



Dear Friend and Supporter,

Welcome to the Winter 2017 Newsletter. I hope you have found your involvement with Venice in Peril rewarding this year. In terms of support and outcomes we are very pleased to have achieved funding for four projects and are enormously grateful to everyone who has played a part in this.

We would like to introduce you to two new projects here, each one offering the opportunity to understand different aspects of Venetian culture and history. If you can, please consider making a donation. We need to raise £16,500 to fund the conservation of a wonderful series of 20 travel sketchbooks by Ippolito Caffi, which were left to the city of Venice (with many of his paintings) by his widow Virginia Missana, after the artist's death at the Battle of Lissa in 1866.

We are delighted too that Timothy Wilson, Honorary Curator at the Ashmolean Museum, has written putting our other new project in context as he describes the importance of the Renaissance Maiolica Collection at the Museo Correr. There are 18 pieces in need of conservation which will cost £18,000.

We have lost some loyal friends this year which reminds us of the different episodes in the history of Venice in Peril Fund. We remember them, especially the outstanding historian Denis Mack Smith, Trustee and Patron.

Jonathan Keates
Chairman

Front cover, Figure in a gondola hat and, left, Soldiers and civilians, Venice 1849, from the 20 sketchbooks of Ippolito Caffi (1809-1866), Museo Correr. Photo: Matteo de Fina

NEW PROJECT

Sketchbooks of Ippolito Caffi at the Museo Correr

Among a fascinating range of new projects, Venice in Peril has adopted a set of sketchbooks by Ippolito Caffi (1809-1866) last of the great Venetian view painters in the tradition of Canaletto, Guardi and Bellotto. Born in the mountain town of Belluno, Caffi trained at Venice's Accademia di Belle Arti before moving to Rome, where he worked as a theatrical scene painter. Returning to Venice, he quickly made his reputation with prospects of the city which brilliantly captured its differing moods and changing light effects. Soon he could afford to travel further afield and set off for Naples to sail to Malta and Constantinople, visiting Athens en route. Trips to Alexandria and a journey down the Nile were followed by a tour of the Holy Land. Caffi's alert gaze registered memorable images of all these places, but he was eventually drawn homewards to Italy, then preparing to revolt against its despotic rulers in the cause of national unity.

In 1848 Caffi joined a regiment in his native Belluno to fight the Austrian forces struggling to regain control of the Veneto. Taken prisoner, he managed to escape to Venice, where he got married and took part in the city's heroic resistance to the Austrian siege. When the revolutionary government at last surrendered, his name was mistakenly added to a list of exiles and he spent ten years living in Genoa, Paris and Madrid. Many of Caffi's paintings from this period are tinged with a restless romanticism, their brushwork growing distinctly impressionistic. Finally, after being allowed to return to Venice, he joined the Italian navy in the 1866 war against Austria but was drowned when his ship was sunk during the Battle of Lissa in the Adriatic.

Caffi's works were showcased in a memorable recent exhibition at Museo Correr. Now Venice's Fondazione Musei Civici is undertaking the repair of 20 sketchbooks presented to the city in 1889 by his widow Virginia Missana. These are an enchanting mixture of watercolours, pen and wash drawings and pencil sketches, many of them made during the 1849 siege of Venice, mostly of human figures rather than buildings or townscapes, and often accompanied by the artist's wrily humorous comments. There are also glorious watercolour studies of plants and memories of the exotic characters he met on his Oriental journeys.

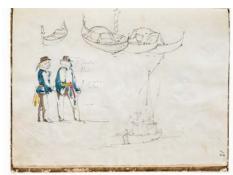
The treatment of these sketchbooks, totalling 1350 pages, will include work to the covers, bindings and stitching as well as paper conservation, full documentation and provision of protective storage. It is planned to show the sketchbooks in digital form as part of the Ippolito Caffi permanent display in the last room of the Royal Apartments in the Procuratie Vecchie.

The whole project celebrates an outstanding Venetian artist, too little known in Britain, and Venice in Peril is delighted to be involved with this enterprise.

