*Vatican Palace Bibliography mostly in English*

Joseph Connors

2019 07

*Vatican Palace General*

James Ackerman, *The Cortile del Belvedere* (Studi e Documenti per la Storia del Palazzo Apostolico Vaticano, 3), Città del Vaticano, 1954

Carlo Pietrangeli, *The Vatican Museums: Five Centuries of History*, Rome, 1993 (Italian edition 1983)

George Hersey, *High Renaissance Art in St. Peter’s and the Vatican*, Chicago, 1993

Tod Marder, *Bernini’s Scala Regia at the Vatican Palace: Architecture, Sculpture, and Ritual*, Cambridge and New York, 1997, especially ch. 2 “The Palace Entrance and Stairs During the Renaissance,” pp. 30-55; ch. 3 “Paul V’s New Palace Entrance,” pp. 56-81

*Nicholas V Parentucelli*

Carroll William Westfall, *In This Most Perfect Paradise: Alberti, Nicholas V, and the Invention of Conscious Urban Planning in Rome, 1447-1455*, University Park and London, 1974, ch. 7 “The Papal Palace in the Vatican,” pp. 128-65

Innocenzo Venchi, Renate Colella, Arnold Nesselrath, Carlo Giantomassi, Donatella Zari, *Fra Angelico and the Chapel of Nicholas V*, Vatican City State, 1999

Diane Cole Ahl, *Fra Angelico*, London, 2008, ch. 6: “Famous Beyond All Other Italian Painters: Angelico in Rome and Orvieto,” pp. 159-94

Christine Smith and Joseph O’Connor, *Building the Kingdom: Giannozzo Manetti on the Material and Spiritual Edifice*, Turnhout, 2006 (review by Ingrid Rowland in *International Journal of the Classical Tradition*, 17, no. 4, 2010, pp. 626-30)

*Alexander VI Borgia*

Sabine Poeschel, *Alexander Maximus. Das Bildprogramm des Appartamento Borgia im Vatikan*, Weimar, 1999

Eunice Howe, “Alexander VI, Pinturicchio, and the Fabrication of the Via Alessandrina,” in *An Architectural Progress in the Renaissance and Baroque Sojourns In and Out of Italy*, ed. Henry Millon and Susan Scott Munschower, vol. 1, University Park PA, 1992, pp. 64-93

*Innocent VIII Cybo and the Belvedere*

David Coffin, “3: Pope Innocent VIII and the Villa Belvedere,” in *Magnificent Buildings. Splendid Gardens*, ed. Vanessa Bezemer Sellers, Princeton, 2008, pp. 58-71

Jessica Maier, “Francesco Rosselli’s Lost View of Rome: An Urban Icon and Its Progeny,” *Art Bulletin*, 94, 2012, pp. 395-411

*Mantegna’s lost chapel*

A. Taja, *Descrizione del Palazzo Apostolico Vaticano*, Rome, 1750, pp. 401-05

G.P. Chattard, *Nuova descrizione del Vaticano*, Rome, 1762-67, 3, pp. 140-44

G. Frizzoni, “Il Mantegna a Roma,” in *Rassegna d’arte antica e moderna*, 4, pp. 195-201,

R. Lightbown, *Mantegna*, Oxford, 1986, pp. 154-58

Hellmut Wohl, *The Aesthetics of Italian Renaissance Art: A Reconsideration of Style*, Cambridge, 1999, pp. 115-52 (general context of late Quattrocento painting)

*Julius II Della Rovere*

John Shearman, *The Vatican Stanze: Functions and Decorations*, London, 1971. Originally published in *Proceedings of the British Academy*, 57, 1971, 369-424

John Shearman, “The Apartments of Julius II and Leo X,” in Guido Cornini, et al., *Raphael in the Apartments of Julius II and Leo X*, Milan, 1993, pp. 1-36

Rona Goffen, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, New Haven and London, 2002

Tristan Weddigen, Sible de Blaauw and Bram Kempers, eds., *Functions and Decorations: Art and Ritual at the Vatican Palace in the Middle Ages and the Renaissance* (Capellae Apostolicae Sixtinaeque Collectanea Acta Monumenta, 9; Collectanea V), Città del Vaticano and Turnhout, 2003

Tom Henry, “Cesare da Sesto and Baldino Baldini in the Vatican Apartments of Julius II,” *Burlington Magazine*, 142, 2000, pp. 29-35

*Sistine Chapel General*

Ernst Steinmann, *Die sixtinische Kapelle*, 2 vols., Munich, 1901-1905. Vol. 1 (1901): *Bau und Schmuck der Kapelle unter Sixtus IV.* Vol. 2 (1905): *Michelangelo*

