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# Vivaldi’s Maternal Heritage

Tracing the history of the Vivaldis and the Calicchios prior to 1678 has never been a simple matter. Syntheses of information from various sources have been offered by many biographers, and in recent years a startling number of “new” biographies have appeared, both in print and online, with an absence of new information but a new liberty of interpretation that sometimes borders on fiction. The component parts of these syntheses can usually be investigated when the publications are on paper, but when information is borrowed and reinterpreted over and over, the trail for verification can become tenuous. This is the case with a website devoted to the life of Camillo Calicchio, the composer’s maternal grandfather, on a website in his natal city, Pomarico, claims that Camilla Calicchio (Antonio Vivaldi’s mother) instilled a love of music in her son by singing him lullabies.[[1]](#footnote-1) As new undertows lie in wait of the unwary, the industrious research of Micky White has brought to light certain intrigues from before the birth of Antonio that raise new questions about his forebears. In the following narrative, one of these loose ends is placed in the context of other information about Vivaldi’s maternal line. These other sources draw on other unreported archival documents, parochial and curial records to present a fuller picture of the composer’s maternal lineage. The more exciting interpretation that can be finessed from this amalgam is a refined view of Vivaldi’s moral and intellectual heritage.

The central focus is Vivaldi’s maternal grandmother, Giovanna Temporini. It is ironic that she could exert an enduring influence on the Vivaldi family, because she died before Vivaldi or any of his siblings was born. We begin with her first husband, Camillo Calicchio.

## 1. Camillo Calicchio

What little we know about Giovanni Camillo Calicchio (*c*. 1628-after 1653) comes from his *stato liberto* (Appendix, Documents 1a, 1b, 1c), the proof of unencumbered bachelorhood that was required by the Curia to authorize any marriage. By Venetian standards, Calicchio was a foreigner: he came from the Regno di Napoli, more specifically the town of Pomarico and the province of Basilicata. In order to marry a Venetian, he had to prove first that he was worthy to be married in the Church (this was required of all prospective grooms) but also that he was worthy to marry a Venetian.[[2]](#footnote-2) This double burden produced two sets of certifications.

Camillo Calicchio,[[3]](#footnote-3) the son of the late Gioseppe, must have arrived in Venice around the start of the year 1650, since he had been resident there, in the parish of Sant’Agnese, for about ten months when, in October of the same year, he submitted his papers to the Curia. For six months prior to his arrival in Venice he was “at school,” not in Pomarico but instead in Fasano (Puglia). He was accompanied on his travels by an uncle, Francesco de Rossi, who may have been the brother of his mother, Catterina de’ Rossi).[[4]](#footnote-4) One of the testimonials provided in Venice to verify a lack of impediments to his marriage came from a priest in Fasano named Francesco Antonio Goliolo (1a). The other came from Francesco Paolo Farizza, who also came from Pomarico but, like Goliolo, was now living in Venice on the Campo Santa Maria Formosa (1b). They provide simple accounts that are very similar but not very informative. We are not told what occupation Gioseppe Calicchio pursued, though it is clear from the identities of the other signatories that he was a man of relatively high standing in the community. The applicant does not appear to have had siblings. It cannot be ascertained whether either parent was living. (There is no hint in either as to why Calicchio would have wished to relocate to Venice. No information of a later date hints at an enticing opportunity or an earlier personal connection, though the existence of contacts in Venice may have encouraged him.) On 4 October 1650 Calicchio’s age was given by both witnesses as “about 22 years old.”

The testimonies of the two witnesses were bolstered by a letter of praise prepared by four elected councilors of the University of Pomarico who, together with Leonardo d’Alessandro, the mayor, signed it on 26 May 1650. The four councilors (Gio. Battista Cattaldi, Carmelo Falso, Francesco de Leonardis, and Costantino Gorritio) attest to the young Calicchio’s character and social condition (1c). The letter was embossed with the city seal (only bits of the red wax still adhere, but the its imprint is stencilled onto the paper). The mayor signed with an X, the others with cursive versions of their names. The testimonial goes so far as to inform us that Calicchio had selected Giovanna Temporini to be his bride within four months of his arrival in Venice. This would mean that they had met (or that he had made some third-party arrangement) by Easter 1650.

Camillo Calichio and Giovanna Temporini were duly married in the church of Sant’Agnese[[5]](#footnote-5) in Dorsoduro on 12 October (a Wednesday) in 1650. The essential facts of the *stato libero* are repeated verbatim in the marriage entry, but new witnesses were provided. They were now Paolo Antonio Miani (occupation unknown, from the parish of San Samuele) and Andrea Balbi, a barber from the local parish. The text reads

*Adi 12 ottobre 1650*

*Doppo le tre solite pubblicazioni in tre giorni festivi come appar nel libro delle stride fu contrato matr*[imon]*io per il R*[evern]*do Sr. D. Vidal Bognolo Piovan et suo, tra la sig*[*no*]*raZanetta fia del S*[igno]*r Andrea Temporin con il S*[igno]*r Camillo q*[uondam] *Isepo Calichi di Regno di Napoli tutti doi della nostra contrà, et poi subbito sposati li sop*[radet]*ti nella nostra Chiesa per il sop*[radet]*to S*[igno]*r Piovan, alla presenza dell’Ill*[usstrissi]*mo S*[igno]*r Paolo Ant*[onio] *Miani fu de S*[igno]*r Jacomo della Contrà di S*[an] *Samuel et di ms.* [messer?] *Andrea Balbi Barbier della nostra contrà, osservato prima tutti li ordini del Sacro Concilio di Trento, et sinodali.[[6]](#footnote-6)*

In addition to registering the event, a further note reaffirming Calicchio’s religious qualifications for entering into this marriage is provided separately. The priest Giovanni Battista Prelli, a canon of San Marco and *piovano* of the church of San Vio (also in Dursoduro) gave Calicchio absolution on 6 October.[[7]](#footnote-7)

Of Calicchio’s life in Venice from this date forward we know very little, apart from the fact that he worked as a tailor. He fathered two children—Salvatore Anzolo (24 September 1651) and Camilla Cattarina (24 December 1653). His son was baptized in the church of San Canciano [AB: S Gio Novo] on 2 October 1651.[[8]](#footnote-9) Camilla was baptized in the church of Sant’Antonin on 29 December 1653, five days after her birth.[[9]](#footnote-10) Her baptismal entry in the parish register (Figure 1) reads

*Adì 29 Xmbre 1653*

*Camilla e Cattarina fig[li]a del S[igno]r Camillo del q[uondam] Iseppo Calicchio Sartor, et della S[ign or]a Zanetta sua Consorte nata a dì 24 del corre[n]te fù battezzato da me Piovan contras[critt]o [contrafirmato?] Comp[rador]e s[er] Z[an] Batt[ist]a Zaccabeati tentor stà à S. Zuane Bragora q*[uondam] *Troilo.[[10]](#footnote-11)*

Subsequent to the birth of Camilla Cattarina, Camillo’s presence becomes impossible to follow. His name does not appear in the (infrequently compiled) records of the tailors’ guild or in Venetian property rolls. No further rites of passage are recorded in the archives of San Giovanni in Bragora, in those of the surrounding parishes (San Maria Nova, San Giovanni Novo, Sant’Antonin, San Canciano). Not does any note of his death occur in the records of his original parish, Sant’Agnese.[[11]](#footnote-12)

Camillo’s son Salvatore was living in 1676 and may have lived for decades longer. Nothing is known of his occupation, spouse (if any), or children (if any). The only thing that is conspicuous is a lapse of evidence that the relationship between brother and sister was in any way close. It is possible that when Giovanna was widowed (as she evidently was), Salvatore was already old enough (he would have to have reached the age of 10 or more), or eventually became old enoiugh, to be apprenticed to a master of some trade (not necessarily tailoring). He would then have lived in the master’s house for many years. There is no evidence of his presence in Giovanna’s next home.

## 2. Giovanna Temporini (I)

The reasons why information about Vivaldi’s maternal grandmother, Giovanna Temporini, has been elusive is now clear: she was known under at least four surnames and the presentation of her baptismal name was fluctuated between Latin, Italian, and Venetian with various dialectical inflections. Although she was generally known as Zanetta, I have imposed consistency here by calling her Giovanna. This helps to remove some of the contortions of her public trail. Giovanna seems to have been a woman of substance and to have possessed a determined will that prevailed over circumstances. This single trait may have been her most significant bequest to her gifted grandson.

