

BAROQUE

Routes

International Institute for Baroque Studies

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L-Università
ta' Malta

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 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 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 Route 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.

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Foreword

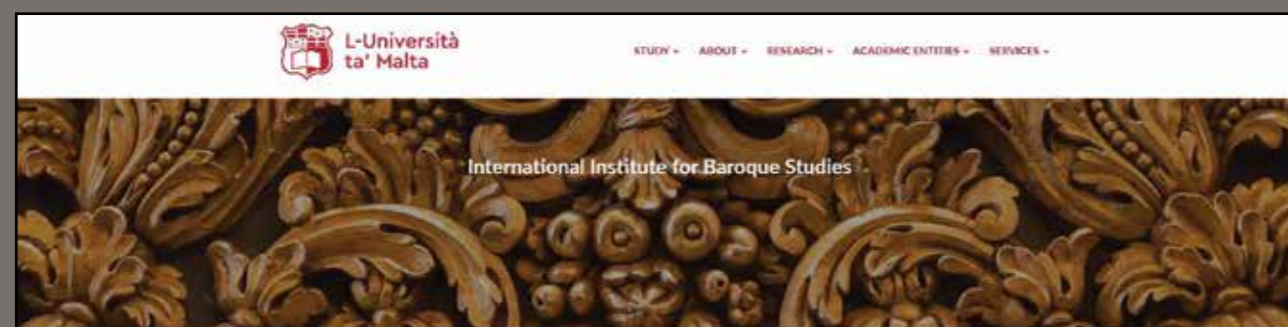
For the second time, I am pleased to present issue no. 13 of the Baroque Routes Newsletter published regularly by the International Institute for Baroque Studies (IIBS) at the University of Malta on behalf of the Baroque Routes Network of the Council of Europe. Since its foundation in 1996, the International Institute for Baroque Studies has been involved in a range of activities that support its mission to disseminate multidisciplinary knowledge about the Baroque heritage and to promote its appreciation and conservation for posterity. The Institute consists of a small team of dedicated and hard-working academics under the directorship of Prof. Denis De Lucca. The Institute is actually active at both teaching and research levels targeting a wider dissemination of inter-disciplinary knowledge mostly about the historical, political, religious, social, scientific, artistic and architectural legacy of the Baroque age. In the past years, the objectives of the Institute have been implemented in the results of primary source research work which has formed the basis of several dissertations, publications and books listed in the regularly updated website of the Institute [www.um.edu.mt/iibs]. In spite of the Covid-19 pandemic, the Institute continued to carry out its teaching activities at undergraduate (certificate and diploma) and the MA Preparatory levels, as well as the Masters and Doctoral postgraduate levels, and participated actively in a number of consultancy projects. Furthermore, the Institute also promotes the conservation and restoration of the Baroque heritage both locally and abroad.

On an international level, the academic staff complement of the International Institute for Baroque Studies has supplemented its research and teaching activities by actively participating in courses and conferences organized both locally and overseas. Furthermore, in the past two years, the academic team of the Institute has also taken the initiative to organize an effective outreach programme based on a number of public lectures and international conferences/ seminars and has also assumed the necessary initiative to [a] ensure the continued publication of the Baroque Routes Newsletter which is published on behalf of the Baroque Routes Network of the Council of Europe, and [b] to realise the publication of the annual peer-reviewed journal entitled The Journal of Baroque Studies.

In 2019 and 2020, the Institute published the seventh and eight issues of the Journal of Baroque Studies (respectively Numbers 3 and 4, Volume 02). Both these journals were edited by Prof. Frans Ciappara whilst their design layout was carried out by Dr. Hermann Bonnici. These contain eleven articles each on a variety of subjects about the different aspects of Baroque heritage as well as the social, political, religious and historical legacies of the Baroque Age. The interest shown by scholars from our local scene as well as from overseas universities to contribute papers to this multi-disciplinary journal augurs well for its future.

What follows is a summary of the achievements and activities of the Institute during the academic years 2019-2020 to be seen, of course, in the perspective of the unexpected problems that have been caused by the Covid-19 pandemic affecting all spheres of activity during 2020. As a matter of fact, it is the intention of the whole team to continue building upon and further developing what has been achieved so far in order to further enhance the local and overseas reputation of the International Institute for Baroque Studies.

Dr. Claude Busuttill
International Institute for Baroque Studies



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.

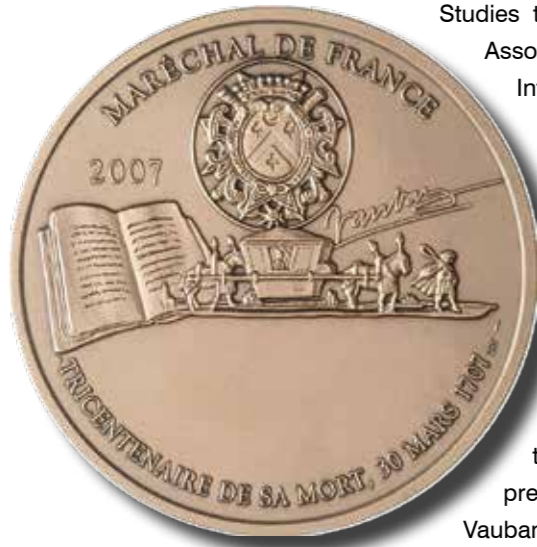
Visitors to the website can also download issues of the Baroque Routes Newsletter in PDF format directly from the site. The website also offers detailed information on the various postgraduate and undergraduate courses offered by the Institute and provides facilities for online applications.

A prestigious collaboration between the Institute and the Association Vauban



The International Institute for Baroque Studies within the University of Malta has hosted a tour of the members of the world-renowned Association Vauban in Malta between the 3rd and the 6th of October 2019. This association, based at Les Invalides in Paris, is dedicated to disseminating knowledge about the work of Vauban, the enhancement of connected historical resources, and to developing and promoting the rich French fortification heritage, hinged on the bastioned citadels built by the great military engineer of the Baroque age, Sebastien Le Prestre de Vauban and by his immediate predecessors. The Association Vauban forms a link between other prestigious associations having the same aims and fortified towns around the world. The Association Vauban organises a conference and a study trip abroad on an annual basis.

In November 2007, a conference commemorating the 300 years of Vauban's death was organised by the French Embassy in Malta and the International Institute for Baroque Studies together with the same association. In April 2019, the President of the Association, Mr. Alain Monferrand, requested the assistance of the director of the International Institute for Baroque Studies, Professor Denis De Lucca, with a view of collaborating on this visit and provide the available expertise within the same Institute. As a result, a programme of this visit was drawn up by Dr. Stephen C. Spiteri and Dr. Claude Busuttill within the same Institute, in collaboration with the director and president Monferrand.



The members of this association visited various fortified sites of interest including Fort Saint Elmo, the Palace of the Grand Masters, the Lascaris War Rooms, the Valletta Ramparts, Fort Saint Angelo, the Santa Margherita and Cottonera Lines, Fort Rinella, Fort Manoel, Fort Tigné, Mdina and the Island of Gozo. At the end of their visit in Malta, Monsieur Monferrand presented Dr. Spiteri and Dr. Busuttill with a commemorative bronze medal of Vauban's death anniversary minted at the prestigious Monnaie de Paris.

RESEARCH ON BAROQUE MALTA IN ITS INTERNATIONAL CONTEXT

The International Institute for Baroque Studies has participated in an online international conference organised by the Department of History, Representation and Restoration of Architecture of the Sapienza University of Rome on the theme KNOWLEDGE, INTERPRETATION AND DISSEMINATION: CIRCULATIONS IN MEDITERRANEAN ARCHITECTURAL CULTURE BETWEEN XVII AND XVIII CENTURIES. The conference was inaugurated by Professor Orazio Carpenzano, Dean of the Faculty of Architecture of the Sapienza University.

