Autumn 2015 Lecture Series

All lectures will be held at the Society of Antiquaries, Burlington House, Piccadilly, W1J 0BN

Devises your at 6.30. Lectures begin at 7.30. Doors will be open after the lectures until 9.00. Tickets are details below. £3.00 for members and £5.00 for non-members except for the Ashley Clarke Memorial Lecture – £4.00 for members and £6.00 for non-members (to include a light reception).

21 SEPTEMBER

HEIKE ZECH, Senior Curator of the Rosalinde and Arthur Gilbert Collection at the Victoria and Albert Museum, ‘Vestian inscriptions in Victorian London: eternal pictures for a modern age’

22 OCTOBER

PETER FRANKOPAN, Senior Research Fellow at Worcester College, and Director of the Oxford Centre for Byzantine Research, Venice, the Adriatic and Asia Minor: connections across the Silk Roads

4 NOVEMBER

DONAL COOPER, Lecturer in Italian Renaissance at Cambridge University and a Fellow of Jesus College, ‘The Rebirth Revived: The Experience of Sacred Art in Renaissance Venice’

STUDY DAY

14 NOVEMBER

A lecture in the Archives room and the Print/Visual Studies Unit (PVU). This Study Day is in collaboration with the British Schools Society and the Institute of British Schools, June and will take place at the NAK from 11am until 12.30pm. Further details will be available nearer the time but if you would like to register your interest please contact us at info@veniceinperil.com

TICKETS FOR ALL THESE EVENTS ARE AVAILABLE ONLINE, BY POST AND BY TELEPHONE (SEE BELOW)

If you would like to know more about our projects or how you can donate, please contact us at:

THE VENICE IN PERIL FUND

The British Committee for the Preservation of Venice

Huddingston Studios, Bardsey Gardens, London SW4 8FB. Tel 020 7376 3489. E info@veniceinperil.org

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© Archive Photography Fund Museum of Venice
New Rooms at the Accademia Galleries: Palladio Wing project

Dear Friend and Supporter,

Venice in the eighteenth century was the pleasure capital of Europe. Metropolis of a state which had lost most of its power and influence, born on memories of its former greatness, it became a recreational focus for international tourists in search of entertainment, spectacles and indolence of the senses. When the young aristocrat in Alexander Pope's satirical mock-epic The Dunciad (1735) set off for Italy on the Grand Tour, he began long with La Serenissima:

...where art and nature join.

Amid the enticements of the carnival, the opera house and the gambling room, Grand Tourists found time to patronize some of the painters who sustained Venice’s reputation as an art city, encouraged by Britain’s resident consul Joseph Smith.

Amid the enticements of the carnival, the opera house and the gambling room, Grand Tourists found time to patronize some of the painters who sustained Venice’s reputation as an art city, encouraged by Britain’s resident consul Joseph Smith.

This Venice ‘even from abroad’ forms the theme of a new set of rooms to be opened by the Accademia Galleries, culminating in the so-called Tablini, one of the earliest works of Andrea Palladio. Part of his design, for the original monastery of Lateran Canonici, this elegant space became part of the Accademia de Belle Arti, which moved here in 1803. The Empire-style table and chair created for the Accademia by Giuseppe Bonani, around 1800, for its first president Leopold Corena are currently the subject of a Venice in Perl Fund conservation project. These and other exhibits will show the international reach of the nineteenth century Academicists as they built up the public gallery and their connections with the other European academies.

Now, reflecting this earlier collaboration, we have embarked on a joint project, with the Venice International Foundation to fund the final hang and fit out of these rooms in the Palladio wing, which will also accommodate works by Antonio Canova, including some earlier Venice in Perl Fund projects. The rooms will display paintings by artists particularly favoured and admired by Grand Tour patrons. Several such painters, Sebastiano Ricci, Jacob Amigoni and of course Canaletto himself, actually visited England and figure in country house collections, as Helen Ghosh reminded us in the Kissler lectures in May. Others, such as Francesco Guardi, preferred to remain in Venice, capturing the fugitive moods of the lagoon. In addition, we will be able to enjoy the freshness and subtle sketch of Rosalba Carriera’s pastel portraits, while dramatic portraits of eighteenth-century Venice, including senators, actors, musicians, foreign noblemen, clerics and children, together with a strikingly realistic self-portrait by the elderly artist.

