

I Pisani Moretta Storia E Collezionismo

Two systems of timekeeping were in concurrent use in Venice between 1582 and 1797. Government documents conformed to the Venetian year (beginning 1 March), church documents to the papal year (from 1 January). Song and Season defines the many ways in which time was discussed, resolving a long-standing fuzziness imposed on studies of personnel, institutions, and cultural dynamics by dating conflicts. It is in this context that the standardization of timekeeping coincided with the collapse of the drama per musica and the rise of scripted comedy and the opera buffa. Selfridge-Field discloses fascinating relationships between the musical stage and the cultures it served, such as the residues of medieval liturgical feasts embedded in the theatrical year. Such associations were transmuted into lingering seasonal associations with specific dramatic genres. Interactions between culture and chronology thus operated on both general and specific levels. Both are fundamental to understanding the theatrical dynamics of the sixteenth to eighteenth centuries.

Bibliografia dell'arte veneta (2015). Appendice del n. 73/2016 della rivista omonima.
la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2015), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento.
Un modo per facilitare l'accesso a un ausilio fondamentale per gli studi.
Cities are shaped as much by a repertoire of buildings, works and objects, as by cultural institutions, ideas and interactions between forms and practices entangled in identity formations. This is particularly true when seen through a city as forceful and splendid as Venice. The essays in this volume investigate these connections between art and identity, through discussions of patronage, space and the dissemination of architectural models and knowledge in Venice, its territories and beyond. They celebrate Professor Deborah Howard’s leading role in fostering a historically grounded and interdisciplinary approach to the art and architecture of Venice. Based on an examination and re-interpretation of a wide range of archival material and primary sources, the contributing authors approach the notion of identity in its many guises: as self-representation, as strong sub-currents of spatial strategies, as visual and semantic discourses, and as political and imperial aspirations. Employing interdisciplinary modes of interpretation, these studies offer ground-breaking analyses of canonical sites and works of art, diverse groups of patrons, as well as the life and oeuvre of leading architects such as Jacopo Sansovino and Andrea Palladio. In so doing, they link together citizens and nobles, past and present, the real and the symbolic, space and sound, religion and power, the city and its parts, Venice and the Stato da Mar, the Serenissima and the Sublime Port.

Giambattista Tiepolo, 1696-1770 : Venice. Museum of Ca' Rezzonico, from September 5 to December 9, 1996 : The Metropolitan Museum of Art, New York. [from January 24 to April 27, 1997]

"Architecture, Art and Identity in Venice and its Territories, 1450?750 "

Science, Politics, and Society in Eighteenth-century Italy

A Literary Nun in Baroque Venice

Palladio

Venetica

I Pisani Moretta. Storia e collezionismoI pisani dal Banco e Morettastoria di due famiglie veneziane in eta moderna e delle loro vicende patrimoniali tra 1705 e 1836Italian Victualling Systems in the Early Modern Age, 16th to 18th CenturySpringer Nature
The Companion to Venetian History, 1400–1797 provides a single volume overview of the most recent developments. It is organized thematically and covers a range of topics including political culture, economy, religion, gender, art, literature, music, and the environment. Each chapter provides a broad but comprehensive historical and historiographical overview of the current state and future directions of research. This collection of essays on centuries of culture and politics is “likely to become a landmark in Venetian historiography” (The Historical Journal). Venice Reconsidered offers a dynamic portrait of Venice from the establishment of the Republic at the end of the thirteenth century to its fall to Napoleon in 1797. In contrast to earlier efforts to categorize Venice's politics as strictly republican and its society as rigidly tripartite and hierarchical, the scholars in this volume present a more fluid and complex interpretation of Venetian culture. Drawing on a variety of disciplines—history, art history, and musicology—these essays present innovative variants of the myth of Venice—that nearly inexhaustible repertoire of stories Venetians told about themselves.

