

MALTA.

ANNUAL REPORT

ON THE WORKING OF THE

MUSEUM DEPARTMENT

DURING

1932-33.

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Published by Authority.

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MALTA  
GOVERNMENT PRINTING OFFICE.

1933.

# MALTA.

## Report on the work of the Museum Department for 1932-1933.

THE MUSEUM,  
Auberge d'Italie, Valletta.  
11th November, 1933.

Sir,

I have the honour to submit the annual report of the Museum Department for the financial year April, 1932, to March, 1933, together with the reports of three 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 ...	7,578
On week-days at 6d. ...	3,281
Total number of Visitors ...	10,859

### Roman Villa Museum—Rabat (Notabile).

Admission on payment (6d.) ...	441
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### St. Paul's Catacombs—Rabat (Notabile).

Admission on payment (6d.) ...	602
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### Tarxien Temples.

Admission on payment (6d.) ...	1,529
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### Hai-Saflieni Hypogeum.

Admission on payment (6d.) ...	3,177
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### Ghar Dalam Cave, Birzebbugia.

Admission on payment (6d.) ...	15
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No statistics of visitors to Hagiar Kim and Mnajdra are available as no tickets are so far issued for the sites. Sixty-one free tickets were issued during the year to Directors of schools and other institutions and independent parties for visiting our antiquities for instructional purposes.

The Director being on sick leave between the 1st April and the 11th May, Cav. Vincenzo Bonello acted as Director and Mr. Charles G. Zammit as Curator of the Archaeological Section.

The Ghar Dalam Cave at Birzebbugia was opened to the public early in March the fact being made known by a Government Notice published on the 17th of the same month.

It is regretted that since the 3rd January, 1933, Mr. Giuseppe Despott, M.B.E., the Curator of the National History Section, has been on sick leave and consequently was unable to attend to his duties at the Museum. (Eventually Mr. Despott was compelled through ill health to leave the Service on the 6th July, 1933).

His Honour,  
The Lieutenant-Governor.

## DONATIONS.

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

- By Comm. O. F. Gollcher  
One monochrome View of Malta by G. Schranz.
- By Dr. L. M. Ugolini  
Four large photos (1 Tarxien, 2 Mnajdra, 1 Hagiar Kim) taken by the donor.
- By M. S. Darmanin  
One old photo (Bighi).
- By Mr. Francesco Mangion  
Two old pincushions on wooden boxes.
- By E. B. Vella Esq.  
One photo of stone bust of Vincenzo Borg (Braret) of Birchircara.
- By Capt. J. V. Creigh, D.S.O., R.N., Capt. of Egmont.  
One facsimile of a coat of arms of G. M. Villeres de l'Isle-Adam (1531) from the original in fort St. Angelo.
- By Notary Edw. Calleja Schembri  
One old wooden lottery box.  
One small plaster figure of G. M. Vilhena.  
One Sicilian glazed jar.  
Five old diplomas.
- By Rev. G. Diacono of Tarxien  
Two old nankeen caps.
- By the Chief Engineer Malta Command  
One fossil fish from rock near Tas-Sile Fort.  
Fragment of fossil elephant bone from Malta.  
Two old iron keys.  
Nine broken clay pots from rock tombs in Malta.
- By the Commissioner of Police  
Thirty nine brass weights and nine brass grain measures from the Sacra Infermeria.

## PUBLICATIONS RECEIVED.

- From the Director  
The American Museum and University Report May 1st 1931.
- From the Director  
Archives des Institutes Pasteur D'Indochine No. 13 April 1931 No. 14 Oct. 1931 and No. 15 Avril 1932.
- From the Director  
Bulletin of the Royal Ontario Museum of Archaeology No. 11, 1931.
- From the Director  
Deutsches Archaeologisches Institut Romisch-Germanische Kommission  
Zwanzigster. Bericht 1930.
- From the Director  
Archives des Institut Pasteur Tom XX No. 4.
- From the Director  
Memorias do Instituto Oswaldo Cruz. Anno 1932 Tomo XXVI Fas. 1.
- From the Director  
American Museum and University (City of New York) 62nd Annual Report  
May 1931.
- From Dr. L. M. Ugolini  
Ritratto di Tiberio trovato nella Villa Romana di Malta.
- From the Director  
Annual Report Fitz-William Museum 1931.
- From Prof. G. Callender  
The Mariner's Mirror. Vol. XVII No. 2.  
Soc.y Nautical Research Annual Report 1930.

From the Editor

Trierer Zeitschrift Jahrerne 5 Heft. No. 1-4 1930.

From Prof. von H. Thiersch. University Goettingen.

Paper about an old Mediterranean Temple.

From the Director

Auckland Institute and Museum—Annual Report 1931-32.

From the Chairman

Memoirs of the Byojun College of Engineering Vol. V No. 2A and 2B.

