The Great Siege of Malta of 1565 was of vital importance for the survival of Christian Europe.

Since the fall of Constantinople in 1453 the Turks had trebled the area of their Empire. Under Solyman the Magnificent, Belgrade was captured in 1521 and Hungary was overrun a few years later. In 1529, the Turkish forces were halted at the gates of Vienna, but, by that time, Islam was in control of the Mediterranean coast through Bosnia, Serbia and Greece, northwards through the Balkans halfway to the Baltic Sea, through Asia Minor and the Holy Land, Egypt and along the North African coast to Tunis and Algiers.

Malta was the obstacle to the closing of the pincer from the south and to the freedom of movement of the Turkish fleet in Mediterranean waters. In 1564, when he was 70 years old, Solyman decided to invade the island.

The state of mind of the Knights of St. John was not then of the highest order. It is true that, since they settled in Malta in 1530, they had been gradually regaining mastery over the Central Mediterranean. But their successful exploits at sea could not erase the bitter memory, still vivid, of their defeat at Rhodes in 1522. Although they had fought like lions in their endeavours to overcome the onslaughts of the Turkish hordes, they were humbled into surrendering an extremely strong fortress which had been their home for over two hundred years.

Besides, the Knights looked upon Malta merely as a temporary home, and, when the Turkish armada appeared on the horizon, they were still licking the wounds they had suffered through the loss of Tripoli and the Dragut raid on Gozo in 1551.

For the Knights, therefore, the victory of September 1565 came as the apotheosis of their glory as a military Order. Undoubtedly, the Maltese and the relief forces sent over from Sicily had played a decisive part. But the Knights were still the main protagonists, and they were determined that their resounding victory be visually commemorated in a proper and fitting manner, as an eternal testimony to the triumph of the white cross over the crescent.

The artist entrusted with the task was Matteo Perez de Aleccio.

* For the abbreviations used in references see the Bibliography given in Appendix IV. Because of printing difficulties abbreviations in the quoted texts are marked by full stops.
The artist

It was said until recently that Matteo was born in Rome in 1547 to Antonio Perez de Alecio and a Madame Lucente. He was thought by some to have been a native of Lecce, on the assumption that d'Aleccio was a corruption of da Lecce. However, a modern art historian, Alfredo Petrucci (1), has written, quite convincingly, that Perez was his father's surname, betraying the Spanish origin of his family, whilst d'Aleccio was an indication of his birthplace, namely, Lecce, a small Italian town in the hinterland of the Gallipoli district (region of Puglia), known in remote times as Alezio. Its parish church is dedicated to Santa Maria dell'Allezza. As the town of Alezio is practically unknown whilst Lecce, which happens to be in the same region, appears on most maps of Italy, it is understandable that some writers have identified Aletium with Lecce instead of Alezio (1a).

Matteo was heavily built and he loved company as well as good food. Wherever he went, he rarely missed to take part, on feast days, in a wrestling match or a pollo race, always showing great determination to carry off the spoils of victory. In the early days of his artistic career, he seems to have absorbed the strong influence of Venetian painters. He associated, as a young man, with Palma il Giovane (1544-1628), a Venetian painter of the School of Tintoretto, and Luca Giordano, another Venetian painter, who left us the only known portrait of Matteo, dated Rome 1568 (1b). It appears that he arrived at Rome during the reign of Pius V (1566-1572) and became a disciple of the school of Michelangelo (2). One of his most intimates was his father's surname, betraying the Spanish origin of his family, whilst d'Aleccio was an indication of his birthplace, name­ly, Lecce, a small Italian town in the hinterland of the Gallipoli district (region of Puglia), known in remote times as Alezio. Its parish church is dedicated to Santa Maria dell'Allezza. As the town of Alezio is practically unknown whilst Lecce, which happens to be in the same region, appears on most maps of Italy, it is understandable that some writers have identified Aletium with Lecce instead of Alezio (1a).

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1. Petrucci, p. 150; Gere and Pomocny, p. 125. The confusion of Alexio and Lecce goes back at least to the 18th century when Luigi Lanzi wrote that Matteo's appellative Lecce was corrupted to Aletino during Matteo's sojourn in Spain (Lanzi, L. Storia pituristica della Italia, Bassano, 1793-96, T.I, p. 144 and T. II, pp. 406 and 409. Quoted by Bittonne, p. 153, Lanzi also thought that Matteo had added Perez to his name consistently used by Matteo himself both in Rome and in Malta (see infra, Ref. 8) proves Lanzi wrong on both counts; 31 should be borne in mind that Matteo invariably made use of his appellative with the prefix d'Aleccio, Allecci, Al­lecio, etc.; only third parties seem to have dropped the prefix to make the appel­lativa Alecci, Al­lecio, Allecci, Allecci, Al­lecio, etc.; only third parties seem to have dropped the prefix to make the appel­pativa Alecci, Al­lecio, Allecci, Allecci, Al­lecio, etc.; only third parties seem to have dropped the prefix to make the appel­pativa Alecci, Al­lecio, Allecci, Allecci, Al­lecio, etc.; only third parties seem to have dropped the prefix to make the appel­
The etchings

In 1582 (7), Matteo published in Rome a collection of etchings reproducing his paintings of the siege. In all, there are fifteen plates in the book, entitled: / VERI RITRATTI / della guerra, et dell'assedio, et assalti dati al-=la Isola de Malta / Dall'armata Turchesa l'anno 1565. nel Potiffato della / Santa memoria di PIO III DE' MEDICI et sotto il felice governo / del valittorioso Capitano, et gran Maestro di Malta / FRA GIOVANNI PARISOTTO DI VALLETTA / Fatti già in diversi quadri di Pittura dal Magistr/M. Matteo Perez d'Allecio (8)

9. The dedication and the description of the siege are reproduced in full in Appendices I and II.

Adoption of an aerial viewpoint and the variable scale of the figures are strongly reminiscent of Turkish miniature paintings found in chronicles of the time, which he may have had an opportunity of seeing. Perez paints most of his scenes as if viewed from the Turkish lines, and only in two of the paintings do the defenders, The Knights of St. John, themselves appear in the foreground as the principal subject matter" (NM. M. p. 1).

6. See plates...

7. In that same year, d'Aleccio was elected a member of the Congregazione dei Vittima

del Pershoun (Scio, p. 127; also Petrucci).

8. This is the form commonly used in Malta to render the artist's name. D'Aleccio himself used different versions in the book being described, as may be seen hereunder:

Matteo Perez D'Aleccio (in the title just quoted)
Matteo Perez di Allec (in the dedication)
Matteo Perez D'Aleccio (in the imprint and on pl. 8)
Matteo Perez di Allecio (plates 3, 9)
Matteo Perez di Allec (in the legend dedicated to Grand Master Verdala on pl. 14)
Matteo Perez D'Aleccio (plates 2, 12, 13)
Matteo Perez D'Aleccio (plate 6, 13)
Matteo Perez di Allec (plates 4, 6)
Matteo Perez di Allec (plate 10)
Matteo Perez D'Aleccio (plates 4, 6)

Petrucci is incorrect when he writes that the rendering of the name on plate 6 is " Matheo Perez di Allecio, unless he was examining a different edition of the book which the author has not seen. So far as is known, however, there is only one edition of the book.