We are very excited by the opportunity presented by this project, part of a major revival and expansion at the Accademia (reported in Summer 2014 Newsletter) and we hope that you will want to contribute to help us reach the £50,000 target. It forms another link in the long and valuable association between Britain and Venice, reaching well beyond the days when arts were riding the lion of the deeps and Corena was buying his Canalettos.

Jonathan Keith
Chairman of Venice in Perl Fund

---

Join us in raising £75,000 for the Palladio Wing Rooms

The Society of Dibitanti - originally founded in the 1970s by young men returning from the Grand Tour - has got the appeal underway with a generous donation. Please help us to reach our target by making a donation.

Further Information

- The seven rooms in the Palladio wing of the Accademia Galleries are due to open for the public in early 2017.
- The Venice International Foundation www.venicefoundation.org, with whom we have joined forces for this project, is one of the 26 private committees working in Venice. It focuses on working in support of the Venetian Museo Civico Veneto.

We would like to thank all our donors, especially those listed below and others who wish to remain anonymous for their generous support and commitment to the conservation work of Venice in Perl Fund in the last year.

Art Purvis and Alannah Purvis
Awareness Fund
Jeremy Brown
Vernon Burgess
California Community Fund
Jeff Caufield
Clark Mohney Trust
Anne Dowler
East Malvern Bowling Club
J. Paul Getty Charitable Trust
Nicholas and Judith Goodwin
Peter Goodwin
Cavin Graham
H.M. Saress Charitable Trust
Meadow Trust
Jonathan Keith
Kokos Holiday
Franco and Christine Kyle
Marina Morrison Newton
Viscount Norwich CVO
Estate of the late D.O. Dussman
Osborne Studio Gallery
Pizzale Espiro and the Venetiaana Fund
Lord Saress
Pedro Saress
The Society of Dibitanti

And the fine Art Society and Charles Beddingford for hosting our Friends’ Summer Party.
New Rooms at the Accademia Galleries: Palladio Wing project

DAR FRIIND AND SUPPORTER
Venice in the eighteenth century was the pleasure capital of Europe. Metropolis of a state which had lost most of its power and influence, being on the memories of its former grandeur; it became a recreational focus for international tourists in search of entertainment, spectacle and indulgence of the senses. When the young aristocrat in Alexandre Pope’s satirical mock-epic, The Dunciad (1728), set off for Italy on the Grand Tour, he began longest with La Serenissima:

...one where nature Venus keeps
And Cupid ride the wings of the poop;
Where, each of itinerants, the Aristotean main
Whips the smooth Euripus and ennui void.

Amid the enticements of the carnival, the opera house and the gambling room, Grand Tourists found time to patronize some of the painters who sustained Venice’s reputation as an art city, encouraged by Britain’s resident consul Joseph Smith.

This Venice ‘seen from abroad’, forms the theme of a new set of rooms to be opened by the Accademia Galleries, culminating in the so-called Tablino, one of the earliest works of Andrea Palladio. Part of his design, for the original monastery of Lateran Canons, this elegant space became part of the Accademia de Belle Arti, which moved here in 1829. The Empire style table and chair created for the Accademia by Giuseppe Boni, around 1830, for its first president Leonardo Cipriani are currently the subject of a Venice in Peril Fund conservation project. These and other exhibits will show the international reach of the nineteenth century Academicians as they built up the public gallery and their connections with the other European academies.

Now, reflecting this earlier collaboration, we have embarked on a joint project, with the Venice International Foundation (VIF) to fund the final hang and fit out of these rooms in the Palazzo wing, which will also accommodate works by Antonio Canova, including some earlier Venice in Peril fund projects. The rooms will display paintings by artists particularly favoured and admired by Grand Tour patrons. Several such painters, Sebastian Ricci, Jacob Amigoni and of course Canaletto himself, actually visited England and figure in country houses as eclectic, as Helen Ghosh reminded us in her lecture May this offer, otherwise, as Francesco Guardi, preferred to remain in Venice, capturing the fugitive moods of the garden. In addition, we will be able to enjoy the dexterity and subtlety of Rosalba Carriera’s pastel portraits, while dramatic scenes of eighteenth-century Venice, including senators, actresses, musicians, foreign noblemen, clerics and children, together with a strikingly pretty self-portrait by the elderly artist.