Giovanna’s maiden surname was Temporini. A Temporini family can be traced to the thirteenth century in Venice, although nothing of her own lineage is known prior to 1628. Her father’s name was Andrea Temporini. It is his wife, Cattarina, who catches our attention in a death register of the parish of San Giovanni in Bragora. Cattarina was 68 when she died, on 1 November 1670.[[12]](#footnote-13) Her burial, with the chapter present, was to be supervised by her son, Gian Francesco Temporini, who was one of the church’s priests.[[13]](#footnote-14) This simple notice signifies that the decades-long connection between the Vivaldis and San Giovanni Bragora had its roots in the central role played by the Temporini in the affairs of the church considerably before Camilla Calicchio married Giovanni Battista Vivaldi.

## 3. Gabriele di Berti

The definitive proof of Camillo Calicchio’s death long before that marriage is that Giovanna Temporini Calicchio remarried, although neither the place nor the date of her second marriage can be determined.[[14]](#footnote-15) We know, though, that her marriage to Gabriele di Berti, occurred before 1670 (probably a number of years before) but did not take place at San Giovanni in Bragora or any adjacent parish. It could have taken place outside of Venice, because Berti had his own involvements in Garbarare and may have originated there.

Giovanna was no luckier with her groom’s longevity the second time than the first: Berti died on 28 October 1670, three days before her mother, in the same parish, and apparently under the same roof as his mother-in-law. Both the deceased suffered from fever (a common complaint in Venice). Both were attended by the same physician (Leonardi). The two deaths are recorded on the same small page in parish records. Berti’s age was recorded as 38 at the time of his passing,[[15]](#footnote-17) which, if accurate, would suggest that he was younger than his wife. The death register refers to the deceased as “*detto* Colpi”. Giovanna adaopted a near equivalent (“Colpio”) in legal papers prepared by her second husband’s agents, but she continuing to turn up elsewhere as “Temporini”. The surname that is strangely missing from all records after 1653 is “Calicchio.” In contrast, Camilla was always “Calicchio,” or at least the “figlia di Camillo Calicchio” [the foreign origins of the surname usually being noted] until her marriage in 1676. Although Camilla appears to have lived with her mother until she married, she never assumed her step-father’s name or nickname.

### Berti’s interests

Berti was a potter (*boccaler* or *pignatter*) by trade. The potters of Venice were heavily concentrated along the Salizzada dei Pignatter’, a short, wide street between the Campo di San Giovanni in Bragora and the parish church of San Martino. At that time “pottery” subsumed earthenware pots and storage containers as well as tableware for serving food and wine. Vivaldi’s uncle Agostino lived in the parish of San Martino and had regular dealings with food and wine merchants from the mid-1600s until his death. This offers one route by which Giovanni Battista Vivaldi (Agostino’s young brother, Antonio’s father) could have come into contact with Camilla Calicchio.

We do not know Berti’s precise address other than by the verbal description: the family lived “in campo grande” in one of the houses belonging to the Ca’ Salamon.[[16]](#footnote-18) The description corresponds today to the Campo Bandiera e Moro, i.e., the campo still known familiarly as San Giovanni in Bragora. Berti was the son of the late Lucio di Berti, and was better known, it seems, by the nickname Colpi. Vivaldi’s middle name, Lucio, may have honored Gabriele Berti’s father. The scope of Berti’s worldly goods would, in the context of the often elusive assets of the Vivaldi family, have justified some kind of homage.

Berti’s legacy (Appendix Doc. 2) included land in Gambarare, an agricultural district near Mira.[[17]](#footnote-19) Several members of a Berti family can be identified in the 1667 *ruoli* of the Quarto del Boscho.[[18]](#footnote-20) In declining order of age they were Carlo di Berti (aged 40); Francesco di Berti (47); Nadalin di Berti (48); his 2-year-old son, named Francesco; Zuane di Berti (32); and Piero di Berti (25). Piero was currently the *gastaldo* (an on-site manager with responsibility for tax accounting) for the abbot Don Antonio Barbarigo.[[19]](#footnote-21) The Barbarigo family included numerous clerics, one of them (Gregorio) serving as bishop of Padua in the late years of the seventeenth century. Gambarare was also the approximate address of several palazzi on the Brenta. Among the families with villas in the area were the Querini, with whom Vivaldi had much contact in his early years as a composer.

There is no reason to believe that Camilla lived apart from her mother during the Berti marriage, but the dynamics of the Berti family may not have been particularly favorable to Camilla’s interests. There was another daughter, Maria, who in1670 had not reached her majority. (Neither had Camilla.) Much of Berti’s will is devoted to arrangements for this daughter, although no mention is made of Camilla or her brother Salvatore (who by 1670 may have been independent). There is insufficient evidence to establish decisively whether Maria was the daughter of Giovanna Temporini via her second marriage, but it seems far more likely that she was the issue of a previous marriage of Berti’s. In her will of 1675 Giovanna refers to Maria as Camilla’s sister but not as her own daughter. After Berti’s death Maria was to remain in Giovanna’s custody until such time as she married or entered a convent. This arrangement followed customary practice. No evidence of Maria’s eventual entry into marriage or a convent has been found, but because of the Berti connections on the mainland, it is possible that her adulthood was spent outside Venice.

The notary Berti used in Venice was Pietro Bozzini, who came from the mainland but visited Berti at home to Venice in order to draft his will.[[20]](#footnote-26) The *testamenti* that Bozzini compiled over a 50-year career link him with numerous other clients in the neighborhood that lay between San Martino and San Giovanni in Bragora. Among them Nicolò Salamoni was one signatory on several documents drafted by Bozzini around this time. It is in Bozzini’s records that Berti and his blended Venetian family can be situated in one of the “case di Ca’ Salamon” on “Campo Grande.”

Giovanna stayed on there after Berti’s death. Camilla was said to be living there up to her marriage (1676), and Maria must have been there too. Giovanna’s mother, Cattarina Temporini was also living there at the time of her death (1668). Camilla appears to have remained there through the births of all of her children. Only in 1711 when the Vivaldis moved to SS. Filippo e Giacomo did this long tenure at San Giovanni in Bragora come to an end.

### Berti’s will

Berti’s will shows him to have been a man of considerable business acumen. Its provisions are summarized below:

1. The 71 ducats listed in his current receipt book should be spent on the singing of 100 masses. Of these 50 should be for his soul and 50 for that of his wife.[[21]](#footnote-27) For each there should be two candles on each altar. As soon as the first mass for his soul has been sung, two persons of good character should be sought to obtain pardons (in Assisi?[[22]](#footnote-28)), one for his soul and one for that of his wife.

2. He intends that the principal (300 ducats) he has invested with the Provveditori al Sal for the dowry of his *figliola* Maria be used for either her earthly or her heavenly wedding. Maria is ordered to remain with Giovanna, his wife and her mother. Giovanna is to receive the interest (6%) from the invested ducats and to use the income for Maria’s sustenance until such time as she marries or enters a convent.[[23]](#footnote-29)

3. In the event that Maria should die prior to such an event, the principal should go to Giovanna. From it she should retain 100 ducats and distribute the remaining 200 ducats as follows:

3a. 60 ducats (at the rate of 10 each) to Berti’s mother, his sister, and his brothers (apparently four in number);

3b. 140 ducats to the church of San Giovanni in Bragora, which assumes the obligation to invest them at a favorable rate and to spend 2 ducats for a memorial mass on the anniversary of his death each year.

4. If the church should decide to reinvest the money in another manner or to convert the bequest to capital, then the remainder should be put in the charge of the *piovano* or his successor, who should then select a productive investment.

No provision is made for a distribution in the event of the death of Giovanna, whose separate dowry of 500 ducats is noted.[[24]](#footnote-30)

## 4. Giovanna Temporini (II)

In 1670 Giovanna followed her husband’s instructions concerning the distribution of his assets to the letter. The establishment of a *mansionario* at San Giovanni in Bragora (Berti’s first provision) is confirmed in a document in the church’s archive.[[25]](#footnote-31) We hear nothing more of Giovanna until 29 August 1675, when she seeks to revise her late husband’s investment arrangement for the dowry of Maria Berti (second provision).[[26]](#footnote-32) The agent with whom Giovanna makes a new agreement is the young Giovanni Battista Vivaldi, who is acting on behalf of Antonio Rossi. Rossi represents an agency (at the Sign of the Three Chalices in the Piazza San Marco) that will invest the sum at five per cent.[[27]](#footnote-33) (Note that Berti’s will specified a return of six per cent.) The new agreement is to have effect for three years (August 1675 to August 1678). See Appendix Doc. 3 for the full text.