From Mr. Ch. G. Zammit

Rivista Archaeologica Cristiana della Ponteficia Commissione di Archaeologia  
No. 2 e 4 Anno 2 1925.

Italia Artistica—Ravenna—Dott Corrado Ricci

Ravenna—Guida

Ravenna—Guida storica e artistica—Aldo Suprani

Ravenna—Nuova Guida

Pompeii—Amadeo Maiuri

Les Dernières Découvertes Archéologiques en Italie

Sanctuaires d'Italie

Venezia e dintorni—Guida pratica

Firenze—Guida artistica.

Aquileia—Piccola guida

Maria Mater Dei nelle catacombe e nella Basilica Liberiana.

Il Regio Museo Archeologico di Firenze—A. Minto.

Ostia—Guido Calga

IX Centenario della Basilica di Aquileia (1031-1931). I decennali dei Militi  
Ignoti (1921-1931)

Monumenta et coemeteri Domitellae

Parentium—Guida storia

Il Regio Museo dell'Istria

Aquileia (Guida)

Venise (Guida)

Grado—La madre di Venezia.

From the Rector

Calendar of the Malta University 1932-33.

From Mr. Jean Malge

Bulletin de l'Association Guillaume Budé. Oct. 1932.

From the Secretary

The Manchester Museum, University of Manchester, report of the year 1931-1932.

From Mr. G. Despott, M.B.E.

Cattura di una cefalottera a Malta—G. Despott, M.B.E. Estratto dalla Rivista  
di Scienze Naturali Vol XXIII.

From the Director

Natural History—Journal of the American Museum of Natural History Vol.  
XXXII No. 6 Nov.-Dec. 1932.

From the Librarian & Curator

Catalogue of the paintings etchings and sculptures in the Permanent collection  
Cheltenham Art Gallery 1931.

From the Director

Annals of the Natal Museum. Vol. VI (Index) Dec. 1932.

From the Director

The principal pictures in the Fitzwilliam Museum, Cambridge.

From Le P. H. Vincent

Une stèle Egypto-Moabite au Bakou'a (Extrait de la Revue Biblique, Juillet 1932.



- From E. G. Gobert et R. Vaufrey  
 Deux Gisements Extrêmes D'Iberomaurusien par E. G. Gobert et R. Vaufrey—  
 Extrait de L'anthropologie T. XLII-No. 5-6 1932.
- From the Director  
 Report on the progress and condition of the United States National Museum  
 for the year ending June 30, 1932.
- From the Editor  
 The Journal of the British Astronomical Association Vol. 43 No. 3 1932-33  
 (List of Members)
- Directory of the Museums and Art Galleries in British Africa and in Malta,  
 Cyprus and Gibraltar.
- From Alderman Chas. Squire and D. W. Herdman  
 A Report of the Museums and Art Galleries in British Africa by Sir. H. A.  
 Miers D.Sc.F.R.S. and S. F. Markham, M.A., B.Litt together with a  
 report on the Museums of Malta, Cyprus and Gibraltar.
- From H. W. Fincham  
 The Thirteenth Century Statutes of the Knights Hospitallers by Col. E. J.  
 King, C.M.G., A.D.C.
- From Mr. W. J. Hemp  
 Reprint from the Antiquaries Journal Jan. 1933 (Vol. XIII No. 1).

#### ACCESSIONS.

The following objects were acquired for the Museum :—

- One old lithograph.
- One lithograph H.M.S. Zebra taking the ground near Haifa by Schranz 1840.
- Two forks and one spoon with coat of arms (17th Cent.).
- One old photo of Fort Manoel and Sliema taken from Valletta.
- A walking stick with golden head.
- Two wine measures (copper).
- Two wheat measures (copper).
- One old balance.
- One figured board of an old Maltese game.
- Proclamations from the 15th October 1813, to the 31st December 1820.
- Thirteen gun barrels and two flint locks.
- One engraving—Lieut. Gen. Sir Rob. Boyd, K.B. Lieut. Gov. of Gibraltar.
- One sun-dial with arabic numbers (bronze).
- One old coat and one old waistcoat.
- One old silk mantel.
- One old padlock.
- One old handcuff.
- One wooden measure.
- One old water bottle (gourd) with graffiti of galleys.
- One old silk embroidered jacket and three old silk waistcoats.
- Four embroidered silk pieces.
- One silver medal of Pius IX.
- One copper plate.
- One balla lace-pillow and stand.
- Early European History—Webster Vols. I, II, III, IV.
- "Man and his past" by O. G. S. Crawford.
- "Motya a Phoenician Colony in Sicily" by J. I. S. Whitaker.
- Oxford Dictionary (2 Vols.).
- Modern Atlas.

The ditch appears at the northern side of St. Paul's Church and goes towards Sda. Vittoria of which it follows the southwestern side down to the small church of Santa Maria ta Kasgha, in front of the Gharieshem Valley. The ditch stops here but the old wall outskirted the valley to the northwestern end of Strada Doni, and reached the Museum Esplanade up to the eastern side of the present Notabile fortification.