We are very excited by the opportunity presented by this project, part of a major rehang and expansion at the Accademia (reported in Summer 2014 Newsletter) and we hope that you will want to contribute to help us reach the £25,000 target. This targets another link in the long and valuable association between Britain and Venice, reaching well beyond the days when cupids were riding the lion of the deep and Consul Smith was buying his Canalettos.

JONATHAN KATES
Chairman of Venice in Peril Fund

Join us in raising £75,000 for the Palladio Wing Rooms

The Society of Dibattisti – originally founded in 1973 by young men returning from the Grand Tour – has got the appeal underway with a generous donation. Please help us to reach our target by making a donation.

FURTHER INFORMATION
• The seven rooms in the Palazzo wing of the Accademia Galleries are due to open to the public in late 2015.
• The Venice International Foundation www.venief.org, on whom we have joined forces for this project, is one of the 26 private committees working in Venice. It focuses on working in support of the foundations Musei Civici Veneziani.

We would like to thank all our donors, especially those listed below and others who wish to remain anonymous for their generous support and commitment to the conservation work of Venice in Peril Fund in the last year.

Art Pavilion at Abroad Awareness Fund
Jerzy Brow
Gene Bourgees
California Community Fund
Jill Caulfield
Clarke-Mehrsanis Trust
Anne Dower
Earl Maloy, Kingham Club
J. Paul Getty Charitable Trust
Nicholas and Judith Goodwin
Peter Goodwin
Gavin Graham
H.M. Saizen Charitable Trust
Medley Trust
Jonathan Kates
Kitcher Holidays
Franco and Christine Kyle
Marina Morrison Albanis
Vincenzo Nurmany CIV
Estate of the Late D. Ostmann
Osborne Studio Gallery
Pizzeria Emporio e Venetian Fund
Lord Sains
Peter Ston-Aviles
The Society of Dibattisti
And the Fine Art Society and Charles Woodbridge for hosting our Friends’ Summer Party

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THE VENICE ART FOUNDATION

NEWSPAPER SUMMER 2012
THE VENICE ART FOUNDATION
Winged Figure with Elephant: Some Questions Answered

As soon as the Winged Figure with Elephant was adopted in 2019 it attracted widespread interest and suggestions—from among friends of the fund, teachers and scholars. What did it symbolize and where did it come from? It was exciting to receive Monica de Vinny’s historical report on the statue, and alongside conservation treatment, which looked again at the iconography relating to the representation of the manta-ray. The mystery is still not entirely solved—because the figure is likely to be a new invention by someone drawing on a variety of cultural, literary and artistic sources possibly to create a new representation. She suggests that on stylized grounds the figure is probably by Cambiaso Albani (1755–1819) who came from a family of sculptors in Venice. She and her brother belonged to the entourage of the noble Guardi family and worked with Vincenzo Scamozzi sculpting garden statues at the Villa Barbaro in Maser and the Villa Corner at Castelfranco Veneto, it is attributed to them. The learning and literary interests of these patterns appear to have excised the rich potential of forms chosen to ornament their gardens. Gambiattista was responsible for the six mythological deities which the garden statues of the Villa Corner at Castelfranco Veneto, although their original provenance is unknown. Amongst his Venetian commissions were the famous marble caresses of the basalt at San Marco (sculpted in 1610 to replace the four figures that had fallen during an earthquake in 1511 and the same statues crowning the façades of San Giorgio Maggiore, as well as two angels and other figures inside the church. His early Mannerist style developed to become more fluid and early Baroque in character with naturalistic modeling and a substantial volume, which allowed for striking chiaroscuro light effects. He was the most distinguished artist in his family and died of the plague in 1640. The Winged Figure would appear to date included in the inventory of his belongings with the San Giorgio figures, which have the same richly rendered curling hair, beards on the sandal and swirling on the armur. The San Giorgio angels are even older, sharing the same vigorous movement, the emphatic counterpoints as well as the facial details, the spreading diapason, the inflexion and vivid naturalism of the fabrics and sleeve rever. Another close analog is provided by the angels in the relief of the Pala in the church of San Giorgio Maggiore. Vincenzo’s suggestion that the face of the Venus with Cupid at villa Fiesole, Attilio, is almost identical to our winged figure. Duccio Restauro’s detailed illustrated technical report described the three main challenges of the project: the wings and head, to inform the course of the project. Fuller technical details and illustrations are available on request.