This agreement incidentally introduces a new element to the Berti story, for it informs us that Signore Rossi manages on Berti’s behalf a “cason...in Villa delle Gambarare.” The *cason* is currently rented to Tonin Tobaco for 24 ducats a year.[[28]](#footnote-34) The current proposal is to make Giovanna the perpetual owner of this property by “investing” the money set aside for Maria Berti’s dowry in it.[[29]](#footnote-35) Signore Vivaldi would collect the rents.[[30]](#footnote-36) At a five per cent return, Giovanna would receive 15 ducats a year. The new agreement then deals with the third provision of Berti’s will, namely that if Maria Berti were to die, Signor Vivaldi would be obligated to disburse 100 of the 300 ducats to San Giovanni in Bragora.[[31]](#footnote-37) The payout is obviously at a lower rate that the original deposit with the Provveditori di Sal, but it is possible that the rates had dropped. If they had dropped below five per cent, then the proposal would make sense.[[32]](#footnote-38)

This contract has been prepared by Pietro Gonella and Marco Gasparini. G. B. Vivaldi’s signature is certified by Bartolomeo Valentini, Giovanna’s by Antonio Casari, and it in turn by Valentini.[[33]](#footnote-40) This agreement was a fundamental element in the marital union a year later of Camilla Calicchio and Giovanni Battista Vivaldi, a point that becomes evident as we turn to Giovanna’s will of 1676 (Appendix IV). The date appears to reads “14 die verò Dom[eni]ca ultimo mensis Maij,” but the since the 14th was a Thursday, it may once have said “24 die….” The will, written in Venetian dialect, is not in optimal condition; some words are all but lost. The surviving transcription, which is obviously a copy, is enclosed with a codicil of 6 Giugno. No original has come to light.

Giovanna says that on the day of her death the money that she has “in the Sal” [on deposit with the Provveditori al Sal] should go to “Camilla mia fagliola che deve esser moglie del S[igno]r Gio. Batt[ist]a Vivaldi.” It is possible, therefore, that the marriage of Camilla to Gio. Battista Vivaldi had been a tacit part of the agreement of 1675. The Vivaldis’ first child—a daughter named Gabriella Antonia, born on 13 November 1676[[34]](#footnote-41)--may have been conceived some months before this document was drafted. The ill-fated infant, who was baptised on 29 November, only survived until June 1678. She was buried a month after the christening of the Vivaldis’ first son, Antonio, and three months after his birth (4 March 1678). Camilla’s pregnancy, which could well have been evident by June 1676, does not appear to have contributed to an apparent decline is her mother’s health, for Giovanna seems to have held her daughter in higher favor than she did her son Salvatore or her (step-) daughter, Maria. Camilla was ordered in the will to give linens, shirts, and other (unspecified) items “a sua sorella Maria”. The codicil concerns Salvatore, who is to receive 5 ducats, whereas in the will he was to receive only a *camissa*. The four *ospedali* of Venice were also to receive small remembrances, a common provision of Venetian wills. The signing of both the will and the codicil were witnessed by Antonio Gandolfo, a barber with whom G. B. Vivaldi is known to have worked in the 1670s, and a fruit-seller named Carlo Cambianega.

The banns for the forthcoming Calicchio-Vivaldi marriage were read for the first time at San Giovanni in Bragora on 7 June 1676, the day after the codicil was written. The other two readings (putatively for the 8th and 9th) were suspended. Giovanni Battista Vivaldi and Camilla Calicchio were wed in the church of San Giovanni Evangelista (San Zuanne de la Zecca, in Venetian dialect) on 11 June. It is unclear whether Giovanna was still living, or, if she was, whether she was able to attend. It appears to be the case, however, that Camilla was married and bereaved within the narrow period of three weeks.

## 5. Gio. Francesco Temporini

The death of Giovanna did not end the relationship of Camilla or her immediate family with the Temporini. Giovanna’s brother Gio. Francesco Temporini, a curate at San Giovanni in Bragora, is likely to have been a significant force in the early years of Camilla’s marriage. He was well educated and, to judge from wills of parishioners, he was well liked.[[35]](#footnote-42) San Giovanni in Bragora had sixteen priests at the time, but it was not a monastic church. Housing was external, and he could have been in daily contact with the nearby Temporini-Calicchio-Berti family. It had fallen to Gio. Francesco to administer the terms of his sister’s will and to uphold the provisions of Berti’s earlier testament. In the absence of his sister, he was the only blood relative to whom Camilla could turn. When Temporini died on 29 January 1691/2,[[36]](#footnote-43) the implementation of these provisions continued for more than a decade, though not without reexamination.[[37]](#footnote-44) Temporini’s library had been a point of special pride. Since he was the only priest in Antonio Vivaldi’s family tree, he may well have been the role model for Antonio’s priestly aspirations, and in fact Antonio began his clerical service only a year after the passing of Temporini.

## 6. Maternal legacies

An important ancillary part of the story of the composer’s maternal line is that roughly half of the baptismal names by the which the Calicchio-Vivaldi children were known can be found in the Temporini-Calicchio-Berti family tree (Table 1).

| Baptismal name | Date of birth | Relative memorialized | Date of death |
| --- | --- | --- | --- |
| **Gabriella** Antonia | 13 November 1676 | **Gabriele** di Berti (g. 1670), step-grandfather | 9 June 1678 |
| Antonio **Lucio** | 4 March 1678 | **Lucio** di Berti (d. bef. 1665), step-great-grandfather | 27/8 July 1741 |
| Margherita **Gabriella** | 18 July 1680 | **Gabriella** Antonia (d. 1678), sister | 16 June 1750 |
| Cecilia Maria | 11 January 1683 |  | 25 January 1767 |
| Bonaventura Tommaso | 7 March 1685 |  | After 1718 |
| **Zanetta** Anna | 1 November 1687 | **Zanetta** Temporini, maternal grandmother | 2 February 1762 |
| **Francesco** Gaetano | 9 January 1690 | Gio. **Francesco** Temporini (d. 1691), great uncle | 26 September 1752 |
| **Iseppo** Santo | 4 April 1692 | **Iseppo** Calicchio (d. aft. 1653), maternal grandfather | 30 January 1696 |
| Gierolima Michiella | 12 September 1694 |  | 2 February 1696 |
| **Iseppo** Gaetano | 11 April 1697 | **Iseppo** Santo (d. 1696), brother | After 1728 |

*Table 1. Baptismal-name relationships between the Vivaldi and the Temporini-Calicchio-Berti family.*

From this persistence we might deduce that the Berti family enjoyed notable respect in the household of Giovanni Battista Vivaldi.[[38]](#footnote-45) The barber-violinist was, of course, indebted to the generosity of Gabriele di Berti for the financial stability of his early married life. Antonio *Lucio* Vivaldi was a beneficiary in more than name: the rude health of San Giovanna in Bragora, which shaped so much of his early life, was indebted to the ongoing bequests of families like the Berti and the devotion of priests like Gio. Francesco Temporini to make it the bulwark that it was. Most significantly, San Giovanni in Bragora was the parish church of the Ospedale della Pietà. It was the parish church of the Vivaldi’s mother and her kin from 1670 or earlier until the family’s move to SS. Filippo e Giacomo in 1711.

The intricate timing of Camilla Calicchio’s marriage to Giovanni Battista Vivaldi is rendered more poignant by the discovery of the Berti-Temporini documents. That the marriage was made in apparent haste as well as considerable turmoil seems not to have doomed it. Camilla lived to be 75, which, considering that she gave birth ten times and suffered the loss of three of her children, testifies to a sturdy ability to cope with life’s vicissitudes. The Temporini-Berti funds put the early life of Giovanni Battista Vivaldi in a new light, particularly as he changed careers from barber to violinist, *maestro*, copyist, agent, and theatrical impresario. His involvement in the financial affairs of his future mother-in-law served as his apprenticeship in business affairs while also protecting his future wife’s dowry. Contradictory directions pursued by Antonio Vivaldi may have owed in part to the role model provided by his great uncle, Gio. Francesco Temporini, in contrast to those provided by figures in his paternal line.

## Appendix

### Document 1. Camillo Calicchio’s stato libero

*Source*: Archivio Patriarcale di Venezia, Sezione Curia Patriarcale, Ser. Examinum matrimoniorum, Reg. 1649-1651, cc. 556-560.[[39]](#footnote-46)

[*f. 556*]

At left side: Pro/ Jo: Camillo Calicchio/atto liberans

Die 4. octobris 1650

Coram[*en*]te companie d[*ominus*] Jo[*hannis*] Camillus Calicchius q[*uondam*] d[*ominus*] Josephi de Pomarico Provincia Basilicate ....