La Cassaletto's certificate used the version Mattheo di Allecio, whilst Bishop Gargallo in 1579 referred to him as Matteo da Lecio.

After his return to Italy from Malta, d'Aleccio published a number of engravings on which his name is similar to that used on the siege engravings. Thus we find:

Mattheus Pere De Allecio (on a picture of St. John the Baptist — 1582)
Mattheus F[pera] de Alesio (on the Martyrdom of St. Catherine)
Mattheus F[pera] de Alesio (on the Virgin and Child — 1583)

A document drawn up in_Peru in 1616 after his death refers to him as Mateo Perez de Alecio which tallies with the entry of his marriage (3 January 1598) in the parochial records of the Cathedral in Lima; he is registered as the legitimate son of Antonio Perez de Alecio and Madama Lucrce (Bermasal, p. 234).

10. Petrucci, Trans. — Enriched with figures, the frontispiece is a perfect example of layout, harmony and elegance, in which the most varied architectural and graphic styles of the century find an outlet and become one whole.

11. For a detailed description of the plates, see Appendix III.


13. Petrucci. He further comments as follows: Un che d'erotico e di montonato, di nobile supposito, attraversato, in uma luce d'Appollieer, corto scene, come quelle del set-

nella gra. sola del Pa--/lazzo dell'Ill.mo Gran Maestro in Malta, e ridottoti con / accurat.ma diligenza dal medesimo in questa forma / Oue distintamente si con- / seruano tutti i successi delle batterie, / et assalti dati per Mare, et per Terra, / et dei soccorsi, et utili--tori ottomat. Con gli nomi si delle fortezze, come de' / principali Cauzali, et altri ualorosi Soldati che d'interuen/nero. The title is in a large oval at the centre of a sumptuous architectonic frame with allegorical figures. It is flanked on the left by the dedication to Cardinal Ferdinando de Medici, and by a long description of the siege on the right (9).

Alfredo Petrucci commented as follows on this frontispiece: Il frontespizio, riccamente figurato, è un modello irreprensibile d'impiagugione, di armonia, d'eleganza, in cui siociano contemparandosi le più disparate esperienze architetturoni e grafiche del secolo (10). The frontispiece is followed by a map of Malta illustrating how the island presented itself to the Turkish attackers when they started disembarking on the 18th May. The next eleven plates are "picture-maps" showing the salient incidents of the siege, whilst the new city of Valletta, founded in 1566, is depicted in detail on plate number 14. The last engraving in the book shows a plan of Notabile (the old city) at left and a plan of the Gono citadel at right (11).

Unlike many other 16th century painters, d'Aleccio practised and cultivated the art of copper-engraving. There is evidence to show that when he left Europe for good he took with him a complete collection of Dürer's prints. A number of engravings signed by d'Aleccio are extant, and others were executed by Pierre Perret after d'Aleccio's drawings (12).

It is considered that d'Aleccio's fame for per il'invenzione, prestezza dell' -openura et intelligenza delle figure rests mainly on his engravings, foremost among which the series of the Trionfo di Cristo and the series Assedio di Malta which is even more original and homogenous. Although the captions in the style of cartoons detract from the beauty of the engravings of the siege, as an ensemble they constitute "uno dei monumenti più caratteristici dell'inculazione italiana della seconda metà del Cinquecento, ed è un peccato che non sieno conoscuti quanto meriterrebbero". The motto irresistibile evident in his plates bears testimony to what has been written that at some time in his career d'Aleccio was influenced by Venetian art, and, in particular, by Tintoretto's paintings in the Ducal Palace (13).
Apart from being the designer and the engraver of the plates, d’Aleccio was also the publisher of the book, as may be gathered from the imprint: IN ROMA. APPRESSO MATTEO PERNZ D’ALLECIO. Whether he had his own printing press is not known (14). However, the copyright of his engravings was protected for ten years: Cum Privilegio / GREG. XIII. PONT. MAX. / Ad Decennium / MDLXXXI.

D’Aleccio dedicated the book to his patron Cardinal Medici describing him as “..vero PROTETTORE d’ogni sorte di utile, et particolarmente di quello del DISEGNO…” (15). He also recalled that, during the siege, together with Philip of Spain, it was the House of Medici that gave the most valid help to the island; both Pius IV and his father Cosimo de’ Medici, Grand Duke of Tuscany, d’Aleccio emphasised, had expended large sums of money to free Malta from the Turkish assault, riguardando a Toscana, d’Aleccio stated that the island; both Pius IV and his father Cosimo de’ Medici, Grand Duke of Tuscany, d’Aleccio emphasised, had expended large sums of money to free Malta from the Turkish assault.

When he decided to undertake the heavy work involved in the production of the engravings, d’Aleccio explained, it was not because he intended to spread the fame of the Order or to add lustre to the Medicis — of that there was no need — but per parermi questa una conveniente occasione di mostrare loro l’annimo grato, et in particolare a quelli signori Gran Croci, et Cavalleri che dell’esser la stato sempre grandemente favorevole da essi, mentre in lor servitio mi sono adoperato; lo ne tengo, et terrà fresca et perpetua memoria (17).

The siege of Malta has been described as the greatest siege in modern history. It was certainly the most famous in the annals of Christendom. To quote Voltaire: Rien n’est plus connu que le siège de Malte. This explains why, during the successive decades, enterprising editorial houses in Italy were still issuing original ‘picture-maps’ published in the year of the siege. A map of 1565 by Pietro Paolo Palombi was reprinted by Gaspar Albertus; a plan by Nicolò Netti was again published in the 1570s by Claudio Duchietti; maps and plans by Antonio Lafferi were re-issued by Pietro de Nobili in the 1580s, by Giovanni Orlandi in 1602 and again later by Henricus van Schoel.

Lucini’s engravings

It is no wonder, therefore, that, in 1631, sixty-six years after the siege, d’Aleccio’s ‘picture-maps’ found one of the most elegant Italian engravers of the seventeenth century who decided to copy and reproduce them. It appears that then d’Aleccio had been dead for some fifteen years. He had left Italy for Spain in about 1584 (18) and four years later he abandoned Europe and settled in Périg, where he immediately became the official painter of the Viceroy (19). He was then about 41 years old. It has been recorded that d’Aleccio was still active 40 years later (20). However, it seems that the year 1628 was associated with him due to a printing error. Recently, a document has come to light which proves that in 1616 d’Aleccio had already passed away (21).

Another Italian writer has described the artist of the siege engravings spiritoso, hizzarro e focoso (Borroni Salvadori, pp. LXXXI, LXXXII, LXXXIII).

14. His name is not mentioned in Masetti Zannini.
15. Transl. — true PROTECTOR of all kinds of connoisseurship, and particularly of that of DRAWING.
16. Transl. — because I consider this to be a good opportunity to show them my gratitude, and, especially, to show it to that Island and to those Grand Crosses and Knights who had showered upon me so many favours while I was working in their service; they are still fresh in my memory, and so they will always remain.
17. Staatsy, p. 9; Soria, p. 127.
19. D’Aleccio followed the footsteps of Bernardino Ritti who settled in Lima in 1573. A few decades later, Angelino Modoro also established himself in Peri. These three Italian painters exercised a very strong influence on South American art by introducing the style and ideas of European schools of painting.
21. Staatsy, pp. 11-12.
Like d’Aleccio, Lucini did not dedicate the book to the reigning Grand Master. It was dedicated to Cardinal Antonio Barberini Priore della Maggion di Bologna e Nipote di N.S. Urbano VIII, who would undoubtedly be glad, Lucini wrote, to see his BEEs (22) hovering above the white armorials of Malta, in the same way as they were resting in glory “on the sails of the Sacred Ship of Peter”.

