of Mamre, as recounted in the Bible (Gen. 18:1-10). The three figures, heads adorned with haloes, are seated around an altar table and are dressed in long tunics and cloaks. The presence of three chalices in front of them, along with their gestures, is thought to be a reference of the Eucharist.

The second icon (inventory number 40040), on the other hand, depicts three saintly bishops. They are possibly Basil the Great, Gregory the Theologian, and John Chrysostom; however, the pictorial surface is darkened and partly damaged, making it difficult to read their names. Further study during the restoration process will enable the order, dating, and origin of these icons to be specified, and the inscriptions to be interpreted for the first time.

State of Preservation

The wooden support needs to be checked. The paint surface has inconsistent deposits, altered varnish, multiple retouches, and paint film loss.

Restoration Procedures

- Anoxic treatment
- Removal of inconsistent and/or coherent deposits
- Cleaning to remove oxidized paint and altered retouching
- Consolidation of uplifts
- Restoration and reintegration of gaps in the paint film
- Pictorial reintegration
- Final varnishing
- Disassembly and reassembly of the frame, if possible

MADONNA, MOTHER OF CONSOLATION

Artist: **Madonnero Adriatico**

Date: **late 16th – early 17th century**

Dimensions: **21 x 17.5 x 1.5 cm**

Material: **Tempera on board**

Inventory Number: **40895**

The Mother of Consolation, depicted in half-length on a golden background, is a popular subject in the Adriatic-Ionian area and is venerated by both Catholics and Orthodox Christians, since it expresses the deep emotional bond between Mother and Son. The Virgin appears with her head slightly inclined towards the baby Jesus, seated on her right arm. He raises his right hand in a gesture of blessing and holds a globe surmounted by a cross in his left hand. A cruciform nimbus bearing the Greek letters Θ Ω N (He who is) crowns his head. The figure of the Virgin bears the usual Greek abbreviation MP $\Theta\Upsilon$ (Mother of God). The transparent veil placed under the Virgin's maphorion, as well as the clasp pinned to the upper part of the robe, are strongly influenced by Italian art. The restoration will provide a valuable opportunity to analyze these stylistic influences in detail, clarifying the provenance of the work and specifying its date.

State of Preservation

The painted surface of the work shows altered varnish, multiple lifts corresponding to cracks in the support, color losses, and altered retouching. There is a noticeable reworking of the gold background in the upper part of the panel. The support is warped with nailed crossbars.

Restoration Procedures

Painted and gilded surface:

- Anoxic treatment
- Removal of loose and/or adherent deposits
- Protective veiling before restoration of the support
- Removal of oxidized paint and altered retouching
- Consolidation of raised areas
- Repair and reintegration of gaps in the paint film
- Final varnishing.

Support:

- Restoration, verification of crossbars, and any modifications



THE TRINITY

Artist: **Russian Art**

Date: **late 17th century**

Dimensions: **6.3 x 5.8 cm**

Material: **Tempera on wood, metal frame**

Inventory Number: **40041**

This double-sided triptych features the Holy Trinity in the center, surrounded by the Virgin Mary, Saint John, angels, and unidentified saints. The upper lunette depicts the Crucifixion. The left panel features eleven saints, including bishops and monks, surmounted by the Descent into Limbo. The right panel features eleven saints, some of whom are warriors, with the Ascension of Jesus at the top. The reverse of the work is adorned with the Cross Triumphant, accompanied by instruments of the Passion. The side panels depict, on one side, the Dormition of the Virgin with the Transfiguration in the upper lunette, and on the other, Christ in Glory surmounted by the Pentecost. Although damaged and darkened, the painted surface remains highly refined, representing a work of miniature art. Further research during the restoration process will help decipher the numerous inscriptions and investigate the patronage related to the richness of the themes represented.

State of Preservation

There are irregular deposits across the entire painted surface of the work, altered varnish, multiple altered retouches, and loss of paint film. The support needs to be checked.

Restoration Procedures

- Anoxic treatment
- Removal of loose and/or adherent deposits.
- Cleaning to remove oxidized paint and altered retouching.
- Consolidation of raised areas.
- Compensation and restoration of gaps in the paint film.
- Paint restoration
- Final painting
- Disassembly/reassembly of the frame (if possible)



Total Cost: **€ 49.964,00**
\$ 58,787.64



223

STORIES OF A FALSE PROPHET

Code: **W13_2026**Artist: **Florentine School**Date: **1340**Dimensions: **56 x 55.5 cm**Material: **Tempera and gold on poplar panel, gilt frame**Inventory Number: **40223**

This panel, painted on both sides, is one of the most intriguing and mysterious pieces in the medieval collection. Its iconography is highly unusual in that it appears to depict the tale of a false prophet, divided into three scenes spanning two registers. The protagonist is a man wearing a purple robe who lacks the nimbus of sanctity. First, he is shown prostrate on his knees before a court of wise elders and armed men. Next, he prays with his hands folded. Below, accompanied by guards, he engages in a dialogue with two figures before being thrown into the fire. Instead, the reverse of the panel depicts an allegorical figure of unclear interpretation, probably created in continuity with the scenes painted on the front. The iconographic source of the work and its date will be specified and verified as studies make progress. The function of the artifact, which might be a birthing table, will also be investigated.

State of Preservation

There are cracks and grout fall on the neutral-tinted edge of the support, which is probably where the boards were joined. The painted surface is mostly stable, but the verso could not be verified. The paint appears slightly oxidized, and older cracks are visible.

Restoration Procedures

Support:

- Restoration of cracks in unpainted parts, treatment of the exposed wooden surfaces with wax
- Anti-woodworm treatment with permethrin-based products; revision of the attachment system

Painted and gilded surfaces on the recto and verso:

- Consolidation of lifting pictorial film and glazing of the painted surface adjacent to cracks
- Cleaning of the painted and gilded surfaces using suitable solvents, and painting of the surface
- Filling the gaps with Bologna plaster and rabbit glue
- Pictorial reintegration using watercolor and/or paint colors for restoration and final varnishing

Total Cost: **€ 18.630,00****\$ 21,920.06**



CHINESE LANDSCAPE COMPOSED OF SEVEN PAINTED PANELS

Code: **W14_2026**

Artists: **Yuan Yao**

Date: **1764, Qing Dynasty (1644–1912)**

Dimensions: **223 x 443 x 2 cm**

Materials: **Silk, paper, pigment, wood**

Inventory Number: **131130.7**

This exquisitely crafted piece depicts a vast mountainous landscape with numerous trees, including flowering plum trees. Walled buildings, pavilions and figures engaged in various activities are visible in the foreground. Particular attention has been dedicated to particular detail: the trunks of the Chinese pines are represented with all their ribs and knots as well as their crowns. The numerous figures, each meticulously dressed, are engaged in various outdoor activities that suggest a day of leisure. The work has an inscription in Chinese characters 甲申皋月擬郭忠恕意畫於綠野堂, 邗上袁耀, in the style of Guo Zhongshu (ca. 929–977), painted in the fifth month (May) of the Jiashen year (1764). Painted by Yuan Yao at the 'Pavilion of the Green Meadow' (綠野堂), in Hanshang (邗上) Hanshang is the Hanjiang district in the city of Yangzhou, Jiangsu province. There is square red intaglio seal with four characters in classical seal script, read right to left, top to bottom: 袁耀之印 Yuányàozhī yìn, "Seal of Yuan Yao". Below, a square red intaglio seal with three characters: 昭道氏 Zhāodào shì, (courtesy name)

State of Preservation

The piece is in a poor state of preservation. It has numerous deformations and folds visible across its entire surface, drops and holes at the edges, small and large gaps, stains, areas of severe yellowing and darkening, scratches and abrasions to the pictorial layer, and small gaps and adhesive residue.

