

27
M A L T A .

ANNUAL REPORT

ON THE WORKING OF THE

MUSEUM DEPARTMENT

DURING

1931-32.

Published by Authority.

M A L T A
GOVERNMENT PRINTING OFFICE.

1932.

M A L T A .

Report on the work of the Museum Department for 1931-1932.

THE MUSEUM,
Auberge d'Italie, Valletta.
20th October, 1932.

Sir,

I have the honour to submit the annual report of the Museum Department for the financial year April 1931-March 1932, together with the reports of the Curators of the four sections.

The following is a table showing the number of visitors to the sites under the Department.

Valletta Museum.

Free on Special days and by Student's tickets ...	5,848
On week-days at 6d. ...	2,719
Total No. of Visitors ...	8,567

Roman Villa Museum—Rabato (Notabile).

Admission on payment (6d.) ...	412
--------------------------------	-----

St. Paul's Catacombs—Rabato (Notabile).

Admission on payment (6d.) ...	410
--------------------------------	-----

Tarxien Temples.

Admission on payment (6d.) ...	1,162
--------------------------------	-------

Hal Safieni Hypogeum.

Admission on payment (6d.) ...	2,392
--------------------------------	-------

No statistics are available of Visitors to Hagiar Kim and Mnajdra as no tickets are so far issued for the sites. 62 free tickets were given during the year to Directors of schools and other institutions and independent parties, for visiting our antiquities for instructional purposes.

The following objects and publications were presented to the Museum during the year :

Mr. Thos. Vassallo

One model of an iron bed.

One carved oak board for stamping pastry, dated 1750.

Lt. G. Curmi

One small marble torso.

Canon Marshal

One marble inscription found in the basement of the Anglican church of St. Paul Valletta.

Capt. Zammit Cutajar presented the following objects found at Comino :—

One clay unguentarium.

Three coins.

One unguentarium.

One small broken jar.

One early Roman lamp.

Three bronze coins.

One stone hammer.

Fragments of clay amphora.

Mr. Alb. Mercieca, A. & C.E.

One water colour by Onorato Carlandi.

Comm. Oloff Gollcher

One wood-cut by G. Szabo Kalmann.

One etching by A. Munoz.

One etching by S. Tokay.

Miss M. Giuseppa Sammut

Three old infant caps.

Chev. Ed. Caruana Dingli

One photo of a portrait of the late G. M. Prince Galeazzo Thun Hohenstein.

Capt. Ch. Vassallo

50 photos.

Chev. Comm. H. Zarb

Daguerreotype of Bishop Casolani.

Comptroller C. C. I.

Five majolica Pharmacy jars from the Poor House.

Dr. J. G. Baldacchino

Copper seal with wooden handle "Sanità di Malta".

Hon. M. A. Borg

One old cap (Milza).

Mr. H. W. Seaton-Karr

Six Prehistoric Flint Implements from Somaliland.

Mr. Francesco Mangion

One old silk waist-band.

Rev. Ant. Cachia

One red silk vest.

PUBLICATIONS.

The Chairman

Memoirs of the Ryojun College of Engineering Vol. I. No. 2A & 2B.

do. do. do. Vol. IV. No. 3.

do. do. do. Vol. IV. No. 4A.

do. do. do. Vol. IV. No. 4B.

do. do. do. Vol. V. No. 1.

The Director

do. Istituto Oswaldo Cruz. Anno 1931. Tomo XXV, Fas. 1 & 2.

do. do. do. do. do. 3.

do. do. do. do. do. 4.

How old is the earth. The American Museum of Natural History, New York 1931.

Annual Report of the Auckland Institute & Museum.

Archives des Institutes Pasteur d'Indochine, April 1930 No. II October 1930

No. XII.

Annuaire du Musee Archeologique Erasme Majewski, Varsavie.

Guide to the National Museum Stockholm.

Records of the Auckland Institute and Museum Vol. I No. 2.

Annals of the Natal Museum. Vol. VII Part I Feb. 32.

The Secretary

Rapport de la Commission des Hygienistes Hellenes.

Bollettino del R. Istituto di Archeologia e Storia dell'Arte I, III, IV, VI, Fas. I, III.

Report of the United States National Museum.

The Editor

The Museum Journal Vol. 31 No. 8.

Extracts from Germania, Korrespondenz batt der Romisch Germanischen Kommission des Archaeologischen Reichsinstituts.

The Rector

Università di Malta. Calendario 1931-32.

University of Malta. Calendar 1931-32.

The Syndicate

Report of Fitz-William Museum 1930.

Sigr. Ettore Rossi

Le lapidi sepolcrali arabo-musulmane di Malta.

Manoscritti e documenti orientali a Malta.

A. W. Van Buren

A companion to Pompeian Studies (American Academy).