The first edition of Lucini’s engravings was published in Rome by Nicolo Allegri. Although he copied faithfully the beautiful frontispiece of d’Aleccio, Lucini changed the title which became: DISEGNI / DELLA GUERRA, / AS- SEDEO ET ASSALTI / DATI DALL’ARMATA TURCHESCA / ALL’ISOLA DI MALTA / L’ANNO MDLXV, / SOTTO IL GOVERNO DI FR. GIO. PARISIOT- TO / DI VALLETTA GRAN MAESTRO / Dipinti gia nella gra. Sala del Palazzo di Malta / da Matteo Perez d’Aleccio. / Et hora Intagliti con accuratiss.ma di-lig.ze.da Anton Fran.co Lucini Fiorent.o.

Lucini’s album must have been very much in demand, as it was soon followed by two other editions. Of these two editions, I have not yet established with absolute certainty which came first; but the indications are that the “Negroponge” edition preceded that of “De Rossi”.

The frontispiece of the first edition suffered some changes in the Negroponge edition:

1. Roma was erased and substituted by Bologna;
2. The imprint Appresso Nicolò Allegri was substituted by Augustinus Parisinus E.t.;
3. An additional imprint was inserted: Io. Bap.ta Negro Pontes Forma.

These alterations show that ownership of the plates passed from Lucini to GiuBetta Negroponte, who published them in Bologna from the printing press of Parisinus. Forma (or forma) indicates the owner of the plates, usually a merchant dealing in prints; E.t probably stands for excudit, indicating the engraver. We know that the plates in question were engraved by Lucini; therefore, E.t could only mean excudit.

De Rossi was very active in the second half of the 17th Century as a printer and publisher, and the plates of De Nobili and Orlandi, among others, had passed to him (24).

In this edition, no alteration was made to the plate portraying the Grand Masters. No alteration would have been needed if this edition came out, like the previous one, during the reign of Lascaris. This is highly probable, as Lascaris reigned for nineteen years.

Lucini’s date of death is not known, but he was still active in 1661 when he saw to the publication of the second edition of the maritime atlas Arcano del Mare by Sir Robert Dudley (24) for whom Lucini had engraved the plates.

A number of copies are extant of both d’Aleccio’s and Lucini’s albums of the siege. The former is the more difficult to come by (25).

“A thing of beauty is a joy for ever”. This may well be said of d’Aleccio’s illustrated war reports, four hundred years after their creation.

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23. Sir Robert Dudley, styled Duke of Northumberland and Earl of Warwick (1573-1649), naval commander, inventor, engineer and geographer. He left England in 1605 and later settled in Florence. Panned for his ingenuity as a ship-builder and mathematician. In 1664-7 he published in Florence Arcano del Mare, the first sea atlas by an Englishman and the first sea atlas of the whole world. It is divided in six books; the sixth is a collection of geographical maps. Lucini’s maps are outstanding examples of the finest quality of Italian engraving and calligraphy; he spent on them twelve years of his life (DNB, Vol. XVI, pp. 112-124; Bolardi, Vol. VII, p. 63; Potter, p. 6).
Certa cosa è III.mo et R.mo Sig.r che nella guerra successa nell'isola di MALTA l'Anno .1565. fra Turchi, et Christiani, che dopo l'aiuto, et soccorso che le dette il Catholico et inutissimo RE FILIPIPO, il maggiore, et il principe fu quello che ebbe dalla casa de' MEDICI, non hauendo guardato la Santità di PIO III.m, insieme con il Seren.mo Signore suo padre COSMO DE' MEDICI GRANDVCA DI TOSCANA a qualsiasi sorte di spesa (anche di grando) per liberar la religione di S. GIOVANI.I da quel terribile, et sanguinoso assedio; riguardando a quanto danno sarebbe stata sottomessa la Christianità, quando tal luogo fosse stato espugnato dal Turco. Per tali cagioni adunque, et per la particolare affezione che io sempre ho portatci a .V.S.Ill.tna come a uo PROTETTORE d'ogni sorte di terra, e particolarmente di quella del DISEGNO, Ho giudicato che a nessuno meglio, e più propriamente poteuo indizzare questa mia opera, che a .V.a S.ria IH.ma; sapendo bene che comparendo al mondo nessuno meglio, et piu propriamente poteuo indrizzare questa

APPENDIX II
Description of size in the frontispiece

PLATE I
Briefe ritratto de i successi & assalti dati dalla Armata del Turco alla Isola di Malta l'anno 1565.
Vergine madre di Cristo appresso / alla Santissima Trinita et del Beatusimo Santo Giovanni Battista, et del Santissimo Aspostolo Paolo, et della benedetta Santa Caterina qual' han. e in protettione et Cusa questa Isola. In margin along foot: VERISSIMO DISEGNO DELL'ISOLA DI MALTA CON TVTTI I PORTI FORTEZZE CASALI ET LI MALTESI CHE CON LE LORO ROBBER SI CONDUCANO IN SICVRO VEDEVNO VENERE L'ARMATA DEL TVRICO LA QVALE NON PIGLIO PORTO A MARZA SIROCCO / PER IL MAR GROSSO MA GRANDO L'ISOLA VENNE A DAR FONDO, AL MVGIARO IN VERDI ADI 18 D'MAGO ET VI STEE IL SABATO SCARAMUCCIANO CON LI NOSTRI CAVLI ET FER.0N0 FRIGIONE VN CAVALIER FRANCESE CHIAMATO LA RIVIERA. NEL ANNO MDLXV. Imprint: IN ROMA. APRESSO. MATTHEO PEREZ DE ALECCIO (bottom left corner in sea area) FOGLIO SECONDO .1562. (bottom right corner in sea area).

315 x 449 mm. Map of Malta, without graduation or scale. Rose with 16 wind directions, the main ones being marked T, G, +, S, O, L, P, M. Orientation: south west (Libeccio) at top.

The following legends are scattered around the map to pinpoint the opening gambits of the siege:

1. Cinque galere della religione alla bocca del porto.
2. Galera mandata per riconoscere il Porto di massa bicroc et per che era/gran Maretta co un tiro ne la segno.
3. L'armata Turchesca che girò l'isola no. il concettendo il tempo piglier porto a mar/ea Scirocco.
5. La Citta Vecchia che/la segnale co il Fumo.

Two other legends show respectively the site of St. Paul's grotto at Rabat and the place where Valletta was built after the siege:

1. Chiasso de San Paolo sotto alla quale/le la Grotta doce si casa la pietra che/h contro Velino.
2. In questo/loco hogg/e la nova/Citta.

