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FEATURES:

Una Cena Barocca

Scale models and the coastal fortifications of Malta

The Largely Unsung History of Malta's Bells

International Conference: The Visual Power of Military Architecture in the Baroque Age

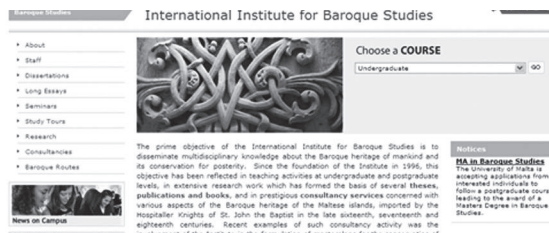
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newsletter

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International Institute for Baroque Studies website

The website of the International Institute for Baroque Studies can be accessed at www.um.edu.mt/iibs. It contains information about the Institute's aims and objectives, its members of staff, as well as an overview of its past and on-going projects, programmes and courses. The website also contains information on the seminars, study tours, research and consultancies undertaken by the Institute as well as information on the publications, dissertations, and long essays produced by the students who attended IIBS courses. Visitors to the website can now also download issues of the Baroque Routes Newsletter in PDF format directly from the site. The new website also offers detailed information on the various postgraduate and undergraduate courses offered by the Institute and provides facilities for online applications.

www.um.edu.mt/iibs.



Foreword

Director International Institute for Baroque Studies

Since its foundation in 1996, the International Institute for Baroque Studies has been involved in a range of activities that support its mission to disseminate multidisciplinary knowledge about the Baroque heritage of mankind, and to promote its appreciation and conservation for posterity.

This objective has been taken forward through teaching activities at undergraduate

The International Institute for Baroque Studies (IIBS) at the University of Malta was set up to promote the pursuit of interdisciplinary, academic studies on various aspects of Baroque culture. It organizes symposiums, public lectures, exhibitions and other activities leading to a greater appreciation of Baroque culture, with particular reference to Malta, and liaises with other centres for similar studies overseas. It is currently engaged in research projects concerning Baroque art and architecture of the seventeenth and eighteenth centuries. The Institute organizes MA courses on Baroque studies and short courses on the Baroque heritage of Malta and its conservation, and is also engaged in giving assistance to various bodies concerned with the restoration of Baroque buildings and artefacts. It also organizes a pre-tertiary Certificate course and a Diploma course in Baroque architecture.

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and postgraduate levels, as well as through extensive research work which has formed the basis of various publications and theses. The Institute has also performed consultancy services concerned with aspects of the Baroque heritage of the Maltese Islands which is linked to the Hospitaller Knights of the Order of St John the Baptist in the 17th and 18th centuries.

On an international level, the Institute has enhanced its teaching activities by actively participating in academic conferences at universities overseas, and has also taken the initiative to organise international seminars in Malta. The Institute assumed a pioneering role in the foundation of the Baroque Routes Network of the Council of Europe, on behalf of which the Institute still regularly publishes a newsletter.

The Institute's publications as well as its courses offered at both undergraduate and postgraduate levels, reflect the interests of the academic staff members in the political, military, religious, social, philosophical, scientific, literary, artistic and conservation aspects of the Baroque age.

The Baroque world is approached as a holistic cultural entity which embodies the two contradictions of the age: the abstract mathematical and methodical aspect on the one hand, and the rebellious, emotional and exuberant aspect on the other, which are both manifest in the architecture and art forms of the great Baroque capital cities of Europe.

The enduring residues of this eminently European cultural expression bears witness to an age of learning, discovery, brilliance and splendour which continues to attract the attention of many scholars and poses a formidable challenge for them to provide answers to a host of yet unanswered questions, and to use archival research to identify and disseminate new knowledge about the Baroque achievement.

Life, Society and Culture in the Baroque Age

Postgraduate Seminar

On 13th June 2014 the International Institute for Baroque Studies organized a postgraduate seminar, in collaboration with Prof. Carmel Cassar and the Institute for Travel, Tourism and Culture.

This event provided an opportunity for the presentation of research focusing on various aspects of life, society and culture in the Baroque age. Short papers based on M.A. or Ph.D. dissertations carried out at the University of Malta were delivered on campus in an informal setting. The event was introduced by Prof Denis De Lucca and led by Dr Petra Caruana Dingli.

The papers delivered at the seminar were:

Keith Hawkesford, *Fire and Brimstone: The Technology and Application of Firearms during the Early Modern Period*

Isabella Grima, *L'Arte dello Speciale in Baroque Malta Investigated through a Study of the Knights' Spogli*

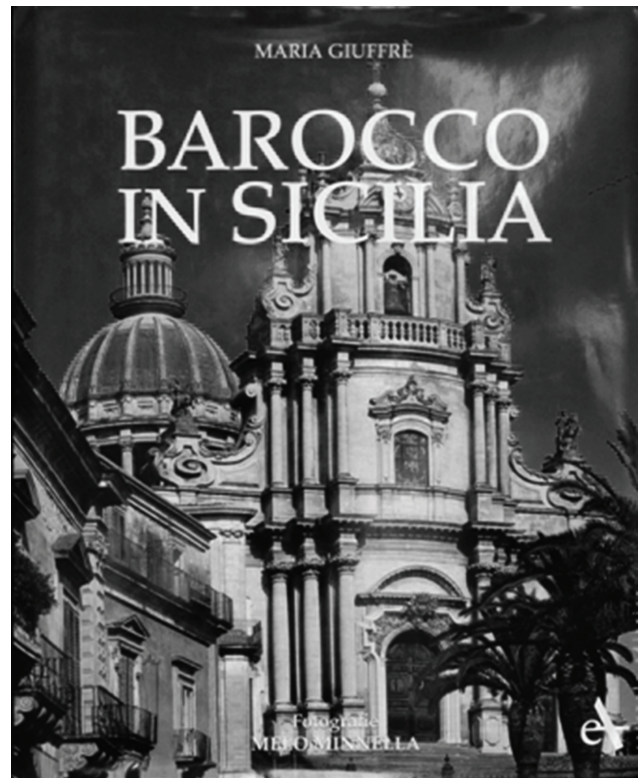
Joseph Camilleri, *The Architectural Legacy of Giovanni Battista Montano (1534-1621)*

Valeria Pica, *A Comparative Study of the Role of the Palace at the Turn of the 19th-Century: The Grand Master's Palace, Malta; Palazzo Reale, Naples; the Quirinale, Rome*

Joseph Briffa, *Pietro Paolo Troisi: His life and works*

James Sultana, *Witchcraft Trials: between Dark Tourism and Theatre*

Noel Buttigieg, *Bread and Bread-eaters in 18th-Century Malta*



Baroque Architecture of Sicily

Public Lecture

Prof. Maria Giuffrè from the University of Palermo, external examiner of the MA in Baroque Studies courses at the International Institute for Baroque Studies, gave an interesting seminar on the rich Baroque architecture of Sicily to staff and students of the Institute on 16 October 2014. This seminar, which was supported by some superb images of Baroque buildings in Sicily by Melo Minnella, explained the origins and development of Sicilian Baroque architecture in the seventeenth and eighteenth centuries, focusing on the contribution of the principal architects and artisans involved during this period.

Professor Giuffrè's talk was concluded with a reference to the sculptural contributions in plaster of the Serpotta family who were responsible for the adornment of several religious buildings in Palermo and elsewhere. Professor Giuffrè is a leading authority on Sicilian Baroque with several books and papers to her credit.

Valmontone Conference on Mattia Preti

A scholarly conference focused on the *Cavaliere Calabrese*, the artist Mattia Preti, was held on Monday 3 November 2014 at Palazzo Pamphilj in Valmontone, around 30 kilometres from Rome. Participants examined the status of research into this artist following the celebrations of the 400th centenary of his birth (1613-2013). The event was titled '*Sotto la volta dell'aria. Mattia Preti: Approfondimenti e ricerche.*'

This conference was organised by the International Institute for Baroque Studies at the University of Malta in association with the Soprintendenza PSAE del Lazio and the Comune di Valmontone. For this purpose an on-site scientific committee composed of Sante Guido, Dora Catalano of the Superintendence of the region, Monica Di Gregorio, director of the museum of Palazzo Doria Pamphilj, and Giuseppe Mantella, a leading restorer of Mattia's Preti's works, was set up. The '*Volta dell'aria*' indicated in the title of the conference refers to a fresco on the ceiling of the grand hall of the palace where the event took place, and which was painted in the spring of 1661 for Prince Camillo Pamphilj in the *piano nobile* of his palace. This fresco forms part of a cycle dedicated to the four elements and the four continents, executed by Mattia Preti together with some of his most accomplished collaborators active in Rome: Pier Francesco Mola, Gaspard Dughet, Guillaume Courtois, Giambattista Tassi and Francesco Cozza, the author of a famous painting of the famous Italian philosopher from Stilo, Calabria, Tommaso Campanella.

Sante Guido explained the reasons for the choice of the conference venue as follows: "The *Volta dell'aria* is the last work executed by Preti in Italy, painted between March and June 1661. It is considered by Rudolph Wittkover to be the foremost work of art of the 'second Baroque', introducing new stylistic features leading to the Rococo and to the grand and



extensive decoration of eighteenth-century palaces throughout Europe. Allegorical figures representing the natural elements, such as Day, Night, Dawn, as well as Love, Fortune and many others, adorn this vault. It is important to note that it was during his stay at Valmontone, that Preti planned his entire project for the decoration of the Co-cathedral in Valletta. When he arrived in Malta in the summer of 1661 and proposed to paint the story of St John the Baptist, his designs were ready to be shown to Grand Master Cotoner and obtain his approval.

