
U museu di Bastia

Museum of Bastia

Una via pedagogica

An educational trail

Fonte di risorse pedagogiche

A source location of educational richness



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Presentation and Issues

PART 1

Introduction

This document is born from a shared belief...

The original idea was to give professors the possibility to be autonomous with their classes during a visit of the permanent collections of the museum of Bastia. This is why the museum's Director wanted a digital file, downloadable for free, where it could be possible to find informations about the building of the Citadel, a global presentation of the museography and some suggestions of educational sequences to allowed the professor to create a visit of the museum directly connected with the school program.

The educational team created around this objective shared the idea that the museum of Bastia can and must be a real tool to help the professors.

Of course, some professors already come with their students to visit the place, with a guide or not. But the work proposed here must aim them to prepare their visit and to create activities where the students will be the actors of the éducationl sequence.

“Qui sait regarder le monde, le fond des ruelles urbaines, les espaces larges des campagnes, comprend que partout les enfants jouent, avec plus ou moins rien, avec eux-mêmes, avec les autres.”
François Rémy, Président du Comité français pour l'UNICEF en 1988

The educational bias selected for the activities with the students is the game, oriented on learnings. Using the intellect, the affect and the psychomotor, this will allow the professor to check and reinforced the students' skills.

The examples proposed in this file are only indicative. Thus, the riddle game about the crowns present in the museum could be switch by reasearh for animals, flowers...

Other propositions will enrich this document. A translation in Corsican language is in the making, and in other languages as well.

The tests realized shown the necessity to prepare the educational sequence first based on the museography in order to be the closest to the selected program.

The duration of the sequence during the visit could be divided in three parts:

- An initial grouping in the room for activities (on the groundfloor of the museum) to explain to the students what is expected from them.
- The creation of the groups in order to explore and act according the given instructions.
- The sharing of informations, at the museum or at school.

And what if the students, besides the fact they have learned something, became also the museum of Bastia's ambassadors?

May this document be usefull.

The education team,

Marie-Elise Ucciani – College Simon Vinciguerra - Bastia

Vincent Andriuzzi – Canopé Académie de Corse – Site de Bastia

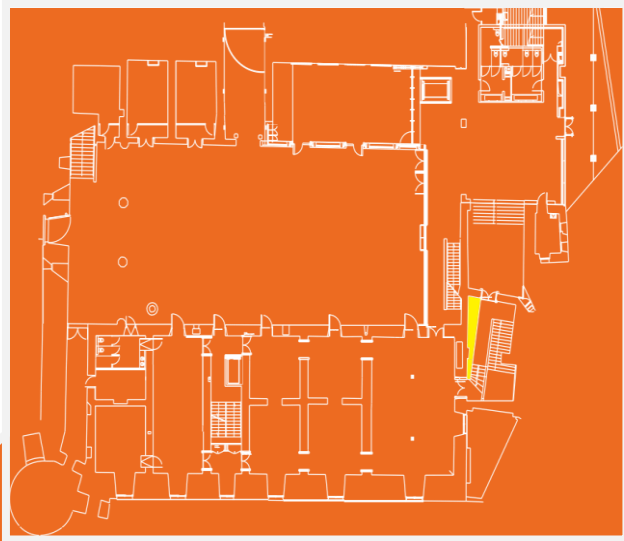
Jean-Marc Pellegrini – Lycée Giocante de Casabianca - Bastia

*« Tout le monde est un génie.
Mais si vous jugez un poisson
sur ses capacités à grimper à un arbre,
il passera sa vie à croire qu'il est stupide. »
Albert Einstein*

The Palace of the Governors: historical marks

1 – About the permanent collections and the building itself.

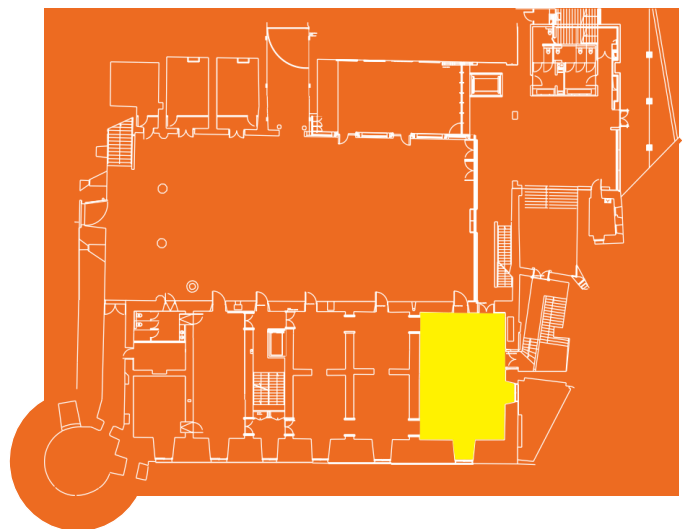
1.1 – The Ground Floor



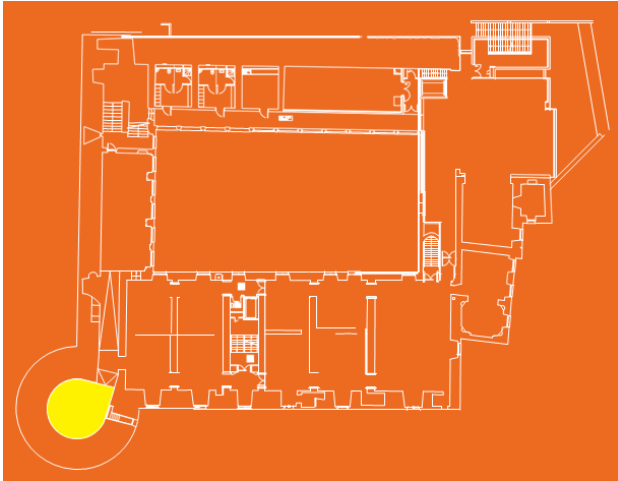
The part in form of a spindle along the southern wall represents the exterior façade from the first test of implantation of the citadel's eastern wing; this wing was then enlarged toward East, reoriented North-South and included in the building's foundations.

At the Genoese era, this large room was dedicated to the services of the vicariate. Doctors in Law, assistants and vicars assist the Governor for criminal and civil matters and deliver judgements in these rooms when the Governor is away.

The arch, representing St George and the Dragon, reminds everyôe that the construction of the building was the will of the St George Office, a financial institution directed by the elite of Ligurian merchants which had inherit the government of Corsica from Genoa, for many years, especially from 1438 to 1562, when the eastern wing was rebuilt.



1.2 – The First Floor



The tower in the southeastern angle of the citadel is called by the Genoese « *torrione* » which means « *dungeon* ». The thickness of the walls is about 3 meters and the area for the artillery (now closed but still visible from the outside) recalls the importance of the tower for the protection of the citadel.

The room of torture was located on the ground floor. An inventory from the 17th century tell us more about the room: « tables and benches for the *strappado*, easels for the quartering, straitjackets and pants for the prisoners, and stropes in hemp seed to attach them... »

This room overlooking the courtyard by a façade was first a balcony opened by three large arcades, similar to those still visible on the ground floor. They are based on cut-sided pillars.

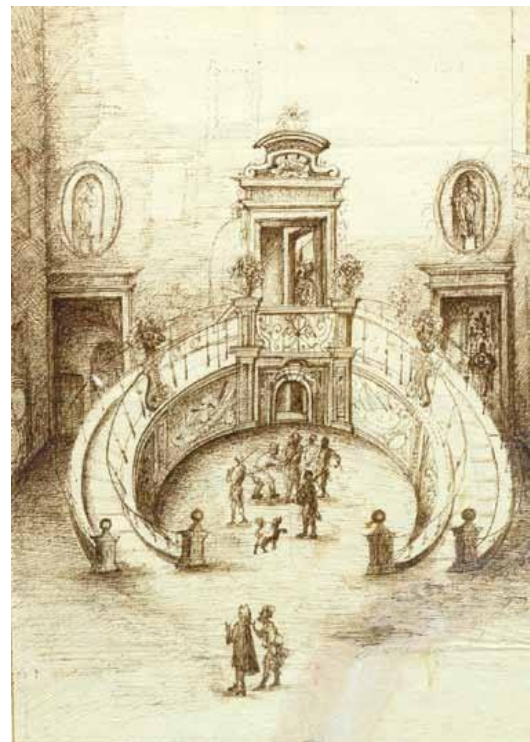
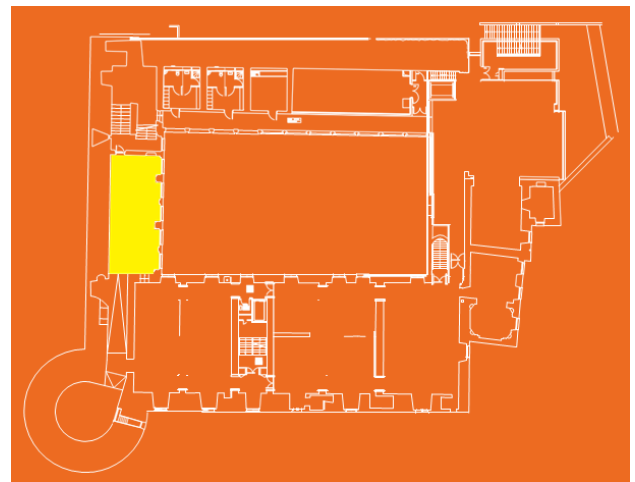
In 1627, it is decided to restructure the southern wing. A wall is built to cut the last arch in the western side, the other arches are released to develop new bays and a staircase is constructed in order to connect the southern and the western wings together. We can still see, lost in the masonry, the third pillar.

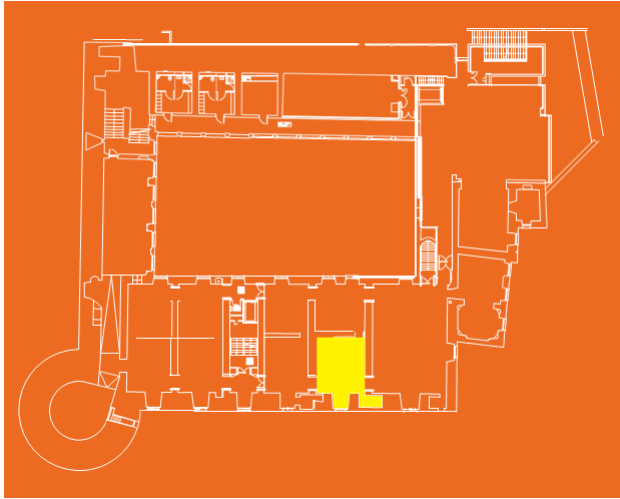
The windows of this room face the opposite façade, completed according to a contemporanean aesthetic in 2008 by project managers Daniel Cléris and Jean-Michel Daubourg.

In 1722, a horseshoe staircase is built on the original façade to connect the courtyard with the mezzanine and lead solemnly the guests to the audience hall, as we can see it on the drawings of the project and in the accounts of the realisation, all kept in archives at Genoa.

The staircase was destroyed then by the French army in 1830 because it interfered with their manoeuvres.

All of the eastern side of the façade was devastated by an explosion during the liberation of the Bastia in 1943.

