

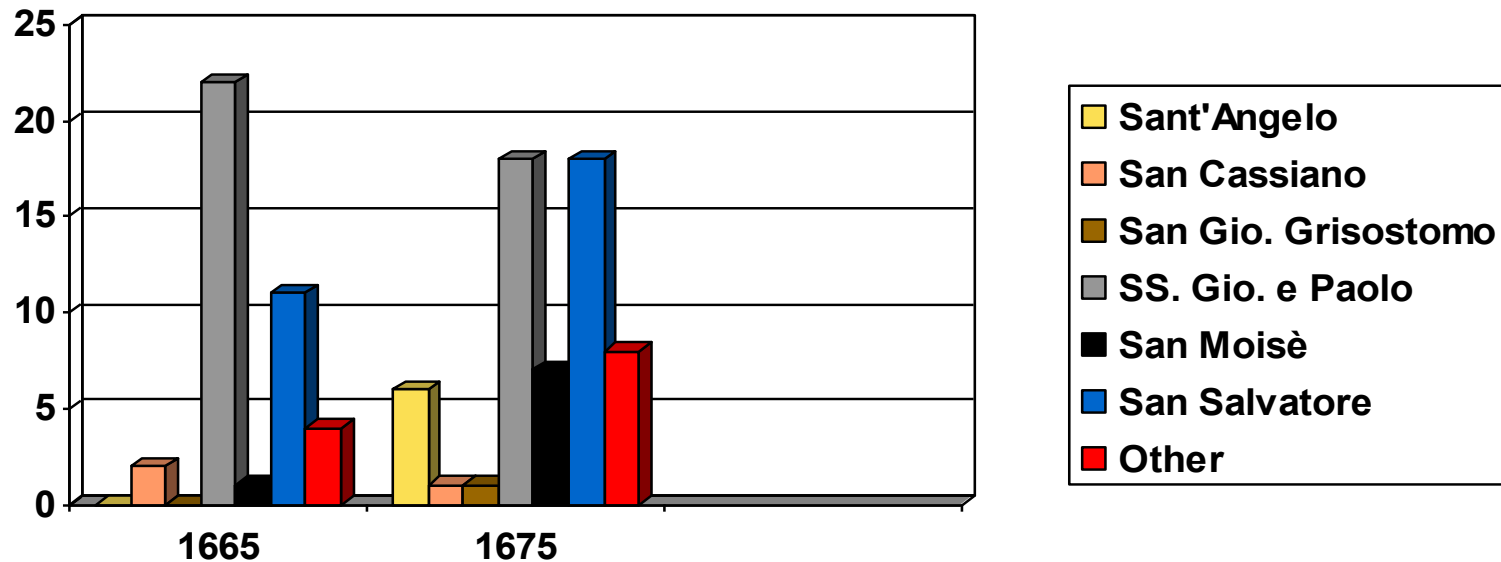
Venetian Theatrical Activity (1660-1760)