Che D[*omino*] Gio[*vanni*] Camillo Calicchio q[*uondam*] D[*omino*] Gioseppe da Pomarica Provincia di Basilicata (nel Regno di Napoli[[40]](#footnote-47)) Diocese di Mathera,[[41]](#footnote-48) d’età d’anni 22. Habita in Venetia continuam[*en*]te da dieci mesi in qua, e non s’è mai maritato, ne promesso con alcuna p[*er*]sona in alcun luogo, nel prove [prone] p[???]lis et matrimonialis et suprà puo notar. &

Testimony of first witness [D. Francesco Antonio Giliolo]

Die d[ict]a

Rev[erend]us D[on] Franc[iscu]s Antonius Giliolus q. Iniobi de Fasano ....

Intesto et conosco il S[ignor] Gio[vanni] Camillo Calicchio da Pomarico Nap[olitan]o [*f. 556v*] da un anno in qua con occas[ion]e che lui già tanto tempo cognito insieme con Don Fran[ces]co Rossi suo Ziano [=zio] à Fasano mia Patria p[er] far scola, come fece p[er] sei mesi, e poi venne à Venetia; p[er]che il mese di Giugno che passai io da Casa sua non trovai alcuno di loro, mà se bene il Padre e la donna di casa del d[ett]o S[ignor] Gio[vanni] Camillo, che mi rientorno in Casa p[er]che mi diedi à conoscere per amico del d*ett*o s[igno]r Don Fran[ces]co, e Gio[vanni] Camillo, e lui medemo, cioè suo Padre mi disse ch’erano venuti à Venetia, ove gl’ hò ritrovati quando cognitai quì già tre mesi.

Intesto scritto io sò che il d[ett]o S[igno]r Gio[vanni] Camillo non è maritato, perchè allo paese mio faceva l’amore con animo di maritarsi là, e p[er] questo io ne stò sicuro p[er]che parti poi senza maritarsi, ne promettersi con alcuna.

Testes

Rev[*everend*]o Franc[*iscus*] Ant[*onius*] Giliolus

D[*ominus*] Franc[*iscus*] Paulus Farrizza

D[*ominus*] Francesco Paolo Farrizza f[*iliu*]s Antonij de Pomarica Mathera ....

[*f. 557*]

Intesto scr[itt]o conosco il S[ign]*o*r Gio[vanni] Camillo Calicchio da Pomarico da piccolo in sù p[er]che anch’io son dell’istesso luogo, et p[er]ciò sò che lui ha vintidoi anni in cerca, et che da dieci mesi in qua in cerca stà in Venetia perche già tanto tanto tempo partì dal paese con d[on] Franc[esc]o Rossi suo Barba [= zio], et disse di venir à Venetia, e poco dopo scrisse à sua madre che era a Venetia, e quando io son venuto a Venetia, che sono doi mesi, lo trovai qui in Venetia.

Int[esto] scr[itt]o sò certo che lui è stato sempre al paese insino ch’è venuto à Venetia, e non s’è mai maritato ne promesso, e se fosse maritato, ò promesso, io lò saprei, perche ho pratticato sempre con lui me[*n*]tre è stato la.

Int Ingner g[ene]ralibus reste Xpa.t et in fidem et se subscriptit

Io Fra[nces]co Paolo Farriza afferma qua[n]to di sopra con giuramento.

Die 6 Octobris 1650

Coram me Cancell.o et personale constitutus di Jo[hannis] Camillus Calicchius principalis …

Ita est Jo : Franc[escu]s Montananiis Cancell.s Pathalis &

[*f. 557v*]

N[*ostru*]s –nus Josephus Falius Archipresbyter Materiis Culesia Terra Pomarici fidum facimus et qua testamur. qualiter per nos in tribu[s] dictus festinus, inter missa no[n] solemnia facte, fuerunt presconia de matrimonio contrabendo inter Dominos Ioannem Camillium huius Terre, e Zannettam Temporina[m] civitatis Venetiaru[m], et no[n] invenimus nullam impedimentu[m] dirimentem, et impedientem, nec per nos, neq per nostros Confessarios. Inquo no[n] fidum hic scripti, et subscripti, et meo proprio Signo Signavi datu[m] Pomarici Die 20 Augusti 1650.

Ego F[rate]s. Josephus Falus Archipresbiter qui supra &

[*f. 558*]

Noi infrascritti Sendico et Eletti dell’Uni[vesit]à della Terra di Pomarico Pr[*ovinci*]a di Bascilicata facitto piena, et in dubbitata fede a chi la pr[*esen*]te spetterà vedere, o sara quamodolibet [qua modoliter?] presentata in Giudicio nel extra qualmente il Sig[*nor*] Gio[*vanni*] Camillo figlio delli Sig[*no*]ri Gioseppo Colliechio, et Caterina de Rossi coniugi, e p[*er*]sona honesta, libero, e senza peso di Moglie e figli, p[*er*] no[*n*] essere esso bosato con donna alcuna, se no[n] solo al p[*resen*]te, che qui sè inteso che sia, o si voglio [voglia] bosare in Venetia, che in fede dicio [deiai, dirai....] havemo fatta la p[resent]e p*er* mezo [messo] del sottos[*crit*]to n[*ost*]ro [noto] ordinario Cancelliero, firmata et croce signata di n*ost*re p[rofessor]e scrisi e sigillata col solito sigillo di detta Un[*iversi*]tà Pomarico. 26 di Maggio 1650

[*Signatories/Testes*:]

X Signo di Croce di Leonardo d’Alessandro Sindico [*city seal at right*]

S*igno*r Gio[vanni] Batt[ist]a Cattaldi eletto

S*igno*r Carm[el]o Falso eletto

Fran*ces*co de Leonardis eletto

Costantino Gorritio eletto

Fide facio Ego N[odar]o s[ignor] Egidius Falconos Terra Pomarici Prov[incia] Basilicate Regni Neapolitani ordinarius Cancell[ie]r Un[iversita]tis Terre Pomarici predicte sop[r]a scr[it]ta.

Item giunse --- proprio manu[s] de voluntate sopradictorj sindici, et, Elector scripta.., oc illaris propriis mani aq[ue] suo scripto, et Signo Crucis ------ , ac sigiliata propria sigillo quo Uni[versit]as dicte Terra, insimi Sig[no]rii, q et aliis scriptoris atitor (?), et in fide Signorii rog[at]i Pomarici die 26 Mensis qui sop[r]a &

[There follows the seal shown in Fig. xx.]

### Document 2. Gabriele di Berti’s will

*Source*: ASV, Notarile, Testamenti, B. 871 (Biasio Reggia), Protocollo n. 188B.

[*a fianco*] 1670: 28 ottob*r*e / Pub[lica]to il cont[rascrit]to testam*en*to

Anno ab Incarnat[*ion*]e D[omine] N[ostri] J[esu] *C*[hris]ti 1670: ind[icion]e 8.a [octava] Die verò Veneris decima septima m[*ens*]is octobris –

Il sig*no*r Gabriel q[uondam] Lucio di Berti d[ett]o Colpi boccaler in contrà di sa[n] Gio[vanni] Batt[ist]a in Bragora, sano p[er]gra[tia] di S[ua]D[ivina]M[aestà] della mente, sens’ et intelletto, ben[ché]del corpo infermo, hà fatto chiamar, et andar à se nella casa della sua sollita habitacion posta nella contrà sudetta, me Biasio Reggia nodaro pub[bli]co di questa Città, et sendo lui nel letto, alla presenza delli qui sott[oscrit]ti testij mi hà pregato scriver il p[rese]nte suo Testam[en]to, et accadendo il caso della morte sua, lò vogli apprire, publicare, et robborare, giusta le leggi di questa Ser[enissi]ma Rep[ubli]ca, et poi cossì ordinò –

Raccomando l’a[nim]a mia al Salvator n[ost]ro Gesù C[hris]to, alla Gloriosa V[ergin]e M[ari]a, a tutti li santi, et sante del Paradiso, et particolarm[en]te al Glorioso s[an] Iseppo mio Prottettor, pregandoli tutti interceder p[er]me app[ress]o S[ua]D[ivina]M[aestà] p[er]la remissione de miei peccatti –

Mi ritrovo haver d[uca]ti settanta uno, qualli sono nel luoco, dove parla il mio libro de receveri, delli qualli voglio ch*e* siano cellebrate cento messe, cioé cinq[uan]ta p[er]l’a[n]i[m]a mia, et cinq[uan]ta p*er* l’a[n]i[m]a della s[igno]ra Zanetta mia consorte, mà che siano cellebrate subito con candelle due p[er]ogni altar qui nella mia contrada, et di più che subito dopo la prima occasion del perdon di Sisa [Assisi], che sia mandato due persone a tuor il perdon, una per l’anima mia, et l’altra p[er]l’a[n]i[m]a della d[ett]a mia consorte, et voglio ch*e* siano datti d[uc]*a*ti dieci p[er] cadauno di quelli, ch*e* anderà; ma sopra il resto voglio ch*e* siano persone da ben [carattere] –