Pierluigi de Vecchi, et al., eds., *The Sistine Chapel: A Glorious Restoration*, New York, 1994

Ross King, *Michelangelo and the Pope’s Ceiling*, New York, 2003

Heinrich Pfeiffer, *The Sistine Chapel: A New Vision*, New York, 2007

*La Capilla Sixtina*, Florence, 2011

Ulrich Pfisterer, *La Cappella Sistina*, Rome, 2014; *The Sistine Chapel: Paradise in Rome*, New Haven and London, 2018

*Sistine Chapel Sixtus IV Frescoes*

Ludwig Pastor, *The History of the Popes from the Close of the Middle Ages*, St. Louis MO, 4, 1912, pp. 465-71

L.D. Ettlinger, *The Sistine Chapel Before Michelangelo: Religious Imagery and Papal Primacy*, Oxford, 1965

Carol Lewine, *The Sistine Chapel Walls and the Roman Liturgy*, University Park PA, 1993

Peter Howard, “Painters and the Visual Art of Preaching: The Exemplum of the Fifteenth Century Frescoes in the Sistine Chapel,” in *I Tatti Studies in the Italian Renaissance,* 13, 2010, pp. 33-77

*Sistine Chapel Medieval Predecessors and Sources*

Bernard McGinn, “*Teste David cum Sibylla*: The Significance of the Sibylline Tradition in the Middle Ages,” in J. Kirshner, S. Wample, eds., *Women of the Medieval World. Essays in Honor of John H. Mundy*, Oxford, 1985, pp. 7-35

*Sistine Chapel Michelangelo Ceiling*

Ludwig Pastor, *The History of the Popes from the Close of the Middle Ages*, St. Louis MO, 6, 1901, ch. 9, “Michelangelo in Rome,” pp. 503-39

Johannes Wilde, “The Decoration of the Sistine Chapel,” *Proceedings of the British Academy*, 12 February 1958. (reprinted in Wallace, *Sistine Chapel*, pp. 37-73)

Johannes Wilde, *Michelangelo: Six Lectures*, Oxford, 1978, ch. 3, “The Sistine Ceiling,” pp. 48-84

Sven Sandström, “The Sistine Chapel Ceiling,” in *Levels of Reality: Studies in Structure and Construction in Italian Mural Painting During the Renaissance*, Stockholm, 1963, pp. 173-91

Charles De Tolnay, *The Sistine Ceiling* (*Michelangelo*, 2), Princeton, 1969

John O’Malley, “The Theology Behind the Sistine Ceiling,” in *The Sistine Chapel: Michelangelo Rediscovered*, London, 1986, pp. 92-148, 268

Leo Steinberg, “Eve’s Idle Hand,” in *Art Journal*, 35, 1975-76, pp. 130-35

Leo Steinberg, “Who’s Who in Michelangelo’s ‘Creation of Adam’: A Chronology of the Picture’s Reluctant Self-Revelation,” in *Art Bulletin*, 74, 1992, pp. 552-66

Marcia Hall and Leo Steinberg, “Who’s Who in Michelangelo’s Creation of Adam,” *Art Bulletin*, 75, 1993, pp. 340-344

Carol Lewine, *The Sistine Chapel Walls and the Roman Liturgy*, University Park PA, 1993

John Shearman, “The Functions of Michelangelo’s Color,” in *The Sistine Ceiling: A Glorious Restoration*, New York, 1994, pp. 80-109

Creighton Gilbert, *Michelangelo On and Off the Sistine Ceiling: Selected Essays*, New York, 1994

William Wallace, ed., *The Sistine Ceiling* (*Michelangelo: Selected Scholarship in English*, 2), New York, 1995

Edgar Wind, Th*e Religious Symbolism of Michelangelo: The Sistine Ceiling*, ed. Elizabeth Sears, with essays by John O’Malley and Elizabeth Sears, Oxford, 2000, especially Chapter V, "The Ark of Noah," 48-57; Chapter X, “Michelangelo’s Prophets and Sibyls” 124-48

John O’Malley, “The Religious and Theological Culture of Michelangelo’s Rome, 1508-1512,” in Edgar Wind, *The Religious Symbolism of Michelangelo. The Sistine Ceiling*, ed. Elizabeth Sears, Oxford, 2000, pp. xli-lii

Ross King, *Michelangelo and the Pope’s Ceiling*, New York, 2003

Franco/Maria Ricci, Arnold Nesselrath et al., *Vaticano La Cappella Sistina. Il Quattrocento*, Milan, 2003

Heinrich Pfeiffer, S.J., Th*e Sistine Chapel: A New Vision*, trans. Steven Lindberg, New York and London, 2007