2025 Eleanor Selfridge-Field



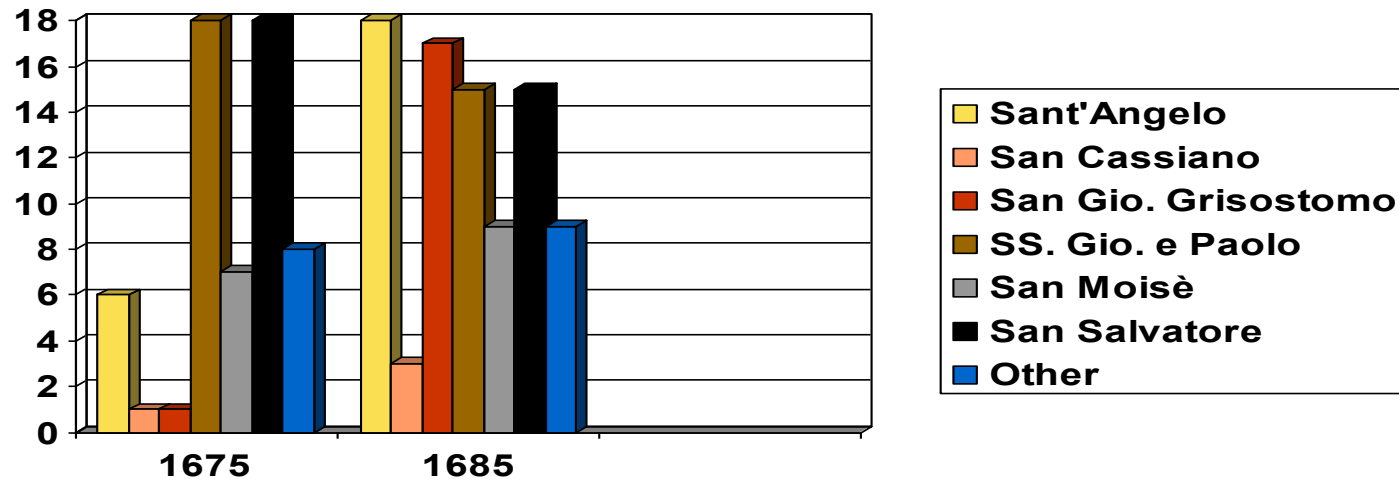
Comparing the 1660s to the 1670s

1660s vs 1670s. The SS. Giovanni e Paolo theater was dominant across the period, but San Salvatore theater (opening in 1661) soon attracted new audiences.



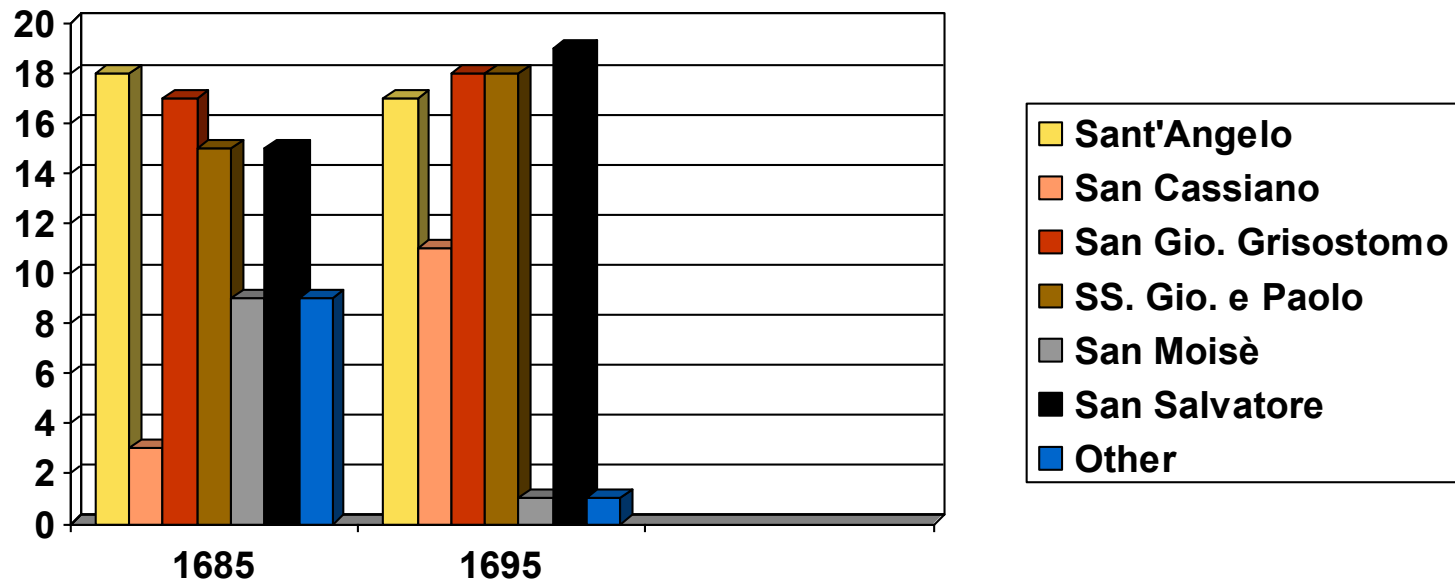
Comparing the 1670s to the 1680s

The opening of Sant'Angelo in 1677 and of San Gio. Grisostomo in 1678 led to an upsurge in new productions.