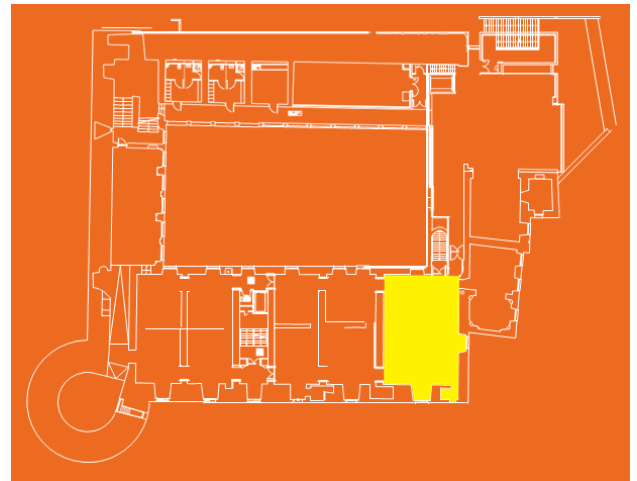




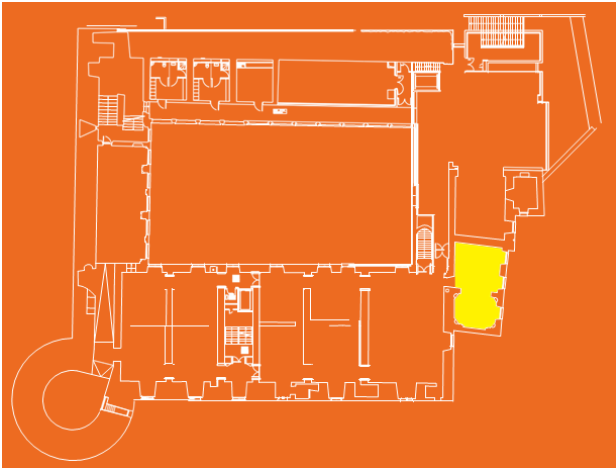
In this room, used as a lounge and covered with red damask, the governor welcomed his guests for private audiences seated under a canopy; here, officials from the Republic of Genoa, distinguished guests and clergymen including the Diocesan Bishop follow each others as also the representants of the Corsican communities, starting with Bastia's *podestà* and the Senior Officials of its administration. An inventory, dating from the 17th century, refers to numerous chairs, a huge glass lantern and, on the wall, a painting representing Corsica. At a time, a statue of The Virgin and Child, patron of Genoa, was also present in the room. From this living room, the governor can reach his apartment located on the seaside (his wife's apartment and living room were on the courtyard side) and the official courtroom: *la sala maggiore*.

La sala maggiore, or « public courtroom », is the place where power is exercised. In the 17th century, its doors were kept by German beefeaters. The decor included inscriptions engraved in the marble and sealed to walls, dedicated to the successive governors' memory, thanking them for their proper administration. Filippo Da Passano's motto, painted on the wall, and mentioned in Banchero's annals in the 17th century, is still partially visible at the top of the living room's doors: « [NVMQUAM SERO NVMEN. INSTAR ASPICIENTIS SOLEM] NOCTVQVE EXCVBAN [TIS AQVILAE] »

Seated on a canopied throne, the governor hosted important visitors and chaired solemn hearings. By his side, a table covered with crimson velvet where were placed a silver bell and statues of Corsica. The Senior Officials of his administration and the secretaries were standing behind him. Chairs, seats and simple benches were also there, so people could seat according to rank and to a very rigorous etiquette which was controlling priorities.



The Chapel:



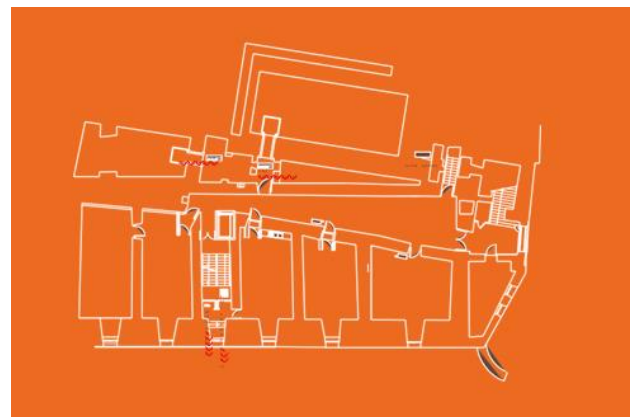
In the first times of his residency in Bastia, the governor was in the obligation to attend the service everyday but didn't have a room specifically dedicated to this use. The first governor who deplored it was Geronimo Assereto in 1595. Two years later, his successor the governor Carlo Pallavicino got the subsidies needed to the building of an additional room. A small chapel, dedicated to Saint John the Baptist, patron of the Republic of Genoa, is built on the first floor and connected directly with the public courtroom.

1.3 – The Basement

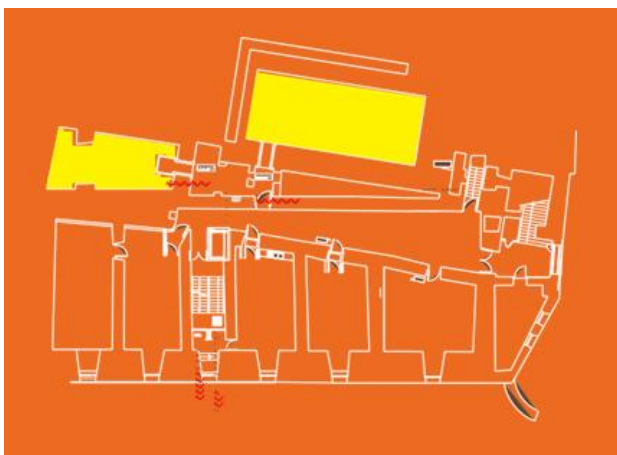
The Jails:

In the 17th century, the two subterranean levels of the eastern wing included a dozen of collective cells where prisoners were locked; unenlightened and slow ventilated, the cells all on the seaside had damp-ridden walls and ceilings.

The cells had also evocative names: *La Pistola*, *la Reale*, *il Portone*, *la Turca...* and opened on to blinded corridors, one per floor, connected together by an interior staircase now destroyed. The inventories mention chains, an anvil and a hammer to clap the slaves in irons and a hundred pairs of handcuffs, which allows us to evaluate the prison's capacity.

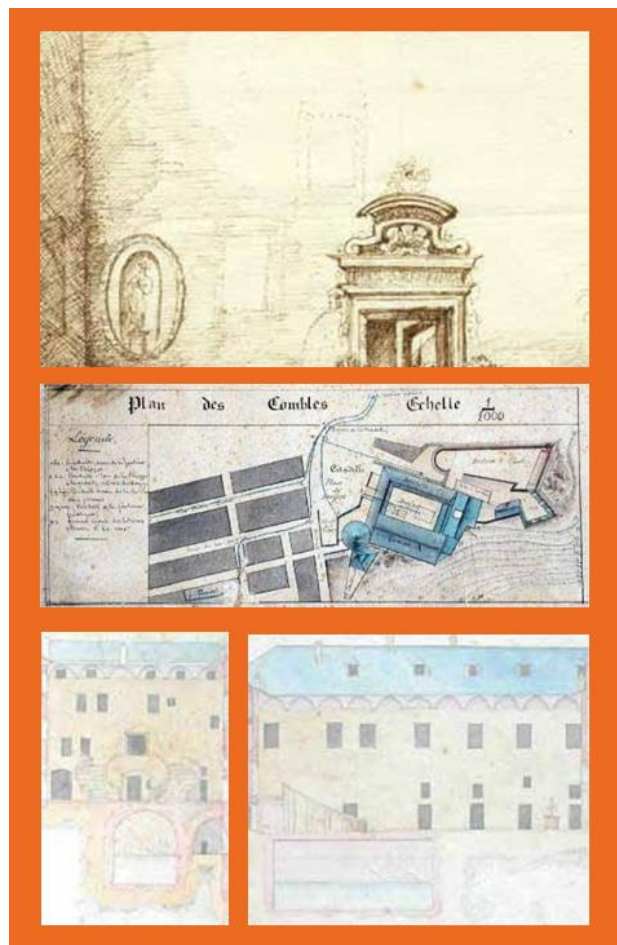


The cisterns:



The Palace of the Governors is primarily a fortress. As such, it was supposed to resist a prolonged siege. The Genoese built two cisterns to enable the autonomy of the fortress. These cisterns were supplied by the capture of a water source in the hamlet of Lovaca; in 1596, an aqueduct is built so the pipe could pass over the street *rue du colle* (now called *cours Favale*); Later, this aqueduct were replaced by subterranean pipelines.

Two tanks remain nowadays. The first one, formed by two contiguous and vaulted spaces which communicate together by an arch, is located in the south-eastern angle of the courtyard and is extended under the southern wing. In 1826, its capacity was evaluated at 270.000 liters. The water was extracted through a well; a lip of stone marked the location in the courtyard during the recent works. The second tank, much bigger, is a huge vaulted and semi-circular vessel which occupies a large part in the northern side of the courtyard's basement. Its capacity was evaluated at 400.000 liters in 1826. In 1830, in order to represent its extent, a guard of the engineering brigade, had depicted a small ship floating on the water surface. At the top, the cistern walls are pierced by thin and rectangular openings; they allowed the overflow to run out in a corridor located along the building from West to South. Due to the sloped ground, the excess was drove by gravity until the storm drain, arranged under the Eastern wing, which was pouring into the sea.



2 – The Palace of the Governors: from the fortress to the museum.

The following lines are an excerpt of the article from Mrs Elisabeth Cornetto, former chief curator of The Museum of Bastia. It talks about the Palace of the Governors and was published in 2010 in « Bastia, une histoire revisitée. Catalogue général des collections exposées. »

The history of this place, which will become the symbol itself of the Serene Republic of Genoa's domination in Corsica, begins around the year 1380. At this time, the Ligurian capital was governing the island for about a century after it defeated Pisa; in 1284, the battle of the Meloria has put the final point to the conflict which opposed the two cities for more than two hundred years.

But if Genoa is dominating a large part of the mediterranean trade, if its citizens - merchants and bankers - are well established in the main cities in the West, internal rivalries between the most important families for the conquest of power have, ironically, weakened its political and financial structures.

It is in this context that Genoa grants in 1378 the operation of Corsica to a *maona*, a sort of private society formed by numerous shareholders, and mandates it to govern the island on the administrative and financial level. The seat of the Genoese government is then settled for about 20 years in the village of Biguglia. Biguglia was constructed down the hillside, dominating the eastern plain and the vast lagoon pond, located at a dozen of kilometers in the South. It is surrounded by ramparts and provided with a fortified castle; it is then considered as a very safe stronghold.

The creation of the *Batista*

However, according to Giovanni della Grossa - the oldest writer of the island, who wrote this very first « history » of Corsica 50 years later - the governor Leonello Lomellini, one of the *maona's* partner, takes the initiative circa 1380 to build further in the North, a sort of fortified outpost, a *batista*. The reasons given here are the geography of this particular place: this is a rocky outcrop easily defensible and bordered by two natural coves, *Porto Cardo* in the North, *Porto Vecchio* in the South, which allowed the berth. Thus, the new construction will have a double purpose: a fallback position for the governors in cas of a conflict, by the sea and then near Genoa's rescue and an efficient protection for seaborne trade.

We don't know much about this first *batista*, built ex-nihilo, out of every urban settle. it was a simple defensive tower or a much more important construction. Historians and archeologists agree on its North-West position in the first outcrop. In this location, formerly called « *il fortino* », now takes place the stronghold *San Carlo* which could have encompassed the *batista* in the 16th century, according some hypotheses. A squared room, interred under this stronghold, transformed later in a powder magazine, could be a vestige of it. In 1393, this *batista* looks like it has no fortified enclosure yet.

We have to wait nearly twenty years to find in the archives the first document corroborating this construction. It is a note from January 24th, 1405 which mentions officially the handing-over of the keys of the *castrum* to Bartolomeo Octo, newly named at this position, with, as the text says, "the mill and all its dependencies". The Squire is also in charge to collect the salt tax - "*la gabelle*" - probably in *Porto Cardo*.

In the meantime, Corsica's *maona* is disbanding in 1407 and the whole of Genoa's creditors, grouped into the powerful *Banco di San Giorgio* – Saint George's Office, take the activities over. In 1421, the Republic shattered by these internal dissension and by the incessant revolts in its external possessions, after offering itself to the King of France Charles VI in 1396, goes under the domination of the Duke of Milano, Francesco Sforza. The castel of Bastia changed hands many times, sometimes conquered, sometimes sold. It is reinforced twice by its successive owners during the first two decades of the 15th century.

From 1453, due to the covenant of *Lago Benedetto*, Corsica is placed under the authority of the Saint George

Office. Governed by the elite of the Ligurian merchants, the Office will try to organize the administration, respecting the ancient laws and customs confirmed by the charter of the *Capitula Corsorum*. But, rivalries between great Corsican feudal lords and the threats from Aragon will forced the Office to transfer, in 1464, the whole territory to the Duke of Milano, except Calvi and Bonifacio...