A number of academics and restoration experts spoke about various historical, artistic and technical aspects of Preti's work. Professor Denis De Lucca, director of the International Institute of Baroque Studies at the University of Malta, explored aspects of Mattia Preti's knowledge and practice of architecture during his sojourn in Malta. For this special occasion, from 3 to 30 November Preti's '*Stendardo di San Martino*' was exhibited in the Palazzo Pamphilj - a work on canvas with two scenes depicting St Martin on horseback on one side and the *Ecce homo* on the back. This was painted by Mattia Preti for the jubilee of 1650 for the Pamphilj princes, and is now held by the Benedictine abbey of St Martin at Cimino near Viterbo.

Una Cena Barocca - A Dining Experience of the Baroque Age

By Denis De Lucca

The cuisine of the Baroque age was varied and imaginative, and many authentic menus and recipes of the period still survive. Table settings and the presentation of food all gained in importance at this time, and a wide range of ingredients were used. Paintings of the period enable us to visualize the sumptuous displays of food that were admired.

The International Institute for Baroque Studies held an evening of Baroque food and music on 14th November 2014, offering patrons the opportunity to experience the gastronomic tastes and flavours of the Baroque age. The event was held in the Ballroom of the Grand Hotel Excelsior and was organised in collaboration with the Programme for Mediterranean Culinary Culture at the Institute for Tourism, Travel and Culture at the University of Malta, the Institute for Tourism Studies, and the Malta Chef Society, and was supported by the Ministry for Tourism. Baroque music was performed by the 'Camera Galatea' – Rebecca Hall (flute), John McDonough (oboe) and Akos Kertez (cello).

The Baroque age brought about radical changes to the objective rules and balances that had governed artistic expression in the preceding Renaissance period. In line with the changed scenarios of the seventeenth and eighteenth centuries, the cuisine of the Baroque age became an important form of the new subjective artistic expression where impressive spectacles of food presentations and dining scenarios became a daily routine in the palatial homes of Europe's aristocracy.

The settings of aristocratic tables now reached new peaks of sophistication with the use of objects of great value and artistic merit: silver salt shakers, crystal glasses, cutlery encrusted with precious stones, fine chinaware and white tablecloths covered with flowers. In Italy such aristocratic banquets also provided occasions of elegance and refined manners that left a profound impact on European early



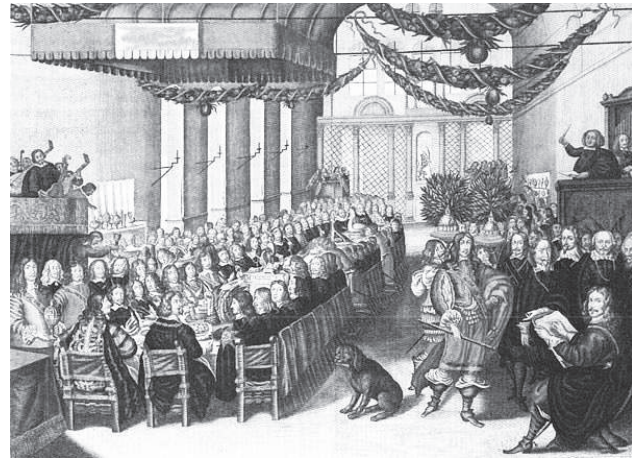
modern culture, soon disseminating menus of gastronomical delights as well as guidelines for the interior décor of dining and reception rooms to the two superpowers of the Baroque age, France and Spain.

It is therefore not surprising that by 1600, the head chef emerged as the main figure in the palace kitchen where he was expected to prepare a myriad of tastes, intense aromas and new culinary delicacies. Some food items, which came from the newly discovered Americas, were first utilised in the Baroque kitchen: corn was used to make cakes and pies; tomatoes, as yet only used to decorate tables, soon started being used in Naples to flavour sauces while chocolate, sorbets and coffee now became part of the daily dietary habits of the Europe's nobility. All these ingredients were available in Malta during the rule of the Knights of St John.

The efforts of the head chef in the Baroque kitchen were supported by a large number of dining room attendants including the 'scalco' (steward) and the 'trinciante' (meat carver). The head chef oversaw the conception, preparation, service, animation and ceremonial which were indispensable for the success of the



Baroque banquet. This, for example, was the role of Antonio Latini, a renowned Neapolitan *scalco* employed with the Viceroy of Spain, who invented the *Pasticcio alla napoletana* using a multitude of ingredients for this dish: veal, chopped pigeons, sweetbreads, livers, breast slices, sausages, truffles, pine nuts, *sopressata*, mushrooms, ham, *cannolicchi*, sliced *cedronata*, fresh provola, egg yolks and chops, in a tasty broth. In his later life Latini served as the dining room steward of Cardinal Antonio Barberini in Rome, where his banquet tables were full of triumphal culinary arrangements made out of butter and delicious marzipan.



On the other hand, the role of the *trinciante* in the eighteenth-century Baroque banquet was codified in a book by Vincenzo Cervio, who was employed with Cardinal Alessandro Farnese, where *'trinciare in ara'* was considered to be an art which required both physical strength, a knowledge of animal anatomy and extreme precision. Cervio's book even specifies the number of strokes needed to cut large birds. The courtly life of the Baroque age, crystallised to its full expression in the Versailles of *Le Roi Soleil*, Louis XIV of France, required frequent social contacts which necessitated some sort of rules to regulate the interactions between individuals.

Good manners became the way through which social rank was expressed so that the Baroque banquet became a perfect occasion for showing off manners which required a correct posture, a correct distance between individuals and the correct use of tableware. The *'Galateo'* written by Inquisitor Monsignor Giovanni della Casa in 1558 is still considered today as one of the best collection of rules governing good manners at the dawn of the Baroque age.



Scale models and the coastal fortifications of Malta

By Stephen C. Spiteri

Building fortifications and preparing for war has always demanded a good deal of planning. From around the sixteenth century onwards, a large part of the military engineers' planning efforts came to be increasingly invested in acquiring an understanding of the landscape in order to ensure the most efficient exploitation of its features. To this end, meticulous scientific surveying and the creation of detailed maps and plans became a *sine qua non* of all military endeavours, critical in both in the implementation of defensive schemes as well as in the preparation of offensive campaigns.

A very important tool employed to this end was the humble scale model, the *modello*, or *plan relief*, constructed of wood, wax or stone. Indeed, even today, scale models are still regarded as the most practical and effective means of conveying, to both planners and laymen alike, the three-dimensional qualities of both terrain features and the complexity of architectural projects alike. Given the limitations of early map-making and architectural designs, few people could successfully visualize the three-dimensional implications of two-dimensional drawings. Scale models, on the other hand, served to bridge the gap between ideas and concepts, and the real world. Their physicality also provided a simplified and comprehensible overview, 'in the round', so to speak, of the various components of a scheme and their placement within it.

This relationship between scale models and military architecture and fortification-planning is also to be found in the history of the Hospitaller knights. Although the use of such scale models is only modestly documented, it is enough to show that the knights, too, made good use of such visual aids. Indeed, one of the earliest mentions of a scale model made for military purposes was actually a wax model of the Hospitaller fortress of Rhodes, prepared by

Maestro Zuenio and commissioned by Grand Master L'Isle Adam to be sent to the Pope in Rome so as to keep him updated on the latest additions to the city's bastioned enceinte, made by Basilio della Scuola, the Order's engineer commissioned to upgrade the defences in 1519.

The records of the Order of St John also provide various other references to the use of scale models in the planning of new works of fortification in the Maltese islands. Amongst these, one of the earliest mentions is that of a *modello*, accompanied by a drawing, of a coastal tower for the defence of St Paul Bay which was presented to the Order's council by Grand Master Alof Wignacourt on the 7 November 1609:

'Monsign. Illmo Gran Maestro fatto vedere alli Vend. Signori del Consiglio il disegno, et modello di una Torre, che per molti buoni effetti converebbe, che si fabricasse alla Cala di San Paolo specialmente per guardare il porto della Mistra cossi da inimici, como per sicurezza delle Galere, et altri vascelli amici quando gli convenesse per nottare in detta Cala, e porto: Fu di unanimo, e concordo voto, e parere di tutti li signori de Comsiglio laudato et approvato il bon pensiero, e disegno di fabricare la detta Torre, et cosi hanno ordinate, che si debba fabricare: il che udito da sua Sig. Ill.ma spontaneamente si offrese di farla fabricare, a spese sue proprie, e non del comun Tesoro, del che fu molto laudato, e ringratiato da tutti li su[detti] signori di esso Ve. Consiglio'.¹

Similar models appear to have been built for the other towers erected by Wignacourt and some thirty years later Capitano Antonio Garsin, a French military engineer from Marseilles living in Valletta, is also documented as having received the sum of 110 *scudi* for drawing up two plans and for constructing three models of a tower



in Mellieħa, as well as actually supervising its construction over a two year period lasting from December 1647 to around April 1649.²

On a more ambitious scale were the *modelli* sent by Giovanni de Medici, the Marquis of St Angelo, in 1640, showing his proposals for the erection of four new counterguards to be added to Francesco Laparelli's land front of Valletta.