Mons. Pro-Prefetto Biblioteca Vaticana

I Musei e le gallerie Pontificie nel triennio 1927-30.

The following objects were acquired for the Museum.

Two pieces of brocade.

Dizionario Maltese Italiano-Inglese by G. B. Falzon.

Encyclopedia of the Gold Cross of the Order—Oils, from They's Collection.

Portrait of Grand Cross of the Order, Oils, from They's Collection.

Portrait of a constructor of galleys, Oils, from They's Collection.

Figures and Sheep by B. Castiglione, Oils from Bellanti's Collection.

Invention of the Holy Cross by M. Bellanti, Oils from Bellanti's Collection.

Man and horse, Oils from Bellanti's Collection.

The Fish Market Valletta by Chacaton, Water Colour, Bellanti's Collection.

Italian Majolica jug.

A grotesque. Oils.

The Guardian Angel—Oils, Messina's Collection.

The Entombment of Christ—Oils, Messina's Collection.

Naples—Guasche, Messina's Collection.

Roman landscape—Oils, Messina's Collection.

Pastoral scene—Oils, Messina's Collection.

A bozzetto for a historical picture—Oils, Messina's Collection.

Italian landscape—Water Colour, Messina's Collection.

Five water colours Roman landscape by Giunto Tardi, Messina's Collection.

The Crucifixion by G. Call.

Ten views of Gigantea—pencil drawings by G. Pullicino.

Five water-colours by G. Pullicino.

One engraving by Berthier.

The third number of the Museum Bulletin was published in November, 1931.

WORKS AND REVIEWS CONCERNING MALTA.

The Mariner's Mirror. Vol. 17 No. 2 April 1931. A paper by Mr. Cecil King on the Naval Collection of Malta.

Review of Sir T. Zammit's book "Prehistoric Malta—The Tarxien Temples." by Senator Prof. Paolo Orsi in the *Bullettino di Paleontologia Italiana* L-LI 1930-31. Under the title "Per Malta Preistorica."

TEM. ZAMMIT,

Director.

The Honourable

Enrico Mizzi, LL.D., M.L.A.

Minister for Public Instruction.

APPENDIX A.

ARCHAEOLOGICAL SECTION.

BELL-SHAPED TOMBS AT CASAL TARXIEN.

On the 28th July, Mr. E. B. Vella reported the discovery of a number of tombs at Casal Tarxien towards the limits of Casal Zabbar, in a field known as "Tal Patri" not far from the San Leonardo road.

The tombs proved to be five in number and of the bell shaped type, they were carefully cut and were originally connected with one another by means of a narrow opening in the sides.

The tombs had been in time turned into a water tank, the walls were plastered and rendered watertight and the original entrances were considerably widened:

These tombs had an average depth of 7 ft. (2.13 m.) and an average radius of 3 ft. (92 cms.) at the bottom. The five tombs were entered through a circular aperture 2 ft. (61 cms.) in diameter. At the apex these entrances were covered by a circular slab 3 ins. (7.5 cms.) in thickness.

Fragments of Roman and Punic pottery were collected from the silt at the bottom of these queer tombs turned into water tanks.

EXCAVATIONS AT THE EASTERN SIDE OF THE MUSEUM ROAD AT RABATO.

A site was being cleared for building purposes at Museum Road, Rabato. After clearing about 12 ft. (3.66 m.) of a greyish soil, several pits and remains of thick walls running in different directions, evidently foundations of buildings, were met with.

The pits were cleared to the bottom, but only fragments of Roman pottery were found. A water tank and a pear-shaped Silos tomb could be made out. The shaft of a well, 24 ft. (7.32 m.) deep and remains of two rock tombs were recognized.

The following objects were recovered from the site:—4 brass coins viz. a copper Tarl of De Rohan, two old Maltese coins with the veiled head, a Roman coin, Roman pottery, fragments of Roman glass, and of Samian ware, fragments of clay lamps of a Roman and Phoenician type, and several fragments of marble slabs. All these objects were deposited in the Roman Villa Museum, Rabato.

REMAINS OF AN OIL PRESS AT RABATO.

On the 1st October 1931 whilst clearing the ground for the building of a house in Strada Vittoria, Rabato (Fuk il ghelieki) the remains of an oil press, consisting of three small troughs cut out of one block of limestone, was met with.

The trough was still in situ firmly embedded in the ground. A broken clay lamp was found close to it. The press was acquired and removed to the Roman Villa Museum.

TOMB CAVE AT "IL MANICATA" GHAIN TUFFIEHA.

A tomb cave was reported to have been met with at Ghain Tuffieha in the district known as "Il Manicata" on the 6th November. The tomb was rifled a long time ago. As it had no special features, it was not worth while to have it preserved.