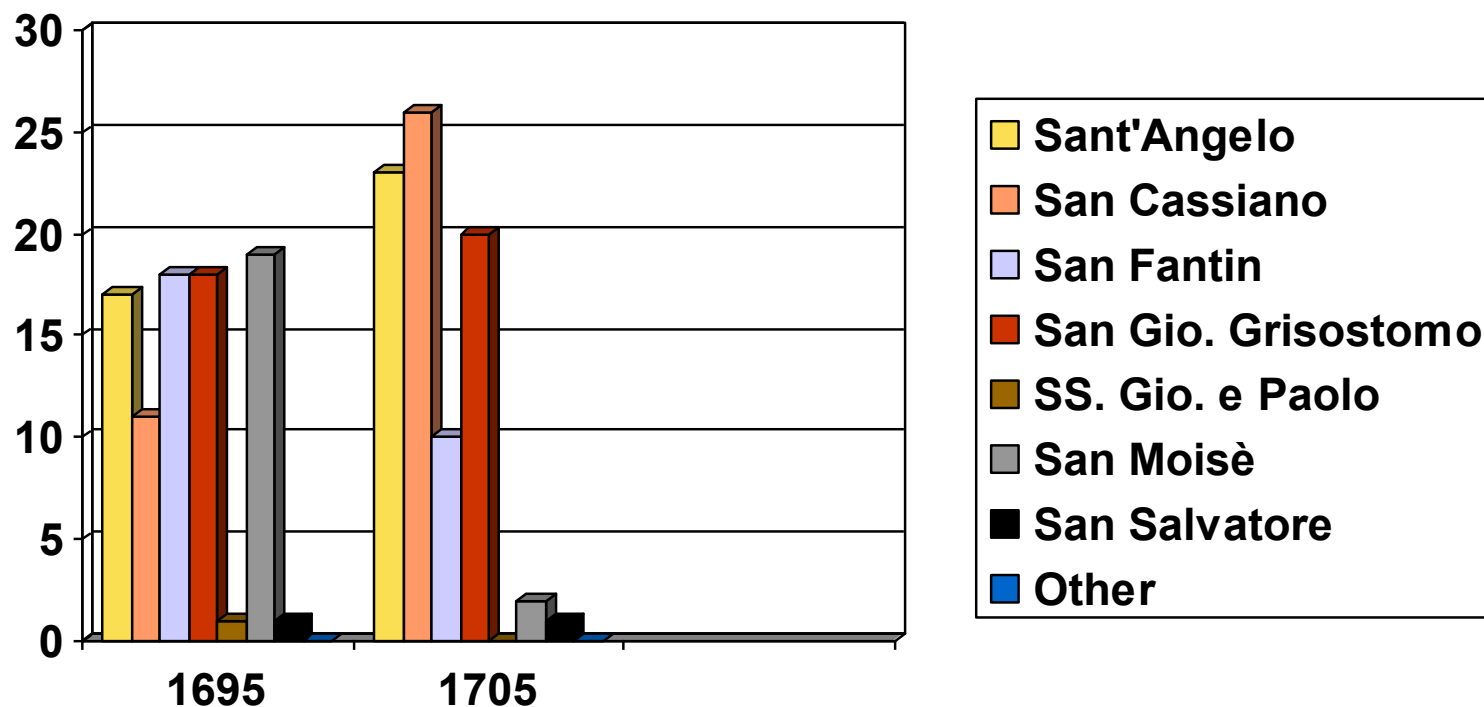
Comparing the 1680s to the 1690s

The overall number of productions was high in these decades as older theaters attempted to compete with the newer Sant'Angelo and San Gio. Grisostomo.



