

<i>Type of institutional work (*)</i> :	<i>Material objects of institutional work (**)</i> :	<i>Illustrative quotes (**)</i> :
A. «political work in which actors reconstruct rules, property rights, and boundaries that define access to material resources»		
<ul style="list-style-type: none"> • vesting • defining • advocacy 	<p>Object no 1, Vittore Carpaccio, <i>St. Ursula and the Pilgrims Meet Pope Cyriacus outside Rome</i>, c. 1490-1491)</p>	A1. «[...] It is the portrait of the greatest Venetian humanist, the most important philologist of the time (on par with Poliziano), epitome of a new culture that based full possession of civilisation and ancient knowledge on the systematic recovery and restoration of classical texts, being aware of the absolute value of words and form. A culture of profound spiritual congruity with Aldus Manutius, who grew up in the Roman humanist environment, but only in Venice (with the philology of Barbaro and his circle) found the foundations and nourishment for his publishing activities» (p. 169)
	<p>Object no. 2, Hellenistic sculptor and the workshop of Tullio Lombardo, <i>Muse</i>, called <i>Cleopatra Grimani</i>, second century B.C., and c. 1500)</p>	A2. «[...] it is fascinating to think that while a new textual philology and Aldus Manutius as publisher were committed to reconstructing the original lesson of texts by classical authors, a Venetian sculptor belonging to the circle of the Lombardo family offered a sample of integration (and reinterpretation) of an ancient statue in a fragmentary state» (p. 170)
B. «actions in which actors' belief systems are reconfigured»		
<ul style="list-style-type: none"> • connecting identities • changing norms • constructing networks 	<p>Object no. 3, Aldus Manutius, <i>Musarum Pangyris</i>, Venice, Baptista de Tortis, c. 1489)</p>	<p>B1. «The little book or pamphlet, probably composed in 1484, contains short poems in simple Latin – a kind of pedagogical exercise – addressed to his young pupil Alberto Pio of Carpi, who would go on to become one of Aldus' most important patrons and supporters, together with a letter to the boy's mother Caterina Pio on the value and advantages of the classical education Aldus was, as their tutor, imparting to her sons»</p> <p>B2. «[...] the letter is notable for its references to contemporary scholars – Pico della Mirandola (Caterina's brother, who had recommended Aldus to her as her sons' tutor), Zaccaria and Ermolao Barbaro, and Federigo, Duke of Urbino – as well as Aldus' sense of a collaborative scholarly community: both these elements found in the letter – the pedagogical purpose and the awareness of the value of scholarly collaboration – were to play a fundamental role in Aldus' publishing enterprise» (p. 171).</p>
	<p>Object no. 7, Anonymous sixteenth-century Venetian medal maker, <i>Medal Portrait of Aldus Manutius</i>, bronze casting, c. 1515</p>	B3. «[...] Whereas the back of the medal illustrates his famous trademark (an anchor and a dolphin), bearing the motto [...], that is the translation into Greek of the Latin "FESTINA LENTE" [...]. Aldus mentioned his "hieroglyphic" of the dolphin and anchor for the first time in the dedicatory letter to Alberto Pio dated 14 October 1499. [...] The reason for choosing this emblem, that was destined to become renowned and nearly a symbol of publishing itself, was narrated by Erasmus of Rotterdam in one of his <i>Adagia</i> ; it was dedicated to the <i>Festina lente</i> , so dear to Emperors Augustus and Vespasian, where the contrast between the stability of the anchor and speed of the dolphin acquired the meaning of a quest for the right balance between opposites in the art of government, between swiftness in deeds and firmness in decisions» (p. 180-181).
C. «actions designed to alter abstract categorizations in which the boundaries of meaning systems are altered»		
<ul style="list-style-type: none"> • mimicry • theorizing • educating 	<p>Object no. 28, Francesco Colonna, <i>Hypnerotomachia Poliphili</i>, Venezia, Aldo Manuzio per Leonardo Crasso, 1499</p>	<p>C1. «[...] Written in a sophisticated Italian prose leavened with Greek expressions and not always easy to understand, the story of <i>Hypnerotomachia Poliphili</i> consists of elaborate descriptions of Poliphilo's love for Polia and the decidedly initiatory ordeals he undergoes in a dreamland while searching for his loved one. In spite of the author's name, Francesco Colonna, being readily deducible from the acrostic formed by the first letters of the work's thirty-eight chapters [...], doubts still remain as to the actual identity of the person who bore it, although he is very likely to have been a Dominican monk living in the monastery of Santi Giovanni e Paolo in Venice» (p. 220,).</p>
	<p>Object no. 70, Dante Alighieri, <i>Terze rime [Commedia]</i>, Venezia, Aldo Manuzio, 1502</p>	C2. «[...] Aldus Manutius took the initiative of printing his famous books in a small format so as to provide texts by classical and modern poets in a pleasant reading form for his more sophisticated and erudite readers during their leisure time [...]. Petrarch [...] and Dante, the most important Italian poets, were included in this publishing programme thanks to the financial support of Pietro Bembo and that of his brother Carlo» (p. 300).