Norman Land, “A concise History of the Tale of Michelangelo and Biagio da Cesena,” in *Source,* 32.4, Summer 2013, pp. 15-19

Paul Barolsky, “The Genius of Michelangelo’s *Creation of Adam* and the Blindness of Art History,” in *Source: Notes in the History of Art*, 33.1, Fall 2013, pp. 21-24

Bruce Sutherland, “Cameo Appearances on the Sistine Ceiling,” in *Source: Notes in the History of Art*, 33.2, Winter 2013, pp. 12-18

Carmen Bambach, *Michelangelo Divine Draftsman & Designer* (ex. cat.), New York, The Metropolitan Museum of Art, 2017, ch.3, “Herculean Efforts and a New Artistic Vision,” pp. 64-93

*Sistine Chapel: Malermi Bible*

Niccolò Malermi (Malerbi), *Biblia vulgare historiata*, Venice, Giovanni Rosso for Lucantonio Giunta, 1494 Houghton: f Typ Inc 5136.5

Second ed.: *Bibia volgare la qvale in se contiene i sacrosanti libri del Vecchio, et Nvovo Testamento*, Venice, Aurelio Pincio, 1553 Houghton: f Typ 525 53.210

Edgar Wind, “Maccabaean Histories in the Sistine Ceiling: A Note on Michelangelo’s Use of the Malermi Bible,” in *Italian Renaissance Studies: A Tribute to the Late Cecilia M. Ady,* ed. E.F. Jacob, London, 1960, pp. 312-27 (reprinted in Wind, *Religious Symbolism*, pp. 113-23)

Rab Hatfield, “Trust in God: The Sources of Michelangelo’s Frescos on the Sistine Ceiling,” in *Occasional Papers Published by Syracuse University, Florence*, Italy, 1, 1991, pp. 1-23 (reprinted in Wallace, *Sistine Chapel*, pp. 463-85

*Sistine Chapel: Leo X and the Raphael Tapestries*

John Shearman, *Raphael’s Cartoons in the Collection of Her Majesty the Queen and the Tapestries for the Sistine Chapel*, London, 1972

John Shearman, *Only Connect…: Art and the Spectator in the Italian Renaissance*, Washington, D.C. and Princeton, 1992, pp. 202-207

Roger Jones, Nicholas Penny, *Raphael*, New Haven and London, 1983, ch. 6 “Papal Majesty,” pp. 133-54

Thomas Campbell, “The Acts of the Apostles Tapestries and Raphael’s Cartoons,” in *Tapestry in the Renaissance: Art and Magnificence* (ex. cat.), New York, 2013, pp. 187-203

Lisa Pon, “Raphael’s *Acts of the Apostles* Tapestries for Leo X: Sight, Sound, and Space in the Sistine Chapel,” in *Art Bulletin*, 97, 2015, pp. 388-40

Lorraine Karafel, *Raphael’s Tapestries: The Grotesques of Leo X*, New Haven and London, 2016

*Sistine Chapel: Music*

Richard Sherr, “The Papal Chapel ca. 1480-1513 and its Polyphonic Sources,” Ph.D. diss., Princeton University, 1975

Richard Sherr, “The Singers of the Papal Chapel and Liturgical Ceremonies in the Early Sixteenth Century: Some Documentary Evidence,” in *Rome in the Renaissance: The City and the Myth*, ed. Paul Ramsey, Binghamton, 1982, pp. 249-64

Richard Sherr, ed., *Papal Music and Musicians in Late Medieval and Renaissance Rome*, Oxford, 1998

Richard Sherr, *Music and Musicians in Renaissance Rome and Other Courts*, Aldershot and Brookfield, 1999

*Portraits of Julius II and Leo X*

Loren Partridge and Randolph Starn, *A Renaissance Likeness: Art and Culture in Raphael’s Julius II*, Berkeley and Los Angeles, 1980

Nelson Minnich, “Raphael’s Portrait *Leo X with Cardinals Giulio de’ Medici and Luigi de’ Rossi*: A Religious Interpretation,” in *Renaissance Quarterly*, 56.4, 2003, pp. 1005-1052

*Sistine Chapel: Last Judgment*

Charles De Tolnay, *The Final Period: Last Judgment, Frescoes of the Pauline Chapel, Last Pietàs* (*Michelangelo*, 5), Princeton, 1971

Leo Steinberg, “Michelangelo’s Last Judgment as Merciful Heresy,” in *Art in America*, 63, 1975, pp. 49-65

Marcia Hall, “Michelangelo’s Last Judgment: Resurrection of the Body and Predestination,” in *Art Bulletin*, 58, 1976, pp. 85-92