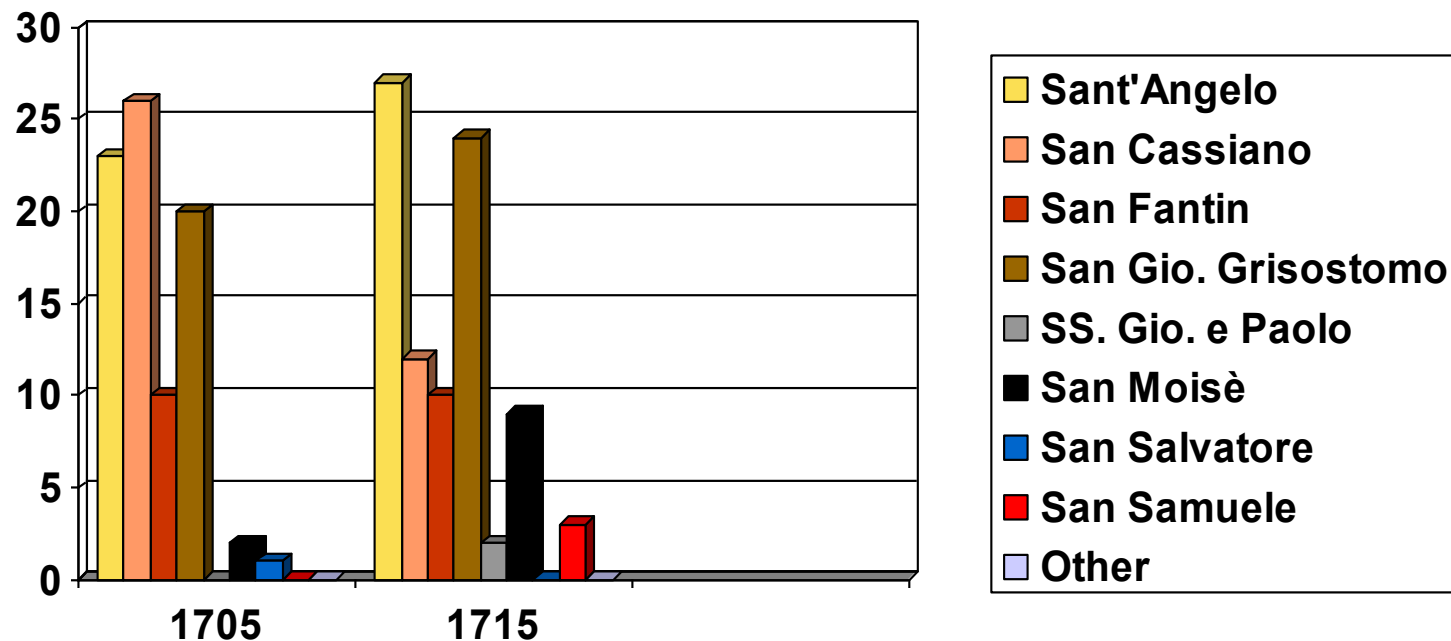
Comparing the 1690s to the 1700s

Musicians stranded by the War of the Spanish Succession (1701-1714) crippled some theaters. San Cassiano, which became a conduit for French musicians, prevailed.