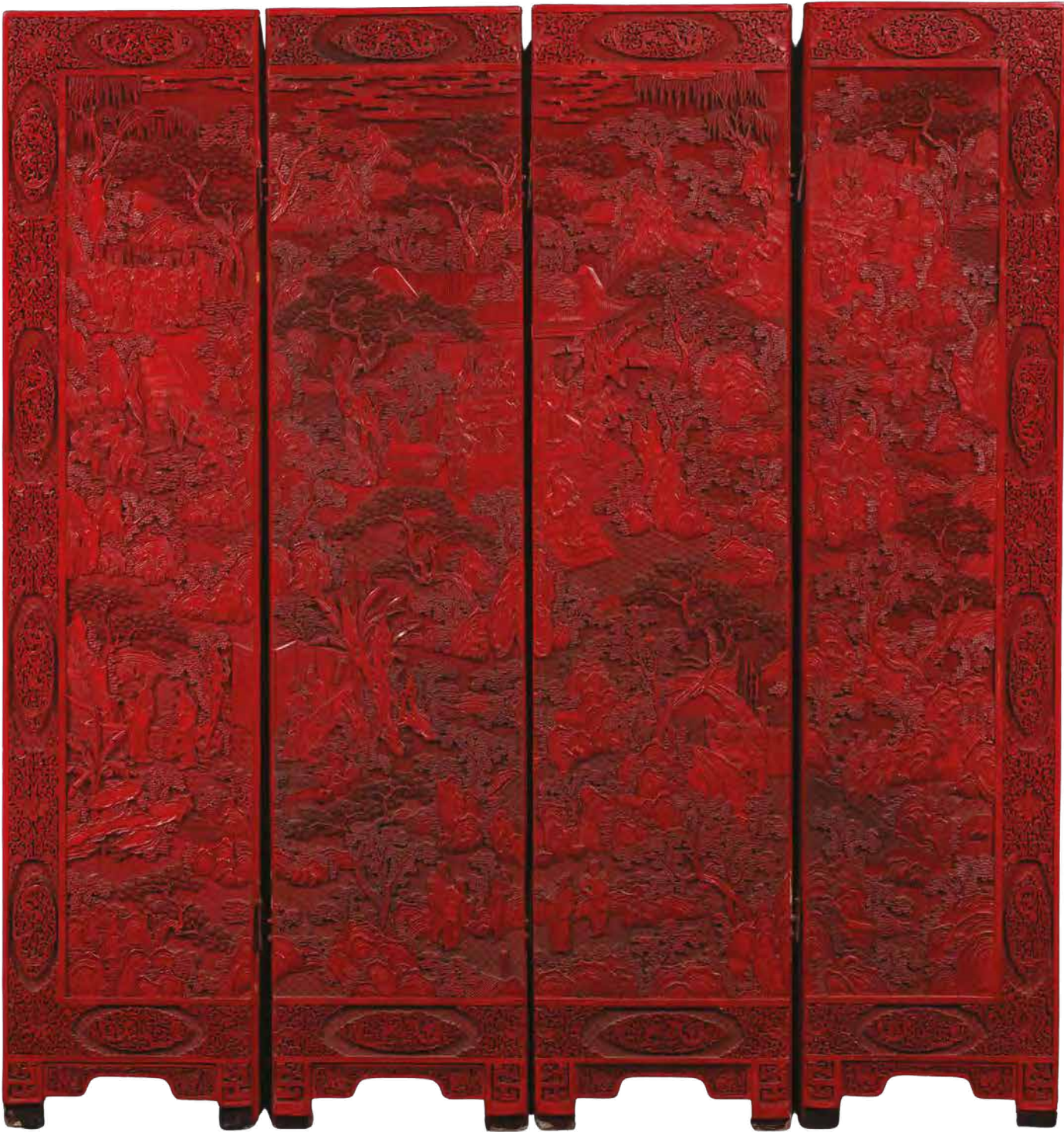
Restoration Procedures

- Anoxic disinfestation
- Preliminary studies, research and laboratory analysis by the Scientific Research Laboratory
- Graphic documentation of execution techniques, state of conservation, and all phases of the intervention

- Photographic documentation by the Photographic Laboratory and the Ethnological Materials Laboratory
- Disassembly of the different constituent elements of the work
- Mechanical and chemical cleaning of the surfaces
- Restoration of cuts, tears, and gaps
- Localized humidification and flattening of the artefact
- Chromatic adjustment
- Study the assembly process

Total Cost: **€ 85.122,00**
\$ 100,154.55





FOUR-LEAF SCREEN, CARVED RED LACQUER

Code: **W15_2026**

Artist: **Unknown**

Provenance: **China**

Date: **Qianlong Era (1735–1796), Qing Dynasty (1644–1911)**

Dimensions: **157 x 147 x 2.7 cm**

Materials: **Wood, lacquer and pigment**

Inventory Number: **115983.4**

This red lacquered four-panel screen features intricate carvings on the front depicting scenes from folk novels and mythology set within a landscape of tall trees and rocks. A frame containing phytomorphic decorative elements, dragons, and phoenixes runs along the edges of the scene, spanning all four panels. The smooth, black lacquered reverse is devoid of decoration, intending the design for frontal display, probably leaning against a wall behind a throne.

State of Preservation

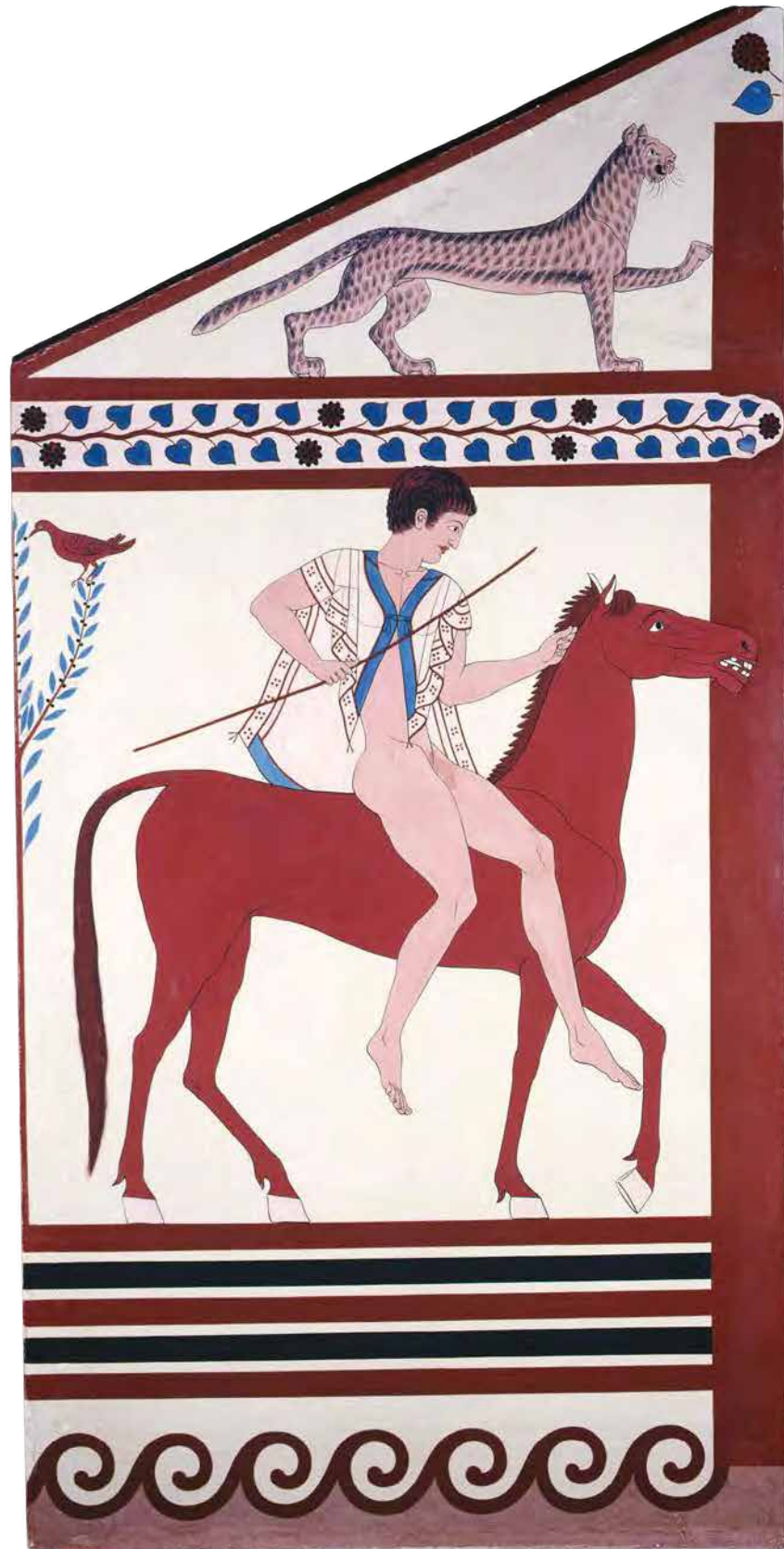
The work is in fair, conservative condition. There are a few small gaps, minor lifting and chipping, as well as numerous stains, matting, and inconsistent deposits. There are also abrasions and scratches, and the hinges are deformed and malfunctioning.

Restoration Procedures

- Preliminary studies and research performed by the Scientific Research Laboratory; digital and graphic documentation of the execution techniques, state of preservation, and all restoration phases by the Photographic Laboratory and the Ethnological Materials Laboratory
- Preliminary tests: evaluation of issues related to the removal of a possible protective layer with solvents compatible with the execution techniques used
- Creation of cleaning specimens and dowels
- Mechanical and chemical cleaning of the surface
- Consolidation, re-adhesion, and metal treatment
- Grouting: micro-stuccoing to secure the edges of the gaps or grouting of the gaps
- Pictorial reintegration: eventual pictorial reintegration after evaluation of the chromatic homogeneity of the artifact at the end of the cleaning process

Total Cost: **€ 59.809,00**

\$ 70,371.27



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

Code: **W16_2026**

Artist: **Carlo Ruspi**

Date: **1860; copied from the original paintings dated 470 B.C.**

Dimensions: **220 x 112 cm (inv. number 14721); 170 x 325 cm (inv. number 14715)**

Materials: **Tempera on paper lined with paper and silk mounted on an extensible frame**

Inventory Numbers: **14715, 14721**

The Triclinium tomb, located in the *Monterozzi* necropolis in Tarquinia, was discovered in 1830, intact with its paintings still in place. The first drawings of the tomb were made by archaeological artist Carlo Ruspi in 1831, one year after its discovery. The following year, he conceived the idea of reproducing the entire cycle as a full-scale facsimile, performing a trial limited to two figures: the ecstatic dancer and the *auleta* on the right wall. After receiving a commission from the Pontifical Government's Commission of Antiquities and Fine Arts, Ruspi delivered the first complete facsimile of an Etruscan tomb ever made to the Vatican Museums in December 1833. It was displayed in the Gregorian Etruscan Museum, which opened shortly thereafter in 1837.

