



Reviving the History of the Venetian *Scuole*: Public Education through an Interactive Website

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i. Acknowledgements

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ii. Abstract

This project was the first at Worcester Polytechnic Institute to research, study, and analyze no longer existing Venetian institutions known as scuole. These scuole were akin to confraternities, artisan guilds, and devotional societies. Our group created a database cataloguing 920 scuole, and maps showing 63 scuole locations, 170 altars commissioned by the scuole, and 181 public displays of art from the scuole. The team also produced a series of tours including virtual, walking, and scavenger hunt types. All of these products as well as general and specific scuole history were entered into a self created website that can be hosted for the public.

iii. Authorship

All four Worcester Polytechnic Institute students who worked on this project made an equal contribution to the writing, revising, and editing of each chapter and section located in this report. The group also contributed equally to the creation and completion of the database, maps, and tours assembled through this project.

iv. EXECUTIVE SUMMARY

Introduction

There was a time in Venice's history when a great number of its inhabitants were members of a system of brotherhoods. These confraternities, more frequently referred to as *scuole*, belonged to local parishes and churches, though their membership stretched over the city's six districts, or *sestiere*. The *scuole* were prevalent from the 13th century up until the 18th century, and at their height a good ten percent of Venetians belonged to the seven *Scuole Grandi* alone. The rest of the memberships were to more than 900 smaller *scuole*, the *Scuole Piccole*, which encompassed everything from devotional schools to guild-like confraternities, where membership was based on a particular craft. These institutions were an integral part of Venice's society, providing services that Venetians now take for granted, such as hospitals, banks, and welfare for Venice's less fortunate citizens. The members' devotion to God and His will that they care for their neighbors provided the basis for a system of community service that functioned until the fall of Venice to Napoleon in 1797.

Unfortunately, at present few Venetians and far fewer tourists remember the contributions of these institutions, or that they even existed. The intention of this project was to create a website with the goal of bringing to light the historical importance of the Venetian *scuole* that once played such a key role in society. The internet is perhaps the most logical way of making such information as we have gathered available to the general public, and at present not many websites exist that have made the history of the Venetian *scuole* publicly accessible. The majority of those that do exist are either in Italian, or only offer information on the *Scuole Grandi*. We not only offer the information to a larger English-speaking public, but we also give equal if not more focus to the *scuole piccole*, as the five *Scuole Grandi* only constitute a small percentage of the more than 900 Venetian *scuole*. By obtaining the addresses of the *scuole* as well as the locations of altars once sponsored by them, we have made a comprehensive map that serves as an

interactive search tool for our website, which also offers 360-degree photos of various *scuole*. By presenting this all to the public we hope to regenerate interest in the Venetian

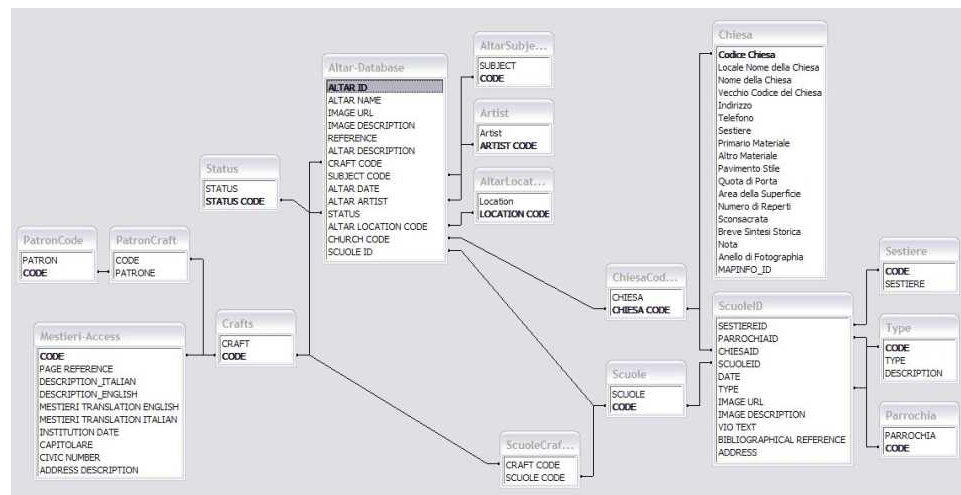


Figure 1: Excerpt from *scuole* database in Access, showing relationships among fields

scuole and make apparent their cultural and historical significance to researchers and layman alike. To facilitate this, we have developed a list of objectives as follows:

- To gather information about the *scuole* and the art associated with them
- To locate and map locations of the *scuole* and their associated art
- To design a dynamic website that will utilize gathered information to display the historical and cultural importance of the *scuole*
- To develop additional public education tools and activities to cater toward multiple target audiences

Gathered Information about the Scuole and Commissioned Art

As aforementioned, we have found that over 900 *scuole* existed at some point in

Venice's history between the 13th and 18th centuries. Information regarding the *scuole*, their dates of institution, and the parishes and churches to which they belonged already exists, but we have taken this scattered information and organized it into a comprehensive database so that it can be presented easily to the public (see Figure 1). There are two databases – one for the Venetian *scuole* and one for the altars associated with them – and these exist in both Excel and in Access to maximize versatility. Column A is organized by *Sestiere*, and then the information is further broken down into *Parrochia* (Parish, Column B), *Chiesa* (Church, Column C), and then the individual *scuole* themselves (Column D) and their dates of origin (Column E). Other information in the database includes type of *scuole* (traditional school, confraternity, bank, etc), the addresses of various *scuole*, altars associated with them and altar construction dates, patron saints associated with particular *scuole*, and whether or not the *scuole* buildings or altars are still in situ. This organization will be especially helpful to other researchers, who can use our database and the accompanying index to find specific information in other

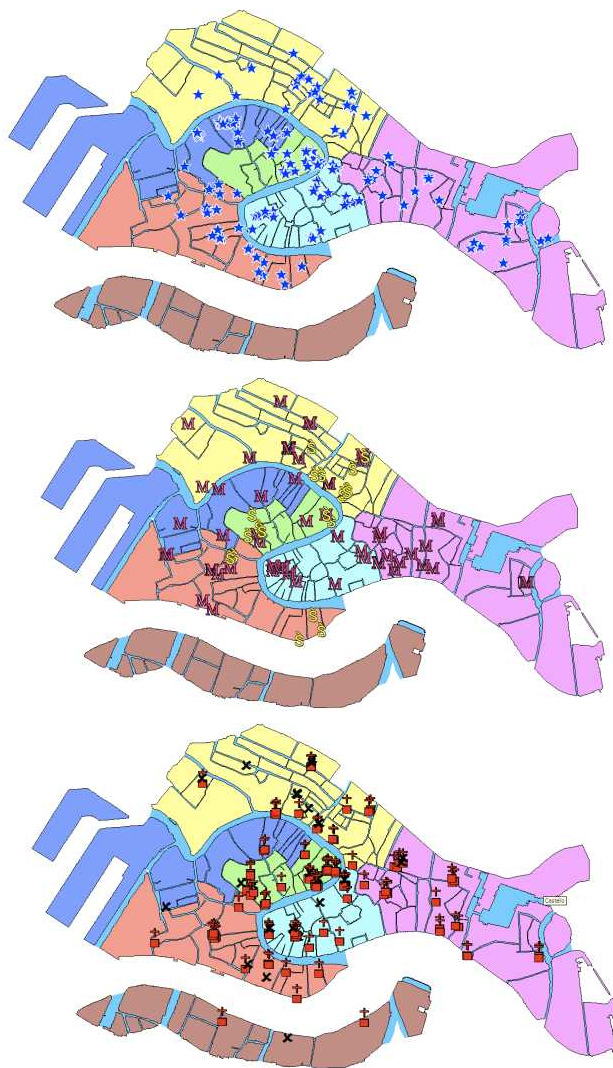


Figure 2: MapInfo layers showing public art associated with *scuole* (top); obtained *scuole* addresses (middle); altars (bottom)

sources, such as those from which we obtained our own information. It eliminates for them the need to go digging through text if we've already organized the *scuole* and referenced the exact page numbers where further information can be found.

Another major purpose of database is to act as a foundation for our website. The website itself is database-driven, so that information can be easily added, removed, or changed. A small number of cells in the database have been left blank due to the time constraints of our project; however the information needed can be later added by other IQP groups or individuals at great ease. It also makes organization and navigation of the website much less complicated, so that relatively inexperienced users can use the menu options to find what they are looking for with simplicity.

One of the other major contributions of our project is the mapping of *scuole*. The maps we have created (see Figure 2 and Figure 3) contains more than 60 mapped locations of *scuole* buildings, and serves to show the territory these institutions covered. Though we could not map all of the *scuole* (again, time constraints prevented us from going out and locating each and every *scuole*, as did a lack of resources), we did collect enough addresses from each *sestiere* to display accurately the distribution pattern of the *scuole* and illustrate their significant presence in the local community.

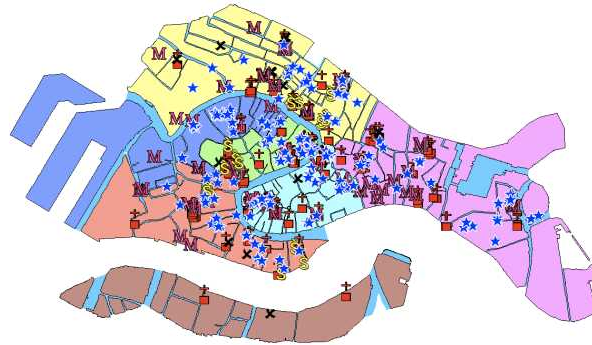


Figure 3: MapInfo layer showing obtained *scuole* addresses, altars associated with the *scuole*, and public art commissioned by or belonging to *scuole*

As we established relationships among gathered information in our databases, so did we create maps that demonstrated relationships between the *scuole* and the local communities. Figure 3 portrays a mapping of the *scuole*, a number of altars that were funded by the *scuole* and still exist in their respective churches, and a number of pieces of public art that were associated with the *scuole*. As an overview this map achieves the goal of giving the viewer a general idea of the scope of the *scuole* and their contributions as patrons of the arts, though as resource it can be a bit much to take in. We have therefore created several other maps that highlight important relationships, such as public art commissioned or created by the *scuole*, and stand-alone maps that display just one factor, such as the map displaying altars (Figure 2).

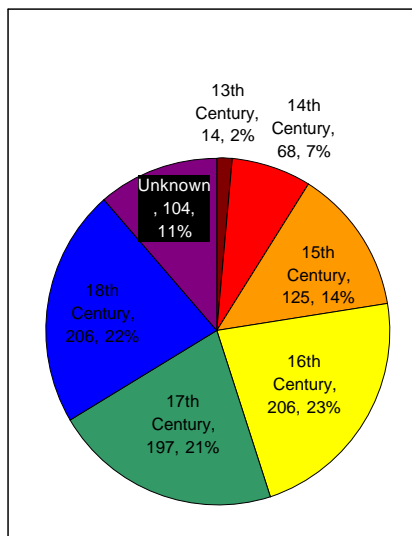


Figure 4: Number of *Scuole* Established by Century

Not only is it more organized to have data available in such graphic forms as maps and databases; it also allows for said information to be analyzed at a greater ease. For instance, from Figure 3 we can see that the Venetian *scuole* had a great influence on the public art that exists in the city.

Before starting our research, one of the goals we set for our project was to show what a great effect the *scuole* had as patrons of the arts, and one conclusion that can be drawn from the comparison of the maps to the right is that much of the public art that existed in the city (and in many cases still exists today) was created by or under the direction of members of local *scuole*. As far as we were able to determine, every one of the 900+ *scuole* had at least one piece of public art that identified the building; furthermore the majority of *scuole* funded altar pieces that can still be seen in a number of churches around Venice. These altar pieces that the *scuole* commissioned were paintings and sculptures created by such celebrated Renaissance artists as Tintoretto, Bassano, Sansovino, and Palma il Vecchio, contributions that certainly constitute a large part of Venice's identity and validate the role of the *scuole* as patrons of the arts.

Other useful graphics created from the data we had organized include pie charts, such as the one above (Figure 4) illustrating the breakdown of the *scuole* by establishment date. Again, such graphics provide an excellent basis for analysis, and from this chart we can observe the growing popularity of the Venetian *scuole* as more institutions were created as the centuries progressed. From these observations one can only imagine what attractiveness being a member must have held, for there must have been high demand for more *scuole* if each consecutive century saw an increase in establishments. The fact that the 18th century saw no decrease in establishments also implies the *scuole* were by no means on their way out when Napoleon marched in and put an end to the institutions.

It could be theorized that by then the *scuole* were a permanent fixture in Venetian society, and as the population of the city grew, more *scuole* would have been created to satisfy the Venetian desire to become a member in a confraternity. Whatever the case may have been had Napoleon not been a factor, it seems certain that the Venetian *scuole* were indeed an integral part of society.

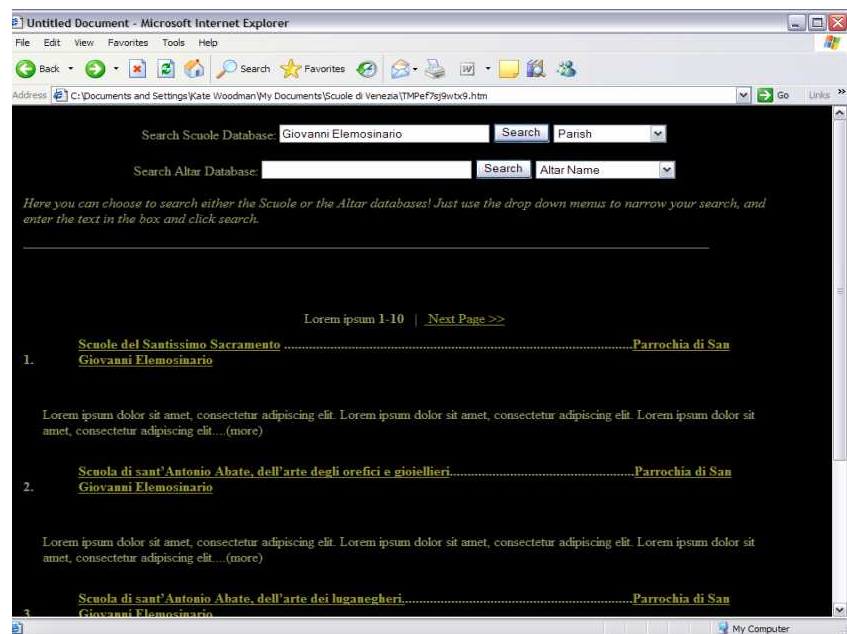


Figure 5: Screenshot from the *scuole* website showing a sample result page

Creation of the Dynamic Website

Another deliverable we offer is the website itself. It serves the main objective of our project, which was to create a dynamic website to display publicly the historical significance of the Venetian *scuole*. At present, target audiences are those looking for basic information on the *scuole*, and researchers looking for resources. One main

characteristic of our website is the fact that it caters to researchers as well as the general public; this duality helped to shape our project so that it would benefit the widest audience. The general public will find our layout helpful; the navigational buttons on the left of the pages offer links to a variety of informational tools, such as virtual tours, the interactive map, and a text overview of the history of the *scuole*. The search page allows for users to search our entire database. This can be especially useful to researchers who already have essential subject knowledge, and who are looking for additional resources on the topic. Users can search by *scuola*, church, parish, *sestiere*, altar, date of institution, *scuola* type, craft, or address, and the desired page will result complete with a reference to a page number in another source (see Figure 5 for sample result page). Alternatively, if a user leaves the text search field blank and just selects, for example, 'Parish,' a list showing all parishes will result.

Investigation of Alternative Venues

Future IQP groups may wish to target additional audiences, such as that of tourists, or perhaps local school groups. We included in the appendices of our report sample walking tours and scavenger hunts. Our current walking tour (see Figure 6) is ready to be implemented, complete with a map and three pages of descriptions and photos to accompany the tourist. It would be feasible for future groups to implement a component of the website that allows for GPS-based walking tours for tourists, with equipment available for rent at the Venice Project Center. It would be equally feasible to set up and implement a program for Venetian children that mimics a scavenger hunt in the area of their *sestiere*. We currently have a scavenger hunt for the Campo dei Gesuiti area, and if that ever proved to be popular, future groups can implement similar scavenger hunts around the city. The walking tour would succeed in delocalizing tourists, as it takes the walkers away from Saint Mark's Square and along streets which they may have never discovered. The scavenger hunts would serve to educate future generations of Venetians so that the history of the *scuole* is not lost to Venice's own citizens.

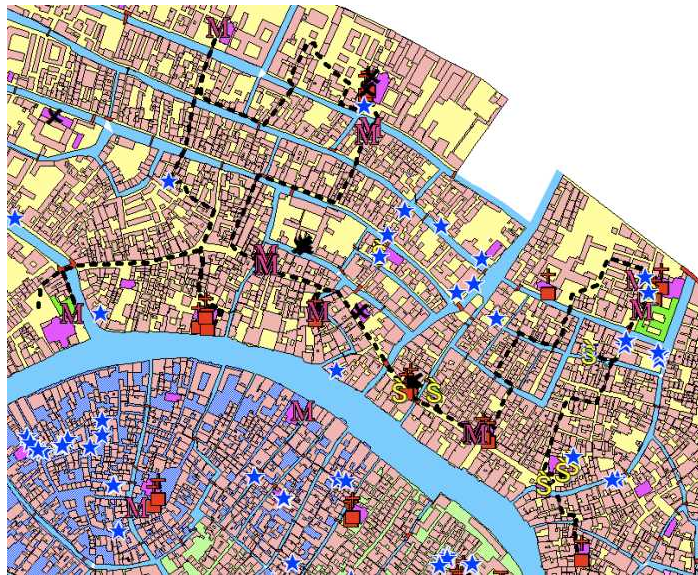


Figure 6: Map of walking tour showing *scuole*, altars, and public art along the planned route

We have succeeded in obtaining and organizing the data necessary to illustrate the vital role the Venetian *scuole* played in their local communities from the 13th to the 18th centuries. They were patrons of the arts, communities-within-communities for Venetians of a similar heart or craft, and providers of indispensable social services. Our website

will continue on after we have left Venice, and we hope that through the internet information will be made publicly accessible to many, so that we will have succeeded in bringing to light the historical importance of the Venetian *scuole*.

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1. Introduction

The services that Italians today take for granted, such as hospitals and schools and banks, were not always provided by the government because such a government did not exist until the 18th century. From the 13th century up until the arrival of Napoleon, these things were instead afforded to the people by certain institutions that were self-run and up-kept. The institutions were more like confraternities than administrative offices; their religious foundations coincided largely with their practice of offering social services for the local community. They were an integral part of the society; members' devotion to God and His will that they care for their neighbors provided the basis for a system of community service that functioned until the fall of Venice to Napoleon in 1797. However, in present times their history and the roles they played have largely been forgotten.

In Venice these confraternities, known as *scuole*, enjoyed enormous prestige, and were a major vehicle for the expression of religious devotion. The *scuole* brought together groups under various auspices. For example, they could be based on a prominent nationality group within the city, or the devotion to a particular saint, but oftentimes they were limited to practitioners of a specific trade, or guild. All of these confraternities, had a particular *locus* which provided a geographic focus for their meetings and devotional rituals. For those *scuole* with modest financial means, this would simply be an altar in a church, and, unlike most other Italian cities, in Venice a great many of these artifacts have survived. However, these once prominent institutions of Venice met their end with the fall of the Republic, provoked by the establishment of the Accademia (centralized school of fine arts) in 1807. This, in addition to a number of alternative factors, has resulted in the dissipation of knowledge pertaining to the *scuole*, as well as their involvement in art patronage.

A full history of confraternities and the arts has yet to be written, although a growing number of case studies are now available. Books concerning Venetian guilds, the altarpiece in Renaissance Venice, and a full compilation of the *scuole* have already been written, and over sixty altarpieces accredited as commissions from the *scuole* have been documented by scholar Richard MacKenney. Past WPI Venice Project Center teams have also investigated religious institutions within the city, such as convents, palaces, and churches, as well as artwork associated with them—bells and bell towers, church floor inscriptions, and sculpture to name some examples. In addition, these teams have been working steadily to establish not only an all-encompassing database of public art within the city, but also a way of manifesting this information so that it can be best utilized. Such proposed ideas have included the publication of a book, the establishment of a website, walking tours, the founding of an *Association for the Preservation of Venetian Public Art*, and fundraising initiatives such as calendars, posters, and plaques.