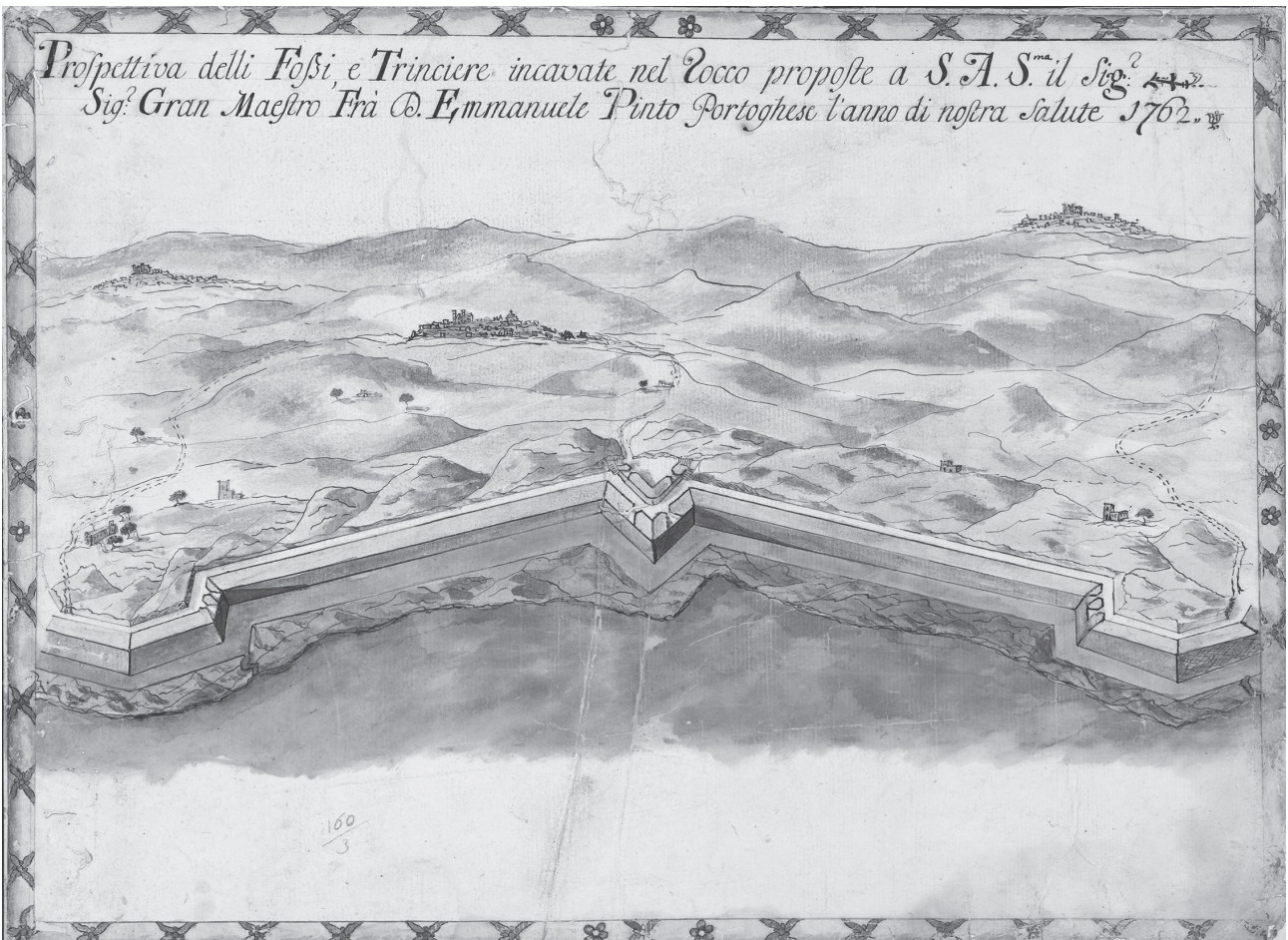
Some decades later, in 1681, Dal Pozzo records that the Flemish military engineer Don Carlos de Grunenberg prepared scale models to explain his proposed projects for the new works at Floriana, and elsewhere around the Grand harbour, to the Order's council. Three of these finely executed models, carved in *tal-franka* stone, showing the Carafa Bastions, Fort St Angelo, and a section of the Floriana enceinte near the Bastion of Provence, have fortunately survived. Apparently, these stone models were also used to instruct the young novices of the Order during the course of the eighteenth century, for they are recorded as having been kept in the library of the '*casa della cammarata*'.³

The Palace Armoury in Valletta contains another stone model from this period - this depicts a section of a bastioned front in the Dutch

Above: Scale models were a practical means of explaining projects to both lay persons and military men alike. The Order's historian, Dal Pozzo, records that in 1681 the Flemish military engineer Don Carlos de Grunenberg prepared scale models in stone showing his proposed projects for new works at Floriana, Fort St Angelo and around Fort St Elmo (above). All were finely executed models carved out in Globigerina Limestone. These are recorded as having been kept in the library of the 'casa della cammarata' (the training college where novice knights received their education) throughout most of the eighteenth century.

style (*all'Olandese*) but it does not represent any of the Hospitaller fortifications erected in the Maltese islands. This, too, may have been used a teaching aid in the study of military architecture, a subject which was taught to the young novice knights together with mathematics and geometry.

The use, or proposed use, of scale models of the Maltese terrain itself is much less commonly encountered. But at least two instances have been encountered by the author. The first, dating to 1609, refers to a scale model of St Paul's Bay which was put together to assist with the siting of the new coastal tower mentioned earlier. This terrain model was constructed



Above, Aerial drawing showing Bali Fra Domenico Antonio Chyurlia, showing his proposed system of coastal entrenchments as presented to Grand Master Pinto in 1762. (Image source: Courtesy of the National Library of Malta).

detta Torre la potranno molto bene guardare, come anco le due acque che surgano alle marine di d[ett]a Cala; affermando che sopra detta Punta stara' tanto meglio posta la d[ett]a Torre, quanto che l'e' la piu vicina alla strada Maestra, et al Casal Nassaro'.⁴

following a detailed and measured survey of the whole bay and its various inlets, an exercise which was undertaken by a team of military experts and engineers. This was no mean task by any standards, especially with the limited instruments available at the time, for the anchorage at St Paul's Bay extends over many miles:

'Percio visto e' riconosciuto il tutto particolarmente ci parse che la Punta vicina alla Chiesa di S. Paulo fusse la piu' alta, e proportionate per fabricarvi d[ett]a Torre, onde si levo' la pianta con tutte le distanze, e misure di tutta la d[ett]a gran Cala facendone il disegno, sopra il quale se nefatto il modello, sic he per la veduta e frontier che ha la d[ett]a a Punta con il Porto, o' sia Cala detta la Mistra [Mistra] che e dentro detta gran Cala di San Paulo che non vi e' dal una all'altro piu' distanza; che di circa 250 canne; e i pezzi di pezzi d'Artiglieria che si metteranno sopra

This model has not survived, unfortunately, but this information reveals the importance that an understanding of the terrain and its topographical features was given by the knights in planning the defence of their tiny realm. This same concern with the layout of the landscape can be found in the military plans prepared by Brig. François Charles, Comte de Bourslamaque and his second in command, the French military engineer Nicholas de Pontleroy in 1761 showing the coastal areas and shores of Malta and Gozo. Their plans, drawn in large scale, were made to facilitate the planning of positioning of the batteries, redoubts and entrenchments that were thought necessary as a front line of defence against any naval invasion. The strategy of constructing this system of coastal defences, conceived as physical barriers to an invading force, was first established in 1714-16. Bourslamaque's concern was to ensure that the remaining lacunae along the long shoreline

were adequately fortified and the gaps sealed shut. In practice, this meant the constructions of many miles of coastal entrenchments, designed to transform the whole island, literally, into one large fortress. The entire success of this coastal defensive strategy hinged around the construction of an unbroken line of *trincieri* or *trinceramenti*, a type of bastioned seawall fitted with its own rock-hewn ditch and designed to present a physical barrier to invasion.

