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Number One

# BAROQUE ROUTES

Newsletter

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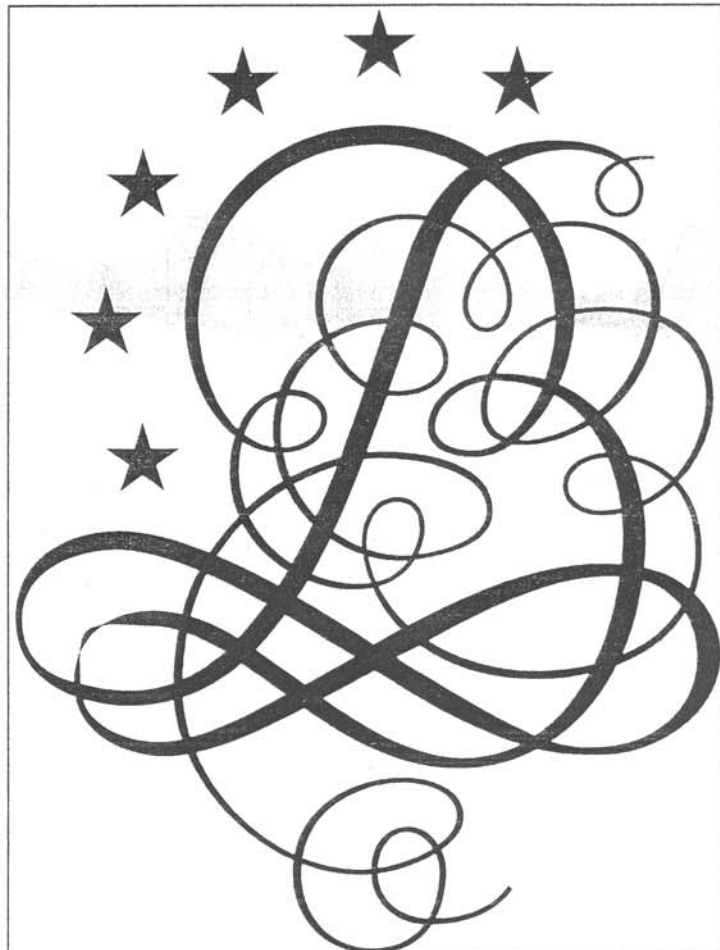
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The Baroque Network Logo

## The Baroque Network Logo

By  
Jerneja Batic

In its cultural programme, the Council of Europe has chosen Baroque as the most integral art period of the 'New Ages'. By recognizing and endeavouring to revive this period, whose cultural and spiritual qualities pervaded the whole of Europe, we would like to resurrect the spirit of the age through what has come to be known as the Baroque Routes. A number of countries have responded generously to the Baroque Routes initiative by organizing exhibitions, symposia, concerts, specialist publications, and guidebooks to monuments. Such events have demonstrated, indeed promoted in a tangible way the interweaving of the various European cultures. We therefore wished to provide a symbol for these, and other similar events in the future, one that would faithfully represent the similarities and differences that link the Baroque spirit in European nations. This spirit has unfortunately been allowed to disappear. It is our desire to have it revived precisely through the Baroque Routes project.

A symbol representing the intertwining of various European cultures shows the Baroque Routes as a thread leading us through the past of European culture, intimately linking all parts of Europe in one stroke. The initial letter B imitates the technique of engraving, which was a common feature in the publications of the period. The symbol should become a trademark for all organized events, initiatives, and publications arranged through

the Council of Europe under the joint name of the Baroque Routes. The symbol was based on the construction of a triangle, circle, and square - the three basic geometric shapes. This solid basis provides stability for the Baroque lines, which intertwine and complement each other. The stars over the initial letter are like an aureole, representing the Council of Europe as the initiator and sponsor of the Baroque Routes. They endow the symbol with constancy, passing on its message to Europe.