#### BUILT GRAVE AT BLATA-IL-BAIDA.

In the course of constructing a retaining wall close to Timber Wharf on the Marsa road, the Public Works Department workmen uncovered on the 23rd January 1933 some human bones in a built up grave.

On inspection, we found that the built up grave consisted of eight slabs on end, four on each side, covered by stone slabs resting horizontally on the standing stones. No personal ornaments or other objects were found; the body of an adult male was found laying on its back with legs slightly drawn up against the northern side of the grave, the head was towards the West.

As the site to the Eastern side of the Blata-il-Baida cemetery was as late as the eighties, used as a burial ground, which must have been lost sight of when the site was cleared. The old grave was, without being disturbed, filled up once more for the building of the retaining wall.

TEM. ZAMMIT,  
Curator Archaeological Section.

## PUBLICATIONS CONCERNING THE DEPARTMENT.

The Museum Department came last year under the notice of Alderman Chas. Squire and D. W. Hardman of the Museum Association survey of Empire Museums who reported on the Museums of Malta, Cyprus and Gibraltar. (Edinburgh—printed by T. and A. Constable Ltd.).

Beside the summary description of the various sections in the Auberge d'Italie, the report mentions the Museum of the Roman Villa at Rabat, the Inquisitor's Palace Vittoriosa, the Public Library and Museum of Victoria, Gozo, the St. John's Cathedral of Valletta, the Cathedral Church of St. Paul, Notabile, the St. Paul's Catacombs at Rabat, the Hypogeum of Hal Saflieni, the Tarxien temples, the Hagiar Kim, Mnajdra, and Miska water tanks. The writers showed themselves satisfied that the Government attitude is entirely sympathetic to Museum and Art gallery development. A directory of Museums and Art galleries in British Africa, in Malta, in Cyprus and in Gibraltar is published separately by the Museums Association London. In this directory the nature and the various activities of the several sites and collections are reviewed and keenly criticized in all their bearings. For each site mentioned, a general description, scope and collections, publications, educational activities, staff and Finance are fully dealt with.

Considering the small number of years in which our Museums have been growing and the financial and other difficulties under which they labour the progress of our Institutions have made in this direction compares favourably with that of similar institutions in the British Empire.

An illustrated short paper by the Assistant of the Archaeological Section Mr. Ch. G. Zammit appeared in the March 11th number of the Illustrated London News on the Ingjar Stone Age Sanctuary.

In the "Anuario de Prehistoria Madrilena" II Madrid 1932. Mr. M. C. Burkitt reviews Sir T. Zammit's "Prehistoric Malta", "The Tarxien Temples" Julio Martinez Santa-Olalla reviews in the same annuary, the book of Miss M. A. Murray "Excavations in Malta" (one vol. in 4to. 38 pages) and 35 plates published by B. Quaritch, London. This book relates chiefly to Miss Murray's work at Borg In-Nadur, Bir-Zebbugia.

Prof. Pericle Ducati, in a series of articles published in the "Corriere della Sera" of March 1933, gives a rapid survey of the early civilization of the Maltese Islands more especially in connection with the Phoenician and the Roman occupations, and the archaeological documents they left behind them.

TEM. ZAMMIT,  
Director.



## APPENDIX A.

## ARCHAEOLOGICAL SECTION.

*Prehistoric remains.* A prehistoric wall not far from the western shore of "Armier bay" Melleha, was brought to our notice by Mr. B. Formosa. On inspection this wall was found to be about 100 ft. inland running in a NNW direction. It consists of 21 fairly big stone slabs roughly dressed on end measuring about 3 feet in height 4 feet in width and 6 inches in thickness. When not in close contact, the space between the slabs is filled with smaller stones, the whole is backed by a rubble wall that arises about a foot and a half above the wall. Several big slabs on end may be seen in the neighbouring fields inserted in rubble walls. No special area is enclosed but this wall which is built on a rocky ground with only a trace of field soil. No flint implements or even flint flakes were found in the vicinity and no potsherds of whatever type were met with in the neighbourhood.

## ROCK-CUT TOMBS.

As usual, rock-cut tombs came to light quite unexpectedly whilst cutting trenches, clearing sites for the foundation of buildings or in some cases when working a field very deeply to come near the rocky ground.

## TOMBS AT GHAIN TUFFIEHA.

On the 20th July 1932, Mr. A. L. Bell Supt. Civil Engineer H.M.'s Dockyard, reported that whilst clearing a site in the rifle ranges at Ghain Tuffieha, called *In-nahhaha*, the workmen came across a shaft that led to a tomb still sealed by a stone slab. The prying instinct of one of the workmen urged him to shift the slab. At this stage the overseer was informed of the find and the Supt. Civil Engineer reported at once the occurrence to the Museum authorities. Owing to a regrettable misunderstanding, when the assistant Curator arrived on the spot he found that the tomb furniture had been removed to a safe place thus defeating his intention of examining the contents of the tomb while still in place.