In 1834, King Ludwig I of Bavaria immediately commissioned a second facsimile from the artist for the royal collection of ancient vases in Munich. After the Munich copies were lost during World War II, the Vatican series became the only complete reproduction made at the time of the excavation, when the newly discovered paintings were still intact. It is therefore a document of exceptional importance in understanding the original pictorial cycle, which has suffered the ravages of time. The original paintings date to 470 BC; for conservation reasons, they were detached from the tomb's walls in 1949 and are now on display at the National Archaeological Museum in Tarquinia.

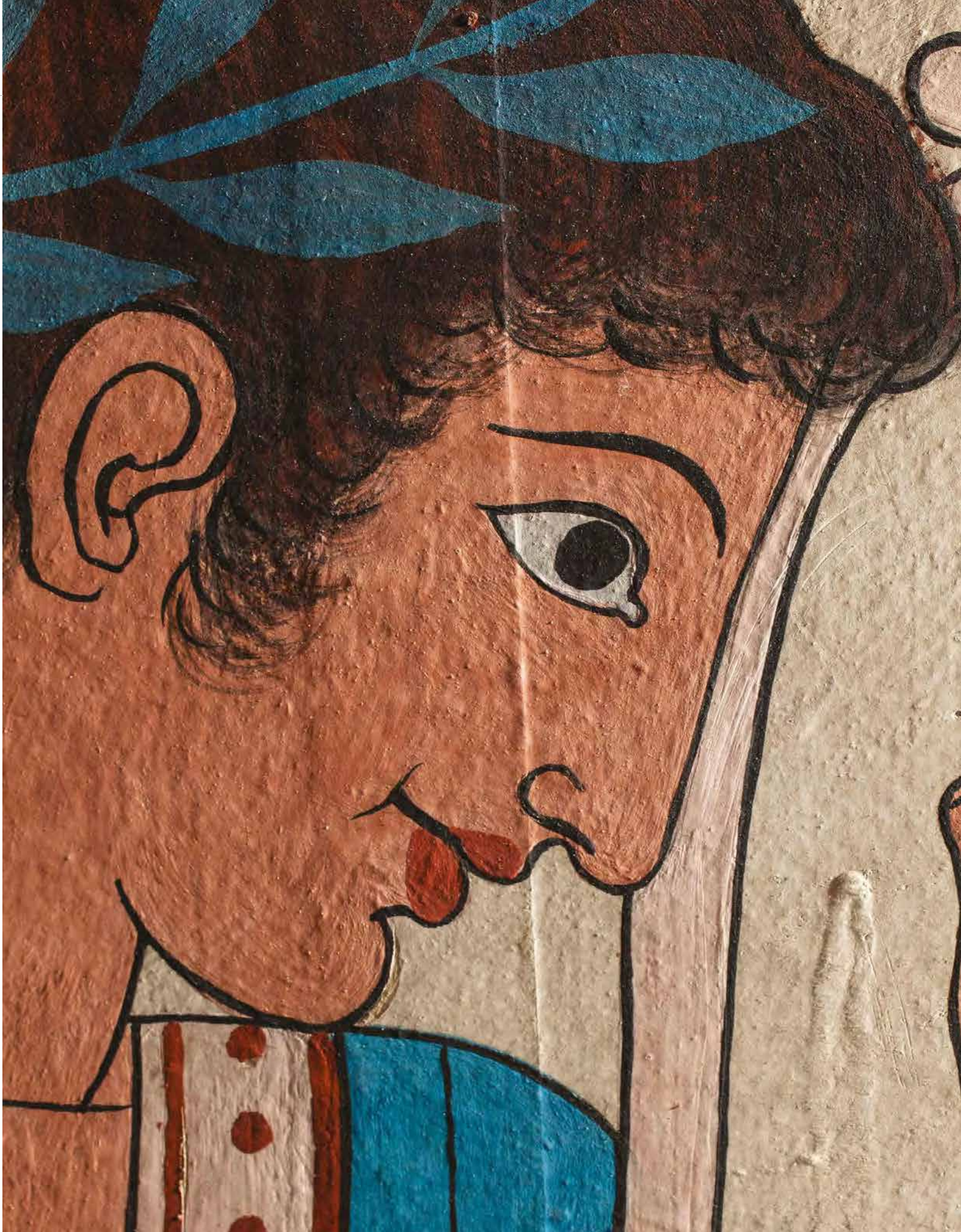
State of Preservation

The pieces restored in the 1980s are currently showing signs of deterioration due to the aluminum expansion frame used during the previous restoration. The panels are in a poor state of preservation. Coherent and inconsistent particulate matter is present, as well as stains of varying nature and extent. The silk veil used for the lining during the previous restoration is partially detached, and there are tears and lacunae in the paper support. The pigments are dusty, and there are abrasions, lifting, and decohesion of the pictorial layer.

Restoration Procedures

- Detaching the artworks from the Rigamonti frame by removing the metal butterflies
- Dry cleaning using soft-bristle brushes, natural and synthetic latex sponges, and a micro-aspirator with HEPA filters and adjustable suction power
- Fixing the pictorial layer with Funori in a 1–2% aqueous or hydro alcoholic solution
- Dry detachment of the lining silk applied during the previous restoration
- Detaching the lining paper applied during the previous restoration with Moviliith DMC 2, where possible, especially in areas where the support is torn and the flaps are spaced
- Checking and reviewing previous restorations to assess their functionality
- Reintegration of gaps and tears using ply and Japanese paper of the correct thickness, color, and pulp. Use an adhesive with cellulose ethers and/or starch
- Color adjustment with tempera
- Fabrication of perimeter flaps
- Japanese paper of adequate thickness
- Perimeter adhesion of the work to a 1.3 cm-thick honeycomb cardboard panel at the Japanese paper flaps
- Mounting the piece within a frame using a maple wood rod and museum polycarbonate

Total Cost: **€ 74.407,00**
\$ 87,547.28





DISPLAY OF THE BAROCCHI COLLECTION

Code: **W17_2026**

The 35 pieces of liturgical silverware (inventory numbers 62902–62936 and 75438), mainly originating from the Florentine area and donated by Carlo and Lucia Barocchi on June 20, 2007, were crafted by central Italian and Neapolitan silversmiths using silver and gilded silver between the 16th and 19th centuries. Following the bombings of World War II, the Barocchis rescued a significant number of artifacts from the ruins of Florentine churches and donated them to the Church, primarily to the Vatican Museums.

The pieces were fully restored between 2015 and 2023 by the Metal and Ceramic Restoration Laboratory of the Vatican Museums. A new display for the silver artifacts of the Barocchi Collection is proposed within the cabinets of the West Belvedere Corridor, also known as the Library Gallery.

Total Cost: **€ 51.513,00**

\$ 60,610.20

VATICAN MUSEUMS INTERNSHIP - YEARS 2027, 2028, 2029

20 INTERNS PER SEMESTER

Code: **W18_2026**

These Internships are open to young people who have completed their studies and submit an application as instructed on the dedicated website page: <https://www.museivaticani.va/content/museivaticani/en/musei-del-papa/stage.html>. The Internship Commission, appointed by the Director of the Museums, evaluates applications based on the criteria established by the relevant regulations and selects potential supervisors to oversee groups of up to 20 interns starting each semester (April–September or October–March). Placements cover a wide range of activities performed by the Directorate of Museums and Cultural Heritage. Most candidates are assigned to the Arts or Archaeology Departments, the Restoration Laboratories, Scientific and Technology department, and Communications. However, over time, some profiles have also been included in specific areas such as reception, the bookshop, administration, personnel affairs, and the images laboratory. When accepting an intern, the tutor must outline a general project plan with assigned activities tailored to the specific needs and profile of the selected candidate. Specific projects aimed at writing a bachelor's or doctoral thesis may also be accepted, provided they are relevant to current activities. During the semester, interns participate in joint and dedicated activities designed to expand their knowledge and improve their understanding of how different professions collaborate to achieve the same museum goal. Specifically:

- Starting day: interns will begin the semester on the same day when they will meet the management, tutors, colleagues, and interns from the previous semester and learn about their individual activities.
- Internal courses: planning joint lessons dedicated to museums and their activities. The initial meetings focus on understanding the organizational structure, the history and formation of the collections and the history and methodology of the Restoration Laboratories. Subsequently, lessons on various professional fields are offered by the respective managers, such as the Press Office, Educational Activities, Specific Services, and Departments.
- Guided tours: conducted by colleagues in specific areas, (e.g., Restoration Laboratories), and in places of particular interest that are not usually open to the public (e.g., specific departments, internal exhibitions, and the Necropolis of the Via Triumphalis). These tours always aim to educate participants about the activities and methodologies applied by professionals in the field, such as restorers, art historians, and archaeologists. Other visits involve interns in special programs, such as multisensory tours of the museum or the Vatican Gardens for visitors with disabilities.