Of all Garamond fonts, the chosen Adobe Garamond comes closest to the original form of the sixteenth-century typographer Claude Garamond. Occurring frequently, this typeface covered the whole of the Baroque period. It is based on the Renaissance and humanist heritage. The text on the symbol is subordinate to its principles and construction. The apparent axis of the symbol shows that the Baroque Routes inscriptions are tilted to the left or to the right. It also enables the central alignment. It is depicted in one single colour, as all the symbol's elements are.



The Baroque Network Logo

**The Baroque  
Routes**  
A Brief Record of  
Activities

□ The 'Baroque Routes' project was launched tentatively in June 1987 during a brief seminar held in Bavaria, and definitively during a three-day seminar held in Queluz, Portugal, in November 1988.

□ The proceedings of the Queluz seminar, including contributions by several experts in the field, were published in *Routes du Baroque: La contribution du Baroque à la Pensée et à l'Art européens*, ed. Alain Roy and Isabel Tamen (Lisbon, Council of Europe / Secretaria de Estado da Cultura, 1990, 300pp).

□ In June 1989 a seminar on the Baroque Routes was organized in Sicily (Syracuse and Noto) and Malta (Valletta).

□ The proceedings of the Malta seminar were published in *Maltese Baroque: The Baroque Routes in Malta*, ed. Giovanni Mangion (Valletta,

Council of Europe / Maltese Ministry of Education, 1989, 176pp).

□ In 1989 other seminars were held in Belgrade and Ljubljana. These were followed by the publication, in different languages, of a book entitled *Baroque Itineraries in Slovenia*, ed. Jerneja Batic (Ljubljana, 1992, 117 pp). The year 1992 saw also the publication of a large map, with illustrated insets and annotated in different languages, showing the most outstanding Baroque monuments in Austria.

□ A week-long seminar on 'The Baroque Routes and Cultural Tourism' was held in Murcia, Spain, in 1990 on the initiative of the Murcia authorities and the Cultural Routes project of the Council of Europe. Experts from several countries participated.

□ 1990-94. On the initiative of Dr Michael Kùhlenthal (Bayer, Landesamt für Denkmalpflege, Munich), the project *Magistri Grigoni* was

launched. Its objective was to study an important, even if perhaps relatively little-known, group of Swiss architects and stuccateurs, who had emigrated from the Grigioni Canton to work in southern Germany and other parts of Europe. Seminars on this theme were held in Neuburg-an-der-Donau (1990) and Traunstein (1991) in Bavaria, at Roveredo in Switzerland (1993), and at Graz in Austria (1994).



*Church of The Invalides*  
1680-91 Jules Hardouin  
Mansart - Paris

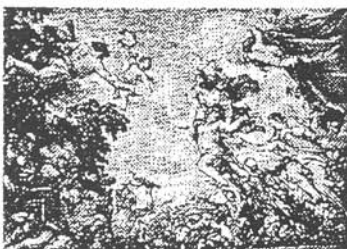
□ In 1991 a large exhibition, accompanied by an illustrated guide, was held on the Baroque artist Theodor van Thulden (1606-1669), under the patronage of the Council of Europe. It was

in close collaboration with Professor Alain Roy, Council of Europe expert-consultant on the Baroque Routes.

□ Another project - the *Artisti dei Laghi: Itinerari Europei* - was launched in 1993 in Ticino, Switzerland, within the Baroque Routes framework, with Lorenzo Sganzi (Divisione della Cultura, Bellinzona) as coordinator. The aim of this new project was to study the migration of artists and architects from the Ticino and Lombardy areas to central and northern Europe and as far as St Petersburg during the Baroque Age. Several seminars and high-level publications have materialized. The project is still on.