Despite the effort at documenting the *scuole* and their role as patrons of the arts, obtaining such information is still an obstacle. There is, as of yet, still no conduit for bringing this information to the public eye. Recent endeavors by previous IQP groups to advocate the significance of heritage and art to the general public have fallen upon deaf ears, and the progression of these initiatives has remained relatively stagnant. As such, the knowledge of the *scuole's* cultural significance is confined solely to scholars and

researchers, and the lack of publicly available information jeopardizes not only the historical integrity of a great number of commissioned works, but it also threatens to eradicate the cultural value of the *scuole* in Venice.

The intention of this project is to create a website with the goal of bringing to light the historical importance of the Venetian scuole that once played such a key role in society. The internet is perhaps the most logical way of making such information as we have gathered available to the general public, and at present not many websites exist that have made the history of the Venetian scuole publicly accessible. The majority of those that do exist are either in Italian, or only offer information on the Scuole Grandi. We plan to not only offer the information to a larger English-speaking public, but we also plan to give equal if not more focus to the scuole piccole, as the six Scuole Grandi only constitute a small percentage of the more than 900 Venetian scuole. By obtaining the addresses of the scuole as well as the locations of altars once sponsored by them, we plan to make a comprehensive map that will serve as the focal point of our website, which will also offer interactive-360-degree photos of various scuole. By presenting this all to the public we hope to regenerate interest in the Venetian scuole and make apparent their cultural and historical significance to researchers and layman alike.

2. Background

The *Scuole* of Venice were once an integral part of Venetian society. This section will attempt to illustrate briefly how the *scuole* came about, their contributions to society, how they met their end, and the current research endeavors dedicated to their existence. In addition, this section will discuss a number of resources utilized for educational and inspirational purposes concerning our website design and implementation.

2.1. A Brief History of the Scuole

From the thirteenth century onwards, under the guidance of the Mendicant Orders, Venetian brotherhoods were formed to carry out the works of the corporal mercy enjoined in Matthew, XXV, 31-46; “to feed the hungry, to give drink to the thirsty, to clothe the naked, to harbor the harborless, to visit the sick, and to these were added the obligations to ransom the captive and bury the dead.” (MacKenney, 1988) The earliest of them were the great confraternities, known as the *Scuole dei Battuti* (later to be known as the *Scuole Grandi*). These most prominent institutions established a great hall in each of the sestieri or six districts in the 1260s in a time of acute religious uncertainty in Italy. Elsewhere, in Perugia rising flagellation or scourging one’s self to repent sins and remember the weight Christ bore at the time of his death helped to shape these institutions. By the end of the thirteenth century Venice was home to four of the institutions: San Marco, San Giovanni, Misericordia and the Carità. “Born from a deeply pessimistic atmosphere, they became the focus and vehicle for the expression of popular piety, using prayer and the scourge to expiate a sin thought to pervade society”(Sohm, 1982).

The character of these religious institutions changed during the fourteenth century when the extreme customs of flagellation lost favor and social gospel or listening to sermons became prominent. Their role in society is summed up succinctly by Verdon; “Foremost, the intensity of religious sentiment seemed to have slackened. Flagellation had, by this time, become a stylized form of public display, which was relegated to those members in need of the money given in return for the performance of this unpleasant task.”(Verdon, 1990) Mass was also no longer celebrated every day, but instead once a month. As religious fervor fell into distant memory, charitable programs grew, represented by the giving of alms increasing both in terms of services dispensed and services received. The confraternities transformed from religious to civic institutions and the internal structure of these societies began to resemble the Venetian Republic during the Renaissance.

Venetian confraternities encouraged among members a sense of solidarity as Christians and as Venetians. The *scuole* found room for merchants, textile-workers, Arsenalotti(soldiers), and cut across economic and social groups. The mingling of people from different trades and different neighborhoods, particularly in the *Scuole Grandi*, was in itself an expression of brotherhood, and the solidarity of members presented a wide range of different sorts of people (MacKenney, 1988).

Unlike the *Scuole Grandi* however, which consisted of members of various occupations, backgrounds and social classes, the *Scuole Piccole* tended to group themselves by more specific criteria. For example, some types of *scuole* included those which formed among the various foreign communities of ‘nations’ which have established themselves in the city. There was a *scuola* for the Greeks, another for Albanians, and the Slavs established a confraternity at the old Hospital of St. John in 1451. Other regions of Italy were represented by confraternities of Milanese, Florentines, Bergamacs, and Lucchesi. There were even *scuole* among the Jews. Such institutions were formed by people engaged in certain professions, trades and crafts, and they usually offered some sort of scheme of spiritual and material benefits. As a result, the combination of two types of *scuole*—those based on heritage, and those based on craft—were often found, for example the German Baker’s Guild (*Scuole dell’arte di pistori dei tedeschi*) (MacKenney, 1988).

The *scuole* were carefully regulated by the government. The smaller confraternities were under the control of the *Provveditori di Comun*, but from 1360 the statutes of new confraternities were referred to the Council of Ten for approval. Pious confraternities were perfectly acceptable to the Venetian government as long as they were legally recognized and therefore legally controllable. The confraternities maintained a ubiquitous presence in the city, though we cannot be entirely sure precisely how many *scuole* existed at any one time because the brotherhoods tended to form and reform in response to the enthusiasm—or lack thereof—among members. Between 1360 and 1475, 45 new statutes were registered by the Council of Ten. In 1521, records from the Doge’s funeral show 199 *scuole* in the procession (Terpstra, 2000).

Before the fourteenth century, artisan brotherhoods and religious confraternities were separate entities, but as time went on they began to share more and more memberships until the two combined to become guilds. These two components, whose functions look separate to us, in the thirteenth century or even the sixteenth were inextricably linked. The term *scuola dell’arte* refers to the two components of Venetian guilds. The *arte* was a trade guild, an association of those practicing the same occupation. In medieval Venice, guilds were often federations of related trades, a flexibility which was to prove crucial to the city’s economy in the sixteenth century. The guilds themselves often subdivided. The hemp spinners split into the *ars grossa* and the *ars suptile*, the furriers into the *ars nova* and the *ars vetera*, the doctors into physicians and surgeons, and so on. The corporate organization which could include members from different trades was the religious confraternity, or the *scuola*. The *scuola dell’arte* that is, the confraternity associated with the trade guild, became a species of social club which existed for banqueting, the distribution of alms and the provision of burial. The difference between the *scuola* and the *arte* is perhaps best summed up by the fact that a craft guild could institute its own confraternity, but the reverse was unlikely to occur (MacKenney 1988).

The confraternity helped define the social and legal role of the guilds in Venetian life. In applying for *scuole* status, artisans would often describe their need to reform the guild, “and to ensure that no one may be deceived by any member of the guild through dishonest work, by binding the guild together as a true confraternity of brothers under a set of rules as the other guilds are bound by oath.” This oath gave the *arte* its political identity and defined its constitutional position; the confraternity was the forum for its

social activities. Various dues were paid by members to “sustain the poor and infirm of the guild” (Humphrey and MacKenney 1986). Money from subscriptions and fines was spent on the annual banquet, visiting the sick, and burying the dead. All such activities were a vital source of support when the need for clothes or the loss of earning capacity through sickness could raise the cost of living which on the whole seems to have been modest.

As the confraternities grew in size and their activities diversified, they reached a broader spectrum of society. They were no longer limited to the immediate membership but could directly touch the lives of entire families (rather than just the male population) and even the general public. Since their self-image was slowly being defined by the virtue of philanthropy, the *scuole* wished to supplement their good deeds with visible expressions of the charity. Each felt compelled to establish a public image of wealth and magnanimity equal to if not surpassing, the others. (Mendelsohn, 1940)

Because the *scuole* remained religious institutions with religious agendas, many chapels existed in honor of a particular patron saint, or if a chapel could not be funded an altar was donated by the artisans instead for devotion to the patron saint of their trade. These altars could be found in many local churches, as could the chapels if one did not exist in the *scuole* buildings themselves. Popular saints in Venice (besides the Blessed Virgin Mother and Saint Roch) were Saint Mark (the Evangelist) and Saint Peter, patron saint of many things, such as bakers, bridge builders, butchers, fishermen, locksmiths, cobblers, masons, and fishing net makers. Saint Mark’s relics (with the exception of his head, which remained in Alexandria) are located in a sarcophagus in the basilica in Venice. (Delaney, 2005)

The Venetian guilds both economically and politically wielded considerably less power than either the Florentine guilds or most other social groups at home. Yet, it would be a mistake to conclude from this that their role as patrons of the arts was therefore negligible. The focal point of guild life was not usually the meeting-house, but the church altar, and it was here that the guilds naturally tended to concentrate their energies. All of them by the fifteenth century would have acquired patronage rights to a side altar in one of the 130 parish and convent churches of Venice; and as well as providing funds for a priest to officiate at religious ceremonies they also normally undertook to provide the altar with liturgical accessories and a fitting decoration.

So whatever its size, the most pressing priority for any *scuola* dell’arte was to secure the right to a church altar, and a burial place for its members; and only when this had been achieved could it contemplate acquiring a meeting house of its own. By the sixteenth century many of the guilds had, in fact, successfully acquired a meeting house, often as a result of the bequest by a former member, and usually of a rather modest dimension. Yet even here, the installation of an altar and the provision of necessary liturgical accessories would have taken precedence over the pictorial decoration of walls and ceilings. While altar pieces are recorded in the premises of a number of guilds, the only trades associated *scuola* to have commissioned a narrative cycle painting before the end of the sixteenth century was the exceptionally well endowed *Scuola di S. Cristoforo dei Mercanti* at the Madonna dell’Orto. The expense of commissioning an altar piece—hardly an annual event—would presumably have had to be met by raising a special subscription. (Humphrey, 1993)

The ascent of Napoleon to power generated crippling blows to the Venetian cultural scene. Several institutions posed as a threat to the totalitarian regime that Napoleon sought to implement in his conquered countries. Institutions such as hospitals, education and welfare programs should be, in Napoleon's mind, products of the government, and not of religious social confraternities, so in 1807, the majority of the *scuole* (with the exception of the more purely devotional schools, such as the *Scuole del Santissimo Sacramento*) were disbanded. In addition, the creation of the Accademia, or school of fine arts, cast a shadow over the productivity of guilds. No longer were individuals sought for specialized skills; instead, artisans were to be trained in a number of skills at the Accademia, under regulated curriculum and strict surveillance. In one foul swoop, these prominent institutions, embedded into Venetian culture since the thirteenth century, were gone.

2.2. *The Current State of the Art*

Though gone, remnants of the *scuole* can still be seen in the physical make up of the city. Streets, such as '*Sotoportego Frutaroli*', or '*Calle dei Scuole*' derive their names from the *scuole* or guilds that were located there; institutions such as hospices owe their existence to the former charitable institutions; even aesthetical value remains in public art and architecture, and the altars that still remain in the *scuole* associated churches. But poor record keeping and information management has threatened the memory of these institutions. The archives of the Venetian *scuole* for the period before 1600 survive in a no more than fragmentary form—or rather, perhaps because of the loose organization of institutional life, detailed records were not always kept—and lamentably few commissions for works of art are actually documented. Only within the last twenty years have efforts to revive interest and research on the *scuole* been taken. This following section will investigate some of the main sources on the *scuole* as well as the art work they had commissioned, utilized for our project.

2.2.1. *Scuole Resources*

Perhaps the best and most thorough documentation of the *scuole* is the book, *Le Scuole Piccole nella Venezia dei Dogi*, by Gastone Vio. Completed in 2004, this book catalogues a total of nine hundred and twenty *scuole* in existence between the thirteenth and the eighteenth centuries. Vio's research consisted of investigating all of the *Mariegole*, or rule books of the *scuole*, which are currently held in the State Archives or the Museo Correr. Select excerpts of the *Mariegole* accompany each *scuola* entry in the book. The book compartmentalized the *scuole* by *sestieri*, further into parish, and finally by the church the *scuola* was tied to. The *scuole* are then arranged chronologically by institution date (or the date the *Mariegola* was approved), with the exception of the *Scuole del Santissimo Sacramento*, which were documented as the first *scuole* within each church. In addition to cataloguing the *scuole*, the book is prefaced with a brief introduction, inclusive of descriptions for the various types of *scuole piccole*.

An electronic version of *Le Scuole Piccole nella Venezia dei Dogi* was obtained which proved useful in completing our research and database work. This source was acquired by contacting the publisher and editors of the text, and then negotiating a non-disclosure agreement, the main precept being not to publish any of our work with the text and not to host the electronic text via the internet. Also, in return for the text and as a gesture of thanks an index was created for the book which currently does not exist.

In addition to Vio (2004), we came across an additional book—*I Mestieri di Venezia* (1997) by Antonio Manno—which gave a thorough account of the variety of crafts that were prominent throughout Venetian history. These crafts, or guilds, were classified by the type of work they did—for instance, masons, carvers, and carpenters were all classified into an ‘Edilizia’, or Builders, group. Manno drew information from the Mariegole, the Archivio di Stato, the Biblioteca del Museo Civico Correr, as well as a variety of other primary source material to provide information concerning approximately two hundred guilds, as well as a brief description for the guilds as well as the broader categories. In addition to the descriptions of each craft, Manno also provided us with information concerning the Italian translation of the craft name, as all names were originally in Venetian; their institution date; their ‘Capitolari’ date (this is akin to the Mariegola date for the *scuole*); the ‘Sede’, or address of the guild; the ‘Chiesa’ or Church the guild was associated with; the ‘Patrono’, or patron saint of the guild; and the ‘Altare’, or altars the guilds commissioned for their corresponding *scuola* or church.

2.2.2. Altar and Altarpiece Resources

Quite the majority of information we obtained for altars and altarpieces was from the *I Mestieri* book, from which we extracted about two hundred altars that were commissioned by the guilds. In addition to this source, we also came across a book entitled *The Altarpiece in Renaissance Venice*, written by Peter Humfrey in 1994. This source listed sixty five altarpieces that were commissioned by the *scuole* between the fourteenth and sixteenth centuries. The information was documented in table form, and catalogued a number of pertinent fields such as the name of the *scuola* that commissioned the work; the altar subject, or patron saint; the church the altar is located in; the year in which it was completed; the artist who painted it; and the current whereabouts of the altarpiece.

In addition to the written documentation that was utilized for our project, we were also most fortunate to have access to the Public Art database, a catalog of viewable art within the city of Venice completed by students of WPI through a series of previous IQPs. The Public Art database not only provided us with information pertaining to the art associated with the *scuole*, but it also contained information that we were able to utilize to map the *scuole*, and to display on our website.

2.2.3. Scuole and Altar Locations Resources

One important component when investigating the nature of the *scuole* was to document not only the *scuole* themselves and artwork associated with them, but the physical locations of both. In Manno (1997), the locations of approximately fifty *scuole*

dell'arte were documented. In addition to this, we were also provided a list of *scuole* by one of our liaisons, Pasquale Brando, consisting of thirty *scuole*. These addresses were obtained from a GIS based website named VeniceExplorer, which denoted some approximate and exact locations. Other literary sources included the books *Edificio*, and *Venezia Scomparsa*—both works that catalogue locations of buildings that once stood in Venice and now have either been destroyed or replaced.

The mapping of *scuole* buildings and altars required additional field research for verification and documentation of addresses. As such, we visited a number of *scuole* and altars with our other liaison, Bruno Nogara, a professional tour guide who was kind enough to take us around to nearly fifty locations, while providing background information as well. Through these tours we were able to map out specific altar locations within churches, as well as photograph these altars and the *scuole* buildings.

2.2.4. Website Design Resources

While our task was to document and locate *scuole* and altarpieces within the city of Venice, concurrently there is an initiative supported by the Catholic Church to document all religious artifacts within the churches of Italy. During our duration in Venice, we were fortunate enough to establish a relationship with Don GianMatteo Caputo, of the archdiocese of Venice, who, under the jurisdiction Church, is currently in the process of documenting every religious artifact contained within the churches of the city of Venice. In addition to their enormous cataloguing endeavor, there have also been significant efforts to make this information public through a database driven website. The site, which can be viewed at www.chiesacattolica.it/beweb, is a very thorough and professional site which was created to direct users from one artifact to another, displaying a variety of fields, as well as a brief description of each. In addition to the database driven component of their website, there are a number of virtual tours that the user can take of various churches, in which particular objects are described and visually displayed. This dual nature of the website lends itself to a variety of audiences, from the researcher to the tourist, because it is content rich, as well as visual and easily navigable. The content and functionality of this website is the inspiration of our own site, and provided a foundation for the design and layout of the website we created.

3. Methodology

The central problem that this project attempted to alleviate is that there is a significant lack of information management associated with the *scuole* of Venice. As such, the mission of this project became to capture and relay the spirit of the *scuole* in a manner in which both the researcher and the layman could benefit. To accomplish this, we devised a list of objectives that addressed our needs:

- To document in a database information about the *scuole*, and the altars and altarpieces associated with them.
- To locate and map the *scuole* and their associated art.
- To design a website that effectively utilizes the gathered information to communicate the significance of the *scuole*.
- To expand public education via the website by developing additional tools and activities.

The following section illustrates our methods for accomplishing these objectives.

3.1. *Creating the Database*

Our methods of data collection for the *scuole* consisted primarily of literary research and data entry. We utilized three main sources—Vio (2004), Manno (1997) and Humfrey (1994)—for the majority of our data extraction. This data was collected and transcribed into a three separate subsections of the database—a *Scuole* Database, a *Mestieri* Database and an Altars Database.

3.1.1. *Scuole and Mestieri Database Subsections*

The most prevalent type of database is the relational database—a tabular database in which data is defined so that it can be reorganized and accessed in a number of different ways. A relational database contains multiple tables, between which relationships are defined. This is done by assigning each piece of data a primary key, and matching the keys in different tables. There are two types of relationships that exist. The first—a one-to-one relationship—is where a piece of data corresponds to only one other piece of data. The second type of relationship—where one field in Table A can have one or more matching records in Table B—is known as a one-to-many relationship. From Vio (2004), we extracted eight fields and created a *Scuole* Table, and from Manno (1997) we extracted eight more fields and created a *Mestieri* Table. Below are those fields, their keys, and the relationships between the primary *Scuole* and *Mestieri* keys.

Fields	Digits	Key Format	Source	Relationship	Example
Sestiere	2	Alpha Key	Established in past IQPs.	One to Many	SP
Parrocchia	3	Alpha Key	Determined by name.	One to Many	BIA
Chiesa	4	Alpha Key	Established in past IQPs.	One to Many	MART
Institution Date	8	Numeric Key	Standard mm/dd/yyyy format. '01/01/2001' indicates unknown date.	One to One	03/15/1563
Address	3 to 6	Alpha Numeric Key	Established in past IQPs to be a combination of the two digit sestiere code and address.	One to One	CN653
Type	2 to 3	Alpha Key	Determined by name.	Many to Many	SC or FRA
Vio Text	--	Text	Extracted from the book.	One to One	N/A
Bibliographical Reference	--	Text	Extracted from the book.	One to One	N/A
<i>Scuole</i>	5	Alpha Key	Determined by the two or three digit 'type' code, followed by an abbreviation of the <i>scuole</i> name. ¹	Primary Key	SCBVM, or COABA

Table 1: *Scuole* Database Fields, Keys and Relationships

Fields	Digits	Key Format	Source	Relationship	Example
Craft	4	Alpha Key	Determined by name.	Primary Key	BIAV
It. Description	--	Text	Text entry from book.	One to One	N/A
Eng. Description	--	Text	Translation from book.	One to One	N/A
Mestieri Italian	--	Text	Text entry from book.	One to One	N/A
Mestieri English	--	Text	Translation from book.	One to One	N/A
Institution Date	8	Numeric Key	Standard mm/dd/yyyy format.	One to One	03/15/1563
Sede	3 to 6	Alpha Numeric Key	Established in past IQPs to be a combination of the two digit sestiere code and address.	One to One	CN653
Capitolare	--	Text	Text entry from book.	One to One	N/A
Patrone	5	Alpha Key	Determined by name.	One to many	GIACO
Reference	1 to 2	Numeric Key	Page number of book.	One to One	42
Type	4	Alpha Key	Determined by name.	One to many	ABBI

Table 2: *Mestieri* Database Fields, Keys and Relationships

¹ There are two exceptions for determining the *scuole* code. The first is the *Scuola del Santissimo Sacramento*, defined by two letters 'SS' and followed by an alphabetic pattern, with the letter 'O' representing a space. The second is *scuole* with repeated names, such as the *Compagnia di Sant'Adriano*. This code is determined by the first two or three 'type' code letters, followed by an alphabetical pattern identical to that defined for the *Scuole del Santissimo Sacramento*.