The map is very rich in place-names which are given hereunder (Appendix III), in a comparative table with the map painted by d'Aleccio at the Palace, Valletta, and the map by Antonio Laffret published i nRome in 1551. The latter has been chosen for purposes of comparison because it is the most detailed and most accurate map of Malta before d'Aleccio's. The author has included in the table the place-names as shown on the map published by the War Office of the United Kingdom in 1954 (Ref. GSGS 3859, Sheet 2, Edition 4), with the addition of a few notes where appropriate.
PLATE III

L’ARMATA TVRCHESA CHE MESSE IN TERRA A MARZA SIROCCO ADI XXI. DI MAGGIO. (along head). LI MALTESI NON CREDEVANO CHE L’ARMATA SI FERMASSE, ET PERTANTO NON FERNO VELLA DELIGENZA CHE BISOGNAVA IN RACCGLIERE IL GRANO ET CO.DVRRE IN SALVO IL BESTIAME CHE ERA DI GRANDISSIMO AUTO ALLI TVRCHI SI PO DORE (along foot). IN ROMA. APPRESSO. MATTEO PEREZ DE ALLECCIO. FOGLIO TERZO. 1582. (along foot inside picture area, between right corner and centre).

317 x 454 mm. Wind rose as on first map. Orientation: north-east at top. A long legend in large oval cartouche occupies the centre of the picture. Together with other legends spread here and there, it describes the initial stages of the siege.

The map extends from Monte S. Ermo to Marsaxlokk and the following place-names are given in situ:

Borgo, Il Corradino, Il L’uola di S. Michele MARZA SCHALA Monte della Calcara Monte de Santo Ermo Porta delle Forche

Porto di Marza Sirocco San Nicolo San Tommaso Sant’Angelo Zabban, C.

PLATE IV

L’ASSEDIO E BATTERIA DI S. ERMO ADI .XXVII. DI MAGGIO (along head). IN QVESTA FORMA STAVA LA BATTERIA DINTORNO A S. ERMO CHE L’ASSA MYSTFA VOLESE CHE FVSE LA PRIMA IN PRESA PER GAVADAGNA/ASSIL RE IL PORTO DI MARZA MARICETTO A CIO L’ARMATA AVESSE LOCO SICVRO. (1582.) IN ROMA. APPRESSO. MATTHEO PEREZ D’ALLECCIO. FOGLIO QARTO (along foot).

315 x 453 mm. Wind Rose as on first map. Orientation: north-north-east at top. A legend in two lines in scroll at top left corner explains the movement of eighty Turkish ships to St. George’s Bay on the 30th May. Place-names are indicated by a key in a cartouche on the right towards centre; explanation of military action in progress is also given:


The map shows what is happening around the harbour area. These place-names are given in situ:

G.no de Cianterena L’isletto L’isolotto Saluatore, II Ponta de le Forche Porto di Dragut con .1, Can.onj

Santa Margherita

PLATE V

LA PRESA DI SANT’HERMO ADI .XXIII DE GIUGNO NEL M.D.LXV. (along head). IN QVESTA FORTEZZA GLI TVRCHI VI TROVORNO 27 PEZZI DI BRONZO CHE SVBITO INCOMINCIORNO CON VNO A TIRARE A S. ANGELO ET ENTRATO CHE VI FV DENTRO IL BASCIA MARAVIGLIANDOSI DISSE HALLA GIOVE O DIO SE IL / FIGLIOLO CHE E SI PICCOLO C’H A DATO TANTO CHE FARE CHE FARA IL PADRE QVALE E SI GRANDE E CON GRAN FVRIA COMANDO CHE A NISSVNO SI SALVASE LA V/TO. ET SVBITO NE AVISO IL GRAN TVRCO. CON SIROCO CORSARO (along foot). IN ROMA. APPRESSO. MATTHEO PEREZ D’ALLECCIO. FOQ.O QVINTO. (along foot of left corner, inside the picture area). MDLXIX (bottom right corner, inside picture area).

316 x 450 mm. Legend in panel in centre towards the top describes the fall of St. Elmo. A key in rectangle at bottom left corner reads as follows:

O. Marza musetto
P. ponte per dove si da l'assalto,
Q. trincea de turchi intorno di S. Hermo,
R. barconi et fregatle armate a la bocca del porto per impedire il Soccorso che veniuva a S. Hermo,
S. alchuni che si saluano notando,
T. tui pesst che tiravanole barche che venivano co soccorso.
V. il galeone che se pigliò 4 turchi il quale era de Capi.o Aga portiero maggiore del gran Turch, che fu gran mezzo a fare che venisse l'armata sopra Malta.
The following explanations are given in situ:
Bardie le qual tornami per no. hauer possuto lasser soccorso in S. Elmo
Corpi de Cavagliieri gettati in mare legati insieme senza teste.
PLATE VI
L'ASSEDIO E BATTERIA DELL'ISOLA DI SAN MICHELE ADI XXVUL DI GIVGNO (along head). DOPOI LA PRESA DI S. ERMO (along foot). IN ROMA. APPRESSO. MATTHEO PEREZ DE ALLECCO. FOG.O SESTO (along foot in left bottom corner, inside the picture area). MDLXXXII (bottom right corner, inside picture area).
315 x 453 mm. On the left, towards the centre, there is a key to place-names as hereunder:
A. Castel S. Angelo,
B. Il Borgo,
C. Posta di prouenza,
D. Castello, dove stauano sei Canoni et un basilisco che batteuano la fronte di S. Michele, et Prouenza,
E. la burmula dove stauano doi C.ni che tiravan S. Angelo et al borgo,
F. la fronte delIsola, di S.M.,
G. la Mandra Con 3. Canoni che batteuano/ S. Michele,
H. il Coradino dove stauano i3. C.ni che/batteuano S.M. ciou* la Cortina,
I. barche condutte per terra per dar'/l'aasalto al Sperone,
K. batteria di 3. C. che tirano al Spero dellIsola,
L. l'armata del turbo destra de marza musetto
M. Artiglieria ch. conducno da S. Ermo
N. Batteria di 3. C. ch. batteuano il/Borgo et S. A.,
O. Ponte diargot/dose stauano 4/canoni ch batteuano/ S. Ermo.
P. S. Ermo gih/preso da turchi.

Besides, these indications are given in situ:
archabugieri alla scarpa del fosso,
Catena

PLATE VII
IL SOCCORSO PICCOLO AL BORGO DI NOTTE ADI .V. DI LVGLIO. (along head), Q'ESTO PRIMO SOCCORSO DI .600. SOLDATI SMONTO ALLA PIER-.TRA NEGRA ADI 29. DI GIVGNO CONDOTTO CON 4. GALEERE DAL S. D. GIO, DI CARDONA ET DOPOI L'AVERSI FERMATO 6. GIORNI ALLA CITTÀ VECCHIA / DI NOTTE SI CONDYSSE AL SALVATORE DOVE ERANO CO DIVERSE BARHE IL CAPITAN ROMAGAS, E FANTONE. CHE SVBITO LO TRASPORTORNO AL BORGO. COME SI VEDE NEL PRESENTE DISEGNO. (in margin, along foot). IN ROMA. APPRESSO. MATTEO PEREZ DE ALLECCO. FOGLIO. SETTIMO (along foot of picture area, left corner). MDLXXXII (bottom centre).
315 x 453 mm. A list of names is given in two panels, one at top left, the other at centre right, with these headings: LI  CAVAGLIERI DI MALTA CHE VENERO CO. IL / PRIMO SOCCORSO (43 names).  VENTIVRIERI SPAG- NOLI (16 names) VETURIERI ITALIANI (12 names) TODESCHI (3 names) INGLES! (2 names). The following place-names are shown in situ:
C.L S. ANGELO
CITTA VEC., LA
Cordiano, Il
INFERMERIA. LA, PER DOVE ENTRA IL SOC.,
M del L isollo
PI POSTA DI ALVEENIA
POSTA DI CASTIGLIA, LA
Robilato, Il
Salvatore, Il
S. P[ietro]

Other indications in situ:
Il C, Graunia Presso.
Il Sig.r Alfedr Mugnater
Il Sig.r Mastro di ca/Robles. et il Sig.r F. Vincenzo Carrafa, priore de l'Inghl capi del prese.te Soccorso.