St. Jerome - Caravaggio



The Venus Room - (Detail)  
Pietro Da Cortona  
Palazzo Pitti, Florence



Apollo and The Nymphs of Thetis - Francois Girardon 1666 - Gardens of Versailles

□ In 1993 an exhibition, entitled *1693: Iliade Funesta* (on the reconstruction of sites and monuments in south-eastern Sicily after the 1693 earthquake), was mounted in Syracuse by the Centro Internazionale di Studi sul Barocco in Sicilia, headed by architect Lucia Trigilia. A catalogue, carrying the same title, appeared in print in 1994: edited by Lucia Trigilia: Arnaldo Lombardi editore, Palermo, 101pp. The exhibition later travelled to Paris (Maison de l'UNESCO, 1995), Malta (Mdina Cathedral Museum, 1996), and Strasbourg (Council of Europe, June-July 1996).

□ In 1994, also within the Baroque Routes

project, a similar exhibition of Neapolitan Baroque Art was held in Strasbourg under the patronage of the Council of Europe. In December of the same year, a seminar was organized in Mafra (Portugal) on 'Baroque Organs' with especial reference to Portugal, while on 19-20 of the month a meeting was held in Malta, under the auspices of the Cultural Routes project and the local Ministries of Culture and Education. The purpose was to examine the setting up of a permanent Network on the Baroque Routes. The proceedings were published under the name of *Baroque Routes: Setting up a Carrier Network*, ed. Giovanni Mangion (Malta, International Institute for Baroque Studies of the University of Malta / Council of Europe, 1995, 44pp).

□ The mounting of the *Iliade Funesta* exhibition in Malta was accompanied by a seminar on 'Cultural Tourism in Malta and Sicily with special reference to Baroque Heritage'. The seminar was organized by the International

Institute for Baroque Studies of the University of Malta under the auspices of the Cultural Routes project. The proceedings were edited by Giovanni Mangion and published in book form (Malta, 1996, 64pp). At Strasbourg, where the exhibition was also on public display, it was accompanied by a concert of Baroque music, given by the Senatori de la Gioiosa Marca in collaboration with the *Culture dei Mari* project.

□ In August 1996 the Ministry of Culture of the Republic of Lithuania organized a series of activities, including several exhibitions, concerts, and publications, on

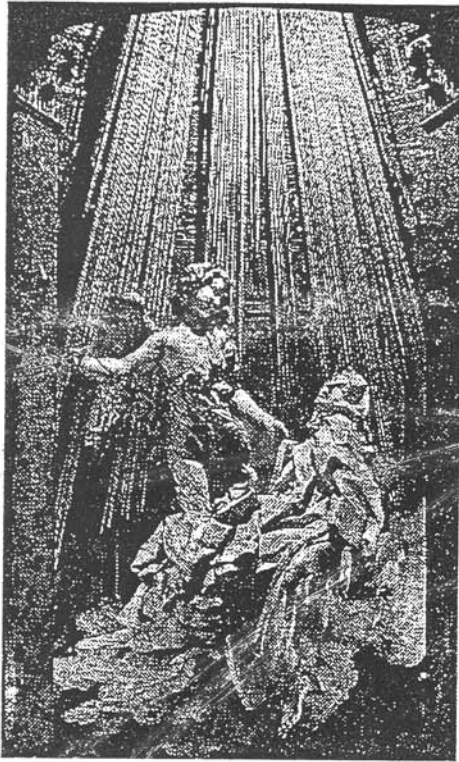
the Lithuanian Baroque heritage. The publications included two separate editions, one in English and one in Lithuanian, of an interesting guidebook: *Baroque in Lithuania*, ed. Irena Vaisvilaite *et al* (Vilnius, 1996, 160pp). As part of these activities, the Lithuanian authorities hosted a meeting of experts, financed partly by the Council of Europe, partly by the Lithuanian Government, to examine the possibilities of setting up of a permanent Baroque Routes Network. It was agreed that such a Network be set up, with two coordinating centres, one in Malta and one in Munich.