Leo Steinberg, “A Corner of the Last Judgment,” in *Daedalus*, 109, 1980, pp. 207-73

Leo Steinberg, “Who’s Who in Michelangelo’s Creation of Adam: A Chronology of the Picture’s Reluctant Self-Revelation,” *Art Bulletin*, 74, 1992, pp. 552-66

Marcia Hall, *Michelangelo’s Last Judgment*, Cambridge, 2005

Bernardine Barnes, “The Last Judgment and the Critics,” in *Michelangelo’s Last Judgment: The Renaissance Response*, Berkeley, 1998, 71-101

Carmen Bambach, *Michelangelo Divine Draftsman & Designer* (ex. cat.), New York, The Metropolitan Museum of Art, 2017, “The *Last Judgment*,” pp. 199-212

*Raphael Stanze: General*

Ludwig Pastor, *The History of the Popes from the Close of the Middle Ages*, St. Louis MO, 6, 1901, ch. 10, “Raphael in the Service of Julius II,” pp. 540-90

Deoclecio Redig de Campos, *Raphael in the Stanze*, Milan, 1973

Richard Cocke, *From Magic to High Fashion: The Classical Tradition and the Renaissance of Roman Patronage*, 1420-1600, Norwich UK, 1993, pp. 86-101

Roger Jones, Nicholas Penny, *Raphael*, New Haven and London, 1983, ch. 3 “The Private Library of Julius II,” pp. 49-80; ch. 5 “The *Stanza d’Eliodoro*,” pp. 113-32

*Stanza della Segnatura*

Heinrich Wölfflin, “IV: Raphael: The Camera della Segnatura,” in *Classic Art: An Introduction to the Italian Renaissance* (London, 1994), pp. 87-100  
  
Ernst Gombrich, “Raphael’s Stanza della Segnatura and the Nature of its Symbolism,” in *Symbolic Images* (London: Phaidon, 1972), pp. 95-101.

David Rosand, “‘Divinità di cosa dipinta’: Pictorial Structure and the Legibility of the Altarpiece,” in Peter Humfrey and Martin Kemp, eds., *The Altarpiece in the Renaissance*, Cambridge, 1990, pp. 143-64

Jonathan Unglaub, “Bernardo Accolti, Raphael’s *Parnassus* and a New Portrait by Andrea Del Sarto,” *Burlington Magazine*, 149, 2007, pp. 14-22

Arnold Nesselrath, “Lorenzo Lotto in the Stanza della Segnatura,” in *Burlington Magazine*, 142, 2000, pp. 4-12

Ingrid Rowland, Ingrid, “The Intellectual Background of the School of Athens: Tracking Divine Wisdom in the Rome of Julius II,” in Marcia Hall, ed., *Raphael’s School of Athens* Cambridge, 1997, 131-70  
  
Glen Most, “Reading Raphael: The School of Athens and its Pre-Text,” *Critical Inquiry*, 23, 1996, pp. 145-82

Daniel/Orth Bell, “New Identifications in Raphael’s School of Athens,” in *Art Bulletin*, 77, 1995, pp. 638-46

David Rosand, “Raphael’s School of Athens and the Artist of the Modern Manner,” in Stella Flechter and Christina Shaw, eds., *The World of Savonarola: Italian Elites and the Perception of Crisis* (Aldershot: Ashgate, 2000), 212-32.  
  
Christian Kleinbub, “The Philosophical Eye: Iconographies of the Visual in the School of Athens,” in *Vision and the Visionary in Raphael*, University Park PA, 2011, pp. 46-69.

*Stanza di Eliodoro*  
John Shearman, “The Expulsion of Heliodorus,” in Christoph Frommel and Matthias Winner, eds., *Raffaello a Roma: Il convegno di 1983*, Rome, Elefante, 1986, 75-87

John Shearman, *Only Connect…: Art and the Spectator in the Italian Renaissance*, Washington, D.C. and Princeton, 1992, pp. 196-202  
  
Michael Schwartz, “Raphael’s Authorship in the Expulsion of Heliodorus,” *Art Bulletin*, 79, 1997, pp, 466-92

Arnold Nesselrath, “Lotto as Raphael’s Collaborator in the Stanza di Eliodoro,” in *Burlington Magazine*, 146, 2004, pp. 732-741 (1997): 466-92.

*Stanza dell’Incendio*  
Kurt Badt, “Raphael’s ‘Incendio del Borgo,’” in *Journal of the Warburg and Courtauld Institutes* 22, 1969, pp. 35-59  
  
Patricia Reilly, “Raphael’s Fire in the Borgo and the Italian Pictorial Vernacular,” *Art Bulletin*, 92, 2010, pp. 308-25.