New Projects for 2015–16: Music and the Museo Archaeologico

CHOR DODGE AT SAN MARCO

Visiting Venice in 1491, the divan, John Evelyn had his first encounter with opera, which he famously described as one of the most magnificent and extravagant displays the west of man can invent. The work performed that evening was by Giovanni Battista, whose sacred music forms part of the history of opera, and the setting was the Basilica of San Marco. The Archive of the Patriarchy of Venice recently identified eighteen important music manuscripts in the collection of the basilica, eleven of which were conserved last year with funding from Save Venice and the Swiss Committee. As a homage to the Renaissance and Baroque city’s vibrant musical life, Venice in Fundhoud is sponsoring conservation of seven of these precious scores at a cost of £1,000. They include works by Antonio Lotti, a major Venetian composer of the eighteenth century who befriended Napoleon and influenced them both. We hope to organize performances of some of the pieces contained in the scores once the conservation work is complete.

MUSEO ARCHEOLOGICO – BURSARY

A major opportunity to open up the Museo Archaeologico is under way and Venice in Fundhoud is providing a bursary which will enable Dr Giorgia Bonomo to reorder the museum’s deposits. She will be using a new methodology (ESG2), that she developed with the backing of KICCOOM and UNESCO. At the heart of the Museo Archaeologico is one of the oldest public museums in Europe, the Statuario Publico, given to the Republic by the Cimmaro family between 1533 and 1583. A few years ago Venice in Fundhoud financed three bursaries for the study of the acquisition of the collection, its display in Palazzo Cimmaro and its donation to the Republic. Links between the Museo Archaeologico and Palazzo Cimmaro will be reinforced as part of the reorganization.

Project Updates:

CATTEDRA CECCHINARI

In June the contract for the project to restore the Empire-style chair and table designed by Giuseppe Bonarelli for the President of the Accademia in 1760, was awarded to the Villan family of Luca Quaranta. It will be installed in the Salone and to the Hall of the Accademia Galleries.

VIV: MUSO MOLLUSC LIBRARY

ST GEORGE’S ANGELICO CHURCH

Restoration of the memorial door and doors can now go ahead. Contributions from Venice in Fundhoud; Venice city council the half built village of Ca’ Cannare and from supporters, particularly those who attend services when they are in Venice, have made it possible.

Venus with Cupid by G. Albani; Villa Fiesole Albato & Venice (documentation Giochi Cinematografici with Google Earth)

The biggest cracks can run down the right side of the elephant’s head while another affected the statue’s left shoulder and arm. These were related to the weight of these parts of the object. Throughout the project tests were carried out by the Laboratorio Analisi di Materia Material Analysis has been part of the University of Venice (UNIV) which worked with Doccia and Sepreganda to establish what happened to the object, and to inform the course of the project. Fuller technical details and illustrations are available on request.

A Venetian Trio at the National Trust:

2015 Kirker Lecture by Helen Ghosh

Helen Ghosh, Director General of the National Trust, has visited Venice over many years. For the Kirker Lecture in May she summarized here how she has picked up the fascinating and very different Venetian views of three people whose lives and tastes are reflected in houses new and old. She wanted to make a career for himself as a merchant in the early 19th century he worked for Conda Smith the collector and art agent for Canaletto, and commissioned two pictures from Canaletto on behalf of his uncle. These pictures are still at Canaletto’s house, where Samuel inherited in 1788 and where he built a library which includes Italian and especially Venetian books probably collected by Samuel. The next figure shown was William Bankes, of Kingston Lacy, Dorset, a pioneer Egyptologist and widely travelled collector who stayed with Byron in Venice in 1819. He was prevented from returning to England in the last 20 years of his life by fear of imprisonment, for homosexual activity. But he did not stop him from carrying out an extensive programme of decayed decorated decoration of his house Kingston Lacy; his collected paintings; including Tintoretto’s portrait of Nicola Zeno and a Tintoretto ceiling painting showing Apollo Crowing a Flock. But his knowledge and love of natural history and craftsmanship also led him to buy glazed leather wall coverings: a Venetian specialty and commission work in Italy, such as the renowned Dining Room doty-covered with subjects from Donatello’s High Altar in the basilica known as the Santo in Padua. He died in Venice in 1857.