- Fresco workshop: all interns participate in a fresco workshop, led by a decorator from the Painting Restoration Laboratory, in which they produce a portion of a fresco on a subject of their choice during a day, starting with the application of mortar on a mobile support and ending with the dusting and application of colors. This activity brings not only future restorers and art historians but other museum related disciplines, into direct contact with one of the most ancient and well-known artistic processes and the material itself, involving everyone in a hands-on approach to the actual artwork technique.
- Assessment: The Internship Committee assesses the progress of the internship twice, meeting with the interns mid-semester and at the end of the semester to discuss activities, critical issues, and suggestions. The Committee members are always available to the interns for any needs that may arise during the internship.
- End of internship day: coinciding with the start of the next semester, interns produce a presentation on their work to those present (colleagues and new interns), often in the form of a free exhibition or a jointly produced video. On this occasion, interns receive a certificate of participation and, if necessary, a letter of reference for future employment.

As detailed above, the joint activities aim to raise trainees' awareness of the different professions involved in large-scale team efforts. Furthermore, forming the group enables discussion and the exchange of information, which is made even more open thanks to the participants' international backgrounds. The presence of interns in various work areas has also proven particularly important, as they bring a sense of novelty and enthusiasm, as well as new knowledge and a desire for further study. Consequently, interns are not merely seen as labor, but also as a source of inspiration for the staff with whom they work. Their competent involvement has also often led to their participation, with their names, in scientific publications by the Vatican Museums.

Their subsequent professional careers benefit from their experience at the Vatican Museums, as attested by tutors with whom interns often remain in contact. In some cases, participation in the internship has also been a relevant factor in the selection of permanent Vatican Museums staff, once the minimum regulatory period of 18 months from the end of the relevant semester has elapsed.

Total Cost: **€ 360.000,00**
\$ 423,576.00



HIGH PRIORITY OPERATIONAL PROJECTS

ETHNOLOGICAL MATERIALS CONSERVATION LABORATORY

OPERATIONAL PROJECT



For nearly 25 years, the Ethnological Materials Conservation Laboratory has been dedicated to preserving and enhancing one of the world's most valuable ethnographic collections, housed in the Ethnological Museum *Anima Mundi* of the Vatican Museums. The team's expertise stems from daily interactions with objects of rare beauty and profound cultural significance. Guided by an ethical and institutional mission to safeguard a unique heritage, the restorers have developed a conservation plan to address the emergency state and severe deterioration of multiple artifacts.

Following numerous conservation efforts, the laboratory now aims to promote the conservation of ethnographic assets as living heritage, reflecting the knowledge and skills of Indigenous communities. Collaborating closely with the Museums' Directorate, the Ethnological Department, the Scientific Research Laboratory, the Conservator's Office, and other Vatican Museums restoration laboratories, the team employs a dynamic, interdisciplinary approach that respects the original context of the works and carefully considers the best conservation strategies.

Since 1997, the collections of the Ethnological Museum *Anima Mundi* have challenged restorers to find suitable conservation strategies. The diversity of materials and cultural context necessitates an interdisciplinary approach to highlight the cultural and spiritual richness these collections bring to the Vatican Museums. This complexity became apparent when the collections, previously housed in the Passarelli Wing, were found in significant deterioration, prompting urgent intervention.

Since then, the conservation of the ethnographic collections has been managed by a team of restorers specialized in various materials: wood, plant fibers, paper material, parchment, plumaria; textiles such as cotton, wool, flax, bamboo, silk, etc.; lacquer, leather, fur, hair, ivory, bone, shells, natural resins, organic pigments, quills (porcupine), beaten bark (tapa), seeds, beetle and orthoptera elytra, animal armor, birds, stuffed animals, etc; stone material, ceramics, raw clay, metal (gold, silver, iron, copper, steel, metal alloys, etc.), glass, inorganic pigments, gems, plastics, synthetic resins, cement; photographic material. This dedicated group has embraced the ambitious challenge of providing their expertise for a collaborative and dynamic conservation project. An initial intervention strategy was established and refined over time, simplifying tasks across relevant departments and facilitating comprehensive documentation of the project's phases. The Ethnological Materials Conservation Laboratory, one of seven specialized laboratories within the Vatican Museums, focuses on the conservation of the Ethnological Museum *Anima Mundi* collections. Unlike other laboratories that specialize in specific artifact types, this laboratory handles a wide range of organic and inorganic materials from global cultures, each presenting unique conservation challenges.

Comprising eight highly skilled conservators, the laboratory emphasizes dialogue and critical reflection on culturally sensitive and inclusive conservation practices, avoiding a Eurocentric perspective. Over the past two decades, they have developed a restoration methodology that



involves collaboration with source communities to understand the cultural context and significance of the objects. This approach includes engaging directly with these communities or institutions in the countries of origin, fostering mutual learning and respect.

Adhering to the principle of minimal intervention, the conservators aim to preserve the original materials' integrity and halt degradation. They prioritize natural, sustainable materials in their conservation efforts, aligning with principles of environmental responsibility and cultural sensitivity. The Ethnological Materials Conservation Laboratory works closely with the Scientific Research Laboratory to analyze and identify materials and techniques. This collaboration has led to significant projects, such as developing natural conservation products and using laser technology to clean various delicate materials such as feathers.

The primary goal of the Ethnological Materials Conservation Laboratory is to deepen engagement with source communities, involve them in restoration decisions, and share results. This inclusive approach enriches the conservators' understanding of the collections and promotes broader awareness of the importance of the Ethnological Museum *Anima Mundi*.

Committed to advancing the field through ongoing research and international collaboration, the Ethnological Materials Conservation Laboratory continues to preserve the diverse cultural heritage embodied in the *Anima Mundi* collections.



THE ARCHITECTURAL PROJECT

Code: **W01_2025**

The preservation of the ethnological collections of objects made from an array of different materials is carried out in the Ethnological Materials Conservation Laboratory, which will be relocated to one of the double-height construction protruding to the rear side of the building, toward the garden along Viale dello Sport. It is part of the large annex added to the Museums in the 70s and designed by A/E Passarelli firm from Rome.

The architectural approach tries to maximize the space for the laboratory by adding a mezzanine while preserving the original features of the space. The perimeter brick facing will be restored and painted, and the ornamental cantilevering volume will be used to confine and highlight the new staircase connecting the two levels. The original round ceiling enclosures containing lighting fixtures will be used as the perimeter for new LED circular ceiling lamps and the marble floor will be restored and polished.

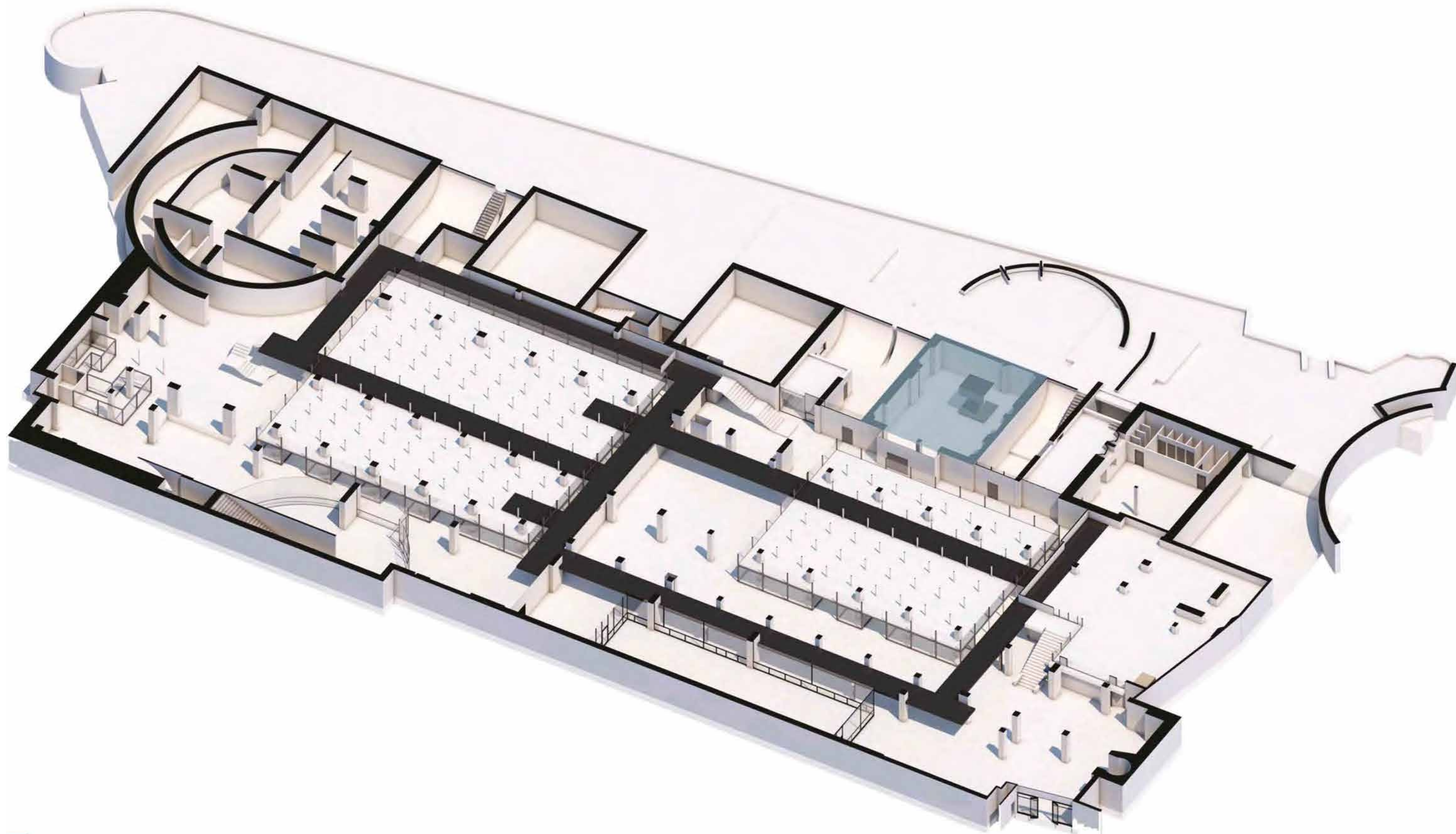
The project includes two new transparent glazed partitions and doors in order to have access into the space and will allow visitors to enjoy ongoing art restorations. New windows will increase natural light, and new restrooms will make the space independent from the rest of the Museum. The Ethnological Materials Conservation Laboratory will be provided with mechanical and electrical facilities by current standards and the most modern equipment.