This well-attended conference dealt with updated knowledge on the dissemination of European Baroque architectural and artistic influences in countries, including islands bordering the Mediterranean sea. Interesting submissions included those on "French architects and engineers of the Baroque Age and the architecture of the Ottoman mosques in the late 17th century"; "Books, buildings and construction techniques: Materiality of architectural knowledge in the Republic of Ragusa during the Early Modern Period"; "L'influenza delle maestranze dell'area siciliana nella Spagna in età moderna"; "Progetti che attraversano frontiere? Indizi di déplacement nella ricostruzione di Noto moderna" and "European Architectural Influences in the Ottoman Balkans: Clock Towers in XVII and XVIII centuries." In response to current research work on Valletta as a centre of Baroque architectural culture between the XVII and XVIII centuries, the director of the Institute, Professor Denis De Lucca, presented

a paper on this theme which coincides with the promotion by the Institute of a book by Mevrick Spiteri based on his successful MA in Baroque Studies thesis.

This 319-page new book, exclusively based on archival research, will be launched in the near future. According to the director of the International Institute for Baroque Studies, Spiteri's book will provide readers and researchers with new insights and ideas about the urban form, property development, social fabric, local governance and enacted building regulations which were responsible for the emergence of Valletta as a major *Capitale del Barocco* in the Baroque age, thus representing an important tool for the conservation of this fine city in the heart of the Mediterranean.

Co-operation with the University of L' Aquila, Italy

An important contribution to the enhancement of the international profile of the International Institute for Baroque Studies was an agreement made between the University of Aquila in Italy and the International Institute for Baroque Studies within the University of Malta on 22nd April 2020 with the aim of developing co-operation and establishing a partnership between the two universities in regards to future consultancies and research projects concerned with the conservation and restoration of the Baroque cultural heritage. The Laboratory of "Technology of Materials and Applied Chemistry" lead by Prof. Giuliana Taglieri, belonging to the Industrial and Information Engineering and Economics Department of the University of L'Aquila, possesses a vast experience in the field of synthesis and application of nanomaterials for cultural heritage conservation. The purpose of this agreement therefore encourages the collaboration between the two entities in the development of research related to the development of nanomaterials for the conservation of the cultural and

geological heritage by means of joint projects, publications, research programs and joint conferences for the mutual benefit of both institutions. This agreement was reached after numerous discussions and meetings between Prof. Tagleiri and Dr Claude Busuttill, lecturer at the Institute.



Consultancy project in collaboration with the Foundation of St. John's Co-Cathedral



Work has been undertaken in the preparation of a requested report by the director of the IIBS as annex to the St. John's Co-Cathedral Foundation's application for Europa Nostra award in connection with the project for the restoration and conservation of the Crypt of the Grand Masters in the Conventual Church of the Order of Malta. (IIBS 23 September 2019).

The Grand Masters' Crypt is a subterranean chamber underlying the High Altar at St John's Co- Cathedral. The Crypt was constructed at the same time as the church, in the sixteenth century, and houses the remains of the first twelve Grand Masters who headed the Order of the Knights Hospitaller of St. John of Jerusalem, Rhodes and Malta between 1522 and 1623. The Grand Masters buried there

are L'Isle Adam, del Ponte, d'Omedes, de la Sengle, de Valette, del Monte, La Cassière, Verdale, Garzes, Atof de Wignacourt, Vasconcellos, and Ximenes. Four of the Grand Masters are buried in elaborate sarcophagi placed within four of the arched alcoves of the Crypt. Those of L'Isle Adam, Jean de Valette and Loubens de Verdale depict the figures of the Grand Masters carved in marble and bronze and are amongst the most important sculptural monuments of the sixteenth century in Malta.

The vault of the Crypt was frescoed in the late 1720s by Nicolò Nasoni, a Florentine artist who was also responsible for the illusionistic decorative ceiling of the corridors in the Grand Masters' Palace in Valletta. The ceiling decorations of the Crypt allude to Old Testament biblical episodes surrounded by numerous festoons, scrolls and fruits. Playful putti rest above the monuments holding objects, symbolic of the Order of St John.

The aim of this report was to evaluate the ambitious and sensitive completed project of the Foundation of St John's Co-Cathedral to address the control of the internal micro climatic environment within the Grand Masters' Crypt so as to preserve this unique world-class artifact. The prevalent ambient conditions in this space resulted from the confinement and absence of controlled ventilation. The challenge was not only a technological one, but, above all, it required a design solution, which had to be seamlessly integrated with the sensitive fabric of the Crypt, and the Main Altar in St. John's Co- Cathedral overlying the Crypt.

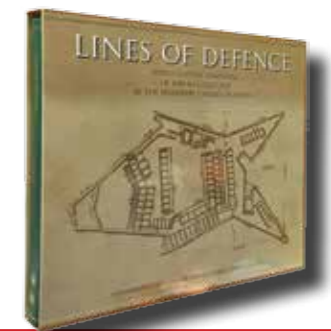
Furthermore, the implementation phase required unprecedented care and attention to detail, to ensure that what was proposed on paper could be realised without in any way compromising such a historic and important building associated with the Knights' sojourn in Malta in the Baroque Age.



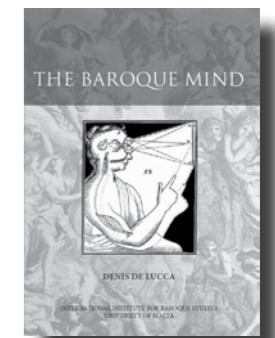
The International Institute for Baroque Studies participated in the conference 'La perizia in architettura (Francia e Italia, secoli XVII-XVIII)' held on 20-21 May 2019 at Palazzo Badoer in Venice. The conference was organized by the Università luav di Venezia and the Dipartimento di Studi Umanistici of the Università Ca' Foscari, Venice in collaboration with the Institut Français - Italia, the Ambassade de France en Italie and the Amitiés Internationales André Malraux. The conference focused on studies of edifices considered '*parlanti*' exploring topics on expertise, judiciaries and commissions as documented in archival records. Mevrick Spiteri, Masters of Art student at the IIBS, delivered the paper 'Maltese *capi mastri* in architecture: The case of Casa Bellott in Valletta (1745-47)'. Spiteri explained how the XVII-XVIII century architect's participation in construction under the Order of St John went beyond the sole role of envisioning a building's design. This as recorded in archival documents of the Order's *fondazioni* (foundations) and of the judiciary body, the *Officio delle Case*. In his contribution Spiteri focused on Casa Bellott of the *Assemblea*, one of the Order's *fondazioni*, explaining the specific role of a commission erected to finance works and procure materials and workers from the architect to master builders to tradesmen. Spiteri's exhaustive study of the commissions own ledger books showed, similar to the franco-italian case studies, how the voices of people and edifices in archival documents - termed *edifici parlanti* - helps to reconstruct the expertise, techniques and historical vicissitudes of architecture and building professions in the Baroque Age.

IIBS publications reviewed in prestigious European Journals

An important contribution to the enhancement of the international profile of the International Institute for Baroque Studies was the publication of an excellent review of the book *Lines of defence: Fortification Drawings of the Baroque Age at the National Library of Malta* by Denis De Lucca, Stephen Spiteri and Hermann Bonnici (eds.), published by the International Institute for Baroque Studies, University of Malta in collaboration with Malta Libraries in 2015. This review was published in December 2019 in the European Journal of Science and Theology, December 2019, Vol.15, No.6, 197-202.