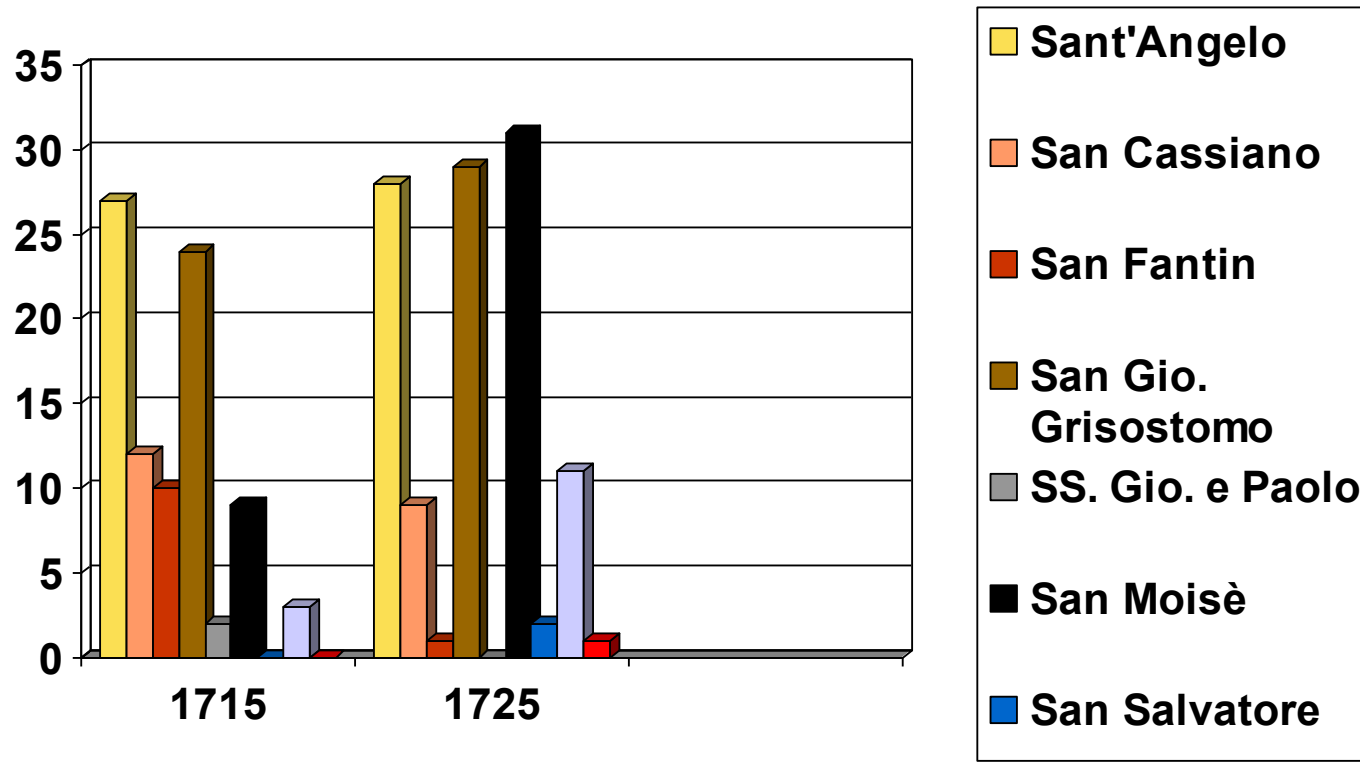
Comparing the 1700s to the 1710s

The modest Teatro San Fantin survived for these two decades only. San Moisè filled some of the vacuum. San Samuele, previously a comedy house, began to stage a few operas.