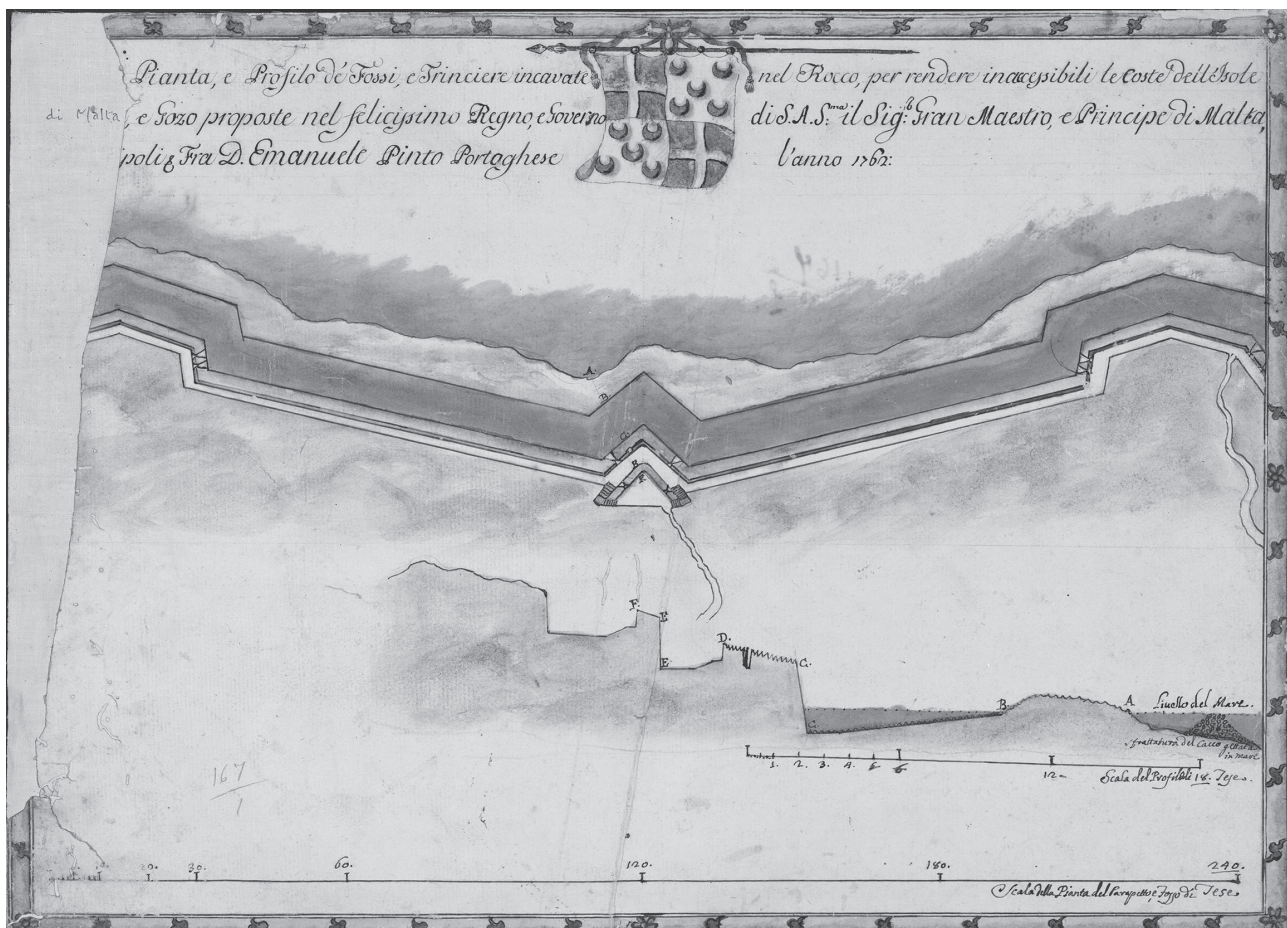
Not surprisingly, however, this ambitious scheme soon ran into serious difficulties and, in reality, only a very small portion of the coastline was fitted out in the envisaged manner. Understanding which parts of the shoreline required additional ramparts, and which parts did not, or could be easily exploited and transformed with a simple intervention such as the scarping of the rock-face, was therefore of vital importance. Many of these seawalls were built to the formal conventions of the bastioned trace, while others were constructed in a much cheaper and ephemeral manner as rubble walls, in the *pietra à secco* style, as this was then called. The 1761 emergency, in particular, triggered off by the episode of the *Corona Ottomana*, saw the commencement of the most

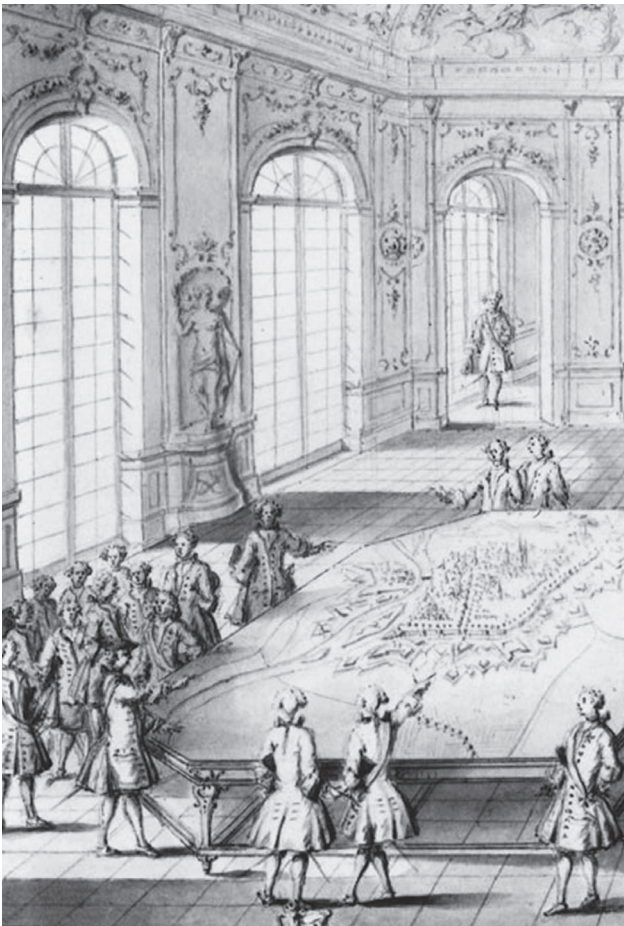
serious effort, albeit the last, in the construction of coastal entrenchments, strongly advocated by Bourtoulmaque and his French team.

Even so, many of these coastal works were abandoned half way through after nearly a decade of construction, largely for the want of money but also because of a growing realization that the whole notion of an island-wide defensive scheme, involving endless miles of bastioned ramparts, was then far beyond the Order's ability to defend, both logistically and in terms of the limitations of its manpower resources.

Despite these critical limitations, there does not seem to have been any real criticism of the scheme. What doubts the knights did have, and expressed, about the validity and usefulness of the project, they did not question the concept itself, but rather the minutiae of the shape and form that the defences were to take to fulfil this role in the most efficient and effective way possible. This comes out very clearly in the debate between Bali Fra Domenico Antonio

Below, Plan showing Bali Chyurlia's proposed system, dated 1762. (Courtesy of the National Library of Malta.)





Left, A print of 1753 showing the French king and his advisors consult the model of Maastricht in the Grande Galerie of the Louvre (Image Source: Courtesy of the Bibliothèque de l' Arsenal, Paris). Above, one of the many plan reliefs from Louis XIV's reign, now on display at Les Invalides, Paris.

Chyurlia and the knight Francois Renè Jacob de Tigné, then the Order's newly-appointed commissioner of fortifications. The argument developed over whether coastal entrenchments were best configured to the redan rather than the bastioned trace. The knight Chyurlia argued that the rules employed in the design of major bastioned fortresses did not hold for coastal rock-hewn entrenchments where large bastions, designed to hold sizeable detachments of men, were useless. Field entrenchments were considered to be more effective if built to a redan, or sometimes tenaille, trace for these allowed better enfilading musketry fire along long stretches of coastline. Consequently Chyurlia also favoured longer curtain walls than those designed by de Tigné, in order to reduce the number of bastions, and also introduced small redans with internal ravelins half way along the curtains. Balì de Tigné, on his part, held differing views as to what constituted the best design for coastal defences; where Chyurlia considered an island-wide system with just 50 bastions to be adequate, de Tigné called for 200 bastions connected by very short curtain walls and armed with heavy guns of at least 24-pdr calibre.

In end, however, this argument proved to be little more than a hotly debated academic exercise for the Order had no resources equal to the task, either way. It is one of the oddities of late eighteenth-century Malta that the knights seriously envisaged encircling the whole island with a solid ring of ramparts when they had neither the men nor the money to implement such a massive project. Even more baffling is how otherwise level-headed and practical engineers like Balì de Tigné were caught up in such impracticable schemes.

What is relevant here in all this, however, are the written suggestions regarding this debate which Chyurlia sent to Grand Master Pinto outlining his views on the subject. In his memorandum to the Grand Master, dated 25 April 1763, Chyurlia proposed that a detailed and accurate large scale map of the coastal areas of Malta, spanning from Marsaxlokk all the way to the shore facing the Gozo channel was to be drawn up and placed at the palace. Featured on this map were to be indicated the plans of the proposed entrenchments. This plan was to be significantly large, spanning the whole length of the *Gran Sala del Appartamento* of the Grand Master. The Grand Master's palace, in

Valletta, one must recall, was the political and military headquarters of the Order in Malta, the main general headquarters so to speak of the Hospitaller knights. Equipping it with a large scale plan of the Maltese shore line, therefore, would have given the military commanders an important planning tool:

'Per vedere in convent quello che si e' ragionato in astratto, buona cosa sarebbe che V.A. E ordinasse che si prendesse una pianta esatta della Costa da marsasirocco fin alli Frei, che detta pianta si trasportasse [?] in terra della lunghezza della gran Sala del Appartamento di VAE e sopra di quella formare li due piani delle Trincere secondo il sistema'

Better still, Chyurlia suggested that the plan was to be reproduced in the form of a scale model built in wood, divided into twenty or more equal panels, which were to be kept around the *loggia* (the arched gallery corridor) of the Grand Master's palace, protected under canvas. The models were to show all the hills and topographical features, built to scale and painted realistically as possible.

'Più conveniente migliore sarebbe poi fare detta piadta grande in modello di legno per vedere tutti i siti, e colline contigue poste in proporzione e colorate al natural, e dividerla in 20 o più parte da situarsi intorno alle loggie del palazzo per conservarle coperte di tela...'