ROMAN POTSDHERDS AT COMINO ISLAND.

Capt. A. Zammit Cutajar reported that large quantities of potsherds were being dug out of the soil in a field at Comino Island close to the Santa Maria Chapel.

The site was examined on the 29th November. It appears that while manuring a field near Congreve Road at Comino, heaps of potsherds of the common Roman type, mostly fragments of amphorae and dishes, were being collected to be pounded into dust known as deffun. As nothing peculiar could be observed in the sherds they were allowed to be destroyed.



APPENDIX D.
FINE ART SECTION.

THE MUSEUM,
Auberge d'Italie,
12th October, 1932.

Sir,

I have the honour to submit the report on the working of the Art Section for the Financial year 1931-32.

PALAZZO DEL SANTO UFFIZIO.

(Inquisitor's Palace).

Ground Floor. The room on the left of the entrance had the wall facing the window taken up almost entirely by a recess, turned out into a cupboard during the military tenure of the Palace. This recess was carefully examined, and it proved to be a gothic doorway leading into the fine pointed arched courtyard. It is presumed that this portion of the Palace, which is the oldest part of the whole place, was part of the old Castellania of Città Vittoriosa; if so we have thus come across the original entrance of this earlier structure. Very likely a piazzetta was here, and it disappeared when the facade with the suits of rooms on the front of the Palace was built. This doorway with its characteristic Sicilian mouldings was reopened, leaving untouched the minor XVIIIth. Century doorway at the back of it, and freed from the abundant whitewash which in some places reached a thickness of over half an inch.

During the military tenure of the Palace, the garden was divided by a high partition wall; the soil, in one of the enclosures, was covered with slabs, and a layer of cement spread in the other enclosure. The partition wall has now been demolished and the slabs and cement layer were removed. Trenches were cut to investigate into the soil; only deep cavities for the plantation of trees were met with. The garden will now soon be suitably replanted. It is my intention to adopt only plants and trees familiar in the days of the Order.

Two small doorways leading from the garden to the Prison corridor were also reopened.

Piano Nobile. - The restoration of the pictorial decorations recovered from under the whitewash is being continued by Mr. Antonio Briffa, who has very satisfactorily completed the work in the *Tabularium*, and is now repairing the armorial freize in the large hall of the Palace. This hall, as almost every other spacious room in the Palace, had likewise been divided by a partition wall and had the pictorial decorations covered with whitewash. These decorations are the most important of all. Two rows of coat of arms of the Inquisitors, from Duzina to Carpegna, each with an inscribed cartouche, form a high freize, interrupted only by an architectural decoration on the summit of the doorway leading to the chapel; the escutcheons of Pope Gregorio XIII, Boncompagni (1572-1585) are conspicuous in the centre of one of the main panels. When the partition wall was demolished and the freize cleared from all whitewash, the portions of the freize that happened to be covered by the thickness of the wall along with two other portions that stood under the angular funnels of two chimneys were found completely destroyed. So in this unique series of escutcheons of the Inquisitors the coat of arms of Mons. Antonio Torniello (1619-1621) of Mons. Paolo Bovio (1623-1624) of Cardinal Ludovico Gualtieri (1740-1743) and of Cardinal Giorgio Salviati (1754-1759) were only partially recovered, and those of Mons. Paolo Torelli (1621-1623) and of Mons. Paolo Passionei (1743-1754) were missing.

RESTORATION OF VAULT IN ST. JOHN'S CHURCH.

In 1920, after a thorough study and after consulting experts in chemistry and restorers of world-wide fame, I reported to the Government on the state of preservation of the vault and suggested a method of proper treatment. In 1921, I proceeded with the first experiment; the white stains, of *nitrate of potassium* would damage the painting if unchecked, so they were removed, the painting underneath reappearing almost unhurt; in 1922 two other portions were dealt with. After seven years from

REMAINS OF ROMAN THERMAE AT MARSASCIROCCO, MALTA.

On the 1st March 1932 in the course of clearing the ground at Strada Marina, Marsascirocco, for the foundations of a building in connection with the Aero Station, at about 100 yards to the South of the "It Torri Tal Pont", a number of stone blocks were uncovered.

The site was inspected on the same day. On the 11th, a rubble wall close to the road was being removed when two tiled pavements were brought to light.

After clearing about 15 ft. (4.58 m.) of earth the remains of a hypocaust was discovered. Originally, this hypocaust occupied an oblong space measuring 9 ft. (2.77 m.) wide, 10 ft. (3 m.) long, with a semi-circular apse on the western side, 9 ft. (2.77 m.) in diameter bounded by large stone blocks 3 ft. (92 cms.) high.

