

Wishbook 2024



PAVM

Patrons of the Arts in the
Vatican Museums

Front Cover

*A Swiss Guard opens the door to one of the Loggias in the
Apostolic Palace in the St. Damaso Courtyard*
Photo from *The Life of a Swiss Guard - A Private View*
Edizioni Musei Vaticani
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MONSIGNOR TERENCE HOGAN

COORDINATOR OF THE PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

It is with great pleasure that I share with you the 2024 Wishbook. The beautiful and timely projects presented for adoption within these pages reflect many diverse and fascinating art forms. As you peruse its contents, you will embark on a journey that richly explores the historical, cultural, and spiritual heritage found within the Vatican Museums.

This edition, and every Wishbook, serves as a reminder that our mission as Patrons "to restore and conserve the works of art of the Vatican Museums" becomes increasingly more critical over the years due to our passion and understanding that "the arts' ability to inspire, elevate and reveal the human spirit" (PAVM 2022) must continue with vigor so that our glorious artwork will be preserved for years to come.

The carefully curated list offered within the pages of the Wishbook spans time and place, such as sculpted sarcophagi that are a testimony to the faith and belief of those who have gone before us or tempera paintings waiting to share their vibrant colors and stories once again. Each project, though unique in its form and purpose, shares a common thread: the need for restoration to ensure its survival so that future generations will be more than intrigued but inspired and captivated by its unique beauty. Therefore, this year, I once again invite you to discover each page of our offerings so that your passion, your heart, and your mind, piqued by your interests and passions, might move you to adopt a project chosen by the curators of the Vatican Museums in the tradition of continuing in our noble endeavor as Patrons.

In compliance with the Governorate of the Vatican City State and the Directorate of the Vatican Museums, the adoption process of a project will take the same form as found last year, with a formal request followed by a grant agreement. The Office of Relations with the Patrons of the Arts will work with each donor so that our Patrons will have a project description, cost breakdown, and estimated timeline for the completion of their chosen restoration. This method offers clarity and transparency with the hopes of encouraging your generosity.

With gratitude and thanks for your ongoing commitment and benevolence, may the good Lord continue to bless you and your loved ones.





IMPORTANT INFORMATION REGARDING THE ADOPTION OF A RESTORATION PROJECT

PROJECT ADOPTION AND CONTACT INFORMATION

The **ONLY** email to officially pledge a restoration will be: orpavm-wishbook@patrons.va

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 Wishbook 2024 based on the priority of restoration needs.

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

PROJECT COSTS

In the **upper right** corner of the description page of each project there is a **code (e.g. W01_2024)**. This same code can be found in the **Appendix** of the Wishbook and matches a particular project. In the Appendix and next to the code there will be the breakdown of the total cost of each project in Euro and Dollars (US), along with an itemized and detailed list of restoration costs.

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



HIGH PRIORITY

RESTORATION PROJECTS

SISTINE CHAPEL PERIODIC CONSERVATION MAINTENANCE PLAN

Code: **W01_2024**

The Periodic Conservation Maintenance Plan of the Sistine Chapel is the result of a complex organizational “machine,” which involves a plurality of skills ranging from the technical-scientific, logistical, and administrative sectors of the Museums. The Infrastructure and Services Directorate of the Governorate and the accredited external firms are committed to preserving the delicate balance within the “Sistine Chapel System”. Balance is at the basis of maintaining the optimal state of health of the Sistine frescoes, linked in a direct way to the physical-chemical conditions of the environment that houses them, and that throughout the year is checked daily by the network of sensors that are specially designed and implemented for environmental monitoring.

Promoted with conviction by the Museums management since 2012, as part of the broader strategy of preventive conservation of the collections on display and in storage, the Intervention Protocol is in the following operations: reconnaissance and periodic removal of dust from the painted surfaces, the chancel, the altar and the marble transept, gradual removal of any salification still present on the paintings, mapping of the state of conservation and review of areas subjected to previous consolidation and cleaning treatments, diagnostic analysis, maintenance and control of air conditioning and lighting systems and the entire monitoring systems.

The routine maintenance service lasts 5-6 weeks, usually between January and February, with evening working hours when the public is not present. For work at great heights, the operators use two mobile elevating platforms made available by the Governorate’s Infrastructure and Services Department, which allows them to reach a height of 20 meters. These platforms permit close inspections of the frescoed surfaces with the additional ability to maintain the terminal parts of the air conditioning, lighting systems, and the entire network of sensors for accurate environmental monitoring. The Conservation Maintenance Plan is an essential part of state-of-the-art conservation sciences. The plan includes forming studies, launching research, making discoveries, and collecting data to allow restorers, scientists, and technicians to evolve practices that use increasingly accurate and less invasive technologies. The Plan is configured as a best practice, consistent with the objective of ensuring the works - from frescoed surfaces to marble artifacts - the best conservation, and, at the same time, offering it for the education and view of the public.

Total Cost: **€ 231.075,80**

\$ 246,927.60





ROSPIGLIOSI TRIPTYCH

Code: **W02_2024**

Artist: **Bartolomeo di Tommaso da Foligno**

Date: **1450**

Dimensions: **284 x 234 cm**

Materials: **Tempera and gilt on poplar wood panels**

Inventory Number: **40296**

Formerly in the collegiate church of San Venanzio in Camerino, Marche, and donated by Prince Altieri to Pope Leo XIII in 1888, the work consists of three panels executed in tempera and fitted with a richly carved and gilded frame, featuring the trigram IHS (center), the Announcing Angel (left), and the Virgin Annunciate (right). The triptych's central panel depicts the Coronation of the Virgin, characterized by a highly theatrical polychrome mandorla and musician angels at the bottom. The two side panels illustrate the Nativity of Jesus (left) and the Adoration of the Magi (right), both scenes marked by a convincing and intimate naturalism. The author of the painting is Bartolomeo di Tommaso da Foligno, an eclectic and original painter deeply influenced by the manner of Gentile da Fabriano and the Sienese Giovanni di Paolo.

State of Preservation

Since its execution, the painted panels have always demonstrated stability problems and causal lifting of the preparatory and pictorial film. Also, due to recent periods of particularly low ambient relative humidity, there are numerous and very serious lifts of the preparatory and pictorial film that have worsened its overall condition requiring several types of urgent interventions.