The rectangular shaft which had already been cleared was 8 ft. deep, 7 ft. long, and 4 ft. wide, is on an East West direction. The chamber was cut at the bottom of the Western wall of the shaft. The sealing slab, still standing close to the entrance, was 5 ft. high, 2 ft. 10 in. wide with a thickness of 8 inches, and was meant to accurately fit the entrance. The tomb was cut in the globigerina limestone with the usual accuracy.

The level floor of the chamber was covered with about 1 ft. of a sandy silt and the chamber itself was roughly rectangular in shape with a flat ceiling. It measured 6 ft. 6 in. in length, 5 ft. 4 in. in breadth at the entrance and about 6 ft. at the back end. The height of the chamber was about 5 ft. A trench starting at about 1 ft. from the entrance was cut in the floor for the whole length of the chamber parallel to the sides, with a width of 1 ft. 6 in. and a depth of one ft.

This trench divided the floor into two platforms that on the right being 1 ft. 7 in. wide and the other 3 ft. wide. The remains of a burial was found on the right platform and three skeletons on the left, all stretched on their back with feet towards the entrance. The three skeletons to the left were of male adults, the one to the right was that of a female, as the skull of the latter was the only one that could be handled, it was measured and found to be sub-dolichocephalic with an index of 74.77.

Practically, all the tomb furniture was massed at the feet of the three skeletons, a big oval amphora was found in the trench.

The objects buried with the bodies were an oval two handled amphora about 3 ft. long, five aryballi, one oenochoe, eight small fairly deep dishes, four small bilychnes lamps, one deep bowl, fragments of two small dishes and a small glass unguentarium. The pottery was of the common buff coloured well-baked terracotta very late in shape and without any decoration. The tomb itself was of the characteristic 3rd period shape used down to the 1st Century A.D.



No signs of cremation whatever was detected in connection with this tomb.

All the objects found were presented to the Museum by the Supt. Civil Engineer for preservation in the Valletta Museum. The tomb itself, of no value, had to be destroyed in the course of the construction of firing ranges.

#### 2nd TOMB AT GHAIN TUFFIEHA.

At a distance of about 3 yards from the tomb just described another one was discovered to the South of the same on the 20th July of the same year. The Museum was informed of the occurrence by Capt. I. W. Walton, R.M. and the assistant Curator was on the spot the next day. Unfortunately the tomb was found to have been rifled long ago and only fragments of human bones and of pottery were to be seen. The shaft was 8 ft. long 4 ft. 6 in. wide and 8 ft. deep. The sealing slab was still in the place but sufficiently displaced to allow a man to move in and out freely. The floor of the chamber was found covered with stones rolled in after cleaning the shaft. The chamber itself of which the main axis had a East-West direction was rectangular, 9 ft. in length, 5 ft. in width and 4 ft. 6 in. in height. No trench was cut in the floor. No signs of cremation was anywhere detected. The tomb had to be destroyed like the other one, but it was no loss for it was of the commonest type known.

#### ROCK-TOMB AT VICTORIA, GOZO.

The Police reported on the 8th August that a small cave was accidentally broken into a field called "Tal Far" to the west of Rabat. The Assistant inspected the site on the 11th and found that whilst building a rubble wall one of the ordinary rock tombs was uncovered. Both shaft and chamber were full of stones as the tomb had been opened and rifled long ago. No traces of bones or pottery could be seen and the broken tomb was abandoned as not deserving further investigation.

#### ROCK-TOMB AT NAXXAR.

In a quarry, to the S.E. of Naxxar, a rock-cut tomb was broken into on the 2nd September, not far from the road called "Tal Busiatt". As soon as the Museum was informed the site was inspected. The tomb, cut in the globigerina limestone a few feet below the surface, was of an elliptical shape in plan and barrel-shaped in section, it measured 5 ft. 5 in. in length 8 ft. in width and 2 ft. 5 in. in height. It had a narrow rectangular opening at the eastern end leading to a shaft which however could not be reached. The sealing slab seen from the inside of the tomb was still *in situ*, but the tomb itself had been entered from a gap in the ceiling and completely rifled, probably long time ago. No pottery was obtained, not even a fragment. Fragments of human bones were still scattered on the floor.

#### A SECOND ROCK CUT TOMB AT NAXXAR.

This tomb was met with whilst quarrying a site in the same field in which the tomb just described was cut. Like the other one it was found rifled and practically empty but for a handful of fragments of human bones. Reported by the Police on the 5th December it was examined on the same date.

Elliptical in plan, the chamber was 7 ft. long, 5 ft. wide and 4 ft. high. The ceiling was barrel-shaped and distinctly concave. The shaft leading to it was 5 ft. deep and the entrance to the funeral chamber was about 3 ft. square.