Di più mi ritrovo haver d[uca]ti tresento investiti al Sal alle sie [?sei] p[er]cento, li qualli intendo ch*e* esser debbano p[er]il maritar, ò monacar di mia figliola Maria, la qual debba star (ch*e* cossì voglio, et ordino) con la s[igno]ra Zanetta [f. 1v] mia consorte, et sua m[ad]re, la qual sua m[ad]re possa lei scoder li prò delli detti d[uca]ti 300 p*er* allimentar la detta Maria; et datto il caso ch*e* la d[ett]a Maria morisse, non si ch*e* fosse maritata ò monacata; mà ch*e* fosse però in ettà ottima, voglio ch*e* possi disponer di solli d[uca]ti cento, et li altri d[uca]ti 200 lasso ch*e* siano, cento di mia consorte, et cento alla Chiesa di sa[*n*] Gio[*vanni*] Batt[*ist*]a in Bragora, acciò con il prò di quelli mi sia fatto cellebrar ogn’anno nel giorno della mia morte un’anniversario et ch*e* p[er]quello siano datti d[uca]ti due del prò delli detti d[uca]ti cento, et il restante del prò d’essi d[uc]*a*ti cento, mi siano fatte cellebrar tante messe p[er]l’a[n]i[m]a mia il giorno sud[ett]o; et voglio ch*e* li d[uca]ti cento, ch*e* lasso alla Chiesa star debbano sempre investiti p[er]l’effetto sudetto; et se p*er* caso la detta mia figliola morisse vanti fosse ottima, voglio ch*e* delli detti d[uca]ti 300 esser debbano di mia consorte, d[uca]ti 60 ch*e* siano dispensatti in questo modo cioé d[uca]ti dieci à mia madre, et d[uca]ti dieci p[er]cadauno di miei fratelli, et sorella, à tutti p*er* una volta tanto, et li restanti d[uca]ti 140 esser debbano della Chiesa sud[ett]a, et del prò d’essi ogn’anno il g[ior]no sud[ett]o della mia morte, mi sia fatto un’anniversario con ellemosina de d[uca]ti doi, et del resto del prò delli d[uca]ti 140 mi siano esso g[ior]no fatte cellebrar tante messe p[er]l’a[n]i[m]a mia, et ch[e]sempre essi d[uc]*a*ti 140 star debbano investiti p[er]il ben sud[ett]o; et datto il caso ch[e]il Publico volesse ò collar [?toller] il prò più delle cinq[ue]; ò affrancarsi de’ capitoli in questo caso voglio ch[e] il R[everendissi]mo sig[no]r Piova[n] p[rese]nte, et q[ue]llo ch[e]sarà prò tempore della d[ett]a Chiesa di S. Gio[vanni] Batt[ist]a in Bragora possano ricever li detti soldi, et quelli investir di novo in locco sicuro p[er] l’effetto sopradetto –

Il residuo di tutto quello mi ritrovo, et ch[*e*]aspettar mi potesse, detratta la dotte de d[uca]ti 500 di mia consorte Zanetta, voglio ch[*e*]sia della d[ett]a mia consorte Zaneta [*f. 2r*] et se non li potessi lassar li dono, overo lasso p[er] l’amor de Dio, ne altro voglio ordenar –

Interogato da me nodaro delli lochi Pij, giusto l’oblig[atione] mio R[esiden]te se ne havesse d’avanti lo ne lasseria: ....

[*Testes:*]

Io Giacomo Fornasieri[[42]](#footnote-49) Canc[ellie]r Ap[osto]lico Piovano in S[an] Gio[vanni] Batt[ist]a in Bragora fui testimonio pregato et in pectore giurato al sud[ett]o testamento –

Io Giacomo Moneri Zavater fui testimonio pregato et giurato al sudetto testamento pubblicato 1670: 28 supradicti, viso cadavere etc. et hoc ad instantiam supradicte (scritto sopra: D[ominae] Zoanetae) ejus uxorij […]”

[*On the spine:*]

Nell’allegato, la consueta attestazione del ricevimento del testamento presso la cancelleria ducale, da Alessandro Contarini cancelliere ducale, datata 5 novembre 1670; e annotazione relativa alla comunicazione al magistrato alle Acque, datata 25 gennaio 1670 [M.V.].

### Document 3. Giovanna’s Agreement with Giovanni Battista Vivaldi

*Source*: ASV, Notarile, Atti, Busta 6924 (Flaminio Giberti), Protocollo 1675, ff. 214r-217v.

[*f. 214*]

Die Jovij 29 mensis Augusti 1675 ad Canc.

Attrovandosi; com’afferma la Sig[no]ra Zanetta q[uondam] Andrea Temporin Cons[ervator]e del q[uondam] D[omi]no Gabriel q[uondam] Lucio di Berti già Bocalaro in questa Città, nella Contrà di San Gio. Batt[ist]a in Bragora; li d[uca]ti Tresento cor[ren]ti, che fur[o]no lasciati da esso q[uondam] D[omino] Gabriel alla Signora Maria sua figliola, con le conditioni, come nel di lui testamento pregato, disse, negli atti di D[omi]no Biasio Reggia Nod[aro] Ven[eto], de dì 17 Ott[obr]e 1670, et publicato, stante morte, a[l] 28 del mese stesso, investiti per anco all’Ill[ustrissim]o Ecc[ellen]te del Sal con la corrispon[dent]e al p[rese]nte de prò, in rag[io]ne [*f. 214v*] di cinque p[er] cento, et dubitando essa Signora Zanetta, che possi esser ancora minorato detto prò, il che sarebbe con pregiuditio, et dan[n]o di essa heredità; Per benefitio però di quella hà considerato esser cosa avantaggiosa il farne de med[esi]mi altra investita cauta, per l’effetto delle ordinationi del detto Testatore. La onde così ricercata dal Signor Gio. Batt[ist]a Vivaldi q[uondam] Signor Agostin, hà stimato partito sicuro, et stabilito conceder al med[esi]mo nella sua spetialità essi d[ucat]i 300 d[ucal]i à liv[ell]o affrancabile, in rag[io]ne di cinque p[er] cento netti d’ogni aggravio, et fondarli sopra beni di raggione del Sig[*no*]r Antonio Rossiq[uondam] altro Sig[no]r Antonio Muschiaro in questa Città in Piazza di San Marco, all’Insegna delli tre Calici, et con la di lui pieggiaria, et general obligat[ion]e di cad[au]ni altri suoi beni, p[er] intenderse essa investita livellaria Sogetta, in vece delli detti denari in detto Affitio, à tutte le conditioni apposte dal detto Berti, nell’acen[n]ato, suo testamento, à cui s’habbi relatione.

Quindi è per tanto, che ad ogetto, et effetto delle cose prenarrate, il sop[radet]to Sig[no]r Gio. Batt[ist]a Vivaldi, facendo di consenso, et libera volentà [*f. 215*] dell’antedetto Sig[no]r Antonio Rossi q[uondam] altro Sig[no]r Antonio, qui p[rese]nte, et contentante p[er] sè heredi, et suc[c]essori suoi favorirlo d’imprestargli gl’infradescritti beni, acciò possa fondare sopra quelli il livello affrancabile pred[et]to per non attrovarsi egli Sig[no]r Vivaldi stabili, nè fondi di propria raggione, sponte cede, vende, transferisce, et aliena, acciò seguir debbi detto livello affrancabile, ne altrim[en]te alla sop[radet]ta Sig[no]ra Zanetta, già moglie del sud[et]to q[uondam] Gabriel Berti, acettante, come rapp[rese]nte, disse, lo stesso q[uondam] D[omi]no Gabriel, et sua heredità, come nel suo Testamento.