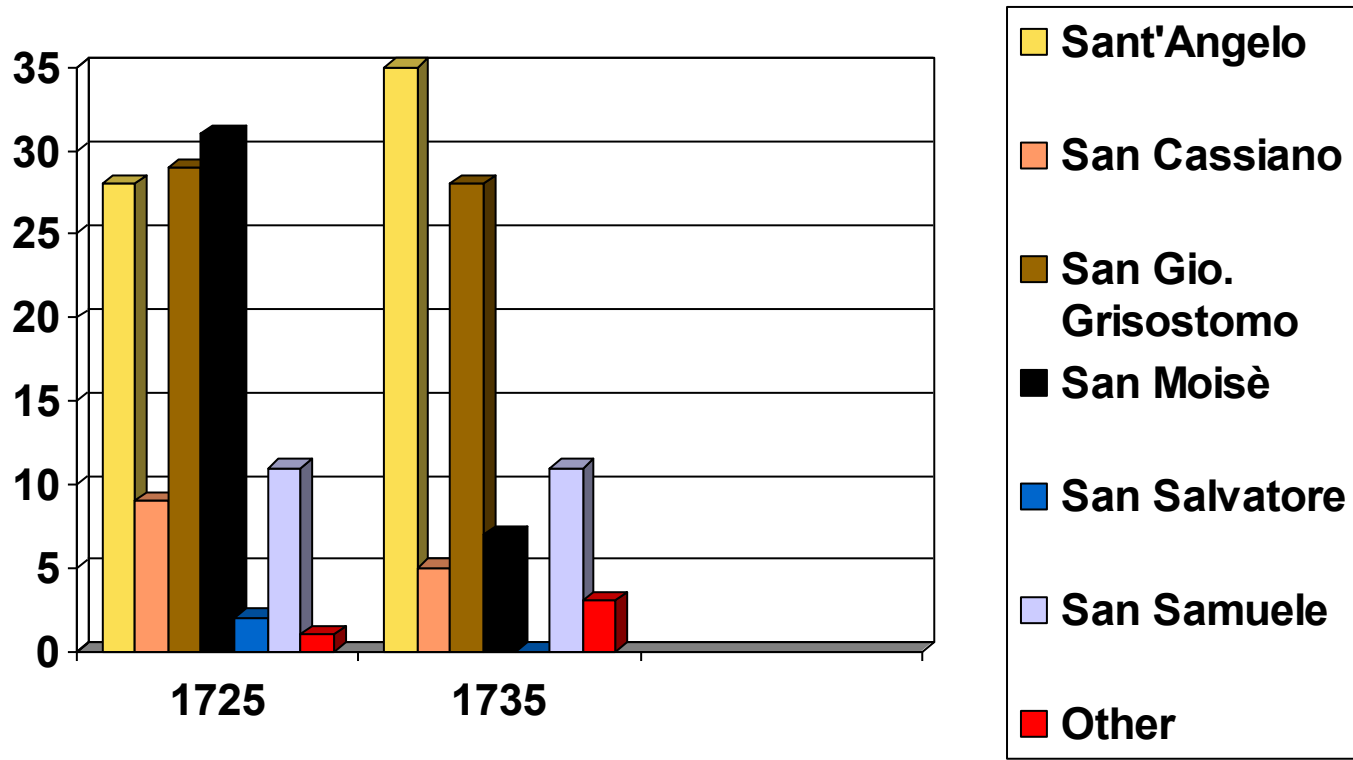
Comparing the 1710s to the 1720s

The 1720s was a golden decade of civic revival. The short spring season was newly promoted to complement the rise of the Ascension trade fair.



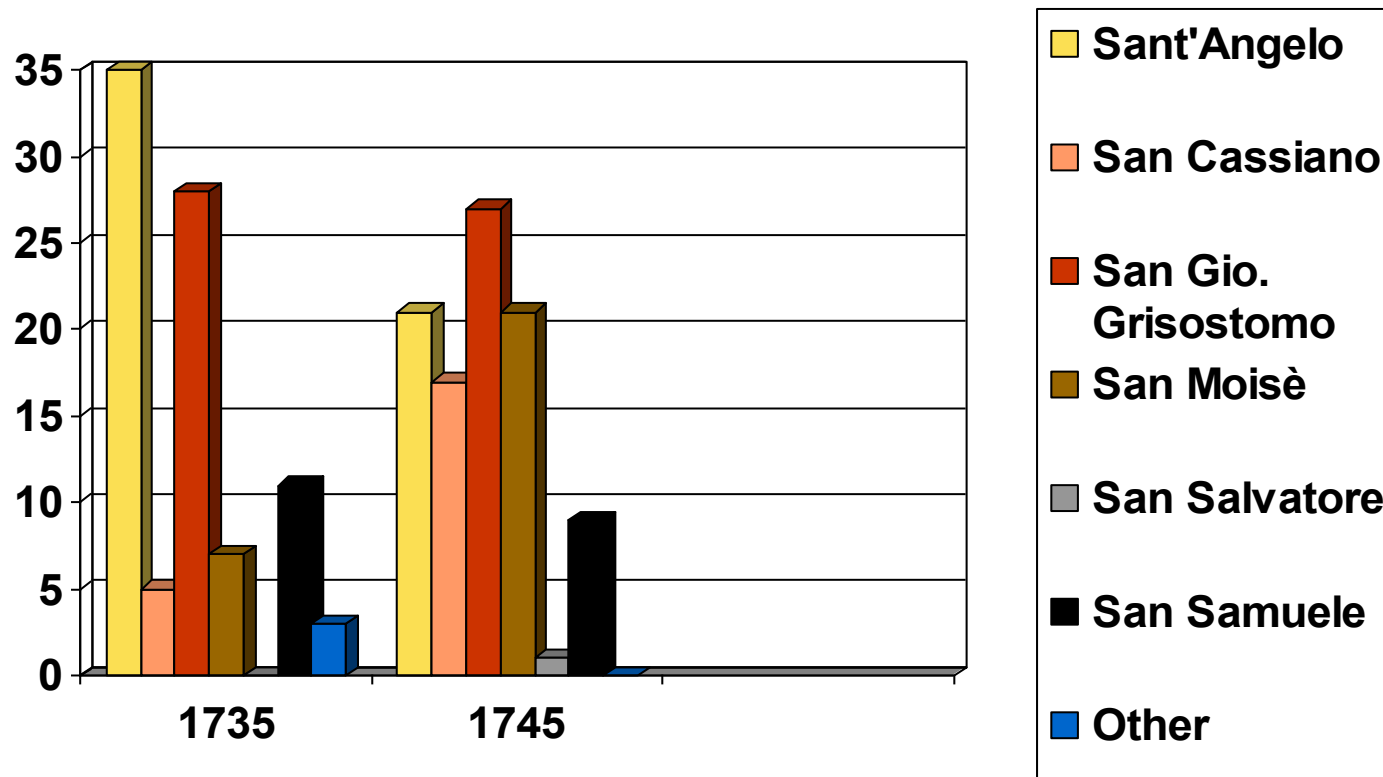
Comparing the 1720s to the 1730s

Many performers were drawn to London and Paris in the 1720s and to St. Petersburg in the 1730s. German and imperial visitors increased.