□ The following are the names and addresses of the two Network coordinators:

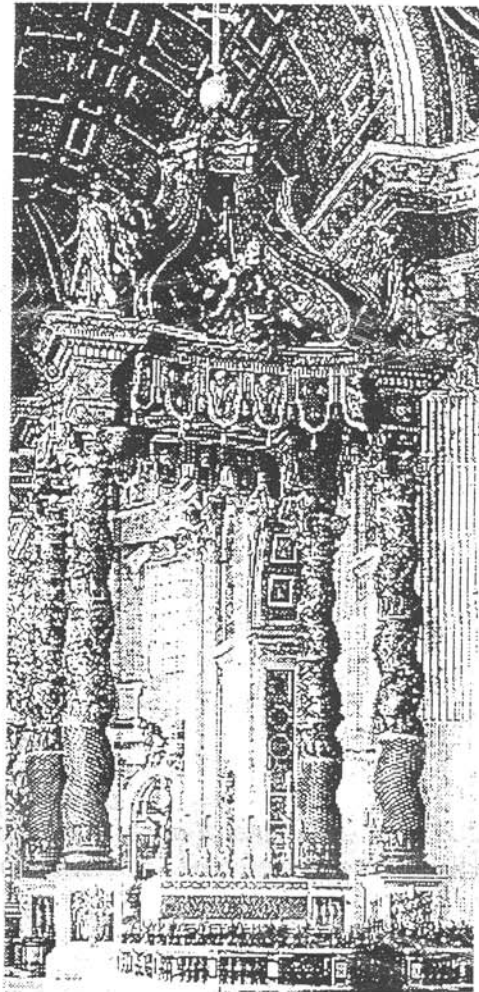
□ Dr Michael Kühenthal, Head of the Restoration Department, Bayerisches Landesamt für Denkmalpflege, Hofgraben 4, 80539 München, Germany. Tel. (+49) 89 2114314. Fax: (+49) 89 2114300

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*The Vision of St. Theresa. Gian Lorenzo - Bernini. Altar in Sta. Maria della Vittoria, Rome*



*Canopy of St. Peter. G.L. Bernini and F. Borromini - St. Peter's Basilica Rome*

**Dr Michael  
Kühlenthal  
reports from  
Munich**

The year 1997 marks the anniversary of Gabriel de Gabrieli, one of the best-known architects of the Magistri Grigoni. It will be celebrated in Eichstätt, the centre of his Bavarian artistic activities, probably some time in June. It is hoped that the book *Grison*

*Architects and Stucco Workers in Europe* will be launched on that occasion.

**Courses in Baroque Studies**

**One Week of Baroque Studies  
in Sicily**

□ *I Vermexio - Sicilia, Spagna e la Città del Seicento* was the theme of the Third International Course of Architectural History organized by the *Centro Internazionale di Studi sul Barocco in Sicilia* under the patronage of Professor Marco Patuzzo, Mayor of Syracuse (Sicily) and the Departments of Architecture of the Universities of Catania and Palermo. The course was held in the beautiful baroque building of the Palazzo del Senato in Piazza Duomo, Syracuse. It brought together some sixty architects and scholars from

different parts of Italy. The main subjects dealt with included Sicilia e Spagna: Architettura e Città nel Seicento (Maria Giuffrè, University of Palermo); Un'analisi delle influenze spagnole nella Sicilia sud orientale (Stephen Tobriner, University of Berkeley); Le città spagnole di nuova fondazione (Antonio Bonet Correa, University of Madrid); Architettura e urbanistica a Malta nel secolo xvii (Denis De Lucca, University of Malta); Napoli nel seicento (Gaetana Cantone, University of Naples); Architetture e città a Siracusa (Lucia Trigilia, Centro Barocco, Siracusa); and Organicità strutturale e immagine nell'architettura del

seicento (Cleote Canale, University of Reggio Calabria). The course also included a contribution by architect David Mallia on conservation of fortifications in Malta together with some interesting site visits to the major Baroque buildings of Syracuse, Noto, Ragusa Ibla, Scicli, and Palermo, where participants had the opportunity to meet architects concerned with restoration programmes.