Italian Victualling Systems in the Early Modern Age, 16th to 18th Century

Cento palazzi fra i più celebri di Venezia sul Canalgrande e nelle vie interne dei sestieri descritti quali monumenti d'arte e di storia dal nob

The Foundations of Power in the Venetian State

Architecture, Art and Identity in Venice and its Territories, 1450–1750

I pisani dal Banco e Moretta

1508–2008, il simposio del cinquecentenario

Famiglie

Lo scambio storiografico tra storici italiani e spagnoli è stato, anche nel passato, molto intenso, soprattutto per la compenetrazione delle vicende della Monarchia ispanica e dell'Italia preunitaria. Il volume non focalizza però la storiografia sull'Italia "spagnola", ma partendo dalla comune identità mediterranea di Spagna e Italia, mette a confronto gli studi più recenti su temi-chiave del dibattito storiografico europeo: il governo locale e le identità urbane, i consumi e gli stili di vita aristocratici, le frontiere, il controllo delle coscienze, la circolazione dei libri e dei saperi, la storia di genere. Se ciascuno dei saggi qui pubblicati è un utile strumento di aggiornamento bibliografico e di rassegna, nell'insieme dal volume risulta un quadro vivace che mostra intersezioni e specificità di esperienze di ricerca che hanno portato nuovi elementi di conoscenza storica alla difficile transizione alla modernità dei due paesi.

Guido Beltrami provides insightful historical and architectural references to this extravagant photographic survey. “With an introduction by architectural historian Howard Burns and a comprehensive bibliography of works on Palladio edited by Almut Goldhahn, this beautifully written and sumptuously illustrated compendium is a must for architectural enthusiasts and historians alike.”--BOOK JACKET.

In late sixteenth-century Venice, nearly 60 percent of all patrician women joined convents, and only a minority of these women did so voluntarily. In trying to explain why unprecedented numbers of patrician women did not marry, historians have claimed that dowries became too expensive. However, Jutta Gisela Sperling debunks this myth and argues that the rise of forced vocations happened within the context of aristocratic culture and society. Sperling explains how women were not allowed to marry beneath their social status while men could, especially if their brides were wealthy. Faced with a shortage of suitable partners, patrician women were forced to offer themselves as "a gift not only to God, but to their fatherland," as Patriarch Giovanni Tiepolo told the Senate of Venice in 1619. Noting the declining birth rate among patrician women, Sperling explores the paradox of a marriage system that preserved the nobility at the price of its physical extinction. And on a more individual level, she tells the fascinating stories of these women. Some became scholars or advocates of women's rights, some took lovers, and others escaped only to survive as servants, prostitutes, or thieves.

A Companion to Venetian History, 1400-1797

Convents and the Body Politic in Late Renaissance Venice

Atti

Andrea Palladio

Storia di Venezia: L'ultima fase della Serenissima

Spagna e Italia in Età moderna: storiografie a confronto

Classe di scienze morali, lettere ed arti

This book illustrates the complexity and variety of victualling systems in early modern Italy. For a long time, the historiography of urban provisioning systems in late medieval and early modern times featured a conceptual opposition between victualling administration and the market. In this book, on the contrary, the term 'victualling system' (sistema annonario) is employed according to its historical usage. It evolved typically in urban contexts, for the procurement and distribution of the goods essential for the daily life of common people. According to this definition, specifically, a victualling system included also the market, as one of the different channels for the procurement and distribution of goods. What characterises the Italian case in the European context are both the earliness of these instituions and the fact that these factors determined the great variety and complexity of the solutions adopted. In order to show these features, the analysis focuses on four central issues: the configuration of systems, institutional pragmatism and variety, articulation of circuits, and plurality of actors. The seven relevant case-studies included in this book, all based on direct archival research, cover a wide range of geographical contexts: the peninsula and include both large-sized cities (Milan and Rome), medium-sized cities (Bergamo, Vicenza, and Ferrara), and entre regions (the March of Ancona, and Sicily). This allows the reader to appreciate regional and local differences in detail, making this book of interest for academics and scholars in economic, social, and urban history.

From 1637 to the middle of the eighteenth century, Venice was the world center for operatic activity. No exact chronology of the Venetian stage during this period has previously existed in any language. This reference work, the culmination of two decades of research throughout Europe, provides a secure ordering of 900 operas and 650 related works from the period 1660 to 1760. Derived from a variety of sources, Chronology provides a wealth of new information on about 1500 works. Each entry in this production-based survey provides not only perfunctory reference information but also a synopsis of the text, eyewitness accounts, and pointers to surviving musical scores. What emerges, in addition to secure dates, is a profusion of new information about events, personalities, patronage, and the response of the public to the operas. Supplements provide basic information in Venetian history for music, drama, and theater scholars who are not specialists in Italian studies.