Un cason con un pezzo di terra, della qualità, et quantità, che s’attrovano di raggione d’esse Sig[no]r Rossi, posti in Villa delle Gambarare Territorio Padoano, di p[rese]nte affittati à Tonin Tabaco, che paga d[uca]ti vintiquattro all’ano d’affitto, trà li Confini, et con qualu[n]que raggioni, attioni giurisditt[io]ni, habentie [xx], et pertinentie ad essi Cason, e Terra quoriismodo [xx] spettanti, et attinenti. Dimodo che per l’avenire la detta Sig[nora] Zanetta nel nome pred[et]to sia, et s’intenda Patrona, et come tale vaglia, et possa detti beni haver, tener, et di essi [*f. 215v*] disponerne, che perciò detto Sig[no]r Vivaldi la pone in ogni di detto Sig[no]r Rossi, et col suo assenso luoco stato, et essere, et la costituisce Procuratrice irrevocabile, com’ in cosa propria; Promettendogli in oltre di manutent[ation]e, et Legitima diffens.e di detto Cason, e terra in ogni caso d’evit[ar]e disturbo, ò molestia, contra quo scionque [xx] in giuditio, e fuori, à tutte di lui Sig[no]r Vivaldi spese, dan[n]i, et interessi.

Et questa vendita, et alienat[io]e fa detto Sig[no]r Vivaldi per il prezzo delli d[ucat]i tresento soprasc[rit]ti, quali insieme con suoi prò essa Sig[no]ra Zanetta come rapresentante, disse, ut supra l’heridità di detto q[uondam] D[omi]no Gabriel dà, et concede ampla libertà, et facoltà allo stesso Sig[no]r Vivaldi di poter, et dover, in vigor del p[rese]nte publico Instr[ument]o, liberam[en]te elevare, et ricevere dal Sop[radet]to Ill[ustrissim]o Ecc[ellentissi]mo del Sal, e da qualsivoglia altro Aff[itt]o della Cecca, Luoco, et persona publica, à chi spettase, ac etiam quelli girar, ceder, liberam[en]te rinontiar ad altri, et disponerli à chi si sij, come di cosa propria, che perciò lo costituisce Proc[urato]re irrevocabile; per quali d[uca]ti 300 s[oprad]etti Sign[*o*]r Vivaldi nunc prò tunc fà à detta Sig[no]ra Zanetta, et heredità sudetta, quietatione in forma.

[*f. 216*] Saluis premissij im[m]ediate la d[et]ta Sig[no]ra Zanetta, facendo p[er] raggion di livello affrancabile, che habbi à durar p[er] anni tre prossimi in avenire, da incominciarsi nel giorno del lievo, over giro di detti denari, sponte, et reppettivam[en]te per il nome predetto hà investito, et investe il detto Sig[no]r Vivaldi, sivè il Sig[no]r Rossi, et heredi, quest’investit.e acettanti nelli beni come sopra acquistati. Et questo hà fatto, et fa p[er]ché all’incontro promette, et s’obliga lo stesso Sig[no]r Vivaldi prontam[en]te pagherà, et corrisponderà di livello annuo, et in rag[io]ne di an[n]o alla detta Sig[no]ra Zanetta, per gl’alimenti della detta Sig[no]ra Maria sua figliola, overo à chi s’aspetterà conform’ al detta Testamento, D[uca]ti quindeci cor[ren]ti all’an[n]o in rate due, cioè ogni mesi sei finiti, D[uca]ti sette e mezzo, et così sucessivam[en]te di an[n]o in an[n]o, et di rata in rata, durante il p[rese]nte livello, in rag[io]n di cinque p[er] cento, netti, im[m]uni, liberi, et esenti da qualunque Decime, e gravezze, et ogn’altra imposit[io]ne ordinaria, et estraord[inari]a, p[*rese*]nte, et futura, posta, et che s’imponesse, non ostante qualsi fosse Lege, terminat[ion]e, ò altro atto publico contrario, e derogante al p[*rese*]nte patto spetiale, et espresso [*f. 216v*] tra detti parti, le quali convengono inoltre che dà detta an[n]ua corrispons.e livellaria non possi alcuna d’esse pretendere affrancab[il]e, se non saran[n]o prima trascorsi li an[n]i tre sopra pattuiti, quali spirati possi tanto il d[et]to Sig[no]r Vivaldi livellario affrancarsi, et liberarsi con l’attuale, ed effettivo sborso del Cap[ita]le de d. 300 d[ucal]i Sop[ratut]ti insieme con li prò decorsi, quanto la Sig[no]ra Livellatrice sud[et]ta, et chi haverà all’hora in ciò raggione, et causa, con forme al Testamento sopracitato, astringere il detto Sig[no]r Vivaldi all’affrancat[ion]e soprad[ett]a, con la restit[utio]ne et pagamento delli d[et]ti d. 300 D.ti. di Cap[ita]le, et di tutti li prò, et spese, rimanessero insodisfatti; et fossero seguite p[er] detta causa, et non pagati; Dovendo quella parte intenderà affrancarsi haver fatto correr prima una publica intimat[io]ne in scr[ittur]a di mesi tre inanzi all’altra, per patto espresso, et niente dimeno la pens[ion]e Livelaria pred[et]ta continuar debba sin all’attuale, et effettiva affrancat[ion]e ut Supra.

Nel caso della qual affrancat[ion]e doverà il sop[rascrit]to Cap[ita]le di D[ucati] 300 d[ucal]i esser di nuovo reinvestito, overo esser liberam[en]te dato à chi, et conf.e all’hora sarà il Caso, che viene ordinato dall’anted[et]to D[omi]no Gabriel Berti [*f. 217*] Testatore; Et se per sorte, prima dell’affracat[*io*]e sop[radett]ta mancasse di vitala d[ett]a Sig[no]ra Maria, sia obligato in tal caso, come così promette, et s’obliga detto Sig[no]r Vivaldi esborsare del corpo delli sudetti D. 300 d[ucal]i come sopra pigliati à livello D[uca]ti cento alla Chiesa di San Gio[vanni] Battista in Bragora, per dover esser quelli investiti, nella conformità dell’ordinat[ion]e del sudetto Testamento; seguita la quale affrancat[ion]e totale il p[rese]nte Instr[ument]o s’intenderà casso, et nullo, et il Sig[no]r Vivaldi, nec non il Sig[no]r Rossi, con li suoi beni tutti liberi, et disobligati dall’aggravio, et obligat[ion]e sudetta.

A maggior caut[ion]e della sop.ta Sig[no]ra Zanetta, et heredità pred[et]ta il sop[radett]to Sig[no]r Antonio Rossi, spontaneam[en]te per sè stesso, heredi, et sucessori suoi lauda, approba, et ratifica la vendita soprafatta, et sussequente livello, come buoni, cauti, et sicuri, et si costituisce pieggio, manutentore, revissore, et principal pagadore simul, et insolidum con il sop[rade]tto Sig[no]r Vivaldi, non solo per quelli, ma etiam p[er] sop[ra]d[et]to cap[ita]le di D[ucati] 300 d[ucal]i, et p[er] tutti li prò, et spese sin all’attuale affrancat[ion]e pred[et]to, in tutto, et p[er] tutto sicome è tenuto, et obligato il detto Sig[no]r Vivaldi ut s[opr]a.

[*f. 217v*] Per osservanza, et manutent[ion]e di tutte le cose sopra esspresse, et dichiarite obliga cad[au]na delle parti sopra intervenute nel nome, et p[er] l’interesse à se tangente, come sopra, sè sè con qualunque beni suoi generalm[en]te p[rese]nti venturi, ovu[n]que essistenti. Super quibus.

Clar[issi]mi D. Petrus Gonella f[igli]o Clar[issi]mi D. Ioan[n]is et D. Marcus Gasparini q[uonda]m D[omi]ni Georgij Fidem verò fecit de sup[erdic]to D[omi]nus Jo: Batt[ist]a Vivaldi, D[omi]nus Bartolameus Valentini ab Aquis ad insignaem Mundi sub porticij cecca Pubblie, Sancti Marci, filius D[omi]ni Ioan[n]ij, e de sup[radet]ta D[omi]na Ioan[n]etta, fidem fece D. Ant[oni]o Casari q[uonda]m alterius Antonij,[[43]](#footnote-50) de cuius cognitione pariter fidem fecit iddem Bartolomeus Valentini, ac

De D[*omi*]no Antonio de Rubeij, antescripto fuit fidem D[*omi*]nus Bartolomeus Savati di Antonij ab Aquis sub porticij novij d[ell]a Platea S. Marci ad insignem Sancti Michaelij.

### Document 4a. Giovanna (Zanetta) Temporini’s will

*Source*: I-Vas, Notarile, Testamenti, B. 425 (Pietro Antonio Bozzini)[[44]](#footnote-51)

*On the spine*:

No. 424. Testam[en]to della Sig[no]ra Zanetta r[elic]ta de q[uon]d[am] Gabriel Colpi [inter?]\_\_\_gato p[er] me Pietro Ant[oni]o Bozini Nod[ar]o n. 31. Maggio 1676.