Another important contribution to the enhancement of the international profile of the Institute during the course of these academic years has been the publication of a review of the reference book entitled *The Baroque Mind*, by Prof. Denis de Lucca, which was published by the University of Malta/ International Institute for Baroque Studies in 2018. This review was published in the Slovak language journal KULTÚRNE DEJINY 2/2019.



Publication by the Pontificio Istituto di Archeologia



A book entitled “Antonio Bosio, La Roma Sotterranea e i primi collezionisti di Antichità Cristiane” by Dr Chiara Cecalupo of the Pontificio Istituto di Archeologia Cristiana, has been published by the Pontificio Istituto di Archeologia. This book reveals the continued efforts of the International Institute for Baroque Studies to promote new knowledge about the Baroque Age by hosting an intensive research work program carried out by Dr Chiara Cecalupo’s research in Malta carried out in January and February 2020, dealing with the subject ‘The Movement of Ideas: the Giovanni Francesco Abela and his collection under European, Italian and Roman influence’ and targeted at explored in depth the subject of collections in the Baroque age. In this context, Dr Cecalupo’s research aimed to investigate the role of Giovanni Francesco Abela, father of Maltese historiography and archaeology, in the dissemination of European ideas and trends in historical research and archaeological collection at the beginning of the 17th century in Malta. In this way, it was possible to understand the strength of the influx of the ideas from Europe to Malta in the creation of Maltese heritage studies and cultural identity in the early modern age.

This research project held under the auspices of the International Institute for Baroque Studies included:

An in-depth examination of the main publication of Abela (*Descrittione di Malta*). This careful reading led to the identification of many important mentions of his collection and his relations with European scholars of the time. This was the starting point for the drafting of the central part of the essay.

A bibliographical analysis followed by the study of the archive documentation of the National Library of Malta concerning Abela, his collection and his work. During this process, the identified archival texts have been read, copied and analysed, in order to be used as historical sources and form the complete appendix of the essay.

A general reconstruction of Abela’s collection through surveys in local museums and sites (National Museum of Archaeology, Catacomb and Museum of Saint Agatha) making it possible to identify and see the few extant materials owned by Abela.

Some very important results of Dr Cecalupo’s research visit to Malta came from her above-mentioned examination of Giovanni Francesco Abela’s *Descrittione di Malta* concerning cultural influence that Italian and European collectors and scholars of the early seventeenth century had on Abela, his work and his collection. The following scholars are now proven to have had influence on Abela: Ulisse Aldrovandi, with his naturalistic work and his great collection; Fabri de Peiresc, important French scholar with a famous private collection (he and Abela had a long-lasting epistolary relation concerning natural history (as testified in the *Descrittione*); and Vincenzo Mirabella, the most important historian of Sicily in the early seventeenth century and first explorer of the catacombs of Syracuse (the work of Mirabella was one of the main sources used by Abela in his studies. They knew each other and exchanged many letters on archaeological and historical topics); Antonio Bosio, the Agent of the Order of Saint John in Rome and the first explorer of the Christian catacombs

of Rome (Bosio and Abela had met in Rome and the Maltese had the possibility to join Bosio’s underground explorations and to see his collections of antiquity); Athanasius Kircher and Luke Holste, two of the most important Baroque scholars, who had lived in Malta between 1636 and 1637, getting in touch with Abela and influencing his concept on collecting antiquities, as testified in the *Descrittione* and in some letters of the period 1636-1637 written to Fabio Chigi (the later Pope Alexander VII) to the Cardinal Francesco Barberini.

The relations Abela had with Kircher, and with all these other scholars (almost all connected to the Jesuit Colleges in Europe), and in general with the Roman environment (i.e. Fulvio Orsini, Orazio Giustiniani or Propaganda Fide, as testified in the *Descrittione*) led him to the final decision of leaving all his properties to the Jesuit College of Valletta, including his private museum. His experience and contacts in Europe changed the way Abela looked at Maltese archaeological and historical heritage, in a moment of

great importance for the codification of early-modern culture and cultural identity in the whole Mediterranean. It also led him to develop clear ideas on collecting antiquities for the historical reconstruction and the private or semi-public purpose.

Abela’s private collection was the first baroque collection in Malta, born under the European and Italian influence. In addition, the archaeological explorations led by Abela had a deep impact on Maltese culture and on the birth of collecting art and antiquities in Malta at the beginning of the seventeenth century. This research of the cultural aspects of Abela’s work played a significant part in defining the intellectual network of scholars that led to the birth of archaeological explorations (of catacombs in particular) and collections in the Baroque period.

PUBLIC LECTURES AND OUTREACH PROGRAMME

Dr Stephen Spiteri delivered a public lecture entitled ‘The Geography and Geology of Hospitaller Fortifications in the Maltese Islands’ to the Malta Geographic Society at the British Legion premises in Melita Street, Valletta on 5th March 2020. He also contributed a paper on ‘Pioneering the Study of Military Architecture’, at the symposium held to commemorate the late Professor J. Quentin Hughes and his connection with Malta. This event was held at the Phoenix Hotel on 29th February 2020.



PUBLIC LECTURES AND OUTREACH PROGRAMME

Dr Theresa Vella, visiting senior lecturer in the history of Baroque painting and sculpture, was invited by the Malta Postal Museum to contribute to its 2020 edition of the 'Greatest Painting in the World' series of public lectures on 4th March 2020. Dr Vella chose to speak about a subject which she has researched in depth, the late sixteenth-century 1565 Siege frescos by Matteo Perez d'Aleccio, found

inside the *Sala del Gran Consiglio* of the Palace of the Grand Masters in Valletta. She spoke about the artist's groundbreaking technique of his pictorial use of a storyline or narrative, in the need to read the images in sequence, while using theatrical elements to portray a visual enactment of the Great Siege, thereby demonstrating how the fresco cycle was a highly innovative work of art for its time.



Professor Denis De Lucca delivered a lecture on Valletta as a centre of Baroque architectural culture between XVII and XVIII centuries as the conclusive address of the online international Conference on 'Knowledge, Interpretation and Dissemination: Circulations in Mediterranean Architectural culture between the XVII and XVIII Centuries' organized by the Department of History, Representation and Restoration of Architecture, La Sapienza University [Rome, 15-16 September 2021]. The conference was inaugurated by Professor Orazio Carpenzano, Dean of the Faculty of Architecture of the Sapienza University. This well-attended conference dealt with updated knowledge on the dissemination of European Baroque architectural and artistic influences in countries, including islands bordering the Mediterranean sea. Interesting submissions included those on "French architects and engineers of the Baroque Age and the architecture of the Ottoman mosques in the late 17th century"; "Books, buildings and construction techniques: Materiality of architectural knowledge in the Republic of Ragusa during the Early Modern Period"; "L'influenza delle maestranze dell'area siciliana nella Spagna in età moderna"; "Progetti che attraversano frontiere? Indizi di déplacement nella ricostruzione di Noto moderna" and "European Architectural Influences in the Ottoman Balkans: Clock Towers in XVII and XVIII centuries."

Dr Claude Busutil participated with an online presentation entitled *The influence of French Military Engineers on Maltese Architecture during the Reign of Louis XIV* in the online conference 'Malta and France – Shared Histories, New Visions' organised by the office of the President of the Republic of Malta and the French Embassy on Friday 7th May 2021. A publication of this symposium is being prepared by the Office of the President. The presentation looked into the different forms and types of French influence within the strategic politics of the Order of St. John and the gradual loss of Spanish domination in Malta which paves the way to the French influence on Maltese architecture during the seventeenth century. The political, strategic, social and aesthetic factors, as well as the study of the formation and careers of the different personalities involved, are essential in order to understand the importance of their role on the development of seventeenth century fortifications of the Maltese Islands and on the local architectural idiom.