The creation of the *Cittadella*

Genoa, independant once again in 1478, gives one more time the government of the island to the Saint George Office in 1483. The Office will keep it for nearly 80 years. The *palazzo pubblico detto cittadella* as it will be called now, was, according to Banchero, reduced to a perfect size in 1521 by the governor Andrea Spinola – fact now confirmed by the by the above documents; a more critical testimony, contemporanean of the facts, is given by bishop Agostino Giustiniani, in his *Dialogo nominato Corsica* : « It [Terra Nova] is surrounded by important walls (...) and have been completed under the Magnifique Office, who added to it a citadel which we can not deny is a beautiful thing, even if the benefits don't seem to correspond to the expenditure engaged – about 25 000 ducats ».

If the courtroom's door of honour abores the Republic's coat of arms, the mark of the Office is also present in the official rooms of the palace where all of the vaults are decorated with symbols of the battle of Saint George slaying the dragon ; fluted capitals, the proportion of some door frames and the decorative antique scheme of the only fireplace left, all create in *lavagna*, the Ligurian slate imported from *Terra Ferma*, corresponds well to the Genoese's style of this time.

From this time, the citadel has many functions will kept them until the end of the Genoese era in 1768: it remains the official residence of the governor, and it became a fortress, becoming the seat of its administration. Here it becomes then, the seat of the administration, the island's most important high court of justice and a prison.

Terra Nova bastioned

The citadel doesn't evolve much until the Office reallocates Corsica to the Republic of Genoa in 1562. However, the new war that begins in 1553, starts with the ephemeral conquest of Bastia, which the ramparts don't last long against the cannonades of the enemy. This battle is a part of a more important conflict that opposed during 65 years the two most powerful countries in Europe, France and Spain. This battle for the supremacy in Europe will ended only in April 1559 with the treaty of Cateau-Cambrésis. In 1554, we start works to build a second cistern under the courtyard of the palace, near the old one. The oldest plan known of the whole fortifications of Terra Nova at this time is the one made by Pamphilo de Corinaldo in 1555. Four bastions can be seen on it.

The island, returned to the Republic of Genoa, plans quickly to reinforce the space on the landside. From 1575 to 1578, the bastion *San Giovanni* is rebuilt, following by the bastions *San Carlo* and *Santa Maria*, successively rebuilt in 1595 and in 1596. The works are then completed on the seaside, as it is mentioned on the plan of the fortress, designed by the architect Domenico Pelo.

Extensions et fittings of the Citadel, end of the 16th and beginning of the 17th centuries.

At the end of the 16th century and the following centuries, the governors in Bastia will strive to make improvements in the building's functionalities...

Thus, in 1595, Geronimo Asseretto begs the Republic of Genoa to give him supplies in order to build new rooms for the chancellery and the archives, that he found, according to his writings, very badly installed and in complete disorder. The new building proposed would be attached to the Northern wing, near the connection of the Eastern one. The first floor could have a small chapel that will be accessible from the courtroom; indeed, the governor who must be present at the service everyday, do not have such a location

which is, he argued, in contradiction with the prescriptions of the Council of Trent and disapproved by the bishop. Two years later, Carlo Pallavicino tries again and sends new plans. This time, he gets satisfaction. The chapel will be dedicated to *San Giovanni Battista*, patron of the Republic.

During the first decade of the 17th century, a plan by Clemente Marco, shows that, not only the project has been realized, but that two other contiguous buildings has been built too, and that a third one is already envisaged in the Western part. This plan shows also that the Northeast tower, which was first the pendant of the Southeast tower on the seaside, is now destroyed and a new model for the bastion *San Carlo* is in a possible making.

This last modification won't be realized as we can see it on the most ancient view we have of the citadel that is a little posterior at this plan. All the buildings attached to the Northern wing of the citadel are the constructed. A serie of projects, designed at the same time, while confirming these adjunctions, shows that we are in search for solutions in order to improve the vertical circulations inside the citadel. In 1627, the last building being constructed on the Northwest angle of the courtyard is elevated to accommodate with a greater dignity the *sindaco*.

The creation of the governor's chapel will be followed by the construction of two other places of worship. IN 1615, an altar is built in the first underground of the Eastern wing to allowed the prisoners lo listen the service... In 1631, the governor Giovan Michele Zoagli orders to repar the aqueduct. He also orders the realization of the *mostra delle ore*, the sundial located on the Southern façade of the citadel...



Functioning of the Citadel in the 17th century.

The fortress and the bastions' ways of defense of the upper city, staked with watching posts, are regularly inspected; in the early 17th century, two inventories present it; a carpenter, a mason and a blacksmith are employed for the site maintenance. Two cisterns with one of a huge capacity allow a complete autonomy in case of a siege. Since 1600, the only entrance of *Terra Nova* is displaced near the bastion *San Giovanni* to allow the construction of a new building in continuity of the Southwest tower of the citadel; the Italian

guardhouse and its captain, because the Western wing is now allocated to the governor's German guard. The administrator occupies the groundfloor and the undergrounds of the Eastern wing, a part of the Southeast tower and the whole Northern wing. The vicariate who assists the governor to dispense justice, in both civil and criminal, is accommodated in the main room of the Eastern wing; the chancelry, in charge of all the common and official writings of both the governor and the vicariate, is located, with its archives, on the groundfloor and on the mezzanine floor of the Northern wing. We know also that a room is reserved to the *massaro*, treasurer of the *camera*, in which he keeps the books and the money. In the huge Southeast tower, the *torrione*, there's the room of torture...

The two undergrounds of the Eastern wing include a dozen of collective cells for prisoners; unenlightened, slow ventilated on the seaside, with damp-ridden walls and ceilings, they open on two blind corridors, on per floor, connected one to each other by an internal staircase. The inventories mention chains, an anvil and a hammer to clap the slaves in irons and a hundred pairs of handcuffs, which allows us to evaluate the prison's capacity.

In total, there are about 30 officials working there. Some of them are also accommodated here... Others, from a lower rank, are accommodated too, by necessity, like the *castellano* and his assistant, the *sotto castellano*, both in charge of the jails, and, of course, the staff.

On the Eastern wing's first floor, is located the *sala maggiore*. This room is the room where the power is exercised by the governor himself. The doors are constantly kept by beefeaters. The setting is mainly constituted by inscriptions engraved in the marble, sealed on the walls, for keeping the memory of the predecessors' action. Seated on a throne topped with a canopy, placed in the center of the Southern wall of the room, the governor hosted important visitors and chaired solemn hearings. Every year, he chaired there, on May 1st, the election of the Bastia's *podestà* and, in September, the one for the *Nobles Douzes*; this second election follows the *veduta* that has previously reunited in the courtyard nearly 200 *procuratori* representing the communities of the *Deçà des Monts*. It is also in the *sala maggiore* that festive events are organized: banquets for guests in travel, religious feasts or every other type of happy events like carnival's ball, theatrical performances, literary jousts...

The chapel is located in the North of this room and is reserved for the governor and his relatives' private use... The other assistants have no seats, except the *sindicatori* when they are present and for who we bring additional benches. Two small rooms have been accommodated in the thickness of the Eastern wall, one is used as a serving room, and the other as a secretariat.

At the South of the *sala maggiore*, two living rooms, one on the seaside for the governor, and one in the courtyard for his wife, precede the apartments. The governor's living room, that the door is protected by a drum, is used for private hearings. He hears also under a canopied throne, in front of the window. Behind him, the wall is covered with red damask. The decoration includes also a huge painting representing Corsica, chairs, and a huge glass lantern. The two following rooms, on East and West sides, are the governor and his wife's bedrooms. The apartment is completed by 6 other rooms with equal dimensions; they are used by the rest of the family and its first rank servants and as storeroom or as lavatories. The kitchen is located in the Northern wing like other service rooms.

Ultimate extensions and fittings before the French period.

In 1710, the governor's chapel is enlarged by the *maestro* Giuseppe Piantanida q. Stefano, and its orientation modified. The altar is rebuilt in the new choir, in the East, and topped by an altarpiece in marble. 4 ornate niches are accommodated in the angles to host statues. The altarpiece has now disappeared but the niches are still visible.

At the same time, the bell tower that dominates the Southern façade of the palace is constructed... In 1722, when the governor Nicolò Durazzo takes up his duties, the soldiers' chapel on the groundfloor of the

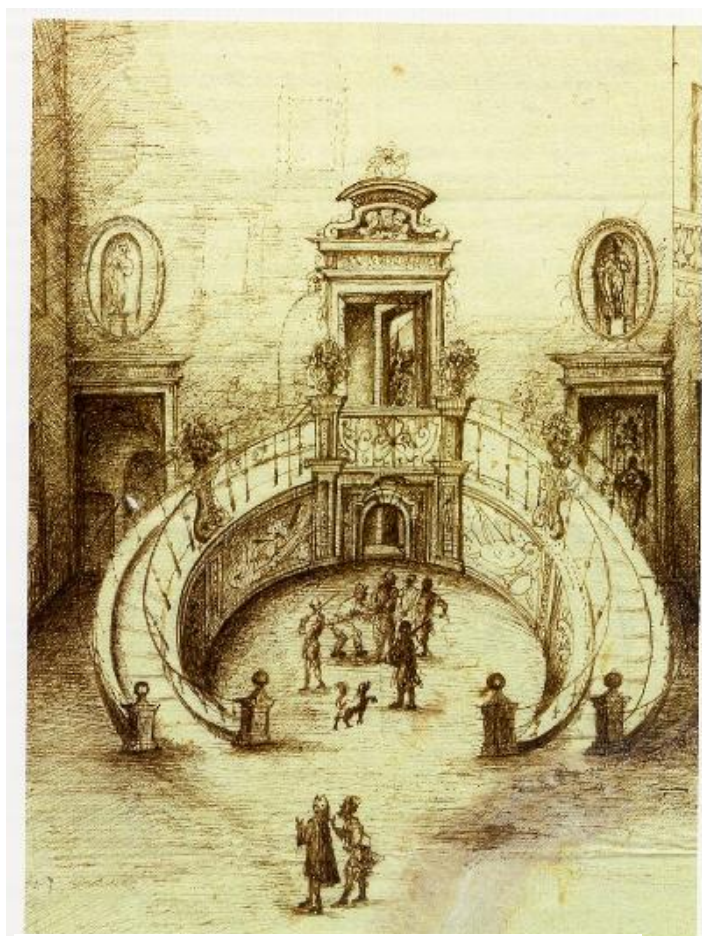
Northern wing still exist, but its vault, fragile, threatens to fall into ruin. Using the emergency of the situation, the governor proposes to destruct the entrance and the first stairs that lead to the mezzanine floor by transferring the chapel at its place. To get the access to the mezzanine floor, and then to the *sala maggiore*, with more dignity, he proposes to build an external staircase, horseshoe-shaped, at the location of the former chapel. We don't know if the project presented here was completely executed, but the works accounts, thankfully conserved, show that we used bricks, lime and marble. The construction starts on July 21st, 1722 and the last payments are sold on March 31st, 1723.

In the same time, this governor, sensitive to the embellishment of the place, proposes to create 4 statues in marble representing the saints patron of the *Serenissima* in order to ornate his chapel's niches, remained empty since the expansion. The entire part of this Baroque transformation, intended to magnify the dignity of the place, has completely disappeared nowadays. Another modification of the buildings is envisaged par the Genoese in 1729; it is to raise the Western wing by one floor. This addition will be realized but destructed in 1943.

The last testimonials of modifications known are about the work of restoration that took place between 1749 and 1750, following the damages the palace knew during the bombings by the Austro-Sardinian troupes in May 1748.

The citadel during the French period

When the French take the commands of Corsica in 1768, they established themselves in Bastia, as their predecessors. The first governor, the Count of Marboeuf, choosed the Covent of the Lazarists Missionariesas to install the new power and the citadel looses its political role. However, the jails but also the High Court of Justice are maintained there, and the last one takes the name of Superior Council of Corsica. The judicial services take place in the Northern wing, when the courtrooms, the chamber of the Council and the prosecutor's office go in the *sala maggiore* and the adjoining rooms. The coat of arms of the First President of this Council, Marc Antoine Chardon, are still visible in the *sala*, even if the major part of it was recovered during the reconstruction of the vault in the 1980's. The other rooms are occupied by the army. The governor's private appartments are



The horseshoe-shaped staircase inside the courtyard of the Palace of the governors, 1722 (Coll. ASG)

transformed in a storeroom for flour, the torrione and the first floor of the Southern wing become armouries, the Western wing is now the rooms for the artillery and the pantries. It will remain like this until the Revolution where the Superior Council is replaced by the Golo's Department Executive Board.

