



THE  
VATICAN  
COLLECTIONS  

---

THE PAPACY AND ART

---

THE EXHIBITION SCHEDULE IS AS FOLLOWS:

THE METROPOLITAN MUSEUM OF ART, NEW YORK  
FEBRUARY 26—JUNE 12, 1983

THE ART INSTITUTE OF CHICAGO  
JULY 21—OCTOBER 16, 1983

THE FINE ARTS MUSEUMS OF SAN FRANCISCO  
NOVEMBER 19, 1983—FEBRUARY 19, 1984

THE EXHIBITION HAS BEEN ORGANIZED BY:

CARLO PIETRANGELI  
DIRECTOR GENERAL  
MONUMENTI MUSEI E GALLERIE PONTIFICIE

PHILIPPE DE MONTEBELLO  
DIRECTOR  
THE METROPOLITAN MUSEUM OF ART

OLGA RAGGIO  
CHAIRMAN, DEPARTMENT OF EUROPEAN SCULPTURE AND DECORATIVE ARTS  
THE METROPOLITAN MUSEUM OF ART

MARGARET E. FRAZER  
CURATOR, DEPARTMENT OF MEDIEVAL ART  
THE METROPOLITAN MUSEUM OF ART

---

The exhibition has been organized by The Metropolitan Museum of Art, New York, and the Musei Vaticani, Vatican City State.

The exhibition's tour of the United States is sponsored by Philip Morris Incorporated through a generous grant to The Metropolitan Museum of Art.

Pan Am has been designated by The Metropolitan Museum of Art as the official carrier of the exhibition for its transportation assistance.

An indemnity has been granted by the Federal Council on the Arts and Humanities.

The installation of the exhibition at the Metropolitan Museum is made possible, in part, by grants from Manufacturers Hanover Corporation; Merrill Lynch, Pierce, Fenner & Smith Inc.; and The Robert Wood Johnson, Jr. Charitable Trust; at The Art Institute of Chicago, by major funding from Continental Illinois National Bank with additional support from the City of Chicago; and at The Fine Arts Museums of San Francisco, by a generous grant from Standard Oil Company of California and the Chevron Companies.

Front cover/jacket: Melozzo da Forlì. *Music-Making Angel* (detail of cat. no. 76 A). Pinacoteca

Frontispiece: Copy after a bronze attributed to the Greek sculptor Leochares. *The Apollo Belvedere* (detail of cat. no. 20). Marble. c. A.D. 130–40. Museo Pio-Clementino

Back cover/jacket: Melozzo da Forlì. *Music-Making Angel* (detail of cat. no. 76 B). Pinacoteca

Copyright © 1982 The Metropolitan Museum of Art

Published by The Metropolitan Museum of Art, New York  
Bradford D. Kelleher, Publisher

John P. O'Neill, Editor in Chief

Ellen Shultz, Editor, assisted by Amy Horbar

Designed by Irwin Glusker

with Kristen Reilly, Christian von Roseninge, and Carla Borea

*Library of Congress Cataloging in Publication Data*

Main entry under title:

The Vatican collections.

A catalogue of an exhibition to be shown at the Metropolitan Museum of Art, New York, Feb. 26–June 12, 1983; the Art Institute of Chicago, July 21–Oct. 16, 1983; and the Fine Arts Museums of San Francisco, Nov. 19, 1983–Feb. 19, 1984.

Includes bibliographical references.

1. Art—Vatican City—Exhibitions. 2. Christian art and symbolism—Vatican City—Exhibitions. 3. Vatican—Exhibitions. I. Metropolitan Museum of Art (New York, N.Y.) II. Art Institute of Chicago. III. Fine Arts Museums of San Francisco.

N6920.V28 1983

707'.4'013

82-14305

ISBN 0-87099-321-6

ISBN 0-87099-320-8 (pbk.)

ISBN 0-8109-1710-6 (Abrams)

---

# POPE JOHN PAUL II

HIS HOLINESS POPE JOHN PAUL II ANNOUNCED THE EXHIBITION "THE VATICAN COLLECTIONS: THE PAPACY AND ART" ON APRIL 29, 1982, IN THE AULA DEL SINODO IN THE VATICAN TO AN ASSEMBLED GROUP OF VATICAN OFFICIALS, AMERICAN PRELATES, MUSEUM DIRECTORS, AND REPRESENTATIVES OF THE PRESS:

**T**hrough your efforts to promote the patrimony of art that is preserved in the Vatican, you are giving an eloquent testimony to your esteem for art and for its role in helping to uplift the human spirit to the uncreated source of all beauty.