Total Cost: **€ 908.500,00**

\$ 934,483.10

Funds raised so far: **€ 137.236,26**





ETHNOLOGICAL MUSEUM

OPERATIONAL PROJECTS



LOT 2: MIDDLE EAST AND FAR EAST SECTION

Code: **W02_2025**

The operational project **Lot 2: Middle East and Far East Section** will be developed near the new exit of the Ethnological Museum *Anima Mundi* and will include the creation of a series of large wall-mounted display cases and some freestanding ones. Artworks and objects will be displayed in climate-controlled cases along the columns and walls, taking visitors on a journey through different countries and historical periods.

Notable pieces will highlight inventions and discoveries such as bronzes, porcelains, and silks, while others will showcase the religious aspects of the many cultures that have grown over the centuries in the vast Eastern territories. Unique works resulting from the interaction between Catholicism and various local artistic forms will also be presented.

Following, immediately after the Oriental Garden, the Chinese section of the museum will be exhibited with a large L-shaped case along the left wall, and two additional freestanding display cases. These will include paintings by great masters, examples of imperial robes, cultural bronzes, and Buddhist statues. Columns scattered throughout the area will display colorful *thang-kas* with evocative images related to Mongolian Tantric Buddhism.

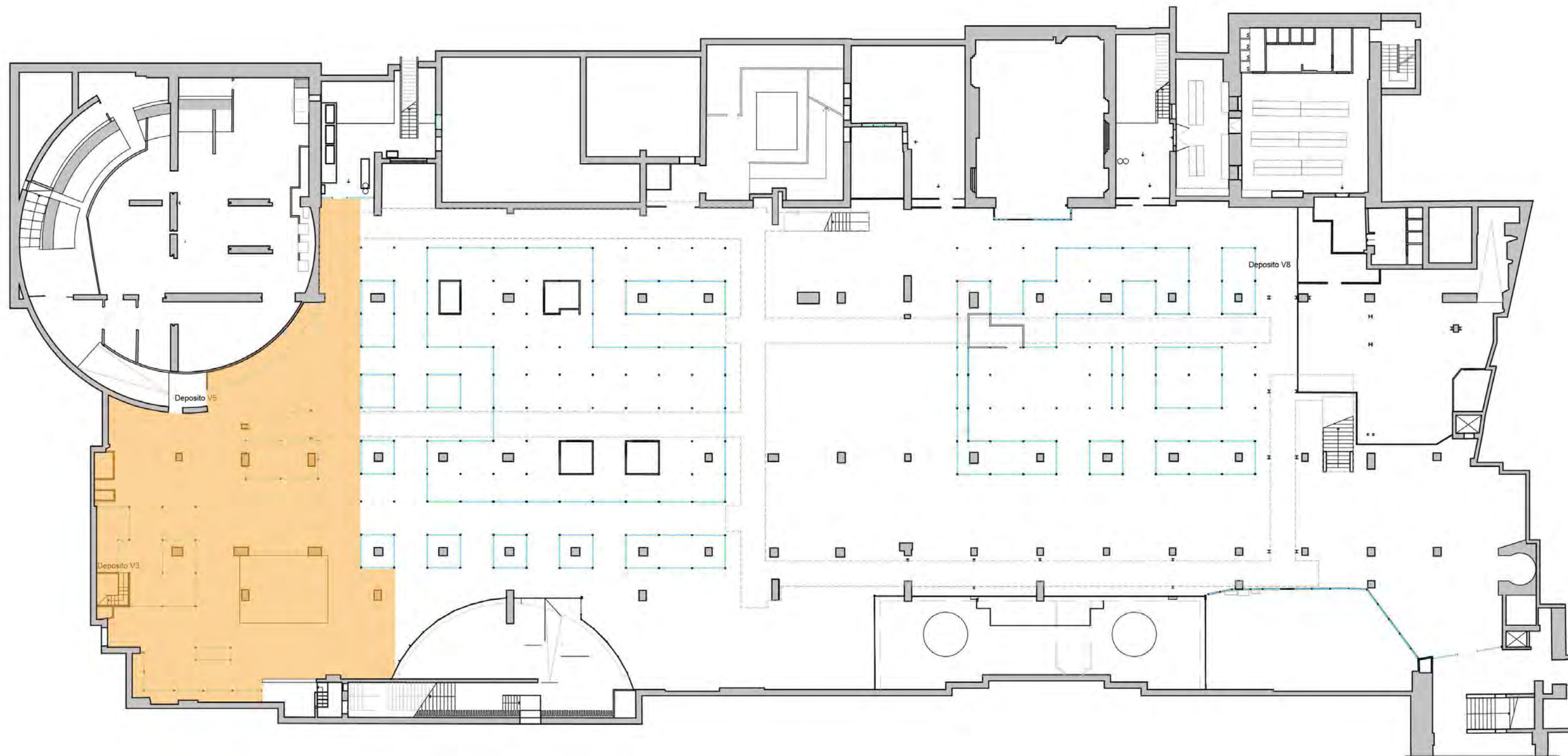
In front of the Taoist and Confucian altars, a prominent display case will feature works by various Central Asian peoples. The right corner will feature a large display case and wall displays dedicated to the Middle East, with its textiles and ceramics. All areas will include sections dedicated to unique works born of the encounter between Catholicism and local artistic realities.

This spatial exhibition is designed as a complete immersion in the masterpieces of the Ethnological Collections.

Total Cost: **€ 1.687.050,00**

\$ 1,735,299.63





PAINTINGS IN THE SECOND LOGGIA OF THE APOSTOLIC PALACE

RESTORATION PROJECT

PAINTINGS IN THE SECOND LOGGIA OF THE APOSTOLIC PALACE

Code: **W04_2025**

The Loggias of San Damaso, the architectural jewel of the Apostolic Palace, visible from St Peter's Square like a fascinating stage set, do not limit their beauty to the outside but are the guardians of precious galleries that changed the course of Renaissance art history.

Between 1517 and 1519, during the pontificate of Pope Leo X, Raphael directed his experienced workshop to decorate the second floor of the first "fifth" building erected in front of the Apostolic Palace, having completed the construction of the three floors of the entire façade after Bramante's death. The project was so successful that it became a key reference point for copyists and imitators in the spread of Raphael's work in Italy, Europe, and even Russia in the 18th century and America in the 19th.

In a perfect blend of the sacred and the profane, the great artist managed to set stories from the Old Testament along thirteen spans, with architectural elements covered in stucco and grotesques, whose richness of representation comes from subjects found in the "grottoes" of the Domus Aurea, hence the name, but also from known ancient artifacts or finds found throughout the city of Rome, which did not escape Raphael's attention as the Prefect in charge of the area's antiquities.

On the other hand, this precious environment, currently unknown to most because it is not part of the Vatican Museums, has become notorious for its conservation history, punctuated by a series of failures or frustrated attempts.

Unlike the adjacent areas, such as the contemporary Stanze, the Sistine Chapel, and the pictorial cycle of the Borgia Apartment, the decorative apparatus of the Raphael's Loggias has never been the subject of organic restoration. Since the late 17th century, it was described as a ruin or a relic. The reason for this attitude of resignation, combined with a reverential fear, lies in the awareness of the inadequacy of the means available to deal with an intervention in a poor state of conservation. This perception was renewed in the early 1970s after the unsuccessful result of of a consolidation attempt. Therefore, the only measures implemented on several occasions were limited to consolidating and protecting the paintings and reliefs as much as possible, leaving the work of the numerous copyists who succeeded each other over time to transmit the pictorial patrimony of the precious cycle. The most important intervention was the closure of the east side with stained glass windows in 1813. The reason for this difficulty lies in the specific characteristics of this unique corridor.