The last of the trio was Teresa Mullan, whose mother was Venetian and whose father was the English artist William Mullan. From ticket and singer Sargent she grew up in Venice as part of the artistic expatriate community and lived in Palazzo Dei Canonici among artists such as Mima Sereni in Pala Toscana worked the End of the World, the First World War and married Thomas Newald, the Lord Mayor of Venice, in 1931 at St George’s Anglican Church in Venice. She played a major role in the city’s life, Attendant Park, Shakespeare undertaking repairs and conserving the collections. These included Largest collection of Italian and gold and jewellery acquired by an earlier Lord.Bernardi in China between 1605–1622. Happily for her Venice’s Venetian wedding dress and a blue and yellow Fortuny dress, in which she was painted by Ferdinand Gsell is still at Attingham. As a postscript to the lecture Helen added that Clendon Park in Surrey which suffered a devastating fire on April 13th was built by the Venetian architect Giacomo Leoni in the 17th to 18th centuries and salvaged off which other rooms lead is based on the Venetian plan. Venetian millefiori and a Jet of Venetian millefiori signs are among the furniture rescued. The National Trust has since announced that Clendon will be demolished in summer 2015. These stories give just a flavour of the variety of Venetian connections in UK collections. Look out for others when visiting National Trust properties. Its online collection database responds with over 2000 items to searches for Venice or Venetian.

WWW.NATIONALTRUSTCOLLECTIONS.ORG.UK
Winged Figure with Elephant: Some Questions Answered

As soon as the Winged Figure with Elephant was adopted in 2015 it attracted the interest and suggestions—from among friends of the fund, students and scholars—of what it symbolised and where did it come from? So it was exciting to receive Monica de Vincenzi’s historical report and alongside conservation treatment, which looked again at the iconography relating to its representation of the ethical mystery. The mystery is still not entirely solved because the figure is likely to be a new invention by someone drawing on a variety of literary and artistic sources possibly to create a new representation. She suggests that on stylistic grounds the figure is probably by Gambalda Alberoni (1679–1704), who came from a family of sculptors in Venice. In 1691, he and his brother helped to embellish the entrance of the noble Gualdo family and worked with Vincenzo Scamozzi sculpting statue for the basilica of San Marco including the figures of the Archangels. The figure was inspired by the paintings by Filippo Baldinucci of the Villa Balbi at Castello diolo, which was inspired by the gardens at the Villa Balbi at Marino and the Villa Cornaro at Castello. In Venice, it is attributed to them. The learning and literary interests of these patterns appear to have enriched the materials of figures chosen to ornament their gardens. Gambalda was responsible for the six mythological deities native to the gardens of the Balbi in Castello. Although their original provenance is unknown. Amongst his Venetian commissions were the two statues carved in alabaster of the basilia of San Marco (sculpted in 1688 to replace the four figures that had fallen during an earthquake in 1685 and the three statues crowning the facade of San Giorgio Maggiore, as well as two angels and other figures inside the church. His early Venetian style developed to become more fluid and early Baroque in character with natural modeling and substantial volume, which allowed for striking chiaroscuro light effects. He was the most distinguished artist in his family and dies of the plague in 1690. The Winged Figure would appear to date from the mid-17th century in the basis of its clothing with the San Marco figures, which have the same richly rendered curling hair. The finest on the sandals and covering on the armor. The San Giorgio angels are even older, sharing the same vigorous movement, the emphatic contrapposto as well as the facial details, the spreading dagger, the infinity and word carved on the small direction and sleeve reverse. Another clue indirectly is provided by the angels in the relief of the Pilch in the church of San Lorenzo in Venice by whom the Vinciotti suggests that the face of the Venus with Cupid at villa Fetti, Pietro, is almost identical to the one we see in Venice. Duccio Farinotti’s detailed illustrated technical report described the three main elements of the project, the wings and to inform the course of the project fuller technical details and illustrations are available on request.