The various connections of the Knights belonging to the three French Langues with the French Court are testified by the frequent correspondence between the Grand Masters and Kings Louis XIII and Louis XIV. The arrival on the local scene of eminent French military engineers during the summer of 1645 marks the passage of the Order from the Spanish sphere of influence to the French. The French military engineers were active in the Maltese archipelago since Vauban had put France at the helm of the development of military architecture in the second half of the seventeenth century. Médéric Blondel, the first French resident engineer, can be considered as a catalyst of the development of French influence on Maltese architecture. His influence is in fact reflected on the work of Maltese architects towards the end of the seventeenth century and on the classical elements which are introduced into Maltese baroque architecture that is highly influenced by the classical school of French architecture so greatly appreciated by Louis XIV.



Dr Christine Muscat delivered a second program of well-attended lectures on Gender Issues in the Baroque Age entitled 'The Baroque Feminine Ideal', in collaboration with MUHC between Monday 13th January and Monday 17th February 2020. The themes covered in this series of lectures were [1] Historical perspectives on Femininity; [2] Agency, Voices, discourse and lived experience; [3] Female Beauty in Art and the ideal of Feminine Beauty in Baroque Literature; [4] The Function of Women in the Baroque Theatre and Music; [5] Baroque Female Fashion: History, Style and Characteristics and [6] The Sacred and the Feminine. This series of lectures was unique in terms of its scholarly interdisciplinary approach. Femininity has varying ideals throughout history and geography. The six lectures offered the participants with a comprehensive analysis of seventeenth-century European ideals of feminine beauty. They reflect a variety of approaches to the study of feminine beauty, including the philosophical, sociological and cultural dimensions. Femininity is discussed as a means of patriarchal, social control, which shapes the socio-cultural, political context as well as the everyday lives of women. The program's audience included under-graduate students, academics, advanced graduate students, journalists, documentary filmmakers, set and costume designers, artists, actors, novelists and photo researchers.

PUBLIC LECTURES AND OUTREACH PROGRAMME

Dr Stephen C. Spiteri delivered an online presentation (pre-recorded on video) at the online conference organized by the Aura Association of Messina, with the patronage of the Municipality of Augusta and the Order of Architects of the Province of Messina, in collaboration with the Friends of the Messina Museum Association, the Italian Society for the Protection of Cultural Heritage and the Compagnia Rinascimentale della Stella to commemorate the 325th anniversary of the death of Charles De Grunenbergh, a Flemish military engineer who worked both in Sicily, where, after the earthquake of 1693, he became a collaborator of the Duke of Camastra and designed and directed massive reconstruction works throughout eastern Sicily, including the urban reorganization of numerous towns including Catania, and in Malta where he was responsible for the design of the Caraffa enceinte and the upgrading of Fort St Angelo. The conference was held on 11 February 2021 and introduced by Francesca Mangano, president of the Aura Association and moderated by Marco Grassi, historian of the Lumsa University of Palermo.



Dr Hermann Bonnici delivered a public lecture entitled 'The Conservation of the side and main façades of St. Mary's Parish Church, Attard', held at the Attard Parish Centre. The lecture focused on the conservation of this mannerist Church attributed to the Maltese architect Tomaso Dingli, which project was co-financed by the European Union and involved the collaboration of the *Fondazzjoni għall-Patrimonju Kulturali* of the Malta Archdiocese, the Parliamentary Secretary for European Funds, and Attard parish church. The presentation highlighted the scientific analysis and studies made in preparation to the interventions and the nature of the conservation efforts undertaken in the course of the implementation of the project.



Dr Theresa Vella delivered a public lecture entitled Gio Nicola Buhagiar's Altar-painting, *The Immaculate Conception*, on the occasion of the conservation of the painting in Gudja Parish Church, on 19 December 2020



The director of the Institute, Professor Denis De Lucca contributed to a CAMPUS FM radio programme presented by Dr Mario Thomas Vassallo, Senior Lecturer in the Department of Public Policy in the Faculty of Economics, Management and Accountancy. De Lucca's contribution, entitled '*Is-sistema politika u ekonomika qabel l-era industrijali*' will be published in a new book entitled *Politika, Ekonomija u Servizz Pubbliku*, edited by Dr Vassallo.

Dr Claude Busuttil, lecturer at the Institute, contributed to another CAMPUS FM radio program presented by Dr. Emanuel Buttigieg, Senior Lecturer in the Department of History, together with Dr. Liam Gauci, Curator at the Maritime Museum in Vittoriosa. Busuttil's contribution was on the Development of Maltese Baroque Architecture during the seventeenth century.

il-Barokk

Konservazzjoni u restawr

After the success of the first season of Il-Barokk which aired on TVM from January till March 2021, Artique Productions in collaboration with the International Institute for Baroque Studies are happy to announce that the second season of Il-Barokk shall start airing every Friday and Sunday on TVMNews+ and TVM respectively. The first programme of the second season of Il-Barokk shall be aired in the beginning of January 2022.

As the name implies, the first season of Il-Barokk was a

historical programme dealing with the Baroque period and its influences on art, architecture, theatre, literature, gender issues, economy and politics with a special emphasis on Malta and its people. The aim of this programme was to take a multi-disciplinary approach to the study of the Baroque age, its heritage and its legacy in order to capture the audience's interest and instil knowledge about this fascinating time in history. The typical daily life of both people in power such as kings and the Knights of St. John as well as that of the common people were also featured as knowledge of

our past shapes our present and builds the way to our future. Enchanting locations such as St. John's Co-Cathedral, the National Library, the Cathedral Museum in Mdina, the Verdala Palace, Villa Francia, the Palace Armoury in the Grandmaster's Palace and numerous Baroque churches were filmed whilst professionals in the field were interviewed.

On the other hand, the second season of Il-Barokk shall feature the restoration and conservation of Baroque patrimony. The heritage of the Baroque period in Malta, from the second half

of the 16th century when the city of Valletta was built to the second half of the 18th century, is important because it is rich and varied. Both the study as well as the conservation of all its aspects are necessary so that the younger generation can appreciate the beauty and significance of baroque heritage.

Restoration and conservation techniques on architecture, paintings, sculpture, metals (bells, silverware, silver, gold), textiles, documents, fabrics and textiles, wood as well as the preservation of Baroque traditions shall all be featured.

These programmes have been co-ordinated by Prof. Denis De Lucca and Dr. Hermann Bonnici, presented by Gabriella Parsons and produced by Artique Productions.

A third season, Il-Barokk – Storja ta' Mara focusing on the social history aspect and accentuating the lesser-heard voice of women living in the Baroque period is also being planned.

All 13 programmes of the first season of Il-Barokk can be viewed on Youtube.



The nature of outdoor spectacle

Dr. Claude Busuttill

The Baroque world was characterised by numerous and diverse festivities to entertain the people, then considered to be the most successful way in order to distract their minds from contemplating protests and revolts against the establishment. Outdoor spectacles were therefore staged in order to celebrate the life and deaths of the ruling classes, and in particular occasions such as carnival, to provide free entertainment for the masses.

Celebrating important lives meant the celebration of landmark events in the life of a pope, a king, a queen, a prince or other dignitaries. Thus royal births, marriages, coronations, military victories, state visits, jubilees, important treaties, the reception of ambassadors and feasts of Saints all called for celebration and special festivities. The celebration of death in the Baroque period, seen in Catholic countries as the way of communicating the firm belief of the Resurrection of Christ, was then believed to be the ultimate triumph over death which hence required celebration. This was the *raison-d'être* behind the numerous solemn processions during Holy Week, particularly in southern Europe. Last but not least, Carnivals were also celebrated just before Lent in many Catholic centres, the most impressive being that held in the north-Italian city of Venice.