### **A Master's Degree in Baroque Studies**

□ In October this year, a new postgraduate course leading to the Master of Arts degree in Baroque Studies has been introduced at the University of Malta and it is being offered under the auspices of the University's International Institute for Baroque Studies. It is an interdisciplinary course, covering such themes as the general crisis of the seventeenth century, the theory of absolutism, the scientific revolution, the intellectual revolution, the Catholic reformation, the principles of Baroque architecture and urban development in different European countries and South America, Baroque art (sculpture, painting, and music), and Baroque Literature. The course is in two parts. Part I is a taught course, covering the above themes through lectures and seminars; Part II consists of the writing of an original dissertation on any aspect of the Baroque legacy. The course is normally open to all graduate students with at least a second-class Honours Degree in a relevant discipline. The course is coordinated by Professor Victor Mallia-Milanes, Head of the History Department. It is hoped that from next academic year, it will be organized in conjunction with other European Institutes of higher learning. For further information, please contact the coordinator on Fax. (+356) 322885.



## SPECIAL FEATURE

### **"Artisti dei Laghi": The Colomba Family of Arogno**

Acknowledgments to

Fabio Delucchi and Lorenzo Sganzi.

#### □ The Artists

The Colomba family of Arogno comprised five *artisti dei laghi* ('artists of the lakes'), so called because their place of origin lay in the region of the Pre-Alpine Lakes. These were Andrea, stuccateur (1567-1627); Giovanni Antonio, stuccateur (1585-1650); Giovanni Battista, stuccateur, painter, architect, and entrepreneur (1638 [?]-1693); Luca Antonio, painter (1674-1737); and Giovanni Battista Innocenzo, painter and scenographer (1717-1801). In a pleasant and very readable guide book, Lucia Pedrini Stanga has succeeded in reconstructing in fascinating detail an admirable biography of these little-known Baroque artists, one that appeals both to the general reader and to the student of art and historian.

This important contribution to the history of the Baroque artistic legacy has been promoted by the joint initiative of the Swiss canton of Ticino, the Lombardy region, and the Council of Europe. It covers two centuries of 'adventure' which may, in all fairness, be termed of considerable historical and artistic significance - providing deep insights into the grand movement of professional artists, begun towards the end of the sixteenth century and stretching to the end of the eighteenth century. The work is lavishly illustrated in both colour and black and white, and done so marvelously by any professional criteria.

The author questions, with ample supporting evidence, the traditionally held view that misery and misery alone must have lain behind Alpine migration; that poverty and poverty alone must have been the driving force behind the movement. The case of the Colombas of Arogno was indeed a classic example of 'artistic internationalism'

Driven into exile partly by their strong desire to free themselves from the restrictions of their own national confines, get a wider knowledge of the

world, and gain a better understanding of things new, the Colombas were invited to the major centres of Europe as they were recognized as well-informed artists, fully equipped in the new Baroque style, in the new aesthetic philosophy of the Baroque. As such the Colombas succeeded in organizing themselves in highly specialized and qualified itinerant workshops. From a close study of the routes followed by the artistic members of the Colomba family in the seventeenth and eighteenth centuries, it can be noted that the migratory flow ranged from as far south as Naples and Rome, to London and Vienna, Warsaw and Prague, indeed, as far as Moscow and St Petersburg. Their travels not only promoted their artistic talents; they reconfirmed their capacity to 'create culture'. In this way, observes Pedrini Stanga, 'these professional artists contributed to the fusion of regional and national styles in a common movement of countries situated on both sides of the Alps.' Travelling artists had indeed



been one of the main driving forces 'behind the stylistic unification and the permeation between the forms of the mid-European Baroque and those of the Italian Baroque.' The net result was a common European art. 'The Alps,' she so very accurately points out, 'long considered an element of division, had in fact assumed the role of a vehicle for closer relationship, a meeting place of men, ideas, and artistic trends. From Arogno to Bissone, Maroggia, and Lugano; from Arogno to Brescia, Berenno, and Trento; from Arogno to Vienna, Warsaw, and Prague; and indeed, to London.'