Die vero Dom[eni]co [sic] ultimo Mensis Maij

Considerando li pericoli de q[*ue*]sta Fragile vita Io Zanetta Colpi r[elic]ta del q[uon]d[am] Sig[nor] Gabriel Colpi non esser cosa più certa della morte et Ingerità [Ingeltà] l’hora di quella sana p[er] gratia del S*igno*r Iddio di mente et Intelleto sane del corpo indisp[os]ta [indespresa].

Hò fatto chiamare a venir à mia bella Casa dalla mia locha hab[itation]e posta in Contrà di S. Z[uan]e Batt[ist]a in Bragora m. Pietro Ant[oni]o Bozini, Nod[ar]o già Luigi che ho p[re]gato p[er] scrivere q[ues]to mio test[ament]o et ult[ima] mia voluntà tramando il caso della mia verbe quello per tra[n]spire et zeberare con tutte le verbale della Città.

Et (ma ess[en]do) frà ][fia?] mia nelli Consiglii del Iddio alla Gloriosa Sempre Verg[ine] Maria, in tutta là sorte Celestia.

Li soldi di che sono al Sal di ragg[ione] del a [*sic*] di mio Marito che siano dati in dote à Camilla mia figliola che deve esser Moglie del S[igno]r Gio. Batt[ist]a Vivaldi –

Fatto Ressidaria d[ett]a Camilla mia figliola del tutto con obligo di dar un par di Lintiolo, Camise, et altro à sua sorella Maria; –

A mio fig[lio] Salvador g’ha lascio una Camisa da homo.

Inter[ro]g[a]ta de n[ostr]o N[o]d[ar]o delli 4. Osped*a*li luochi pij et altis R.e non vole ordinar altro.

Pag[\*]lt q[ue]sta signa[tura] ec | --

[*Witnesses:*]

Io Antonio Gandolfo barbier fui testimonio pregato et giurato

Io Carlo Cambianega frutariol Testimonio fui pregato et giurato.

### Document 4b. Codicil to Giovanna Temporini’s will

*Source*: I-Vas, Notarile, Testamenti, B. 425 (Pietro Antonio Bozzini)[[45]](#footnote-52)

*On the spine*:

6 Zugno 1676

contra da San Gio. Batt[*ist*]a in Bragora

Mad[onn]a Zanetta Colpio

1676 Die Sabb[a]to Mes. Junij

Sexto Ind.e [= 6 Giugno]

Havendo io Zanetta q[uondam] vedova del S[igno]r Gabriel Colpi fatto il mio Testamento li giorni passati p[er] pa[t]to Sig[nor] Pietro Ant[oni]o Bozini Nod*ar*o di q[ues]ta Casa [Salamon] Hora volendo quello regolare stò di nuovo fatto chiamar e genire quello da me qui nella Casa della mia solita habitata, posta in Contrà di S[an] Gio[vanni] Batt[ist]a in Bragora d[ett]o Nod[ar]o qual hò pregato voglio scriver q[es]sto mio Codicillio, et hoggi ho al d[ett]o mio Testam[ent]o col questo dichiaro.

Che lasso a’ mio fig[li]o Salvador Ducati Cinque per regalo p[er] una volta tanto. Nel resto conforma V.do mio Test[ament]o in bruido come sta, e piace.

Presto po[er] fui gu[xx] xxx&.

[*Witnesses:*]

Io Antonio Gandolfi fui testimonio pregato e giurato.

Io Carlo Cambionega fui testimonio pregato e giurato.

List of illustrations

1. Final pages showing signatures and the imprint of a seal on Camillo Calicchio’s stato libero. Venice, Patriarcal Archives. Signed on 6 May 1650.

2. Baptismal entry for Camilla Catterina Calicchio, 29 dicembre 1653. Parish records of San Antonin, retained in the archives of San Gio. in Bragora.