Such models, Chyurlia goes on to state, would allow the Grand Master to have a collection similar in purpose to those which both the kings of France and Naples had at their disposal, '*... come tiene il Re di Francia nella sua Galleria tutte le Piazze Forti del Suo Regno, e come sia fatto fare di quelli del Su oil Re di Napoli.*'

The French King's collection of relief maps, perhaps the most famous of all such collections, went back to the mid-seventeenth century, when it was inaugurated by François Michel Le Tellier, Marquis de Louvois, French Secretary of State for War during the reign of King Louis XIV.⁵ The collection, originally kept in the ground floor apartments of the *Palais des Thuilleries* (Tuileries) (a royal palace which situated on which stood on the right bank of the River Seine until it was burned down by the Paris Commune in 1871, grew with Louis XIV's military conquests and by 1697, according to an inventory drawn up by Vauban, contained

144 models. By 1763, however, at the time of Chyurlia's writing, the collection had been moved to the *Galerie du Bord-de-l'Eau* (now the *Grand Galerie*) of the Louvre, where it could be viewed, with royal permission, by visiting dignitaries, diplomats and foreign military men. Chyurlia's knowledge of its existence may have resulted from such direct firsthand experience. The thirty or so remaining models executed in Louis XIV's reign can nowadays be seen in the *Musée des Plans-relief*, at the *Invalides* in Paris.

The collection of similar plans-reliefs belonging to the king of Naples, as mentioned by Chyurlia is less well known. The Venetians too, at the turn of the seventeenth century kept scale models of its fortresses and outposts in the Aegean and the Adriatic.

To build the proposed model, Chyurlia suggested that the Order bring over an able model builder from Naples, and believed that, together with the assistance of local craftsman, the project would be completed within a year's time: '*... E percio basterebbe far venire da Napoli o d'altrove una o due persone abili a questo, mentre per la esecuzione sarebbero abilissimi gli scrittoriari (/) di Malta, e questo Modello potrebbe compirsi nello spazio di inca. un anno.*'

It is not known whether or not Chyurlia's idea was ever taken on board by the Grand Master or if his proposed model was ever built or not. The records are silent on the matter and no reference to the existence of any such large *plan-relief* have turned up in any description, or inventory, of the Grand Master's palace. Given the size of the proposed model, it would hardly have gone unnoticed. Perhaps, had the Order heeded Chyurlia's advice, then maybe Grand Master Hompesch and his military commanders would have found a good tool to help them plan a more credible defence against Napoleon's invasion in 1798.

Sources

1. National Library of Malta, Archives of the Order in Malta (AOM) Vol. 103, f.104.
2. S. C. Spiteri, *In Defence of the Coast: The Bastioned Towers*, Arx Occasional Papers, 2014, 84.
3. S.C. Spiteri, *The Art of Fortress Building in Hospitaller Malta* (Malta, 2008).
4. S.C. Spiteri, *In defence of the Coast*, *op.cit.*
5. Isabelle Warmoes, *Musée des Plans-Reliefs. Historic Models of Fortified Towns* (Paris, 1999).

The Largely Unsung History of Malta's Bells

By Noel Grima

It was a lecture but then it was also an object lesson.

As the audience settled down to listen to the lecture on the bells of Malta in the hall that forms part of the Birkirkara Collegiate Church, the sonorous Birkirkara bells on top of us began to solemnly peal the traditional '*Mota tal-Hamis*' which can be heard at around 7pm on Thursdays in the mostly traditionalist parishes, along with the tolling of bells at three pm on Fridays to commemorate the Last Supper and the death of Christ respectively.

The International Institute for Baroque Studies at the University of Malta held a public lecture on 'Maltese Bells and Bell Ringing in the Baroque Age' delivered by Kenneth Cauchi. This lecture was introduced by Professor Denis De Lucca, the Director of the Institute. Like the greater part of Malta's Catholic tradition, bells and churches are resolutely and overwhelmingly Baroque. The Baroque world-view was all-engrossing, and highly and tightly regulated. The post-Tridentine world even laid down the number of bells that a church could have, from seven bells for a cathedral to five bells for a parish church.

There are, of course, the technical specifications to consider: bells are usually made of bronze, an alloy of copper and tin. Bells are however cast out of bell metal which is a specific alloy of 77% copper and 23% tin. Malta's campanological heritage proudly boasts of a chime of six rare bells fabricated in cast iron, formerly used to chime the Ave Maria every four hours at Zabbar parish church. Due to heavy oxidation of cast iron the bells had to be inevitably replaced and are now intended to be a museum exhibit of the same sanctuary church.

Most of the bells in Malta are hung for stationary bell ringing meaning that they are installed to a

fixed beam and are rung by moving the clapper as is typical in southern Sicily from where the tradition seems to have curiously derived.

The more prevalent type of ringing in western Europe is the swinging method which means the bell is fixed to a beam which rotates on its axle thus the actual bell is swung on its fittings hitting its clapper freely to produce a particular sound effect. Malta can only boast of four swinging bells one of which is ironically the largest bell in Malta. Another three are to be found on Gozo.

The oldest bell in Malta was cast in Venice in 1370 and until a few years ago it was still in service at Mdina Cathedral. The bell was lowered for conservation reasons and is now one of the most prestigious exhibits in the Cathedral Museum. Christened Petronilla in 1645, the bell is proudly adorned with three armorial shields depicting the rampant lion - the symbol of St Mark patron saint of Venice and the effigy of a medieval St Paul patron saint of Malta and titular of the Cathedral.

Another equally old bell is that in the St Paul parish church in Rabat which still sounds the quarter strike, and dating back from 1525. In all, we have in Malta 44 bells dating back to the seventeenth century, 169 from the eighteenth, 307 during the nineteenth, 288 in the twentieth and already 51 so far in this century.

There is a clear reason for the spike culminating in the nineteenth century: this marks the establishing of Maltese bell foundries, as much as the decrease in numbers in subsequent centuries denotes the dearth of such. Having evolved to state-of-the-art musical instruments it is unlikely that bells will ever be cast again locally since the mastery of modern bell founding is a mathematical science mastered by few European bell founders. Having said this it

is obvious that all modern bells are imported. Most of the bells that were imported in the fourteenth and fifteenth centuries came from Italy, while later imports also came from Sicily. Like what happened elsewhere in Europe, foundries were used indistinguishably to produce bells and cannon and sometimes bells were melted down to become cannon.

Many of us do not have a clear appreciation of the wealth in the Maltese campanological scenario. Domenico Canciani *'il Canciano dalla Venezia'* renowned worldwide as one of the most elite and expensive late eighteenth century bell founders is known only by a handful of bells still existent worldwide. *Il Canciano* was historically renowned for having cast the prestigious ring of five bells for the *Campanile* of San Marco in Venice.

This ring of bells was largely destroyed on 14 July 1902, when the belfry collapsed. Only the *Campanone Marangona* - the largest bell was thankfully saved while the rest was reconstructed from the sherds and subsequently recast by the famous Milanese bell founder Prospero Barigozzi who travelled from Milan to Venice to cast the bells on site.

In Malta we seem to have more bells by Canciani than they have in the *Duomo di San Marco* in Venice. We have two Canciani bells in the Basilica of Senglea and another large one at Cospicua; the three of which largely escaped almost complete destruction during World War II. In fact the largest of the Senglea bells lost one of its Venetian characteristics namely its grotesque ornate mask suspending crown which was removed in a post-war repair intervention at Malta Drydocks after a claim to recast it into a new bell failed to be upheld in a War Damage request. This incident actually saved one of Malta's most important bells from recasting.

The foundry of the Order of St John in Valletta stood on the site now called Palazzo Ferreria or Palazzo Buttigieg Francia facing the ruins of the Royal Opera House. The nearby church of St Francis has a historic link with this foundry. The Master Founder was in many cases also the rector of the Confraternity of the Immaculate Conception in St Francis church and were subsequently also buried in the Church crypt. Bells in Malta have gradually increased in size

and weight over the time - from a maximum of 1.5 to 2 tons at the Mdina and St John's Co-cathedral, the tonnage rose to 2.5 in the Gozo Matrice, Gharb, Tarxien and Żurrieq parish churches.

In the eighteenth century too there was competition fuelled by the struggle for supremacy between the Order of St John and the Bishop and thus the ecclesiastical authorities. The Order of St John represented by Grand Master Perellos and subsequently by Vilhena, Despuig and Pinto on one hand while Bishop Davide Cocco Palmieri and subsequently Alpheran de Bussan kept the competition rife and further fuelled the struggle in the size and weight of bells they commissioned respectively.

This was also around the time when Maltese bell founding depended almost entirely on the foundry of the Order of St John. Amongst the most prominent founders the names of the Menville brothers Luca and Mederico (ca1695-1720) who cast significantly sized bells now hanging in St John's, and other churches. Their young nephew and son of their sister Marchesa Menville who played around in the foundry, eventually succeeded his uncles and became the ambitious Luigi Bouchut who was the Master Founder under Grand Masters Vilhena, Despuig and Pinto, creating evermore heavy bells ranging from 4.5 to 7.5 tons for a bell consecrated in the name of San Antonio di Padua. Bouchut is probably also the founder of the hemispherical bells, struck by the Moorish jacquemarts at the turret-clock of the Grand Masters' Palace in Valletta.

In the late eighteenth and early-nineteenth centuries, the brothers Francesco and Gioacchino Trigance became the last of a line of notable founders employed under the auspices of the Order of St John. Francesco Trigance, the elder of the siblings had been apprenticed in Turin, but only a handful of bells bear his name. Most bear either the siblings partnership or alternatively Gioacchino's name only. When the French forced the Order out of Malta, the Order's foundry was subsequently closed down. Bell-founding took an itinerant form, building make shift foundries on the site of the church commissioning the casting of the new bells. In 1810 they were commissioned to cast four bells for the Church of St Helen which are

documented on the bells themselves as having been cast on site.