In addition to documenting the *scuole* and its associated fields, we determined that some sort of classification of the *scuole* was in order. As mentioned in the Background section, *scuole* were comprised of a variety of different members, religious beliefs, and ethnicities, and as such, certain types of *scuole* arose. For instance, some *scuole* that were listed in the book were

CODE	TYPE	CODE	TYPE
AD	Adunanza	FRG	Fragilia
AG	Aggregazione	PIO	Pio aggregato
CL	Collegio	SC	Scuole
CO	Compagnia	SC/SO	Scuole/Sovvegno
CON	Confraternita	SO	Sovvegno
CT	Concerto	SO/SU	Sovvegno/Suffragio
DA	Dell'Arti	SU	Suffragio
DE	Devozione	TR	Traghetto
DEV	Devoti	UN	Unione
FRA	Fraterna	VE	Venerandum

Table 3: Scuole Types Classification

‘Fraterna’, or brotherhoods, or ‘*Scuole dell’arte*’, or *scuole* associated with artisans or guilds. In total, the *scuole* were classified into twenty different types, seen in Table 3.

3.1.2. Cross Checking the *Scuole* and *Mestieri*

Manno (1997) is an account of a variety of crafts that existed throughout Venetian history—crafts that had a particular *scuola* associated with them. In order for the information in Manno (1997) to be useful to our project, it was necessary to perform a cross check of the *Mestieri* database with the *Scuole* database to determine which crafts corresponded to which *scuole*. The cross checking was performed manually, going through each *Mestieri* entry and searching related fields in the *Scuole* database. The exact process is described in detail below:

Step 1- Cross Checking Churches

First, the *Mestieri* ‘Chiesa’ field and the *Scuole* Database ‘Chiesa’ field were investigated. Because crafts could have *scuole* locations in a variety of places, the ‘Chiesa’ field was used first in order to mark specifically the location of the *scuola* so that there were no issues with duplicate *scuole*. If the ‘Chiesa’ fields did not correspond, we moved to step 2.²

² Note- When we say the ‘Chiesa’ fields do not correspond, there are a number of possibilities as to why. First of all, it is possible that the *Mestieri* ‘Chiesa’ field is blank, and does not contain information on the church the craft was associated with. An additional possibility is that the church has since been renamed. For the latter instance, when we imported a previous IQP group’s ‘Chiesa’ table, we attempted to reconcile as many churches that had changed names over the time period. You will often find that the churches listed in Vio’s book are the original churches that the *scuole* were based in at the time of their existence. The *Mestieri* churches do not necessarily correspond the same way. We have taken all of these possibilities into account when cross checking our information, and have verified them with addition cross checked fields in the following steps.

Step 2- Cross Checking Crafts

The second part we cross checked was the specific name of the craft. For example, if the craft was 'linaroli', then we would run a query in the *Scuole* database within the aforementioned 'Chiesa' field for a *scuola* containing the word 'linaroli' or a variation of the word. If the 'Chiesa' field did not correspond, we would run a query of all the *scuole* without the 'Chiesa' constraint, for 'linaroli'. We would then backtrack to verify the 'Chiesa' locations for both, and see if the church was perhaps renamed. If the churches still did not correspond, we marked the corresponding *scuola* as tentative, but did not include it in our final dataset.

Step 3- Cross Checking Patrons

Either once the 'Chiesa' and 'Craft' fields had been verified, or if neither contained enough information to verify the correspondence, we continued the process of elimination by attempting to match the Patron Saints. Generally the name of the *scuola* contained the name of the patron saint within its title. For example, the *Scuola di santa Apollonia, dell'arte dei linaroli* is the art of the wool-makers, dedicated to Saint Apollonia. As such, we would cross check the 'Patrone' field in the *Mestieri* database with the name of the *scuola* to see if the saint's name appeared in the *scuola* name. Similarly as before, if the 'Chiesa' or 'Craft' fields corresponded, the query would be limited within the matching fields, and if not, a generally query of the '*scuole*' field would be run.

Step 4- Cross Checking Dates

Hopefully there was enough information to appropriately correspond the craft and the *scuola* in the first three steps, however this was not always the case, so it was sometimes necessary to check additional fields. Once the 'Patrone' field in *Mestieri* had been cross checked with the '*scuola*' name in *Scuole*, the next step was to cross check the 'Capitolare' field in the *Mestieri* database with the 'Date' in the *Scuole* Database. Both of these dates refer to the date the rule book, or *Mariegola*, was approved—the date that officially denotes the start of the *scuola*. These dates were used to verify a match just for good measure, but generally the dates don't correspond. This does not necessarily mean that the *scuola* and the craft do not match, because record keeping before the sixteenth century was not particularly good. In addition, the craft rulebook may have been written before the *scuola* was instituted or vice versa.

Step 5- Verifying additional information

The final step was to verify any additional information, namely the 'Altar' field. Generally the altar of a *scuola* is dedicated to the patron saint so, similar to the 'Patrone' field, the 'Altar' field was checked as a last resort. Again, as with the 'Capitolare' field, it was unwise to base the match entirely on this information, because often the 'Altar' and 'Patron' fields do not necessarily correspond.

3.1.3. Altars Database

In addition to the *Scuole* and *Mestieri* Database components, we also generated an Altars Database. The nine fields extracted from Manno (1997) and Humfrey (1994), as well as the keys and relationships, are defined in the table below.

Fields	Digits	Key Format	Description	Relationship	Example
Craft	4	Alpha Key	Determined by name.	Primary Key	BIAV
Scuole	5	Alpha Key	Determined by name.	One to Many	SSOAB
Altar Name	--	Text	Determined by altar subject.	One to One	N/A
Subject	5	Alpha Key	Determined by name.	One to Many	CATER
Altar Date	4	Numeric Key	Standard yyyy format.	One to One	1563
Chiesa	4	Alpha Key	Established in past IQPs.	One to Many	MART
Altar Artist	4	Alpha Key	Determined by name.	One to Many.	CIMI
Altar Location	5	Alpha Numeric Key	Determined by type, directionality, and location ³	One to many	GIACO
Status	4	Alpha Key	Determined by name.	One to Many	SITU
Reference	--	Text	Book reference.	One to One	N/A
Altar Code	1 to 3	Sequential Numeric Key	Determined by sequential order	Primary Key	1 to 272

Table 4: Altar Database Fields, Keys and Relationships

3.2. Mapping the Scuole and their Art

The second objective that this project sought to accomplish was to map the addresses of the *scuole* and the locations of art associated with or commissioned by the *scuole*. Our methods for accomplishing this consisted primarily of data collection through literary sources and field work, and then generating layers utilizing a GIS mapping software called MapInfo.

3.2.1. Literary Resources

Due to poor record keeping and constant building renovation, mapping the *scuole* is a difficult task. Not only have buildings been reused repeatedly since the last *scuola* inhabited it, but religious buildings, such as churches, often did not have addresses, and therefore exact locations are difficult to pinpoint. While Vio (2004) did not contain any information concerning the particular addresses of the *scuole*, we were however able to extract a number of precise locations from Manno (1997), which in total gives the locations of about 40 guilds. These addresses, or ‘Sede’ were noted in the *Mestieri*

³ The resultant nomenclature system was determined by taking the two first letters of the type of location (navata, capelle, apsidale, etc.), adding the first letter of directionality (‘D’ for destra, ‘S’ for sinistra), and then completing the code with a two digit numeric value (‘01’ for prima, ‘02’ for seconda, etc.)

database in the civic number format, described in Section 3.1.1. In addition to the locations noted in Manno (1997), we were also able to utilize a number of other resources to verify or supplement our list of addresses. One of our liaisons, Signor Pasquale Brando, supplied us with an Excel file containing a small list of about 35 addresses which were obtained from a variety of sources, such as the website www.venicexplorer.net which mapped out using rudimentary GIS positioning, a number of Venetian buildings of historical importance (See Figure 7). This spreadsheet was crosschecked with the addresses we had extracted from the Manno (1997). We also came across several sources

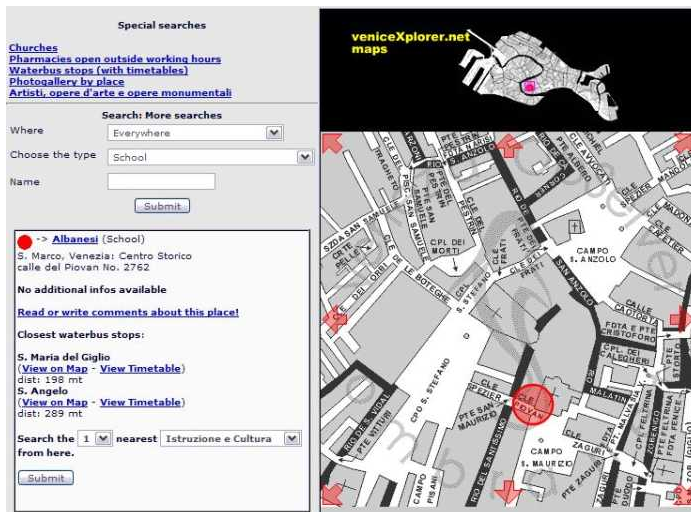


Figure 7: VeniceXplorer website

that catalogued destroyed or reused buildings in Venice, namely *Edificio*, and *Venezia Scomparsa*, in which we were able to extract not precise addresses, but general locations within particular campos or piazzas. These address descriptions were noted in an excel spreadsheet, for later verification by field research. Lastly, we utilized the book *Venice and Its Lagoon*, which gave us a handful of addresses, as well as general campo locations, much like the *Edificio* and *Scomparsa* books. Once

gathered, these addresses were all cross checked with one another, and were later verified with field work.

In addition to mapping the *scuole* we also wished to map locations of art associated with the *scuole*. Both Humfrey (1994) and Manno (1997) provided the church locations of over 220 altars combined. The *Lagoon* book also provided a significant amount of information on altars and altarpieces within the churches, from which images and descriptions were extracted. In addition to altars and altarpieces, we were able to utilize the Public Art Database, compiled by Forma Urbis, which contains 2,930 pieces of documented art from around the city of Venice. Information from the database pertaining to the *scuole* piccole was extrapolated for the mapping of a specific *scuole* public art GIS layer.

3.2.2. Field Research

In addition to literary research, we performed a significant amount of field work to verify and to find additional locations. Our other liaison, Signor Bruno Nogara, has worked as a professional tour guide in the city of Venice for a number of years, so his knowledge of the city is extensive. As such, he supplied us with a map of Venice marked with the locations of the *scuole* he could recall. With this map in hand, we went out to verify these addresses personally, cross checking this with the list of *scuole* obtained by

the combination of the Manno (1997) addresses and the spreadsheet given to us by Signor Brando. After we had done some preliminary verification, Signor Nogara took us out on multiple occasions to further verify the addresses we had collected. In addition to verifying *scuole* locations, we also took photographs of the buildings. Once verified, these addresses and their accompanied photographs were entered into the ‘Address’ field and an ‘Image URL’ field of the *Scuole* Database.



Figure 8: Map Supplied by Signor Nogara

In order to obtain photographs and specific information regarding altar locations, we had to visit key churches; that is churches that existed in the area and the time of the *scuole*. For many instances, obtaining entrance to a church required no more than locating the church via map and simply walking through its doors. Some churches required a small entrance fee, though this could be avoided if one went to Mass in said church and remained for a few minutes afterward. Once inside, we walked from altar to altar, recording data on specific location—

whether the altar was in a chapel, a nave, or if it was the main altar—and in some instances we took photographs, though in many cases the latter action was discouraged. Many altars had beside or in front of them placards denoting which *scuola* sponsored them, or at the very least the patron saint or trade for which they were made. With this information, and information we already had – such as which parish (or more specifically, which church) the *scuola* was associated with – we were able in many cases to determine which altars corresponded to which *scuole*. Several visits of churches occurred within the *scuole* tours that Signor Nogara took us on, and he was able to facilitate this process.

3.2.3. Creating MapInfo Layers

A logical way to visually display the information we retrieved through the project was to create a series of maps. Projects in the past have created maps using MapInfo and it seemed a natural course to do so as well. We decided to originally create two maps reflecting the two main focuses of our database, one map for *scuole* locations and a second map for altar locations. A third map became realized when trying to find greater past connections to the *scuole*. This map displayed locations for public art commissioned by the *scuole* and was based off of the Forma Urbis public art database. All of these maps would be linked to their databases and contain the fields therein.

When creating the map layers for MapInfo a series of steps were completed. First, a layer was created and fields assigned matching the fields in the database by name and type. For example, if one of the fields in the database was named civic number and it was type integer 10, so too was that field in the layer. Second, using the alpha coding for civic numbers, altar locations, and public art locations done on previously completed layers provided by the Venice Project Center, locations were searched for and a set of blank points were made at their corresponding locations. Each point was assigned its own alpha code matching an alpha code in the database it was to be linked to. Once all points were mapped at their correct locations, database information was loaded into each point. Now, each point contained all the fields and data from the database. The final step was to format the point with the symbols of choice.

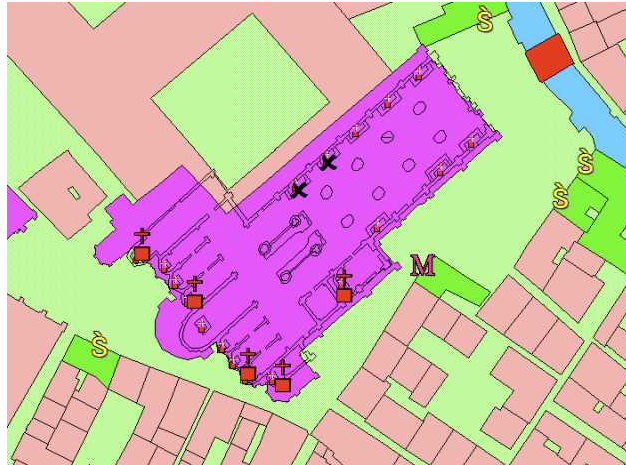


Figure 9: MapInfo Floor Plan Layer, including Altars and Scuole Locations

3.3. Designing the Website

Our third objective was to design a website that utilizes the gathered information to communicate the significance of the *scuole*. As a result, we determined that a database driven design would be the most effective way of doing this. Our methods for accomplishing this objective consisted of developing a user interface from our MapInfo layers and assessing which database content would be most appropriate to our website.

3.3.1. Database Searchability

The idea of a database-driven website is a good one for the reasons mentioned above; however, this proved difficult since when placing database information onto a website a great deal of coding is required, specifically MySQL conversions. None of our team can perform such actions, so it became necessary to find outside help. It was agreed upon that Chris Vitone, a database manager for the Venice Project Center, would create a java applet that would run not only a searchable database, but also a mapping utility that would be linked to the database. We developed detailed specifications for the applet. Users could either search for *scuole* through a text search, or by using the maps and visually clicking on a point where a *scuole* is located, and from there a page would load containing all the fields from the database with pictures. In essence, we developed our plan, communicated our objectives, worked with a third party, and then outsourced our work.

The Database Search Page consists primarily of two search bars; one for the *Scuole* Database, the results of which will navigate you to the *Scuole* Form Page, and the Altar Database, which will provide a list of results that can be found on the Altar Form Page. Each search bar consists of a text box, where one can manually enter in a string of text that they want to search for. In addition to the text field, there is a drop down menu consisting of all of the fields that are viewed on the form page. For instance, the *Scuole* Form Page shows the fields ‘*Scuola*’, ‘Church’, ‘Parish’, ‘*Sestiere*’, ‘Altar’, ‘Craft’, ‘Date of Institution’, ‘Type’, and ‘Address’. The Altar search bar works in a similar fashion.

The user can choose to use both search fields, or use them separately. If a user just enters in the text, that would bring to him or to her a list of results of either the *scuole* or altars (depending on which search bar utilized) containing that name, regardless of the field. Conversely, if the user leaves the text box blank and simply selects a field, all available options of that field will appear. For instance, if the user selects the ‘Parish’ field, all Parish values will appear on the search screen, and the user can view all the *scuole* or altars in that particular parish.

3.3.2. Interactive Map Interface

We decided an interactive map would be the best way to visually communicate information about the *scuole*’s whereabouts, as it would capture the user’s attention and interest. For this particular website, we used a java applet based off of a GIS map of Venice generated with MapInfo in order to display our information. By using an applet, it allows the user to click on certain aspects of the map in order to obtain more information about the *scuole* and its altars.

3.3.3. Database Content

Since the products of our work are based largely on the *scuole* and altar locations from our database, information correlating the tables about the *scuole* and altars made sense to place on our website. When navigating our website and selecting a specific *scuole*, an information page will load about that particular *scuole*. From the table below, information in the first column will be presented. Looking across the rows, one can see exactly where the information came from in our database. Looking at the first column again, fields marked with an asterisk denote information coming from Manno (1997).

Website Field Name	Database Field	Database Table
	DESCRIPTION	TYPE
<i>Scuole</i> Name	<i>SCUOLE</i>	<i>SCUOLE</i>
Date of Institution	DATE	<i>SCUOLEID</i>
Sestiere	SESTIERE	SESTIERE
Parish	PARROCHIA	PARROCHIA
Church	CHIESA	CHIESACODEVIOIQP
Address	ADDRESS	<i>SCUOLEID</i>
Craft*	CRAFT	CRAFTS
Craft Description*	DESCRIPTION_ENGLISH	<i>MESTIERI-ACCESS</i>
Altars*	ALTAR NAME	ALTAR-DATABASE
Patron Saint*	PATRONE	PATRONCODE
Image	IMAGE URL	<i>SCUOLEID</i>
Description	DESCRIPTION	<i>SCUOLEID</i>

Table 5: Scuole Form Page Database Fields

Website Field Name	Database Field	Database Table
Altar Date	ALTAR DATE	ALTAR-DATABASE
Artist	ARTIST	ARTIST
Church	CHIESA	CHIESACODEVIOIQP
Altar Location	ALTAR LOCATION	ALTARLOCATIONCODE
Present Whereabouts	STATUS	STATUS
Craft	CRAFT	CRAFTS
Image	IMAGE URL	ALTAR-DATABASE
Image Description	IMAGE DESCRIPTION	ALTAR-DATABASE
<i>Scuole</i>	<i>SCUOLE</i>	<i>SCUOLE</i>
Description	ALTAR DESCRIPTION	ALTAR-DATABASE

Table 6: Altar Form Page Database Fields

3.4. Expanding Public Education

Because a database-driven website is catered more towards scholars and researchers, the fourth and final objective this project addressed was to generate a number of tools or activities that could be utilized by a wider variety of audiences. Drawing from our own personal experiences of tours of the *scuole* and verifying addresses, we brainstormed three additional tools—a virtual tour, a walking tour and scavenger hunt—that catered to a broader interest group.

3.4.1. Virtual Tours

While an in depth history of the *scuole* may be interesting to some select audiences, generally visual tools are more effective in reaching larger audiences. To broaden our audience and create an interactive means to learn about the Venetian *scuole*, our group decided to create a set of virtual tours showcasing squares and other areas around Venice where *scuole* influence was prevalent. The virtual tours illustrate *scuole* locations and public art in 360 degree controllable panoramic images. From the interface, the user can navigate through the tour and explore the city of Venice, zoom in on key objects, see map locations of tour, and read passages of what they are seeing. They tours were constructed by taking panoramic and non-panoramic images and then compiling them in Smokey City Design's Panorama Factory. The compiled images were then loaded into custom made Java applets created with Easypano's Tourweaver 1.30 Professional Edition software. The end product was a tailored virtual tour for a select location, which was then uploaded onto our website.