In its constant concern not to neglect the spiritual dimension of man's nature, and to urge the world to direct its gaze upwards to God—the Designer and Creator of the universe—the Holy See welcomes your devoted collaboration with the Vatican Museums as they strive to communicate to as many people as possible all the cultural benefits of that artistic heritage of which they are the custodian.

In particular, I am happy that our meeting today coincides with the official announcement of the Vatican Exhibition in the United States entitled "The Vatican Collections—The Papacy and Art." This unprecedented event, which was fostered by Cardinal Cooke as a result of my own visit to the United States, immediately found the ready and generous cooperation of so many distinguished persons. . . . This important initiative, jointly organized by the Vatican Museums and The Metropolitan Museum of Art of New York, in collaboration with The Art Institute of Chicago and The Fine Arts Museums of San Francisco, likewise received the enthusiastic welcome of the Archdioceses of New York, Chicago, and San Francisco. . . . My special gratitude goes to all the representatives of the museums involved and especially to the directors thereof.

In accordance with the purpose of the exhibition itself, the works of art will begin to relate the long and interesting relationship between the Papacy and art throughout the centuries. Above all, these works of art will have a contribution to make to the men and women of our day. They will speak of history, of the human condition in its universal challenge, and of the endeavors of the human spirit to attain the beauty to which it is attracted. And, yes! These works of art will speak of God, because they speak of man created in the image and likeness of God; and in so many ways they will turn our attention to God himself.

And thus the history of the Church repeats itself: her esteem for art and culture is renewed at this moment and in this generation as in the past. . . .

---

# ACKNOWLEDGMENTS

**H**is Holiness Pope John Paul II's mission to visit and to speak to all peoples of the world inspired the creation and realization of this unprecedented exhibition. In its many aspects, it reflects his will to understand and to foster man's spiritual growth and aspirations to artistic greatness. I am immensely grateful to the Holy See for the privilege of bringing these historic and beautiful works of art to the United States in order to give our visitors joy in the appreciation of the creative spirit in man's nature that transcends his worldly ambitions.

His Eminence Terence Cardinal Cooke, Archbishop of New York and a Trustee of The Metropolitan Museum of Art, played a principal role in making the exhibition possible. He viewed it as an instrument to extend the effect and meaning of His Holiness's visit to the United States, and Cardinal Cooke's continuous commitment and concern were central to its realization. He was joined by His Eminence Agostino Cardinal Casaroli, Secretary of State of the Vatican, in his receptiveness to the wishes of the Holy Father. Cardinal Casaroli patiently and efficiently brought our plans for the exhibition to fruition. In this he was aided by His Eminence Sergio Cardinal Guerri, Pro-President of the Pontifical Commission for the Vatican City State, who guided our ideas and hopes until the exhibition became a reality. His successor, His Excellency Archbishop Paul Marcinkus, who for years had envisioned such an important enterprise, nurtured our exhibition with energy and understanding throughout the exciting period of its formulation. His Excellency Marchese Don Giulio Sacchetti, Special Delegate of the Pontifical Commission, consistently supported the exhibition's formation, development, and realization. I thank them sincerely for their ready assistance and much-needed cooperation.

Cardinal Cooke would also wish me to acknowledge the many advocates in the United States who helped support the exhibition. The most prominent among these are his aide Monsignor Eugene Clark and Lawrence K. Fleischman, Vice President of the Friends of American Art in Religion.

To my colleague and friend Professor Carlo Pietrangeli, Director General of the Vatican Museums, I also give warm thanks. His wide knowledge of papal patronage and the Vatican Collections, as well as of the broader history of artistic accomplishments throughout the centuries, infused our exhibition with special meaning and taste. Dr. Walter Persegati, Secretary and Treasurer of the Vatican Museums, was also indispensable to the exhibition's creation. Ever alert to all facets of its organization, he oversaw each stage along the way with dedication, sound judgment, and helpful tolerance.