To fulfil various vows that the faithful made to be spared the plague outbreak, several large bells were commissioned to this effect in 1813. This occurrence was further encouraged by a number of redundant cannon which were made available for recasting by the then new British rulers. Such recasting was undertaken by the itinerant Sicilian bell founders Ferdinando and Sebastiano Leotta who teamed up with Maltese metal craftsmen and founders under the names of Gio Antonio Tanti and Salvatore Cauchi. Gio Antonio and his son Antonino were mediocre bell founders however Salvatore was more promising. On the death of the Leotta founders, Salvatore seemed to have taken over the business as a family trade. From 1854 we see Salvatore and his son Giuliano take over Maltese bell founding.

This is the background to the greatest bell founder in Maltese history, Gulju Cauchi, or Giuliano, who came from a foundry family. The foundry seems to have been sited at Għajn Dwieli. Born to a father who came from Nadur, he served first with his father but then he began his long list of bells (to name a few) - 1877 - St Publius Floriana; 1878 - Qormi, St George (redundant new bell refused from Floriana); 1879 - St Publius, Floriana; 1880 - The Annunciation, Birgu; 1881- Senglea Basilica; 1882 - St Lawrence, Birgu; 1885 - Żejtun; 1887 - Tarxien; 1891 - Żabbar; 1895 - Cospicua.

Seeing we were in Birkirkara, and also because the history of the development of bells in Malta came to a climax in Birkirkara, the next bell founding topics focused on the Basilica of St Helen.

The history of the biggest church bell in Malta, that in Birkirkara, is a story on its own. Three times a new bell was pulled and hoisted in the belfry and twice they had to lower them down again. The Birkirkara ecclesiastical authorities wanted to commission Giuliano Cauchi to cast the largest bell in Malta, but he must have for some reason or other refused. It seemed that another founder under the name of Guze Grech availed himself to serve their whims.

It is understood and taken as fact that it was a nightmare to collect enough scrap metal for recasting purposes. Due to this problem the

provenance of such a large quantity of metals could not be controlled thus the quality of the casting was indeed dubious. The eventual casting thus turned out to be of very poor quality a subject which was undoubtedly gossiped about. After a number of heated arguments which even lead to legal disputes at Court, the ecclesiastical authorities were forced to lower it down from the belfry and stored it in a corner on the parvis. Giuliano Cauchi eventually accepted to recast Grech's bell commencing by smashing it on the parvis presumably in the presence of many a curious onlooker. Faced with no choice Cauchi accepted the Birkirkara commission which kept him occupied from 1900 to 1901 until the finished monumental bell was ready and proudly paraded into Birkirkara.

The Cauchi bell is documented as having a wonderful tonality however owing to the dubious metal quality it did not serve much for it outlived Cauchi by only a decade subsequently cracking in 1914.

The death of Cauchi brought mayhem to the Maltese campanological scenario as Cauchi had not divulged the bell founding trade and took the secret to his grave in the Addolorata Cemetery. Malta was forced to look outside its shores to procure new musical bells. Thus faced with such a problem, the Birkirkara ecclesiastical authorities turned their eyes outside Malta towards the eminent Prospero Barigozzi of Milan who had made a name for himself after casting the new ring of the Venice Duomo.

Barigozzi cast his ever largest bell for Birkirkara a bell which turned out to be a tribute to this outstanding Italian founder, (The sobriquet with which people usually tease the people of Birkirkara of having a flat backside seems to have derived from an accident during one of the hauling up of the bell, when a rope slipped and all those pulling fell back on their back side.)

It seems many Maltese think that a bell, once cracked, can never be restored. The truth is that although a bit trickier there are many cases of restoration by British experts who have been successful using the non-ferrous welding technique. In Malta, many repairs of bells were carried out at the Naval Dockyard which specialized in naval engineering rather than bell restoration. This coupled with the fact that bell intervention was rather sporadic, did not augur

well hence the dismal results of bell restoration in Malta. The recent restoration of the Lascaris bell at St John's and another war-damaged bell from the Church of St Francis in Valletta which were both heavily damaged show that


proper restoration can be done if specialized professionals are employed to the job.

This article first appeared in the Malta Independent on Sunday on 7th December 2014

RYDER ITALIA ONLUS
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**LA SOPRINTENDENZA SPECIALE PER IL COLOSSEO
 IL MUSEO NAZIONALE ROMANO**
 E
L'AREA ARCHEOLOGICA ROMANA
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Mattia Preti Cavaliere di Malta
a cura di Giuseppe Mantella
 presso la Sala Convegni del
 Museo Nazionale Romano alle Terme di Diocleziano
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 ore 17.00



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 (Piazza dei Cinquecento, di fronte alla stazione Termini)

PUBLIC LECTURES OUTREACH PROGRAMME

As part of its outreach programme, the International Institute for Baroque Studies organized a series of public lectures in 2014, each held at a different venue off campus.



KENNETH CAUCHI - 'THE ARCHITECTURAL DEVELOPMENT OF MALTESE DOMES IN THE BAROQUE AGE' - 18TH FEBRUARY 2014, BIRKIRKARA PARISH HALL.

This lecture presented a stylistic study of the exterior and interior of the more important Maltese church domes, including those which were either destroyed during World War II or which were modified over the years. The talk focused on the architectural development of Maltese church domes spanning from the 16th to the 18th century, examining their construction and stylistic progress as well as the influence of foreign architects practicing in Malta.

DR STEPHEN C. SPITERI - 'SOME UNREALISED 18TH-CENTURY HOSPITALLER FORTIFICATION PROJECTS IN MDINA' - 26TH MARCH 2014, MDINA LOCAL COUNCIL HALL.

This lecture explored various proposals which were put forward for the fortification of Mdina in the early decades of the 18th century, but which were eventually discarded in favour of other solutions or because of a lack of resources. Dr Spiteri also examined some plans of the period attributed to the resident French military engineer Charles François de Mondion.

INTERNATIONAL INSTITUTE FOR BAROQUE STUDIES UNIVERSITY OF MALTA

Public Lecture

SOME UNREALIZED 18TH-CENTURY HOSPITALLER FORTIFICATION PROJECTS IN MDINA

by Dr. Stephen C. Spiteri Ph.D.


2014

Venue: Mdina Local Council
Date: Wednesday 26 March
Time: 6:00 pm

FRANCESCA BALZAN - 'JEWELLERY IN MALTA IN THE BAROQUE AGE' - 6TH MAY 2014, ATTARD PARISH CENTRE HALL.

This talk explored the subject of jewellery in Malta in the Baroque age, examining its style and significance for people at the time. The lecture was richly illustrated with images of portraits and pieces of jewellery which survive from the period.





INTERNATIONAL INSTITUTE FOR BAROQUE STUDIES
UNIVERSITY OF MALTA

Public Lecture

THE BAROQUE HOUSE
AND THE WORLD
WITHIN

by Dr Theresa Vella

Organized in collaboration with
Palazzo Falson Historic House Museum

2014

Venue: Palazzo Santa Sofia,
Mdina
Date: Wednesday 18 June
Time: 6.30 pm

DR THERESA VELLA, 'THE BAROQUE HOUSE AND THE WORLD WITHIN' - 18TH JUNE 2014, PALAZZO SANTA SOFIA, MDINA.

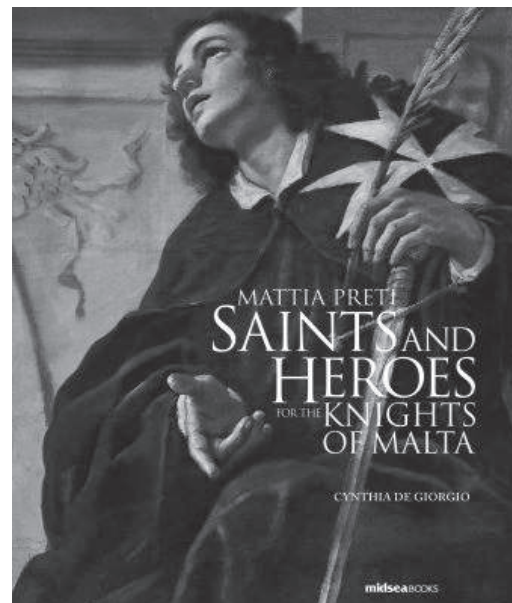
Much research has been published on Baroque architecture. With respect to Maltese baroque, the facades of palazzos and other residences have been amply discussed, yet little is known about the interiors of those houses. While houses afford little access, as many are still privately-owned, the historian can study other sources of information to understand how the Baroque house 'worked' for its inhabitants.

These sources are varied, namely architectural drawings, inventories that list belongings by room as well as notarial deeds that give an insight into the private lives of early modern men and women. Sixteenth- and seventeenth-century literature also provides an insight into the preoccupations of the time, and demonstrates how people spent their private time gathering collections and learning from them, within the privacy of their homes.

Gardens and courtyards too were spaces for respite and mental health, as well as sites for collections of a botanical nature. This lecture was organised in collaboration with Palazzo Falson Historic House Museum in Mdina, and was recorded by Campus FM.


KENNETH CAUCHI – BELLS AND BELL-RINGING IN BAROQUE MALTA – 27TH NOVEMBER 2014 – BIRKIRKARA PARISH HALL

This lecture examined the evolution of bells from medieval times into the Baroque age, and on into the nineteenth century. The lecture made reference to a selection of important Maltese bells, and included a detailed description of the restoration of the Lascaris bell at St John's Co-cathedral in Valletta.