New Projects for 2015-16: Music and the Museo Archaeologico

CHOR BODIES AT SAN MARCO

Visiting Venice in 1885, the diarist John Evelyn had his first encounter with opera, which he famously described as one of the most magnificent and enjoyable diversions the art of man can invent. The work performed that evening was by Giovanni Bottesini whose sacred music forms part of the heritage of the Basilica of San Marco. The Archdiocese of the Patriarchate of Venice recently identified eighteen important music manuscripts in the collection of the basilica, eleven of which were conservated last year with funding from San Marco and the Swiss Committee.

As a homage to the Renaissance and Baroque city’s vibrant musical life, Venice in Performance is sponsoring conservation of seven of these precious scores at a cost of 15,000. They include works by Antonio Vivaldi, a major Venetian composer of the eighteenth century who helped shape modern music and influenced them both. We hope to organize performances of some of the pieces contained in the book and once the conservation work is complete.

MUSEO ARCHEOLOGICO- BIBLIARY

A major strategy to open up the Museo Archeologico is under way and Venice in Peril’s fund a library which will enable Dr. Giorgio Bonacini to reorder the museum’s deposits. She will be using a new methodology (KEGLO), that she developed with the backing of ICCROM and UNESCO. At the heart of the Museo Archeologico is one of the oldest public museums in Europe, the Stabiane Palace, given to the University by the Gattamelata family between 1523 and 1527. A two-year project in Venice in Performance financed three baracks for the study of the acquisition of the collection, its display in Palazzo Cornaro and its donation on the Republic. Links between the Museo Archeologico and Palazzo Cornaro will be reinforced as part of the reorganisation.

Project Updates:

CATTEOLA CROCIGNA

In June the contract for the project to restore this Empire style town house and table designed by Giuseppe Bonarelli for the President of the Accademia in Venice in 1891 was awarded to the Villan family in Venezia. It will involve the tabu in the Ballroom wing of the Accademia Galleries.

WW: MISMOBIL DORES

ST GEORGE’S ANGULIC CHURCH

Restoration of the memorial bronze doors can now go ahead. Contributions from Venice in Performance and Venice in the City council, the Field Office of Culture and from supporters, particularly those who attend services when they are at Venice, have made it possible.

Venus with Cupid by G. Alvarez, Villa Fetti Albaro & Venice, Costanza image Google Art & Culture with (The Frick Collection)

Anguillina G. Albanese, S. Giorgio Maggiore © Monica de Vincenzi

The biggest cracks ran down the right side of the elephant’s head while another affected the statue’s left shoulder and arm. These were related to the weight of these parts of the object. Throughout the project tests were carried out by the Laboratory Analisi di Materiali Antichi (LAMMA) and experts at the University of Rome, which worked with the University of Venice RUA to ensure that the animals had been used and to inform the course of the project. Fuller technical details and illustrations are available on request.

A Venetian Trio at the National Trust: 2015 Kirker Lecture by Helen Ghosh

HELEN GHOSH, Director General of the National Trust, has visited Venice over many years. For the Kirker lecture in May—summarised here—she picked out the most fascinating and very different Venetian artists of these people whose lives and tastes are reflected in houses now owned by the National Trust. The first of these was Samuel Egerton, a second son from Italian family, who went to Venice to make a career for himself. As a merchant in the early 18th century. He was introduced to the Smiths the collector and art agent for Canaletto, and commissioned two pictures from Canaletto on behalf of his uncle. These pictures are still at the palace in which Samuel inherited in 1718 and where he built a library which includes Italian and specifically Venetian books probably collected by Samuel. The second figure chosen, was William Bankes, of Kingston Lacy, Dorset, a pioneer Egyptologist and a widely travelled collector who stayed with Byron in Venice in 1816. He was prevented from returning to England in the last 20 years of his life for fear of imprisonment, for homosexual activity. But did not sit him from carrying out an extensive programme of closely planned decoration of his house Kingston Lacy, the collection paintings, including Titian’s portrait of Niccolo Zeno and a Tintoretto ceiling painting showing Apollo Crowning a Poet, but his knowledge and love of natural history and craftsmanship also led him to buy glazed leather wall coverings—a Venetian specialty—and commission work in Italy, such as the bowing Shelling Room door damasks with subjects from Donatello’s High Altar in the basilica known as the Santo in Padua. He died in Venice in 1815.