The works are then engaged by the new government mostly concerning the entrance of the city between 1775 and 1776, now know under the name « Door Louis XVI ». During the fast episode of the Anglo-Corsican Kingdom, from 1794 to 1796, English accommodates the palace for the troupes. When the French return, this accommodation will remain permanent.

The events of 1814 where the people of Bastia make a revolt and declare the independance and ask the

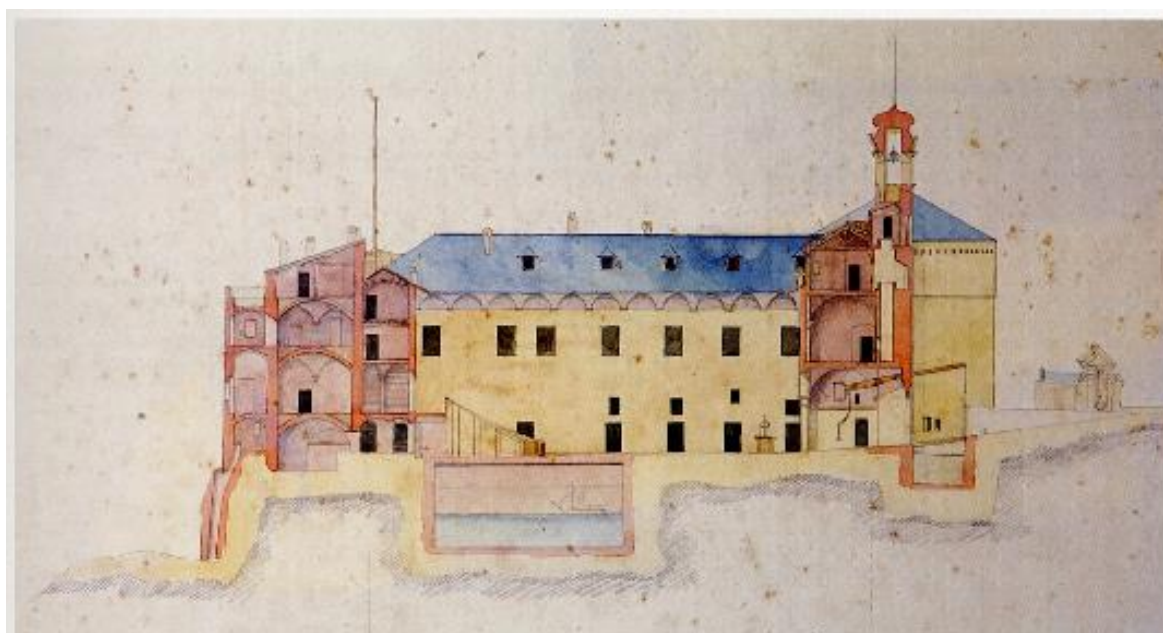
English for protection, will be quickly stopped by the treaty of peace that give again Corsica to Louis XVIII, after the Emperor's abdication. But the Commandant of the troupes decides, since 1815, to live in the citadel with his officers and his soldiers. He asks to reinforce the isolation; the Southern ditch is, at the same time, regrooved; the drawbridge is restored and the squared tower that make the connection with the guardhouse is destructed and replaced by a watchtower.

In 1820, jails are definitely evacuated and prisoners are transfered at the Covent Saint-Clair, near the citadel...

In 1830, the army asks the destruction of the horseshoe staircase that hampers the manoeuvres in the courtyard. The number of soldiers increses and we are in a lack of space. Since 1832, we elevate the Southern wing by one floor. Sixteen years later, we add a floor to the Eastern wing. This transformation of 1848 will be the last important extension. To realized it, there is no hesitation in destructing the vaults of the *sala maggiore* which the high is much more important than in the other rooms. The little Eastern courtyard on the seaside and the mast base where used to fly the Genoese flag are also destructed.

Named « caserne Watrin » under the Third Republic, the citadel will no longer have important modifications until the WWII. Used by the Occupier, it lives at this time its darkest hour ; here the resisters were put in cells where the named engraved in the plaster are still visible today in the cell saof « the senteced to death ».

The liberation of Bastia will come one month later, on October 4th 1943, and before evacuating the citadel, the enemy mined the place ; these bombs exploded in the North-West angle of the courtyard and the building is severely destroyed. After the War, the citadel's condition is pitiful. A slow rebirth is in the making. The barracks will let place to the ethnographic museum of Corsica, inaugurated in 1952. The buildings will be progressively restored and finally ceded to Bastia by the French State in 1990. With the reconstruction of the parts destroyed, the city finally complete this long process of regeneration...



Elevation and section of the Palace of the governors, 1830 (Coll. Of the Museum of Bastia)

Interview with Sylvain Gregori, Director of the Museu of Bastia

Which is the global organization of the rooms?

In may 2018, we have reorganized the whole permanent route based on three main themes : the urban history of the city, Bastia as the center of powers and finally, the secondary collections like the Fesch and the Carlini collections. The common thread was to reinsert Bastia's history into Corsica's history while putting it back into its Italian context.

The groundfloor is still about the history of Bastia, with different themes like the urban history, but also, in a more original way, how to see and understand the city through pieces of art and a vast iconography. Here, we also talk about the Genoese era and its architectural influence. On the first floor, we made few changes and we enhanced Bastia's role within the Genoese *Domino*. We wanted to show that the island wasn't a Ligurian colony but was integrated into the Republic of Genoa's institutions and made a foundation for the *Doge, king of Corsica* since the Genoese will establish the island in *Regno di Corsica* from 1637. This idea is to demonstrate how much the island was politically inserted inside the Genoese state system. In the following room, we wanted to preserve the theme about the Elite of Bastia, and then the one about Bastia during Corsica's revolutions. The next room shows how the French Revolution and the First Empire were the first important times in the process of francization through the integration of the Corsican elites. The next theme aims to show Bastia as the economic capital of the island. We kept the room *Bastia città marittima* because it is one of the centuries-old features of the city's history. We opened a new room about the Industrial Revolution, with Mediterranean style, Corsica knew and which saw Bastia reinforced its economic status. The following rooms are the one which have been completely modified through the prism of History of Arts, and historical anthropology. Via paintings, sculptures and silverware pieces, visitors can discover how devotion, Marian cult and the one about the Saints have allowed the rise of a Corsican school of arts during the Modern Era and which has profoundly influenced Ligurian artists. The next room continues this theme focusing on this school during the 19th and 20th centuries, created thanks to the Sisco Leg and the role of cultural centre of the city in the 19th century.

The collections end with the presentation of the paintings bequeathed by the cardinal Fesch to the city of Bastia and with the Carlini collection that we maintained giving it a more anthropological approach. The museum often enriches its collections with pieces newly acquired or back from restoration.

Are there one or two pieces that are particularly important to you?

Obviously, the first one is the portrait of the Doge Luca Giustiniani by Cornelis de Wael (1592-1667) because both in terms of artistic composition and the Doge's history, this painting makes the link between Corsica and Liguria. In this painting, Luca Giustiniani is in fact represented as a Doge of Genoa's Republic but also as the king of Corsica as demonstrated by the crown, the scepter and the ermine coat. All of this allows us to talk about an unknown part of the island's history and to highlight, in a new way, the relations between Corsica and Italian territories, especially Liguria. Previously, Luca Giustiniani himself lived into the Palace of Governors when he was Extraordinary Commissioner.

The other piece is a statue, set recently, representing the Immaculate Conception in polychrome gilded wood from a very great Genoese factory, dating from the end of the 16th or the early 17th century. The statue is outstanding due to its high craftsmanship. It reinforces the demonstration of the cultural links between Corsica and Liguria.

Regarding the “room Carlini”, how this room, quite different, is connected with the others?

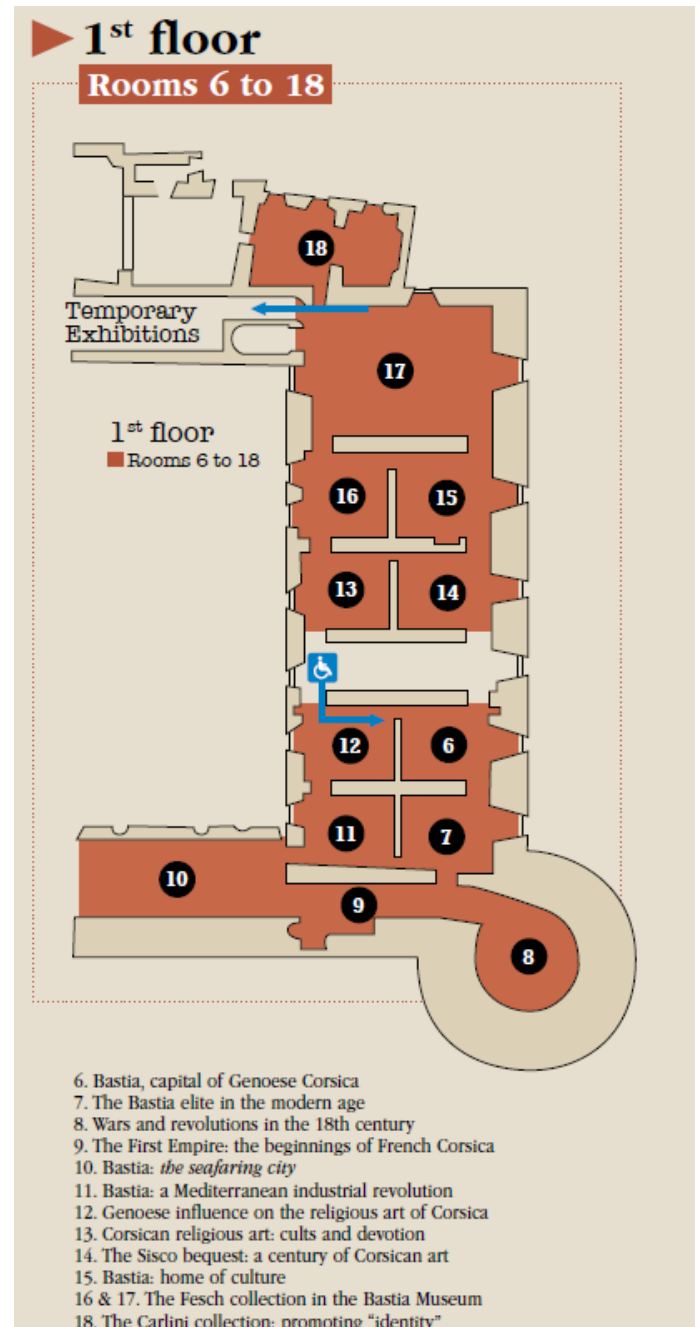
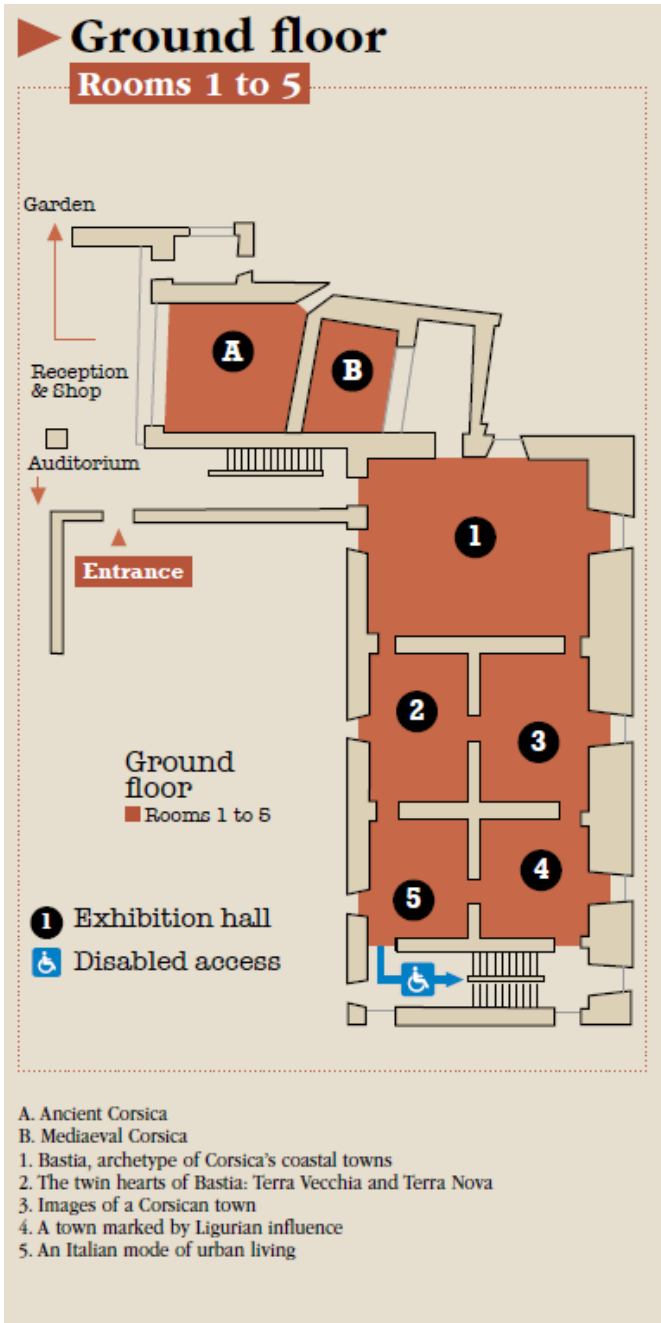
The museum permanent collection’s reading is and anthropological and an historical reading. To preserve a coherent statement, we had to understand the Carlini collection – which is a leg made by Carlini’s widow, former mayor of Marseille who created a collection of decorative pieces from the First Empire, the Bonaparte’s family nad the French Revolution. Thus, in principle, there were no direct connection between Corsica’s history if it’s only that collection highlighted a heroe of our national island *Panthéon*. Finally, this collection is formed from an identity perspective. Through the figures of Bonaparte and the Emperor, it expresses the *Corsicn identity* of a man in exile on the “French” continent. From this point of view, this collection shows a whole section of the island imaginary and its connection with History.