3.4.2. Walking Tours

Currently, Venice has many tours on the *Scuole Grandi*, but through our research we were not able to find an established tour for the *piccole*. It would seem that creating a walking tour for the *scuole piccole* of Venice would accomplish our goal of broadening our audience and in addition create a new system of tours for the city. We created a walking tour itinerary guide with pictures and maps of the *scuole piccole* for the *sestiere* of Cannaregio that can be downloaded from our website. The tour route for this guide was based off of the maps created from our field research and information gathered from our database. The route was split up into segments, summaries written on each segment derived from the information in our database and stories learned from our work with our liaison, Signor Nogara, and afterwards an overall story was added for flow and cohesion. The final product was tested for time duration and ease of navigation.

3.4.3. Scavenger Hunts

In addition to creating the walking tour, a scavenger hunt was produced as another means of disseminating information. Whereas the walking tour is geared for an older audience, the scavenger hunt targets a younger, elementary audience. The scavenger hunt assigns a group of children with the task of finding a series of *scuole* approximately five to eight in number. To find the locations the children will be given a set of clues, most likely riddles accompanying photos we took of public art in the area. The hunt will take place in a single campo and an answer will be provided. The children will match the photos they are given with the actual location of the art, and, when applicable, the corresponding altar with similar art. Like the walking tour itinerary, the scavenger directions and answer key will be downloadable from our website.

4. Results

In accomplishing our objectives, we produced a number of tangible results. Inclusive of these results are: a completed database with *Scuole*, *Mestieri*, and Altars components; maps of the *scuole*, their related altars, and any associated public art; a finalized database driven website design; a virtual tour; a walking tour itinerary; and a scavenger hunt. The following sections will illustrate these completed results and their functionality.

4.1. Created the Database

By following the steps stated in the Methodology, we were able to produce one all-encompassing database that connected the *scuole*, *Mestieri* and altars subsections for maximum usability (See Figure 11). When completed, the *scuole* section of the database consisted of eleven (11) fields—seven (7) of which were extracted directly from Vio

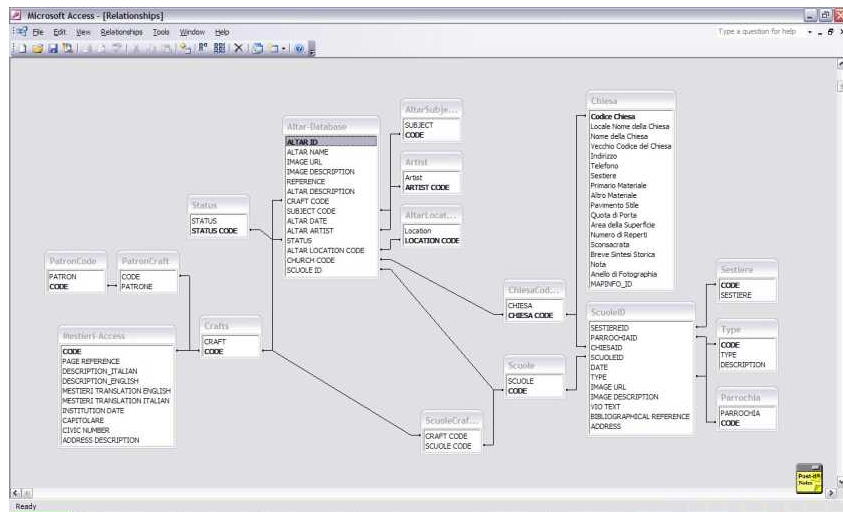


Figure 11: Completed Database

(2004) (See Table 1), one (1)—the field ‘Type’—was created as a classification of the *scuole* (See Section 3.1.1), and three (3)—Image URL, Image Description, and Address—were generated to include field research results (See Figure 10). For all of the

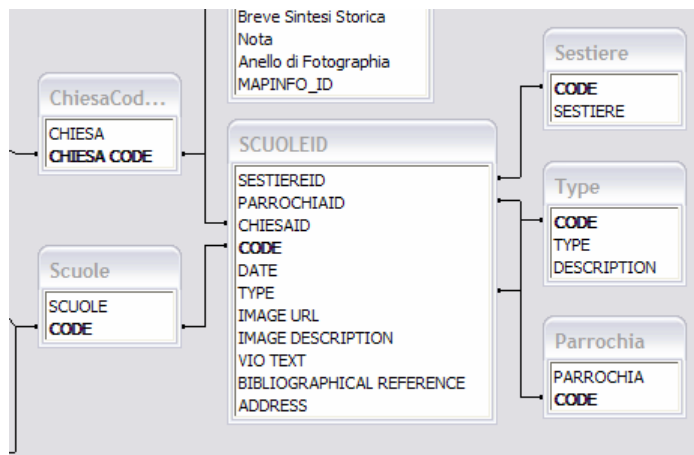


Figure 10: *ScuoleID* Table and Related Tables and Fields

fields that shared a one-to-many relationship with the main *ScuoleID* table, unique tables were created so that they could form additional relationships with the altars and *mestieri* tables. For instance, a ‘ChiesaCode’ table was created so that the *scuole* as well as altars could be related to churches. Similarly, a ‘Scuole’ table was generated to relate the ‘ScuoleID’ table and the ‘Mestieri’ table.

The *Mestieri* table consisted of twelve (12) fields when completed—eleven (11) of which were directly extracted from Manno (1997), and the twelfth, an ‘Address Description’ field, was created after field research was conducted. Again, the fields that share a one-to-many relationship with the *Mestieri* primary key have been transcribed into separate tables so that they can be related to additional tables. The *Mestieri* table is related to both the *Scuole* and the Altars tables through the ‘Crafts’ table.

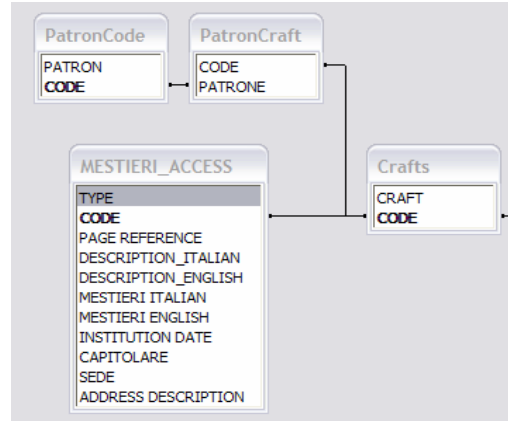
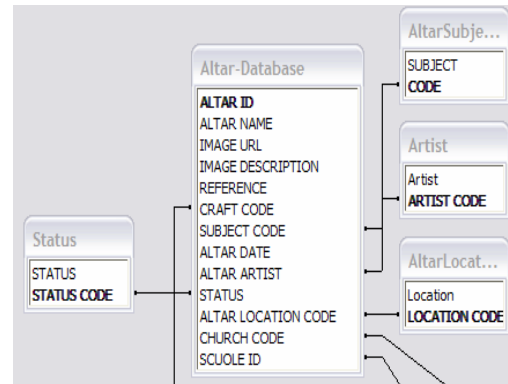


Figure 12: Mestieri Table and Related Tables and Fields

The Altar tables consists of thirteen (13) total fields—eleven (11) of which were directly taken from the sources utilized, and two (2) of which—Image URL and Image Description—were obtained through field research. The Altar table is related to the *ScuoleID* table through the ‘Church Code’ and ‘Scuole ID’ fields, and related to the *Mestieri* table through the ‘Craft Code’ field.



4.2. Mapped Scuole and Art Locations

In addition to the database, three maps were created that depict the locations of *scuole* that have not been demolished, the specific locations within churches of altars associated with the *scuole*, and finally the locations of public art extracted from the Public Art Database that had ties to the *scuole*.

4.2.1. Scuole Map

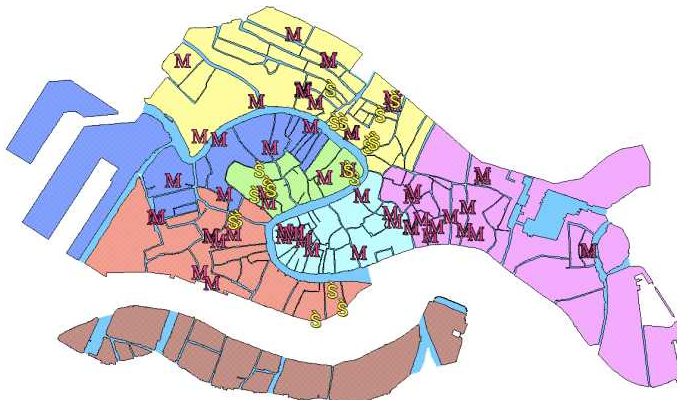


Figure 13: Scuole Locations

From our database a GIS map was created of *scuole* locations and the points were placed according to the Venetian civic numbering system. For example, a particular *scuole* might have the civic number of CN4186. In all, we were able to map 63 different *scuole* locations.

While we had address descriptions for 104 separate *scuole*, 41 of these did not contain civic numbers and were unable to be mapped. The address descriptions were vague, frequently giving simply the sestiere or isole. At best, we obtained the street or campo that the *scuole* was located at. Since Venice has changed over the years with buildings being resurfaced and remnants of the past being destroyed in the process, finding *scuole* building without the aid of a civic number made a difficult task and because of this we were only able to gather the 63 concrete addresses that were mapped.

The map contains two different sets of points. One point is an ‘M,’ denoting *scuole* of the *mestieri* type and the other an ‘S,’ symbolizing all other types of *scuole*, such as devotional or confraternity. The reason for these two symbols is because our focus was on the *mestieri* type. Looking at the map this is evident by the greater number of ‘M’s. In total, there are 44 *mestieri* mapped and 19 of the other *scuole* types. Each point in the GIS layer is linked to our database by alpha coding and contains the same fields as are in the database. Because of this, the data can be connected and from the java applet on our website the user can navigate through the *scuole* with ease.

4.2.2. Altar Map

The data we obtained for the altar and altarpiece section of our database was extrapolated and a GIS layer was created displaying *scuole* altar locations. The layer contains 170 altar locations. Looking at the map, one will see two different types of points; a black ‘X’ and a red block and cross. Not all altars donated and created by the Venetian *scuole* remain in their original locations.

Because of this it was necessary to distinguish between those that are still in situ and those that have either been demolished or moved. Again, like with the *scuole* locations layer, points in this layer have been linked to our database and the layer can be accessed from our online java mapping applet.

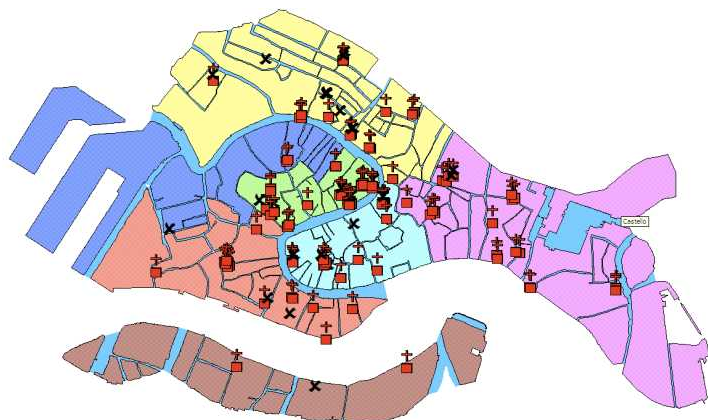


Figure 14: *Scuole* Altar Locations

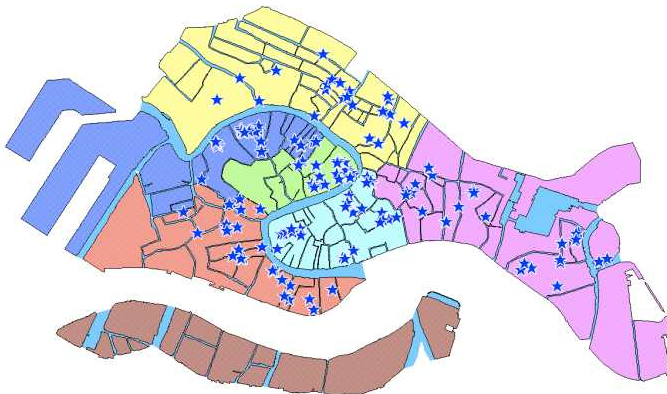


Figure 15: Public Art Locations

4.2.3. Public Art Map

A final GIS layer was created with data from the Forma Urbis public art

database. Points in this layer match the public art database like the points in the other two layers match our scuole database. Each point contains the location by civic number, street address, parish name, year of construction, materials used, type of art(symbolic, devotional, etc), and family association. From the public art database 181 displays of art were created by the scuole. Hence, 181 points were mapped making up roughly 6.24% of all the catalogued public art in Venice. In addition to the two layers on scuole building and altar locations, this layer too can be viewed and downloaded from the internet.

4.3. Designed the Website

By determining the specific attributes that we wanted to incorporate in the website in Section 3.3, we were able to design and develop a site that encompasses all these features effectively. In the following sections, we have illustrated the specific layout of the site, as well as the more involved individual pages that specifically depict how the database was incorporated into the design.

4.3.1. Site Map

The final design of the website consists of eight main pages and two sub pages that are all interlinked with one another. The eight main pages—Home, History, Interactive Map, Virtual Tours, Walking Tours, Scavenger Hunt, Search, and Contact Us—are all accessible from the navigation bar on the left hand side of each website (See). Our preliminary accomplishment was the design of a site map (see below) in order to facilitate navigation through the website.

Home- [VPC](#) | [History](#) | [Contact Us](#)

History- [Home](#) | [Interactive Map](#) | [Contact Us](#)

Interactive Map- [Scuole Form Page](#) | [Altar Form Page](#) | [Home](#) | [History](#) | [Contact Us](#)

Scuole Form Page- [Search](#) | [Altar Form Page](#) | [Home](#) | [History](#) | [Contact Us](#)

Altar Form Page- [Search](#) | [Scuole Form Page](#) | [Home](#) | [History](#) | [Contact Us](#)

Search- [Scuole Form Page](#) | [Altar Form Page](#) | [Interactive Map](#) | [Home](#) | [Contact Us](#)

Contact Us- [Emails](#) | [Home](#)

Virtual Tours- [Virtual Tours](#) | [Interactive Map](#) | [Home](#) | [History](#) | [Contact Us](#)

Walking Tours- [Walking Tours](#) | [Interactive Map](#) | [Home](#) | [History](#) | [Contact Us](#)

Scavenger Hunt- [Scavenger Hunt](#) | [Tours](#) | [Interactive Map](#) | [Home](#) | [History](#) | [Contact Us](#)

After this site plan was generated, we created the above mentioned pages individually using a software program called Macromedia Dreamweaver©. This program enabled us to professional looking html websites with minimal coding knowledge. The following sections discuss the first seven pages listed in the site map. The following three—virtual tours, walking tours, and scavenger hunt pages—are addressed in Section 4.4.

4.3.2. Home Page



Figure 16: Website Home Page

parallel this in our website by transcribing it to the homepage. In addition to this brief introduction to our website, we have also included a navigation bar to facilitate access to the eight main pages.

4.3.3. History Page

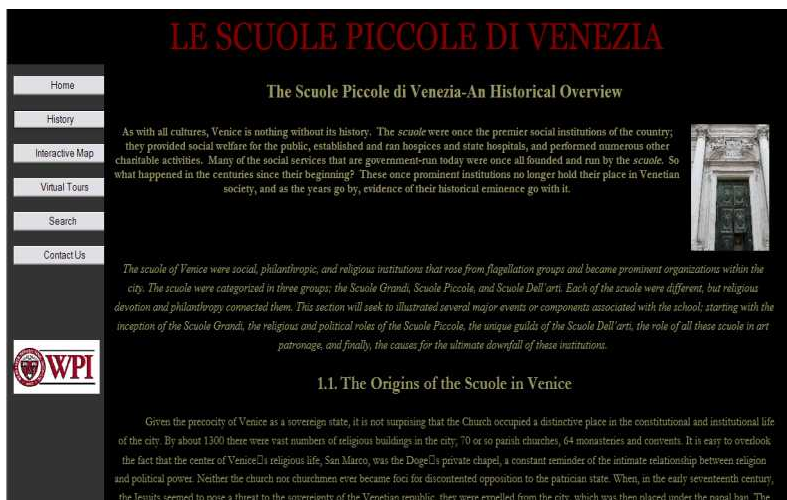


Figure 17: Website History Page

Scuole dell'Arte, Scuole as Patrons of the Arts, and the Decline of the Scuole (See Appendix I). This information is made more visually interesting with the addition of images throughout the text.

In designing a website, it is important to capture the reader's interest with an interesting and poignant homepage. For our project, we determined that we would first describe the problem concerning the *scuole* that we investigated and attempted to remedy. Because the Introduction of the report is intended to catch the reader's attention, we decided to

In addition to the homepage, a History Page was created for educational purposes. The History Page contains on it the text of an extended history of the *scuole* that we created when writing the Background section. This history is divided into five sections—The Origins of the Scuole in Venice, The Role of the Scuole in Religious and Political Infrastructure,

4.3.4. Interactive Map Page



Figure 18: Website Interactive Map Page

narrowed the list down to twelve different types (See Figure 18). These twelve types were incorporated into two navigation bars that would be utilized in conjunction with an interactive map in the center to navigate.

4.3.5. Search Page



Figure 19: Website Search Page

manually enter in a string of text that they want to search for. In addition to the text field, there is a drop down menu consisting of all of the fields that are viewed on the form page.

You may recall from section 3.1.1 that we had classified the *scuole* by type into twenty categories. We believed that this was a logical way to categorize the *scuole piccole*, and so it was decided that the website should be designed in a similar fashion. Several types however, consisted of only one or two *scuole* so to simplify matters, we

The Database Search Page consists primarily of two search bars (see Figure 19)—one for the Scuole Database, the results of which will navigate you to the *Scuole* Form Page, and the Altar Database, which will provide a list of results that can be found on the Altar Form Page (Section 4.3.6). Each search bar consists of a text box, where one can

4.3.6. Search Results Pages



Figure 20: Website Scuole Form Page

Above is the resultant form page for the *scuole*. The information is arranged with the name of the *scuola* as the heading of the page and underneath is the description of the type of *scuola*. By selecting the [...\(more\)](#) option there, the user will be redirected to the Interactive Map page where they will view the type of *scuola* of the previous page. All fields are in text format with the exception of the Image, where the actual image is displayed on the upper right hand side of the screen.

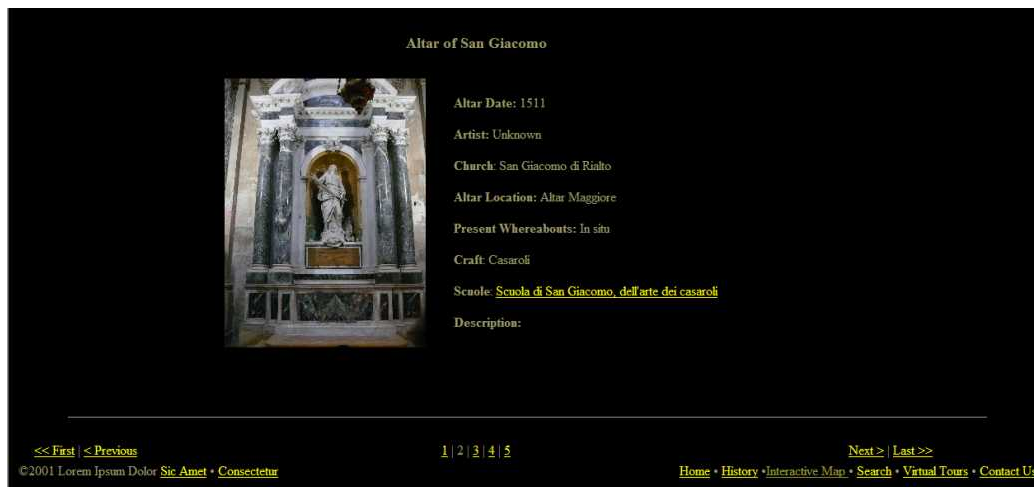


Figure 21: Website Altar Form Page

Above is a screenshot of the Altar Form Page. Much like the *Scuole* Form Page, the heading consists of the name of the altar, and the image of the altar is situated below it. Notice the hyperlink to the *scuole*, which when clicked will navigate you to the *Scuole* Form Page, where you can investigate the *scuola* associated with the artwork. The *scuole* and altars are closely interlinked both through the Interactive Map page, as well as through the Form pages, to assist the flow of the website.