With the Paduan playwright Angelo Beolco, aka Ruzante, as a focal point, this book sheds new light on his oeuvre and times - and on Venetian patrician interest in him - by embedding the Venetian aspects of his life within the monumental changes taking place in fifteenth- and sixteenth-century Venice, politically, economically, socially, and artistically. In a study of patronage in the broadest sense, information, and by reading the previously unpublished primary sources against each other, she uncovers remarkable and heretofore unsuspected coincidences and connections. She documents the well-known links between the increasingly fruitless trade to the north and the need for new investments in land (re)gained by Venice on the mainland, links between problems of governance and politics and the political and economic situation of the Venetian Republic, and between the political and social tensions that lay behind the presence of many high-ranking government officials at a scandalous 1525 Ruzante performance. It also draws on these and materials concerning previous generations of the Beolco family and Venetian patricians to provide an entirely new picture of Beolco's relationships with his Venetian supporters. The third chapter analyzes an important Venetian literary work by a Venetian copyist had remained unknown and whose contents have been little studied. The identity of the copyist, a central figure in the worlds of theatrical and historical and, now, literary writing in early sixteenth century Venice, is clarified and the works in the manuscript connected to the cultural worlds of Venice, Padua and Rome.

Biodiversità, diritti e culture dal medioevo al nostro tempo

I Pisani Moretta. Storia e collezionismo

The Complete Illustrated Works

storia di due famiglie veneziane in eta moderna e delle loro vicende patrimoniali tra 1705 e 1836

Song and Season

Produzione e commercio alimentare a Milano tra Cinque e Seicento

Includes in each vol.
Bibliografia dell'Università di Padova, edited by L. Rossetti, which continues Saggio di bibliografia dello Studio di Padova, by A. Favaro.

This volume an international team of scholars builds up a comprehensive analysis of the fiscal history of Europe over six centuries. It forms a fundamental starting-point for an understanding of the distinctiveness of the emerging European states, and highlights the issue of fiscal power as an essential prerequisite for the development of the modern state. The study underlines the importance of technical developments by Tiepolo, its capacity to support large-scale construction, and, however imperfect the techniques, the greater detail and sophistication of accounting practice towards the end of the period. New taxes had been developed, new wealth had been tapped, new mechanisms of enforcement had been established. In general, these developments were made in western Europe; the lack of progress in some fiscal systems, especially those in eastern Europe, is an issue of historical importance in its own right and lends particular significance to the chapters on Poland and Russia. By the eighteenth century 'mountains of debt' and high debt-revenue ratios had become the norm in western Europe, yet in the east only Russia was able to adapt to the western model by 1815. The capacity of governments to borrow, and the interaction of the constraints on borrowing and the power to tax had become the real test of the fiscal powers of the 'modern state' by 1800-15.

It sets banking—and panics—in the context of more generalized and recurrent crises involving territorial wars, competition for markets, and debates over interest rates and the question of usury.