Mattia Preti: Saints and Heroes for the Knights of Malta, by Cynthia de Giorgio, Midsea Books, Malta: 2014: 144 pp.

Following the celebrations of the 400th centenary of the birth of the artist Mattia Preti in 2013, another volume on this Calabrian artist who worked in Malta under the Knights of St John was published in 2014. Cynthia de Giorgio, curator of St John's Co-cathedral in Valletta, has studied the iconography of saints and heroes of the Knights of Malta as depicted by Preti between 1658 and 1698. This book is organised chronologically, with the first section of the book focusing on Preti's life and commissions. The second part describes the stories and legends associated with saints, each followed by a description of the paintings which Preti produced depicting saints. Special attention is given to Preti's frescoes on the ceiling of St John's. The book is well illustrated with photographs by Joe P. Borg.



PUBLIC LECTURE

INTERNATIONAL INSTITUTE FOR BAROQUE STUDIES
UNIVERSITY OF MALTA

DATE: THURSDAY 27 NOVEMBER 2014
TIME: 6.30 PM
VENUE: ST HELEN'S PARISH HALL CENTRE, BIRKIRKIRA

MALTESE BELLS AND BELL-RINGING
IN THE BAROQUE AGE

by KENNETH CAUCHI M.A.

This lecture will trace the ways in which medieval Maltese campanology evolved into the dramatic levels reached in the High Baroque period. The importation of bells from European cities gave Maltese campanology a European flair which increased through the recasting of cracked bells over time.

Rural Life in a Maltese Eighteenth-Century Village

Petra Caruana Dingli

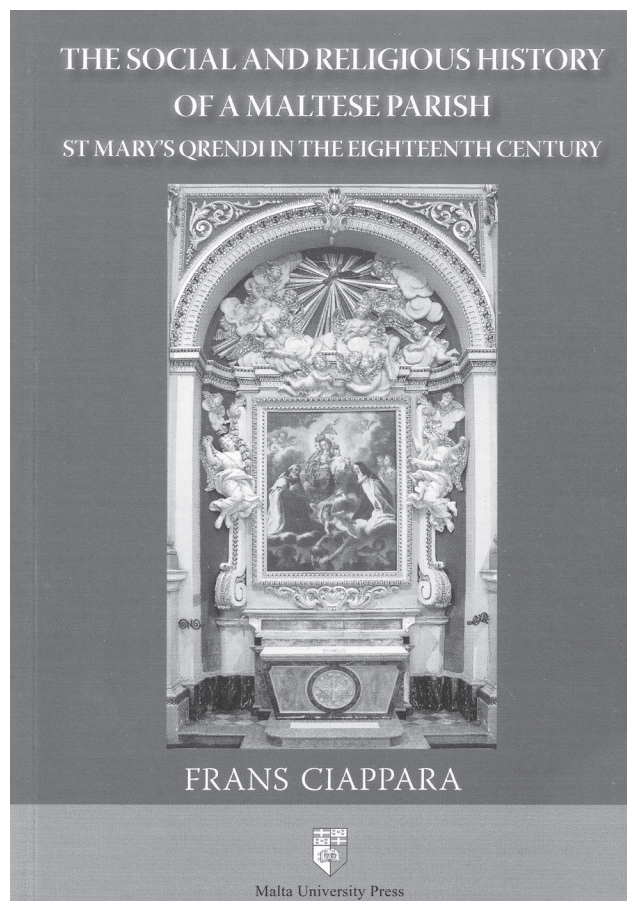
Review of Frans Ciappara, *The Social and Religious History of a Maltese Parish: St Mary's Qrendi in the Eighteenth Century*. Malta University Press, Malta: 2014.

Today the village of Qrendi in the south of Malta has around 2,500 inhabitants, over three times as many as it had in the eighteenth century when it was composed of an almost entirely agricultural community of around 800 persons.

Very few of the eighteenth-century residents of rural Qrendi were literate. They did not leave behind personal memoirs or letters for historians to read. They did not have their portraits painted. We do not have any records of their faces, or of their personal emotions. Their thoughts and actions are easily obscured within the traditional writing of history dominated by the lives and thoughts of the more educated, wealthy and influential classes of society. On the surface, they may seem to have left no traces of their voices at all.

Professor Frans Ciappara has written extensively about social and religious life in the early Modern period, both in Malta and overseas. In his latest historical study, he attempts to recover “the voice of the voiceless” by recreating and exploring the cultural world of the village of Qrendi over a time span of one hundred years, examining the details of its inhabitants, their social and religious practices, family relationships, work, and the topographical setting in which they lived during the eighteenth century.

Why research the minutiae and intricacies of a small rural village? The book begins with a discussion of the relevance of ‘community history’ and its relationship to anthropology and to wider patterns and trends, as it probes into the uniqueness of a specific place at a chosen period. By delving into the mundane details of a single parish community, Ciappara



has succeeded in presenting a rich harvest of information about life in rural Malta some 250 years ago.

The work is partly based on a detailed study of the available parish records registering births, marriages and deaths in the community, which together form a robust picture of families and kinship within the village. We also learn, for example, about the typical age for marriage, and whether spouses were chosen from other villages, as well as the mortality rates of children at this period.

Other important historical documents which shed light on the rural inhabitants of early Modern Qrendi include the *liber status animarum*, a type of census which Ciappara aptly describes as a ‘treasure-trove of historical evidence’ and which provides information about the size and type of households, religious practices, and a range of personal details.

These documents indicate, for example, that extended families living under one roof were actually not as common as may have been believed. The predominant type of household

was made up of the nuclear family, that is, husband and wife with their unmarried children. Widows and widowers did not generally live with their married children or other relatives, but preferred to run their own separate households. Ciappara also draws his narrative about the parishioners of St Mary's church from the archives of the ecclesiastical courts, from records of episcopal visits, and from the documents of the form of Maltese government known as the *Università*. Significant details about the lives of the people of Qrendi are also gleaned from notarial documents, such as personal wills or commercial contracts which provide illuminating details about family relationships, religious networks, and financial status.

The available records indicate that while the inhabitants of Qrendi were relatively poor, they were far from destitute and there was no shortage of cash within the community. As in the rest of Europe during the early Modern period, a number of parishioners left home to live in the towns or to find work. A few of the men served on galleys belonging to the Knights of St John or to corsairs, and travelled around the Mediterranean.

They visited neighbouring Maltese parishes for feasts and on social or religious occasions, or to meet a notary, to attend a court sitting, and to buy or sell goods. People living in towns looked down on the rural communities and called them 'Arabs', while they in turn were called 'donkeys' by some villagers of Qrendi.

Overall, parishioners had a very strong sense of community and devotion to their village (*pajjizhom*). Religion played an important role within the social fabric, bolstered by various religious confraternities which were active in the village and dominated not only religious affairs but also coordinated the everyday life of the parish.

Central government in Malta was perceived as quite remote within the village in comparison to the direct and energetic role played by the church in the lives of its parishioners. Men, women and children of all ages and social status gathered together within the activities and structure of the church. Apart from its function in the rites of baptism and marriage, the church naturally also led preparations for

a good Christian death, the *ars moriendi*, and arranged for the burial of the dead within its walls.

After being established as a parish in 1618, St Mary's church in Qrendi was built in a grand Baroque style to the design of Lorenzo Gafa in the late seventeenth century and was completed in 1712. It was the centre of both the religious and the social life of the community, and the building and furnishing of the church was a source of great pride to the parishioners who sustained it through their financial contributions.

The study includes an extensive and valuable bibliography to which reference is made throughout the text. Four appendices reprint period documents, such as the setting up of the parish in 1618, a petition of 1765 to the pope regarding funds for the parish, and an example of absolution from incest of 1758.

Ciappara states that his aim in this book was largely to re-enter the world of what the historian Christopher March has called "the people whose portraits were never painted, and who spoke to posterity only in disjointed snatches recorded here and there." He has undoubtedly achieved this goal, by using all available written sources to painstakingly uncover the lives of the people of eighteenth-century Qrendi. A captivating story is sensitively revealed, the result of a special and imaginative bond with this small Maltese village and its past.