Jonathan Keates

SUPPORT THE CONSERVATION OF THE TWENTY SKETCHBOOKS OF IPPOLITO CAFFI

It will cost £16,500 to conserve these sketchbooks. Please contact us to make a donation.







Three pages from the sketchbooks of Ippolito Caffi (1806-1866) Top left, Gondoliers, top right, Group on the Riva degli Schiavoni, Below, Puppet Show, Venice, Museo Correr Photo: Matteo de Fina

EXHIBITION REVIEW

Canova, Hayez, Cicognara: l'ultima gloria di Venezia Gallerie dell'Accademia, until 2nd April 2018

When the Venetian Republic fell to Napoleon in 1797 the city put up little resistance. The current exhibition at the Accademia, curated by Fernando Mazzocca, Paola Marini and Roberto de Feo, offers fascinating insight into the attempts to preserve dignity and identity in this period of turmoil. Focusing on three individuals - the president of the Venetian academy Leopoldo Cicognara (1767-1834), the sculptor Antonio Canova (1757-1822), and the painter Francesco Hayez (1791-1882) - the exhibition presents books, engravings, paintings and sculpture that chart the attempt to recover the city's cultural integrity in the first decades of the 19th century. The show is beautifully displayed in the newly refurbished rooms on the ground floor of the former church and convent of the Carità, restored with assistance from Venice in Peril Fund.

The period of political, economic, social and religious readjustment after 1797 left the whole community in shock. A deeply humiliating blow was the dispatch to Paris of the four bronze horses from the facade of San Marco, to be mounted triumphantly on top of the Arc de Triomphe du Caroussel in the Tuileries. After Napoleon's fortunes waned, the horses were eventually returned to Venice in 1815 and ceremonially reinstated on the Basilica. Meanwhile, the Venetian painter Francesco Hayez, aged just six at the fall of the Republic, spent the years 1807-17 studying in Rome. There he painted a vivid group portrait of Cicognara's family, a work that showed off his precocious talent.

After the Congress of Vienna, Venice fell under Austrian domination. One room

displays the magnificent artistic 'tribute' that was sent to Vienna to commemorate the Emperor's fourth marriage in 1817. As president of the Accademia, Cicognara selected and curated the works. These included a remarkable jewel-encrusted table and a masterpiece by Canova, who re-worked his marble portrait of Napoleon's sister for the purpose. Later dispersed, the tribute is here reunited for the first time.

Perhaps best known today for his books on Venetian sculpture and architecture, Cicognara emerges as a forceful defender of the city's artistic traditions. His personal account book gives an intriguing glimpse into his private life, listing theatre tickets, trips outside Venice, books and clothes. Even more poignant is a small painting of Canova receiving the last rites, surrounded by kneeling figures bearing candles, as if at the deathbed of a saint.

Hayez deserves to be far better known. Although he is often considered the last painter in the great Venetian tradition, his style diverged markedly from those of his immediate predecessors such as Tiepolo, Longhi and Guardi. His rich palette and smooth brushwork are both controlled and confident, with saturated colours and sumptuous, glowing surfaces. In his captivating early work *Rinaldo and Armida* he revealed his study of Titian and Raphael, but the warmth and lyricism are entirely his own.

A great painter, a great sculptor, a great scholar and a great story: Venice in Peril is proud to have supported this revelatory exhibition.

Deborah Howard





Francesco Hayez, Portrait of Leopoldo Cicognara and his family, with the colossal bust of Canova, 1816-17, oil on canvas, 143-188 cm, private collection, Venice

Francesco Hayez, Rinaldo and Armida, 1812-13, oil on canvas, 198 x 295 cm, Gallerie dell'Accademia

NEW PROJECT

Renaissance Maiolica at the Museo Correr

The painted tin-glaze pottery called in Italian and in English, maiolica, is one of the most vivid and revealing of Renaissance arts. Maiolica has retained unfaded the original colouring it had the day it came out of the potter's kiln, has brought down to us one of the largest bodies of secular and mythological subject matter in any branch of Renaissance painting, and was displayed and regularly used in Renaissance homes from the very grandest downwards: as such, it gives us a vivid finger on the pulse of Renaissance life like no other art form.