THE PILOT PROJECT

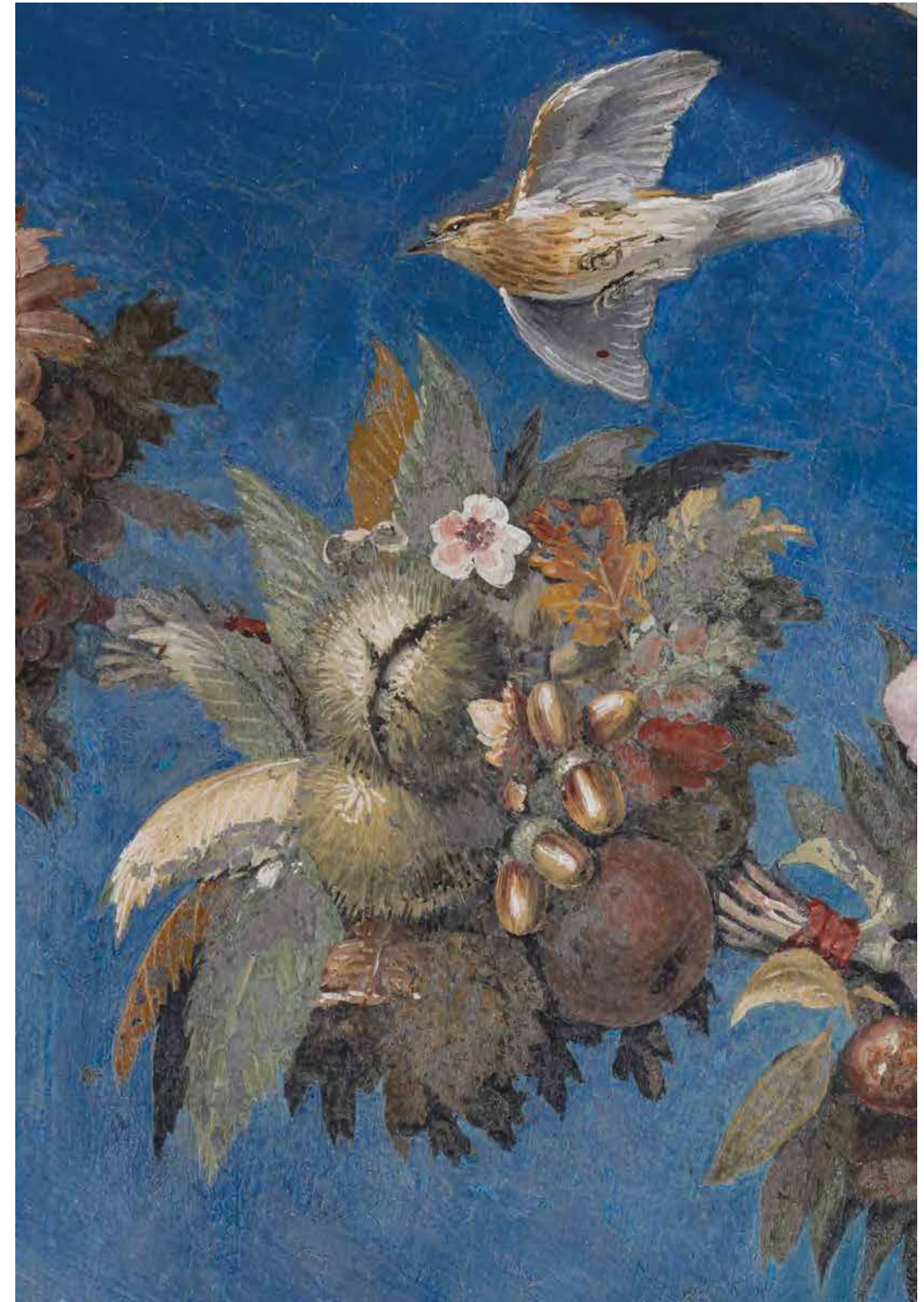
About 50 years after the last partial intervention, in order to find a method of intervention that would resolve the serious problems, a pilot site study was carried out on the 6th bay, which, due to its location, better represented the types of damage found in most of the loggias than the others.

Careful observation of the surface revealed the need for a “dry” cleaning method to preserve the delicate original layers and the fragile remains, which are extremely sensitive to the action of chemical processes. Laser technology responded well to this need; after a series of tests with different types and in various modes, an “active fiber” model was chosen for its versatility in managing the level of cleaning, allowing precise and detailed control. Restorers obtained excellent results from the first tests on stucco and stone surfaces impregnated with modified protective agents.

However, cleaning the paint film, which had previously been considered impossible, proved decisive, especially on the grotesque decorations. With different shapes, sizes, and ways of using the laser beam, it was possible to follow even the finest contours, tracing the perimeter of the images depicted or the traces left by the fall of the original pictorial film, in full respect of the mark left by Raphael. Some pigments, sensitive to laser radiation (such as azurite and cinnabar red), were handled with alternative systems.

After recovering the original, which, although incomplete, was still highly evocative, the restorers performed a reintegration project based on the concept of legibility and balance, yet recognizable in a way that highlighted and enhanced the original painting.

In general, where there were traces of the original layers of paint, the restorers used an ‘undertone’ or a light watercolor glaze of a single tone to reproduce the lost outlines of the figures, reconstructed using various techniques; where the surface was illegible, they used reproductions made by copyists over the centuries. Thus, on the pedestal, an element with a “supporting” function both structurally and aesthetically, it was possible to reconstruct the biblical scene depicted by piecing together the numerous fragments and comparing them with 17th century engravings.





State of Preservation

The variety and peculiarity of the painting techniques used – delicate dry-painting on Roman stucco for the grotesques, tempera or lime on a fresco base for the festoons and azurite backgrounds – combined with the microclimate typical of an environment exposed for centuries to the direct action of atmospheric agents, have led to an extremely poor state of conservation. Most of the figurations can now only be understood by reading the negative traces left on the background, or they can be seen through tenacious layers of foreign matter resulting from the transformation of treatments applied in previous interventions, which obscure the underlying design and color scheme.

Until now, the main obstacle to any cleaning operation using traditional methods, has been the fear of losing traces of the basic design and original backgrounds on the painted parts. These, as mentioned, are often only visible as an outline due to the fall of the paint film, the only reminder of the precious decoration. The conservation problems are not limited to the fragility of the paint film surfaces but also include severe detachments of the preparatory layers, which jeopardize the future of the paintings and stuccoes, as well as the above-mentioned overlying substances, which render the already highly compromised decorations illegible.

Restoration Procedures

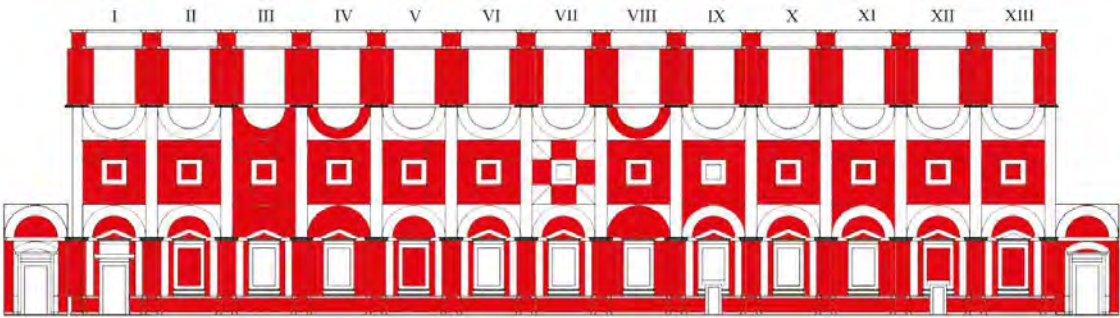
The positive experience of the pilot project, acknowledged by historians and technicians, has recently been published in articles and presented at conferences. In this environment, which is peculiar in many respects, there are several aspects to define that will influence the planning of the work, which will be organized in batches of two bays at a time, except for the final tranche, as they are an odd number. The two bays treated in the 1970s with a consolidating agent that proved inadequate and presented different problems from the others will be left for the last phase. The restorers will, therefore, start from the center of the loggia, a part that is extremely complex from the point of view of alterations, towards the northern side. Then, the bays from the center to the south side. Working in batches of two allows the optimum number of operators (eight in total, four for each span) for the coordination and careful handling that a complex surface requires. The peculiar position of the Second Loggia inside the Apostolic Palace, next to the offices of the Secretariat of State, which requires the least possible disturbance to the activities taking place there, was also taken into account. Furthermore, small batch work allows the finished restoration to be viewed in a short time frame, approximately one and a half years each, to which the work would be presented through live meetings, videos, visits, and reports.