A number of cubical bricks $3\frac{1}{2} \times 4 \times 4$ in. ($8.7 \times 10.5 \times 10.5$ cms.) some of which were still in situ were met with.

On the Northern side of the hypocaust a narrow corridor lined with bricks and originally arched over, was found. The bricks were 1 ft. (30.5 cms.) long $3\frac{1}{2}$ in. (8.7 cms.) high and 3 in. (7.5 cms.) thick.

To the east of the hypocaust a small rectangular chamber 12 ft. 6 in. (3.81 m.) long and 6 ft. (1.83 m.) wide with two door-ways could be made out, one leading to the hypocaust and the other to a tiled corridor parallel to the sea coast.

The chamber had a tiled floor and its walls were lined with hollow bricks; these were probably flues meant to lead out hot air from the hypocaust. A few of these hollow bricks were still in situ fixed to the wall at right angles to the floor. Underneath the chamber a rectangular space was cut out in the rock 10 ft. 6 in. (3.30 m.) long 3 ft. 6 in. (1.07 m.) wide and 3 ft. (92 cms.) high. This chamber was roofed over by 14 stone arches supporting the tiled floor of the room above it.

A corridor, paved with diamond shaped tiles, had a Northernly direction parallel to the road for about 30 ft. (9.15 m.) and is lost under the roadway of Strada Cavallerizza.

A small water channel, cut in the rock and covered with stone slabs, runs in the direction of the furnace room.

Some trial trenches were made in the adjoining field to the south but only a few foundation stones were found. A two lugged bowl of rough earthenware (19 cms. in diameter, 12 cms. high and 9 mm. thick) was found in one of the trenches.

The following objects were collected:—Three copper Roman coins, two of which indecipherable, the third being one of the interesting series of Maltese coins with the inscription MELITAION in Greek letters. On the obverse, it shows the female head (Hera?) to the left with veil and crown. A pearl circle goes round the edge. The reverse has the curule chair and the following inscription:—C. ARRUNTANUS BALB. PROPR. This coin dates between 35 to 27 B.C. A copper spike 11 cms. long was found along with other fragments of copper articles.

The building appears to be the work of the II Century A.D. It was a Roman house with attached thermal baths. This is the third Roman house provided with hot baths met with lately in these Islands, the first one being that excavated at Gozo in Ramla Bay in 1909 (See Annual Report 1910-11) and the second one was discovered at Ghajn Tuffieha in 1928 (See Annual Report 1929-30 and the Museum Bulletin Vol. 1 No. 2).

T. ZAMMIT,
Curator
Archaeological Section.

APPENDIX B.
NATURAL HISTORY SECTION.

THE MUSEUM,
Auberge d'Italie,
14th September, 1932.

Sir,

I have the honour to submit the report on the working of the Natural History Section of the Museum during the financial year 1931-32.

GEOLOGY.

A collection of molluscan fossils from St. Anthony's coralline quarry, in the neighbourhood of Marsascala, obtained from Michelangelo Bonnici during the period 1931.

GHAR DALAM.

A large quantity of material from the cave was transported to the local Museum, amongst which a good part of the collection obtained during the excavations conducted by the late Dr. Ashby and myself in 1914.

ZOOLOGY.

a) *Mammals*. One bleached and mounted skeleton of deer (*Cervus elaphus*); one bleached skull of goat (*Capra*); pig (*sus*); horse (*equus*), and some single bleached specimen bones belonging to other recent mammals for purposes of comparison.

b) *One stuffed weasel*, mounted by Mr. Michael Camilleri of Casal Lia, who has made a special course of taxidermy in the United States.

c) *Birds*:—One little gull (*Larus minutus* L.) presented by Marchese Scicluna and captured by him in Baja San Giorgio, stuffed by our taxidermist Mr. T. Conti-Meli, M.B.O.U. A long-eared owl mounted by ditto. One alpine swift (*Micropus melba* L.) by ditto. A king-fisher (*Alcedo atthis ispida* L.) mounted by ditto. One Dotterell (*Caradrius morinellus*) mounted by ditto.

d) *Fishes*:—One specimen of *Ophiurus serpens*, purchased from Ang. Saliba at the Marina fish market, on the 13th May, 1932. Preserved in a solution of formaline.

Another specimen of the above fish, taken in the close proximity of the Break-water, on the 9th June 1932. This specimen is a female with spawn, which has been likewise preserved separately.

One specimen of *Ophictus imberbis*, taken in Marsamuscetto harbour on the 29th January 1932. This is the second specimen which I have seen taken in Maltese waters and it is evidently very rare.

The anterior part of a young specimen of a Forbeagle (*Lamna cornubica* L.) taken in Gozitan waters and obtained from the Marina fish market on the 18th May 1932.

A fetal specimen of the Lamia, (*Carcharhinus lamia* Raf.) from the Marina fish market on the 18th May 1932.