In the 18th and especially in the 19th century, maiolica, especially the type painted with narrative subjects which we know as istoriato, then often called 'Raphael ware', was avidly sought by collectors outside Italy. Although the British Museum curator A.W. Franks was exaggerating when in 1851 he reported to his Trustees that 'the whole of Italy has been so ransacked by foreign dealers that it is useless to expect any number of specimens to be discovered in that country', the most comprehensive collections in the world are now in London, Paris, Saint Petersburg, and New York.

The Museo Correr, the prime art museum of the Comune di Venezia, however, has, in the bequest of the Venetian patrician Teodoro Correr (1750-1830), one of the most beautiful as well as historic of the maiolica collections remaining in Italy. Its unique and special glory, unmatched by any museum in the world, is a miraculous set awaiting treatment

of seventeen plates, mainly on subjects from Ovid's Metamorphoses, made in Urbino about 1520-23 for an unknown client by Nicola da Urbino, 'the Raphael of maiolica-painting'; it is the most complete and loveliest of all Renaissance maiolica services.

The Correr maiolica, despite its fame, has been until recently something of a Cinderella, many of its best things long off display, but now admirable efforts, as part of the strategic Grande Correr project, are being made to do it justice. A catalogue by retired curator Caterina Marcantoni is being prepared for publication and the collection is being redisplayed. However, although maiolica does not fade, it can be broken and there is a pressing need for specialist conservation work on some damaged pieces. Recognizing the importance of the project and the quality of the material, Venice in Peril has taken on the urgent challenge of raising £18,000 for the conservation of the 18 pieces that need treatment so that they can go into the new display planned for the end of 2018.

Timothy Wilson Honorary Curator, Ashmolean Museum, Oxford

Top Right, Plate showing Orpheus playing to the animals by Nicola da Urbino, Urbino c1520-23, Museo Correr, [Cl. IV, no. 13], which is not part of the Venice in Peril project, with, around it, some of the 18 pieces of maiolica which are

SUPPORT THE CONSERVATION OF RENAISSANCE MAIOLICA

It will cost £18,000 to fund this project. Please contact us to make a donation.



















Obituary

Denis Mack Smith, who died on 11 July 2017, aged 97, was among the earliest trustees of Venice in Peril. By the time we were established, he had already made a reputation as one of Italy's foremost non-Italian historians, earning admiration among the country's own academic community for the clarity, precision and scholarship which defined his work. The enduringly controversial theme of the Risorgimento, Italy's 19th century struggle for unification, was his chosen field. With characteristic candour and persuasiveness, he set out to challenge the myths and orthodoxies accruing around this key episode in nation-building.

Self-taught in Italian, Denis read history at Cambridge, becoming a fellow of Peterhouse, before moving to Oxford and a senior research fellowship at All Souls. His *Italy: A Modern History* became a bestseller among Italians themselves, for whom his *Cavour and Garibaldi 1860: A Study in Political Conflict* had already destroyed an earlier national consensus regarding these two leaders. Subsequent biographies of both men displayed his skill in 'telling Italians what they did not want to hear', as a fellow historian observed.

Mack Smith put noses further out of joint when he turned to the Fascist era with two studies of Mussolini. His identification of the Duce as nothing better than a criminal opportunist sabotaged the selective and self-serving work of established experts in the period. Hugely respected for his overall achievement both in Italy and Britain, he was made a fellow of the British Academy, a CBE and a Grande Ufficiale dell'Ordine di Merito della Repubblica Italiana.

Modest, generous and engaging, he was a valued trustee of Venice in Peril, remembered for, among other things, his remarkable adaptability in shifting from British to Italian contexts and circumstances. The restrained Englishman easily turned into the lively and energetic inglese italianato as soon as one language gave place to another. We are grateful for his contribution to our work.