DOCUMENTATION

- Surface survey - execution technique, state of preservation, interventions
- Design on Autocad

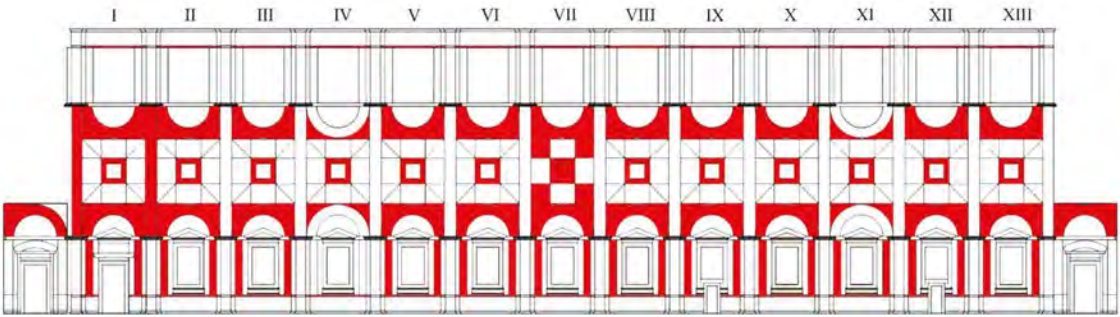
MURAL PAINTING

- Removal of uneven surface deposits (dust)
- Partial restoration of adhesion and cohesion (pre-consolidation) of the paint film, preparation for consolidation and cleaning operations in case of disintegration and lifting of the paint film
- Application and removal of support and protection bandages on parts at risk of falling, to support the plaster during consolidation operations or even as a precursor to detachment or cracking operations
- Restoring adhesion between the layers of plaster that support the painting by injecting filler adhesives
- Cleaning - removal of partially coherent superficial deposits such as sedimented dust, altered fixatives and substances of various kinds superimposed on the painting by applying organic and/or inorganic solvents
- Rinsing with distilled water and application of absorbent material to remove dust partially adhering to the painting, extraction of soluble salts and residues of organic salts used for cleaning operations
- Cleaning - removal of various types of superimposed substances such as oils, varnishes, waxes, etc. using laser equipment
- Sealing of cracks, breaks and falling plaster layers
- Glazing with watercolours or re-integration of drops in the paint film or surface abrasions



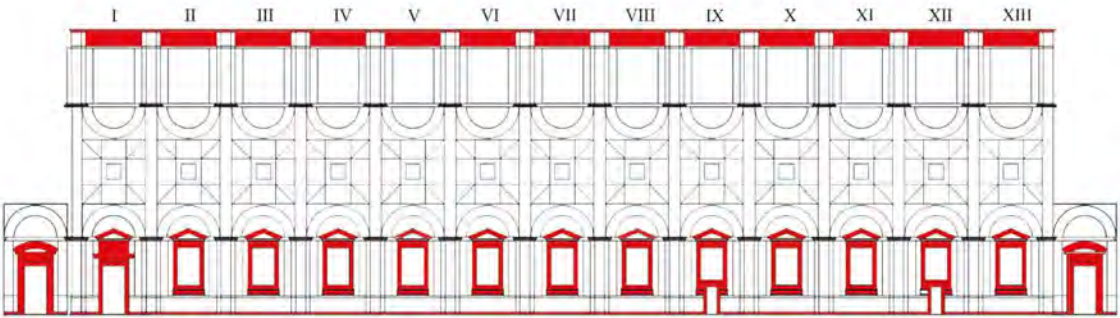
STUCCO RELIEFS AND GILDING

- Removal of inconsistent surface deposits (dusting)
- Restoration of adhesion and cohesion of gilding or plastering (pre-consolidation), preparatory to cleaning operations
- Removal or lightening of encrustations, repainting, or layers adhering to the surface using laser equipment
- Restoration of flakes and fragments of limited weight and size
- Grouting of cracks, fractures, and falling plaster layers
- Watercolour glazing or reintegration of surface falls or abrasions of gilding or plastering



LAPIDAR MATERIALS

- Removal of inconsistent surface deposits (dusting)
- Removal of inconsistent surface deposits, encrustations, concretions, and altered fixatives by chemical and/or physical means
- Possible plastic integration of small missing parts, micro plastering of cracks and fissures
- Color revision in watercolor for balancing the grouting

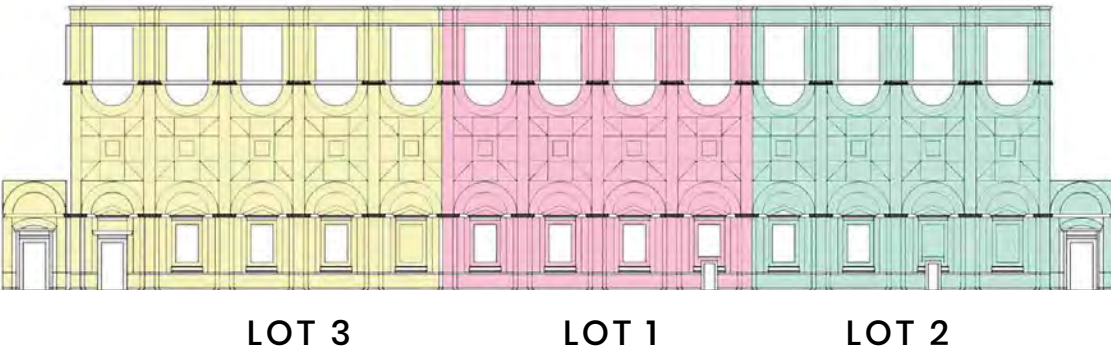


SCIENTIFIC RESEARCHES

The scientific research on the paintings and stuccoes will focus on the study of technique, degradation phenomena, and the development and monitoring of cleaning techniques. Specifically, the Scientific Research Laboratory will conduct an initial campaign of non-invasive analyses and, depending on the data collected, targeted, and calibrated, will perform invasive analyses to define certain chemical and physical aspects.

- **Non-invasive analyses: image analysis campaign** - The image analysis necessary to define and document the state of conservation will be carried out on all painted surfaces. Induced ultraviolet fluorescence and false-color infrared analyses will obtain a scientific map of previous restorations performed on the paintings and information on the original execution technique. Any areas showing deterioration induced by previous restorations and infiltration will receive special attention. Many copper-based pigments show conspicuous chemical transformations with color changes.
- **Non-invasive analysis: chemical-physical analysis campaign** - Subsequently and according to the results of the image analysis, the Scientific Research Laboratory will perform analytical techniques such as spectrophotometric, FT-IR, Raman, and X-fluorescence through the use of portable instruments to define the chemical species present on the external surface, performing organic chemical analyses to study and identify any substances applied to the surface of the paintings, and inorganic chemical analyses to determine the original and retouched pigments.
- **Non-invasive analyses: stratigraphic and chromatographic analysis campaign** - Stratigraphic sections, combined with analyses using electron microscopy and FT-IR microscopy, will allow us to understand the different levels and better define the state of conservation and the degree of degradation caused by previous restorations. Defining the exact chemical state of the processes triggered by aluminate treatment will be crucial and requires accurate crystallographic measurements, resulting in analytical techniques such as stratigraphic sections, SEM-EDS analysis, FT IR microscopy, XRD, and CG MS.
- **Analyses in support of restoration** - Defining the exact chemical state of the processes triggered by aluminate treatment will be crucial and requires accurate crystallographic measurements resulting from analytical techniques such as stratigraphic sections, SEM-EDS analysis, FT-IR microscopy, XRD, and CG MS.