Entire cities became thus the scenes of such celebrations and the ruling class employed the best architects. These designed special theatrical backdrops of squares, wide avenues and beautiful facades of buildings. Perspective devices and elaborate machines were also used for the production of magnificent spectacles on the exterior as well as inside public and court theatres. These awe-inspiring performances were often enriched by a plethora of ephemeral structures, sophisticated costumes, silk damasks and tapestries and painted scenes. All this was accompanied with music and dances and supported by elaborate timber machines and pyrotechnic displays intended to completely overwhelm the audience. The same architects who were employed by Popes and Princes to build the most important buildings at their respective courts were therefore employed in order to orchestrate these Baroque spectacles with their important "facades".

Various devices were employed in the outdoor spectacles which were used by the ruling classes of the time to transform the main public spaces of the cities into politicised spaces. One of the most represented devices used in the outdoor spectacle of the Baroque age consisted in brightly painted triumphal arches inspired by those of ancient Rome. On the other hand, the facades of bland old buildings were masked with ephemeral facades of elaborate palaces and churches. Furthermore, ephemeral fountains, and ephemeral "machine" were also raised only for the occasion. The latter could be either "machine di fuoco d'artificio" or "machine di gioia". These devices of unparalleled invention and ingenuity would have defined the ceremonial routes of the different types of outdoor spectacles.

As a matter of fact, the use of fireworks was always a very important aspect with regards to outdoor spectacles. These had become part of Italian celebrations at least since the 14th century. From then onwards no public manifestation being it a religious one or a state one was complete without the display of such fireworks. The Church made use of these fireworks displays at the conclusion of its own religious festivities while the state made use of them to commemorate births, marriages, and military victories amongst others. Malta was inclined to follow suit with Rome and Southern Italy when it came to such new developments and thus fireworks became soon part and parcel of the outdoor spectacles and pageantry of Baroque Malta.

One of the most impressive types of outdoor spectacles took also the form of a "cavalcata". This consisted of a number of foot soldiers in ceremonial armour and magnificently attired cavalry which marched amidst ceremonial floats called "carriontrionfali" and against a background of fanfares and fireworks. Sometimes these outdoor spectacles took also the form of a "torneo" - a re-enactment of skirmishes amongst a number of actors representing mounted knights or foot soldiers, or a "naumachia" - a re-enactment of naval battles; both inspired by the gladiatorial games and sea battles which once took place in the amphitheatres of ancient Rome.

An example of such an outdoor spectacle was that of a Carrousel organized in 1662 in Paris in front of the Palace of the Tuileries; an idea which, according to the writings of the Duc de Luynes, was originally suggested to Louis XIV by the Marquis de Louvois. The Carrousel consisted mainly of horse races accompanied by chariots, with the participation of other machines, and the staging up of theatrical plays and horse dancing. The concept of holding such an outdoor spectacle was that of enhancing the image of the King of France with his subjects and to contribute to the Treasury of the state. As a matter of fact this grand spectacle was profitable for the state coffers since a great number of people attended from all over France and from other countries who contributed around a million *livres* to the Royal Treasury thanks to a special tax imposed by Colbert. Officially these two days of festivities were destined to celebrate the birth of the *Dauphin* and the first year of government of Louis XIV when he was just twenty-three years old.

This Carrousel was in fact a solemn moment and an occasion to reaffirm the supremacy of the King over the Parisians. The locality chosen for holding this spectacle was in the heart of the city between the Louvre and the Tuileries. Louis XIV appointed the Duc de Gramont in charge of all the games and races whilst all the decorative apparatus of this outdoor spectacle was conferred to the "macchinista" Carlo Vigarani and his sons, originally from Modena (Italy). On 5th June 1662, the whole city of Paris was full of excitement and tapestries were hung from all the windows, balconies and facades. The first day the festivities were open to all the public but on the second day the spectacle was reserved for a chosen audience. This change marked a tendency which will be confirmed during the following years: great festivities shall be from then onwards reserved only to the members of the Court of France.

After a grand cavalcade through the streets of Paris on the first day the joyous troupe of participants entered into the courtyard of the Tuileries where a space was constructed for the purpose of this outdoor spectacle. This consisted of an ephemeral architecture decorated with balustrades, sculpted pilasters and cornices decorated with *faux marbre*. A grand tribune was erected against the façade of the Palace for the guests of honour. Horses and cavaliers entered into this space in front of the central pavilion of the Palace. An equestrian ballet started and the horses were divided in five quadrilles which represented each part of the world. Particular attention was given to the costumes worn by each and every participant of this Carrousel, last but not least Louis XIV dressed in gold and silver brocade encrusted with huge diamonds.



As the quadrilles continued, the spectators discovered a banner bearing the inscription *Ut vidi vici* (what I saw, I won) accompanied by a sun which dissipated the clouds, similar to the king who managed to cast away the troubles which obscured the country. Four timpanists, twenty-four trumpeters and another twenty-four footmen carrying arms formed the suite of the first defilé together with 42 horses, 80 grooms and 24 pages surrounding the king, who placed himself in the centre of the court. After the parade, the games started amongst which the *course de bague* which was Louis XIV's favourite.

The Knights of Malta also wanted to show their authority and make their presence felt at all times, and in various ways. This is clear from the numerous festivities they celebrated for different occasions. Their processions were always very elaborate as it was a must for the Knights to show their religious fervor, especially during those times of difficulty when for example there was an imminent danger of attack by the Turk. However, ceremonies were also held to commemorate a naval or military mishap or victory, or even the end of a plague pestilence.

One of the most important occasions full of pageantry organized by the Order of Malta was the so-called "possession" of Notabile by the newly elected Grand Masters. In fact, it had become a tradition to organize an elaborate public ceremony soon after a new Grand Master would have been chosen by the Order. The very first time that such an event occurred was in 1530. Grand Master l'Isle Adam had arrived in Malta on the 26th October of that year, and on the 13th of November



he went up to Mdina to take possession of the old city. The ceremony was very symbolic: there was the *Capitano della Verga* and the jurats of the *Università* waiting outside the city walls for the Grand Master and his retinue. The ceremony took place in front of the closed gateway which led into the city, and after L'Isle Adam had taken an oath to respect all the privileges of the Maltese, the doors of the gateway were opened. This was to become a ceremony that was repeated by many Grand Masters who ruled in Malta. A depiction of this event had been painted by the French artist Antoine de Favray; although he was definitely not an eye-witness to the proceedings, his rendering of the scene was very faithful to the event. This same ceremony was in fact still held much later for the newly elected Grand Master Marc'Antonio Zondadari. After his election, which occurred in January 1720, he planned his official possession of Notabile for 30th June 1720. It was necessary to choose a date five months ahead which gave the necessary breathing space to the jurats of the *universitas* to have enough time to plan. It was then considered necessary to prepare a lot of things, all of which needed organization. The Seneschal of the Order, Fra Ramon Despuig (a future Grand Master), gave permission to the *universitas* to withdraw the money from the coffers of the same institution to cover the necessary expenses.