3. Entry in the death register for Gabriel di Berti detto Colpi, 28 ottobre 1670. Parish records of San Gio. in Bragora.

4. Entry in death register for Catterina Temporini, 1 November 1670. Parish records of San Gio. in Bragora.

5. Codicil to Giovanna’s will, 6 June 1676.

6. The banns at S. Gio. in Bragora for the wedding of Gio. Battista Vivaldi and Camilla Calicchio.

1. Antonio Bonavista, “Antonio Vivaldi, Musico Veneto dalle origini lucane,” xx. [↑](#footnote-ref-1)
2. Venetian noblemen were not permitted to make such marriages. If they did they lost their seats on the Maggior Consiglio and were ineligible for appointment (or election) to government posts. [↑](#footnote-ref-2)
3. The *stato libero* documents interleave Latin and Italian paragraphs. The Greek name Calicchio (“chalice”) was unknown in Venice during past and present time. (In one presentation in the stato libero papers the name is Colicchio.) The family surname Calicchiopolo was recorded at San Polo in one eighteenth-century census, but no relationship to the present subject is evident. Matera had an ancient history in which Greeks figured prominently. [↑](#footnote-ref-3)
4. Rossi is identified as Camillo’s *ziano* by Golioli and as his *barba* by Farizza. (*Barba* in obsolescent Venetian means uncle, but the common surname would suggest that anyway.) [↑](#footnote-ref-4)
5. The church was behind Santa Maria del Rosario, which holds its parish registers today. Because there is no public access to these documents, I am most grateful to Giuseppe Ellero for locating them and to Loris Stella for photographing them. [↑](#footnote-ref-5)
6. Venezia, Archivio della Parrocchia di santa Maria del Rosario, Registri canonici della soppressa parocchia di sant’Agnese, VI Registro Matrimoni comincia 28 marzo 1638 termina 12 giugno 1661, N. 6, c. 216. [↑](#footnote-ref-6)
7. Archivio Parrocchiale di S. Agnese, Filza matrimoni S. Agnese 1646-1650, c. 41, “Si fa fede per la Cancelleria Patriarcale di Venetia, qualmente à stato provato per testimoniali di Pomarico, et testimonij essaminati in essa Cancelleria, che Di Gio: Camillo Callichio q[uondam] D. Gioseppe da Pomarico Diocesi di Mathera, d’età d’anni 22 in c.a habita in Venetia continuamente da dieci mesi in qua, et non s’è mai maritato, ne promesso in alcun luogo; et però potrà adm ettersi alla celebratione di matrimonio servatis servandis etc. In quorum fidem etc. Datum Venetiis ex Patriarchale Palatio die 6 octobri 1650.” [The text heavily quotes Goliolo’s testimony for the groom’s *stato libero*.] The two signatures that follow are illegible. Then we find appended “Cl. Franc[iscus] Montanarius Canc[elliere]. Faccio fede con mio giuramento Jo Pre Gio. Battista Prelli Piovano in San Vio e Can[oni]co in S. Marco come hoggi che li 6 del mese di ottobre ho confessato il S[igno]r Camillo Calichi et sacramentalmente assolto. Data di chiesa li 6 d’ott[obre] 1650. In quorum fidem.” [↑](#footnote-ref-7)
8. Archivio Patriarcale, Parrocchia di San Canciano 172, containing the archives of the Chiesa di S*anta* Maria Nova, Fasc. 1 (1577-1770), f. 704, “1651. A die 2 Ottobre, Salvador, et Anzolo figl[i]o del Sig. Camillo Calichi del luoco di Pomarichi Diocese di Matera in Regno di Napoli et della Sig[no]ra Zanetta sua leg[itima] Consorte nato li 24 di settembre pross[im]o pass[at]o, fu il compadre l’Ill[ustrissi]mo Sig[no]re Alvise Bembo fu de p[re] S. Mattio della mia parocchia de S[an] Cancian; battezzato il m. Don sig[nor] Dott. Alvise Zane Piovano.” [↑](#footnote-ref-9)
9. Archivio Parrocchiale di San Giovanni in Bragora, containing the archives of the Chiesa di Sant’Antonin, Registro dei Battesimi 1-4 (5 agosto 1651-26 aprile 1664), entry by date. [↑](#footnote-ref-10)
10. Bonavista and other sources incorrectly give her year of birth of 1655. [↑](#footnote-ref-11)
11. Bonavista states that Calicchio in his Fifties he died “di spasmo” in his fifties. However, he appears to have died well before his fiftieth birthday. An obvious place to determine the date of his death would be the Necrologio series in the archives of the Provveditori alla Sanità (I-Vas), but a long hiatus spans most of the intervening years up to 1676. [↑](#footnote-ref-12)
12. San Giovanni in Bragora, Archivio Parrocchiale, Busta 65, Reg. 1 (Morti, 1665-1686 M.V.), f. 45r, “A di p[rim]o 9bre 1670, La Sig[nora] Cattarina consorte del Sig[nor] Andrea Temporinid’anni 68 in c[irc]a da febre et mal della Matrice in g[ior]ni 9 Medico Leonardi la dà in roba, et fa sepelir il R[everen]do Sig[nor] Prè Gian Francesco Temporinisuo figliolo sepolta in chiesa con cap[itol]o nel Terran.” [↑](#footnote-ref-13)
13. Given that Giovanna was resident in the parish of Sant’Agnese at the time of her marriage, the long association of the Vivaldi family with the parish of San Giovanni in Bragora may have begun with Giovanna’s brother. Another Temporini of the same generation was Flaminio, a member of the Accademia degl’Uniti, when his *Opera heroica, tragica, e morale, overo Il trionfo della divina giustizia e divina misericordia* was published (Venice: Zaccaria Conzatti, 1678). [↑](#footnote-ref-14)
14. While the date of death of Camillo Calicchio has not been determined, reports that it occurred shortly before Camilla’s marriage e.g. in Antonio Bonavista, online at xxxx) are obviously incorrect. [↑](#footnote-ref-15)
15. Morti, *op. cit*., A di 28 [8bre 1670], f. 45r, “Sig[no]re Gabriel di Berti *d*[*ett*]*o Colpi* Pignater d’anni 38 in c[irc]a da febre in g[ior]ni 18 medico Leonardi lo dà in nota et fa sepolire la Sig[no]ra Zanetta sua moglie...Arca confesso.” [↑](#footnote-ref-17)
16. This is where his wife Giovanna was living when she died. [↑](#footnote-ref-18)
17. Today on the fringe of Marghera. [↑](#footnote-ref-19)
18. Like Venice, Gambarare was divided into six “quarters.” It was almost entirely agricultural, and its occupants were overwhelmingly farm hands. [↑](#footnote-ref-20)
19. My cordial thanks to Paolo Alberto Rismondo for extracting these data from the *ruoli*, which remain in the *comune* of Gambarare. [↑](#footnote-ref-21)
20. Archivio di Stato Veneto (ASV), Notarile, Testamenti Notai Bozzini Pietro, Busta 188[a], 1633-1670 and Busta 188[b], 1670-1685. [↑](#footnote-ref-26)
21. It is unclear whether “the soul of his wife” refers to Giovanna, after she should die, or a previously deceased wife. [↑](#footnote-ref-27)
22. The term given in the document is “Sisi”. [↑](#footnote-ref-28)
23. No evidence that Maria followed either of these courses has been found, nor is there any evidence of her death. [↑](#footnote-ref-29)
24. We are not informed as to the source of this dowry—whether it represented a Temporini bequest or a residue from Calicchio’s assets. [↑](#footnote-ref-30)
25. Archivio Parrocchiale, San Giovanni in Bragora, Atti Generali, Processo 200 (1670). [↑](#footnote-ref-31)
26. This document discussed below was discovered in 2007 by Micky White, who originally intended to include it in *Antonio Vivaldi: A Life in Pictures* (Leo S. Olschki, 2013). It was excluded because it preceded the composer’s date of birth. Its significance increased only after the discovery of Berti’s will allowed its full meaning to be ascertained. [↑](#footnote-ref-32)
27. Since Rossi was such a common surname in Italy, it cannot be considered to link Antonio to Camillo Calicchio’s priest (and likely uncle) Francesco de Rossi. The phrase “all’Insegna delli Tre Calici,” identifying the location of Rossi’s business, allows for a connection to Berti’s pottery business. [↑](#footnote-ref-33)
28. This suggests that Gabriele di Berti was closely related to the Bertis in the 1667 ruoli but was excluded because his principal residence was in Venice. [↑](#footnote-ref-34)
29. We can establish from this item that Maria Berti was neither married or in a convent and was therefore probably not yet 21. Her earliest birth year would have been 1655. [↑](#footnote-ref-35)
30. Here too the income had been reduced from 6% to 5%. The full document is found in I-Vas, Notarile Atti, Busta 6924, 29 agosto 1675, ff. 214r-217v. [↑](#footnote-ref-36)
31. Note, though, that the amount going to the church has been reduced from 140 ducats, but it could be that over the previous five years the original bequest had been reduced to this amount. [↑](#footnote-ref-37)
32. Even though they survive in substantial measure for the eighteenth century, records for the Provveditori al Sal are almost entirely lacking for this period. [↑](#footnote-ref-38)
33. G. B. Vivaldi certainly seems to have stacked the deck here. An Antonio Casari accompanied the widow Margarita Vivaldi and her children Agostino, Giovanni Battista, and Cecilia to Venice in 1665. He is likely to have been related to the Vivaldi, possibly through Margherita rather than her late husband Agostino. The Antonio Casari of 1675 may have been the son of the Brescian immigrant, since he is listed as cited as “Ant[oni]o Casari q[uonda]m alteriis Antonij.” [Vio ref] [↑](#footnote-ref-40)
34. Micky White discovered the existence of Gabriella. The information alters the roster of children by indicating that Antonio Lucio was in fact the second child of this union, even though he was the eldest of the survivors. The baptismal name Gabriella would appear to have come from Gabriele di Berti. [↑](#footnote-ref-41)
35. He is named as a beneficiary of many parishioners in Bozini’s wills in the Archivio di Stato, Notarile, Testamenti, Buste 188a and Busta 188b. Another beneficiary in a few wills drawn up by Bozini was the priest Pietro de Berti at San Martino. [↑](#footnote-ref-42)
36. Temporini’s will of 25 Gennaro 1691 M.V. and its codicil of the 28th are found in ASV, Notarile, Testamenti (Bonaventura Scarella), B. 109, N. 139. The priest left 200 ducats to his nieces Camilla and Catterina “for when they marry.” This bequest suggest that Temporini family tree had at least one more branch than those accounted for here. (Flaminio Temporini, a member of the Accademia degli Uniti whose *opera heroica, tragica, e morale* called *Il trionfo della divina giustitia e divina misericordia* was published in Venice in 1678 seems unlikely to have been a member of this nuclear family.) Gio. Francesco Termporini also left 200 ducats and worldly goods estimated to be worth another 200 ducats to the church of San Giovanni in Bragora. There was a further bequest of 100 ducats “with affection” to the Molto Rev. P. Lorenzo de’ Gobbi of San Giovanni in Bragora and additional provisions for small gifts to his servants. [↑](#footnote-ref-43)
37. Archivio Parrocchiale San Giovanni in Bragora, Atti generali, Busta 120, Proc. 143, Commissaria del fù pre Francesco Temporini," 1691 gen 28 - 1702 ott 02. [↑](#footnote-ref-44)
38. The first of Agostino Vivaldi’s eight children was named Camillo Agostin. Born on 12 September 1671, he was not christened until 19 November (Archivio Patriarcale, Parrocchia S. Martino, Reg. 4, n. 802, f. 36v). [↑](#footnote-ref-45)
39. Many of the volumes in this series are very large and consequently the series was split in a somewhat arbitrary way. The chronological progression of material may jump unexpectedly from one volume to another. This specific document has interleaves paragraphs in Latin with Italian translations paragraph by paragraph. I have indicated only the incipit of each Latin paragraph to reduce duplication of information. [↑](#footnote-ref-46)
40. Parenthetical phrase omitted in the Latin. [↑](#footnote-ref-47)
41. The diocese reference in the Latin has sometimes been read “in Parochia S.e Ignatis” [from which it was deduced that Calicchio’s father resided in the parish of St. Ignatius in Pomarico. In the Italian the parish is clearly “S.e Agnese,” the parish in which Camillo resided in Venice. Controversial word reading are replicated in Appendix II. [↑](#footnote-ref-48)
42. Fornasieri’s name appears in many registers of the archive of San Giovanni in Bragora. It was he who baptized Antonio Vivaldi on 5 May 1678. [↑](#footnote-ref-49)
43. Antonio Casari quondam Antonio was the fourth person in the party led by the widowed Margarita Vivaldi when she migrated to Venice in c. 1665 with her sons Agostino and Giovanni Battista (the composer’s father). [↑](#footnote-ref-50)
44. Unsealed on 6 Luglio 2012, Verbale n. 1127. My cordial thanks to dottoressa Michela Dal Borgo for facilitating the opening of this will. [↑](#footnote-ref-51)
45. Unsealed on 6 Luglio 2012, Verbale n. 1128. As before, my gratitude to dottoressa Michela Dal Borgo, who arranged for the unsealing of this codicil. [↑](#footnote-ref-52)