The migratory movements of the Colombas have been characterized by brief pauses, by frequent and continuous comings and goings. These *artisti dei laghi* used to leave home almost invariably in February, says the author, 'shortly after their country had celebrated the feast of Our Lady of the Rosary.' Their choice of time was not only determined by its religious significance. It had also social and cultural implications, intimately connected with the migratory practices of the local inhabitants. The timing 'signalled the departure of migrants from the village and preceded wedding celebrations that were generally held before spring.'

#### □ The Artistic Itinerary Project

Today, the term *Artisti dei Laghi* carries a second, though closely related, connotation. The Swiss canton of Ticino, in collaboration with the Italian region of Lombardy (as has already been indicated) have agreed to render due homage to these artists through the *Artisti dei Laghi* itinerary project, a cultural journey which, through a series of activities and publications, will lead (it is hoped) to the rediscovery of the migration of architects, decorators, painters, and stuccateurs, that were active throughout Europe between 1500 and 1800.

The project has been recognized, ever since 1987, by the Council of Europe as a cultural route, apart from constituting a tourist attraction. It consists in the organization of exhibitions and other activities around specific themes by various European countries. Such themes have already included 'St James of Campostella', 'Rural Habitat', 'Baroque', 'The Silk Route', 'The Celts', 'The Vikings', and 'Mozart'.

It was Lorenzo Sganzi who had originally come up with the idea of the *Artisti dei Laghi* project. He is currently its coordinator.

Asked how his original idea of such a project emerged, Lorenzo Sganzi replied:

Once we became aware of the Council of Europe's great programme of cultural routes, we thought it would be interesting to develop, within this already-existing framework, the theme of artistic migration from the region of the Pre-Alpine Lakes of Italy and Switzerland in the past centuries. Through the cultural routes, the Council of Europe in fact seeks to authenticate the formative historical process of Europe, its reconstruction across peoples and nations, thanks to the exchange of ideas and commodities, trade, cultural and artistic networks, religious currents, and so on. From this point of view, we thought it opportune to draw attention also to the contribution given by these artists to this open and multiple European identity. It

was in part also to the credit of these individuals - who travelled freely throughout Europe according to the possibilities of work that they encountered - that for at least three centuries, from the early Baroque to Neoclassicism, art in Europe developed at the same rhythm and with more or less similar stylistic changes.

#### How did the Council of Europe come to recognize the project ?

Recognition came only after a long phase during which the Council of Europe sought very meticulously to ascertain the validity of the project. With the help of a scientific commission, one that included such art historians as Carlo Bertelli and Mariusz Karpowicz, we endeavoured to define with utmost clarity the methods to be adopted and the constituent elements of the project. Especially challenging was the Council of Europe's attitude, indeed its disposition to extend what may be termed 'a privileged focus' - in relation to the traditional capitals of European culture - on to a hidden legacy, peripheral and still awaiting evaluation. Standing out within this legacy are the many architectural and artistic jewels of the regions lying off the valleys of Lombardy and Ticino. Very often these include autographed works of art by artists who were, at one time or another, active through most of Europe.

#### What activities are envisaged within this project ?

The cultural routes of the Council of Europe are not considered as an end-product but rather as a continuous process of evolution. In our case, the book on the work-routes followed by the Colomba family of Arogno, written by Lucia Pedrini Stanga, together with a seminar held at Mendrisio in 1994, were simply the first two stages in this process. The second volume should appear shortly. Written by Simonetta Coppa and Silvia Colombo, it deals with the artistic itineraries of the Corloni family of Scaria. These artists include a great master of international Rococo - Carlo Innocenzo Carloni. Moreover, in recent years we have been in touch with several scholars throughout Europe who are currently pursuing research in this particular field. The intention is to create a network of scholars to promote collaboration in this specialized area of study.