Restoration Procedures

- Anoxic treatment and consolidation of wood (panels and frames)
- Consolidation of the painted surface
- Revision of the rehabilitation of the wooden support and parquetry
- Revision and modification of the attachment system of the framing elements on the panels
- Identification of the insulation system of the back of the support to avoid environmental interactions
- Revision of the filling of the gaps and pictorial reintegration with watercolor and varnish colors that correspond to the gaps in the raised or missing parts, and a final varnish

Total Cost: **€ 50.744,80**

\$ 54,225.89



TAPESTRY RUG DEPICTING “AN UNSWEPT FLOOR AND THE DOVES OF PLINY”

Code: **W03_2024**

Artist: **Heraclitus Gentili on a cartoon by Francesco Giangiacomo**

Date: **1851-1863**

Dimensions: **375 x 375 cm**

Materials: **Silk warp, wool weft**

Inventory Number: **43799**

The tapestry was made at the Pontifical Manufactory of St. Michael between 1851 and 1863 by *maestro* Eraclito Gentili, based on a preparatory draft by Francesco Giangiacomo. The tapestry, which shows a mixture of iconographies taken from antiquity, in the center, features the motif of a 2nd century A.D. Roman mosaic discovered in Villa Adriana in Tivoli (1737) and now in the Capitoline Museums. The motif illustrates a scene described by Pliny known as *Asàrotos òikos*, or “unswept floor”, conceived by Sosus of Pergamon in the 2nd century B.C. and copied in the Roman mosaic of the Hadrianic age, now displayed in the Gregorian Profane Museum in the Vatican. The peculiar iconography shows the floor with the remnants of a rich banquet. The tapestry succeeds in effectively reproducing the refined *trompe l’oeil* of Hellenistic invention.

State of Preservation

The tapestry lays in a horizontal position because the silk warp has structural damage. Some areas highlight the broken warp and the unraveling of the weft. The full lining that currently covers the back of the tapestry had been sewn only around the perimeter. The suspension system is also no longer appropriate.

Restoration Procedures

- Remove alien deposits and debris with power-adjustable vacuum cleaners
- Remove the old lining and perform chemical-physical analysis to identify the origin and type of fibers
- Determine the state of preservation and identify the original dyes to specially treat the linen backings and the silk and wool yarns, which are necessary to consolidate the torn areas
- Perform the alternating sewing technique, using wool or silk yarns, on the warp fastening
- Create a new lining with rhomboidal stitching for a more equal distribution of tension on the surface
- Implement a new velcro suspension

Total Cost: **€ 108.531,36**

\$ 115,976.61



ANCONA (SECTION OF A PREDELLA) WITH THE “CRUCIFIXION AND PASSION SCENES”

Code: **W04_2024**

Artist: **Alesso d'Andrea (documented 1341-1347)**

Date: **1345**

Dimensions: **54 x 66 cm**

Materials: **Tempera and gilt on poplar wood panels**

Inventory Number: **40222**

The crucified Lord, found in the center of the painting, is surrounded by St. John, the blessed Mother Mary, the Pious Women, Jews, and Roman soldiers. Additionally, St. John the Baptist is on the left and St. Paul is on the right. Above are two narrative episodes that precede and prepare for the Crucifixion: the Farewell of Jesus to his Mother, not found in the Gospel story, and the Stripping of Jesus' Garments. Below, however, the continuous sequence of scenes related to the Deposition and Burial of Christ unfolds. The naturalistic landscape and the gold background lends a sacredness to the entire composition. The emotional charge of the event reverberates in the dramatic expressions and suffering poses, especially of the Virgin Mary.

State of Preservation

The support shows a horizontal crack at the junction of the axes, noted before the 1968 restoration. The movements of the panel caused some of the brackets supporting the brass cross pieces to detach. There appears to be blockage by the chestnut cross pieces that prevent its natural buckling. On the pictorial surface, there are no problems with lifts on the preparatory layer and paint surface which appears nevertheless chromatically altered due to oxidation of the varnish.

Restoration Procedures

- Removal of the current parquetry, including the chestnut crossbeams
- Restoration of the horizontal cracking by inserting new poplar wedges and new poplar dowels
- Realization of a restraint system capable of accommodating any buckling or contraction of the support base through a spring mechanism and Teflon
- Creation of a protective climaframe
- Removal of varnish, retouching, and pictorial reintegration with varnish colors

Total Cost: **€ 25.988,76**

\$ 27,771.59

CAST OF THE BANDINI PIETÀ

Code: **W05_2024**

The artwork is named after the Florentine banker Francesco Bandini in 1561. Ascanio Condivi saw the real Bandini Pietà during its execution (1547-1555) and noted how Michelangelo wanted "to donate this Pietà to some church and, at the foot of the altar where it is placed, to be buried," which imbues it with a deep religious significance of a most highly personal value.

This Pietà is one of many unfinished works by Michelangelo who destroyed the left leg of Christ because he was perhaps exasperated by the hardness of the marble. Giorgio Vasari said that "if he had finished it, we would now be able to admire it as the most valuable among his works."

The Pietà depicts the dramatic moment when Nicodemus hands the lifeless body of Christ to Mary, a smooth body, unlike other parts left in a rough "unfinished" state. Michelangelo attributed his likeness to Nicodemus, in a depiction where he embraces Jesus, Mary, and the Magdalene.

A silicone rubber mold will be made from the ancient cast. The plaster cast will be faithful to the original.

Total Cost: **€ 42.000,00**

\$ 44,881.20





THE CUMAEAN SIBYL

Code: **W06_2024**

Artist: **Ciro Ferri**

Date: **1679-1680**

Dimensions: **397 x 360 cm**

Materials: **Oil on canvas**

Inventory Number: **40859**

The large painted canvas is the cartoon used by Fabio Cristofari for one of the mosaics in the Chapel of the Most Holy Crucifix in St. Peter's Basilica. Pietro da Cortona (1597-1669) was a celebrated artist who created preparatory drawings and models that his artistic heir Ciro Ferri (1634-1689) continued. These great protagonists of Baroque painting in the 17th century created preparatory drawings and models for the dome and lunettes of the chapel, inspired by characters and events from the Old Testament. Ciro Ferri's masterfully executed image shows the Cumaean Sibyl prophesying in the foreground as the soft drapery of the robes stands out, enveloping the figure and giving beautiful movement to the scene.