4.4. Developed Public Education Tools and Activities

In addition to the website, which is primarily catered to audiences such as researchers who would benefit from a database driven site, we also created several additional tools or activities that would serve the general public as well as just scholarly audiences.

4.4.1. Virtual Tour

Eight virtual tours were created mirroring the nine sections from the walking tour itinerary. The java applet virtual tours were made in Easy Pano's Tourweaver 1.30 Professional program. Each virtual tour contains the two maps in each section along with the overview map listed at the beginning of the itinerary. In addition, the scene descriptions in the virtual tours are taken straight from the descriptions in the itinerary.



Figure 22: Virtual Tour Applet Window

4.4.2. Walking Tour

A 17 page walking tour itinerary called "Exploring the Venetian Scuole" was created that included maps, tour location descriptions, and pictures. The itinerary starts with a brief overview of the tour and a map of the tour route. From there it is divided into nine sections with each section containing two maps, one semi zoomed in on the current location, and another fully zoomed. The two maps help illustrate where you are in relation to the whole tour route and aid in navigation of the tour. The maps have all scuole, altars, and public art marked. Each section also includes a description of what the tourist are seeing and pictures of the main focus points.

Exploring the Venetian Scuole

Welcome to Exploring the Venetian Scuole Walking Tour! On your journey today you will encounter 15 scuole and 9 churches housing scuole altars. You will also see scuole hospices and public art along the way. Your tour takes you through Cannaregio, a beautiful sestiere located away from the packs of tourists. Get ready to be brought back hundreds of years ago and encounter unique Venetian history. Along the way stop to enter the modern shops and restaurants when in need of a break. All set? Let's go!

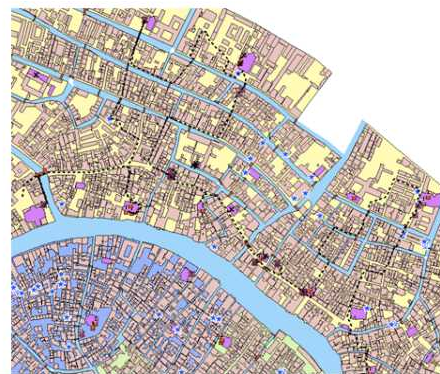


Figure 23: First Page of Walking Tour

4.4.3. Scavenger Hunt

In creating the website, a varied audience was a goal. Ways to achieve this is to have interactive parts of the website.

The walking tour and the scavenger hunt are ways that the reader can apply the information on the site, but this is geared towards a more mature audience. To broaden our target and engage a younger group, a scavenger hunt was created. This offers an interactive and challenging way to learn that is entertaining for the children. This hunt starts off in the Campo dei Gesuiti and from there the children are given a riddles that describe the scuole and the public art that is associated with it. After they

locate all of the buildings, to finish the tour they can enter the church to see the altars associated with the scuole. The scavenger hunt could be an educational field trip for a local school, or a fun Saturday afternoon outing for a family. These hunts are also based off of the walking tours, and if therefore is there is a peak in interest, one can take the walking tour and expand their knowledge.

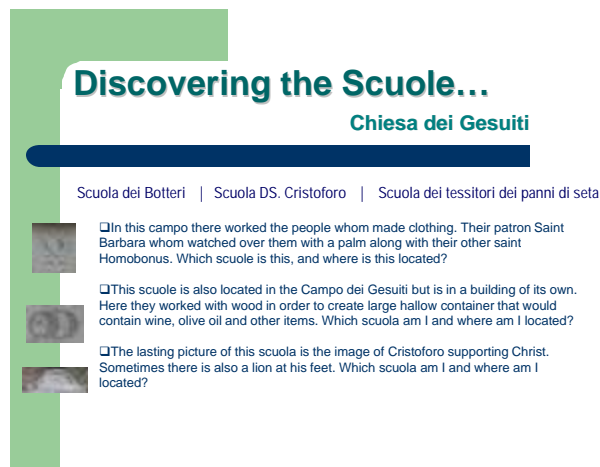


Figure 24: Sample Riddles from Scavenger Hunt

5. Analysis

The completion of this product has resulted in several deliverables that cater to a number of audiences, in particular researchers and the general public. The following section addresses a number of potential analyses that can be drawn from the database for research purposes. In addition, it discusses the duality of the project deliverables and the benefits to the various audiences.

5.1. Database Analysis

By documenting the *scuole* in an accessible database format and generating queries, it becomes much easier to analyze the nature of the *scuole*. We were able to draw information from the *Mestieri* and *Scuole* databases to draw conclusions about the role of the *scuole* in Venice. In addition to analyzing data from the *Scuole* Database, we were also able to generate queries and draw inferences about the nature of *scuole* art patronage from the Altar Database. Below are just a few examples of analysis that can be drawn from the database and utilized by researchers.

5.1.1. *Scuole* Database

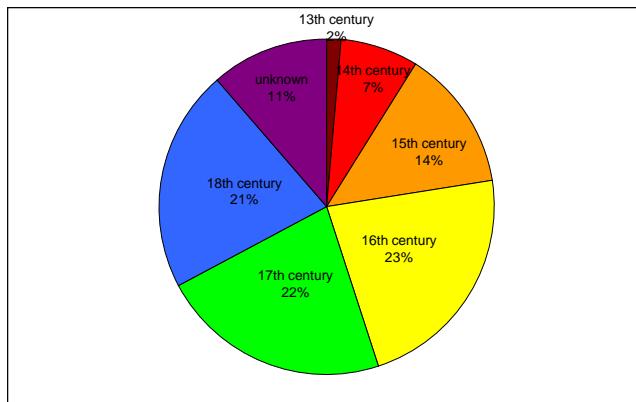


Figure 25: Percentage of *scuole* established in each Century

A number of conclusions can be drawn from the *Scuole* Database about the nature of the *scuole* themselves. One particular example is the breakdown of the *scuole* by institution date (See Figure 25). The *scuole* were in existence for six centuries—the thirteenth through the eighteenth. However, only about two percent of the *scuole* were actually started in the 13th century. This could be attributed to the fact that the *Scuole Grandi* were the predominant *scuole* of the time, and membership was primarily to these larger institutions. As time progressed, and the *scuole* transformed from confraternities for the purpose of self-flagellation into more social institutions, the number of *scuole* increased significantly. Notice there is a large increase in the 15th century when flagellation fell out of favor and social welfare became the main duty of the *scuola*. Smaller trends may be extracted from the database as well. For instance, between the years of 1502 and 1587, sixty three *Scuole del Santissimo Sacramento* were formed, comprising more than 50% of all the *scuole* initiated that century. This phenomenon in particular corresponds strongly to historical movements such as the Counter-Reformation.

One may also notice from this breakdown that although spanning six centuries, nearly two thirds (if not more, given that 11% were of unknown institution date) of the *scuole* were created during the last three of those centuries. It is possible that ties can be

drawn between the increase of the *scuole* and increase in population due to Venice's prominent position of power during the Renaissance. In addition to this, it can also be seen that the *scuole* apparently had no inclination to decrease their numbers, as in the eighteenth century, nearly as many *scuole* were created as in the past two centuries. If Napoleon had not overthrown the Venetian government, it is very possible that the *scuole* would have continued to thrive.

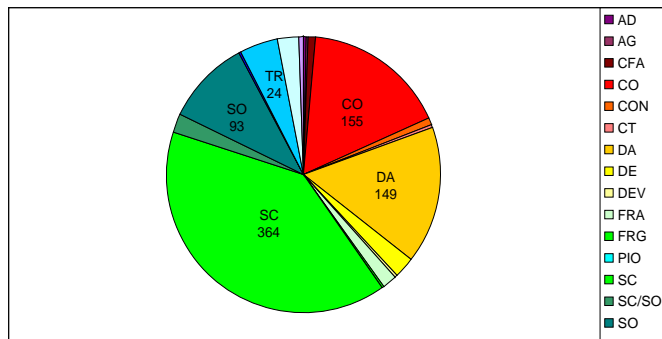


Figure 26: Number of Scuole in each Type

were the Compagnia, which made up 17% of the *scuole piccole* and the *Scuole dell'arte*, particularly in combination with the Traghetto, which were considered to be guilds, whom together made up 19% of the *scuole*. In total, these three groups alone represented more than three quarters of the *scuole* ever in existence.

One other conclusion that we drew from the database numbers was the relationship between the church and the number of *scuole* associated with it (See Figure 27). Each church had between one and, at most, 19 *scuole* that worshipped there. Only a very small percentage—3%—of the churches had 16 or more *scuole*. Generally these churches are the largest to be found in Venice, some examples being Chiesa dei Santi Giovanni e Paolo, or Chiesa dei Frari. On the other end of the spectrum however, is where most churches tended to fall—nearly 50% of churches had between one and five *scuole* associated with them. In fact, nearly half of those churches only had one *scuola* attached to it. It is important to note, however, that there was not a single church which did not have ties to a *scuola*. Whether large or small, it is evident that ties to a *scuola* were important, if not imperative, to a church, and vice versa.

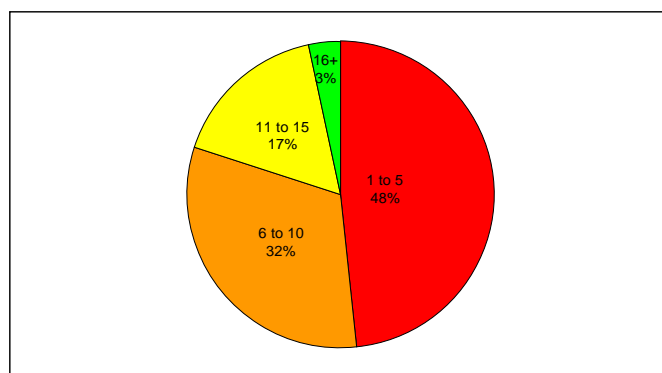


Figure 27: Number of Scuole Associated with Each Church

5.1.2. Altars Databases

One point of interest concerning the *scuole* altars is the type of altar they had commissioned. By extracting data concerning altar locations and types from the *Mestieri*

Database, we were able to determine that the *scuole* often commissioned more than just simple altars, but in fact more commonly, they would have rights to an entire chapel or even the ‘Altare Maggiore’, or principle altar of the church. Given further research, it may be able to correlate the chapels commissioned by the *scuole* with their addresses, as some *scuole* merely constructed these chapels instead of a meeting house.

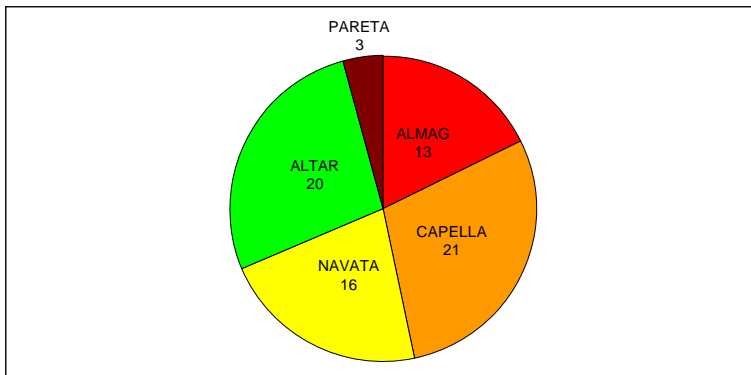


Figure 28: Altar Type Distribution

In addition to the types of altars constructed, we also investigated the correlation between the institution date of the *scuola* and the construction date of the altar. Out of the 69 altars noted within the database, there were date discrepancies for 6 of them. These discrepancies can be accredited to a number of things; one, if they are a few

years off, it generally denotes an error in our sources, or an approximated date; two, if the numbers are significantly off, often times *scuole* would take over an altar from a previous *scuola*, so the institution date may be later than the original altar construction date.

Of the remaining 63 altars with construction dates, we compared the difference between the institution date and the construction date, and plotted the results according to century (See Figure 29). The results, seen in Figure, tell us that *scuole* started at an earlier date took a significantly longer period of time to construct their altar, and conversely, *scuole* instituted towards the later half of the millennium took significantly less time.

There are a number of reasons for this trend. First of all, when the *scuole* were initially created in the thirteenth and fourteenth centuries, they were modest institutions, predominately religious in nature, and not particularly financially

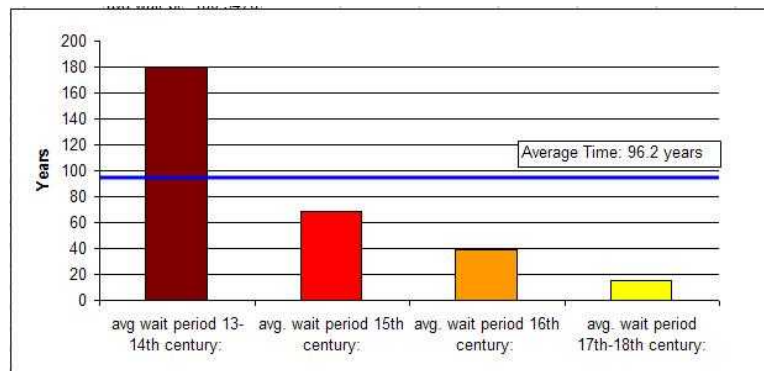


Figure 29: Times between *Scuole* Institution Date and Altar Construction Date

comfortable. As the nature of the *scuole* changed in the 15th century, they began to grow in social as well as monetary value, and they gathered greater memberships. By the end of the 18th century, *scuole* were significantly wealthier than they had been at the time of their institution. In addition to this, the Renaissance inspired great artistic competition, particularly in Italy, and great painters of Venice, such as Tintoretto, Titian, Palma Vecchio, and others were not only commissioned by several *scuole* to paint altarpieces for them, but they also were members of the *scuole* themselves. Therefore, the 15th and 16th centuries were the height of altar construction for the *scuole*.

5.2. Maps Analysis

We were able to draw information from the Altar and Public Art databases to draw conclusions about the role of the *scuole* in Venice.

5.2.1. Altars Map

From our field research of walking around Venice and performing tours of the *scuole* with our liaison, Signor Nogara, it seemed apparent that the location of the *scuola* and its respective altar were very close in proximity. Analysis was performed on the *scuole* location layer and altar location layer to see if our data shared with trend. Points for altars and their corresponding *scuole* buildings were matched up and distances calculated between the points.

Analysis reveals that 73% of the altars are located less than 100 meters from the *scuola* and six of our mapped *scuole* are either directly connected or adjacent to the church housing the altarpiece. This is a very short distance and represents only a few minutes walk. In the sample chart of our data, directly connected or adjacent *scuole* are donated by .001 miles. Not all altars and *scuole* were close in proximity. Some were nearly one mile away. Much of this can be related to the fact that at the time of commissioning the altar the church housing it was the closest to the *scuole* or the patron saint of the church matched the patron saint of the *scuole*. From our limited data of 26 matching *scuole* buildings and altars, there was a strong trend in close proximity of *scuole* locations and their altarpieces.

NLVS	.04 MI	
BOMB	.72 MI	
FRNI	.054 MI	
DPNT	.001 MI	
SCSAP	.001 MI	
BURC	.932 MI	
SNME	.001 MI	
CMPE	.025 MI	
LANA	.111 MI	
CAZA	.024 MI	
MMMM	.007 MI	
TERN	.038 MI	
CMPI	.022 MI	

Table 7: Altar Distances

5.3. Analyzing the Duality of our Deliverables

We created multiple end products from this project including a database, maps, and a series of tours, specifically virtual, walking, and scavenger hunt types. All of which are viewable from our website. Two particular groups lend themselves to the information provided by this project. One group is *scuole* researchers and historians and the second group is the general public. The general public could be younger, elementary students creating reports for school, and

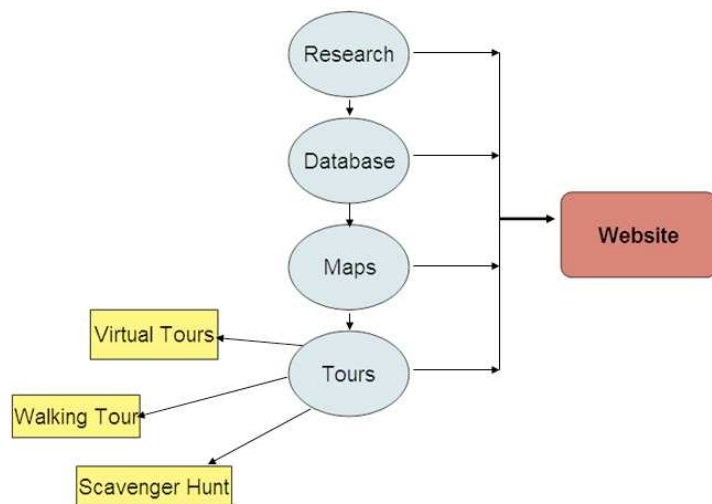


Figure 30: Correlation and Utilization of Deliverables

people wishing to find less known information about Venice. Because of the dual nature of our website, it is important to determine which audience the specific byproducts will satisfy. Below is a chart indicating the breakdown of our website according to the audience.

Researchers	Public
Website	Website
History Content	History Content
Resources	Resources
Analysis	Analysis
Maps	Maps
Database	
	Virtual Tours
	Walking Tour
	Scavenger Hunt

Table 8: Audiences and Respective Benefits

Many of the aspects found on our website will appeal to both audiences. However, the level of interest in these categories will differ. Researchers will obviously dissect the history content found in the database pages more than the general public. Most often the public will simply read the general history and researchers will already know the general history and focus on specific scuole. The same can be said about the analysis of our database and maps. The public will look at this information for their own interest, whereas historical investigators will analyze our analysis and cross-check it. Maps will be used by historians in their research for addresses and

locations. Maps will appeal to non-researchers if they are touring Venice.

From here differences in the levels of use begin. The general public will not have a need for the detailed information provided by the database and therefore will most likely not download the access files and use the java mapping applet. Likewise, researchers will not have much use for tour guides of the scuole. Our website contains a great deal of information for two distinct audiences and because of this it has a dual nature. Even though both groups are very different, both are important, have been addressed, and have a rolls connected to our project.

6. Conclusions and Recommendations

In conclusion, we have succeeded in obtaining and organizing the data necessary to illustrate the once-vital role the Venetian *scuole* played in their local communities in the time between the 13th and 18th centuries. They were patrons of the arts, communities-within-communities for Venetians of a similar heart or craft, and providers of indispensable social services. Information regarding the *scuole*, their dates of institution, and the parishes and churches to which they belonged already existed, but we have taken this scattered information and organized it into a comprehensive database so that it can be presented easily to the public. With our database in Access, we were able to create relationships between the various fields to further illustrate the relationships between the Venetian *scuole* and the society in which they existed.

As we established relationships among gathered information in our databases, so did we create maps and charts that demonstrated various relationships between the *scuole* and their local communities. Not only is it more organized to have data available in such graphic forms as maps and databases; it also allows for said information to be analyzed at a greater ease. With these graphics and the analyses that came from them we were able to illustrate the historical importance of the Venetian *scuole*, thus achieving one of the goals we set for ourselves before beginning this project.

In order to achieve the other goal of educating the public on the subject of the *scuole*, we had to somehow make all of what we've done publicly accessible. Our last objective was to create a dynamic website, as the internet is perhaps the most logical way of making such information as we have gathered available to the general public. We've succeeded in creating such a website, and have thus achieved our second goal, as even after we leave Venice, our website will continue to carry out our mission of bringing to light the historical importance of the Venetian *scuole*.

Unfortunately, time constraints have prevented us from obtaining all the information that is available on the Venetian *scuole*, such as the locations of all the buildings that ever existed. However, one of the great attributes of our website is the fact that it is database-driven, so that future IQP groups (or even individuals) can add, remove, or change information with ease. We recommend that future groups also obtain copyright privileges to both Manno (1997) and Vio (2004), as it was from these two sources that we obtained most of the content for the website, and consent from their publishers is needed before we put up our website on any server. An incentive for the publishers to give consent may be if the website gave visitors the opportunity to buy the books, and incentive for visitors to buy a book would be that they'd then be given a code to access the database.

Another issue that needs to be addressed by future groups is finding someone to host the website. At present it could be hosted temporarily on the VPC server, or WPI's ECE server, but a message should appear on the homepage stating that the site is under construction and constantly being updated. Also, if our site is to ever become a permanent fixture on the internet, we could offer our contact information to any visitor willing to take up the project and host it on their own server.