An entire head of the Ox ray (*Cocphaloptera edentula* Brunn.) taken in our waters not far from Hurd's Bank, on the 19th May 1932. This specimen has been preserved in formaline and will be kept in the dry state, while a detailed note on same has been published in the review "Natura", of September 1932, the official organ of the "Società Italiana di Scienze Naturali".

One head of *Dentex gibbosus* (Cocco) preserved in a solution of formaline.

Several young specimens of *Mugil auratus* as destroyed by means of the seine-net, and very well preserved to retain the natural colour by my office assistant Mr. Antonio Saliba.

APPENDIX B.
NATURAL HISTORY SECTION.

THE MUSEUM,
Auberge d'Italie,
14th September, 1932.

Sir,

I have the honour to submit the report on the working of the Natural History Section of the Museum during the financial year 1931-32.

GEOLOGY.

A collection of molluscan fossils from St. Anthony's coralline quarry, in the neighbourhood of Marsascala, obtained from Michelangelo Bonnici during the period 1931.

GHAR DALAM.

A large quantity of material from the cave was transported to the local Museum, amongst which a good part of the collection obtained during the excavations conducted by the late Dr. Ashby and myself in 1914.

ZOOLOGY.

a) *Mammals*. One bleached and mounted skeleton of deer (*Cervus elaphus*); one bleached skull of goat (*Capra*); pig (*sus*); horse (*equus*), and some single bleached specimen bones belonging to other recent mammals for purposes of comparison.

b) *One stuffed weasel*, mounted by Mr. Michael Camilleri of Casal Lia, who has made a special course of taxidermy in the United States.

c) *Birds* :—One little gull (*Larus minutus* L.) presented by Marchese Scicluna and captured by him in Baja San Giorgio, stuffed by our taxidermist Mr. T. Conti-Meli, M.B.O.U. A long-eared owl mounted by ditto. One alpine swift (*Micropus melba* L.) by ditto. A king-fisher (*Alcedo atthis ispida* L.) mounted by ditto. One Dotterell (*Caradrius morinellus*) mounted by ditto.

d) *Fishes* :—One specimen of *Ophiurus serpens*, purchased from Ang. Saliba at the Marina fish market, on the 13th May, 1932. Preserved in a solution of formaline.

Another specimen of the above fish, taken in the close proximity of the Break-water, on the 9th June 1932. This specimen is a female with spawn, which has been likewise preserved separately.

One specimen of *Ophictus imberbis*, taken in Marsamuscetto harbour on the 29th January 1932. This is the second specimen which I have seen taken in Maltese waters and it is evidently very rare.

The anterior part of a young specimen of a Forbeagle (*Lamna cornubica* L.) taken in Gozitan waters and obtained from the Marina fish market on the 18th May 1932.

A fetal specimen of the Lamia, (*Carcharhinus lamia* Raf.) from the Marina fish market on the 18th May 1932.

An entire head of the Ox ray (*Coephloptera edentula* Brunn.) taken in our waters not far from Hurd's Bank, on the 19th May 1932. This specimen has been preserved in formaline and will be kept in the dry state, while a detailed note on same has been published in the review "Natura", of September 1932, the official organ of the "Società Italiana di Scienze Naturali".

One head of *Dentex gibbosus* (Cocco) preserved in a solution of formaline.

Several young specimens of *Mugil auratus* as destroyed by means of the seine-net, and very well preserved to retain the natural colour by my office assistant Mr. Antonio Saliba.

APPENDIX C.
MINERALOGICAL SECTION.

THE MUSEUM,
Auberge d'Italie, Valletta.
Malta, 27th September, 1932.

Sir,

I beg to submit my report for the financial year 1931-32.

The addition to the Mineralogical collection has been considerable, and the five show-cases supplied during the year have been filled up with the new specimens and exhibited to the public.

Classification and labelling of the specimens is being attended to, so that, when this work is ready, the printing of the general catalogue may be taken in hand.

Taking into account the great number of specimens in the collection and the disorderly condition in which they arrived in the Island a scientific inventory must necessarily take considerable time to be drawn up.

I hope, however, that when the specimens are all duly arranged in their cases the first step towards this catalogueing shall have been taken.

LEWIS F. MIZZI,
Curator Mineralogical Section.

The Director of the Valletta Museum.

that first experiment, seeing that the treatment had in no way proved faulty, I resolved to tackle the whole vault *in toto*. This work, however, could only be taken up in March 1931. Since then the work was steadily carried on. The apse and more than one third of the first section are now ready. Photos of every part of this most important masterpiece are also being taken, and a sort of photographic map of this vault is also being prepared showing the parts tampered with by restorers.

OTHER RESTORATION WORK.