State of Preservation

Frame: Good condition

Canvas: Good condition, sufficient tension

Pictorial film: Covered with a thick layer of coherent and noncoherent deposits, abrasions at the bottom, some retouching concentrated mainly along the central axis (possibly bent or fitted to the previous frame). There appears to be no final varnish.

Restoration Procedures

- Overhaul of frame to make it functional again
- Cleaning of pictorial film and removal of altered retouching
- Filling of gaps
- Pictorial reintegration and possible painting
- Light cleaning of frame

Total Cost: **€ 41.771,94**

\$ 44,637.50



COLOSSAL PORTRAIT OF PLOTINA

Code: **W07_2024**

Artist: **Unknown**

Date: **Head: 122-138 A.D.; Bust: 1782-83 A.D.**

Dimensions: **55 cm h**

Materials: **White marble**

Inventory Number: **240**

The head was part of the Mattei Collection and housed in the Villa Celimontana on a different bust, as seen on the engraving by Ridolfino Venuti (published in the *Monumenta Mattheiana*, II, Rome 1776, table XV, fig. II, pg. 34). In 1770, Duke Giuseppe Mattei sold it to Pope Clement XIV, along with other objects from his famous collection that would comprise the first nucleus of the art collection of the future Pio Clementino Museum. Between 1782 and 1783, the sculpture underwent restoration and the bust, probably damaged, was made *ex novo* by the papal sculptors Gaspare Sibilla and Giovanni Pierantoni. In the face we recognize the features of Pompeia Plotina, beloved wife of the Emperor Trajan (98-117 A.D.). Literary sources of the time describe her as a cultured and intelligent woman with great modesty and devotion to her husband. In 105 A.D., she received the title of Augusta from the Senate, and in 129 A.D., a few years after her death, she was declared a *Diva* (deified) by Emperor Hadrian, her adopted son.

State of Preservation

The sculpture appears quite darkened and opaque due to the presence of consistent deposits. There are areas with various stains and inhomogeneities on the surface of the head (of ancient workmanship) and the bust (of modern age). There are also cracks, fractures, and small and medium-sized lacunae.

Restoration Procedures

- Structural verification of the bond between the torso and head
- Removal of incoherent dry deposits with micro vacuum cleaners, paint brushes and drills
- A cleaning plan will be determined after the analytical testing
- Complete the stucco and micro stucco works with suitable materials compatible with the original
- Perform localized chromatic balancing to restore harmony to read the work
- A final application of a protective coat will complete the restoration

Total Cost: **€ 15.894,52**

\$ 16,984.89

HEAD OF FAUSTINA MAJOR (THE ELDER)

Code: **W08_2024**Artist: **Unknown**Date: **140–60 A.D.**Dimensions: **67 cm h**Materials: **White marble**Inventory Number: **255**

The portrait depicts Faustina Major (the Elder), who married Emperor Antoninus Pius (138–161 A.D.). In 138 A.D. Faustina received the title of Augusta in 138 A.D. and was deified soon after her death in 141 A.D. The Vatican specimen is one of the best portraits of the empress, which was also used for postmortem depictions. During the excavations conducted by Gavin Hamilton in the locality known as Pantanello, the head was discovered in 1769 in an area located near the Greek Theater of the grand Villa Adriana where, probably as early as late antiquity, marbles pertaining to the villa's sculptural furnishings had accumulated. An effigy of Faustina must have decorated one of the rooms of Villa Adriana, testifying to the constant attendance of the imperial family in the residence during the 2nd century A.D. In 1776, the artefact was sold to Pius VI and mounted on a bust executed by the papal restorer Giovanni Pierantoni. The sculpture was displayed in the Sala Rotonda in the Vatican Museums, where it is seen today.

State of Preservation

The sculpture appears opaque and darkened due to the presence of consistent deposits. There are areas with various stains and inhomogeneities on the surface of the head (of ancient workmanship) and the bust (of modern age). There are also cracks, fractures, and small and medium-sized lacunae.

Restoration Procedures

- Structural verification of the bond between the torso and head
- Dry removal of incoherent surface deposits with specific micro vacuum cleaners and paint brushes
- A cleaning plan will be determined after the analytical testing
- Integrate the stucco and micro stucco work with suitable materials compatible with the original
- Perform localized chromatic balancing to restore harmony for reading the work
- A final application of a protective coat will complete the restoration

Total Cost: **€ 16.762,35****\$ 17,912.24**



COLOSSAL PORTRAIT OF GIULIA DOMNA

Code: **W09_2024**

Artist: **Unknown**

Date: **210–230 A.D.**

Dimensions: **58 cm h**

Materials: **White marble**

Inventory Number: **260**

Giovanni Volpato found the sculpture during the excavations in 1780 on the Quadraro estate, located outside Porta San Giovanni, between the Via Appia and the Via Tuscolana. Purchased by Pope Pius VI in 1781, Ferdinando Lisandrone restored the head, integrated all the hair, the tip of the nose, and made the monumental bust as the base. Ennio Quirino Visconti selected the portrait for the Sala Rotonda of the Pio Clementino Museum, where it still stands today. Visconti identified it as Giulia Domna, wife of Emperor Septimius Severus (193–211 A.D.), of Syrian origin and an influential adviser to her husband. Recent bibliography has superseded this hypothesis. The face, with highly idealized somatic features, includes large eyes, thick eyebrows, a slightly aquiline nose, and a small mouth with full lips. Such features suggest the identity belongs to Giulia Domna's sister, Giulia Mesa, or the latter's daughter, Giulia Sohemia, mother of Emperor Elagabalus (218–222 A.D.). Nevertheless, she is undoubtedly an imperial princess of the Severi family that ruled Rome between the end of the second and the first decades of the 3rd century A.D.

State of Preservation

The sculpture appears very opaque and darkened due to the presence of consistent deposits. There are areas with stains of various kinds and inhomogeneities on the surface of the head (of ancient workmanship) and the bust (of modern age). There are also cracks, fractures, and lacunae.