I am sincerely indebted to the heads of the other art collections in the Vatican. His Excellency Archbishop Lino Zanini, Delegate to the Fabbrica of Saint Peter's; the Reverend Alfons Stickler, Prefect of the Apostolic Vatican Library; and Monsignor Giovanni Sessolo, Camerlengo, and his predecessor Monsignor Antonio Masci, of the Capitolo of Saint Peter's, were most cooperative in sending to the United States some of their most glorious and historic treasures.

My gratitude extends as well to Dr. Olga Raggio, Chairman of the Metropolitan Museum's Department of European Sculpture and Decorative Arts, who planned and carried through the exhibition in all its aspects with her accustomed flair, using her broad knowledge of Rome and the Vatican to devise the exhibition's theme: to reveal the works of

art through a history of the papacy's patronage of art. Dr. Margaret Frazer, Curator in the Department of Medieval Art and the exhibition's coordinator, monitored the development and growth of the exhibition with constant vigilance and energy from its inception to its installation. Together with me, they continuously refined the selection and display of the works to be exhibited. John P. O'Neill, Editor in Chief, worked for more than two years with Vatican and Metropolitan curators, editors (in particular, with Ellen Shultz), and production specialists to produce the exhibition catalogue. Metropolitan curators who greatly assisted in this project include Dr. Dietrich von Bothmer, Chairman, Department of Greek and Roman Art; Dr. Joan R. Mertens, Curator, Department of Greek and Roman Art; and Katharine Baetjer, Curator, Department of European Paintings.

James Pilgrim, my Deputy Director, supervised with dedication and intelligence both the exhibition's curatorial and administrative apparatus. Because of lack of space in these pages, he must represent the many other people at the Metropolitan Museum who donated their skills, time, and energy to ensure the quality and success of this undertaking.

The exhibition's magnitude and complexity were such that every service of the Vatican Museums was called upon to give of its time and dedication. I wish to acknowledge the help and advice of the heads of the Vatican Museums: Dr. Georg Daltrop, Dr. Mario Ferrazza, Dr. Fabrizio Mancinelli, Monsignor Gianfranco Nolli, the Reverend Jozef Penkowski, and Professor Francesco Roncalli. These individuals were essential to the formulation and outcome of the exhibition, as were the members of the Conservation staff: Dr. Nazzareno Gabrielli; Professor Gianluigi Colalucci; and Sig. Ulderico Grispigni, who expertly restored and prepared the works of art for exhibition, and Patricia Bonicatti, who was invaluable in arranging innumerable appointments, organizing photography, and coordinating many other activities. I also wish to thank the professional staffs of the Fabbrica of Saint Peter's, especially Professor Architect Giuseppe Zander and Dr. Architect Pier Luigi Silvan; Dr. Giovanni Morello of the Apostolic Library, and Professor Agostino Paravicini-Bagliani; and Monsignor Ennio Francia and Monsignor Salvatore Garofalo of the Capitolo of Saint Peter's who, with unflinching good will and industry, granted access to information about their collections. I also wish to emphasize the perceptive and enlightened cooperation given by the directors and staffs of the recipient museums, James N. Wood of The Art Institute of Chicago and Ian McKibbin White of The Fine Arts Museums of San Francisco.

In conclusion, it is my privilege to acknowledge the contributors of financial support, without whom the exhibition would not have been possible. They are first and foremost Philip Morris Incorporated, the sponsor of the national tour; Pan Am, which provided transportation assistance; and the Federal Council on the Arts and Humanities, which granted an indemnity. We also wish to acknowledge grants toward local installation costs: in New York, from Manufacturers Hanover Corporation, Merrill Lynch, Pierce, Fenner & Smith Inc., and The Robert Wood Johnson, Jr. Charitable Trust; in Chicago, from the Continental Illinois National Bank, and the City of Chicago; and in San Francisco, from Standard Oil Company of California and the Chevron Companies.

Philippe de Montebello  
Director, The Metropolitan Museum of Art

---

**F**or centuries great artists and craftsmen have looked to the Vatican as both one of their benefactors and as a preserver of their works. Now it is with pride and satisfaction that we help to bring a stunning selection of these works of art to the United States.

As sponsor of the American tour of "The Vatican Collections: The Papacy and Art," we hope to make a significant contribution to the enjoyment of our cultural heritage. This is in truth a landmark event. We are excited to be part of it as a manifestation of the growing cooperation between business and our great cultural institutions.

George Weissman  
Chairman and Chief Executive Officer, Philip Morris Incorporated