#### ROCK-TOMB AT BIRCHIRCARA.

Whilst cutting a trench in the middle of the road in front of a house No. 13 Sda. Fleur-de-Lys, Birchircara, a rock-tomb was struck at a depth of about 4½ feet. Both shaft and burial chamber were broken by the workmen who could not distinguish the tomb cut in a soft friable rock. The fragments of human bones and the few articles of pottery that could be saved were caked with a clayey material from which objects could hardly be separated. With careful handling the following objects were obtained: one large egg-shaped amphora, one cinerary urn of the usual Maltese shape, 5 clay dishes, two clay oenochoes, one bilychnes lamp, one long necked clay vessel and three small clay jugs which were taken to the Valletta Museum.

## VIII

### ROCK-TOMB AT BUR MARROD.

A rock cut tomb was met with in the course of levelling a rocky ground for building purposes at Bur Marrod on the Ghain Rihana road on the 21st October 1932. When the report reached the Museum it was found that the tomb was rifled, probably long time ago. The funeral chamber was rectangular and measured 6 ft. in length, 5 ft. 6 in. in width and 2 ft. 8 in. in height. In the southern wall of the chamber a small niche was cut a few inches above the floor. The shaft of the tomb had already been broken away. Two skeletons completely crushed under big chunks of stone fallen through the ceiling could be made out but no trace of pottery was detected.

### ROCK-TOMB AT PUALES

ON THE SOUTHERN SLOPE OF THE HILL, KNOWN AS  
GHAIN STAS.

In February 1933 the Police reported that in the field called *It-tulliera tal Imbordin* a farmer came across an unopened rock-tomb. On the 20th of the same month, the site was inspected when the Police Constable in charge pointed out a pit at the bottom of which the entrance to a rock-tomb was to be seen with the sealing slab broken but still in place.

The farmer said that he came accidentally across the shaft which he cleared and breaking a slab he entered a chamber and carried to his farm a few pieces of pottery, he found there so as to preserve them.

The tomb was cut in a friable rock in the face of the hill for the shaft was but a ledge of the vertical rock.

The chamber was rectangular in plan with a flat ceiling 5 ft. 6 in. long, 6 ft. wide and 4 ft. 6 in. high, the entrance to the same being a hole 3½ ft. high and 1 ft. thick, and 2 ft. wide.

A few inches of silt covered the floor in which the farmer had seen two complete human skeletons and a few pottery articles he took us to see in his farm home.

These objects were: One egg shaped clay amphora about 3 ft. high, one clay oenochoe, one circular clay dish and a clay patera of the common type characteristic of a late Punico-Roman period. No lamp was said to have been found in the tomb.

The pottery was measured and photographed and left to the owner as not worth while acquiring.

### REMAINS OF A SMALL CATACOMB AT RABAT.

Whilst digging for the foundation of a house at Strada Bir-Irriebu a rock-cut cave was met in July 1932. As soon as reported by the Police the site was inspected. It was found that the workmen had gone through the ceiling of a small catacomb consisting of two rectangular chambers measuring respectively 11 ft. by 8 ft. 6 in. by 7 ft. 6 in., and 6 ft. 5 ft. 6. and 7 ft. The bigger chamber had three loculi cut in its northern wall and the eastern chamber had a broken table-grave. Two or three corridors filled with stones and soil were lost under existing neighbouring houses. The place was completely rifled and hacked about and as it showed no peculiarities different from the numerous catacombs so common in Rabat no further notice was taken of it, and the foundation of the proposed house was allowed to be built up.

### REMAINS OF THE OLD BOUNDARY WALL AT THE TOP OF SALITA SAKKAIA—RABAT OF NOTABILE.

On the 12th August, the Superintendent of the Public Works Department, reported that the foundation of an old wall had been met with in the course of widening the road known as Salita Sakkaiā.

This wall was found to consist of blocks of stone of the average size 5 ft. by 4 ft. 6 in. by 2 ft. and was probably the boundary wall of the old fortification of Notabile limiting the great ditch which from the top of the Salita Sakkaiā proceeds to the corner Sda. San Francesco beyond Via Boschetto, and at the back of Sda. Conte Ruggiero and Sda. Sant'Antonio.

## FINE ART SECTION.

THE MUSEUM,  
Auberge d'Italie,  
Valletta, Malta.

Sir,

I have the honour to submit the report on the working of the Art Section for the financial year 1932-33.

## PALAZZO DEL SANTO UFFIZIO.

(Inquisitor's Palace).

*Ground Floor.* The ogival ribbed vault and the pointed arches of the cloister were freed from the thick coat of whitewash; thus the original masonry of what was the courtyard of the old Castellania of Città Vittoriosa, has reappeared; in some places the stones are badly worn out and have to be replaced; traces of previous repairs were met with.