Restoration Procedures

- Dry removal of incoherent deposits with micro vacuum cleaners, paint brushes and drills
- A cleaning plan will follow analytical testing
- Refinishing of the cleaning with scalpels, brushes, and precision micro drills
- Reintegration with stucco and micro stucco work in suitable materials compatible with the original
- Eventual localized chromatic balancing to restore harmony to read the work
- Eventual application of a final protective coat

Total Cost: **€ 14.833,92**

\$ 15,851.52



L'ARBRE DE VIE

Code: **W10_2024**

Artist: **Henri Matisse**

Date: **1949**

Dimensions: **Total dimensions 5,145 x 2,520 cm**

Materials: **Papiers découpés on canvas paper**

Inventory Numbers: **23757, 23758**

Henri Matisse made this study for the apse of the Rosary Chapel in Vence between 1949 and 1951. It consists of two juxtaposed rectangular panels, made using the *papiers découpé* technique: sheets of gouache-painted paper (yellow, green, and blue) that were cut into the desired shapes and glued, sometimes overlapping each other, onto a large sheet of thick, smooth white paper. Once the composition was completed, the sketches were mounted on wooden frames. In 1987, the wooden frames were replaced with Rigamonti anodized aluminum elastic frames. The frames are connected to each other and attached to the wall with metal brackets.

State of Preservation

The wood has been deteriorating over the years. The works previously had aluminum frames with mounts and open corners in the 1990s. They are in a permanent display in the Matisse Room, and during the annual inspections, there were revelations of abnormal tensions that created abrasions and split the edges. Finally, the works show a strong undulation on the surface and on the corners.

Restoration Procedures

- Photographs before and after the intervention
- Disassembly from the exhibition wall and microaspiration of inconsistent particulate matter
- Cleaning with sponges and gentle rubbers of the different constituent parts of the works
- Reassembly of the modified aluminum frames
- Fixing the tears and adding protection for the edges

Total Cost: **€ 54.352,10**

\$ 58,080.65

MEDIUM PRIORITY

RESTORATION PROJECTS



COPY OF TOMB PAINTINGS OF THE TRICLINIUM OF TARQUINIA

Code: **W11_2024**

Artist: **Carlo Ruspi**

Date: **1833-copy from the original works dating back to 470 B.C.**

Dimensions: **170 x 325 cm and 170 x 106 cm**

Materials: **Tempera painting on paper, lined with paper and silk and mounted on a frame**

Inventory Numbers: **14721, 14726**

The Etruscan era Triclinium tomb, located in the Monterozzi necropolis in Tarquinia, was discovered in 1830 with its paintings intact. The archeologist and artist, Carlo Ruspi, made the first drawings in 1831. In 1832, charged by the Commission of Antiquities and Fine Arts of the Pontifical Government, he conceived the idea of reproducing the entire cycle in full-scale renderings beginning with two central figures: the dancer in ecstasy and the flute (*aulos*) player from the right wall. In December 1833, the artist delivered the first ever complete renderings of an Etruscan tomb to the Vatican Museums. It would be on display in the newly inaugurated Gregorian Etruscan Museum in 1837. The Vatican series is the only complete collection still intact of the tomb paintings today, representing documentation of exceptional importance for understanding the original pictorial cycle. The original paintings date to 470 B.C. For conservation purposes they have been detached and are on display, as of 1949, in the National Archaeological Museum in Tarquinia.

State of Preservation

Inconsistent particulate matter is present on the painted surface. Tears in the paper support and poor adhesion of pigments are on the works. These damages are due to the abnormal tension of the open-cornered aluminum frames used to replace the wooden ones no longer suitable for their conservation. The dense pigments adhere poorly to the paper support and there is partial lifting of pigment in some areas.

Restoration Procedures

- Photographic campaign before and after the intervention
- Perform microaspiration of incoherent particulate matter and fix the pigments
- Detach from the aluminum frame for appropriate modifications of the same closure of micro-lacerations and make color balance corrections
- Reassembly on the modified frame providing protection and reinforcement of the borders

Total Cost: **€ 32.800,22**

\$ 35,050.32



ICON WITH THE “DORMITION OF THE VIRGIN” (KOIMESIS) AND TRYPTIC WITH “DEESIS”

Code: **W12_2024**

Artist: **Sacred Russian Art**

Date: **15th–16th century**

Dimensions: **33,5 cm x 27 cm**

Materials: **Tempera on panel with riza and metal elements**

Inventory Number: **40538**

The ancient Vatican icon depicts the Dormition of the Virgin (in Greek *Koimesis*) in the center, with the Mother of God on her deathbed, surrounded by the array of emotionally moved apostles and other figures (yet to be identified). Peter and Paul are easy to recognize and are in the front row. In the background, Jesus appears in a mandorla with the crossed nimbus on his head, thoughtfully holding a small figure, representing the Virgin's soul. The work, created by an anonymous Russian painter between the 15th and 16th century, needs restoration. The study will make it possible to unravel the enigmas of the iconography, specify the dating and provenance, and, with careful analysis, decipher for the first time the inscriptions in Church-Slavic on the metal cover, which celebrates the painted sacred narrative.

State of Preservation

On the back, there is sparse coverage along the perimeter of the painted surface because of the metal elements and haloes on the internal figures. The varnish appears very dulled or is perhaps absent. Also, there were observations of cracks, micro slumping, gaps and previous retouching. Additionally, there are holes for anchoring the missing haloes. Laterally, on the long sides, there are observations of a red finish with probable decorations in white. The support, also partially visible, has two original sliding crosspieces, and they are in need of functional revision.

Restoration Procedures

- Disassembly/remounting riza and metal elements
- Insertion of expanded polypropylene protections where necessary
- Anoxic treatment
- Possible protective glazing prior to restoration of substrate and functional review of crossbeams
- Cleaning for removal of oxidized paint and altered touch-ups.
- Consolidation micro lifting, plastering, and reintegration of gaps in the paint film
- A protective varnishing will be the final step

Artist: **Sacred Russian Art**

Date: **16th–17th century**

Dimensions: **34 x 12,5 cm**

Materials: **Tempera on wood with riza and metal elements**

Inventory Number: **40998**

The precious travel triptych dates between the 16th and 17th centuries. It depicts the famous iconographic theme of Byzantine origin called "Deesis," which translates as "supplication," "prayer," and "intercession." In the center is the enthroned Christ blessing with his right hand and holding a scroll with his left. On the sides are Our Lady and St. John the Baptist, encountering Christ Pantocrator who is praying on behalf of humanity. Painted on the right side is the icon of the so-called "Smolensk" Madonna; St. John the Evangelist and the Angel are on the left. This ancient Russian goldsmith's artifact has critical conservation issues on the delicate painted surface and the fine metal cover. The study, accompanied by the restoration, will allow the in-depth investigation of the art-historical aspect that makes this type of triptych so important.