We have drawn up a fairly detailed map of what can be achieved in the coming years with regard to the major issues involved in the entire field of

artistic migration. For the realization of a route that may be defined European in all its aspects and manifestations, it is necessary to involve similar projects emanating from other countries and other contexts.

#### What difficulties did you encounter ?

As in the case with several other cultural projects, the one major problem is to find the necessary funds. Then there is the problem inherent in the very nature of the project - an international project such as this, which aims at cutting across frontiers, is understandably more difficult to realize. There is always the temptation to seek refuge in one's own national confines. Finally, to understand clearly the mechanisms of the Council of Europe has not been a very easy task. Nevertheless, it has been through the superb organization of the Council of Europe that a precious host of vital acquaintances and very useful contacts have been made. These will definitely prove of extreme benefit not only to the current project in

particular, but also to the wider field of historical and artistic research of all participating institutions.

**Report on**  
**THE VILNIUS MEETING**  
**3-6 August 1996**

Drawn up by  
**Lorenzo Zganzini**

**Aims**

- To set up the Baroque Route Network;
- To confirm the setting up of one or two coordinating centres;
- To discuss, and agree on, the publication of a Newsletter;
- To decide on a Logo to mark activities within the Network;
- To review past, current, and future activities;
- To exchange ideas and promote interest among participants;
- To learn about Baroque culture in Lithuania.

**Relations between the Network and the Culture Division of the Council of Europe**

The participants discussed the pros and cons of the project shifting from the Council of Europe to an increasingly autonomous and self-funding Network. In a written letter, they requested the Culture Division to coorganize and partly fund an annual meeting of the Network for the next two years, in view of the vastness of the Baroque Route project and in order to enable the Network stand on its own two feet. They also insisted that links with the Council of Europe should remain.

**Progress since the Malta Meeting of December 1994**

Mr Arunas Beksta (Lithuania) reported how the project he had explained at the Malta meeting was being implemented concurrently with the Network meeting in Vilnius. It included three large exhibitions (figurative arts, applied arts, books), several publications in Lithuanian and English (including a 160-page guide on *Baroque in Lithuania*), several concerts, guided visits to Baroque monuments, drama performances, and poetry reading.

Mr Michael K hlenthal (Germany) announced the imminent publication of the book *Magistri Grigoni* and the mounting of a permanent exhibition at Roveredo (Canton Grigoni). Part of this would be a 'travelling' exhibition. In 1997 it was envisaged to wind up the project by a seminar at Eichstett in Bavaria.

Mr Lorenzo Zganzini (Switzerland) referred to the on-going series of seminars and publications on the project 'Artisti dei Laghi: Itinerari Europei'. He highlighted the Europe-wide contribution offered by Baroque Age artists emigrating from the Pre-Alpine lake district. Publications include: *I Colomba di Arogno*, by Lucia Pedrini Stanga (1994); *I Carloni di Scaria*, by Simonetta Coppa and Silvia Colombo (1996); *I Carloni di Rovio*, by Laura Damiani (1997); and *I Tencalla di Bissone*, by Ivano Proserpi (1998).

Ms Jerneja Batic (Slovenia) talked about the 120-page illustrated guidebook, *The Baroque Route in Slovenia*, published in several languages.

Maestro Italo Gomez (Italy) discussed the various Baroque festivals and concerts which his association had organized. He spoke at some length on the *Cultura dei Mari* project, which involved several cities and regions in Italy and other countries.

Professor Victor Mallia-Milanes (Malta) talked about the seminars, exhibitions, and publications organized in the last two years by the International Institute for Baroque Studies of the University of Malta, often in conjunction with the Baroque Institute of Syracuse. He also discussed the postgraduate, interdisciplinary MA degree course in Baroque Studies which he has only recently introduced at the University of Malta.