Commerce, Peace, and the Arts in Renaissance Venice

A New Chronology of Venetian Opera and Related Genres, 1660-1760

The History and Civilization of an Italian City-State, 1297-1797

Monsters and Borders in the Early Modern Imagination

Con Palladio

Quaderni per la storia dell'Università di Padova

The Lion's Share

Una applicazione a Palladio, alla sua vita, alla sua poetica, che è il frutto di oltre mezzo secolo di studi e dipana il filo rosso di una tensione esegetica di sistematico dissenso e contrasto rispetto agli approcci interpretativi correnti, perlopiù di matrice anglosassone. Lionello Puppi scarta rispetto alle cavillosità ostinate su questioni neutrali di provenienza filologica, e si concentra su alcune ipotesi di lettura condotti alla luce di una improbabile "eredità" accumulata nell'ignoranza delle architetture vere, e basati sull'uso spregiudicato dei modelli grafici che troviamo nelle pagine dei Quattro Libri dell'Architettura, che han come effetto l'azzeramento di qualsivoglia riferimento alla vita attiva di Palladio, e la riduzione dell'illustrazione su carta delle opere più significative ad astratti modelli grafici bidimensionali, come costellazione di un esemplare universo architettonico originato da "naturale inclinazione"; e così i modelli si sovrappongono alla realtà delle fabbriche, annullandone ogni valore, anche stilistico e formale, ed epurando la loro verità materiale, di esiti scaturiti dal sofferto confronto tra progetto, cantiere, ragioni del sito e del committente. In Palladio è certo attiva la consapevolezza della sovrana dignità scientifica dell'architettura e vivo e ineludibile è il confronto con il mondo classico, ma in questa nuova monografia Puppi fa giustizia di qualsiasi nozione di "classicismo". La visione spaziale di Andrea scaturisce, piuttosto, dal rifiuto di ogni dogmatismo dottrinale, dai rigetti dell'obbedienza alla logica costruttiva ispirata alla ricerca di cadenze proporzionali e di impaginazione prospettica proprie della cultura tosc-romana. Le coordinate entro cui si scrivono le opere di Palladio maturano sul fondamento anticlassico del gusto tardoromano, con la sua visione ottica e pittorica. Nel contesto di quel peculiare momento storico e socio-politico, stare Con Palladio significa mettersi nella sua prospettiva, che è diretta esperienza e cognizione, e insieme scoperta, di uno "spazio veneto": la traduzione in veneto del Rinascimento.

Ragazze che provano a forzare la mano ai loro corteggiatori, concedendosi per affrettare le nozze, fidanzati che si fanno sorprendere in flagrante concubinaaggio per sposarsi con minori formalità, uomini e donne che - lontani dai rispettivi coniugi - contraggono un nuovo matrimonio, cugini primi che cercano di sottrarsi all'impedimento canonico alle nozze: anche in età moderna e nonostante gli sforzi della Chiesa, i rapporti di coppia assumono configurazioni variabili, non ascrivibili a un unico modello di matrimonio o di convivenza. Del resto la famiglia, come la parentela, è un'entità complessa, frutto mutevole del diverso rilievo - sociale, legale e affettivo - di volta in volta attribuito ad alcuni legami. Legami che si costruiscono anche attraverso la circolazione di risorse e di cose, e la saggia gestione e trasmissione dei beni è anzi una delle maggiori preoccupazioni di uomini e donne di età moderna. Di queste azioni e aspirazioni i saggi raccolti in questo libro cercano di dar conto, coniugando la ricerca d'archivio con la lettura della trattatistica, lo studio dei comportamenti con quello delle elaborazioni culturali e delle giustificazioni ideologiche.

Inspired by Deborah Howard’s leading role in fostering a historically grounded and interdisciplinary approach to the art and architecture of Venice, the essays here examine the connections and rapports between art and identity through the discussion of patronage, space (domestic and ecclesiastical), and dissemination of architectural knowledge as well as models within Venice, its territories and beyond. Ruzante and the Empire at Center Stage

Primo Incontro Internazionale Identità mediterranea: Spagna e Italia in una prospettiva comparativa (secoli XVI-XVIII) / Identidades mediterráneas: España e Italia en perspectiva comparativa (siglos XVI-XVIII)

Arte Veneta 73

Il bosco

Family and Public Life in Brescia, 1580-1650

Arcangela Tarabotti

Archivio veneto

This is the most in-depth analysis of inequality and social polarization ever attempted for a preindustrial society. Using data from the archives of the Venetian Terraferma, and compared with information available for elsewhere in Europe, Guido Alfani and Matteo Di Tullio demonstrate that the rise of the fiscal-military state served to increase economic inequality in the early modern period. Preindustrial fiscal systems tended to be regressive in nature, and increased post-tax inequality compared to pre-tax - in contrast to what we would assume is the case in contemporary societies. This led to greater and greater disparities in wealth, which were made worse still as taxes were collected almost entirely to fund war and defence rather than social welfare. Though focused on Old Regime Europe, Alfani and Di Tullio's findings speak to contemporary debates about the roots of inequality and social stratification.