University of Malta Graduation Ceremony - November 2014

Three students graduated M.A. in Baroque Studies:

Philip Agius

Thesis title: '*Manifestations of the Council of Trent on Malta*'

Bettina Borg Cardona

Thesis title: '*The Castrato: A Baroque Phenomenon*'

Derek C. Mercieca

Thesis title: '*Eighteenth-century Furniture at the Parish Church of Tarxien*'

BOOKS - A Timeless Gentleman

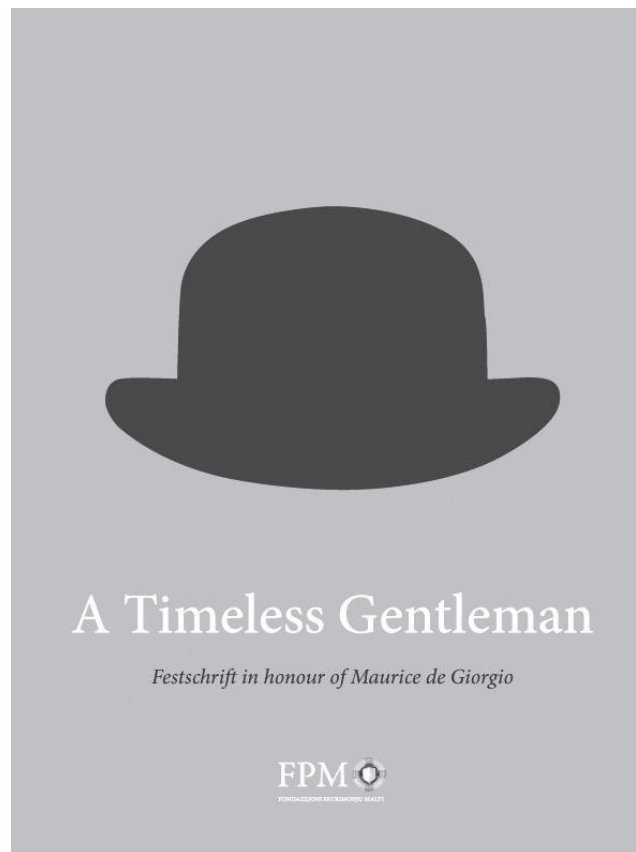
Theresa Vella

***A Timeless Gentleman: Festschrift in honour of Maurice De Giorgio*, ed. by Giovanni Bonello, Fondazzjoni Patrimonju Malti / Progress Press, 2014**

A Timeless Gentleman – an apt title to apply to Maurice De Giorgio, the Chairman of Patrimonju who succeeded in the mammoth task of exhibiting treasures of Malta mostly found in private collections, thanks to the trust and respect that he inspires in all who know him. This is also the title to the festschrift of short essays, edited by Giovanni Bonello and presented by those authors who were somehow, at some point, participants in De Giorgio's task to make the cultural history of Malta better researched and more widely known.

Among the forty-plus essays are a number that are penned by lecturers with the International Institute for Baroque Studies: 'Baroque in Valletta' by Prof. Denis de Lucca; 'Preparing for the Afterlife in Eighteenth-century Malta' by Prof. Frans Ciappara; 'The Stolen Stones of the Victoria Lines' by Dr Stephen C. Spiteri; 'A Very Brief History of Art Collecting in Early Modern Malta' by Dr Theresa Vella; 'The Siege of Vienna of 1683 and the Celebration of Victory against the Turks in Malta' by Prof. Carmel Cassar; 'Nineteenth-century Opera Costume Designs at the Manoel Theatre' by Prof. Vicki-Ann Cremona; and 'Stemming Vice: A Proposal for Hospitaller Virtuous Living in *Ancien Régime* Malta' by Dr William Zammit.

The richly-illustrated book also includes contributions by Dr Joan Abela, Joseph Amodio, Mgr John Azzopardi, Francesca Balzan, Prof. Anthony Bonanno, Judge Giovanni Bonello, Alan Borg, Anna Borg Cardona, Prof. Mario Buhagiar, Dr Noel Buttigieg, Maroma Camilleri, Noel D'Anastas, Cynthia de Giorgio, Nicholas de Piro, Prof. Richard England, Antonio Espinosa-Rodriguez, Charles Farrugia and Melissa Glass, Dr Thomas Freller, Prof. Henry Frendo, Prof. Stanley Fiorini, Dr Michael



Frendo, Dr Albert Ganado, Dr Anthony Pace, Dr Michael Refalo, Joseph Schirò, Bernadine Scicluna, Prof. John T. Spike, Adrian Strickland, Prof. Conrad Thake, Prof. John Varriano, Rev. Dr Edgar Vella, Dr Jevon Vella, Dr Roger Vella Bonavita, Prof. Ann Williams, and Cecilia Xuereb.

The collection of originally-researched essays conveys the depth and variety of those areas of cultural history which *Fondazzjoni Patrimonju Malti* has brought to the fore in contemporary life, and present a fitting tribute and homage to the timeless gentleman who inspired it, Maurice de Giorgio.



The Visual Power of Military Architecture in the Baroque Age

Forthcoming International Symposium organized by the International Institute of Baroque Studies

9 October 2015

In 1761 Brigadier François Charles, Comte de Bourslemont, whilst heading a military mission to Malta with a team of French engineers and fresh from his return to France from the French colonial wars in North America, could not help but be impressed by a small fort flanking the Marsamxett side of the mighty fortress of Valletta and went on to describe it in his reports as '*model de fortification fait avec soin*'. Called Fort Manoel, it had been first conceived and designed by an earlier French mission to Malta in 1715 and was built a few years later in 1723.

What had particularly impressed Bourslemont about this fort, however, was not the layout of its defences, which followed a commonly prescribed formula for a simple four-bastion square fort, but the manner in which the designers of Fort Manoel had been able to marry their concerns for functionality and military efficiency with aesthetic appeal - a sense of dramatic orchestration, fuelled by the ideas of Baroque *mise-en-scène* and the need to maximize vistas made.

Rather than using the beautiful architecture to disarm an enemy's anger, as had been optimistically suggested by Leon Battista Alberti in his treatise, the visual power of Fort Manoel was unmistakably directed towards Valletta to the rear, in a clear attempt to impress the inhabitants of the city. In spite of its guns and cannon, Fort Manoel was also a veritable work of art, set like the stage of an open theatre facing its audience in Valletta.

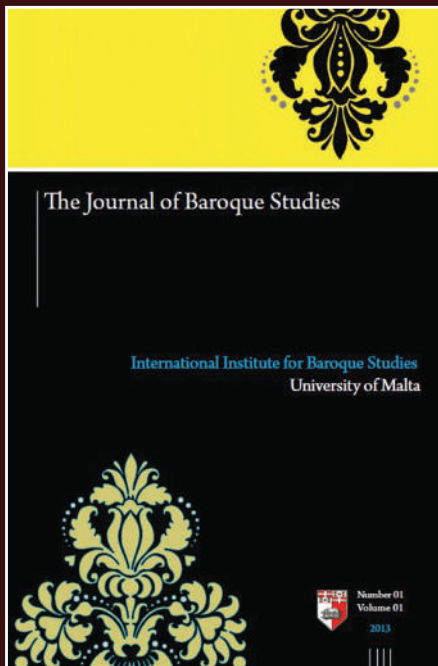
This symposium on the Visual Power of Military Architecture in the Baroque age is being organized by International Institute of Baroque



Studies, University of Malta, sets out to explore and discuss the manner in which architects, designers, and military planners of works of military architecture during the Baroque age, such as Fort Manoel, sought to bring together architecture, engineering, technology, urbanism, and art in their creations.

The seminar aims to gather together eminent scholars and researchers engaged in the study of military architecture and military urbanism and provide a platform for the exchange of scholarship and research in this field of study.

Individuals or organizations interested in participating or attending this seminar are invited to apply to the Institute by not later than 20 May 2015 (see page 3 for contact details).



The Journal of Baroque Studies

The International Institute for Baroque Studies at the University of Malta has just published the second issue of The Journal of Baroque Studies. This peer-reviewed academic journal is edited by Professor Frans Ciappara. It contains eight original articles and three book reviews.

The Journal features a paper by Milena Sabato from the University of Salento titled Percorsi di storia della censura. Giulio Cesare Vanini e la Congregazione dell'Indice. Ulrich L. Lehner from Marquette University focuses on the futurist commentary of Alphonsus Frey written in 1762 which predicts that the world will end in 2014. Professor Gregory Woimbée, of the Catholic University of Toulouse, discusses the role of the inquisitor and the representation of power in the article L'inquisiteur et la representation du pouvoir.

Two papers focus on the power of spectacle in the Baroque age. In the paper titled Spettacoli Festivi e Manifestazioni Effimere nella Valletta Barocca, 1566 – 1798, Professor Denis De Lucca, the director of the International Institute for Baroque Studies, writes about spectacle and ephemeral manifestations in Baroque Valletta. Dott. Simona Gatto from the Architectural faculty of the University of Catania in Syracuse writes about spectacle in Messina between the 16th and 18th century in the paper Grandiose Feste nella città di Messina tra il XVI e XVIII sec.

Professor Carmel Cassar from the University of Malta writes about Palazzo Adriano in Sicily and the Jesuit Mission of 1638 whilst Dott. Francesco Frasca explores the impressive triumphal art in warships of the Baroque age in the article L'estetica e la rappresentazione del potere: il Barocco trionfante nella decorazione navale, emblema dell'autorità assolutista, esibizione delle armi e della gloria del Sovrano. William C. McDonald from the University of Virginia writes about Baroque poetry with a contribution entitled Lift up your heart': the poem Sursum Corda by Margaretha Susanne von Kuntsch.

The Journal reflects the varied interdisciplinary research fields of the International Institute for Baroque Studies at the University of Malta. It is on sale for €20 in leading book shops and may also be purchased online.

Forthcoming Public Lectures organized by the International Institute for Baroque Studies - 2015

24th March - Dr Stephen C. Spiteri
Fort Manoel's Designers & Builders - De Tigne, Mondion and Marandon

venue: Fortifications Interpretation Centre, St Mark Street, Valletta

14th April - Cynthia de Giorgio
Symbols and their meaning at St John's Church

venue: St John's Co-Cathedral, Valletta

5th June - Dr Theresa Vella
Piety and Ritual in the Magistral Palace

venue: Palazzo Santa Sofia, Mdina
(organized in collaboration with Palazzo Falson Historic House Museum)

October + - Prof. Frans Ciappara
Il-Qrendi fis-Seklu Tmintax

venue: Qrendi Parish Hall, Qrendi

All lectures commence at 18.30 hours and attendance is free of charge.

+ Date to be confirmed



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