Unable to attend the Vilnius Meeting, Ms Lucia Trigilia (Sicily) informed the participants in writing of the *Iliade Funesta* exhibition, which travelled also to Paris, Malta, and Strasbourg. She asked the Network members to support the week-long course on Baroque Architecture held every year in October in Syracuse, Sicily.

Mr Hans Horcicka (Austria) presented a copy of the recently published illustrated guide to Baroque and Rococo in the Tyrol region.

Ms Cristina Gutierrez-Cortines (Spain) spoke of the keen interest of the Spanish and Murcia authorities in the whole Baroque Route project, particularly in its religious dimension.

#### **Macro-Projects within the Network**

The participants agreed unanimously to:

confirm the two coordinating centres: one the International Institute for Baroque Studies of the University of Malta, headed by Denis De Lucca; the other the Bayer, Landesamt für Denkmalpflege in Munich, headed by Michael Kühnenthal. A meeting of the two directors or their representatives would be held in the near future to define roles and agree on a *repartition de taches*;

publish a Newsletter, twice yearly, with the first issue targeted for November 1996. Professor Mallia-Milanes was elected editor of the Newsletter.

adopt a logo for all Network activities.

draw up - on the initiative of Dr Kühnenthal and Professor Alain Roy (Council of Europe consultant on Baroque) - a large map of Europe showing the principal Baroque monuments.

support, mainly by inviting students and lecturers to participate, the MA postgraduate course in Baroque Studies currently being offered at the University of Malta.

#### **Micro-Projects within the Network**

Participants agreed to:

host in their respective countries the *Iliade Funesta* exhibition;

support the annual one-week course on Baroque Architecture in Syracuse;

□ draw up a list of outstanding Baroque Festivals in Europe, with a view to requesting the Council of Europe to organize a meeting of directors in a suitable venue in 1997. The proposal was made by Maestro Gomez.

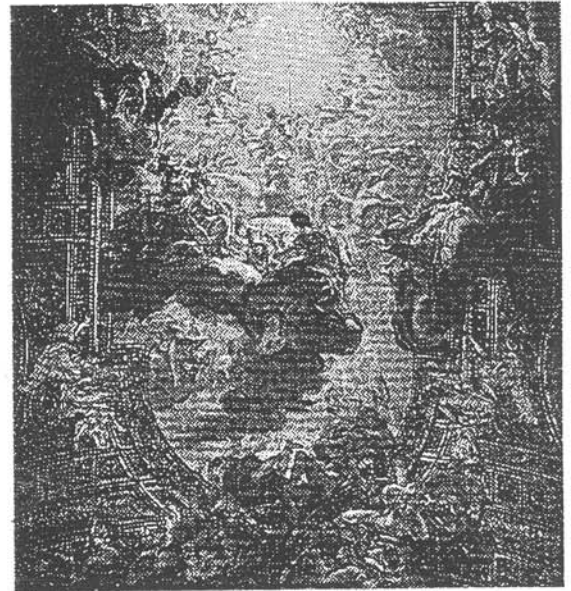
□ support the holding of a seminar - to be partly funded by Culture Division of the Council of Europe - in Eichstett in 1997 to wind up the *Magistri Grigoni* project.

□ support and host the travelling exhibition, proposed by Prof. Gutierrez Cortines, on the extant religious manifestations of Baroque in Europe (like the Settimana Santa processions).

□ draw up a national or regional map illustrating the most outstanding Baroque monuments, on the lines of the Slovenian and Austrian models, together with an accompanying guide.

□ collaborate in micro-projects, by providing, for example, information, or carrying out research, on the little-known Italian artists who worked in Lithuania during the Baroque Age.

□ collaborate in the identification of projects and partners within the EU programmes 'Raphael', 'Kaleidoscope', 'Philoxenia', etc.



*The Worship of the Holy Name of Jesus.* -  
Gauli Ceiling of the Jesuit Church Il Gesu  
in Rome

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