Amongst the paintings repaired this year the two pictures by Preti here described were the most important items:

a) *The Martyrdom of St. Catherine*, in the Palace. Relined, cleansed, and repaired. This large picture, besides being a wonderful piece of painting, is also important because it is a sort of pictorial *palimpsest*, the artist having turned a picture representing the beheading of St. Paul into a Martyrdom of St. Catherine; the figure of the Apostle peeps out still, here and there, from underneath the female figure of the Saint.

b) *S. Rosalia*, in Sarria Church. Relined, cleansed and repaired. On cleansing this large picture, however, it was discovered that not a single square inch of the original painting was spared by the XIXth Century restorer who repainted thoroughly the whole picture; it was, as far as possible, freed from this spurious coating.

WORKS OF ART ACCRUED TO THE MUSEUM COLLECTIONS.

PAINTINGS.

1. *Portrait of a Musician*. Late XVth or early XVIth Century. Venetian School; in the style of the Bellini. 48×41 cms. Purchased; from the Bellanti Collection.
2. *Portrait of a Lad*. By Domenico Mancini (?) 45×38 cms.
Domenico Mancini, was one of the followers of Giorgione, but no details are known of his life and death. A painting by him in the Cathedral of Lendinara is signed and dated 1511. Purchased; from the Bellanti Collection.
3. *Venus, a Baccante and a Courtesan*. 154×95 cms.
An interesting oil painting, unfortunately badly tampered with by restorers. If properly treated this picture will surely prove to be an important work by one of the great masters of the first half of the XVIth Century. From the Messina Collection. Presented to the Museum in payment of an export duty in force of article 5 of Antiquities Act, 1925.
4. *The Entombment of Christ*; School of the Bassano. 72×56 cms. Purchased; from the Messina Collection.
5. *The Martyrdom of a Bishop Saint*. Late XVIth. Century or early XVIIth; 198×163 cms. Large canvas in oils, fragment of a large picture, Purchased; from the Messina Collection.
6. *Figures and sheep*. By Benedetto Castiglione; 188×141 cms.
Giovanni Benedetto Castiglione (1610-1665) called *il Grechetto* and in France known as *Le Bénédette*. Born in Genoa where he studied for some time under Van Dyck, he painted portraits, historical subjects and landscapes but excelled in rural scenes with animals. He also executed a number of etchings, full of style which have earned for him the title of a second Rembrandt; he was the first artist to print monotypes. In Mantua, where in his closing years he was working for the Court and where he died, he received his name of *Grechetto* from the classic pastoral air of his subjects. His paintings are to be found in the Galleries of France, Rome, Venice, Naples, Florence, Genoa and Mantua. Purchased; from the Bellanti Collection.
7. *Man and Horse*. Dutch school XVIIth. Century; oils 42×31 cms. Purchased; from the Bellanti Collection.

8. *Pastoral scene.* Oils, 196 × 167 cms.
 An interesting fine painting in the style of Pietro Berrettini da Cortona (?) Pietro Berrettini was born in Cortona in 1596; he studied in Florence and in Rome where he was inspired by the art of the Caracci. He was also a renowned and powerful architect and as a painter he was the innovator of the decorative style: the mood of his luminous and fanciful art spread for over two centuries all over Europe. He died in Rome in 1669. In putting forward the name of Pietro da Cortona for this picture one should also bear in mind the versatility of Luca Giordano which enabled him to imitate other painters almost deceptively; the more so when we know that this Neapolitan pupil of Berrettini, in his Florentine years was closely allied to his master in his art. Purchased; from the Messina Collection.
9. *A Grotesque.* Oils, 59 × 31 cms.
 A fanciful gothic construction is seen crumbling to pieces; the entrance is in flames; some of the carved figures are animated; others are running, one is caprioling. A very curiously painted Flemish picture; XVIIth Century. Purchased.
10. *The Guardian Angel.* School of Mattia Preti; oils, 182 × 135 cms. Purchased.
11. *A Bread Seller.* Oils, 62 × 51 cms.
 Purchased from the Monte di Pietà, in Rome in 1885. In the Catalogue of that sale, compiled by Professors R. Bompiani and G. B. Cavalcaselle this picture was ascribed to the Flemish Barchiden(?). From the Messina Collection. Presented to the Museum in payment of an export duty in force of article 5 of Antiquities Act, 1925.
12. *Landscape with figures.* Oils, signed F. Moucheron, 1680. 79 × 65 cms.
 Frederick Moucheron, or De Moucheron was born in Embden in 1633 or 34. He soon showed strong inclination for art and was placed as a pupil with Jan Asselyn; when he was about 20 he found himself able on the produce of his talents to undertake a journey to France where he passed some years and where he met with the most flattering encouragement. It has always been his intention to visit Italy, but his pictures were so much admired in Paris that he could never realise his plans. After a residence of several years in that capital he went to Antwerp and afterwards settled at Amsterdam where he died in 1686 and where his pictures were held in equal esteem. He had now also the advantage of having his pictures embellished with figures by A. Vandewelde and by Nicholas Berchem. Examples of his work are to be met with in most of the Galleries of Europe. From the Messina Collection. Presented to the Museum in payment of an export duty in force of article 5 of Antiquities Act, 1925.
13. *Portrait of an Ecclesiastic.* By Stefano Erardi; oils, 102 × 77 cms. Stefano Erardi was a Maltese artist who flourished in the second half of the XVIIth Century. Purchased.
14. *Landscape with figures.* By Ferdinand Kobell. Signed. 99 × 82 cms. Oils.
 Ferdinand Kobell, son of one of the Counsellors of the Elector Karl Theodor of Bavaria, was born at Mannheim in 1740. He was a pupil of Verschaffelt, but in 1768 went to continue his studies in Paris. On his return to Bavaria he became Court painter and professor of the Academy. In 1793 he removed to Munich where he was appointed Director of the Gallery; he died there in 1799. Examples of his art are in the Galleries of Augsburg, Stuttgart, Darmstadt etc. He was also an etcher and his etchings were described by Baron de Stangel in a Catalogue Raisonné in 1822. From the Messina Collection. Surrendered to the Museum in payment of an export duty in force of article 5 of Antiquities Act, 1925.
15. *Cats and Pigeons.* Ascribed to Domenico Tiepolo; 60 × 50 cms.
 Gian Domenico Tiepolo (1727-1804) assisted his father, the great Giambattista Tiepolo, in most of his important works and was by no means unworthy of his father's name and fame. Purchased; from the Bellanti Collection.