What future for the museum of Bastia?

The museum of Bastia must become by 2025, the *Museum of Corsica’s History*, which would complete in a relevant way the island museums’ networ, each one having its specificity. The politic about the acquisition of works since many years, the historical vocation of the museum as the past of the city justify this change – validated by Corsica’s DRAC. This will induce new redistributings in the organization of the rooms but also in the presentation of new themes as, for example, the migratory phenomena of the modern and contemporanean eras. The exhibitions created since 2016 help to create this new reading.

Bastia, june 24th 2019

Map of the Museum



Museography

PART 2

Rooms

ROOMS

- 1 - The mezzanine floor
 - 2 - The ground floor
 - 3 - The first floor
-

Introduction 1: Ancient Corsica

There have been settled populations in Corsica villages with crops and farm animals – since the fifth millennium BC. The culture they developed has left megaliths. Metal-working, first in copper and then in bronze during the second millennium BC (the age of the oldest castelli) led to a seaborne trade in tin, and one of its main routes passed through Corsica Channel.

Starting in the 8th century BC the area of the Tyrrhenian Sea became a busy scene of activity led by the powerful and splendid cities of Etruria. These Etruscans, in alliance with the Phoenicians, held their own against the competition from the Greeks of Phocaea who settled at Alalia (Aléria) in 565 BC.

Later the Syracusans, Greeks likewise, challenged Etruscans and Carthaginians for mastery of the Tyrrhenian Sea. The Corsican emporion of Alalia (an open port) and the island's eastern shore became a hub of Mediterranean trade in wine, oil, iron and other metals.

Conquest by Rome during the Punic Wars (259 BC) began a period of over 500 years in which Roman culture spread outwards from the two cities of Aléria and Mariana, first under the Republic and then under the Empire. That culture continued until the 7th or 8th century through the very gradual introduction of Christianity, though its forms were modified as political mastery of the region changed from Romano-Germanic to Vandal to Lombard.

Introduction 2: Medieval Corsica

Corsica was ruled by the Vandals from 455 until 534, when it was reconquered by the Eastern Roman Empire. The Byzantines kept it until the early 7th century, when the Lombards, who controlled part of Tuscany, took possession of it. During the 750s the Pope, under Carolingian protection, managed to have Corsica made a papal fief. At the start of the 9th century the island suffered attacks from Muslim-ruled lands in Spain and North Africa. Corsica came into the hands of the Marquises of Tuscia, whose efforts in its defence stabilised the situation in the 10th century. From the 12th century to the 15th Corsica was coveted by many rival powers bent on control of the sea routes : Pisa, Genoa and Aragon. At the end of the 11th century the Pisans, supported by the Pope, were in control of the island ; they fostered economic and cultural ties with Tuscany, as we can see from the widespread building of churches and chapels. However, the City of Genoa rival to Pisa – was increasing throughout the 12th and 13th centuries : it gained control of the town of Bonifacio ; it founded Calvi, where Genoese colonists were settled, and in 1284 the Genoese fleet won a great victory over Pisa in the battle of Meloria. From then onwards Pisan influence waned in Corsica while that of Genoa grew. Genoese supremacy was challenged, though, by the island lords and by the King of Aragon who was given the island by the Pope in 1297. In 1357 Genoa supported a revolt against the feudal lords, and the Corsicans gave the Genoese authority over the north of the island, which became Terra del Comune. The Genoese established a bastia (fort) at Porto Cardo, kernel of the future town of Bastia, which was founded at the end of the 14th century.

Room1: Bastia, archetype of Corsica's coastal towns

Capital of the Regno di Corsica during the Genoese period, Bastia is the archetype of Corsica's coastal towns, and like most of them its citadel was founded by Ligurians. Before that there had been only the strand – a small harbour sheltered in an inlet attached to the village of Cardo. It was not until the years 1378-1380 that Leonello Lomellini of Genoa had a fort constructed on the rocky headland that dominated the strand, as well as the first houses where Genoese and Corsicans lived side by side. Such were the origins of the city of Bastia. It consisted of the district of Terra Nova ("new land") which overlooked the old port known as "Terra Vecchia" or "old land". At its birth the city drew in people from the hinterland, from Nebbio and Cap Corse. During the 16th and 17th centuries the town grew : the fort was reorganized, the ramparts rebuilt and strengthened with bastions. In the early 1670s the district of La Punta was added to Terra Nova and Terra Vecchia. Bastia saw a concentration of political, religious and economic powers.

In the 18th century international conflicts and the islanders' revolts against Genoa slowed its expansion. It was at that time the most populous city on the island but still had only

5,000 inhabitants. From the 1830s onwards Bastia took on the aspect of a 19th century European town, one bearing the marks of both French and Italian influence. Urban planning began to modernize its fabric, not least the creation of wide and straight thoroughfares. Under the Second Empire its population rose above 20,000. The new harbour came into service in 1872 and the city spread northwards, its area doubling in less than a hundred years. After much devastation during the Second World War, Bastia set about rebuilding. Demographic and economic constraints in the 1960s led to the development of a suburb to the south, and in recent decades the town has spread westwards along the Fango valley; it now has more than 40,000 inhabitants.

Room 2 : The twin hearts of Bastia : Terra Vecchia and Terra Nova

Two areas make up the historic centre of Bastia : the upper town, Terra Nova, girdled by the ramparts of the citadel, and the lower town, Terra Vecchia, around the Old Harbour. Over the centuries, the different functions of these two districts, the one military and political, the other maritime and commercial, together established the city as the capital of Corsica.

Like all the towns built in the island by the Genoese, Bastia is a presidio, a walled stronghold designed to protect a harbour. The ramparts and bastions of the citadel were built between 1575 and 1626. They protected Terra Nova, while Terra Vecchia remained an open town. One of the Genoese Republic's biggest undertakings in Bastia was the construction of the mole in the 17th century ; it made the Old Harbour more attractive and strengthened its economic role. Making Bastia the most modern island harbour of its day was also a political statement. It was not until the 1830s that a new harbour was planned alongside the Place Saint-Nicolas as far as Toga, and not until 1872 that it came into service. From the end of the 18th century these two districts became emblematic of Bastia's identity. Corsican, French and other artists visiting the island made the Citadel and the Old Harbour the perennially recognizable sites of the town, creating an iconography that conveys a picturesque image of Bastia in which sea and light are everywhere.

Room 3 : Images of a Corsican town

Until the 19th century Bastia, though the principal city of Corsica, remained a “country town” marked by Genoese architecture.

Though the visitor may be struck by the height of the houses in the Old Harbour district, few originally had more than three storeys. They gradually rose higher as the urban fabric became more dense and ground for building on became rarer. Distinctly influenced by the Genoese architecture of the modern age, they give the Terra Vecchia district its characteristic aspect, mean-looking yet highly picturesque. For a long time this urban fabric was still interspersed with walled gardens, vineyards and orchards even in the heart of the town. The town’s foremost citizens built country houses in the surrounding hills, such as the 16th century Villa Giustiniana and the 19th century Pietra Rossa estate.

Artists have been drawn to and inspired by these features of a town Genoese in layout and architecture, hemmed in between mountains to the west and the Tyrrhenian sea to the east, its natural surroundings always close at hand.

Room 4 : A town marked by Ligurian influence

Having been founded by the Genoese at the end of the 14th century, Bastia like many towns along the Corsican coast continued until the 18th century to be strongly influenced by the architecture of Liguria.

In many cases the dwellings of the upper town were built by master masons from Genoa, originally on two or three storeys arranged in a grid very different from the winding streets of the lower town. The architectural elements and interiors also feature techniques and cultural motifs imported from Liguria, like the use of black slate from the Lavagna and Promontorio regions, the architectonic importance of doorways, and the organization of the various storeys as found in Genoa and in Italy more generally. The dwellings of the local nobility show a distinction between case, buildings on an old-style ground plan, and palazzi whose layout speaks of an ostentatious luxury.

Room 5 : An Italian mode of urban living

From the end of the 16th century to the end of the 18th, Bastia is a typical example of the establishment of a Corsican urban way of life marked by Italian influences. Though Bastia formed part of the Genoese Dominio it was geographically closer to Tuscany, and its leading families’ culture and customs were those of the Italian elite. This tendency was all the stronger because the leading Corsican families sent their sons to be educated in the great schools and universities of Italy, and the island’s economy mostly involved trade with the peninsula nearby. Moreover, these social and cultural tendencies were reinforced by the emigration of many Corsicans – including some from the local nobility of Bastia – to various Italian states (Venice, Genoa, Tuscany, etc.).

Archives and archaeological investigations alike bear witness to the widespread use of artifacts made in Italy. Throughout the modern age, for instance, the furniture and crockery used in the town came from the nearest regions of the mainland, Liguria and Tuscany ; and local production copied these imports. Italian master craftsmen, established in Bastia but influential throughout the island, further strengthened the urban way of life in the era of Italian cultural dominance. From the 16th to the 18th centuries, accordingly, the urban lifestyle of Bastia’s elite followed the Italian model, despite so much to the contrary which may often be found in contemporary sources’ accounts of a frustrated, bellicose Corsican aristocracy.

Room 6 : Bastia, capital of Genoese Corsica.

In the 13th century Corsica fell to the Genoese Republic, a sovereign state – its patron saint St George and an economic and financial power which in addition to its Ligurian home controlled many territories around the Mediterranean, known collectively as the Genoese Dominio.

A representative of the republic was first installed in Bastia at the end of the 15th century ; but it was only from 1562 to 1769 that the town was the seat of Genoese government in the island. The Governor had considerable political, military and judicial powers. The law he enforced was peculiar

to the island: its "Statuti", civil and criminal. These high officials, drawn from the Ligurian nobility, were subject to the authority of the Magistrato di Corsica and the Senate in Genoa. In periods of crisis the governor was replaced by a General Commissioner or an Extraordinary Commissioner with exceptional powers. The governor of Corsica and the Genoese administration were housed in the Palace, in the heart of the upper town. They made use of the local to control the inhabitants further inland. The islanders were represented by the "Twelve Nobles" and the "Six Nobles".

The city of Bastia itself was ruled by its mayor or Podestà and a council of seniors, the Anziani.