*Piano Nobile.* The restoration of the armorial freize in the large hall of the Palace has now been completed; the coat of arms of the Inquisitors, from Duzina to Carpegna, along with their inscribed cartouches were restored and completed when missing; however, we did not succeed to complete each and every inscription, and those under the escutcheons of the Inquisitors Angelo Gennaro, Paolo Bellardito, Paolo Torelli, Ludovico Gualtieri and Giorgio Salviati are still incomplete. Likewise a good portion of the inscribed cartouches under the escutcheons of Pope Gregorio XIII (Boncompagni 1572-1585) and of the Inquisition, which laid under the depth of the partition wall now demolished, is missing, and, for obvious reasons were not completed. They run as follows:—

Under the Papal escutcheon:

GREGORII XIII .....

MELITENSII .....

INSTITVTI .....

ADIVNCTO REGENS .....

Under the escutcheons of the Inquisition:

ANNO MDC .....

The restoration of another pictorial freize in another room at the back of the chapel was also taken in hand and completed. It is formed of rich scrolls in monochrome with the escutcheons in full colours in the centre of each panel, of Pope Clemente XII (Corsini 1730-1740); the Inquisitor Francesco Stoppani and of the Inquisition. The restoration of this room was also entrusted to Mr. Antonio Briffa who has already repaired the freizes in the *Tabularium* and in the great hall.

## RESTORATION OF VAULT IN ST. JOHN'S CHURCH.

With the exception of a very narrow strip still in hand, the apse and two thirds of the section covering the choir are now ready. This section was the most damaged of the whole vault; in some instances whole figures had almost disappeared under the white efflorescence. Photos were taken of the different portions of this section before the work of restoration was begun; in these photos the figures hidden under the white efflorescence (nitrate of potassium) look as if they were destroyed. I have succeeded however to recover and to repair these figures and a series of other injured spots, almost without the use of the brush. This section, especially the part covered by the composition representing the Beheading of the Baptist, was seriously damaged, not only by age and by the mischievous interferences but also by the effects of subsidence due to Telluric disturbances; the masonry is in fact here and there craked and broken and some of the blocks appear to have been removed and replaced by new ones; this happened, if I am well informed, some 45 or 50 years ago.



*Other restoration work.* Twentynine pictures, from the Museum and Palace collections, were repaired this year; amongst these, the most important items were:—

a) The full-length portrait of Cardinal Fredrick Landgrave of Hesse; in the Palace which is a rare and signed portrait of Andrea Generoli, known from his native place, as the Sabine. He flourished in Rome in the mid XVIIth Cent. Was relined, cleansed and repaired,

b) St. Bartholomew the Apostle; by Mattia Preti in the Museum, Was relined, cleansed and repaired.

*Photographical collection.* A first nucleus of a collection of photographs was already in the possession of the Museum. This year a proper collection of negatives was begun. Works of Art scattered all over the Island are being surveyed and photographed. Negatives were obtained from works of art in St. John's Church, the Palace, St. Francis Church, Valletta; Church of S. Silvestro, Musta; Church of S. Maria del Gesù, Rabato; Church of S. Benedetto, Notabile; and in the Museum.

## WORKS OF ART ACCRUED TO THE MUSEUM COLLECTION.

### PAINTINGS.

1. St Bartholomew, the Apostle. By Mattia Preti; oils. 77×60 cms. From the Collection of Can. Polito, and it is presumed was once the property of the Santo Uffizio. Purchased.

Mattia Preti, the central figure of the Italian *seicento* was born at Taverna in 1613. Studied in Naples and in Rome; he was strongly influenced by the new ideas that sprung from the art of the great Lombard Michelangelo da Caravaggio but he also admired the master pieces of the Venetian *cinquecentisti*. Before settling in Malta (1661) where he died in 1699, he rambled a lot in Italy and elsewhere. The best and greatest number of the works of this very powerful artist are in Malta; most of them are real masterpieces that can rank with the best production of the world's greatest geniuses.

2. St. Mary Magdalen. By Giambattista Moroni (?). Oils. 102×69 cms. From the Bellanti Collection. Purchased.

Giovanni Battista Moroni, born in the neighbourhood of Bergamo in 1510 *circa* was a pupil of Moretto; as a portrait painter he ranks near Titian himself: his portraits are full of straightforward life and individuality. He died in Corlago where he was painting a large sacred composition, in 1578. The picture now in our possession, which is a *replica* with slight differences of a similar picture in the collection of the Counts Moroni in Bergamo, belongs to the last period of his activity.

3. A sick person in a rich bed visited by a man in long robes; three other male figures in the background. Panel, 43×32 cms. Very early XVI Cent. Purchased.

A very attractive panel, vividly coloured and in perfect state of preservation. It bears a strong joint Italian and German influences. The figures are characteristically Italian and echoes the Tuscan school, whilst the architectural background and the bed with its wirey ornaments, extremely finicky in treatment, denotes a decidedly German feeling.