16. *The funerals of Angelo Emo.* (Veduta del trasporto funebre di S. E.za Angelo Emo Ammiraglio Veneto a bordo del suo Vascello eseguito in Malta il di 18 aprile dell'anno 1792). 128 x 58 cms. Oils.
An interesting naive painting reproducing the handing over of the corpse of the famous Venetian Admiral to the Venetian Fleet anchored in the Grand Harbour of Malta. From the artistic point of view this picture is akin to the numerous *ex-voto* in our country churches. Purchased.

17. *The Funerals of Angelo Emo.*

A companion picture representing a different episode. In one picture a long procession is seen carrying the corpse of the Admiral at the Marina, in the other, the corpse is rafted in state towards the *Ammiraglia* of the Venetian Fleet. Purchased.

XIXth CENTURY AND CONTEMPORARY ART.

18. *Invention of the Holy Cross.* By Michele Bellanti. 50 x 36 cms. Oils.
Michele Bellanti (1807-1883). A Maltese painter and lithographer. He painted some really beautiful altar pieces. Purchased.
19. *Interior of St. John's Church.* Oils, unfinished. By Michele Bellanti 60 x 45 cms. Purchased.
20. *The Fish Market, Valletta.* Water Colour by H. de Chacaton; signed and dated: 1840. 34 x 22 inch.
Jean Nicholas Henri de Chacaton was born at Chazy in 1813. His masters were Merilhat, Hersant and the famous J. A. Dominique Ingres. He exhibited at the Salon from 1835 to 1857 and was awarded prizes in 1838, 1844 and 1848. Purchased.
21. *Roman Landscape;* dated 1838. Oils 39 x 32 cms. Purchased; from the Messina Collection.
22. *Bishop F.co Xaverio Caruana.* 30 x 23 cms. Oils. Purchased.
23. *Portrait of a Maltese officer in the British Army.* By Gaetano Calleja(?) 75 x 62 cms.
Gaetano Calleja was born in Malta in 1760 and became a sort of Court painter during the early years of the British Occupation; he painted a lot of portraits of George III. Purchased.
24. *Portrait of a Lady;* signed by C. Busuttil; a miniature on ivory; 9½ x 9 cms. Purchased.
25. *The Visitation.* By P. P. Caruana; Oils; 51 x 39 cms. The Bozzetto for the main altar piece in the Dominican Church of Valletta.
Pietro Paolo Caruana was born in Malta in 1794 and died in 1852. When in Rome he was one of the most affectionate pupils of Tommaso Minardi who became the Godfather of his son Raffaele. He held a life class at the University and was sent to Rome by the Government to copy for the Palace Luarence's portrait of George III in the Vatican. Purchased.
26. *Portrait of a girl.* By Raffaele Caruana; signed: *Raphael, Malta.* Oils. 57 x 46 cms.
Raffaele Caruana son of Pietro Paolo Caruana and the Godson of Tommaso Minardi was born in Malta in 1826 circa; he studied in Rome where he won a first prize at the Accademia di S. Luca. Purchased.
27. *Naples.* A gouache, signed and dated: Roskill 1866 47 x 56 cms. Purchased; from the Messina Collection.
28. *Italian Landscape;* signed and dated: C. Kinep 1843. Oils, 46 x 33 cms. Purchased; from the Messina Collection.
29. *Mura antiche sul fiume Aniene.* Water colour by G. Giuntotardi(?) 75 x 54 cms. Purchased; from the Messina Collection.
30. *Cascatelle di Tivoli:* Water Colour By G. Giuntotardi(?) 75 x 54 cms. Purchased; from the Messina Collection.
31. *Basilica di Costantino.* Water Colour by G. Giuntotardi(?) 75 x 54 cms. Purchased; from the Messina Collection.