PLATE VIII
ASSEDIO E BATTERIA' AL BORGO E ALLA POSTA DI CASTIGLIA ADI VI. DI LVGLIO. (along head). Come s'aiudero gli turchi che era entrato soccorso al Borgo subito andorno molti di essi per la medesima strada che gli nostri erano smunti et si incontrono per primo a dodici soldati, et il Comand-Gatore Graunia che per essere troppo grauto de armi non puose seguitar' gli
altro: il quale e haggi prior. de Lombardia; (in margine, al longo foot). IN ROMA.
APPRESSO. MATTEO PEREZ D'ALLECCIO. F.0 OTTAVO (along foot, inside picture area, bottom right corner).

1522 (left bottom corner).
319 x 452 mm. Key to place-names and military events in three columns in large panel at the top on the right, preceded by five lines of text:

Subito che il Gran Maestro general de terra intese che nel borgo era entrato soccorso, non si esposto il mare, ma per monte di adagio, e robusta sua confortandosi che poco a poco la fucile adunque dal bateau, comandò in gran forsi che nel medesimo luogo per dove era entrato fosse messa la maggiore d'ogni altra batteria, in qua fù de 16 Cannoni, da bacciali, et da mortai, ch'avevano di alcune navi grosse che stavano poste lontano dal Sanuicore, come è, chiaro nel presente foglio:

PLATE IX
L'ASSALTO PER MARE E PER TERRA ALL'ISOLA DI S.M. ADI XV. DI LUGLIO, (top centre). IN QUESTO ASSALTO AL SPERONE VI NOSTRI MAN-DORONO A FONDO VI BARCHE GRANDI U1/ PICCOLE ET PIGLIARONO VNA FREGATA CON ALQVANTI TVRCHE AQUIVISTANDO VI. BANDIERE (in margin, along foot). IN ROMA. APPRESSO. MATTEO PEREZ D'ALLO FOG O NONO (bottom centre, inside picture area, separated by a large panel with key to place-names and military events). 317 x 453 mm. The title of the key is INDICE DELLE NOMI E COGNOMI DE LOCHI and it is followed by:

A. Castel di S. Angelo, B. Il Borgo, C. II = Gran Maestro intesa al Ponte
PLATE XI

DIMOSTRAZIONE. D. TVTTA. LA. R. Ponta delle Forche
Q. Cala dove stauano molti vascelli grossi, che sbarcorono l'arteigeria per il salvatore
O. Il monte della Calcara, dove erano 2 cannoni che tiravano alla posta di Castiglia.
L. Batteria di 5 pezzi che batte S. Angelo.
K. Due Batterie di 6 cannoni che battono l'isola et parte del bor.o
H. Il Coradino con 13 cannoni in tre poste dalli quali era battuta la cortina dell'Isola
G. La Mandra con 3 cannoni che batteuano la lato di S. Michele
F. Belvedere dove era accarapato il generale Mustafa con il corpo della sua guardia.
E. S. Margarita dove auano 6 cannoni al basilisco, che battcuono S.M et la posta
C. Burmola dove stauano doi pezzi grossi che tirauano a S. Angolo
B. Borgo con il ponte per il quale si passaua alla Isola.

A. Castel S. Angelo co. la Catena che va a S. Spirone dell'Isola.
B. Borgo con il posto per il quale si passaua all'Isola.
C. Burmola dove stauano dei pezzi grossi che tirauano a S. Angelo.
D. Isola di S. Michele co. la catena di legno accio le barche di tur/chi non s'accostasseno.
E. S. Margarita dove stauano 6. Canoni et un basilisco, che bastasseno S.M et la posta di prouenza.
F. Belvedere dove era accompato il general Mustaz il corpo della sua guardia.
G. Lo Mando con 3 cannoni che batteuano la facto di. S. Michele
H. Il Cordino con 13 cannoni In tre poste dali quali era battuta la cortina dell'Isola de S. Michele.
I. Barchoni trasportati da Marsa moerst per l'arsenio dell'Isola fatti per acqua.
K. Due Batterie di 6 cannoni che batteuano l'Isola et parte del bor.o
L. Batteria di 5. pezzi che batte S. Angelo.
M. Due Batteria 1 una di 14 Caloni, Faltra di 10. che batte S. ero.
N. Santemmo con il mezzini, et il forte, et trincee, fatte da turachi.
O. Il monte della Calcara, dove erano 2. cannoni che tirauano alla posta di Castiglia.
Q. Cala dove stauano molti vascelli grossi, che sororrono l'artei/ingherla per il salvatore
R. Posta delle F Ioniche

PLATE XII

LA VENNYTA DEL GRAN SOCCORSO ADI VII. DI SETTEMBRE. DEL. MDLXV.
(along head, but broken up in three places with a scroll with legend, vessels of the Christian fleet and panel with legend). Don garzia dopo l auer fatto disbarcare da otto Milia Christiani se ne Tornò in Messina dove con G.m.a Diligenza ne fece rimbarcare Alle madime Giare da altri tanti Infra Il quali furono molti Signori a Colonelli con resolutione in ogni modo dissaccet Il Turchi da Malta quali innanzu il suo ritorno con lor molto dono et vergogna di Nette s'erano Fugiti. Adi Tredici di Settembre che Fu in Giovedì del 1565. (in margin, along foot). IN ROMA. APPRESSO MATTHEO PEREZ D'ALLECIO. FOGLIO VDIOECIMO. .1582, (inside picture area, between left bottom corner and centre).

319 x 451 mm. Wind rose as on first map. Orientation: north east at top.

On the right, the centre is taken up by a long legend in a decorated frame, with elliptical sides describing the arrival of the relief force on the 7th September, 1565. This is supplemented by five other legends scattered around.