State of Preservation

It is possible to only view the work partially because of its placement in the display case. On the back, there is sparse coverage along the perimeter of the painted surface because of the metal elements and haloes on the internal figures. The varnish appears highly opaque, in some areas very yellow with cracks, probably due to a drying agent. Cracks, microlifts, gaps, altered retouches, and small holes are present. The mount, which is also partially visible, has a small fixed crossbar on the back of each individual compartment that is in need of functional revision.

Restoration Procedures

- Disassembly/remounting of the riza and metal elements
- Insertion of expanded polypropylene protections where necessary
- Anoxic treatment
- Possible protective glazing prior to restoration of substrate and functional review of crossbeams
- Cleaning for removal of oxidized paint and altered touch-ups
- Consolidation of the micro-lifting, plastering and reintegration of gaps in the paint film
- A protective varnishing will be the final step



Total Cost: **€ 31.867,84**

\$ 34,053.97

METAL ARTIFACTS FROM THE GUGLIELMI COLLECTION

Code: **W13_2024**Artist: **Unknown**Date: **6th-5th century B.C.**Dimensions: **Various**Materials: **Casting of copper alloys, with a cold working process and etching, hammering of iron alloys**Inventory Numbers: **34854, 34778, 34787, 34770, 34783, 34790, 34793, 34794, 34884, 34860, 34861, 34795, 34837, from 34840 to 34846**

The collection of Guglielmi di Vulci Marquises, consisting of about 800 objects, dates from the first decades of the 19th century through excavations by the same family between 1828-1848, in the ancient Etruscan city found in the Vulci territory. The collection remained on display in the Palazzo Guglielmi in Civitavecchia until the early 20th century, when there was a division into two hereditary shares that separately came into the Vatican. The first, was donated to Pope Pius XI in 1935 by Benedict Guglielmi. The second, named after Giacinto of the same family, was acquired only in 1987. The project involves a particular group of objects that are on display in the same showcase, originating from the tombs of high-ranking personages of this once powerful and refined Etruscan city. These metal objects, mostly made of bronze, are weapons (a helmet, a shield, a spear) that recall the warrior activity of these people, as well as the comforts of social and domestic life in the practice of symposium (jugs for pouring wine, the game of *kottabos*, parts of furniture).

State of Preservation

These objects are part of the Guglielmi di Vulci Marquises Collection. The artifacts, currently in the storage deposits, are in the process of being displayed in Room IX-a of the Gregorian Etruscan Museum. Most are in a reasonable state of preservation. However, some objects are more degraded due to the presence of metal alterations and products of surface corrosion.

Restoration Procedures

- Movement of the works and photographic footage of all phases of the intervention
- Verification of conservation conditions and fine-tuning of surface cleaning systems
- Extraction of corrosion salts
- Consolidation and integration of gaps and protection of the surface

Total Cost: **€ 30.855,72****\$ 32,972.42**



LITANIES OF THE VIRGIN MARY

Code: **W14_2024**

Artist: **Mario Deluigi**

Date: **1946**

Dimensions: **220 x 220 cm**

Materials: **Oil and collage on wood**

Inventory Number: **24381**

Mario Deluigi, between the 1940s and 1950s, often dealt with themes inspired by the Old and New Testaments. His family, observant Catholics, and his classical studies with the Salesians influenced his religious and spiritual formation. Although he was not known as particularly religious, the figure of the angel as protector and God as light is often in his notes and aphorisms. The painting, made in 1949, was on display at the Venice International Art Biennale in 1952. It represents an interesting example of a comparison between language influenced by abstract experience and the visualization of a prayer.

State of Preservation

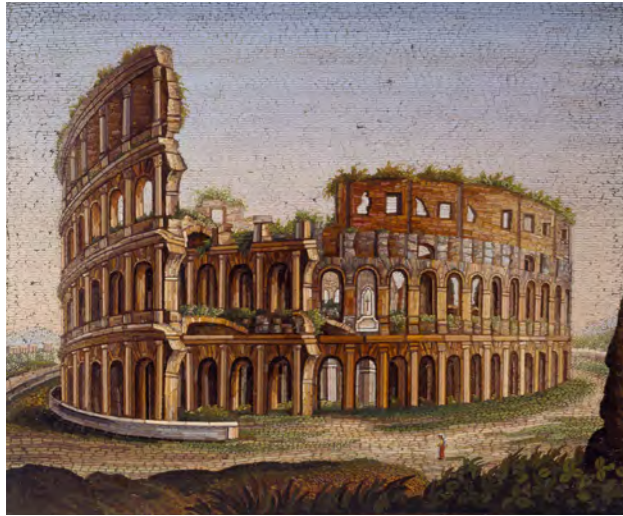
There are lamellar lifts and some gaps in the wood. Inspections of the wooden parts will verify the stability of their anchorage to the rest of the planar surface. The painting has undergone previous restorations. The final protective varnish is dulled and yellowed in many areas, altering the original color scheme. Along with the moderate wear, there are countless lifts in the paint film, especially along the perimeter, in the lower right corner, and at the top. Many altered retouches refer to a previous restoration, and several gaps are evident.

Restoration Procedures

- Anoxic treatment of the work and frame
- Consolidation of lamellar lifts and the projecting parts of the wooden support
- Restoration of the gaps
- Fixing lifts on the painted surface
- Removal of varnish and altered restoration retouches
- Filling gaps/wormholes (on the painting and frame)
- Varnishing

Total Cost: **€ 17.478,41**

\$ 18,677.43



MICROMOSAICS

Code: **W15_2024**

Artist: **Unknown**

Date: **Late 18th–early 19th century**

Dimensions: **Various**

Materials: **Gold and micromosaics; silver and vitreous paste**

Inventory Numbers: **Various**

The Vatican Museums' collection of micromosaics (also known as miniature mosaics) represents one of the most important collections in the world. It consists of 340 objects (tables, portraits, paperweights, colliers, snuff boxes, brooches, etc.) acquired by the Petochi family in 1993, including works added from the Savelli and Torlonia collections.

State of Preservation

The collection of Roman micromosaics includes some works on display and others in storage. In order to optimize care for the new exhibition, there is a plan to clean the micromosaic works and the metal mounts or frames by the competent laboratory. All the metal elements that complement the works have undergone natural oxidation of the surface, which alters their reading.

