



Istituto Superiore di Scienze Religiose
"San Lorenzo Giustiniani"



Deutsches Studienzentrum in Venedig
Centro Tedesco di Studi Veneziani



con il patrocinio
dell'Assessorato alle Attività Culturali

THE CHURCH OF SAN BARTOLOMEO AND THE GERMAN COMMUNITY IN VENICE

International Conference of Studies

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Centro Tedesco di Studi Veneziani
Scuola Grande di San Teodoro

The Studium Generale Marcianum is delighted to announce a new series of symposia on the churches of Venice, a project stimulated by the success of our recent volume, *The Church of San Salvador in Venice. History, Art and Theology*, edited by G. Guidarelli, and published by Il Prato editions, Saonara Padua, 2009). The series will examine a series of Venetian churches with the guidance and expertise of a multidisciplinary consortium of international scholars.

Our new interdisciplinary series replaces the traditional monographic approach to religious institutions by framing the questions in terms of a broad panorama that considers spiritual social and economic dynamics. The series will thus engage with a variety of approaches and discussions in which scholars engage with the site and its history through reciprocal exchanges of comparative research across many fields of study. Through this wider approach and frame of reference, we hope to engage a larger audience, which will be invited to attend and participate in the symposia, all of which are open to the general public. Our aim is to engage the public with its architectural patrimony through the eyes of multidisciplinary experts and site visits. The results of each symposium will in turn stimulate new directions in research which will be accessible in printed form in a series of up-to-date volumes edited by the Marcianum Press.

We have chosen the Church of San Bartolomeo as the first of our series of scholarly encounters because of its important role in the city as a jurisdictional, socio-economic, artistic, pastoral, and religious center whose history spans from the 11th to the 19th centuries. San Bartolomeo embodies certain characteristics of Venetian art and architecture, as well as reflecting the particularities of its geographic location, history, and social physiognomy. The church is at the heart of the oldest section of the city, the Rialto. This location suggests a number of fundamental questions, such as its role as a parish at the heart of the urban development of the commercial quarter of the city. San Bartolomeo, however, was also a vicarial church and the main seat of the patriarchal chancery; these functions have prompted us to ask how it related to the nearby Church of San Salvador and the complex jurisdictional procedures between the Diocese of Castello, the Patriarchy of Grado, and the Patriarchy of Venice after 1451. In addition, as this was the geographic and social epicentre of the commercial exchanges overseen by the Fondaco, we are interested in how these Nordic communities determined the development of San Bartolomeo as a catalyst for different parishes, such as San Salvador, San

Giovanni Crisostomo, and Santi Apostoli: how did the presence of this church affect relations between the German community (merchants and their families, artists and their patrons) and the tightly woven network of important professional and commercial activities taking place at the Rialto?

The religious life of San Bartolomeo is thus intimately connected to its ties with the ultramontaine community through the *Scuola della Nazione Tedesca*. The altarpiece that depicts "The Feast of the Rosary," painted by Albrecht Dürer 1506 for the chapel of his countrymen (now located at the Národní Galerie in Prague), can be read as a symbol of the complex relationships between the Scuola, the parish church and Venetian civic, institutional and religious life. How did San Bartolomeo and the Scuola contribute to the social, economic, cultural and artistic dynamics in the links between Venice and the world that gravitated around the Fondaco, as well as the city's other foreign communities? What role did the devotional practices of the Germans play in relation to the confraternities that were present in other Venetian churches? And what significance did the building of the Scoletta degli Alemanni, along with its (nearly unpublished) pictorial cycle of Marian iconography, have in this historical context?

These questions can be answered through the study of the documents preserved in the parochial archives, most of which are still unknown even to specialists. The symposium will thus present an opportunity to bring this important resource to light and emphasize its value for scholarship on this church as well as for the history of Venice. Previously neglected features of San Bartolomeo can now be examined through the rediscovery of its configuration and furnishings as arranged before and after the Council of Trent, as well as its subsequent restructuring in the first half of the 18th century.

The scheduled symposium is conceived to interest and attract the public, rather than a limited group of specialists. We have therefore proposed three different themed sessions:

- the roles of certain key figures (religious devotees, merchants, intellectuals, citizens) who gravitated around the Fondaco and Church and were the protagonists of many of the city's historically important events.
- the analysis of how works of art and architecture at San Bartolomeo reflected over the course of many centuries the continuous redefinition of religious institutions, the roles of patrons and founders, and the reciprocity of cultural demands.
- an examination of the complex relationships of this church to the Scuole and their participation in a process of cultural integration. Here we seek to re-examine the ecclesiastic role of institution connected to the patriarchal curia.

We will also have a special focus on the music in relation to the liturgy and the forms of devotion connected to the different Scuole represented at San Bartolomeo.

A highlight of the symposium will be the presentation to the city of the latest restoration of the Sacristy of San Bartolomeo, as well as guided visits to the Scoletta degli Alemanni.

Curators:

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