Published in conjunction with an exhibit which opened in Venice in 1996 and at the Metropolitan Museum of Art in New York during the first part of 1997. The exhibit organizers aimed to show Tiepolo as one of the presiding geniuses of the European imagination. In essays and entries on every work shown, the text illuminates his formation; his mastery of mythological and poetic subjects; his religious pictures; his excursions into portraiture and studies of ideal heads; and the process by which he proceeded from initial ideas—small-scale sketches—to large canvases and frescoes. Beautifully produced, the volume makes a stunning impact, and will have to suffice for those who can't make it to the exhibit itself. Distributed by Abrams, 10x12"Annotation copyrighted by Book News, Inc., Portland, OR

This edited collection explores the axis where monstrosity and borderlands meet to reflect the tensions, apprehensions, and excitement over the radical changes of the early modern era. The book investigates the monstrous as it acts in liminal spaces in the Renaissance and the era of Enlightenment. Zones of interaction include chronological change – from the early New World encounters through the seventeenth century – and cultural and scientific changes, in the margins between national boundaries, and also cultural and intellectual boundaries.

Inequality and the Rise of the Fiscal State in Preindustrial Europe

The Giornale De' Letterati D'Italia and Its World

La famiglia nell'economia europea secoli XIII–XVIII. The Economic Role of the Family in the European Economy from the 13th to the 18th Centuries

Essays in Honour of Deborah Howard

storia di due famiglia veneziane in età moderna e delle loro vicende patrimoniali tra 1705 e 1806

The Venetian Money Market

Circolazione di beni, circuiti di affetti in età moderna

This book focuses on the behavior of the ruling families of Brescia, a rich and strategically vital city under Venetian rule, during the late sixteenth and early seventeenth century. The first part of the book conceptualizes the civic leadership of Brescia, with a profile of its origins and a brief history of the process of aristocratization. Further, it examines the relationship between family structure and the local socio-political structures. Size, wealth, education, and marriage ties were all pivotal factors which helped determine the family's position in public life. Its strength rested ultimately on its continuity over time. Women and women's property are given careful attention. The second part places the Brescian elite within the Venetian state. Besides controlling urban political institutions, the Brescians held strong economic links with the surrounding countryside, the basis of their power, and they enjoyed ample authority in the rural communities subject to the city. 1611.6

The first biography of the Jewish poet and polemicist Sarra Copia Sulam situates her in the tradition of women's writing in Venice and explores her rise and fall as a public intellectual in the tumultuous world of the city's presses.

Del piacere della virtù

Nutrire la città. Produzione e commercio alimentare a Milano tra Cinque e Seicento

Produzione e commercio della carta e del libro secc. XIII-XVIII

società e politica in Veneto tra Sette e Ottocento

Cento palazzi fra i più celebri di Venezia sul Canalgrande e nelle vie interne dei Sestieri descritti quali monumenti d'arte e di storia

Donne sulla scena pubblica

Sarra Copia Sulam

Attraverso i secoli il bosco appare come una metafora del pianeta terra: è fonte di risorse apparentemente inesauribili per la vita delle specie animali e vegetali e l'azione dell'uomo ne ha profondamente modificato le caratteristiche. Dai tempi più remoti ad oggi, il bosco ha avuto un'influenza sulla cultura e l'immaginario collettivo, ha favorito complesse organizzazioni sociali, con le loro normative, e intorno a esso sono fiorite elaborazioni letterarie e raffinate costruzioni linguistiche. Questo libro indaga molti di questi aspetti, ma si pone anche nella prospettiva di restituire qualcosa: esplorare il bosco nel passato significa oggi cercare di offrire creativamente un contributo ad una sua rigenerazione nel tempo presente.

A Jewish Salonnière and the Press in Counter-Reformation Venice

I Pisani Dal Banco e Moreta

Banks, Panics, and the Public Debt, 1200-1500

Science, Culture, and Theatrical Time in Early Modern Venice

Venice Reconsidered

Paolo Venonese, Alessandro Magno e il patriarcato veneziano

ati della "Venezianissima Settimana di studi" 15-20-aprile 1991