4. A Battle between Christians and Moors. In the style of Salvator Rosa. Oils. 71×52 cms. Purchased.

Salvator Rosa or De Rosa, was born in Arenella near Naples in 1615. He studied the works of Spagnoletto and of Aniello Falcone but found a style of his own. His impetuous character and temperament brought him to great trouble; he joined Masaniello in the Revolution in 1647. He was also a poet, a musician and an engraver. He died in Rome in 1673.



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5. A Battle. In the style of Ph. Wowerman. Oils, 71×52 cms. Purchased.

Philip Wowerman, a very spirited painter of hunting scenes and cavalry pieces, was born in Haarlem in 1619 where he died in 1668. The number of pictures ascribed to him exceeds 1200, but probably many of these are the production of his brothers Peter and Jan and of his many imitators.

6. Landscape. In the style of Jan Both. Oils 122×95 cms. Purchased.

Jan Both, a landscape painter was born in Utrecht in 1610 *circa*; he studied under Abraham Bloemaert in 1635. He went to Rome where he remained till 1642; after a short stay in Venice he returned to his native place where he died in 1652. His landscapes are shaped on the heroic mood of Claude Lorraine.

7. Portrait of a Knight of Malta, in armour but wearing a felt hat crowned with laurels, a cigar in mouth and a glass of beer in his right hand; on the edge of a table is a paper with an Ode to Malta written in English. Oils. oval, 100×89 cms. Purchased.

Originally, this picture, represented a Knight of Malta in a gilded armour with a baton in his right hand; date mid. XVIIIth Cent. Some jolly English people, probably Knights of the Order, in the very late XVIIIth Cent., in a joking spirit, added the felt crowned hat, the cigar and the glass of beer and had an inscription painted on the arched top of the picture: FRA: BILLY. POET LAUREATE to the MOST ILLUSTRIOUS ORDER OF ST. JULIAN. The Order of St. Julian stands evidently for the Order of St. John. This inscription was discovered when the picture was being cleansed. The ode is only hinted at, only the first word of some of the verses can be deciphered:—

ODE .....

Malta's fam'd isle d.....

Who was .....

Dro..... pd.....

The spoon .....

SHALABALAW .....

8. Portrait of Alexander VII. Oils. 125×98 cms. This picture, from the Collection of Canon Polito, once the property of the Santo Uffizio, will be returned to the Inquisitor's Palace.

Fabio Chigi, afterwards Alexander VII, was in Malta as an Inquisitor (1634-1639). It was here that he was consecrated Bishop of Nardo on the 1st July 1634. He was elected Pope on the 7th of April 1655.

9. Christ and the Samaritan Woman. By Stefano Erardi. Oils. 135×100 cms. Purchased.

Stefano Erardi was a Maltese artist who flourished in the second half of the XVIIIth Cent.

10. S Rosa. By Stefano Erardi. Oils. 103×76 cms. Purchased. From the Collection of Can. Polito and it is presumed was once the property of the Santo Uffizio.

11. The Martyrdom of St. Erasmus. Roman School very early XVIIIth Century: Oils, 196×144 cms. Purchased. From the Collection of Can. Polito: it is presumed was once the property of the Santo Uffizio.

12. A Beggar. Neapolitan, XVIIIth Cent. Oils. 96×71 cms. From the Collection of Can. Polito. Purchased.

By an artist strongly influenced by the Flemish mood of the period.

13. An episode from Classic History. North Italian Art; Mid. XVIIIth Cent. Oils. 73x40. Purchased.

At the back this picture bears a seal with the coat of arms of Bichi on a Maltese cross, and a monogram impressed on the frame work with the initials F.M.B. (Fra Mario Bichi?). From the collection of the late Sir Adrian Dingli.

14. St. Catherine of Alexandria, St. John the Baptist and St. Paul. Greek. Late XVIth Cent. Panel. 29x26 cms. Purchased.

Painted very probably, in one of the Greek islands for one of the Galleys of the Order; a small galley in *graffito* is seen at the foot of St. John.

15. A Fight between the Santa Caterina and an Algerian ship, in October 1714. Oils. 51x34 cms. Purchased.

In the skies a cartouche bears an almost obliterated Italian inscription, with the name of the Maltese ship and that of the Algerian ship: *Machmet i Tuil*.

16. St. Sebastian. Late XVIIIth of early XIXth Cent. Italian Art. Oils, on panel, 31x21 cms. Purchased.

#### XIXth CENTURY AND CONTEMPORARY ART.

17. Portrait of the Roman painter Tommaso Minardi (1787-1871) by Giorgio Bonavia. Oils. 40x32 cms. Purchased.

Giorgio Giuseppe Bonavia, a talented Maltese artist born in 1820 circa; studied in Rome under Tommaso Minardi (1850) and flourished in England as a Portrait painter. This portrait of the Roman artist is very probably a copy after a self portrait of Minardi when still young.