The following place-names are shown in situ:

Adalaro
Alocia, C.
Del Calcura, C.
Beluca, C.
Ben onorato
Cala di Matte
Cala di San Paolo....
Gelsa
G[jardin]o della Marsa
Gibor, C.
Ginger, C.
Lobbarsa

PLATE XIII

LA FVGA E PARTENZA DELL'ARMATA TVRCHESCA ADI XIII. DI SETTENMBRE .MDLVX. (along head, separated in the centre by a wide stretch of
LA NOVOA CITTA E' FORTEZZA DI MALTA CHIAMATA VALLETTA. (along head). Questa nuova Città e Fortezza fu fondata dall'IU.mo Sig.r Gran Maestro FRA GIOVAN=NI PARISOTTO DI VALLETTA et da iui chiamata VALLETTA, (bottom centre, inside picture area). FOGL.'O TVTTA TVRCHIA ET LA NVOVA CITTA E' FORTEZZA DI MALTA CHIAMATA VALLETTA, (along foot). IN ET PIANTO GRAN.SSIMO NON SOLO IN CAVANO PIV DI XXX. MILA ANIME CHE FVRONO NOVE.BRE D'ARRIVARE DI IN COSTAN'TINOPOLI MA PER TVTTA TVRCHIA ET IL GRA' TVRCHO SOLIAMO FY PER MORIRE DI SDEGNO. (in margin along foot). IN ROMA. APPRESSO. MA/THIEO PEPEZ (sic) D'ALLECIO (bottom corner, inside picture area). FOGLIO DECIMO TERZO. (right bottom corner).

317 x 448 mm. Wind rose as on first map. Orientation: east at top. Four legends, two of which are very long, describe the final stages of the siege. One place-name is given in ita: Le Città Vecchie.

PLATE XIV

LA NOVOA CITTA E' FORTEZZA DI MALTA CHIAMATA VALLETTA. (along head). Questa nuova Città e Fortezza fu fondata dall'IU.mo Sig.r Gran Maestro FRA GIOVAN=NI PARISOTTO DI VALLETTA et da iui chiamata VALLETTA, (bottom centre, inside picture area). FOGL.'O TVTTA TVRCHIA ET LA NVOVA CITTA E' FORTEZZA DI MALTA CHIAMATA VALLETTA, (along foot). IN ET PIANTO GRAN.SSIMO NON SOLO IN CAVANO PIV DI XXX. MILA ANIME CHE FVRONO NOVE.BRE D'ARRIVARE DI IN COSTAN'TINOPOLI MA PER TVTTA TVRCHIA ET IL GRA' TVRCHO SOLIAMO FY PER MORIRE DI SDEGNO. (in margin along foot). IN ROMA. APPRESSO. MA/THIEO PEPEZ (sic) D'ALLECIO (bottom corner, inside picture area). FOGLIO DECIMO TERZO. (right bottom corner).

317 x 448 mm. Wind rose as on first map. Orientation: east at top. Four legends, two of which are very long, describe the final stages of the siege. One place-name is given in ita: Le Città Vecchie.
The following place-names are given in situ:

**L'ARSENALÉ**  
L'infierria nova  
MANDRACHIO, IL  
Piazza del/mal nato ne  
BARCHE QVALE PORTANO BRVSCA E'/PIETRE DAL GOZZO

**CASTELLO ET/FORTEZZA DI/S ERMO**  
PORTA DE MONTE  
PORTA/DR. S. GIORGIO  
Porta del Mandrachio  
PORTO DI MARZA MUSCETTO

**Fontana**  
FORTE, IL  
Fosses et Maqueres/de Grano

**Casa di Mattia Pittore**  
Pristine di Schieni, La

Names of bastion are also given in situ:

S. ANDREA  
S. CRISTOFORO
S. GIORGIO  
S. GIACOVAI  
S. IACOBO

Other indications in situ:

Barche che passano al Borgo
BARCHE OVALE PORTANO BRVSCA E'/PIETRE DAL GOZO
Le Garere che rimbrochiano una Gemia Turche.a

**PLATE XV**

PIANTA DELLA CITA VECHIA / DI MALTA (left of centre, towards the top, inside the city walls). PIANTA DELLA FORTE/ZA DELL'ISOLA DEL GOZ (right of centre, towards the top, inside the city walls). APPRESSO MATTHEO PEREZ DE ALLECCIO FGLOGO QVINTO DECIMO ET VLTIMO. IN ROMA: MDLXXXII. (in margin, along foot). Nella presente CITA ditta LA VECHIA mentre duro l'assedio u fu Gouvernare fra pietro / Mesqita Portoghe e quale con molta prudenza la difese, et costodi trovandosi co. lui molti / Caualieri quali con la Casalleria ferno gramo giuamento, et usando dopo considerato che / questa Citta e di gran circuito, et la maggior parte di essa / fu la guerra senza forma ueruna, et a difenderla sarebbe bi=/sogno di grandissimo numero di gente, et / di grande prouisione, e munitione. et perche si nel uoler fortificarla / lasciada

nella medesima che hora uene, come anco per poterla difendere, la Spessa so­rebbe grandiss.a / et fuora di proposito; Pertanto si è deliberato di restringerla, e ridurla in forma d'un forte con / farsi una fronte sola / con due baluardi, et un fosso reale, et tutto il restante del circuito sia sopra un sensu uiso, quale di sotto sia scoascio, et habbia grande pendentia, per il che che uenga detta parte quasi assicurata d'ogni pericolo, et che tutta l'opera uec=/chia che restera / fuori del disegno nuovo si debla spianarao, accio che con gli medesimi mattoni, et sassi, si possa / fare il nuovo disegno; et ridesta che sarì in questa forma / si possa in un bisogno metter dentro c .300. huomini insieme con la Casalleria / della isola, / et con questa gente si possa difendere senza hauer a dar disturbo a gli altri luoghi, et giunto che sia l'unimico in questa Isola la detta / Caualleria / gli sia per dare gradisimo disturbo, et donna. et tutti i luoghi / notabili di detta Citta si notano per alfabeto come al presente sopra si uede. (bottom left corner in an elaborate cartouche flanked by two allegorical figures and surmounted by the coat of arms of FRA HVGO LOVBENX D'VERRALA. The legend is followed by a key to place-names).

319 x 455 mm. A rose with 52 wind directions is depicted left of centre, within the city walls, the main directions being marked as on the first map. The planimetric map of the old city (Mdina) is oriented with south-west at the top. A scale is also given: Scala de carne n.ro 50. Another rose on the right towards the centre, within the walls of the Gozo fortress, has 16 wind directions like that on the first map. The planimetric map of this fortress is oriented with south (Ostro) at the top. The scale is: Scala de Cane n.ro 60.

The key to place-names in the old city, based on a scheme to shorten its enceinte, reads as follows:

A. il disegno Vecchio che deuer Spa/narsi
B. l'Argine di Terra, e fosso da spianarsi
C. il nuovo disegno co. gli suel fossi
D. il fosses piccolo anto il Baluardi
E. il Ponte cresso porta della fortezza
F. la piazza grande nella Contrascarpa da/stei buco n. di homuni à causlo.
G. le due Piazze nella Contrascarpa/ritonde /per tenerei l'aralugheri
H. la chiesa parochiale di S. Paolo.
I. In mano ucchio fondato sopra la roca uisa sicuro da pericolo.

**Sources**

Between 1536, when the first printed map of Malta was published, and 1576, when d'Alleccio painted his fresco map, quite a number of maps of Malta were produced, mostly in Italy. They fall roughly into three distinct groups: round-shaped, oval-shaped and fish-shaped. The odd map, such as A. Thevet's siege map of 1595, has an indeltable, distorted shape.