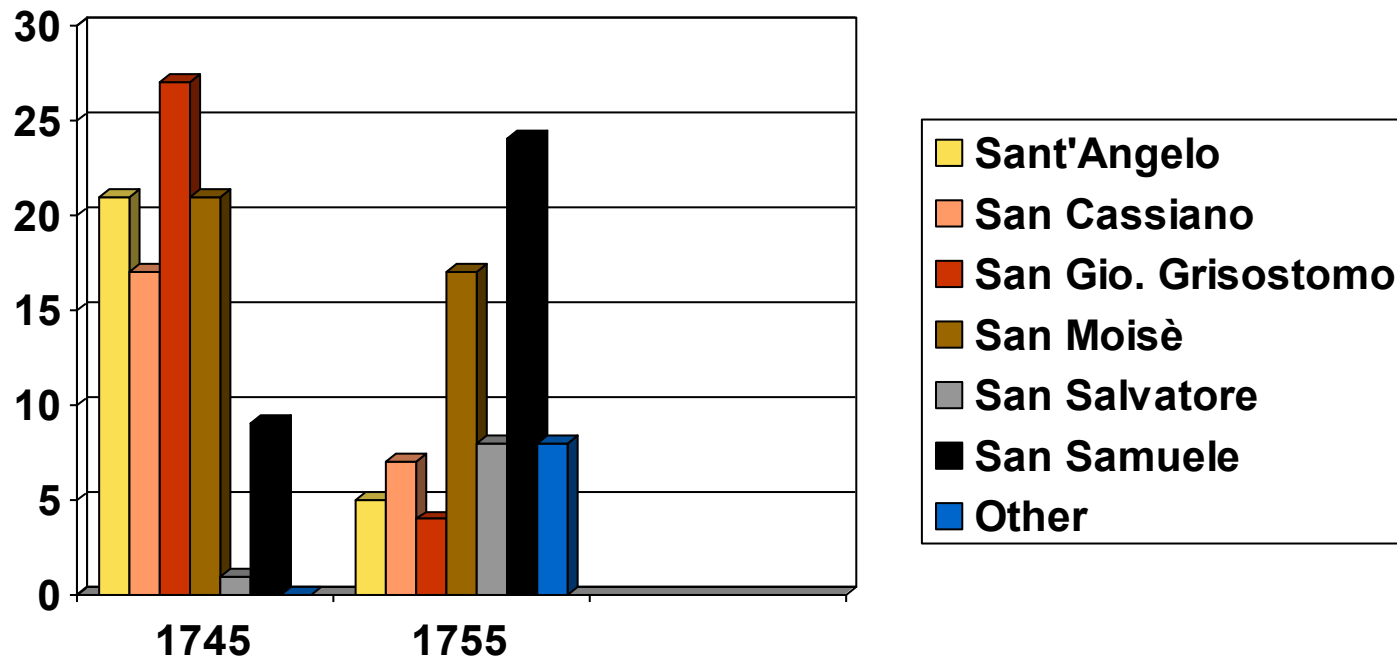
Comparing the 1730s to the 1740s

Sant'Angelo's long run as the most active opera house declined in the 1740s, when visitors to Venice were impeded by famines and wars. San Moisè became prominent as a home for the newly popular *opera buffa*.



Comparing the 1740s to the 1750s

Opera was beset by a growing audience preference for spring over winter opera, by the rise of traveling troupes, and by satires and hostile discourses on opera itself. San Benedetto (blue), a new theater for the nobility (1755), brought little relief.



1755 operas vs. 1755 comedies

San Samuele thrived in the 1730s as the popularity of Goldoni's caricatures of Venetian life received widespread recognition. A fire at San Gio. Grisostomo (1747) forced it to operate at San Samuele for a few years. Sant'Angelo offered only comedies from 1748 onward.