*Sala di Costantino*  
Rolf Quednau, *Die Sala di Costantino im Vatikanischen Palast. Zur Dekoration der beiden Medici-Päpste Leo X. und Clemens VII*, Hildesheim and New York, 1979

Philipp Fehl, “Raphael as a Historian: Poetry and Historical Accuracy in the Sala di Costantino,” in *Artibus et Historiae*, 14, 1993, pp. 9-76

Jan de Jong, *The Power and the Glorification: Papal Pretensions and the Art of Propaganda in the Fifteenth and Sixteenth Centuries*, University Park PA, 2013, pp. 70-90

*Raphael “Bible” Loggia*

Nicole Dacos, *The Loggia of Raphael: A Vatican Art Treasure*, New York and London, 2008

*Sala Regia*

Jan de Jong, *The Power and the Glorification: Papal Pretensions and the Art of Propaganda in the Fifteenth and Sixteenth Centuries*, University Park PA, 2013, pp. 118-61

Christelle Baskins, “Popes, Patriarchs, and Print: Representing Chaldeans in Renaissance Rome,” in *Renaissance Studies*, 28, no. 3, 2014, pp. 405-25

*Cappella Paolina*

Leo Steinberg, *Michelangelo’s Last Paintings: The Conversion of St. Paul and the Crucifixion of St. Peter in the Cappella Paolina, Vatican Palace*, London, 1975

Margaret Kuntz, “Designed for Ceremony: The Cappella Paolina at the Vatican Palace,” in *JSAH*, 62, 2003, pp.228-55

Margaret Kuntz, “Mimesis, Ceremony, Praxis: The Cappella Paolina as the Holy Sepulcher,” in *Memoirs of the American Academy in Rome*, 54, 2009, pp. 61-82

*Vatican Statue Collections and Cortile delle Statue*

Matthias Winner, Bernard Andreae and Carlo Pietrangeli, eds., *Il Cortile delle Statue. Der Statuenhof des Belvedere im Vatikan* (1992), Mainz, 1998

M. Giulia Aurigemma, “Torre Pia in Vaticano. Architettura, decorazione, committenza, trasformazioni di tre cappelle vasariane,” in *Römisches Jahrbuch der Bibliotheca Hertziana*, 39, 2009/10, pp. 65-163

Deborah Brown, “The Apollo Belvedere and the Garden of Giuliano della Rovere at SS. Apostoli,” in *Journal of the Warburg and Courtauld Institutes*, 49, 1986, pp. 235-238

Francis Haskell and Nicholas Penny, *Taste and the Antique*, New Haven and London, 1981, pp. 7-15 and under individual statues

Hans/Henrik Brummer, “On the Julian Program of the Cortile delle Statue in the Vatican Belvedere,” in Matthias Winner, Bernard Andreae and Carlo Pietrangeli, eds., *Il Cortile delle Statue. Der Statuenhof des Belvedere im Vatikan* (1992), Mainz, 1998, pp. 67-75

Irving Lavin, “*Ex uno lapide*: The Renaissance sculptor’s *Tour de Force*,” in Matthias Winner, Bernard Andreae and Carlo Pietrangeli, eds., *Il Cortile delle Statue. Der Statuenhof des Belvedere im Vatikan* (1992), Mainz, 1998, pp. 191-210

Kathleen Wren Christian, *Empire Without End: Antiquities Collections in Renaissance Rome, c. 1350-1527*, New Haven and London, 2010, pp. 157-67 (“Parnassus Found: Curial Collectors and the Papal Belvedere”), and pp. 265-77 (“Belvedere”)

Wolfgang Liebenwein, “Clemens VII. und der ‘Laokoon,’ ” in *Opere e giorni. Studi su mille anni di arte europea dedicati a Max Seidel*, ed. Klaus Bergdolt and Giorgio Bonsanti, Venice, 2001, pp. 465-78

Richard Brilliant, *My Laocoön: Alternative Claims in the Intrerpretation of Artworks*, Berkeley and Los Angeles, 2000

Victoria Newhouse, *Art and the Power of Placement*, New York, 2005, “The Laocoön,” pp. 62-91

Manfred Luchterhandt, “Schule der Welt. Der *Cortile del Belvedere* im Vatikan,” in Manfred Luchterhandt, Lisa Roemer, Johannes Bergemann, Daniel Graepler, eds., *Abgekupfert. Roms Antiken in den Reproduktionsmedien der Frühen Neuzeit* (ex. cat.), Petersberg, 2013, pp. 27-27-42

*Casino of Pius IV and Pirro Ligorio in the Vatican*

M. Fagiolo, “La Casina di Pio IV in Vaticano: Pirro Ligorio e l’architettura come geroglifico,” in *Storia dell’Arte*, 15/16, 1972, pp. 237-281