In 1637 the Pope lowered the status of all states other than kingdoms. Not wanting to lose its prestige among the nations of Europe, Genoa raised the island to the status of a kingdom (il Regno di Corsica) with Bastia for its capital. From then on, the Genoese Doge claimed royal status as King of Corsica. That status gave the island a prominent place in the construction of the Genoese state, and completed its political incorporation within republic ; it meant that Corsica was never a "colony" of Genoa. From the start of the 18th century the island experienced social and political strains and economic crises which led to the break with Genoa known as the 40 Years War (1729-1769).

Room 7 : The Bastia elite in the modern age.

Corsican society has long been described as divided between Corsicans and Genoese ; but in fact, from the time when the island was first ruled by the Genoese Republic many people migrated to an island which had until then been relatively underpopulated ; so Bastia has from the start been open to locals and Genoese alike. Many early accounts talk of the status of Corsicans (portico corso) as different from and lower than that of Genoese (portico genovese) ; but in truth the two peoples began to mingle as the decades passed. We find this integration in the island's upper classes : the great Corsican families had their local power confirmed by the Genoese administration, which drew on the system of clans and families to control the population. A system known as the Benemeranza gave certain privileges to those Corsicans who showed their attachment to the Genoese Republic (tax exemptions, the right to bear arms, posts in the administration or the army, local responsibilities, and so on). After the end of the 17th century a new elite appeared, made up of village leaders who had moved to Bastia but kept a strong power base in the countryside.

The Corsican elites were not, however, allowed to join the Genoese nobility itself, and the highest public offices were therefore closed to them. That situation hastened the traditional emigration : certain families went into the service of foreign states or princes, though they did not lose their attachment to the island.

Room 8 : Wars and revolutions in the 18th century.

The 18th century was a troubled period in Corsican history. From 1729 onwards there were various revolts against Genoese authority. The Genoese asked for military help from their allies, Austrian (in 1731-1732) and French (in 1738-1741, 1747-1752 and in 1756-1759), but none managed to halt the rebellion. The revolts were accompanied by a civil war between Corsicans who supported Genoa and those who took the rebels' side. They led to the birth of an independent Corsica in 1755 under Pascal Paoli. Corte became the capital, and a currency, army and parliament were instituted ; but part of the coast and the northern portion of the island

remained in Genoese hands, and Bastia was its centre. Genoa had to ask Louis XV for military intervention again in 1764 ; and in 1769, following a campaign which culminated in the battle of Pontenovu, the island was annexed to the Kingdom of France: Paoli left for exile in Great Britain. Bastia remained the political capital, the seat first of the French monarch's representatives and then of those of revolutionary France. The latter administration promulgated the Corsican Code, an adaptation of Genoese laws. The elite of Bastia played their part in establishing the new French government. In 1794 the British intervened in the island at Pascal Paoli's request, driving out the French and setting up the shortlived Anglo-Corsican Kingdom. A Viceroy was installed in Bastia, now the seat of government, and a parliament was established in Corte. Some of Bastia's local nobility supported the new regime until French revolutionary troops re-took the island in 1796.

Room 9 : The First Empire : the beginnings of French Corsica.

Corsica's final transition to French sovereignty in 1796 did not mean, however, that the island swiftly became an integral part of the French nation. The Corsican language was still spoken by the whole population, including its elite. Italian was still the language used in writing, for administration as well as other purposes. Nevertheless the First Empire (1804-1815) marked a decisive stage in the slow process of becoming French, one in which the army played a crucial part. The army quelled all political opposition, such as the Fiumorbu revolt in 1808 ; But, more importantly, it was charged by Napoleon I with the task of assimilating and promoting local elites. Most of the great Corsican families eventually supported Bonapartism, gained access to the Empire's nobility and could aspire to high political and administrative office throughout France as well as in their home region ; they played their part in the imperial machinery of state.

This was not, however, a trouble-free development. In 1811 Bastia lost its status as capital of the Département to Ajaccio ; and in 1814 it revolted. Against a background of economic crisis, that revolt was indeed a response by the Bastia elite to their city's loss of status ; but it was also the consequence of upheavals caused by encroaching French culture under the Empire. The process of integration intensified in the following decades, but so did increasingly organized forms and expressions of cultural resistance aimed at defending Corsican identity.

Room 10 : Bastia : *the seafaring city.*

Early in the 19th century Bastia lost the political pre-eminence it had enjoyed for three centuries, but its economic importance only grew, due to its seafaring tradition and its two harbours.

Fishing had begun even before the arrival of the Genoese, and not only sea fishing : leading citizens had developed fish farming in the inland lakes beside the coast, operated by the fishermen of Bastia and exporting much of their production to Italy. This seafaring tradition can also be found in the city's trade, as an elite of merchants and shipowners emerged in the 17th century. Until the early decades of the 19th century Bastia also had a shipyard where merchant vessels of up to 200 tons were built. The Old Harbour of Terra Vecchia and later the creation of the present harbour fostered the development of Bastia's merchant fleet, which became the biggest in the island. The port infrastructure, the vigorous sea trade first with Italy and then with France, and the modernisation of the facilities with the coming of steam all made Bastia the hub of the island's economy. By 1900 Bastia was France's fourth largest Mediterranean port; nowadays it is the country's second largest port (after Calais) in terms of passenger numbers.

Room 11 : Bastia : a Mediterranean industrial revolution.

Few people know it, but Corsica had an industrial revolution starting in the middle of the 19th century. Driven by Bastia's own businessmen, this movement took the form of local and foreign investment in every area of industry, commerce and banking, with a tendency to limit risk by diversifying activities.

Regional banks were set up in Bastia. They did much to stimulate the commercial sector, but their finance also helped towns to expand, built railways, established telegraph services and developed steam navigation. This capital fostered the island's industrialization by developing its mines and factories, the earliest to flower being the Toga metal-works founded in 1842 just north of Bastia, which in 1890 became the manufacturing site of Louis-Napoleon Mattei & Cie whose flagship product, the "Cap Corse" aperitif, was

Corsica's most successful product from the late 19th century until the 1940s.

Room 12 : Genoese influence on the religious art of Corsica.

As capital of the Kingdom of Corsica (Regno di Corsica) when it formed part of the Genoese Dominio, Bastia in the 17th and 18th centuries was an important centre of artistic creativity. The city was home to two courts : that of the Governors of the island and that of the bishops of Mariana and Accia. Throughout the island, governors, monastic and secular clerics, rich local nobles, communities in town or countryside and fraternities competed in endowing their churches and religious houses with sumptuous objects. They commissioned great Genoese painters such as Giovanni Battista Paggi, Giuseppe Badaracco and Domenico Piola, whose paintings became models for painters of the Corsican school.

The churches of Bastia and the rest of the island were enriched with impressively luxurious jewellery, much of which came from Genoa or was made in Corsica by Ligurian master-craftsmen. Such works were also copied by local jewellers and cabinet-makers even in the remotest inland villages.

The cult of the Virgin and the saints gave rise to commissions to Liguria for statues, showing the spread of typically Genoese forms of devotion throughout Corsica, such as the cult of Our Lady of Savona in the 17th century. Throughout the modern age this Genoese influence has been a particular feature of Corsican religious art, and one that marks the island as belonging to the Italian cultural region.

Room 13 : Corsican religious art : cults and devotion.

Manifestations of popular devotion were evident in Corsica even before the Council of Trent (1545-1563), but that Council's reforms gave the impetus for a widespread movement of expressions of deep religious feeling. Thus from the middle of the 16th century to the end of the 18th ecclesiastics, fraternities, local nobles and village communities wanted to express their faith in works that would ornament their private homes and religious buildings, and at the same time to participate in the construction or renovation of places of worship (churches, oratories, chapels, &c.). This religious enthusiasm gave rise to commissions that enabled a Corsican school of artistic production to emerge, and a sacred art that was truly the island's own. As Corsica's religious, economic and political capital, Bastia quickly became the centre of this production, which then spread to the island's villages and other towns. The figure of Christ, the cult of the Virgin Mary and that of the saints clearly illustrate the rich diversity of the island's new iconography in sculpture, painting and jewellery. Local artists, whether of Corsican or Italian origin, were influenced by the Baroque, a style which was destined to remain important on the island for a long time.

Room 14 : The Sisco bequest : a century of Corsican art

Giuseppe Sisco (1748-1830) was doctor to the Pope and a surgeon of European fame. At his death he left the bulk of his fortune to Bastia, the town where he was born. His Will stipulated that this bequest was to be used to fund scholarships for young people born or working in Bastia to study in Rome for careers in law, medicine or fine art. That arrangement applied from 1841 until 1876 when France ceased to recognize Italian universities' degrees in law, medicine or architecture and it was only young artists who would still have qualified for the scholarships. In nearly a century, from 1841 to 1933, fifty scholarships were awarded : 12 in medicine, 1 in law and 37 in fine art of which 22 were for painting, 4 for sculpture and 11 for architecture. In accordance with Giuseppe Sisco's wishes, preference was given to poorer candidates.

On their return to Corsica, deeply imbued with Italian culture, many of these scholarship holders became architects, painters or sculptors. For seventy years, accordingly, their works enriched the island's artistic scene, accounting for much of the Corsican school of arts in the later 19th and earlier 20th centuries.

Room 15 : Bastia : home of culture.

For centuries Bastia has been a home for Corsica's intellectual elite. The island's first learned society was set up there in the 17th century, the *Accademia dei Vagabondi*, followed in the next century by the *Accademia dei Bellicosi*.

These societies were suppressed by the Revolution, but re-established in the 19th century in the form of the

Société d'Instruction Publique du Golo (1803-1811) whose function was the cultural integration of the island's intellectuals. Unlike that organization, the Société centrale d'instruction publique du Département de la Corse founded in 1818 was primarily concerned with Corsican identity, as was Salvatore Viale (1787-1861), the great poet of Corsican literature in Italian. The links forged with intellectual circles in Tuscany during the 1820s and 1830s made a ready welcome for Italy's political exiles among the elite of Bastia in the latter decade. The literary output of those exiles chimed with the aspirations of the island's elite and championed all expressions of a Corsican identity cradled in Italian culture. From the time of the Second Empire, the Société des sciences historiques et naturelles de la Corse, created in 1880, zealously delved into ancient sources of Corsican history, a movement known as the *Storia Patria*. Throughout the 19th century this intellectual elite remained thoroughly imbued with Italian culture. Many poets and other writers claimed kinship with that culture, such as Pierre Mathieu Lucciana, also known as Vattelapesca (1832-1909). The Corsican language made steady progress in these literary productions of Bastia, not least in those of Sebastien Nicolai, known as Sebastianu Dalzeto (1875-1963).

In the 18th century Bastia was home to the only theatre in Corsica. A new establishment, commissioned from the Italian architect who had designed the theatre at Pisa, was inaugurated in 1879. In opera, too, the Italian tradition continued during the 19th century, and French works struggled to achieve public recognition. In 1858 Bastia was the first French city outside Paris to witness a staging of *Rigoletto*, in a censored version re-titled "*Viscardello*". Italian opera continued to dominate the Bastia stage until 1914. The island's first municipal library was in Bastia; it opened its doors in 1800.

Thus from the 17th to the early 20th century Bastia can be seen to have been Corsica's principal centre of culture.

Rooms 16 et 17 : The Fesch collection in the Bastia Museum.

Joseph Fesch (1763-1839) was Napoleon's uncle ; his story is closely entwined with the Emperor's. He became a Cardinal, was named ambassador to the Holy See of Rome (1803-1806) and Grand Almoner of the Empire (1805) ; when that Empire fell he, like all the Bonaparte family, was forced into exile, and he established himself in the Palazzo Falconieri in Rome. He was a great art lover, and made many acquisitions at exhibitions, public auctions, from artists and dealers as well as benefiting from various confiscations during the Italian wars. The bulk of his collection was Italian, but he took an interest in all the main schools of European painting, not least those of the North. He shared the educational ideals of his times, and allowed visitors into his great gallery with its 3,000 or more paintings grouped by school rather than by format. On his death the inventory of the huge collection conserved in his Roman palazzo enumerated 17,767 objects, 16,000 of them paintings – more than any art museum of the time. Joseph Fesch was without doubt the greatest collector of his day. His Will, dated 1839, ordered the founding of a "*Grand Institut des Etudes*" in his native Ajaccio, to be endowed with a sizeable collection of works. 1,500 art objects from his collection were accordingly donated to Corsica in 1844. One thousand were housed in Ajaccio and are now on show in the Palais Fesch, and one hundred went to Bastia. The entire remainder of the collection was sold. Some fifty paintings were acquired piecemeal for the museum's collection from 1904 onwards. Others can still be seen in the city's churches.