We also urge future IQP groups to target additional audiences, such as that of tourists, or perhaps local school groups. We included in the appendices of our report

sample walking tours and scavenger hunts. Our current walking tour is ready to be implemented, complete with a map and three pages of descriptions and photos to accompany the tourist. It would be feasible for future groups to implement a component of the website that allows for GPS-based walking tours for tourists, with equipment available for rent at the Venice Project Center. It would be equally feasible to set up and implement a program for Venetian children that mimics a scavenger hunt in the area of their *sestiere*. We currently have a scavenger hunt for the Campo dei Gesuiti area, and if that ever proved to be popular, future groups can implement similar scavenger hunts around the city. The walking tour would succeed in delocalizing tourists, as it takes the walkers away from Saint Mark's Square and along streets which they may have never discovered. The scavenger hunts would serve to educate future generations of Venetians so that the history of the *scuole* is not lost to Venice's own citizens.

We also recommend, in the interest of the website, that if the interactive 360-degree-photographs prove popular, that future groups may look into upgrading the software. The current software does not offer all possible options (such as linking videos and sound to the tour), and it also runs at a painfully slow pace. If this is to remain an integral part of the website, it is advised that a more fitting application be utilized.

Another suggestion for the improvement of the website is the addition of English text. Again, time restraints prevented us from translating all the information we'd found on the individual *scuole* from Italian (and in some cases, Venetian) to English. Another attribute of our website is that it offers information on the *scuole* to the larger English-speaking public, as most websites that exist to-date are only available in Italian. The more bilingual the website becomes, the greater the audience it can reach, and the more its value will be enhanced. If we were to also link to other organizations' websites, and in turn have them place links to our site, we could publicize our website and further expand the audience.

7. Glossary of Terms

<u>Scuola:</u>	Italian institution for artisans and pious people; pl. <i>scuole</i>
<u>Scuole Grandi:</u>	A group of six Venetian <i>scuole</i> ; connotation is highly prestigious
<u>Scuola Piccola:</u>	Any of a number of smaller <i>scuole</i>
<u>Confraternity:</u>	A lay brotherhood devoted to some purpose, esp. to religious or charitable service
<u>Guild:</u>	Any of various medieval associations, as of merchants or artisans, organized to maintain standards and to protect the interests of its members, and that sometimes constituted a local governing body
<u>Flagellate:</u>	to whip; scourge; flog; lash
<u>Acqua Alta:</u>	A phenomenon that regularly occurs in the city of Venice, Italy, most commonly during high and spring tides. It involves the flooding of the lowest lying areas of Venice, or, in more severe cases, up to 96% of the city. By official definition, acqua alta occurs when water is higher than 90mm (3.54 inches) above normal tide.
<u>The Council of Ten:</u>	The governing council of Venice from 1310 until its overthrow in 1797, composed originally of 10 and later 17 members.
<u>Doge:</u>	The chief magistrate in the former republics of Venice and Genoa.
<u>Arte dei Pistori:</u>	Art of the Baker
<u>Arte dei Frutaroli:</u>	Art of the groceries
<u>Arte dei Fritoleri:</u>	Art of the fruit
<u>Arte dei Pestrineri:</u>	Art of the Milk and cheese
<u>Arte dei Venditori di Vino:</u>	Art of the Wine vendor
<u>Arte dei Barilieri:</u>	Art of the Barrel makers
<u>Arte dei Botteri:</u>	Art of the big barrel makers
<u>Arte dei Scorzeri:</u>	Art of the cleaning hide?
<u>Arte dei Conciacurame:</u>	Art of the Dyer Clothing
<u>Arte dei Varoteri:</u>	Art of the Furriers
<u>Arte dei Vagineri:</u>	Art of the leather article cases
<u>Arte dei Calegheri:</u>	Art of the shoemakers
<u>Arte dei Tessitori di Seta:</u>	Art of the silk weavers
<u>Arte dei Tintori:</u>	Art of the oil painters
<u>Arte dei Linaroli:</u>	Art of the flax dressers
<u>Arte dei Bombaseri:</u>	Art of the cotton
<u>Arte dei Tessitori di Tela:</u>	Art of the silk weavers
<u>Arte dei Giupponeri:</u>	Art of the tailors for jackets
<u>Arte dei Greci Capoteri:</u>	Art of the making overcoats
<u>Arte dei Cimadori:</u>	Art of the clippers
<u>Arte dei Petteneri e Feraleri:</u>	Art of the comb and lamps
<u>Arte dei Coroneri:</u>	Art of the Rosary
<u>Arte dei orefici:</u>	Art of the goldsmiths

<u>Arte degli Stioreri:</u>	Art of the straw
<u>Arte dei Caldereri:</u>	Art of the coppersmith
<u>Arte dei Boccaleri:</u>	Art of the potters/jug
<u>Arte dei Carboneri:</u>	Art of the charcoal merchants
<u>Arte dei Peateri:</u>	Art of the boatmen
<u>Arte dei Calcineri:</u>	Art of the lime pits
<u>Arte dei Sabioneri:</u>	Art of the sand merchant
<u>Arte dei Tagliapietra:</u>	Art of the stonecutter
<u>Arte degli Intagliatori di Legname:</u>	Art of the wood carvers
<u>Arte dei Mureri:</u>	Art of the masonry
<u>Arte dei Libreri:</u>	Art of the book makers
<u>Arte dei Segadori di Legna:</u>	Art of the sabers
<u>Arte dei Remeri:</u>	Art of the oars
<u>Arte dei Marangoni da Nave:</u>	Art of the carpenters
<u>Arte dei Calafati D'Arsenale:</u>	Art of the caulker
<u>Arte di Farmacisti:</u>	Art of the druggist
<u>Arte dei Barbieri:</u>	Art of the barber

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Annotated Bibliography

Background Information

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<http://www.napoleon-series.org/research/government/diplomatic/c_venice.html>.

This site gives a detailed history of Napoleon's Invasion of Italy and the fall of the Republic.

Cooper, Tracy E. Palladio's Venice: Architecture and Society in a Renaissance Republic.

New Haven: Yale University Press, 2005.

This book document's and follows the work of the architect Palladio. While the majority of the information in the book is based on Palladio's achievements, there is some information on the work that Palladio did for the Scuola dei Mercanti. There is a chapter on the building and construction of the scuola. Detailed pictures of the scuola are shown.

Delaney, John J. Dictionary of Saints. Image; Revised edition (March 15, 2005).

This book contains over five thousand saints, and features not only the biographies on the more well known, but also an index of the patron saints, which will be helpful when connecting the artisans to their funded altars. It also contains a list of the feast days, which is important in countries such as Italy where your name day is often more important than your birthday.

Howard, Deborah. Jacopo Sansovino: Architecture and Patronage in Renaissance

Venice. New Haven, Connecticut: Yale University, 1975.

This book contains much architectural knowledge about Jacopo Sansovino, but also about Venice in the time period during which Sansovino produced much of his work. The book is divided into subsections, making it easy to locate the information regarding churches. If any of the scuole commissioned Sansovino, we should be able to find it in this book.

Humfrey, Peter. "Competitive Devotions: The Venetian *Scuole Piccole* as Donors of

Altarpieces in the Years around 1500.” The Art Bulletin. College Art Association. 1988.

Another work by Peter Humfrey, this article specifically examines the role of the scuole as art patrons in the Renaissance. He assesses the achievements of the scuole, their motivations for commissioning work, and the relationships between some of the important commissions. He also includes another table of altarpieces that have been accredited to the scuole.

MacKenney, Richard. “Tradesmen and Traders: The World of the Guilds in Venice and Europe, c. 1250- c. 1650.” The Economic History Review, New Series, Vol. 41, No. 2. (May, 1988), pp. 329-330.

This was a summary of the book and talked about how it deals with the relationship between the different guilds and their relationship with the Venetian state.

Pullan, Brian. Rich and Poor in Renaissance Venice, The Social Institutions of a Catholic State to 1620. Cambridge, Ma: Harvard University Press, 1971.

This book is talks about the *Scuole Grandi*, the new philanthropy that was done around the fifteenth century, and Venetian Jewry. It goes in-depth about the *scuole*, talks about the six different *Scuole Grandi*, along with the other different groups, and also the social relations that the *scuole* had in terms of keeping peace between the higher and lower classes. It also talks about some of the works that were destroyed in some disasters.

Sohm, Philip L. The Scuola Grande di San Marco 1437-1550: The Architecture of a Venetian Lay Confraternity. New York: Garland Publishing, Inc, 1982.

This book contains a great deal of basic background information on the scuole grandi. The text discusses the formation of the scuole, how they became patrons of the arts, their structure, and why there is a lack of information on particular scuole

Terpstra, Nicholas, Richard Mackenney. The Politics of Ritual Kinship: Confraternities and Social Order in Early Modern Italy. Cambridge, United Kingdom: Cambridge University Press, 2000.

This book has a chapter specifically on the Scuole Piccole and another on suppression of the scuole at the end of the 18th century. This chapter helped us in our background topic research.

Verdon, Timothy D., Henderson, John. Christianity and the Renaissance : image and religious imagination in the Quattrocento, Tradesmen and traders. Syracuse, NY: Syracuse University Press; 1st ed. edition (July 1990).

This book contains information regarding religious practices during the Renaissance from relevant topics like artisans and their religious donations, to obscure but insightful topics like the devotional masks the condemned wore while being led to execution.

Reaching Out to the Public

Bedard, Cathryn, Jason Dubois, Scott Lehtinen, and Brian Loveland. Creating a Virtual Tour Design Guide for Museums with the Centre for Accessible Environments: Worcester Polytechnic Institute, 2006.

This IQP contains a guide for creating a virtual tour online, specifically how to make a virtual tour, what to put it, where to put it, and what to do with the finished product.

Elbag, Mark, Adam Epstein, James Hannigan, and Elizabeth Rosinha. “Preservation and Restoration of Venetian Public Art.” Interactive Qualifying Project. Venice: 2003.

This source is an IQP that was completed in 2003, on public art. This document will be particularly useful because it will help us direct our project appropriately, and the information concerning the database will benefit us. In addition, this IQP focused some of their efforts on how the database, once completed, should be manifested to everyone’s benefit. From this project, we were given a better understanding of what doesn’t work and were able to brainstorm new ideas.

Creating the Database and Maps

Alvise, Zorzi. Venezia Scomparsa. Mondadori. 2001.

This book was used to find addresses of the scuole.

Humfrey, Peter. The Altarpiece in Renaissance Venice. Yale University Press. New Haven 1993.

This book is a comprehensive account of over a hundred altarpieces in Venice. Humfrey investigates not only the altarpieces themselves, but also their respective donors, or commissioners, and he included a chapter on lay confraternities as donors. Humfrey discusses the role of religion in the scuole and the various types of scuole that exist. He also included several tables of altars that he has documented to be commissioned by the scuole (sixty or more examples are listed in these tables).

Humfrey, Peter, and Richard MacKenney. "The Venetian Trade Guilds as Patrons of Art in the Renaissance." *The Burlington Magazine*, Vol. 128, No. 998. (May, 1986): pp. 317-327+329-330.

This article discusses the donations made by the various trade guilds. It gives dates of donation and whereabouts now. The article mainly focuses on the donated altars by the scuole piccolo. There is limited information due to the lack of book keeping and records kept by the various guilds.

Manno, Antonio. I Mestieri di Venezia. Biblos. 1995

This book was used in compiling our database. Descriptions and dates were extracted about crafts schools. This book was very important.

Vio, Gastone. Le Scuole Piccole nella Venezia dei Dogi : Note D'archivio per la Storia delle Confraternite Veneziane. Angelo Colla Editore. 2004.

This book is the most comprehensive compilation of information regarding the Venetian scuole. Vio has assembled a list of hundreds of scuole that have existed in the history of Venice. In this collection, he has annotated each section with select excerpts that he retrieved from the Venice archives. This will be a crucial source in helping us determine the whereabouts of the scuole in Venice, and it also gave us an understanding of how the scuole functioned.

8. Appendices

Appendix I- Extended Background

The *scuole* of Venice were social, philanthropic, and religious institutions that rose from flagellation groups and became prominent organizations within the city. The *scuole* were categorized in three groups; the *Scuole Grandi*, *Scuole Piccole*, and *Scuole Dell'arti*. Each of the *scuole* were different, but religious devotion and philanthropy connected them. This section will seek to illustrate several major events or components associated with the school; starting with the inception of the *Scuole Grandi*, the religious and political roles of the *Scuole Piccole*, the unique guilds of the *Scuole Dell'arti*, the role of all these *scuole* in art patronage, and finally, the causes for the ultimate downfall of these institutions.

1.1. The Origins of the Scuole in Venice

Given the precocity of Venice as a sovereign state, it is not surprising that the Church occupied a distinctive place in the constitutional and institutional life of the city. By about 1300 there were vast numbers of religious buildings in the city; 70 or so parish churches, 64 monasteries and convents. It is easy to overlook the fact that the center of Venice's religious life, San Marco, was the Doge's private chapel, a constant reminder of the intimate relationship between religion and political power. Neither the church nor churchmen ever became foci for discontented opposition to the patrician state. When, in the early seventeenth century, the Jesuits seemed to pose a threat to the sovereignty of the Venetian republic, they were expelled from the city, which was then placed under the papal ban. The authorities could still ensure a staggering display of worldly riches, priestly obedience and popular loyalty at great festivals like Corpus Christi.

From the thirteenth century onwards, under the guidance of the Mendicant Orders, brotherhoods were formed to carry out the works of the corporal mercy enjoined in Matthew, XXV, 31-46; "to feed the hungry, to give drink to the thirsty, to clothe the naked, to harbor the harborless, to visit the sick, and to these were added the obligations to ransom the captive and bury the dead." (MacKenney, 1988) The earliest of them were the great confraternities, known as the *Scuole dei Battuti* (later to be known as the *Scuole Grandi*). These most prominent institutions established a great hall in each of the sestieri in the 1260s, a time of acute religious uncertainty in Italy and rising flagellant movements in Perugia. By the end of the thirteenth century, there were four of these institutions: San Marco, San Giovanni, Misericordia and the Carità. "Born from a deeply pessimistic atmosphere, they became the focus and vehicle for the expression of popular piety, using prayer and the scourge to expiate a sin thought to pervade society." (Sohm, 1982)

The recipients of these mercies were not always found within the ranks of the confraternities themselves, but amongst the permanently and obviously needy: widows, orphans, or those who, like Saint Francis, had renounced the world for the life of apostolic poverty. For members themselves, the provision of burial and the cult of the dead gained special emphasis. The Venetian *scuole* also existed for the conviviality of an annual feast, the celebration of saints as the intercessors and the commemoration of dead brothers at mass where candles were burned in their memory. Membership was divided

into clearly defined orders of rich and poor; people who gave alms, and people who received them, both on a regular basis. The *Scuole Grandi* also exercised an important influence on the development and funding of other charitable institutions, particularly hospitals.

According to Brian Pullan, who wrote the esteemed *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State to 1620*, the term '*Scuole Grandi*' was first applied to the four aforementioned confraternities in Venice in 1467 by the Council of Ten, and later became a label with a prestigious connotation. However it was not wealth or academics that set these four institutions apart; they were categorized by their practice of scourging their bodies of sin in a reflection of Christ's Passion. (Verdon, 1990) In fact, it was imperative that the practice of self-flagellation occur in order to acquire *Scuola Grande* status. Not only was self-flagellation a way to venerate Christ's suffering for His people, but it was done in public as a way to atone for all of humanity's sins, therefore lessening God's wrath on an entire people. In this way, their decision to practice self-flagellation was not so much an effort to earn the prestigious *Scuole Grandi* status, but a response to the notion that Venetians needed as much protection by God and the saints as could be afforded them. (Verdon, 1990)

In addition to the practice of public self-flagellation, the *Scuole Grandi* were devoted to a particular saint. The four original *Scuole Grandi* devoted themselves to saints of the New Testament; the Misericordia revered the Virgin Mary, San Giovanni Evangelista worshipped Saint John the Evangelist, and so on. Smaller *scuole* would often attach themselves to the same saints, or others in the Bible in imitation of the *Scuole Grandi*. Around the year 1478, however, a group of followers of San Rocco began endorsing the fellowship of Venice's patron saint. San Rocco was especially familiar to Venetians because he himself had suffered of the plague. He is usually portrayed with a boil on his thigh as a symbol of his humanity. The cult grew for eleven years and in 1489 the devotees petitioned the Council of Ten for *Scuola Grande* status. It had acquired five years previous the actual body of San Rocco and added it to the immense collection of relics the city already had in its *scuole* and churches, as an addition to their spiritual pleas to God. The Chiesa di San Rocco was built between 1489 and 1508, and the *scuola* assisted the citizens of Venice during the years of the plague. The saint's followers themselves took the path of the other established *Scuole Grandi* in keeping to the conventional practice of scourging in public.

The character of these religious institutions changed during the fourteenth century when the extreme customs of flagellation lost favor and social gospel became prominent. While previously every member of a confraternity was expected to perform public self-flagellation, exceptions were introduced for social reasons towards the end of the century. In fact, on Good Friday in 1438 several of the nobility scourged themselves in a particularly indecent manner in public and were sentenced to imprisonment by the Council of Ten. The men were seen to have acted in a way that threatened other men of their social status and were consequently exiled. While refusal to participate in self flagellation would have secured a member's expulsion from a thirteenth century *scuole*, now men of high office were specifically encouraged not to. In addition, the role of woman in confraternities began to change due to these institutional alterations. For the longest time in the earlier centuries women could not be members as it would be unacceptable to have them scourging themselves in public. However nuns were known

to have practiced the ritual in the privacy of their convents, and when the Confraternity of the Rosary was established at the end of the fifteenth century more than half of the first thousand members were women. (Verdon, 1990)

In addition to inflicting personal wounds for the sake of lessening God's wrath on a whole people, the *scuole* were intent on serving the public in many ways. Existing social services intensified in this period and were demonstrated in the group's burial services and welfare for unfortunate members. Food and wine were provided to the temporarily impoverished, housing to the destitute, and hospices to the chronically ill. Again in the second half of the fifteenth century, signs of institutional change emerged. When the *scuole* were first established, there was no real rank inside the confraternities. However, as the years went on the responsibilities of the *scuole* changed and roles had to be assigned. Those members who were educated and of higher social status kept higher offices, such as finances and other administrative duties, while those of lesser social rank performed the less-appealing devotional tasks in exchange for free housing and distributed wealth. Processions even, clearly showed the nobility in their own order. When on holy occasions the *doge* and other religious members filed through the city, the higher members of the *scuole* followed behind the clergy and friars, and they carried objects specific to the *scuole* to display their loyalty. (Verdon, 1990)

The *Scuole Grandi* were prominent social institutions from their inception, in their various incarnations. Their role in society is summed up succinctly by Verdon; "Foremost, the intensity of religious sentiment seemed to have slackened. Flagellation had, by this time, become a stylized form of public display, which was relegated to those members in need of the money given in return for the performance of this unpleasant task." (2) Mass was also no longer celebrated every day, but instead once a month. As religious fervor fell into distant memory, charitable programs grew, represented by the giving of alms increasing both in terms of services dispensed and as well as services received. The confraternities transformed from religious to civic institutions and the internal structure of these societies began to resemble the Venetian Republic.

1.2. The Role of Scuole in Religious and Political Infrastructure

While the previous section dealt primarily with the inception and alteration of the *Scuole Grandi*, the tales of the smaller confraternities, known as the *Scuole Piccole*, often paralleled their development. The combination of devotion and philanthropy which was the central organizing principle of the *Scuole Grandi* was passed on to these smaller confraternities. These existed as pious associations of devout laymen from different parts of the city and often from different professions who met to promote the cult of a saint through regular liturgical exercises.

Venetian confraternities encouraged among members a sense of solidarity as Christians and as Venetians. The *scuole* found room for merchants, textile-workers, Arsenalotti, and perhaps cut across economic and social groups which differences might have become clusters of discontent in times of hardship. The mingling of people from different trades and different neighborhoods, particularly in the *Scuole Grandi*, was in itself an expression of brotherhood, and the solidarity of members presented a wide range of different sorts of people.