Restoration Procedures

- Handling of the works in the laboratory
- Pad degreasing with ketone solvents
- Buffer cleaning and packing of metal parts with Rochelle salts with protection of micromosaic parts
- Finish cleaning with calcium carbonate powder
- Rinsing and dehydration
- Protection with nitrocellulose varnish of metal areas
- Create a new display arrangement



Total Cost: **€ 20.344,38**

\$ 21,740.00



NEW DISPLAY OF THE CLEMENTINE GALLERY IN THE PROFANE MUSEUM

Code: **W16_2024**

Pope Clement XIII authorized the creation of the Profane Museum, the first museum for secular antiquities in the Vatican, with his *Motu proprio* of 1761, intended for the display of the collections of sumptuary art, *instrumentum domesticum* (cameos, ivory, rock crystal, and small bronze items), and, until the beginning of the 19th century, the pontifical *medagliere*. The room was once known as the “Medals Room” and is located at the northern end of the Clementine Gallery, in dialectical relationship with the Benedict XIV Christian Museum, at the opposite end of the Library corridor. The architectural entrance from the Clementine Gallery, adorned with two statues of human bodies and lion heads (Aion, Time, or Arimanius, a deity of Persian origin), was finished in the early 19th century. The conspicuous Napoleonic confiscations, which permanently dispersed the most prestigious works of the pontifical collection to museums in Paris and abroad, disrupted the 18th century concept of the museum. The exhibition today houses the Carpegna, Vettori, and Assemani Collections, which have been in the museum since its founding. On display are materials of known and unknown provenance, from 18th and 19th century discoveries, on special small mounts designed to be in display cases. The remaining material in the collection, on the other hand, has been divided in the Clementine Gallery as follows: Encyclopedic Sector, intended to illustrate the breadth of the museum’s collecting interests (I span); Papal State, 19th century excavations (II span); Papal State, 18th century excavations (III span); and Thematic Sector with pre-Roman and Roman materials of unknown provenance (IV span).

The intention is to solve some relevant problems of one of the most representative spaces of the Vatican Museums before rearranging the Profane Museum inside the Library’s cabinets of the Clementine Gallery. There needs to be work on the technical aspects of the existing showcases (opening, handling of the works, and cleaning), a strong reduction of space for the flow of visitors, and the alteration of the original perspective of the Gallery. The creation of new showcases will be inserted into the Library’s ancient cabinets. Additionally, a preservation of the doors decorated with the coat-of-arms of Clement XIV (on the two walls of the Clementine Gallery) would allow a rediscovery of the 18th century nature of the Museum, founded in 1761 by Pope Clement XIII.

Total Cost: **€ 518.038,50**

\$ 553,575.94



BANNER OF THE NOBLE GUARD OF HIS HOLINESS POPE PIUS VII

Code: **W17_2024**

Artist: **Roman Manufactory**

Date: **1801**

Dimensions: **80 x 290 cm; 322 cm**

Materials: **Painted silk**

Inventory Number: **29457**

In 1973 Urbano Barberini-Sacchetti, XII Prince of Palestrina, donated this historic banner of Pope Pius VII's Noble Guard to the Vatican. It is the first representation of the former Pontifical Noble Guard, an elite corps of cavalymen composed of recruits from the cadets of noble Roman families, who, from May 11, 1801, were tasked with personally escorting the Pontiff, a function it performed until September 14, 1970, when, at the behest of Pope Paul VI, the Noble Guard was suppressed and replaced in this task by the Swiss Guard. This first banner was thus in use from the day of its foundation up until May 31, 1820.

State of Preservation

The painted silk banner includes a carved pole and small metal spike. Pinwheels of acanthus leaves contour the silk part, and there is a saturated layer of glue, a necessary operation used for parades. A conspicuous layer of surface particulate is present, which made the artefact difficult to read. A fringe borders the perimeter of the banner, which in several places is unstitched.

Restoration Procedures

- Disinfestation will be necessary on the silk banner and the supporting pole
- Careful microaspiration will remove the inconsistent particulate matter
- The fringe needs to be sewn back in certain areas
- For display, a support made of suitable and lightweight material for preservation and mobility will allow adaptability so it can shape and follow the contour of the work so that it is not visible
- An aluminum honeycomb panel or something similar is recommended. The fabric will cover the panel and the sewn banner will have anchorage

Total Cost: **€ 20.291,04**

\$ 21,683.01



COMPARTMENT OF A PREDELLA WITH EPISODES FROM THE LIFE OF THE VIRGIN, FLIGHT INTO EGYPT

Code: **W18_2024**

Artist: **Sano di Pietro**

Date: **1450-1455**

Dimensions: **33,20 x 49,7 cm**

Materials: **Tempera on poplar wood panel**

Inventory Number: **40145**

The Sienese master Sano di Pietro created this painting around the middle of the 15th century, and it depicts the famous scene of the Flight into Egypt. This compartment of a predella dismembered in the distant past with the episodes from the life of the Virgin includes a narration from the Gospel of Matthew (2:13-15): "...night gives way to the dawn of a new day." The narrative structure of the composition includes the procession of a servant leading with a donkey while St. Joseph trails with a staff in his hand. Mary and the Child, in swaddling clothes, look back. Leafy trees with fruit mark the way and towers and hills are in the distance.

State of Preservation

The panel shows some visible cracks on the front and back, some of which have already undergone past repairs. The painted surface suffered structural movements that caused severe lifting of the paint film requiring emergency intervention. Oxidation of the paint slightly altered the color values.