In the first group, the map by Johannes Quintins (1536) was followed by:
1. ISOLA DI MALTA (c. 1551?), possibly by G.A. Vavassore;
2. G. Gastaldi, ISOLA DE MALTA (c. 1551?);
3. J. Honterus, MELITA (1561); later used for Munster's Cosmographia;
4. A series of maps issued during the siege of 1565, of which series the first one was published in Rome with a bilingual title: INSVLAE MELITAE VERA DESCRIPTIO — NOVO ET VERISSIMO RITRATTO DEL ISOLA DI MALTA, and the last ones by the Palombeis, probably Pietro Paolo and Accacio; (a) NOVO ET VERISSIMO RITRATTO DEL ISOLA DI MALTA, Palombei Nostriam, curante Romae, 21. d. Settembre 1565; (b) NOVISSIMO ET VLTIMO RITRATTO (sic) DEL'ISOLA DI MALTA, A. pa. Feci. Romaec. This series includes a French map: "l isle de Malte située..., which could be attributed to Pierre de Bouzey.

At least six maps belong to the second group. The early ones have the legend Melita insula ab sicilia disiuncta, preceded in some cases by DE MELITA INSVLA: one of the latter has the imprint Apud Canoccatum (26) and another one may have been published by Ferdinando Bertelli in about 1565. The last one of the series carries a different title: Interea descrittione de L'isola de Malta assediata di Turchi co. el numero de L essercito dessi assediati à molto rico ed anche expressiva; la toponomastica è di notevole interesse. (27)

Directly or, after 1631, through Lucini's work, d'Aleccio's map served as a model or exercised a strong influence on several other maps that came later. It was copied, probably by Philippe Thomassin, for the Statutes of Verdala (1st ed. 1584 c.) and it served as a basis, among others, for the maps of Henry Raignaud (1629), Horatius Marinarius (1645), Jean Boisseau (1645), Jan Jansson (1650), Nicolas Sanson (1656), Joan Blau (1663), Pierre Du Val (1667), Oliver Dapper (1668), John Ogilby (1670), Robert Morden (1680), Nikolaus Visscher (c. 1680), Alain Mansson Mallet (1683), Vincenzo Coronelli (1689), Frederick de Wit (c. 1690), Gilles Robert de Vaugondy (1749), Robert Bennig (1750).

Some of these maps also betray the influence of the map drawn on the spot by the Maltese historiographer Giovanni Francesco Abela and published in 1647 in his book on Malta. Abela's map also belongs to the third group.

Of all these maps, the most clearly d'Alcian are those by Marinarius, Blau, Dapper and Ogilby because of the fashion in which the contours are depicted. The Blau map includes also the iconographic vignette of d'Alcian's map.

The plan of Valletta (plate XIV) has a well-known, fundamental source. The new city of Malta was founded immediately after the siege by Grand Master La Valette who had engaged for the purpose the services of an Italian engineer, Francesco Laparelli (1521—1570). His plans for the construction of the fortress-city are still extant in Italy, in the archives of the Laparelli family at Cortona. They were published by Paolo Marconi (28) in 1570 and they show that, despite modifications over the years, the Valletta fortifications remained fundamentally as he designed them (28). But even at the time they were made Laparelli's plans were given wide publicity in Italy. In 1566, A. Lafreri in Rome and P. Forlani in Venice published the design for the new city of Malta. Both

There are two states of Lafreri's plan, with three editions of the second

27. Almagii, Vol. II, p. 106. Transl. — The sea is rendered by stippling; orography based on a particular bird's-eye-view design which strongly brings out the difference between hills, plains and deep valleys. The dwellings are shown in an expressive perspective; isolated buildings, churches, gardens etc. ... The outline of the island is rough, but the map is rich and expressive in the representation of inhabited centres; the place-names are highly interesting.


There are two states of Lafrenière's plan, with three editions of the second state (30), and two states of Forlani's plan. The second state of Forlani's plan (later again placed on the market with F. Bertelli's imprint) shows the deep ditch cut right across the neck of the peninsula from Grand harbour to Marsamxett harbour, as well as the ditch dug around Fort St. Elmo, with one arm protruding to Marsamxett harbour. These ditches are indicated by the words Toglio fatto di nuovo and graphically represented by heavy hatching. The same motif is repeated in Forlani's plan of 1567 VALETTA NOVA CITTA DI MALTA (later re-published by the Bertelli's and Camocio in their books on cities and islands) and in Giacomo Ballieu's plan of 1569 VALETTA NOVA CITTA DI MALTA. It is also present in d'Aleccio's engraved plan.

Whilst the outline of the enceinte demonstrates Laparelli's design, the buildings and other details shown on d'Aleccio's plan must have been filled in on site, presumably by d'Aleccio himself. It is possible, however, that some plans existed at the time in the possession of the Order's resident engineer or of the capomastro which recorded the progress of development in the new city and the projects still to be carried out (31). Incidentally, d'Aleccio indicated on the plan both the house of the engineer and architect of the Order and the house of mastro Tomaso, which might have been the capomastro.

Like his map, d'Aleccio's plan of Valetta was used by several cartographers during the next century-and-a-half. It was copied for the Statutes of the Order (1st ed. 1629); the Privileges of the Order by A. de Naberat which were printed in I. Bau-de Malthe Architectura von Festungen (1589). It also served as the model from which Verdala and, soon after, the plan was utilised by Daniel Speckle for his book Graphers during the next century-and-a-half. It was copied for the Statutes of the Order (1st ed. 1629); the Privileges of the Order by A. de Naberat which were printed in I. Bau-de Malthe Architectura von Festungen (1589). It also served as the model from which Verdala and, soon after, the plan was utilised by Daniel Speckle for his book

The plans of the old city of Mdina and of Gozo were the first of these plans ever to appear in print. For these plans, d'Aleccio must have made use of drawings existing at the time in the Order's archives. When Laparelli came to Malta, he visited Mdina in January 1566 and drew up plans for work to be carried out there, but it seems that his recommendations remained a dead letter. He also visited Gozo on 8 September 1567 and might have drawn up

30. Ganado, p. 39, no. 89.
31. For instance. Ultima e di M. Mandracchio shown on d'Aleccio's plan remained on the drawing-board for all time. Yet, they are equally shown on the plans of Valetta produced in the 18th century derived from d'Aleccio's engraving.

For the rest of d'Aleccio's book, namely, the battle scenes, the material at hand was copious. By the time d'Aleccio came to Malta, numerous detailed accounts of the siege had been published and he certainly had first-hand information from several people who had played a part in the events he depicted. Moreover, he surely had before him the 'picture-maps' or broadsheets of the siege that had been published in Italy, Germany and France. Suffice it to say, that in Italy alone, in 1565, at least 54 maps of the siege (including variants) came off the presses in the two main centres of production, Rome and Venice.

Watermarks

Four different watermarks are present in a copy of d'Aleccio's engravings which the author had occasion to examine, namely, pilgrim in circle, hammer and anvil in circle, ladder with three rungs in elongated shield with star above and chevron with two parts in shield within a circle with crown above.