Subsequently, the most important thing to work on was the triumphal arch that had to be erected for the solemn entrance of the Grand Master. In the archives of the *universitas* one finds the names of most of those who submitted their designs for the triumphal arch. The members of the Notabile *Università* decided to ask the Grand Master himself to choose one from the four designs submitted. But the Grand Master refused to do so, as that was purely the prerogative of the same

institution. Finally it was decided that the design of Pietro Paolo Troisi was to be chosen. A call for tenders was therefore issued for carpenters in order to transform the design into a work of art and produce the triumphal arch. The contract was granted to Lorenzo Borg of Valletta and the brothers Antonio and Giuseppe Fabri of Vittoriosa. The triumphal arch was erected three days prior to the actual event.

The Order of the Knights of Saint John had a number of diplomatic relations with the outside world, especially considering that their members were coming from all over Catholic Europe which meant certain official obligations. Various public activities which showed love, respect and even sorrow at particular events that would occur in Europe, were also held in Malta. Being also a religious Order, the Knights could not however organize any public celebration without the inclusion of religious ceremonies. Public festivities and pageants were held in Malta for various reasons, but mostly it was to show gratitude towards God.

For example, with the intention of asking the Divine help for the Christian forces who were fighting in Hungary against the Infidels, on 18th July 1717, Grand Master Perellos together with the Council approved the exposition of the Holy Eucharist for forty hours (known also as the *quarant'ore*) in the Oratory of the Beheading of Saint John the Baptist. When a few weeks later news reached the island that the military campaign was successful, Perellos, in agreement with his Council, immediately ordered church celebrations as well as public outdoor festivities to commemorate this success. Thus, besides the official church ceremonies which were held inside the Conventual Church of Saint John, the procession which was held in the main streets of Valletta was to be a public one. This showed that the Grand Master and his Council wanted the general public to participate in the same festivities. In fact the involvement of the Valletta militia, numerous fireworks displays and the permission to celebrate officially for three days indicate the awareness to organize these celebrations for the public in a grand way.

Since Malta had official relations with most of the European Catholic courts by way of an ambassador who resided there, these would immediately inform the Order of the most important news. Thus, whenever a Royal family would announce the birth of a child, the marriage of any one of their family members, the death and the coronation of a monarch, the news would be relayed to Malta without delay. The Grand Master together with his Council would then determine the most appropriate festivities accordingly, including sometimes outdoor spectacles.

Public celebrations which were held in Malta for the coronation of the grandson of Louis XIV and Duke of Anjou as Philip V of Spain, were something which can be described as extraordinary. One has to bear in mind the political background of Europe in the beginning of the 18th century when this particular event happened, which, as a matter of fact, eventually led to the War of the Spanish Succession. However, in spite of the danger of any eventual repercussions, Perellos insisted that the celebrations should be exceptional and that besides the usual religious rituals inside the Conventual Church of Saint John outdoor spectacles should also be held in the streets of Valletta to celebrate this coronation. It seems that these public festivities, apart from revealing happiness, were also intended by the Order to enhance its benevolence towards its own subjects, so much so that money and food were then distributed to those who attended these external celebrations. Apparently the most popular event was that held by the Castilian Knights as they prepared a triumphal float loaded with different foodstuffs, which was assaulted by the public before it even arrived in front of the Magisterial Palace. The triumphal floats, the music that was composed for the occasion and the fireworks must have been remarkable, truly baroque in concept and organization.



All of these spectacles and pageants were greatly welcomed in Malta by the general public. These festivities were social occasions of utmost importance for all the Maltese population and for those who happened to be in Malta. It was necessary for the Order to demonstrate grandeur, and it was also essential to show the triumphant aspect of it all. These triumphs were also carried out with regards to funerals which were held in Malta. There were funerals for Grand Masters, for Knights and for prominent people which were usually held at the Conventual Church. Yet funerals were also organized whenever a Pope, a monarch or some other important European personality passed away. All of this led to a number of elaborate celebrations that were held throughout the year.

There was also the construction of several ephemeral chapels of death known as *Cappelle Ardenti* which were usually decorated with black curtains and various parts of human skeletons. Such structures were designed by the best architects and artists who vied with each other to obtain the commissions to design them. These structures were therefore used during religious rituals intended to celebrate the triumph over death. As a matter of fact, the architectural form and elaborate ornamentation of the *Cappella Ardente* in the 17th and 18th centuries were both devised to complement each other in producing a sophisticated symbol reflecting the importance of the deceased person. One example of a *Cappella Ardente* was that designed for Saint John's Conventual Church in Valletta which was meant to glorify the splendid magisterial rule of the Portuguese Grand Master Antonio Manoel de Vilhena (1722-1736). This was designed by the baroque architect Romano Fortunato Carapecchia in 1726.

It was the Papal court in Rome that seems to have motivated other courts throughout Europe to follow its example and generate these types of outdoor spectacles – sometimes festive and joyful and sometimes solemn and sorrowful. This characterized outdoor life in European cities in the 17th and 18th centuries. Rome in fact became widely known for its continuous festivities, whether organized by the state or by the people. The reasons for the festivities were varied and it is recorded that the Romans loved pageantries and participated widely in them. In Rome everything was celebrated on a grand scale; whether it was for a military victory or the arrival of a new ambassador with all his retinue, whether it was the election of a new Pope, the birth of a Prince, or even a royal marriage, even macabre events such as public executions tended to become public spectacle. All of this was reflected in the way that festivities were carried out in Malta during the Baroque period. Thus, in Malta, it was possible to notice a general trend in acceptance of what was flamboyant and spectacular throughout this period. The Order was therefore very much influenced by the same outdoor spectacles happening in Rome.

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V. ZAMMIT, CUM MAGNA POMPA – Pageantry and Ceremonies in Baroque Malta (1697-1736), Thesis MA Baroque Studies.

F. CONAN, Les Plaisirs enchantés de Louis XIV, ed. Prisma, Paris, 2016, pp. 103-119. Malta.

Conferences on Baroque Heritage



Graduations - November 2019

Two students graduated Doctor of Philosophy:

Hermann Bonnici - *Scientific Guidelines for a National Conservation Strategy for the Hospitaller Military Architecture Heritage of the Maltese Islands.*

Stephen C Spiteri - *The Pictorial Representation of Fortifications in the Baroque Age.*

Seven students graduated M.A. in Baroque Studies:

Joseph Azzopardi - *Mdina, some considerations about its urban fabric across time, and the reconstruction after the 1693 earthquake. An operation of urban renewal or the final seal on the demise of the city as an active urban centre?*

Anthony David Brincat - *The Maltese Carpentry and Joinery during the Baroque Period.*

Janetta Gixti - *Death and the Skeleton in Visual Arts.*

Joseph Magro - *Preaching Theatricals in Baroque Malta: The Role of the Pulpit.*

Emanuel Portelli - *Boschetto – the transformation of a Natural Valley into a Baroque Landscaped Garden.*

Joseph Scerri - *A Baroque Parish Church in Malta – Our Lady of Grace Sanctuary at Zabbar.*

Nyal Xuereb - *St Ursula Street in the Baroque City of Valletta. Its history, and case studies of key buildings; their restoration, conservation, interventions and uses.*

Pre-Tertiary Institute Certificate in Baroque Architecture

The course is intended to provide a broad but thorough grounding of Baroque Architecture by reconciling the theoretical aspects with practical site work, and by allowing the participants to pursue their own specialisation or field of interest in greater depth through project and hands-on experience.

The idea behind this course is to create awareness for our built environment by helping participants to develop the necessary skills to understand Baroque architecture and distinguish between different architectural styles. Course participants are expected to develop a clear understanding of how Baroque buildings are constructed, and how different materials within a building interact.