Room 18 : The Carlini collection : promoting "identity".

At the start of the 20th century Marseilles was home to the largest community of Corsicans in mainland France. One Corsican who emigrated from the island to the ancient Phocaeon city was Michel Carlini (1889-1967), son of a sailor from Cap Corse, eminent jurist, professor and Dean of the Free Faculty of Law and eventually Mayor of Marseilles (1947-1953) and Member of Parliament for Bouches-du-Rhône (1951-1955). Like many Corsican expatriates of his generation, Michal Carlini was enthusiastic about his island heritage and became fascinated by the legend of Napoleon. Between the two World Wars that passion, and the stirring vision of Corsican identity it inspired, led him to collect art objects relating to the First Empire and Bonaparte himself, and also those of the Ancien Régime, the Revolutionary period and the Consulate. He acquired some

sixty pieces, for instance, when the collection of the great collector and bibliophile Edmond Fournier (1864 - 1938) was broken up at public auction. Among the more noteworthy items were a fragment of the Vendôme Column, a bound album that had belonged to Camille Desmoulins, an eagle from Fontainebleau and a wax sculpture attributed to Antonio Canova. The 103 objects of the Carlini collection were donated by his widow to the Museum of Bastia in April 1973, showing how close an attachment remains between the Corsican diaspora and its native land. That collection, by means of the Napoleonic legend it perpetuates, conveys a certain form of Corsican identity in the person of Bonaparte himself.

Chosen Pieces

CHOSEN PIECES

1 - Rooms 1 to 5

2 - Rooms 6 to 18



Room 1 - Plate from the fountain of Ficaghjola – 1488,

Carved and engraved marble

On the plate of this public fountain, the writings record for posterity the embellishments achieved under the auspices of the governor Raffaello Grimaldi, in office in 1488.

**Room 2 – A corner of Bastia’s Old Port –
Léon Charles CANNICIONI (1879-1957)
1938, Oil on wood** →



← **Room 3 – View of the
road to Montepiano -
Ettore BRUNINI (1863-1933)
End of 19th - early 20th
century,
Oil on wood**



**Room 4 – Gate of the Casa Levanto – Assigned to Marco MONSIGNORE, circa 1618
Carved Marble**

In the 17th century, a model of portone is diffused from Italy. It is formed by two side walls and a pediment from in the center of which are often the coat of arms of the family who owns the building. This one has been carved into cipollin marble from Brando in a diamond-shaped form. It is assigned to the stonemason Marco Monsignore, Who was working in Bastia from 1608. The *casa* which he was creating the entrance belonged Antonio Levanto as stated the inscription of 1618 craved on the lintel. Antonio Levanto, recently an important official, had made a fortune in trade. His casa was located in the district of *Terra Vecchia*, on the docks of the Old Port, Current location of the building Pouillon.



← **Room 5 – Canopy Bed, Atelier ligure, circa 1580-1650
Oak**



Room 6 - Portrait of Doge Luca Giustiniani – CORNELIS DE WAEL (1592-1667). Between 1644 and 1646, Oil on canvas, 130 x 96 cm

Representations in full Doge's regalia are systematic orders from Genoese patricians who have succeeded to reach this supreme position. The ermine coat, the purple and the gold but moreover the sceptre and the crown give all his majesty to the character depicted. These last two attributes remind that the Doge is also King of Corsica. The arms of the Giustinianis on the background are here to identify the character and symbolize the strength of his family.

Room 6 - Portrait of Andrea Doria (1466-1560) - Genoese School 16th or 17th century, Oil on canvas

During his lifetime, he is then considered as the great reformer of the Genoese institutions who will establish the Republic among the European major powers. In this sense, he has been seen as the incarnation of a Serenissima sovereign, which finally reach a political stability. On the other hand, his life is directly linked to Corsica's history and to the conflicts between the island and Genoa in the 16th century.



Room 7 - Portrait of Giovan Battista Caraffa – CABAILLE DE MONTPELLIER

1756, Oil on canvas

Even if the commercial activities distinguish in a major part Bastia's notable, the military career will remain for a long time – in light of the Genoese gestion of the Corsican elite – a strong sociological feature. Native from the *pieve* in Lota, in the North of Bastia, the Caraffas moved to the capital of the *Regno di Corsica* in the middle of the 16th century. They quickly establish themselves among the most important families of the city.

Room 8 – Coat of arms of the Anglo-Corsican Kingdom - ANONYMOUS

Circa 1794-1796, Oil on wood

Symbol of the Anglo-Corsican sovereignty, these coat of arms group the arms of United Kingdom and Corsica. The phrase « *Amici non di ventura* », extracted from Dante's *Inferno*, pronounced by the viceroy Sir Elliot, lorduring his speech sealing the advent of this new regime becomes the kingdom's motto. This panel would be as certifies the bilingual mention « *The Marine Office - Scagno délla Marina* » the insignia of the Bureau Maritime Affairs located then on the Old Port of Bastia.



Room 9 - Bust of Napoléon 1st - By Antoine DENIS CHAUDET (1763-1810)

Early 19th century, Marble, mahogany, bronze

The entrenchment of the bonapartism in Corsica can be explained by the process of nationalization and integration of the island elites that Napoléon Bonaparte led under the Consulate and the Empire. If we can criticized Bonaparte for having dismissed his native island in terms of developpement projects, it is clear that the bonapartist system had a decisive influence in the francization of Corsica.

But this success could not be seen in the cultural field because during the whole First Empire, Corsica and its people remain entrenched in the Italian culture.



Room 10 – Processional group of Saint Erasmus - ANONYMOUS

End of 18th century, Polychromatic carved wood

Saint Erasmus, patron of the mariners, was honored in Bastia by an important and dynamic corporation which maintained a chapel in the church of Saint John the Baptist. The statue of the saint bishop is installed on a small ship which the name « Mantina », painted on the stern, is a reference of a tradition saying that Bastia may have been constructed on the location of ancient Roman city of Mantinum.

This group, carried during the procession by the members of the corporation every June 2nd, Saint Erasmus' Day, was led to the Old Port where the ships received the bellsings.



Room 11 - Portrait of the shipowner Joseph Valery – PIERRE COLONNA D'ISTRIA

Circa 1850-1860, Oil on canvas

Joseph Valery (1799-1861), native of Brando, created with his brothers Jean-Mathieu and Jean the corporation « Joseph et frères Valery » in 1835. Focusing on the innovation of water vapor, he formed a fleet in charge of the transport of travellers and goods, then the mail since 1851. This society will take the name of « Valery frères et fils » in 1854 when Jean-Mathieu's son, the Count Joseph Valery, enters the corporation after his father's death. Forty-six ships fly the flag of the Corporation Valery.

Getting the monopoly of the lines between Corsica and the Continent, the

corporation gets the leadership and becomes the major society of navigation of the island, competing with the shipowner from Marseille, Fraissinet. The corporation Valery gets also the lines between Marseille and North Africa, at a time where the Phocian capital asserts itself as a door for the Colonial Empire.

Difficult negotiations with the State will lead the company to its downfall: the contract for the mailing lines with the Algeria must be conceded in 1880 to the Transatlantic General Corporation and the Corporation Valery must sell to it the major part of its ships in December of the same year.

In this painting, Joseph Valery is near the plans of two of his ships: the *Bastia* and the *Prince Napoléon*, which have made the success of his corporation.

Room 12 – Madonna of Savona (A Madunetta) – Genoese school

Circa 1670-1671 ? Carved marble

Copy of the statue of the *Virgin of Mercy* realised by Pietro Orsolino in 1560 in the church of Savona – built on the location where the Virgin made three apparitions. In 1656, while the plague gets tough in Italy. In Genoa, the Ancients from the city of Ajaccio made the vow to dedicated for life their city to Our Lady of Savona if she maintains the plague away from it. As the city remained spared by the epidemic, thus Ajaccio honors Our Lady of Mercy every March 18th.

In Bastia, the Virgin of Mercy is installed at the port and protects mariners and fishermen. Many notables of Bastia place statues of moderate dimensions in their home for domestic devotions.



Room 13 – Processional Cross - FRANCESCO DE BARRIGGIONI DE SISCO

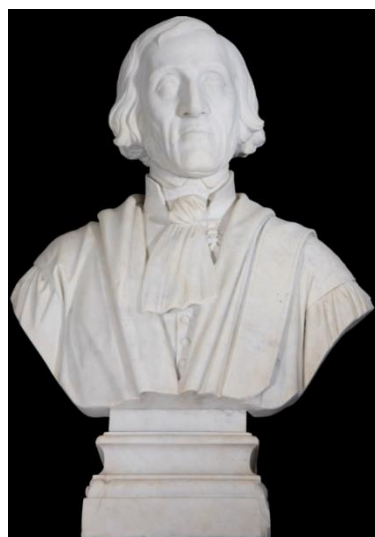
1544, Wood and golden plate of brass

Deposit of the village of Cagnano

Room 14 – Model of the War Memorial in Bastia - LOUIS PATRIARCHE (1872-1955)

Circa 1921, Plaster

The artist is part of these generations that have benefited from the heritage of Sisco, in the name of the doctor Giuseppe Sisco, born in Bastia in 1748 and who had an important career by being the official doctor of Popes Pius VII and Pius VIII. After his death in 1830, he bequeaths his fortune to his native city in order to create scholarships for the young in Bastia. This Heritage reinforced the role of the city in the rise of a Corsica School of Arts. The last scholarship from Sisco’s heritage is given in 1927.



Room 15 – Bust of Salvatore Viale – GIUSEPPE LAZZERINI (1831-1895)

1864, Carved marble

Salvatore Viale (1787-1861), who made a brilliant career in the administration, contributed to the awareness of the roles of Corsica’s history and culture as great materials for literary creation. Real mediator between the intellectual elites of the island and of Toscana, he is one of the most important figures of Corsican literature in the first half of the 19th century. Bastia’s City Council honors the poet’s memory by creating a subscription to fund this bust – commissioned in Italy and inaugurated on his grave at Bastia’s cemetery on January 16th of 1863 with the epitaph: “*Al suo poeta Salvatore Viale, la Corsica*”



Rooms 16 and 17 - The Fesch Collection.

← Portrait of Elisabeth Farnese, queen of Spain - Entourage of JACOPO AMIGONI (1675-1752)

Before 1746, *Oil on canvas*

This painting is an official portrait of the queen Elisabeth Farnese, daughter of the Duke of Parma, who married Philip V of Spain in 1714 and symbolizes her power. This type of representation combines physical similarities of the monarch and symbol of authority, the crown and the scepter, expressed in a visual and universal language, understandable by everyone.

View of the port of Napoli, GENNARO GRECO said IL MASCACOTTA (1663-1714)

Between 1708 and 1714, *Oil on canvas*

Still considered as one of the most important in the world, the port of Napoli is the subject of many representations in the 17th and in the 18th centuries.



Room 18 – Mural Eagle, ANONYMOUS

1st Empire, *Polychromatic wood*



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- *Fondo Corsica*, n° 173, n°529, n°530, n°542, n°543, n° 560, n°562, n°647, n°664, n°986, n° 1203, n° 1471/2.
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Educational Sequences

1 – Questions and Answers / Chjami è rispondi

OBJECTVES

- Introduce students to the observation of pieces of art, how to get around with autonomy, find the answers at the question in the rooms.
- Facilitate written expression

EQUIPMENT

- A3 sheet prepared by the professor (two per group)
- Pencil

APPLICATION

The project is presented to the students: in groups of two or three, they have to complete the sheets given by the professor, asking in each room two questions of their choice and which the answers will be written on the right side of the document. They will fill another sheet with their questions only. A limited time is given to the group for this step.

When all the groups have filled their documents, the professor redistributes the sheets with the questions without the answers. Thus, every group will have to get around the rooms indicated once again in order to answer the questions.

The professor can consider to do a retrieval, at the museum, in the educational room on the groundfloor, made to host the classes or during another lesson at school.