The last of the trio was Teresa Mutton, whose mother was Venetian and whose father was the English artist William Mutton. She was a friend of the Romantic and Romantic artist, who grew up in Venice as part of the artistic expatriate community and lived in Palazzo Dalmazia Franchetti Campi, S Giovanni e Paolo. Teresa wrote about the Venetian front during the First World War and married Thomas Newall, but Lord Newall, was among the Venice University RUA, which worked with the Departamento de Asuntos de los Museos de Arquitectura y Urbanismo and to inform the course of the project. Fuller technical details and illustrations are available on request.

A poster for the lecture Helen added that Clandon Park in Surrey which suffered a devastating fire on April 29 was built by the architect Giacomo Quarenghi in the 1790s. It was sold to the National Trust and sold off after which other rooms lead is based on a Venetian plan, Venetian brocades and a set of Venetian brocades that were among the furniture recorded. The National Trust has since announced that Clandon will be sold in its current or parts.

These stories give just a flavour of the variety of Venetian connections in UK countries. Look out for others when visiting National Trust properties. Its online database collection responds with over 2000 items to a search for Venice or Venetian
New Projects for 2015-16: Music and the Museo Archaeologico

CHOR DODES AT SAN MARCO

Visiting Venice in 1495, the ducal John Evelyn had his first encounter with opera, which he famously described as one of the most magnificent and unexpected delights of his visit. The music he heard was performed at the wedding of the Serenissima, the statue of which still stands on the Campanile in St Marks square.

MUSEO ARCHEOLOGICO – BIBRARY

A major new opening at the Museo Archeologico is under way in Venice, with the renovation of the library, which will make the Venetian library one of the most important in the world.

Project Updates:

CATTEDRA CECCONATO

In 2015, the project for the extension to the Accademia in Venice was announced. This new wing will house a number of important works by Canova, including a bust of Napoleon.

WW: MISMOULDOORS

ST GEORGE’S ANGOLO CHURCH

Restoration of the memorial doors in Venice will continue in 2015. Contributions from Venice in Fund will ensure that the church’s historic doors are preserved for future generations.

A Venetian Trio at the National Trust:

Music 2015 Kirker Lecture at the National Trust

The lecture of the trio was Teresa Mullen, whose mother was Venetian and whose father was the English artist William Mullen. The trio, consisting of three violinists, played works by Canova, including a bust of Napoleon.

The last of the trio was Teresa Mullen, whose mother was Venetian and whose father was the English artist William Mullen. The trio, consisting of three violinists, played works by Canova, including a bust of Napoleon.
Winged Figure with Elephant: Some Questions Answered

As soon as the Winged Figure with Elephant was adopted in 2019, it attracted a lot of interest and suggestions from among friends of the fund, trustees and scholars. What did it symbolize and where did it come from? It was exciting to receive Monica de Vincenzi’s historical research and an initial outline alongside conservation treatment, which looked again at the iconography relating it to representations of historical figures. The mystery is still not entirely solved – because the figure is likely to be a new invention by someone drawing on a variety of literary and artistic sources possibly to create a new representation. She suggests that on stylistic grounds the figure is probably by Cambiaso Alabans (1732-1793) who came from a family of sculptors in Venice. His and his brother belonged to the entourage of the noble Guadì family and worked with Vincenzo Scamozzi sculpting garden statues for the Villa Scamozzi in Vicenza.

New Projects for 2015-16: Music and the Museo Archaeologico

CHOR DODES AT SAN MARCO
Visiting Venice in 1495, the dramatist John Froyn had his first encounter with opera, which he famously described as one of the most magnificent and exquisite displays of the art of man can invent. The work performed that evening was by Giovanni Rovetta whose sacred music forms part of the heritage of the Basilica of San Marco. The Archivio of the Patriarchate of Venice recently identified eighteen important music manuscripts in the collection of the basilica, eleven of which were conservators’ last year with funding from Save Venice and the Swiss Committee.