Graham Smith, *The Casino of Pius IV*, Princeton, 1977

D. Borghese, ed., *La Casina di Pio IV in Vaticano*, a cura di D. Borghese, Turin, 2010

Robert Gaston, ed., *Pirro Ligorio, Artist and Antiquarian*, Cinisello Balsamo, 1988

C. Bragaglia Venuti, “L’antichità moralizzata di Pirro Ligorio nella Loggia di Pio IV,” in *Rivista di Storia della Chiesa in Italia*, 53, 1999, pp. 39-82

C. Bragaglia Venuti, “Per l’interpretazione dei cicli decorativi di Pio IV,” in *Programme et invention dans l’art de la Renaissance*, ed. M. Hochmann, Paris, 2008, pp. 109-12

*Gallery of Maps, Sala Bologna, Tower of the Winds*

Lucio Gambi, Antonio Pinelli, with Alvies Chiggiato et al., *La Galleria delle carte geografiche in Vaticano. The Gallery of Maps in the Vatican*, Modena, 1994

Lucio Gambi, *The Gallery of Maps in the Vatican*, New York, 1997

Nicola Courtright, *The Tower of the Winds in the Vatican Palace: Gregory XIII and the Art of Reform*, Cambridge, 1997

Robert Meadows-Rogers, “The Vatican Logge and their Culminating Decorations under Pius V and Gregory XIII: Decorative Innovation and Urban Planning before Sixtus V,” Ph.D. diss., University of North Carolina at Chapel Hill, 1996

Francesca Fiorani, *The Marvel of Maps: Art, Cartography and Politics in Renaissance Italy*, New Haven and London, 2005, pp.

Mark Rosen, *The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context*, Cambridge, 2015

M./Giulia Aurigemma, “Torre Pia in Vaticano. Architettura, decorazione, committenza, trasformazioni di tre cappelle vasariane,” in *Römisches Jahrbuch der Bibliotheca Hertziana,* 39, 2009/2010, pp. 65-163

*Sala Bologna*

Francesco Ceccarelli, Nadja Aksamija, *La sala Bologna nei Palazzi Vaticani. Architettura, cartografia e potere nell’età di Gregorio XIII*, Venice, 2011

*Vatican Gardens*

Alberti Campitelli, *The Vatican gardens: An Architectural and Horticultural History*, New York, 2009

*Vatican Museums: General*

Wolfgang Helbig, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom*, vol. 1, *Die Päpstlichen Sammlungen im Vatikan und Lateran*, Tübingen, 1963

Carlo Pietrangeli, *The Vatican Museums: Five Centuries of History*, trans. Peter Spring, Rome, 1993

*I Musei Vaticani nell’80o anniversario della firma dei patti lateranensi 1929-2009*, ed. Antonio Paolucci and Cristina Pantanella, Florence and Milan, 209

Arnold Nesselrath, “La Pinacoteca Vaticana,” in *I Musei Vaticani nell’80° anniversario della firma dei patti lateranensi 1929-2009*, ed. Antonio Paolucci and Cristina Pantanella, Florence and Milan, 2009, pp. 49-56

*The Museo Pio-Clementino*

Ennio/Quirino Visconti, *Il museo Pio-Clementino descritto da Giambattista Visconti Prefetto delle Antichità di Roma*, ed. Ludovico Mirri, 6 vols., Rome, 1782-92; vol. VII, ed. Gaspare Capparone, 1807

George McKee, “The Musée Français and the Musée Royal: A History of the Publication of an Album of Fine Engravings, with a Catalogue of Plates and Discussion of Similar Ventures,” Ph.D. diss., University of Chicago, 1981

Gianpaolo Consoli, *Il Museo Pio-Clementino. La scena dell’antico in Vaticano*, Rome, 1996

Paolo Liverani, et al., *Vaticano La Sala degli Animali nel Museo Pio-Clementino*, Milan, 2003

Guido Cornini and Claudia Lega, eds., *Precious Antiquities: The Profane Museum in the Time of Pius VI*, Vatican City, 2013

Jeffrey Collins, “The Gods’ Abode: Pius VI and the Invention of the Vatican Museum,” in Clare Hornsby, ed., *The Impact of Italy: The Grand Tour and Beyond*, London, 2000, pp. 171-92

Jeffrey Collins, *Papacy and Politics in Eighteenth-century Rome: Pius VI and the Arts*, Cambridge, 2004, “Ch. 4: The Gods’ Abode,” pp. 132-92