Note that every group goes through room 1 and that room 18 is out of the game.

MODELS OF WORKSHEET TO DISTRIBUTE TO STUDENTS

Sheet for rooms 1 ; 2 ; 3 ; 4 ; 5 ; 6 ; 7 ; 8 ; 9

SALLE	ÉQUIPE N°.....	QUESTIONS	RÉPONSES
N°1	-		
N°2	-		
N°3	-		
N°4	-		
N°5	-		
N°6	-		
N°7	-		
N°8	-		
N°9	-		

Sheet for rooms 1 ; 10 ; 11 ; 12 ; 13 ; 14 ; 15 ; 16 ; 17

SALLE	ÉQUIPE N°.....	QUESTIONS	RÉPONSES
N°1	-		
N°10	-		
N°11	-		
N°12	-		
N°13	-		
N°14	-		
N°15	-		
N°16	-		
N°17	-		

2 – Riddle games...crownded / Ghjocu di vistica... incurunata

OBJECTIVES

- Promote observation of the pieces of art by the research of specific details; proceed step by step to move into the museum; work on the notion of crown.

EQUIPMENT

- A4 sheet prepared by the professor;
- Pencil

APPLICATION



The activity is presented to the students as a riddle game where you have to find the right number of crowns present in every pieces of art in the museum (no matter the support or the type of crown) – rooms on the underground and room 18 are excluded.

A document to fill is distributed to the students grouped in two (see appendices).



A limited time is given and then a correction is made in the educational room on the groundfloor or during another lesson at school. The educational skills to reach, mentioned on the document, will be validated by the professor. Finally, a document with the correction will be distributed to each student (see appendices).

Type of dument for the research







Type of document for the correction



JEU DE PISTE AU MUSÉE DE BASTIA
 Règle du jeu « Les couronnes au musée de Bastia »
 Vous devez trouver toutes les couronnes qui se trouvent dans le musée.
 Ces couronnes, qui sont de plusieurs types, sont situées sur des objets différents :
 peinture, sculpture, mobilier ou encore pièces de monnaie.
 Au fur et à mesure de votre recherche remplissez le fichier ci-dessous et, à la fin,
 remettez-le au professeur.

Numéro de la salle	Type d'objet où se trouve la couronne	Que représente cet objet ?



JEU DE PISTE AU MUSÉE DE BASTIA
Couronnes sur les œuvres

N° de salle	Type d'objet	Que représente cet objet ?
1	Marbre sculpté	Une plaque de la fontaine de la rue du Colfe, en hommage au gouverneur Francesco Salviato
5	Tableau	Ce tableau représente « Notre-Dame-de-Laparuta »
6	Tableau	Portrait du Doge Luca Giustiniani
6	Fauteuil	Fauteuil avec les armes de Gênes
6	Bois peint	Coffre de marin avec les armes de Gênes
6	Pièce de monnaie	Série de pièces de monnaies
7	Tableau	Portrait de Giovanni Battista Caraffa
8	Panneau en bois	Armes du royaume anglo-corse
8	Tableau	Portrait de St Louis
12	Bois peint	Couvercle de coffre de marin

11	bas-relief	des usines MATTEI	
13	Tableau	Christ en croix entre Sainte Elisabeth et Sainte Rose di Viterbo	
14	Tableau	Mort de Sainte Cécile	
17	Tableau	Portrait d'Elisabeth Farnese, Reine d'Espagne	
17	Tableau	Christ à la colonne	
17	Tableau	Jugement de Paris	

3 – From territory to landscape / Da u territoriu à u spaziu

OBJECTIVES

- **Initiation to observation**
- **Track and find:**
 - **The different phases of the spatial extension of the city during the following centuries: 15th, 16th, 17th, 18th, 19th and second half of the 20th century.**
 - **Representative buildings or typology of constructions and streets created at each era.**
- **Construct a scheme/diagram with captions**
- **Write a text**

EQUIPMENT

In room 1: Use of the model and the video (for additional informations) that talk about the different steps of the urban development of the city.

Un map (like an almanac of the Post Office or a map of the waste sorting 12x20 cm – on the website of the CAB), graph tracing paper of the same dimension (grid with 5 horizontal cells numbered from 1 to 5 eand 3 vertical numbered A, B et C) et two paperclips.

APPLICATION

Individual work:

Each student has a map (almanac or waste sorting 12x20 cm) and a graph tracing paper (grid with 5 horizontal cells numbered from 1 to 5 eand 3 vertical numbered A, B et C)

→ **By observing the model relative to each period, find the most important buildings or spaces. This step will be essential later in the making of the captions for a sketch.**

Group work:

The class is in front of the model presenting the extension and the modernization of the 17th-19th centuries. Some students explain what they have found and what is important to remember.

The class is in a workroom (educational room on the groundfloor). The guidelines proposed specify that the students have to :

- **Write an organized text preseting the urban evolution of Bastia.**
 - **Build a schele with captions about the urban evolution of Bastia.**
- For the professor:** A correction can be done from the following documents (see appendices):
- **Document CANOPÉ: collection “Per isse pieve di u Cismonte” - BASTIA – Ed CRDP de Corse – 2012**
 - **Website of the DIREN Atlas des Paysages : Bastia.**

4 – Study of a piece of art / Studiu d'un'opera

This paragraph is about the painting: “Portrait of the Doge Luca Giustiniani” by Cornelis De Wael (1592-1667)



OBJECTIVES

- Initiate the students to the observation of a painting by mastering the codes of artistic languages;
- Develop attitudes that stimulate their sensitivity to a piece of art;
- Describe, analyse, interpret and compare pieces of art;
- Acquire cultural marks linked to History: Understand the function of a piece of art (this painting reasserts the authority of the Republic of Genoa);
- Develop the student's expression (oral/written);
- Make an historical approach and justify it by developing a thought on the source (highschool);
- Include this study to the History program.

At Cycle 2 : It is about observing a piece of art, express emotions ; but also act, manipulate (fixed motricity) and experience by working on puzzle (see appendices). We could also ask the student to produce « a piece of art » individual or collective (support to define).

At Cycle 3: Study of the evolution of the royal figure from the 16th to the 17th century.

At Cycle 4: Transformations of Europe and opening on the world in the 16th and 17th centuries (5^e, *Histoire, Thème 3*).

Sous-thème 3 : Du Prince de la Renaissance au Roi absolu (François I^{er}, Henri IV, Louis XIV .)

Here the painting can be compared to the paintings of Rigaud (Louis XIV) and d'Ingres (Napoléon I^{er}).

EQUIPMENT

- Puzzle template (cycle 2): see appendices;
- Flyer of the museum (the painting is presented on the cover).

APPLICATION

The students discover the piece of art in its environment (room 6), then they describe it and analyze it. They find the badges of royal power (Regalia). The professor could use as a support the "*Tips to help during the application*" (below) to orientate the questioning.

TIPS TO HELP DURING THE APPLICATION

This portrait of the Doge Luca Giustiniani has been realised by Cornelis De Wael (1592-1667), between 1644 and 1646. Oil on canvas, 130x96 cm. Museum of Bastia.

The sketch (bozzetto) on paper of this piece of art has been presented during this exhibition *El Siglo de los Genoveses*, which took place at the Palazzo Ducale of Genoa in 1999. At the time of this event, the existence of this painting remained unknown. Painter and engraver, Cornelis de Wael (1592-1667) lives first in Venice from 1610 to 1620 before establish himself in Genoa in 1657. Here he is in charge of the city's most important workshop, responding to numerous orders by the local elites. This portrait corresponds perfectly at this type of creation. The representations in full uniform of Doge (regalia) are systematic orders made by Genoese patricians named to this supreme position. The ermine coat, the

coulours crimson and gold, but mainly the scepter and the crown give all his majesty to the character portrayed. These last two attributes recall thaht the Doge is also King of Corsica (*). The arms of the Giustinianis on the background are here to identify the character and to symbolically affirm the power of his family.

Son of the Doge Alessandro Giustiniani Longo and Lelia De Franchi Toso, Luca was bornd in 1586. His long political career starts when he took part to the delegation paying tribute to the admiral of the French fleet in the named of the Genoese Republic. From 1620 to 1625, he occupies the position of commissioner of Savona’s fortress. Then, he is named among the 30 captains in charge of the defense of Genoa. In 1626, he is transferred to Bastia as Extraordinary Commissioner in Corsica. Later, he becomes the official representative of the Republic of Genoa with Vencent II, duke of Mantoue and Montferrat, with Pope Urban VIII in Roma and, in 1637, with Philip IV of Spain. After Vachero’s “democratic” conspiracy, he is elected among the seven *inquisitori* of the State responsible of the counterintelligence just before integrating the *Magistrato di Corsica*, office in charge of the insular businesses. Later, this position will open to him the doors to the *Magistrato dei Cambi*. In 1644, he is elected Doge of Genoa, position he will occupy until 1646. Then, he will continue his political career by having different positions within the Genoese high administration. The path of Luca Giustiniani is typical of the path of the elite that have access to the Doge. He shows how the position of governor of Corsica and the position linked to the *Magistrato di Corsica* were included in a sort of political-administative curriculum that the patrician families used to slipt between them randomly.

(*) In A637, the pope downgrade downgrades all the states that are not royalties. In order to not loose its prestige among the European nations, the Genoese reclassify the island in a kingdom (Regno di Corsica) in which Bastia becomes the capital. Now, the Doge wears the royal attributes because he is King of Corsica. This position provides the island a prominent place in the construction of the Genoese State, and completes its political integration into the Republic. Corsica has then never been a “colony” of Genoa.

Louis XIV by Hyacinthe Rigaud



Napoléon I^{er} by Jean-Auguste-Dominique Ingres



Appendices: Documents for activities

Here is the list of the documents to download for the educational activities:

1 – *Questions and Answers / Chjami è rispondi*

Sheet templates to give to the students:

- For rooms 1; 2; 3; 4; 5; 6; 7; 8; 9.
- For rooms 10; 11; 12; 1 ; 1 ; 15; 16; 17.

[http://www.educorsica.fr/musee_bastia/Questions Reponses-La-fiche-equipe_2parties.pdf](http://www.educorsica.fr/musee_bastia/Questions_Reponses-La-fiche-equipe_2parties.pdf)

2 – *Riddle game...crownded / Ghjocu di vistica... incurunata*

Document for the research (French) : http://www.educorsica.fr/musee_bastia/Jeu-de-pistes_La-feuille-de-recherches.pdf

Document for the correction (French) : http://www.educorsica.fr/musee_bastia/Jeu-de-pistes_La-feuille-des-solutions.pdf

Document for the research (Corsican)

: http://www.educorsica.fr/musee_bastia/Ghjocu-di-vistica_U-fogliu-di-ricerca.pdf

Document for the correction (Corsican)

: http://www.educorsica.fr/musee_bastia/Ghjocu-di-vistica_A-soluzione.pdf

Detailed correction (French): http://www.educorsica.fr/musee_bastia/Les-couronnes-que-l-on-trouve-au-musee.pdf

Detailed correction (Corsican) : http://www.educorsica.fr/musee_bastia/E-curone-a-u-museu.pdf

3 – *From territory to landscape / Da u territoriu à u spaziu*

Map of Bastia - Géoportail - geoportail.gouv.fr :

<https://www.geoportail.gouv.fr/plan/2B033/bastia>

Document CANOPÉ: Collection “Per isse pieve di u Cismonte” - BASTIA – Ed CRDP de Corse – 2012: <https://educorsica.fr/index.php/recherche/195-bastia>

Document of the DIREN - Atlas des Paysages: Bastia

: [http://www.educorsica.fr/musee_bastia/Document DIREN-atlas des paysages-Bastia.pdf](http://www.educorsica.fr/musee_bastia/Document_DIREN-atlas_des_paysages-Bastia.pdf)

4 – *Study of a piece of art : portrait of Luca Giustiniani / Studiu d'un'opera: ritrattu di Luca Giustiniani*

Puzzle of GIUSTINIANI : http://www.educorsica.fr/musee_bastia/Puzzle-de-GIUSTINIANI.pdf

Flyer of the museum (French) : http://www.educorsica.fr/musee_bastia/Flyer-musee-fr.pdf

Flyer of the museum (Corsican): http://www.educorsica.fr/musee_bastia/Flyer-musee-co.pdf