As a homage to the Renaissance and Baroque city’s vibrant musical life, Venice in Fund has been sponsoring conservation of seven of these precious scores at a cost of €3,500. They include works by Antonio Lotti, a major Venetian composer of the eighteenth century who befriended Vivaldi and influenced him both. We hope to organize performances of some of the pieces contained in the books once the conservation work is complete.

MUSEO ARCHEOLOGICO – BURSARY
A major strategy to open up the Museo Archaeologico is under way and Venice in Fund is to fund a bursary which will enable Dr. Giorgio Borsani to reorder the museum’s deposits. She will be using a new methodology (KEGOC), that she developed with the backing of ICCROM and UNESCO.

Cattedra Cecconaro
In June the contract for a project to restore the Empire style chair and table designed by Giuseppe Bonomi for the President of the Accademia in Venice was awarded to the Milan firm of Luca Quaranta. It will be installed in the Tableau in the hall of the Accademia Galleries.

Ww: MISMOULDO Doors
ST. GEORGE’s ANGLICAN CHURCH
Restoration of the memorial bronze doors can now go ahead. Contributions from Venice in Fund, Venice city council, the hallfields village of Calabria and from supporters, particularly those who attend services when they are in Venice, have made it possible.

VENICE WITH COPES
By S. Albani, Villa Foscari Aldobrandii & Venice, Tintoretto Gallerie Ca’ d’Oro, Aldobrandi 125/15 (Libri Antichi)

The biggest cracks ran down the right side of the eleventh-century head another affected the statuette’s shoulder and arm. These were related to the weight of these parts of the object.

The project text was carried out by the Laboratory of Material Analysis (Analisi Materiali) and the team was led by Paolo Ruffanato (University of Venice) with the advice of Simonetta Seri and to inform the course of the project, fuller technical details and illustrations are available on request.

A Venetian Trio at the National Trust: 2015 Kirkle Lecture by Helen Ghosh

Helen Ghosh, Director General of the National Trust, has visited Venice for many years. For the Kirkle Lecture in May the Trust summarised her - she picked up the Cumbria Award and was awarded the Cumbria Award. She is the first female to receive the award.

The last of the trio was a Terence Muller, whose mother was Venetian and whose English was the English artist. William McKinley, who had been a friend and supporter of the National Trust, died in 1875. His brother, who had been a friend of the National Trust, died in the same year. He was a great friend of Thomas Jefferson, who had been a friend of the National Trust.
Autumn 2015 Lecture Series

All lectures will be held at the Society of Antiquaries, Burlington House, Piccadilly, W1J 0BE. 

Doors open at 6.30, lecture begins at 7.00. Tickets are £8 for members and £10 for non-members to include a light refreshment and pre-lecture drinks available from the bar. 

21 SEPTEMBER

12 OCTOBER
PETER FRANKOPAN, Senior Research Fellow at Worcester College, and Director of the Oxford Centre for Byzantine Research, Venice: The Adriatic and Asia: connections across the Silk Roads.

3 NOVEMBER
DONAL COOPER, Lecturer in Italian Renaissance art at Cambridge University and a Fellow of Jesus College, ‘The Fruit Revived: The Experience of Sacred Art in Renaissance Venice’

STUDY DAY
14 NOVEMBER
A day in the兼顾 Archangel Michael (the Archangels' Holiday) Study Day in collaboration with the British School at Venice and the Accademia di San Michele, Venice and will take place at the SCA from 10am until 3pm. Further details will be available nearer the time but if you would like to register your interest please contact us at info@veniceinperil.com

Tickets for all these events are available online, by post and by telephone (see below)

For those who would like to know more about our projects or how you can support us please contact us at:

THE VENICE IN PERIL FUND
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Haddington Studios, Barbican Gardens, London NW4 4PH. Tel: 020 7796 1888. E: info@veniceinperil.org
Regisiation charity no: 308136

Lady Gisele Cull (Chair), Lady Sarah Onslow, Richard Platt, Jonathan Sinden, Dr. Tatiana Atanasova, Richard King (Hon. Treasurer), Deborah Whelan, John Wicksteed, Martin Mountjoy, Natalie, Sarah Quill, Ian Rayner

Cover © John Thomas (2008), installation of the Botticelli: A Renaissance Masterpiece exhibition, the British Museum, London.