Only the last two watermarks are present in the copy existing at the National Library in Florence which was described in a book by Fabia Borroni Salvadori on the maps in the Lafrenéri atlases that belong to the Library. The book also gives a tracing of the watermarks (Borroni Salvadori, plate XXV, nos. 79 and 81). One of the plates in this particular copy has no watermark.

Reproductions

In this century, the frescoes and the modellos as well as the two sets of engravings have been used to illustrate a number of books, mostly on the siege.

The twelve frescoes were reproduced in full colour by Lochhead and Barling in The Siege of Malta 1565 (London, 1970), whilst some of them appeared in black and white in the following books:


32. Happen, pp. 100, 115, 201 (ftn. 7), 204 (ftn. 8) and plate 10.
The same book of the National Maritime Museum published also d’Aleccio’s etchings, leaving out only plates XI and XIV. Six of the etchings (plates II, IV, VII, IX, X, and XIII) were published by Claire Engel in the book mentioned above, but not all in full-plate.

Lucini’s engravings were used to illustrate the book by C. Sammartinelli Zabarella: Lo assedio di Malta (Torino, 1902); only the last two plates, namely, the plan of Valletta and the plans of Mdina and Gozo, were left out. Seven of Lucini’s siege-maps (plates V, VI, VII, IX, XI, XII, XIII) were published in: The siege of Malta 1655 by F. Bailli di Correggio, translated by Ernie Bradford (London, 1965).

The whole set of Lucini’s engravings was published by D. Calnan and G.E. Trestafratta Abela with the title: The true depiction of the investment and assault on the island of Malta 1565 by Matteo Perez d’Aleccio. (Valletta, 1965). In the frontispiece the authors stated: First Edition Rome 1582; Second Edition Bologna 1631; Third Edition Malta 1965. On the one hand, they seem to have been ignorant of the fact that Lucini’s first edition, namely, that of 1631, was printed in Rome and that there were two subsequent editions, both printed in Bologna after 1635. On the other hand, they should have called their publication a facsimile edition of Lucini and not a third edition of d’Aleccio.
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<thead>
<tr>
<th>Place</th>
<th>Alternative Name</th>
<th>Notes</th>
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<tr>
<td>LEV, C.</td>
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<td>de Lorenzo, C.</td>
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<td>Scilla, C.</td>
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**OTHER PLACE-NAMEs**

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**Lost village, between Qrendi and Zurrieq.**

**Lost village, north of Zurrieq.**

**Area of Ghemier?**

**Area of Girgenti?**

**This is the site where Valletta was built in 1566**

---

**Lost villages:**

- L-Abrax tal-Ghajn
- Ghajn Qajjet
- and Ghajn Kileb
- Fililha
- Ghallfla
- Buskett Gardens
- (? Wied tal-Isqof
- Ghar Hasan
- Wied ir-Rum
- L-Abrax —
- Marfa Ridge
- Marfa
- Jesuit’s Hill
- Marsa skala
- Marsa Scirocco —
- Marsa Scirocco
- Mellieha
- Imbiedeb
- Kalkara
- Ras il Pellegrin

**Notes:**

- Fonte
- Fontana
- Foifola
- Bonarrat
- Cala di San Giorgio
- Cala de S. Paolo
- Comino
- AK Benedict Gardens
- (7) Wied ta’ Isqof
- Wied ir-Rum
- L-Abrax —
- Marfa Ridge
- Marfa
- Jesuit’s Hill
- Marsa skala
- Marsa Scirocco —
- Marsa Scirocco
- Mellieha
- Imbiedeb
- Kalkara
- Ras il Pellegrin
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<td>Ghain Tuffieha Bay and Gnejna Bay</td>
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<td>Redum</td>
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<td>SALAMON</td>
<td>Fomm ir-Rih Bay</td>
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<td>SALINE NOVE, LE</td>
<td>Salt Pans at Salina Bay and H-Ghadira</td>
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<td>S. Ermo</td>
<td>S.M. CALAS</td>
<td>Tal-Hal Ch.</td>
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<td>SERRA, LA TORRE DE FALCHA</td>
<td>Fort St. Elmo</td>
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<td>D'ZVIRRICO</td>
<td>Fort without name shown on d'Alleco's fresco.</td>
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**CHURCHES**

| Location | Madalena, La Maddalena, La Maddalena, La Nunciata, La San (San) Domenico S. Giorgio S. Giorgio S. Giovanni S. Leonado | Madalena Ch. Tal-Madalena Ch. Annunziata Ch. Dominican Monastery East of Gharqur. Now part of Birzebbuga, Area of St. George's. S. Giovanni Ch. San Leonardo Convent |
|-----------|-------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|
| Porto | | | | | |
| Porto | | | | | |
| Porto delle Saline Vecchie | | | | | |
| Redum | | | | | |
| Salamun | | | | | |
| Saline Nuove, La Saline Vecchie | | | | | |
| S. Ermo | | | | | |
| Serra, La Torre di Falca | | | | | |
| S. Nicola | S. MARTINO | S. Martin Ch. | Area of Mizieb (Mellieha). South — east of Zejtun. |
| S. Nicolo | S. NICOLA | S. Nicola Ch. | Part of Rabat. 'San Pietru' area shown on War Office map. |
| S. PAOLO | S. PAVLO | S. Paul's Ch. | This is indicated as a "casal" on d'Alleco's etching, whilst it is shown as a church on the fresco, the latter is the correct one. |
| S. PAOLO | S. P. P. REMITO | St. Paul's Ch. | South west of Siggiewi. The chapel is indicated by a cross on the War Office map. |
| San Paolo, Chiesa de... | S. PIETRO | | |
| S. Tomas | S. TOMASO | | |
| S. (San) Lucia | S. LVCIA | | |
| S. Margarita | S. MARGERITA | | |
| Santa M. de Loreto | S.M. LORETO | | |
| S.M.a de Lulia | S.M. DE LALIA | S. MARIA de Ghemina | Annunziata Ch. | |
| S. Maria della melica | S.M. D'LAMELECHA | | | |
| S. Maria Talpuales | S.M. TAL PVD. | | | |
APPENDIX IV
Bibliography and Abbreviations used in the References

Almagià: Almagià, R., Monumenta Cartographica Vaticana (Città del Vat
icano, 1948).
Buhagiar: Buhagiar, M., St. Catherine of Alexandria: Her Churches, Paintings and Statues in the Maltese Islands (Malta 1979).
Masetti Zannini: Masetti Zannini, G.L., Stampatori e librari a Roma nella seconda metà del cinquecento (Roma, 1980).
NLM: National Library of Malta Mss.
Part of Puglia (Italy) which includes Alesio (marked with an inscribed asterisk) and Lecce. Novara, Istituto Geografico De Agostini, S.p.A.
Plate 17

Protestpiece of D'Aleccio's engravings of the siege. Malta National Library

Plate 18

D'Aleccio's map of Malta, 1582 (See Appendix III, pl. II). Malta, National Library
Plate 19

D'Aleccio's composite picture showing various stages of the siege (See App-III, pi. XI). Malta, National Library

Plate 20

D'Aleccio's plan of Valletta, 1562 (See Appendix III, pl. XIV) Malta, National Library
Plate 21

D'Aleccio's composite plan of the old city of Malta (Mdina) and of the fortress of Gozo, 1882 (See App III, pl. XV). Malta, National Library