Jeffrey Collins, “Museo Pio-Clementino, Vatican City: Ideology and Aesthetics in the Age of the Grand Tour,” in Carole Paul, ed., *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early 19th-Century Europe*, Los Angeles, 2012, pp. 113-43

Paolo Liverani, “Dal Pio-Clementino al Braccio Nuovo,” in A. Milani, ed., *Pio VI Braschi e Pio VII Chiaramonti: Due pontifici cesenati nel bicentenario della campagna d’Italia* (1997), Bologna, 1998, pp. 27-41

Francesco Leone, “Tommaso Maria Conca al museo Pio-Clementino in Vaticano. La decorazione della Sala delle Muse (1782-1787), in Fernando Mazzocca, Gianni Venturi, eds., *Antonio Canova La cultura figurative e letteraria dei grandi centri italiani* (2001), 2 vols., Bassano de Grappa, 2005, 1, pp. 237-55 and pls. XXXIX-XLV

*Related Eighteenth-century Museums*

Carole Paul, M*aking a Prince’s Museum: Drawings for the Late-Eighteenth-Century Redecoration of the Villa Borghese* (ex. cat.), Los Angeles, 2000

Carole Paul, *The Borghese Collections and the Display of Art in the Age of the Grand Tour*, Aldershot and Burlington VT, 2008

Heather/Hyde Minor, *The Culture of Architecture in Enlightenment Rome*, University Park, PA, 2010, ch. 6, “The Capitoline Museum,” pp. 190-215

Francesco/Paolo Arata, *Il* secolo d’oro *del Museo Capitolino 1733-1838*, Rome, 2016

*Vatican Art in France under Napoleon*

M. Croze-Magnan, M. Simon-Célestin Croze-Magnan, *Le Musée français. Recueil complet des tableaux, statues et bas-reliefs, qui composent la collection nationale avec l’explication des sujets, et des discours historiques sur la peinture, la sculpture et la gravure*, 4 vols., Paris, 1803-09

Antoine-Chrysostome Quatremère de Quincy, *Lettres sur le préjudice qu’occasonneroient aux arts e à la science, le déplacement des monumens de l’art de l’Italie, le démembrement de ses écoles, et la spoliation de ses collections, galleries, musées*, etc., Rome, 1815

Ian Jenkins, “‘Gods without Altars’: The Belvedere in Paris,” in Matthias Winner, Bernard Andreae and Carlo Pietrangeli, eds., *Il Cortile delle Statue. Der Statuenhof des Belvedere im Vatikan* (1992), Mainz, 1998, pp. 459-69

Haskell and Penny, *Taste and the Antique*, “The Last Dispersals,” pp. 108-116

Dorothy/Mackay Quinn, “The Art Confiscations of the Napoleonic Wars,” in *The American Historical Review,* 50, 1945, pp. 437-460

Martin Rosenberg, “Raphael’s Transfiguration and Napoleon’s Cultural Politics,” *Eighteenth Century Studies*, 19, 1986, pp. 180-205

Christopher Johns, *Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe*, Berkeley, Los Angeles, London, 1998, ch. 7, pp. 171-94, “‘This Great Caravan of Stolen Goods’: Canova and the Repatriation of the Papal Collections from Paris in 1815”

Cathleen Honeiger, *The Afterlife of Raphael’s Paintings,* New York and Cambridge, 2011

Cathleen Hoeniger, T*he Afterlife of Raphael’s Paintings*, Cambridge, 2011, ch. 2: “The Reception of Raphael, with a Focus on the Vatican Stanze,” pp. 36-71; ch. 3: The History of Damage and Restoration to Raphael’s Stanze and the Restoration of the *Loggia of Psyche* in 1693-1695,” pp. 72-107

Cathleen Hoeniger, “The Art Requisitions by the French under Napoleon and the Detachment of Frescoes in Rome, with an Emphasis on Raphael” in *La restauration des oeuvres d’art en Europe entre 1789 et 1815: pratiques, transferts, enjeux. Actes du colloque international tenu à l’Université de Genève en octobre 2010*, ed. Noémie Étienne, in *CeROArt - Conservation, exposition, restauration d’objets d’arts* (on-line journal), 8, 2012, pp. 1-41

Thierry Lentz, “Napoleon, les Arts, la Politque,” in *Napoleon et le Louvre*, Paris, 2004

# Ernst Steinmann, *Der Kunstraub Napoleons*, ed.Yvonne Dohna with Christoph Roolf, Rome, 2007 http://edoc.biblhertz.it/editionen/steinmann/kunstraub/

*Vatican in the 20th Century*

*La nuova Pinacoteca Vaticana*, Vatican City, 1932

Barbara Jatta, ed., *1929-2009 Ottanta anni dello Stato della Città del Vaticano*, Vatican City, 2009