Restoration Procedures

Support:

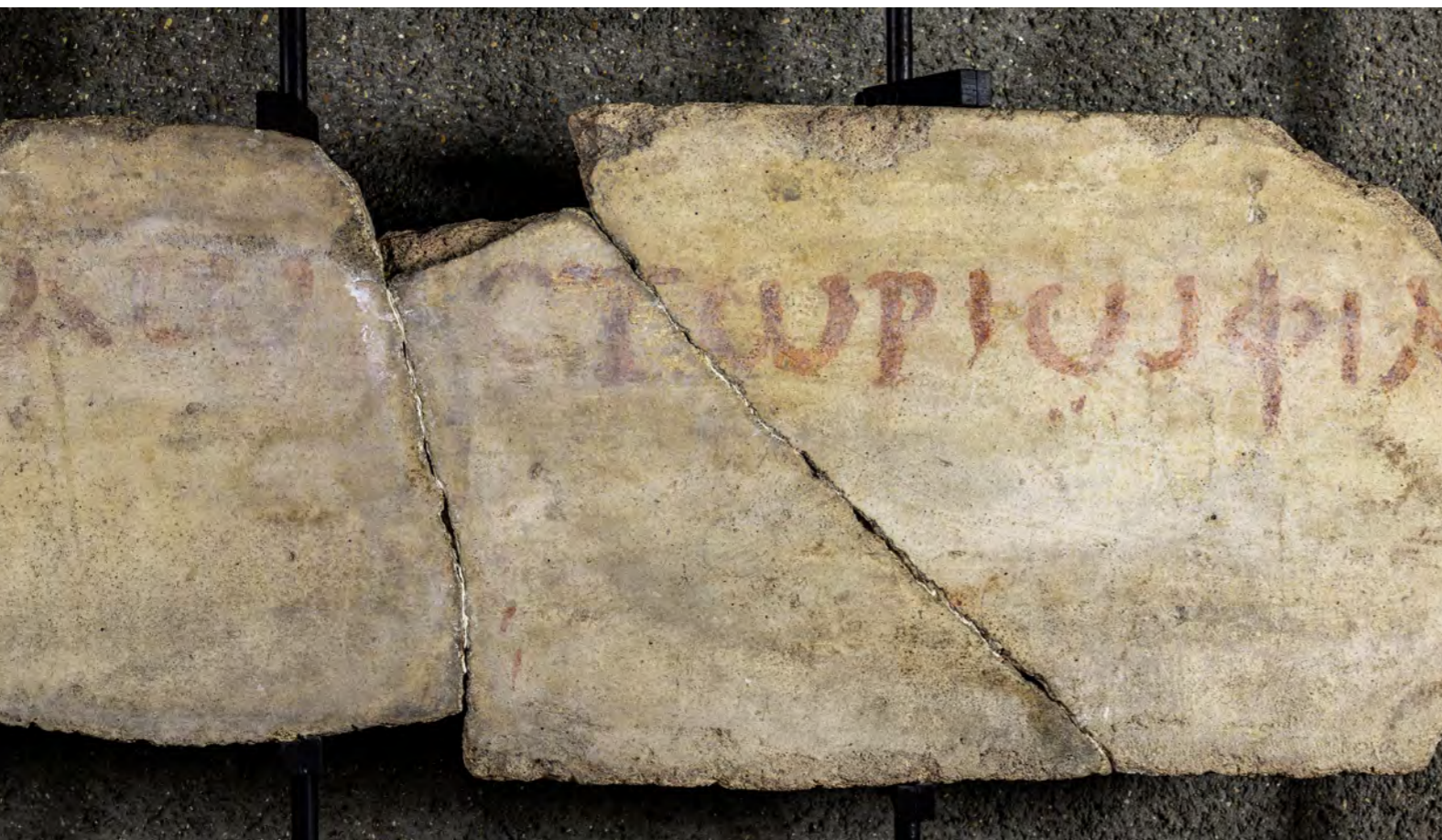
- Removal of the current parquetry; restoration of the horizontal cracking by inserting poplar wedges
- Realization of a containment system capable of accommodating any movements of the support
- Treatment of the entire surface with virgin beeswax; creation of a new wall-mounting system

Painted surface:

- Consolidation and glazing of the painted and gilded surface to allow for intervention on the support
- Removal of the glazing upon completion of the restoration of the support
- Removal of the paint and retouching using suitable solvents applied by swab and/or Japanese paper
- Varnishing of the surface, filling the gaps with Bologna plaster and rabbit glue; pictorial reintegration

Total Cost: **€ 23.568,51**

\$ 25,185.31



FRONT OF A SARCOPHAGUS

Code: **W19_2024**

Artist: **Unknown**

Date: **3rd-4th Century A.D.**

Dimensions: **37 x 184 cm**

Materials: **Terracotta**

Inventory Number: **30892**

The Roman Jews of the first centuries A.D. used to bury their dead in underground communities, similar to the cemeteries of early Christians. The Vatican Museums hold a collection of funerary inscriptions from the Jewish catacombs on the Via Portuense. Jews mainly from the Trastevere neighborhood frequented this catacomb, an important representation of the sizeable Roman Jewish community in ancient Rome. Among these inscriptions is a very unusual one in red (on the front of a sarcophagus). It is in Latin but written in Greek characters. Greek was the most widely spoken language in the ancient world, even in Rome, for many centuries. Even Roman Jews, in fact, habitually spoke Greek rather than Hebrew, a language intended for liturgy and known by the more educated members of the community. The simple sentence of the inscription passes down the name of the deceased, Ostorius, and the dedication to his mother Damnata, a fatally mournful name for a mother who had to prematurely bury her adult son.

State of Preservation

The work is in fragments, reassembled in the past with no longer functional adhesives. There are calcareous and siliceous concretions, and they obscure the surface. Additionally, there are powdery deposits intermixed with other material deposits.

Restoration Procedures

- Disassembly of the work from the exhibition structure
- Microscopic study for identification of pigments and inscription traces
- Removal of previous restoration and old glue
- Mechanical and chemical cleaning
- Salt extraction
- Integrations of missing parts
- Study and implementation of a new structural display system

Total Cost: **€ 49.669,14**

\$ 53,076.44



TWO NEW SHOWCASES IN THE CHRISTIAN MUSEUM - LIBRARY AREA

Code: **W20_2024**

This walnut-wood display case has the coat of arms of Pope Pius IX on the front, one of a group of eight, most likely made by the Pope (Mastai Ferretti) on the occasion of the founding of the Pio Christian Museum in the Lateran Palace in 1854. It moved from the Museums of the Apostolic Library to the Vatican Museums in 1999. Today, it is inside the Christian Museum and preserves precious artefacts: oil lamps, engraved and gilded glass, seals, and small bronze objects.