“The Pre-tertiary Institute Certificate Course in Baroque Architecture at the International Institute for Baroque studies is a one year customized taught and practical course that gives people in the sector of built architectural heritage the tools for a better understanding and prevention of the Maltese properties. I’ve enrolled in this course in the Academic Year 2019/2020 and having a background in conservation but lacking practical architectural knowledge, I found the subject undertaken quite interesting and applicable to my work. The best aspects were the practical on-site work in which we could experiment with the entire process of a conservation project from the documentation to the actual conservation works and the use of different products present on the market. Secondly, the variety of experts from different sectors providing lectures had given a wide range of knowledge on many materials and methods. Furthermore, the lectures given by a Health and Safety manager had made my colleagues and me, more aware of the actual danger present in a construction/ restoration site and given us the tools to protect ourselves and the people surrounding us. This aspect was always overlooked or barely touched in previous courses undertaken somewhere else but proved of high importance in my everyday work life.

Theory and practice are well proportionate and make this course handful but also research-based with a particular orientation on the local scenario.”

Cetty Parisi, Former Student





During 2019, 2020, and 2021 the International Institute for Baroque Studies at the University of Malta has published the seventh, eighth and ninth issues of the Journal of Baroque Studies (Numbers 03 and 04 of Volume 02, and Number 01 of Volume 03). This international academic journal is published annually and deals with all the aspects of the Baroque in all its manifestations, including articles on religion, architecture, painting, literature and music. These journals were edited by Prof. Frans Ciappara whilst their design layout was carried out by Dr. Hermann Bonnici. The editorial board includes Prof. Denis De Lucca, Dr. Stephen C. Spiteri and Dr. Hermann Bonnici, with an international scientific committee of fifteen members from various universities in France, Italy, the UK, Ireland and the USA.

(Vol 02, No 03) published in April 2019

The 2019 journal contains twelve original articles and two book reviews. This journal includes an article by Prof Paul Xuereb entitled 'Theatre Spaces in Baroque Malta'. Cynthia de Giorgio wrote an article on the original main altar at St. John's Conventual Church. Another interesting article, written by Prof Carmen Depasquale, is entitled '*La Figure du chevalier de Malte dans Manon Lescaut, fiction ou réalité?*'. Francesco Frasca wrote an article entitled '*Guerra, economia, e rivoluzione militare*'. Another article in this issue, written by Sarah Azzopardi-Ljubibratic, is entitled '*Ebreo fatto cristiano : identità religieuse des juifs convertis a Malte (XVIe-XVIII siècles)*'. Giorgina Pavia wrote an article on the significance of the Via Crucis and its artistic development in Malta whilst Gian Luca D'Errico writes on Cardinal Giovanni Battista de Luca and his reflections on the Right of Resistance to the Prince. An article entitled '*Breve notizia della tipografica professione nell'isola di Malta*' penned by Federica Formiga is also found in this issue whilst Charles Xuereb wrote an article entitled 'Baroque collective memory as a component of Maltese national identity'. Christian Mifsud wrote an article entitled '*Per servitio di questi popoli...*' - The Development of the Valletta's Market place. 'The Maltese *perit* in reconstructing the Early

Modern Landscape' is an article written jointly by Mevrick Spiteri and Daniel Borg. Furthermore, Mevrick Spiteri writes also another article which tackles Grandmaster Vilhena's code on property, construction and the *Officio delle Case* in eighteenth century Malta.

This issue of the Journal of Baroque Studies also contains a supplement dealing with the Gender issues in the Baroque Age. This supplement was prepared by the director of the International Institute for Baroque Studies, Professor Denis De Lucca.

(Vol 02, No 04) published in April 2020

In April 2020, the International Institute for Baroque Studies published Volume II, number 4 of the Journal of Baroque Studies. The Journal is edited by Prof. Frans Ciappara, designed by Dr Hermann Bonnici and printed at the Salesian Press, Sliema. This edition includes book reviews and original peer-reviewed articles. The Journal of Baroque Studies was inserted in the list of peer-reviewed publications compiled by ANVUR - Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca which is the Italian National Agency responsible for the valuation of the University and Research Systems. Established by a 2006 law with the objective of improving meritocracy in academic research ANVUR is based on Aeres in France and the Research Excellence Framework (REF) in the United Kingdom. Since 2011, it has been responsible for evaluating the quality of academic research in 95 universities, 21 research agencies or institutes, and 17 inter-university consortia.

Six academics from overseas accredited universities contributed articles to this edition of the Journal of Baroque Studies. These are Dr Mario Spedicato [L'ostentazione innovatrice. L'architetto Giuseppe Zimbalo e I canoni del barocco], Alfredo di Napoli [Europa in dialogo nel seicento tra tolleranza e guerre di religione] and Nemola Chiara Zecca [Comportamenti e pratiche di lettura al femminile in Italia e in Francia nel XVII secolo] from the University of Salento; Davide Balestra [La 'libreria' seicentesca di Palazzo Imperiale nel principato di Francavilla in Terra d'Otranto] from the University of Bari; Thomas Freller [Angelicus Maria Mullerand Melita Triumphans : An Austrian friar and historian describes Malta] from the University of Applied Sciences in Aalen and Francesco Frasca [Nuovi Imperi e nuovi mercati: mercantilismo e Guerra nei secoli XVI-XVII] from the 'La Sapienza' University of Rome.

This issue includes also the following articles:

'I resolved to profess myself a Catholic': Boswell, Gibbon, Sterne and the Dangerous Allurements of Roman Catholicism – Charmaine Falzon

Written Fragments of a Dispute: Enclosing Monastic Spaces in Early Modern Malta – Petra Caruana Dingli

Carlo Magri e il suo contributo al teatro Barocco Maltese – Mario Pace

Corsairs and their Madonnas – A study in eighteenth-century maritime ex-votos from the collection at the shrine of the Madonna tal-herba in Birkirkara – Gabriel Farrugia