32. *Tivoli*. Water Colour by G. Giuntotardi(?) 75 x 54 cms. Purchased; from the Messina Collection.
33. *Rovine Romane*. Water Colour by G. Giuntotardi(?) 75 x 54 cms. Purchased; from the Messina Collection.
34. *Portrait of a Capuchin friar*. Italian early XIXth Cent; Oils. 46 x 37 cms. Purchased; from the Bellanti Collection.
35. *The Crucifixion*. By G. Cali. Bozzetto for the altar piece in the Parish Church of Floriana, 70 x 41 cms.
Giuseppe Cali son of the Neapolitan Raffaele Cali was born in Valletta in 1846. When hardly out of his teens he developed an extraordinary tendency for art and was sent to Naples where he joined the class of Mancinelli; the decisive influence on the formation of his style were, however, the works of Domenico Morelli; He painted genre pictures, portraits and sacred subjects. He died in 1930. Purchased.
36. *Stella Maris*. By G. Cali. Bozzetto for an altar-piece; oils; 65 x 44 cms. Purchased.
37. A Bozzetto for a historical painting; oils; Italian mid XIXth Cent. 46 x 36 cms. Purchased; from the Messina Collection.
38. A *River Scene*. Water Colour by Onorato Carlandi; 66 x 37 cms.
Onorato Carlandi was born in Rome in 1848; he studied under Coggetti, Capalti and De Sanctis. He commenced his career painting historical and patriotic subjects, but after a stay in London in 1880 he took up Water Colour with enthusiasm. The Campagna Romana is now his favourite sketching ground. Presented to the Museum by Mr. Albert Mercieca, A. & C.E.

DRAWINGS AND PAINTINGS.

39. *Valletta From Marsamuscetto*. Pen and wash drawing; mid XVIIIth Cent. 59 x 27 cms. Purchased.
40. *Monumento eretto in Memoria del Cav. Alessandro Ball*. Water Colour by Giorgio Pullicino 34 x 21 inc. Purchased.
41. *Quarantine Harbour*. Pen and wash by Giorgio Pullicino 34 x 18 cms. Purchased.
42. *View of the Fortifications of Floriana*. Pen and wash by Giorgio Pullicino 34 x 18 cms. Purchased.
43. *Cenotaph erected to the memory of the Rt. Hon. Sir Cavendish Spencer*. Pen and wash by Giorgio Pullicino; 34 x 18 cms. Purchased.
44. *Entrance to Valletta from Porta Reale*. Pen and wash by Giorgio Pullicino; 34 x 18 cms. Purchased.
45. *San Vito Marina*. 1929. Wood-cut by G. Szabó Kálmán; 23 x 18 cms.
46. *Country Scene*, 1930. Etching by S. Tokay.
47. *Strada di Lug. Svizzera*. Etching by O. Munor.
Prints No. 45, 46, 47 were presented to the Museum by Comm. O. F. Gollcher. Comm. Gollcher has already made other generous donations in 1928 and in 1930.

WORKS OF ART, ETC.

48. *Italian Majolica jug*. Bearing the escutcheon of a Knight of Malta; mid XVIIIth Cent. 32 inc. high. Purchased.
49. *A hand painted fan*; mid XVIIIth. Cent. Purchased.
50. *Maltese bracket clock*. XVIIIth Century. Purchased.
51. *Bishop Fco. Xaverio Caruana*. Plaster bust; 30 cms. high. Purchased.



52. *Sir Henry Fred. Bouverie*. Plaster bust; 30 cms. high. Purchased.

Many of the pictures and works of art described in this and in previous reports are not on show for want of space. 90 pictures and hundreds of drawings and prints are stowed away in disused rooms waiting for better accommodation which is hopelessly unattainable under present circumstances. The number of exhibits is steadily increasing year by year. A new extension of the Art Section is now an imperative necessity.

VINCENZO BONELLO,
Curator Works of Art Section.

The Director of the Museum.