TIMELINE OF THE RESTORATION WORKS



LOT 1	17 MONTHS
LOT 2	18 MONTHS
LOT 3	25 MONTHS

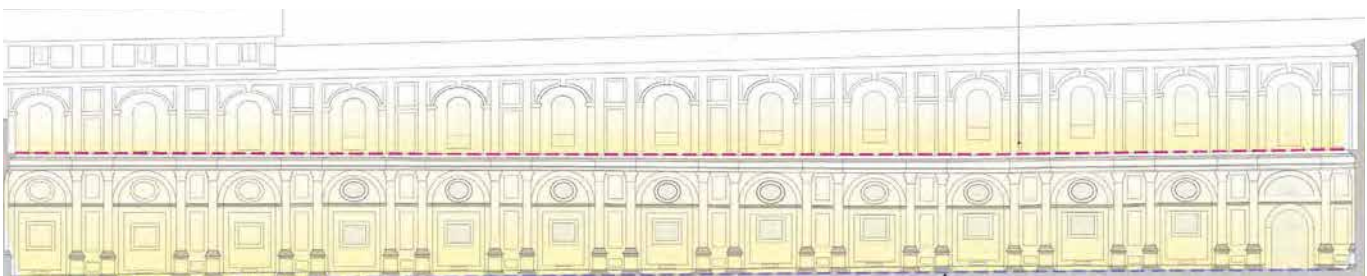
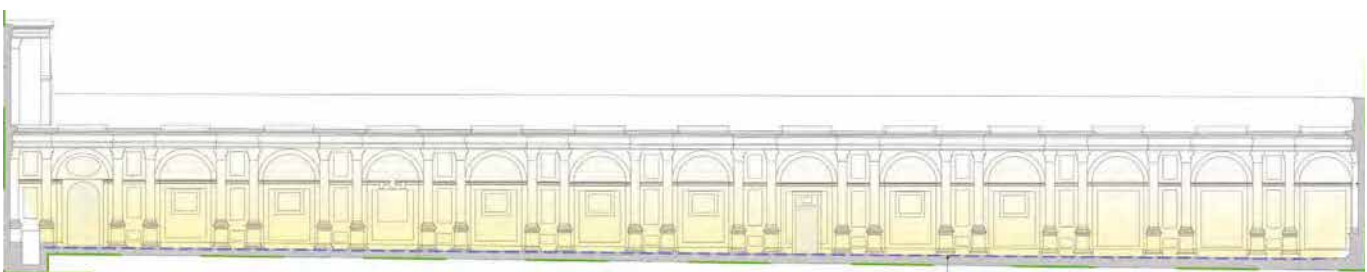
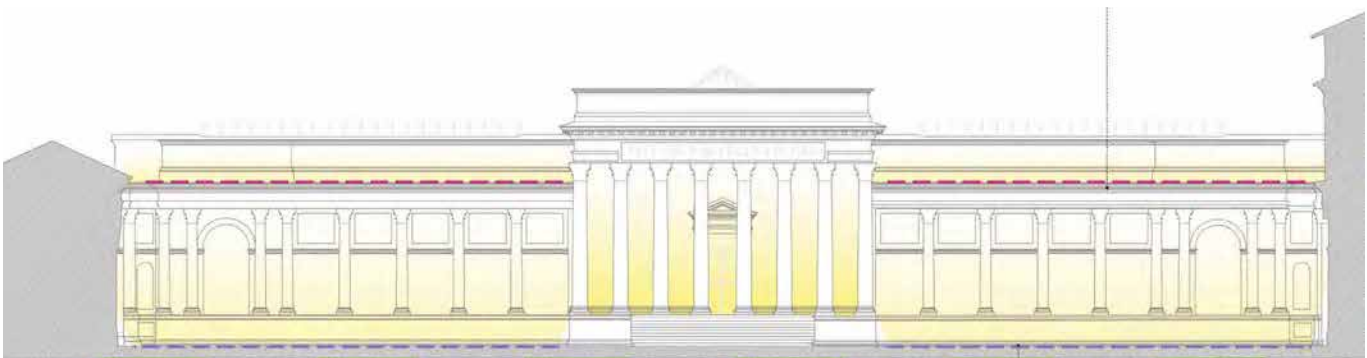
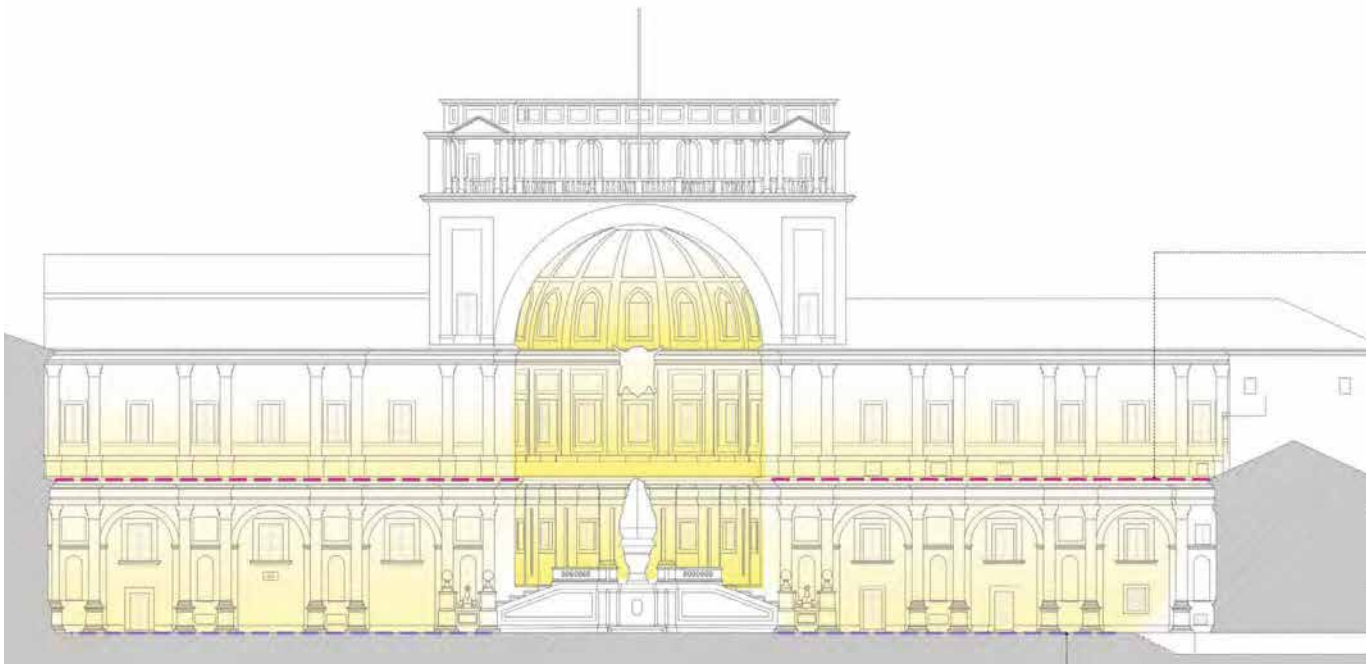
Total Cost: € 5.436.701,00
\$ 5,592,190.65

Funds raised so far: \$ 298,400.00

NEW LIGHTING SYSTEM OF THE BRAMANTE COURTYARD

OPERATIONAL PROJECT





NEW LIGHTING SYSTEM

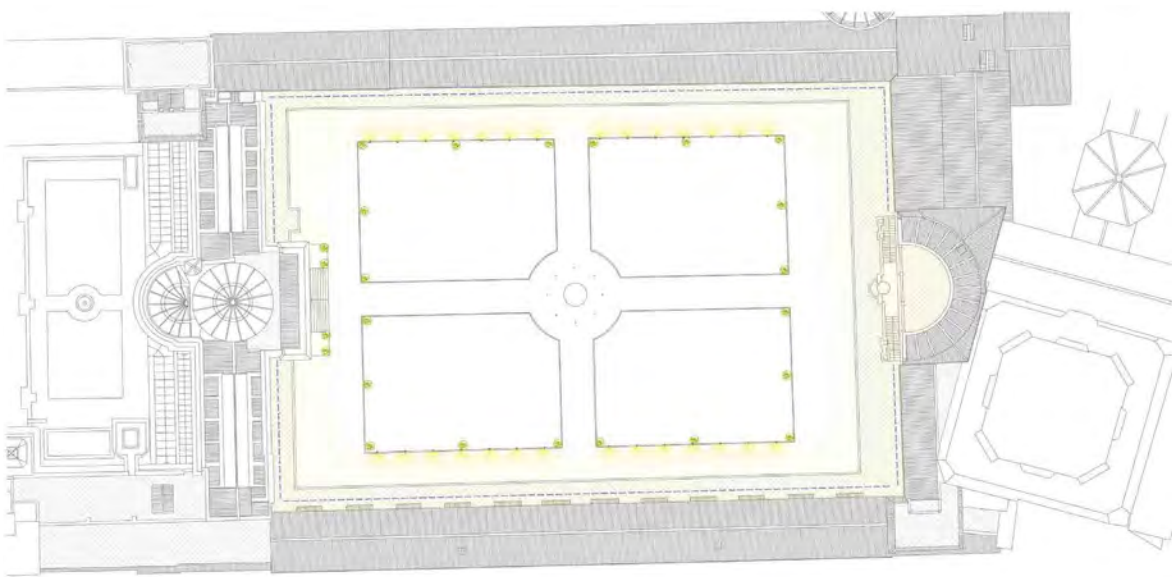
Code: **W05_2025**

The Bramante Courtyard, located within the Vatican Museums, is an architectural masterpiece designed by Donato Bramante in the early 16th century and commissioned by Pope Julius II. This major architectural work, also known as the *Cortile della Pigna*, is a testament to Renaissance artistry and innovation. Featuring harmonious proportions, elegant arches, and meticulously crafted details, the Bramante Courtyard has long been a focal point for visitors, offering a serene space that reflects the grandeur of the Vatican’s cultural heritage.

As part of our ongoing efforts to preserve and enhance this iconic space, we are launching a transformative project to install a new, state-of-the-art lighting system. This initiative aims to illuminate the courtyard in a way that accentuates its architectural beauty, allowing visitors to fully appreciate its splendor even after sunset. The new lighting system, designed and implemented by the renowned Italian company Artemide SPA, will use cutting-edge LED technology to create a visually stunning and energy-efficient environment.

Total Cost: **€ 1.742.000,00**
\$ 1,791,821.20

Funds raised so far: **\$ 125,000.00**



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Pg. 6 – Pope Leo XIV blesses the Giro d’Italia riders as they passed through Vatican City State. From Left: Pope Leo XIV and Sr. Raffaella Petrini. © Vatican Media
Pg. 9 –His Holiness Pope Francis and Cardinal Fernando Vérgez Alzaga at the 2023 private audience with the Patrons of the Arts in the Vatican Museums. © Vatican Media
Pg. 10 – A delegation from the Vatican Museums presented a restored painting of Saint Augustine to Pope Leo XIV . From Left: Dr. Barbara Jatta, Sr. Raffaella Petrini, Pope Leo XIV, Dr. Alessandra Rodolfo, Laura Baldelli, Mons. Terence Hogan. © Musei Vaticani.
Pg. 12 – The Conservator’s office staff working on the periodic conservation mantainance plan of the Sistine Chapel.



Patrons of the Arts in the
Vatican Museums