*General Humanism*

James Hankins, “The Popes and Humanism,” in *Rome Reborn: The Vatican Library and Renaisssance Culture* (ex. cat.), ed. Anthony Grafton, Washington, D.C., 1993, pp. 47-85

*Casts, Influence Worldwide, Copies*

Jan Zahle, “*Laocoön* in Scandinavia – Uses and Workshops 1587 onwards,” in *Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present*, ed. Rune Frederiksen and Eckart Marchand, Berlin and New York, 2010, pp. 143-61

*Vatican Library: Multi-volume history*

Antonio Manfredi, ed., *Le origini delle Biblioteca Vaticana tra Umanesimo e Rinascimento (1447-1543)*, Città del Vaticano, 2010

Massimo Ceresa, ed., *La Biblioteca Vaticana tra riforma cattolica, crescita delle collezioni e nuovo edificio (1535-1590)*, Città del Vaticano, 2012

Claudia Montuschi, ed., *La Vaticana nel Seicento (1590-1700): Una biblioteca di biblioteche*, Città del Vaticano, 2014

Nicoletta Mattioli Háry, *The Vatican Library and the Carnegie Endowment for International Peace : The History, Impact, and Influence of Their Collaboration, 1927-1947* (Studi e testi, 455), Città del Vaticano, 2009

*Older Vatican Library Bibliography*

Domenico Fontana, *Della trasportatione dell’obelisco vaticano*, Rome, 1590, ed. A. Carugo, Milan, 1978, I, pp. 82-98.

Angelo Rocca, *Bibliotheca Apostolica Vaticana*, Rome, 1591.

Angelo Rocca, *Chronhistoria De Apostolico Sacrario...*, Rome, 1605.

[Angelo Rocca], *Bibliotheca Angelica Litteratorum Litterarumq. Amatorum commoditati dicata Romae in Aedibus Augustinianis*, Rome, 1608.

Giovanni Mercati, *Per la storia della Biblioteca Apostolica, bibliotecario Cesare Baronio*, Perugia, 1910. (Estratto da: *Per Cesare Baronio. Scritti vari nel terzo centenario della sua morte*, Rome [1911], pp. 85-178.)

Jeanne Bignami Odier, with the collaboration of José Ruysschaert, *La bibliothèque vaticane de Sixte IV à Pie XI* (Studi e testi, 272), Città del Vaticano, 1973.

A. Dupront, “Art et Contre-Réforme: Les fresques de la Bibliothèque de Sixte-Quint,” *Mélanges d’archéologie et d’histoire de l’Ecole Française de Rome*, XLVIII, 1931, pp. 282-307

Jacob Hess, “Some Notes on Paintings in the Vatican Library,” *Kunstgeschichtliche Studien zu Renaissance und Barock*, Rome, 1967, pp. 163-79.

Jacob Hess, “La biblioteca Vaticana: storia della costruzione,” *Kunstgeschichtliche Studien zu Renaissance und Barock*, Rome, 1967, pp. 143-52.

Pierre Petitmengin, “Recherches sur l’organisation de la Bibliothèque Vaticane: l’époque des Ranaldi (1547-1645),” *Mélanges de l’École Française de Rome*, 75.2, 1963, pp. 561-628

Toby Yuen, “The ‘Bibliotheca Graeca’: Castagno, Alberti, and Ancient Sources,” *Burlington Magazine*, 112, 1970, pp. 725-736

Angela Böck, *Das Dekorationsprogramm des Lesesaals der Vatikanischen Bibliothek*, Ph.D. thesis: Schriften aus dem Institut für Kunstgeschichte der Universität München, Munich, 1988

Leonard Boyle, O.P. “Sixtus IV and the Vatican Library,” *Rome: Tradition, Innovation and Renewal* (conference Rome 1984), Victoria, B.C., 1991, pp. 65-73.

Nicholas Clark, *Melozzo da Forlì: Pictor Papalis*, London, 1990

Marcia Hall, “Sixtus V: A Program for the Decorum of Images,” *Arte Cristiana*, LXXXVI, 1998, pp. 41-48

*Books on Selected on Popes*

Anthony D’Elia, A *Sudden Terror: The Plot to Murder the Pope in Renaissance Rome*, Cambridge MA 2009

Christine Shaw, *Julius II The Warrior Pope*, Oxford and Cambridge MA, 1993, pb. 1996

David Kertzer, *The Pope and Mussolini: The Secret History of Pius XI and the Rise of Fascism in Europe*, New York, 2014

David Kertzer, *The Pope Who Would Be King: The Exile of Pius IX and the Emergence of Modern Europe*, New York, 2018