18. Portrait of a Lady. By Giorgio Bonavia. Oils. 45x36 cms. Purchased.

19. H.M.S. Canopus in Malta Harbour 1834. By Giovanni Schranz. Oils. 64x41 cms. Purchased in London.

Giovanni Schranz, a landscape and seascape painter of German descent settled in Malta in the first half of the XIXth Cent. where he died in 1882.

20. H.M.S. Alfred leaving Malta Harbour, 12th Jan. 1833. By Giovanni Schranz. Oils. 64x41 cms. Purchased in London.

21. The Crucifixion. A *bozzetto* in oils, mid XIXth Cent. Maltese Art 22x13 cms. Purchased.

22. A Maltese Farm. By Raokin. Water Colour. 25x19 cms. Purchased.

Raokin (Harold Fredrick Weaver Hawkins) had a picture purchased for the London Art Gallery; and is an exhibitor at the Royal Academy, New English Art Club, etc.

23. Quarantine Harbour from Pietà. By C. F. von Brockdorff. Water Colour, 34x24 cms. Purchased.

C. F. von Brockdorff, of German descent was a lithographer and painted water colour Views of the Island.

24. Floriana from Porta Reale. By C. F. von Brockdorff. Water Colour. 34x24 cms. Purchased.

25. Piazza S. Giorgio [View of the Governors (*sic*) Palace] in the City of Valletta; signed C. de Brockdorff 1822. Water Colour 65x51. cms. Purchased.

26. Valletta from Ricasoli point; by Brockdorff; Water Colour 34×24 cms. Purchased.

## DRAWINGS AND PRINTS.

27. Floriana and Valletta from Via S. Giuseppe. Pen and ink drawing by Giorgio Pullicino, 72×41 cms. Purchased.  
Giorgio Pullicino (1780 *circa*—1852 *circa*) Maltese architect and landscape painter.
28. Marsamuscetto Harbour. Drawing in Pencil. By Giorgio Pullicino; 74×39 cms. Purchased.
29. Marsamuscetto Harbour. Pen and ink drawing by Giorgio Pullicino. 73×42 cms. Purchased.
30. Piazza S. Giorgio. Drawing in pencil by Giorgio Pullicino 74×42 cms. Purchased.
31. Entrance to the Grand Harbour from Ricasoli; wash in monochrome by Giovanni Schranz. 31×24 cms. Presented to the Museum by Comm. O. F. Gollcher.
32. Entrance to Città Vecchia; pen drawing by Roakin. 25×91 cms. Purchased.
33. Senglea. Coloured Lino-Cut by Roakin; 31×24 cms. Purchased.
34. Città Vecchia. Coloured Lino-Cut by Roakin; 31×24 cms. Purchased.
35. Maltese Market. Coloured Lino-Cut by Roakin; 31×24 cms. Purchased.
36. Il Coraggio. Line engraving by Ravenet, Parma 1781. 56×38 cms. Purchased.

## WORKS OF ART.

37. Putti. Three small *putti* carved in box-wood, 8 cms. high; mid. XVIIIth Cent. originally a seal handle. Purchased.
38. A White Majolica lavabo in three pieces; Neapolitan; XVIIIth Cent. Purchased.
39. Madonna and child, St. Joseph and Angels. A bas-relief in wax, late XVIIth Cent. A similar bas-relief cast in bronze, is on show in the Museo Civico of Padova.

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In my last annual report I had already stated that many of the pictures and works of art described in that and in the previous reports, were not on show for want of space. For many years past have the contents of the Art Gallery outgrown the accommodation provided by the existing premises; more than one hundred pictures and hundreds of drawings and prints are stowed away waiting for better accommodation; the number of exhibits, fortunately enough, is increasing year by year and the extension of the Art Section is now a crying necessity. Art is universally recognised as a National factor and this impasse is a slur on the patriotism and artistic taste of the Island.

I have the honour to be,

Sir,

Your obedient servant,

VINCENZO BONELLO,  
Curator Works of Art.

The Director, Valletta Museum.

## MINERALOGICAL SECTION.

THE MUSEUM,

Valletta, 7th October, 1933.

Sir,

I beg to submit the annual report of the year ending March 31st, 1933.

This year has been remarkable for the number of additions made to the collection.

The following is a list of objects worth mentioning :—

- One specimen of black rock from Giant's Causeway.
- One do. greenish marble.
- One do. obsidian.
- One do. white rock from France.
- Three do. rock collected from Santa Venera by Mr. Delicata.
- Five do. coloured marbles.
- One do. slate rock from "La Lardoisière of Vichy" (collected in 1931).
- One do. coal seam.
- One do. silicic stallactite.
- One do. gray granite.
- One do. conglomerate.
- One do. native sulphur.
- One do. coralline rock.
- One do. coralline rock with fossil shells.
- One do. coloured granite.
- One do. calcite.
- One collection of pebbles.
- One specimen of worked coral.

I have the honour to be.

Sir,

Your obedient servant,

LEWIS F. MIZZI,

Curator Mineralogical Section.

The Director, Valletta Museum.