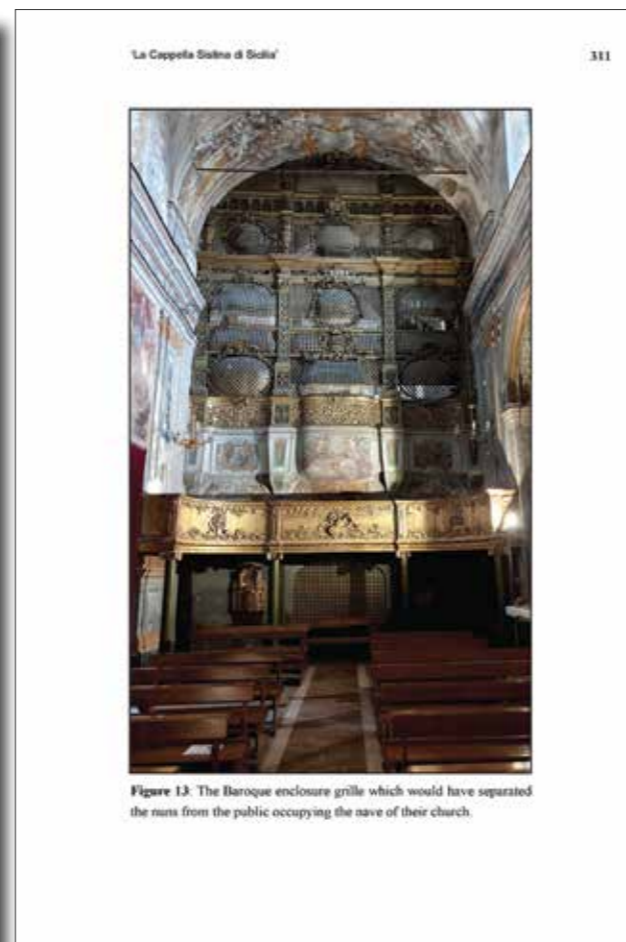
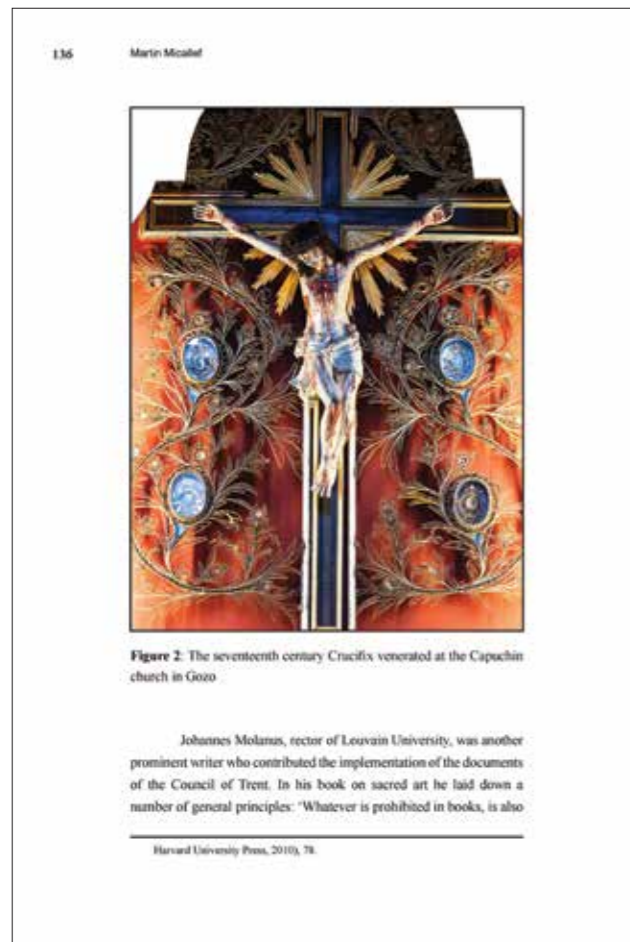
L'influence française dans les années 1630 – L'Auberge de Provence de La Vallette – Claude Busuttill

(Vol 03, No 01) published in April 2021

The International Institute for Baroque Studies at the University of Malta has recently published its scholarly Journal of Baroque Studies (Volume 03 number 01). Beautifully produced and illustrated by Dr Hermann Bonnici, this journal contains eleven original contributions, a 53-page supplement and four book reviews.

This issue of the Journal of Baroque Studies features an interesting contribution by Christine Muscat entitled *Women Entrepreneurs in Malta's Porto Grande in the Baroque Age*. Charmaine Falzon of the University of Malta writes about *Late Baroque Sociability, the Culture of Sensibility and the Queen of the Night's Rage in Mozart's The Magic Flute*. Mario Pace of the University of Malta discusses in depth *Il linguaggio della comicità e dell'amore nelle commedie di tre drammaturghi mediterranei del seicento: Carlo Magri, Francesco Cavanna, Niccolò Amenta*. Carmen Depasquale of the University of Malta contributes an article on *Les Lumières à travers la correspondance de trois chevaliers de Malte*. Martin Micallef writes about *A seventeenth-century artistic and venerated crucifix at the Capuchin Church in Gozo* while Chiara Cecalupo from the Universidad Carlos III de Madrid discusses as a conclusion to her recent research *Le radici europee della collezione di Giovanni Francesco Abela* who is also the subject of a contribution by Thomas Freller of the University of Applied Sciences in Aalen, Germany, on *Aspects of Scientific Exchange in the Age of Baroque*.

Hilary Spiteri and Reno Saliba respectively discuss *Filial Churches in Malta: A historical-artistic outline* and *The*



Baroque – a sensual explosion which touches the heart and lifts up the soul. Francesco Frasca from the La Sapienza University in Rome offers an interesting contribution on *L'ascesa degli imperi iberici: Esplorazioni ed insediamenti coloniali nei secoli XVII-XVIII* while in his contribution titled *La Cappella Sistina di Sicilia: The Baroque Church of the Benedictine nunnery of S. Giovanni Evangelista in Piazza Amerina in Sicily*, Denis De Lucca writes about a little-known Baroque church in Sicily with professionally restored Borremans frescoes by the *Soprintendenza per I beni culturali e Ambientali di Enna*, treated within the context of the political and cultural history of Piazza Armerina.

This issue of the Journal of Baroque Studies also contains a supplement dealing with the Jesuit contribution to the compilation of the fascinating Spanish *Escuela de Palas* treatise on the fortification of cities in the Baroque Age. This supplement was prepared by the director of the International Institute for Baroque Studies, Professor Denis De Lucca. Four book reviews on John Debono's *Documentary Sources on the Maltese Eighteenth Century Carnival: Il Ballo del Battito or Parata*; Mario Pace's *Marco Largi ovvero Carlo Magri drammaturgo maltese (1617-1693): Vita e Opere*; Jonathan Farrugia's *Ir-Redentur: History, art and the Cult of the Miraculous Effigy of Christ the Redeemer at Senglea*, Joan Abela and Emanuel Buttigieg's *Malta: Parallel Existences. The Notarial Archives: A Photographer's Inspiration* and Charles J. Farrugia's *Maltese Archives*.

This issue of the Journal of Baroque Studies which bears witness to the multi-faceted nature of Baroque Studies, is dedicated to the memory of Monsignor John Azzopardi, a former member of the Board of the International Institute for Baroque Studies, whose commitment to the promotion of research on the cultural history of the Maltese islands with special reference to the Baroque, has been widely appreciated.

All three Journals are available for purchase from leading bookshops or from the administrative office of the International Institute for Baroque Studies.

Courses offered by the International Institute for Baroque Studies

M.A in Baroque Studies

The Master of Arts in Baroque Studies is the flagship programme offered by the International Institute for Baroque Studies. The course is designed to allow students from various disciplines delve into the multi-faceted world of the Baroque.

Students are introduced to the political, intellectual, religious and scientific scenario of Baroque Europe. In addition, they will have the opportunity to study its aesthetic heritage – its architecture, fortification building, city planning, landscape design, painting, and sculpture together with the conservation of such heritage.

Other study-units focus on the literary aspects of the Baroque age including French, British and Italian literature together with elements relating to printing and the dissemination of the printed word during this period. Students will also have the opportunity to explore the performing arts of the Baroque age including music, theatre and dance.

At the end of their studies, students are expected to present a written dissertation on any subject of choice following approval by the Board of the International Institute for Baroque Studies.

All the lectures are delivered by a highly dedicated team of academics who have published extensively in their field. Lectures are often supplemented by site visits which enrich the student's experience of this subject.

The M.A. in Baroque Studies can be followed on a full-time or a part-time basis.

Diploma in Baroque Architecture

The course is intended to provide a grounding of Baroque European Heritage in all its major dimensions, as well as to provide insights into the conservation of Baroque architecture. This is achieved by providing information on various aspects of Baroque art and guiding course participants to develop skills to understand Baroque architecture and distinguish between different architectural styles. Training is provided through formal presentations and site discussions.

The course is also intended to help participants develop manual skills to carry out sensitive interventions on existing baroque buildings.

Pre-Tertiary Certificate in the Baroque Culture of the Maltese Islands (Gozo)

The course takes a multi-disciplinary approach to the study of the Baroque culture of the Maltese Islands and is designed to satisfy the knowledge requirements of individuals concerned with disseminating this knowledge responsibly to third parties. The course is intended to improve the student's general knowledge of the historical context and traditions of Baroque culture. It equips the student with the skills necessary to observe, identify and analyse works of visual culture as well as with the critical tools required to understand the culture of preservation and conservation.



MA

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