State of Preservation

There has been ongoing restoration on this series of horizontal showcases. The goal of the work is to restore luster on this special part of the Vatican Museums. In our Wood Materials Laboratory, we have a specialist in inlays, veneers, and treatment of wooden surfaces. The display cases show a strong oxidation of the final varnish caused by the sun's rays. In fact, these display cases are near the large windows of the gallery. There are detachments and missing pieces of walnut paneling that should cover and enhance the cabinetry. Details of the carvings are also missing. A full study of the mechanical parts is needed in order to seal the cabinet, preventing the deposit of particles on the artefacts displayed inside.

Restoration Procedures

- Anti-woodworm anoxic treatment
- Checking of structural soundness
- Intervention suitable for its restoration
- Reattachment and/or repair of raised plating
- Resurfacing of missing portions of carving and grouting of old woodworm flicker holes
- Checking hinges and locks
- Cleaning of surfaces from oxidized and altered varnishes
- Polishing with wax finish

Total Cost: **€ 13.103,79**

\$ 14,002.71

APPENDIX

HIGH PRIORITY RESTORATION PROJECTS APPENDIX

PROJECT NAME	PROJECT CODE	PREP & LABOR				TOTAL PREP & LABOR COSTS	MATERIAL	MISCELLANEOUS			TOTAL COST
		Diagnostic Lab hours	Photography hours	Restoration hours	Logistic hours		TOTAL MATERIAL	Outsourced companies	Other SCV Dept. costs	Contingent %	
Sistine Chapel Periodic Conservation Maintenance Plan	W01_2024	750	18	1383	1200	91.568,91 €	13.500,00 €	0,00 €	105.000,00 €	21.006,89 €	231.075,80 €
Rospigliosi Triptych	W02_2024	300	45	1100	68	41.828,38 €	6.500,00 €	0,00 €	0,00 €	2.416,42 €	50.744,80 €
Tapestry Rug depicting "An Unswept Floor and Doves of Pliny"	W03_2024	500	90	3000	40	100.363,20 €	3.000,00 €	0,00 €	0,00 €	5.168,16 €	108.531,36 €
Ancona (section of a Predella) with the "Crucifixion and Passion Scenes"	W04_2024	100	30	460	10	16.651,20 €	8.100,00 €	0,00 €	0,00 €	1.237,56 €	25.988,76 €
Cast of the Bandini Pietà	W05_2024	0	0	0	0	0,00 €	0,00 €	40.000,00 €	0,00 €	2.000,00 €	42.000,00 €
The Cumaean Sibyl	W06_2024	200	30	900	120	34.482,80 €	5.300,00 €	0,00 €	0,00 €	1.989,14 €	41.771,94 €
Colossal Portrait of Plotina	W07_2024	50	25	400	24	13.837,64 €	1.300,00 €	0,00 €	0,00 €	756,88 €	15.894,52 €
Head of Faustina Major (the Elder)	W08_2024	80	25	400	24	14.664,14 €	1.300,00 €	0,00 €	0,00 €	798,21 €	16.762,35 €
Colossal Portrait of Giulia Domna	W09_2024	50	20	380	24	13.127,54 €	1.000,00 €	0,00 €	0,00 €	706,38 €	14.833,92 €
L'Arbre de Vie	W10_2024	300	20	950	300	43.131,90 €	2.000,00 €	6.632,00 €	0,00 €	2.588,20 €	54.352,10 €

MEDIUM PRIORITY RESTORATION PROJECTS APPENDIX

PROJECT NAME	PROJECT CODE	PREP & LABOR				TOTAL PREP & LABOR COSTS	MATERIAL	MISCELLANEOUS			TOTAL COST
		Diagnostic Lab hours	Photography hours	Restoration hours	Logistic hours		TOTAL MATERIAL	Outsourced companies	Other SCV Dept. costs	Contingent %	
Copy of Tomb Paintings of the Triclinium of Tarquinia	W11_2024	150	40	800	50	28.788,30 €	950,00 €	1.500,00 €	0,00 €	1.561,92 €	32.800,22 €
Icon with the "Dormition of the Virgin" (Koimesis) and Tryptic with "Deesis"	W12_2024	200	36	780	30	28.950,32 €	1.400,00 €	0,00 €	0,00 €	1.517,52 €	31.867,84 €
Metal Artifacts from the Guglielmi Collection	W13_2024	400	20	600	0	28.186,40 €	1.200,00 €	0,00 €	0,00 €	1.469,32 €	30.855,72 €
Litanies of the Virgin Mary	W14_2024	150	30	320	50	15.246,10 €	1.400,00 €	0,00 €	0,00 €	832,31 €	17.478,41 €
Micromosaics	W15_2024	0	80	600	0	19.075,60 €	300,00 €	0,00 €	0,00 €	968,78 €	20.344,38 €
New Display of the Clementine Gallery in the Profane Museum	W16_2024	0	0	900	1250	58.370,00 €	0,00 €	378.000,00 €	57.000,00 €	24.668,50 €	518.038,50 €
Banner of the Noble Guard of His Holiness Pope Pius VII	W17_2024	20	10	72	200	8.224,80 €	10.100,00 €	1.000,00 €	0,00 €	966,24 €	20.291,04 €
Compartment of a Predella with Episodes from the Life of the Virgin, Flight into Egypt	W18_2024	150	10	410	0	15.746,20 €	6.700,00 €	0,00 €	0,00 €	1.122,31 €	23.568,51 €
Front of a Sarcophagus	W19_2024	750	6	820	32	44.303,94 €	3.000,00 €	0,00 €	0,00 €	2.365,20 €	49.669,14 €
Two New Showcases in the Christian Museum - Library Area	W20_2024	0	20	380	40	12.179,80 €	300,00 €	0,00 €	0,00 €	623,99 €	13.103,79 €

2024 WISHBOOK CREDITS

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Pg. 6 Monsignor Terence Hogan, Coordinator of the Office of Relations with the Patrons of the Arts in the Vatican Museums, and the Director of the Vatican Museums, Dr. Jatta, welcome the Patrons during an event of the 40th PAVM Anniversary celebrations, Nov. 6, 2023, Vatican Museums.

Pg. 8-9 A view of Paul VI Synod Hall during the opening conference of the 40th PAVM Anniversary celebrations, Nov. 6, 2023, Vatican City State.

Pg. 10 Michela Gianfranceschi from the XVII-XVIII Century Art and Textiles Department explains a painting to a couple of Patrons in the Vatican Pinacoteca during an event of the 40th PAVM Anniversary celebrations, Nov. 6, 2023, Vatican Museums.



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