Unlike the *Scuole Grandi* however, which consisted of members of various occupations, backgrounds and social classes, the *Scuole Piccole* tended to group

themselves by more specific criteria. For example, some types of *scuole* included those which formed among the various foreign communities of ‘nations’ which has established themselves in the city. There was a *scuola* for the Greeks, another for Albanians, and the Slavs established a confraternity at the old Hospital of St. John in 1451. Other regions of Italy were represented by confraternities of Milanese, Florentines, Bergamacs, and Lucchesi. There were even *scuole* among the Jews. Such institutions were formed by people engaged in certain professions, trades and crafts, and they usually offered some sort of scheme of spiritual and material benefits. As a results, the combination of two types of *scuole*—those based on heritage, and those based on craft—were often found, for example the German Baker’s Guild (*Scuole dell’arte di pistori dei tedeschi*). This is not to say however, that the *Scuole Piccole* were devoid of diversity. Because these confraternities seemed to be more closely related to the Venetian State than to the universal Church, they were not confined by parochial constraints. In fact, members of certain *scuole* were comprised of individuals that represented a number of the parishes and sestieri of Venice. In addition, the entire social spectrum of the city was manifested in these institutions, ranging from the nobles and merchants, to the carpenters and bakers.

The *scuole* were carefully regulated by the government. The smaller confraternities were under the control of the *Provveditori di Comun*, but from 1360 the statutes of new confraternities were referred to the Council of Ten for approval. Pious confraternities were perfectly acceptable to the Venetian government as long as they were legally recognized and therefore legally controllable. The confraternities maintained a ubiquitous presence in the city, though we cannot be entirely sure precisely how many *scuole* existed at any one time because the brotherhoods tended to form and reform in response to the enthusiasm—or lack thereof—among members. Between 1360 and 1475, 45 new statutes were registered by the Council of Ten. In 1521, on account notes the presence of 119 *scuole* in procession at the Doge’s funeral.

The close relationship which existed between the brotherhoods and the political structures of the state has drawn some commentators to suggest that the *scuole* provided another reason for the unique lack of unrest in the city of Venice. As early as the 1520’s Gasparo Contarini wrote that competition for office in the *scuole* allowed “people of the middling sort to channel their aspirations towards positions of prestige in a manner which imitated the aristocracy but without threatening the patriciate’s monopoly of power.” (MacKenney) Much more recently, Professor Pullan’s study of the *scuole* presents the idea that the availability of a wide variety of forms of poor relief within a large number of charitable institutions may well have eased conditions of hardship which were otherwise politically and socially volatile.

The confraternities of medieval Venice were ‘floating’ institutions. The religious life of Venetian laymen transcended parish ties. Pious confraternities expressed the spiritual aspirations of the laity, and those aspirations were not generated or guided by clerical influence. Their character was to change when the Counter-Reformation made the parish church the focus of lay devotion. Parish based confraternities helped defend the sacraments. According to the Visitation of 1581, all but four Venetian churches housed an altar to the Santissimo Sacramento.

1.3. *Scuole Dell'arte*

Before the fourteenth century, artisan brotherhoods and religious confraternities were separate entities, but as time went on they began to share more and more memberships until the two combined to become guilds. These two components, whose functions look separate to us, in the thirteenth century or even the sixteenth were inextricably linked. The term *scuola dell'arte* refers to the two components of Venetian guilds. The *arte* was a trade guild, an association of those practicing the same occupation. In medieval Venice, guilds were often federations of related trades, a flexibility which was to prove crucial to the city's economy in the sixteenth century. The guilds themselves often subdivided. The hemp spinners split into the *ars grossa* and the *ars suptile*, the furriers into the *ars nova* and the *ars vetera*, the doctors into physicians and surgeons, and so on. The corporate organization which could include members from different trades was the religious confraternity, or the *scuola*. The *scuola dell'arte* that is, the confraternity associated with the trade guild, became a species of social club which existed for banqueting, the distribution of alms and the provision of burial. The difference between the *scuola* and the *arte* is perhaps best summed up by the fact that a craft guild could institute its own confraternity, but the reverse was unlikely to occur.

The interaction of the confraternity and the guild took a variety of forms. There is some evidence, for instance, that not all members of the *scuola* engaged in the trade identified with the *arte*. The fustian weavers, who formed an *arte* in about 1275, did not expel those who did not practice the trade until 1289. Much like other non-recognize groups, there was always the impending threat that those of artisan social ranking would cause disturbances in society and threaten the political system. As a result, the government agreed to grant these guild organizations *scuole* status, in order to maintain surveillance over them, and to assure that they would be subject to authority. The confraternity usually fulfilled a financial function as well: one third of the fines imposed on the tradesman were generally payable to his *scuola*. On the acceptance of an apprentice's masterpiece, his qualification for status of master in the trade of craft, two thirds of the fee was given to the confraternity. Immigrant workers were expected to join the confraternity appropriate to their trade. In Venice, the numerous *scuole dell'arti* were also officially numbered among the *scuole piccolo*; but there remained important distinctions between these and purely devotional confraternities.

The confraternity helped define the social and legal role of the guilds in Venetian life. In applying for *scuole* status, artisans would often describe their need to reform the guild, "and to ensure that no one may be deceived by any member of the guild through dishonest work, by binding the guild together as a true confraternity of brothers under a set of rules as the other guilds are bound by oath." This oath gave the *arte* its political identity and defined its constitutional position; the confraternity was the forum for its social activities. Various dues were paid by members to "sustain the poor and infirm of the guild". Money from subscriptions and fines was spent on the annual banquet, visiting the sick, and burying the dead. All such activities were a vital source of support when the need for clothes or the loss of earning capacity through sickness could raise the cost of living which on the whole seems to have been modest.

Funds were collected at an annual banquet, or *pastum*. The close relationship of conviviality and philanthropy in the confraternity is indicated by occasional reference to a *pastum sive caritas*. In a fundamental sense then, the *scuole* was a charitable institution,

that its members were joined together by the principles of *caritas*. This term usually describes love between equals, while philanthropy practiced by the better-off towards the disadvantaged was known as *misericordia*.

The *scuole dell'arte*, much like the other *scuole*, were only loosely tied to the parish in which they met. This was due in part to the supraparochial bond of a common profession which brought members together. However, clear provision for a change of venue was often part of the agreement which the guild made with the local clergy. Thus the mercers held a monthly mass at San Daniele, but every Friday there was a service for members at San Zulian as well (this was much handier for the mercer's shops). The glass seller's confraternity met at San Polo, but by the mid-fifteenth century they were seeking a larger chapel. When they moved in 1580, it was from San Zuan Novo to Sant'Anzolo. In 1516, the boatmen made a detailed agreement with the priest of San Silvestro for the performance of a mass on every fourth Sunday 'with organ and music procession.'. There was a mass for the dead every Friday and half a ducat in alms for the priests and any guild burial service. The boatmen were at liberty to improve and embellish their altar, though decorations were to be left behind if the guild transferred its meeting place to another church.

The charitable institutions founded by the *Scuole Grandi* could also be seen at the *scuole dell'arti* level. In 1465, the (baker's) guild petitioned the Doge for permission to found a hospital. The petition emphasized the need to look after those affected by age, sickness or 'poverty through misfortune'. A site about 700 feet square was found in 1471 near Santa Maria dell'Orto. The cost was 1000 ducats, 600 payable at once, the rest over twelve years. By 1477 the project was threatened due to lack of funds and masters fees were raised from 7 soldi a month to 8, those payable by assistants from 2 to 4. It is unclear how many guilds had hospitals. The tailors, silk throwers and painters certainly did. And there may have been other places of shelter, not necessarily called *ospedali*. In 1467, the carpenters bought a property which they renovated for 'the alms of piety and the poor', an illustration of the fluid boundary between devotion and practical help. By 1502, the building was being maintained by members chosen by lot to work on it, including those who were in debt to the guild: they were able to work off what they owed at a rate of 25 soldi a day; other members were welcome to work *amore Dei*. Shelter may also have been available in the *scuole* built by the furriers and shoemakers. In about 1500 the tailors' hospital at the Crocheferi harbored 17 members and their families. This made 'more than 50 mouths to feed...supported entirely by alms.'

However, to receive guild charity it was essential to be a guild member. There is little to suggest that the *scuole* had the capacity to cope with the poverty of those who were not enrolled in guilds, even had they assumed that it might be their responsibility to do so. As social institutions guilds may not have done much to reduce the level of poverty in Venice, but their religious and charitable functions were bound up with their economic life.

1.4. Scuole as Patrons of the Arts

As the confraternities grew in size and their activities diversified, they reached a broader spectrum of society. They were no longer limited to the immediate membership but could directly touch the lives of entire families (rather than just the male population) and even the general public. Since their self-image was slowly being defined by the

virtue of philanthropy, the *scuole* wished to supplement their good deeds with visible expressions of the charity. Each felt compelled to establish a public image of wealth and magnanimity equal to if not surpassing, the others. (Verdon, 1990)

Because the *scuole* remained religious institutions with religious agendas, many chapels existed in honor of a particular patron saint, or if a chapel could not be funded an altar was donated by the artisans instead for devotion to the patron saint of their trade. These altars could be found in many local churches, as could the chapels if one did not exist in the *scuole* buildings themselves. Popular saints in Venice (besides the Blessed Virgin Mother and Saint Roch) were Saint Mark (the Evangelist) and Saint Peter, patron saint of many things, such as bakers, bridge builders, butchers, fishermen, locksmiths, cobblers, masons, and fishing net makers. Saint Mark's relics (with the exception of his head, which remained in Alexandria) are located in a sarcophagus in the basilica in Venice. (Dictionary of Saints)

Rivalry drove the movement of patronage in Renaissance Venice. The boards of governors frequently described the necessity of remaining on par with the other *scuole*. If one guild erected a new altar, this then gave a legitimate reason to erect their own. In 1534, for example, the Carità decided to order a painting for the albergo because 'it is appropriate to the decorum of our albergo as one sees in the other alberghi of the confraternities.' (24A) Not only did the confraternities compete with their works, but as well with the artists who commissioned them. Many times the same artist would be hired by different guilds to out do his previous work at another guild. This sense of rivalry was not limited to the *Grandi*, but also occurred amongst the *piccole*.

The bureaucracy responsible for the patronage of the *scuole* consisted of three main groups; the Chapter General, the *Proveditori Sopra la Fabbrica*, and the *Banca* or board of governors. The Chapter General consisted of the members in the respective *scuole*. No major proposal or expenditure of funds could be passed without their consent. Originally consisting of all members of the *scuola*, by the mid fourteenth century the Chapter General contained only the rich elite of the confraternity. The second branch of the bureaucracy originally instituted by the *Scuola* di San Marco was the *Proveditori Sopra la Fabbrica*. The *Proveditori*, a lifetime elected committee, was placed in charge of the supervision for any major construction project, including the purchase of materials, the disbursement of wages, and the accounting of all expenses. More important than these mundane duties, all designs had to be approved by them. This prestigious position maintained the membership of only the most influential and active brothers in the *scuola*.

The final branch, the *Banca*, was comprised of 16 elected men who served for one calendar year. They were headed by a chair called the *Guardian Grande* and he was aided by twelve deacons. Three other positions existed as well. These were Vicar, Scrivener, and *Guardian da Matin*. The Vicar acted as Vice President to the *Guardian Grande*, the Scrivener kept accurate accounts of donations and bequests and the *Guardian da Matin* was placed in charge of the weekly flagellations at Sunday Mass. Originally designed to be an effective branch of the *scuole* to handle daily operations, by the late fifteenth century the *Banca* acquired absolute power, rendering the Chapter General an ineffectual and lame branch of the bureaucracy. No longer was the *Banca* simply handling day to day tasks, but instead putting forth major decisions without dissent or disagreement from the chapter. Power within the *Banca* grew as well by the fact that office holders were a small group related by blood. (Humfrey, 1993)

Patronage for the confraternities was financed in various ways. Bequests made up a small portion. Occasionally donations were collected from the brotherhood for the purpose of completing specific projects such as the decorating of a ceiling. Papal indulgences were also used for the same purposes. The main source of funding however came from special concessions from the Council of Ten. Monetary funds were not provided directly, but were provided through the suspension of certain laws. For example, the distribution of charity could be suspended temporarily so that those funds could be diverted to artistic projects. (Terpstra, 2000)

Membership of the Venetian *scuole* was broad-based, and it usually included women as well as men, and extended from the wealthy *cittadini* at one end of the social spectrum to humble artisans on the other. Respected painters and sculptors, whose social position probably appeared somewhere in the middle of the social scale, would naturally have been included among the members; thus Giovanni Bellini belonged to the relatively prosperous *Scuole di S. Cristoforo*, Pietro Lombardo to the *Scuola di S. Gerolamo*, and Palma Vecchio to the *Scuola di S. Pietro Martire*, on whose governing committee he served. A *scuola piccola* with aristocratic connections stood in a particularly strong position to advertise its devotional and philanthropic activities by commissioning impressive pictorial decorations, such as Carpaccio's life cycle of its patron saint.

It seems reasonable to assume that the *scuole dell'arti* aspired to imitate their example. At the same time, it is not difficult to see why their efforts in this field were almost bound to suffer by comparison with those of their larger and wealthier rivals. With their professional affiliations, the *scuole dell'arti* could hardly expect to attract the quantity of donations and pious bequests received by the most favored of the purely devotional confraternities; with their memberships drawn mainly from the artisan classes, and with the demands constantly being made on their limited resources by their commitments to charity, they would not normally have found it easy to finance even the most modest decorative enterprises. As a result, their activities as patrons of art, at least before the later sixteenth century, accordingly tended to be on a much more modest scale.

It is not difficult to account for this comparatively poor showing by the Venetian guilds; economically and politically they wielded considerably less power than either the Florentine guilds or most other social groups at home. Yet it would be a mistake to conclude from this that their role as patrons of the arts was therefore negligible. The focal point of guild life was not usually the meeting-house, but the church altar, and it was here that the guilds naturally tended to concentrate their energies. All of them by the fifteenth century would have acquired patronage rights to a side altar in one of the 130 parish and conventual churches of Venice; as well as providing funds for a priest to officiate at religious ceremonies they also normally undertook to provide the altar with liturgical accessories and a fitting decoration.

So whatever its size, the most pressing priority for any *scuola dell'arte* was to secure the right to a church altar, and a burial place for its members; and only when this had been achieved could it contemplate acquiring a meeting house of its own. By the sixteenth century many of the guilds had, in fact, successfully acquired a meeting house, often as a result of the bequest by a former member, and usually of a rather modest dimension. Yet even here, the installation of an altar and the provision of necessary liturgical accessories would have taken precedence over the pictorial decoration of walls and ceilings. While altar pieces are recorded in the premises of a number of guilds, the

only trade associated *scuola* to have commissioned a narrative cycle painting before the end of the sixteenth century was the exceptionally well endowed *Scuola di S. Cristoforo dei Mercanti* at the Madonna dell'Orto. The expense of commissioning an altar piece—hardly an annual event—would presumably have had to be met by raising a special subscription. In 1455, for example, the *calafati* (caulkers) imposed a special tax on their members to cover the costs of decorating their recently acquired chapel in San Stefano.

The possibility that guilds would decorate the church in which they assembled may have made them welcome to local priests for reasons of prestige. The mercers commissioned a polyptich for 'one of the finest altars in Venice' at San Daniele and the painting is said to be by Gentile Bellini. They also commissioned Palma Giovane to paint an Assumption at San Zulian. The tailors hired Bonifacio de' Pitati to paint a Madonna with their patron Sant'Omobono for their altar at San Giacomo di Rialto. The same artist worked for the poulterers as San Zuan Elemosinario. The considerable catalog of works of art commissioned by the *scuole dell'arti* after the sixteenth century perhaps reflect a desire to imitate the great cycles by Gentile Bellini and Carpaccio which brought fame and honor to the *Scuola Grandi di San Giovanni Evangelista*.

Guilds contributed things other than paintings to the material fabric of the churches. The mercers kept a chest at San Daniele containing great candle sticks and chandeliers. The pewterer's statute records that they had crosses of copper, tin and wood, six gilt torches, six brass candlesticks and twelve iron for their altar, and two gilded angels in wood. An inventory in the ironmonger's records include a silver cross, a sword and scabbard decorate with silver and purple, five processional banners (with brass stands) and five painted crosses. Some of these items may not have been commissioned as prestigious vanities: some of the objects carried in procession may well have served to advertise the excellence of the guild's wares.

The archives of the Venetian trade guilds for the period before 1600 survive in a no more than fragmentary form—or rather, perhaps because of the loose organization of guild institutional life, detailed records were not always kept—and lamentably few commissions for works of art are actually documented. A brief glance at the list, however, will show that they include a respectable, if not spectacular, number of important works of art. Taken as a whole, the list may also add to our knowledge of the guilds themselves; their financial means, their devotional and aesthetic tastes, and the public image they wished to project. On the whole, Venetian guilds tended to be small, and each of them remained economically relatively insignificant. Towards the very end of the sixteenth century, however, there are signs of a more ambitious approach towards art patronage, on the part at least of some of the guilds, which seem to reflect social and economic changes in the character of the guilds themselves. The average dimension of the altarpiece became larger and paintings for the side walls of guild chapels are more frequently commissioned, in conjunction with the altar piece.

1.5. The Decline of the Scuole

In a city as historically, economically, and politically significant as Venice, attempts to conquer or reform are inevitable. Venice was by no means immune to the effects of the Counter-Reformation, inclusive of the Inquisition, and this religious unease at least somewhat resonated through the city. Ostensibly, the Counter-Reformation failed to penetrate the social institutions of Venice. The *Scuole Grandi* and hospitals were not

subject to any clerical interference, even after the Visitation of 1581. The *carapace* of state sovereignty served to protect the 'medieval' character of the *Scuole Grandi*, and they continued to represent the 'comprehensible people's religion in Venice.'

But while the formal and public role of the *scuole* remained much the same throughout the sixteenth century, they extended their work in the field of poor relief, and their new initiatives owed much to the influences which came to be identified with the Counter Reformation. The Company of Divine Love, which established its headquarters in Venice after the Sack of Rome in 1527, was organized and run by Gian Pietro Carafa, who also founded the Theatine Order and went on to become Pope Paul IV. Ignatius Loyola went to Venice in 1536, and some of his early followers served their novitiate in Venetian hospitals. The zeal of Roman reform in philanthropy was matched by the lavish cult of relics, and the splendor of holiness was further enhanced by great decorative cycles like the one painted for the *Scuola Grandi di San Rocco* by Tintoretto.

The influence of the new Catholicism was stronger still amongst the *scuole piccole*. The supra-parochial brotherhoods of the late Middle Ages were increasingly rivaled by the *scuole del Santissimo Sacramento*. A confraternity for the cult of the Eucharist existed in every one of the city's churches. Such organizations were a vital means of extending the influence of the Counter Reformation: they tied devotional life more closely to the parish, and, in 1591, they became subject to Visitation. In that they were reviewed by churchmen, they were unlike any other type of confraternity in Venice, and thus became a link which tied the Venetian laity more securely to the universal Church. Irregular attendance could be denounced as a sign of spiritual weakness, membership could be used as a defense against charges of heresy.

Though guilds were closely watched by the government, the institutional Church had little influence on their establishment or development. The Counter-Reformation as represented by the Inquisition sought to impose a new parochialism, not just on religious life, but also on the spirit of enterprise on which the adaptability of guild structures depended. The enterprise of guildsmen survived the assault, but the struggle proved a debilitating one. The Counter-Reformation sought to invigorate the religious as opposed to the social aspects of Venetian *scuole* but generally these institutions were allowed to carry on as they were, if not slightly more regulated. Nearly two hundred years later however, a debilitating blow would be dealt to Venice, destroying not only the legacy of the *scuole* but many other Venetian traditions and customs.

In 1797 Napoleon Bonaparte became the leader of all of northern Italy, with the exception of Venice. Napoleon and Austria both had one similar goal, and that was to rid Italy of the French, and he wished to make Venice an ally to aid in this mission. Napoleon believed: "Your whole territory is imbued with revolutionary principles. One single word from me will excite a blaze of insurrection through all your provinces. Ally yourself with France, make a few modifications in your government, such as are indispensable for the welfare of the people, and we will pacify public opinion and will sustain your authority" (Blair).