Jonathan Keates

IN MEMORY

Among longstanding supporters of Venice in Peril who have died in the course of 2017 are Patricia Drummond, who many will remember cut a strikingly elegant figure at many of our London events, Julian Wathen who, we hear, introduced each of his grandchildren to Venice, Cedric Sheppard, keen competitor in the early Vogalonga races of the 1970s and Alessio Altichieri, the former London correspondent of Corriere della Sera who died while walking in the Engadin this summer. Each of them had found a particular connection with Venice that continues to enrich the purpose with which Venice in Peril Fund undertakes its conservation work. We salute them all.

ANNOUNCEMENTS

and other news

RECENT PROJECT NEWS:

Codussi Staircase

The project to replace the crucial tie-rods anchoring the Codussi Staircase at the Scuola Grande di San Giovanni Evangelista, has been completed. Responding to a request for €15,000 Venice in Peril Fund was able to join forces with the Scuola to get these urgent works done. The Scuola is now preparing a full €1 million project.

S. Angelo Raffaele manuscripts

The target for this conservation project has now been reached and work will begin shortly on the Kyriale and Graduale books. Thank you to all those who supported the project.

MEMBERSHIP FOR 2018

From 1 January 2018, membership of Friends of Venice in Peril will rise to £60 per year individual (£100 joint) for payments by cheque and credit card. Standing orders which save administration costs will remain at £50 (£80 joint). We urge everyone who can, to set up a standing order as regular giving helps us to plan for the future.

ORDINE DELLA STELLA D'ITALIA

We are delighted to announce that Jonathan Keates, Chairman of Venice in Peril, has been made an Ufficiale dell'Ordine della Stella d'Italia for 30 years' championship of Italian culture, as writer, lecturer, broadcaster and, of course, as Chairman of Venice in Peril. He received the honour from His Excellency, Ambassador Terracciano in a ceremony in London.

TRUSTEES

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Deborah Howard
Jonathan Keates (Chairman)
Richard King (Hon Treasurer)
John Millerchip
Marina Morrisson Atwater
Sarah Quill
Jon Rayman
Tim Sanderson

We are looking for sponsorship for the newsletter and for the Venice in Peril Fund lecture series. Please contact us if you are interested.

SPRING 2018

Event series

24 JANUARY Charles 1 – and his Italian paintings

Sheila Hale

As the Royal Academy's exhibition 'Charles 1: King and Collector' opens, hear how the King's agents sought out Venetian works especially by Titian.

Sheila Hale, author of 'Titian - His Life'

19 FEBRUARY If Venice Dies

Salvatore Settis

Renowned academic, author and Chairman of the Louvre Scientific Council, Salvatore Settis looks at what the fragility of Venice means for us all. In his book presented tonight, he asks what Venice is worth and to whom it belongs, in a fiery blend of history and cultural analysis.

19 MARCH Henry James and Venice

Alan Hollinghurst

Alan Hollinghurst, Booker Prize Winner and author of 'The Sparsholt Affair', on how Henry James wrote about, and experienced, Venice, leaving us with some of the most luxuriant and evocative prose ever written about the city.

At the Society of Antiquaries, Burlington House, Piccadilly W1J 0BE Doors open 6.30, lecture at 6.45pm. £18 for Friends, £20 Others

24 APRIL

13th Kirker Spring Lecture in aid of Venice in Peril Fund at the Royal Geographical Society

The Food of Venice and the Lagoon

Russell Norman

Russell Norman, founder of Polpo Restaurants, shows how the culinary traditions of Venice are as important as its people and its stones.

At Royal Geographical Society, 1 Kensington Gore, London SW7 2AR Doors open 6pm, lecture begins 7pm. Ticket £20, includes a glass of prosecco before the lecture

All tickets available online: www.veniceinperil.org or telephone: 020 7736 6891

To find out more about our projects and how you can donate please contact Venice in Peril Fund, Hurlingham Studios, Ranelagh Gardens, London SW6 3PA +44 (0)20 7736 6891 info@veniceinperil.org www.veniceinperil.org Charity No. 262146