Despite what Napoleon wanted, Venice wanted to remain neutral in this dispute. Venice was able to do so until rumors circulated about the Austrian success. When this happened, the Venetian Senate decided to retract their neutrality and declare war on France. They then proceeded to hire 10,000 Slavonian mercenary soldiers; six

hundred of them went to Verona where they massacred four hundred wounded French soldiers.

After this happened, the Treaty of Loeben was signed April 18, 1797. Once the treaty was agreed upon, Napoleon wrote to the Directory that: "the only course to be taken, was to destroy this ferocious and sanguinary government ; and erase the Venetian name from the face of the earth" (Blair, 2002). Despite the fact that the treaty had been signed, Napoleon still wanted revenge for the treacherous bloodshed of his French comrades. Because the city was in chaos when the enemy was approaching, Venetian troops were receiving contradictory orders and universal confusion prevailed. Then as the enemy set up on the other banks of the lagoon, the senate sent a letter of their revenge. This is when Napoleon was able to take control over the city. And on May 16, 1797 Napoleon raised their flag in St. Mark's Place and took the Corinthian horses and the winged Lion of St. Mark to Paris, where they remained until the Congress of Vienna made their reparations.

The ascent of Napoleon to power generated crippling blows to the Venetian cultural scene. Several institutions posed as a threat to the totalitarian regime that Napoleon sought to implement in his conquered countries. Institutions such as hospitals, education and welfare programs should be, in Napoleon's mind, products of the government, and not of religious social confraternities, so on 1807, the majority of the *scuole* (with the exception of the more purely devotional schools, such as the *Scuole del Santissimo Sacramento*) were disbanded. In addition, the creation of the Accademia, or school of fine arts, cast a shadow over the productivity of guilds. No longer were individuals sought for specialized skills; instead, artisans were to be trained in a number of skills at the Accademia, under regulated curriculum and strict surveillance. In one foul swoop, these prominent institutions, imbedded into Venetian culture since the thirteenth century, were gone.

A number of events since the invasion of Napoleon have also proved detrimental to the legacy of the *scuole*. In 1867, Venice experienced a great fire, which proved especially destructive to not only homes and other buildings, but to the churches as well. Because of this devastation, all records and artifacts that were in these buildings were ruined. This caused a great loss to Venetian culture and history, which could never be replaced. Nearly a hundred years later in 1966, the Great Flood rushed into the city, in which irreplaceable works of art suffered irreversible amounts of damage that could not be replaced. Due to all of these tragedies, there are holes and unknown facts about the *scuole* and their priceless works. Historians will continue to try to piece together the limited justifiable documents that will hopefully open windows to the Venetian past, but first, it is necessary to recognize just how significant the *scuole* were in order to justify their maintenance.

Appendix II – Scavenger Hunt

Can you find these?!

Chiesa dei Gesuiti

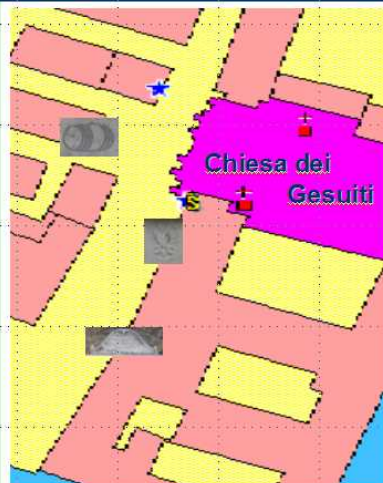


Can you find these stone carvings that mark the past locations of the scuole? They are throughout the campo.

And after go and check out the altars in the Chiesa dei Gesuiti.

Locations of the Scuole....

Chiesa dei Gesuiti



These are the locations of the scuole around the campo. Go and check out the corresponding altars in Chiesa dei Gesuiti.



Scuola dei Botteri



Scuola DS. Cristoforo



Scuola dei tessitori dei panni di seta

For further information check out our walking tour!

Discovering the Scuole...

Chiesa dei Gesuiti

Scuola dei Botteri | **Scuola DS. Cristoforo** | **Scuola dei tessitori dei panni di seta**



□ In this campo there worked the people whom made clothing. Their patron Saint Barbara whom watched over them with a palm along with their other saint Homobonus. Which scuole is this, and where is this located?



□ This scuole is also located in the Campo dei Gesuiti but is in a building of its own. Here they worked with wood in order to create large hallow container that would contain wine, olive oil and other items. Which scuola am I and where am I located?



□ The lasting picture of this scuola is the image of Cristoforo supporting Christ. Sometimes there is also a lion at his feet. Which scuola am I and where am I located?

Appendix III – Walking Tour

Take the Walking Tour
or the Scavenger Hunt!

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Exploring the Venetian Scuole

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Looking for the uncommon? Like to be unrestrained? Enjoy going at your own pace? Want to be in charge of your travels? Then explore the Venetian Scuole through the Venice Project Center's walking tours and scavenger hunts! Italy was not always a country run by democracy. The services that Italians today take for granted, such as hospitals and schools and banks, were not always provided by the government because such a government did not exist. These things instead were afforded to the people by certain institutions that were self-run and up-kept. In the times before the Renaissance up until the time of Napoleon these confraternities were an integral part of the society. Through the power of cell phone technology and GIS downloadable maps, you can rediscover these once prestigious institutions. Interested? Of course you are! Log onto users.wpi.edu/~kwoody/scuole2.htm now for more information!

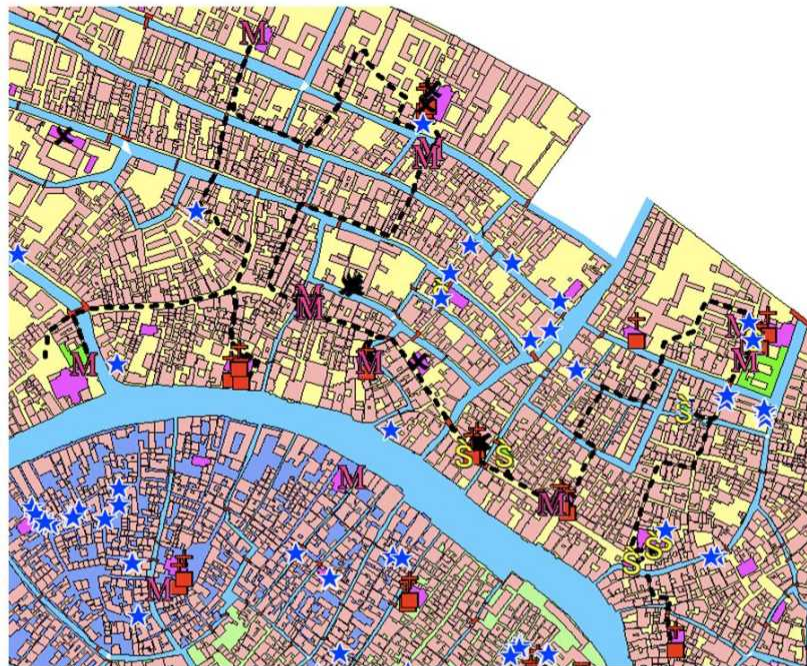
- Listen to narrations of your tour through your cell phone!
- Follow GIS created maps that lead you through your journey!
- See parts of Venice away from the tourist traps and be a real Venetian for a day!
- Stop for lunch and take a break at one of the many restaurants on Strada Noval



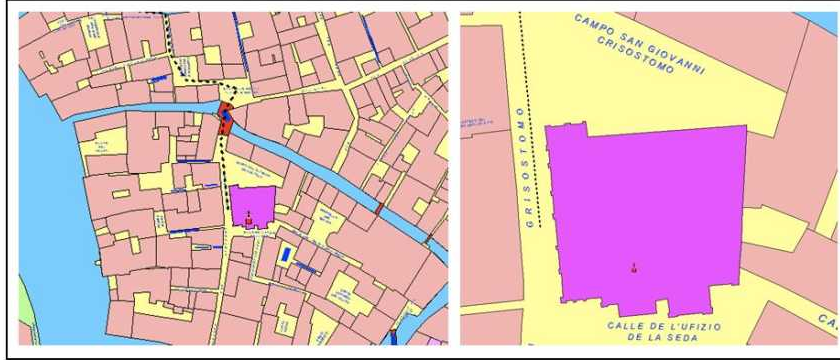
Appendix IV – Walking Tour Itinerary

Exploring the Venetian Scuole

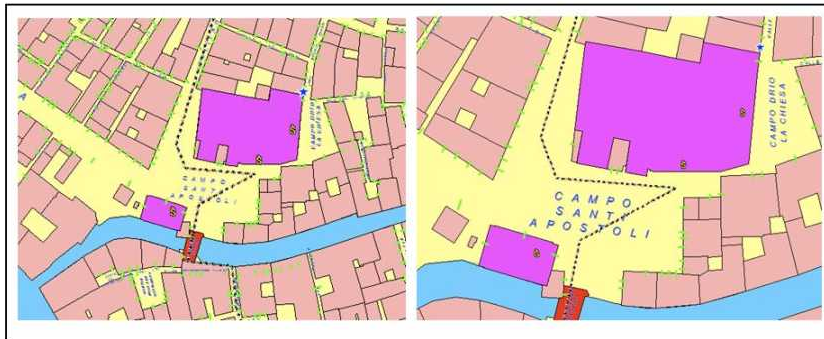
Welcome to Exploring the Venetian Scuole Walking Tour! On your journey today you will encounter 15 scuole and 9 churches housing scuole altars. You will also see scuole hospices and public art along the way. Your tour takes you through Cannaregio, a beautiful sestiere located away from the packs of tourists. Get ready to be brought back hundreds of years ago and encounter unique Venetian history. Along the way stop to enter the modern shops and restaurants when in need of a break. All set? Let's go!



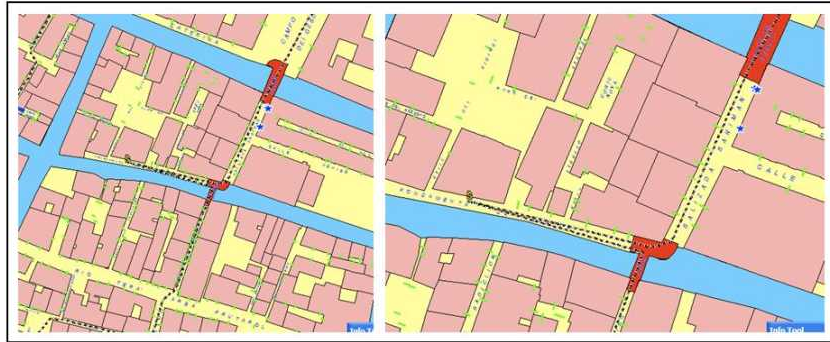
Start your tour at the Church of San Giovanni Grisostomo. Here you will find an altar donated by the Scuola di sant'Onofrio, dell'arte dei tintori. The altar is located near the Maggiore altar.



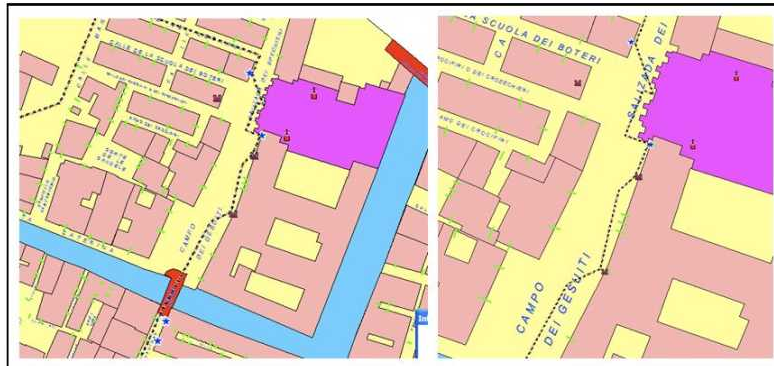
Welcome to the Campo of Santi Apostoli. Here you will find three scuole. The first, currently under construction, is the Scuola dei Anglicana Castone and can be found in the Lutheran Church, the second attached to the front of the Church of Santi Apostoli is the Scuola del Santissimo Sacramento, and the third attached behind the church is the Scuola e sovvegno dei santi Apostoli or the school of the Twelve Apostles. Today, the Campo Santi Apostoli is a bustling center where Strada Nova ends and connects with roads leading to San Marco. In the past like today the campo was active as well with multiple scuole located in it. The Chiesa SS. Apostoli was not only connected to the two scuole attached to it, but also to two others, the Scuola della Purificazione, dell'arte dei botteri and the Scuola dei santi Barbara e Omobono, dell'arte dei sartori. You will see these later in your travels when you reach the Campo dei Gesuiti.



Stop for a moment on the Fondamenta dei Sartori and Salizada Sariman. A hospice, known as Hospice Poveristori, once was located on Fondamenta dei Sartori. This hospice, run by a scuola, was a place of refuge for the poor and impoverished. On Salizada Sariman lies three works of public art which were donated by the scuole. Two are of the emblem of the Scuola della Carità and the third, created by the same scuola, is a relief of the Madonna.



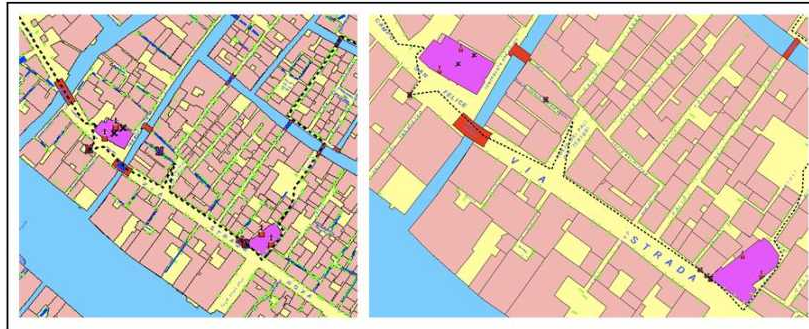
Now you are entering the Campo dei Gesuiti. This is a scuole hotspot. Four scuole are located here, a hospice, two public art displays, and the Chiesa di Santa Maria Assunta dei Gesuiti where two scuole altars are located. The first scuole you will notice will be on your right with the civic number CN4877. This is the Tessitori di Panni de Seda o Samiteri which is the school for silk weavers. The silk weavers made elegant cloth for decorations for the nobleman made from gold threads and other alloys such as silver. To keep quality up, it was against the law to counterfeit your materials and use other materials such as cotton. Next on your left will be the hospice. This hospital was run by this scuola. At CN4881 there is another, the Specchieri de Vedro da Muran. Moving down the line(CN4882) you will see the first display of public art and yet another scuole, the Scuola dei santi Barbara e Omobono, dell'arte dei sartori. Ahead of you lies the church. Enter this church created in the Baroque style and see two altars, one given by the Sartori and the other by the Tessitori di Panni de Seda o Samiteri. As you leave the church you will notice upon exiting across the street a plaque on a yellow building. This is the location of the final scuole in the campo. The plaque commemorates the location of where the scuola once stood. It is the location of the barrel makers and the name of the scuola is the Scuola della Purificazione, dell'arte dei botteri. Take one last look at this campo before you leave and imagine yourself here centuries ago.







You are walking behind the Church of Saint Sofia or Chiesa di San Sofia. Here are two scuole altars, one connected to the Scuola di san Luca, dell'arte dei dipintori and the other to Tragheto di san Giovanni Battista alla Ca'd'Oro. As you leave the alleyway, you will enter Strada Nova. This street now has multiple shops, ranging for masks shops, clothing stores, and restaurants, but once housed multiple scuole. Take a right onto Strada Nova and on your right after the church you will find two scuole. One is the Scuola di san Luca, del collegio dei pittori at CN4191 and the other is the Scuola di san Luca, dell'arte dei dipintori at CN4190. The Scuola di san Luca, dell'arte dei dipintori was the school for the painters and here you will see the emblem of a bull for Saint Luke. As you leave these scuole and walk down the street turn onto Corte dei Pali Gia' Testori. Down Calle del Frutarol detta de la Malvasia is the Scuola di san Giovanni Battista(CN3811). Return to Strada Nova and cross the bridge and enter the Campo San Felice. On your left at CN3688 will be the Devozione di santa Maria del Carmelo e san Francesco di Paola. Across the street is the Chiesa di San Felice where there are two scuole altars. One is by the Tragheto di san Felice and the other is the Scuola della Madonna Assunta, dell'arte dei centurieri. Take some time to reflect on your journey while in this ancient church.

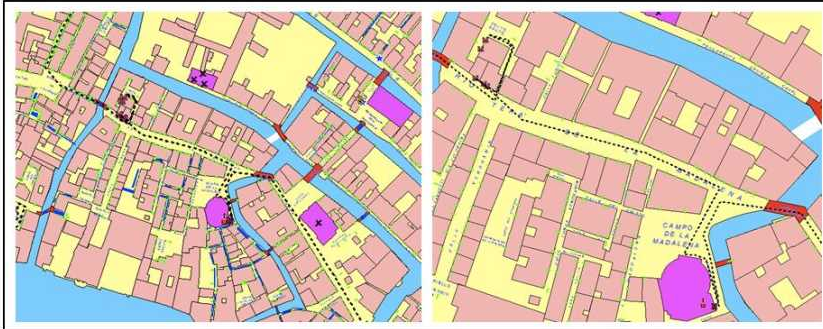






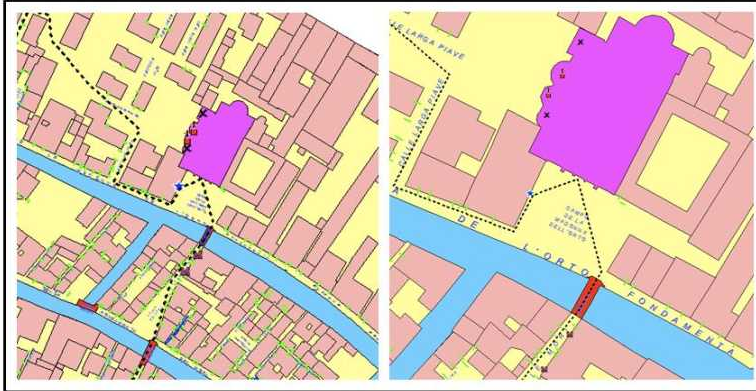


You have entered the Campo de la Madelena. In this campo is the Chiesa San Madalena which houses not only an altar, but also a scuola. The altar is given by the Scuola di santa Maria Magdalena, dell'arte dei fenestrini which is located behind the church. Leave the campo and continue down the street. From CN2360-2364 is the Scuola della Nation Lucchese o de Volto Santo e Della Santa Croce.

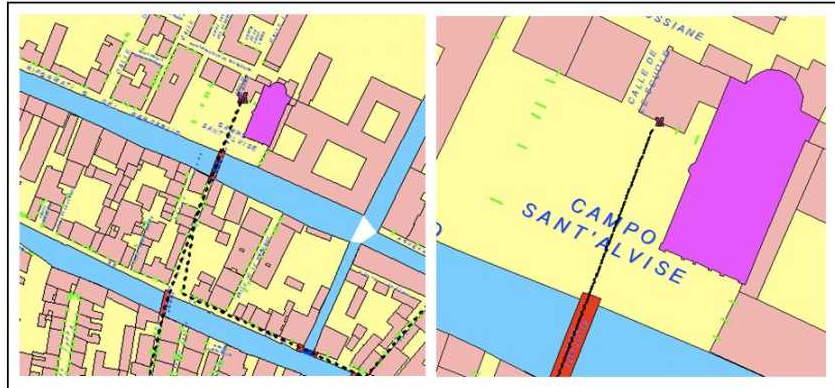




On Calle Mori at CN3378-3379 the Scuola dei Re Magi, dell'arte dei forneri lies. Across the bridge in the Campo della Madonna dell'Orto is a public art display and the Chiesa della Madonna dell'Orto. The public art next to the church at CN3520 is a relief type. In the church there are two altars. The Scuola di santa Maria e di san Cristoforo and the Scuola dei Re Magi, dell'arte dei forneri paid for the altars in the church.



Your last scuole on this trip is the Scuola di san Ludovico. Remember what you have seen today. Your journey is almost complete.



Here is your final stop. The Chiesa di San Marcuola where three scuole altars lie. They are from the Scuola di sant'Elena, dell'arte dei testori di panni di lino, Parti Oro e Soprastanti ai Lavori in Oro e Argento, and Scuola di santa Barbara, dell'arte dei bombardieri. There your journey is complete and you've connected yourself to the past.

